



Sotheby's  
EST.  
1744

Sotheby's

PARIS



HÔTEL LAMBERT UNE COLLECTION PRINCIÈRE

14 OCTOBRE 2022 PF2288



# HÔTEL LAMBERT

## UNE COLLECTION PRINCIÈRE

### IV : LES ARTS DE LA TABLE

PARIS | 14 OCTOBRE 2022

Sotheby's  
EST.  
1744









# HÔTEL LAMBERT

## UNE COLLECTION PRINCIÈRE

PROCEEDS FROM THE SALE TO SUPPORT THE AL THANI COLLECTION FOUNDATION

### IV : LES ARTS DE LA TABLE

#### VENTE À PARIS

##### VENTE I – CHEFS-D'OEUVRE

Mardi 11 octobre 2022  
16h - Lots 1 à 87

##### VENTE II – KUNSTKAMMER

Mercredi 12 octobre 2022  
14h - Lots 101 à 326

##### VENTE III – A TRAVERS L'HÔTEL LAMBERT

Jeudi 13 octobre 2022  
11h - Lots 401 à 753

##### VENTE IV – LES ARTS DE LA TABLE

Vendredi 14 octobre 2022  
11h - Lots 801 à 907

##### VENTE V – L'ECRIN

Vendredi 14 octobre 2022  
14h30 - Lots 1001 à 1218

##### VENTE VI: VENTE ONLINE

Lots 1301 à 1442

76, Rue du Faubourg Saint-Honoré  
75008 Paris  
+33 1 53 05 53 05  
[sothebys.com/hotelambert](https://sothebys.com/hotelambert)

#### EXPOSITION

Jeudi 6 octobre  
10h – 18h

Vendredi 7 octobre  
10h – 18h

Samedi 8 octobre  
11h – 19h

Dimanche 9 octobre  
14h – 18h

Lundi 10 octobre  
10h – 20h

Mardi 11 octobre  
10h – 14h

#### CONDITIONS DE VENTE

Veuillez noter que la vente aux enchères de tous les lots est soumise aux Conditions Générales de Vente de Sotheby's applicables aux acheteurs (incluses dans le 5ème volume du catalogue de la vente et disponibles sur notre site internet [www.sothebys.com](https://www.sothebys.com)), telles qu'éventuellement complétées ou modifiées par les notices ou annonces publiées dans le catalogue et/ou affichées dans la salle de vente et par les déclarations faites par le commissaire-priseur de vente volontaires préalablement à la mise aux enchères du bien concerné.

#### CONDITIONS OF SALE

Please note that all lots are being offered at auction subject to Sotheby's Conditions of Business for Buyers applicable in France (as printed in the fifth volume of the sale catalogue for the auction and available on our website [www.sothebys.com](https://www.sothebys.com)), which may also be supplemented or amended by notices or announcements inserted in the sale catalogue and/or posted in the sale room and by declarations made by the auctioneer prior to auctioning a lot.



To learn more about  
the property in this  
sale, please visit  
[sothebys.com/PF2288](https://sothebys.com/PF2288)

**Sotheby's** EST. 1744





# SPÉCIALISTES RESPONSABLES DE LA VENTE

Pour toute information complémentaire concernant les lots de cette vente, veuillez contacter les experts listés ci-dessous

## DIRECTEURS DE LA VENTE MARIO TAVELLA

*President, Sotheby's France  
Chairman, Sotheby's Europe*  
+33 1 53 05 53 12 [mario.tavella@sothebys.com](mailto:mario.tavella@sothebys.com)

## LOUIS-XAVIER JOSEPH

*Head of Department*  
+33 1 53 05 53 04 [louis-xavier.joseph@sothebys.com](mailto:louis-xavier.joseph@sothebys.com)

## THIERRY DE LACHAISE

*Head of Department*  
+33 1 53 05 53 20 [thierry.de.lachaise@sothebys.com](mailto:thierry.de.lachaise@sothebys.com)

## COORDINATRICES DE LA VENTE MARINE DE CENIVAL

*Senior coordinator*  
+33 1 53 05 53 72 [marine.decenival@sothebys.com](mailto:marine.decenival@sothebys.com)

## SHIONA FOURIE

*Senior Project Manager*

## CÉLINE DERUELLE

*Collections Project Manager*

## ORFÈVRERIE ET OBJETS DE VITRINE THIERRY DELACHAISE

*Head of Department*  
33 1 53 05 53 20 [thierry.de.lachaise@sothebys.com](mailto:thierry.de.lachaise@sothebys.com)

## CYNTHIA HARRIS

*Head of Decorative Arts, London*  
+44 (0)20 7293 5531 [cynthia.harris@sothebys.com](mailto:cynthia.harris@sothebys.com)

## JOHN WARD

*Head of Department, New York*  
+1 212 606 7160 [john.ward@sothebys.com](mailto:john.ward@sothebys.com)

## ALEXANDRA STARP

*Specialist, London*  
+44 20 7293 5350 [alexandra.starp@sothebys.com](mailto:alexandra.starp@sothebys.com)

## MILES HARRISON

*Specialist, London*  
+44 20 7293 5304 [miles.harrison@sothebys.com](mailto:miles.harrison@sothebys.com)

## CÉRAMIQUES EUROPÉENNES

### RICHARD HIRD

*Specialist, New York*  
+1 212 894 1442 [richard.hird@sothebys.com](mailto:richard.hird@sothebys.com)

## RODNEY WOOLLEY

*General Valuer and Senior Specialist, London*  
+44 207 293 5974 [rodney.woolley@sothebys.com](mailto:rodney.woolley@sothebys.com)

## CONSULTANT

**HARRY CHARTERIS  
JOHN CULME**

# RENSEIGNEMENTS

## RÉFÉRENCE DE LA VENTE

PF2288 'LAMBERT IV'

## ENCHÈRES TÉLÉPHONIQUES & ORDRES D'ACHAT

+33 (0)1 53 05 53 48  
Fax +33 (0)1 53 05 52 93/94  
[bids.paris@sothebys.com](mailto:bids.paris@sothebys.com)  
Les demandes d'enchères téléphoniques doivent nous parvenir 24 heures avant la vente.

## ENCHÈRES DANS LA SALLE

+33 (0)1 53 05 53 05

## ADMINISTRATEURS DE LA VENTE

Clara Besomi  
[clara.besomi@sothebys.com](mailto:clara.besomi@sothebys.com)  
+33 1 53 05 52 78

Margaux Zoi  
[margaux.zoi@sothebys.com](mailto:margaux.zoi@sothebys.com)  
+33 1 53 05 53 06

## PAIEMENTS, LIVRAISONS ET ENLEVEMENT POST SALE SERVICES

Tel +33 (0)1 53 05 53 67  
Fax +33 (0)1 53 05 53 67  
[frpostsaleservices@sothebys.com](mailto:frpostsaleservices@sothebys.com)

## SERVICE DE PRESSE

Sophie Dufresne  
[sophie.dufresne@sothebys.com](mailto:sophie.dufresne@sothebys.com)  
+33 (0)1 53 05 53 66

## ABONNEMENTS AUX CATALOGUES

+33 (0)1 53 05 53 05  
+44 (0)20 7293 5000 / +1 212 606 7000  
[cataloguesales@sothebys.com](mailto:cataloguesales@sothebys.com)  
[sothebys.com/subscriptions](http://sothebys.com/subscriptions)

## COMMISSAIRES-PRISEURS HABILITÉS POUR LES VENTES

Pierre Mothes  
Aurélie Vandevoorde  
Stéphanie Denizet  
Etienne de Couville  
Jeanne Calmont

Agrément du Conseil des Ventes Volontaires de Meubles aux Enchères Publiques n° 2001-002 du 25 octobre 2001



## SOMMAIRE

3

INFORMATIONS SUR LA VENTE

5

SPÉCIALISTES

12

**HÔTEL LAMBERT : UNE COLLECTION PRINCIÈRE**  
**LOTS 801-907**







# HOTEL LAMBERT

UNE COLLECTION PRINCIÈRE

QUATRIÈME SESSION  
LOTS 801 – 907



## SILVER

Silver, alongside gold has historically been chosen by Royalty and members of the aristocracy to showcase wealth and power.

The silver collection assembled at the Hôtel Lambert is a magnificent celebration of the best pieces made in Europe from the 16th to the 19th century. Whilst silver collectors often only focus on pieces from a particular country or indeed century, as seen in the Mentmore sales of the 1970s which presented English silver, the Patino collection in the 1990s with important French silver, or the Yves Saint-Laurent and Pierre Bergé collection in 2009 which presented a *kunstkammer* with German objects, the present collection from Hôtel Lambert is unique because it offers important pieces from across Europe, in particular from Germany, England and France.

The silverware, offered across the five volumes commences with French 18th century silver masterpieces, like the soup tureen made by Jacques-Nicolas Roëttiers in 1770 for Catherine II of Russia who then offered it to her favourite, Gregori Orloff. Pieces from this service is held in the most prestigious public and private collections around the world. Furthermore, amongst the best silversmiths of the Louis XV and Louis XVI period are represented, such as Louis-Joseph Lenhendrick, Charles Spriman and Robert-Joseph Auguste. Presented in the second volume to this collection, the *Kunstkammer*, homage is paid to the 17th century collector, when royalty, aristocracy and wealthy merchants created curiosity cabinets which included rare stones, coral, ivory and silver-gilt pieces.

The present collection encompasses this rich tradition through amongst others, the extraordinary gold and silver-gilt mounted hardstone objects once owned by Cardinal Mazarin and Louis XIV and the rock-crystal and lapis-lazuli dishes and drinking vessels. Of further distinction is the simultaneous presentation of both 17th century pieces alongside 19th century revival works of art, all in turn following the late 19th century curation of the Rothschild and Morgan families. It is therefore quite rare to find a combination of various groups of drinking cups in the same collection, for example those in the form of a bunch of grapes, some as gilt-mounted nautilus or ostrich egg cups, or the German made owl shaped cup, each shape and purpose telling a story of that particular century. For instance, during the 17th century the owl would symbolize a corporation and the vessel would have been used for celebratory occasions and the grape-shaped vessels would usually have served as gifts from towns or corporations to their respective princes and kings.

The fourth, “Arts de la Table” volume to this rich collection, offers a superb selection of silverware which once embellished royal tables. Dining during the 18th and 19th centuries was the apotheosis of State visits and grand receptions. Guests had to be impressed by the food but most of all by the vessels it was served in and table settings served as the vehicle to display and demonstrate grandeur. Soup tureens were presented in the centre of the table, surrounded by candlesticks, salt cellars, wine coolers and cruets. During the 18th century the *service à la française* was common in the European courts, meaning all the dishes were served in the centre of the table, and in the 19th century the *service à la russe* became the tradition, where footmen presented the food from the dishes to the guests, this most notably at the English Court.

This collection, presenting amongst others the best English silversmiths, such as Paul de Lamerie, George Wickes, Paul Storr, Philipp Rundell and John Bridge will thus provide the perfect opportunity to acquire and re-imagine the grandeur of the dining experience.







801

**SERVICE DE TOILETTE EN VERMEIL DE MARY, COMTESSE DE CARDIGAN, APPAREMMENT NON POINÇONNÉ, EN MAJORITÉ VERS 1680**

**MARY, COUNTESS OF CARDIGAN'S CHARLES II AND GEORGE II SILVER-GILT TOILET SERVICE, APPARENTLY UNMARKED, THE MAJORITY CIRCA 1680**

comprenant une paire de boîtes rectangulaires, une paire de boîtes circulaires, une paire de boîtes carrées, une paire de petites boîtes carrées, un coffret oblong, une paire de boîtes à thé, une paire de flambeaux, une paire de plats rectangulaires, un miroir ovale

Comprising:

A pair of rectangular caskets, each on later ball feet, the sides chased with scrolling foliage the covers each with classical and military scenes, engraved with a cypher below a countess' coronet  
length 9 1/2 in.; 24,2 cm

A pair of large circular boxes, similarly chased, engraved with a cypher below a countess' coronet  
diameter 6 1/4 in.; 15,8 cm.

A pair of square boxes, the sides similarly chased the covers chased with putti, engraved with a cypher below a countess' coronet  
square 4 1/2 in.; 11,5 cm.

A pair of smaller square boxes, the sides similarly chased, the covers chased with buildings and landscapes, engraved with a cypher below a countess coronet  
square 2 3/4 in.; 7,3 cm.

An oblong casket with a domed cover on four double scroll feet, the interior later fitted with glass bottles, engraved with a cypher below a countess' coronet, perhaps converted from a pin cushion  
length 6 1/2 in.; 16,5 cm.

A pair of square canisters, chased with figures emblematic of Justice, Truth, Fortitude and Temperance, engraved with a cypher below a Countess' coronet  
height 6 in.; 15,2 cm.

A pair of square cluster column candlesticks, the bases later applied with floral festoons, engraved with a cypher below a countess' coronet  
height 6 3/8 in.; 14 cm.

A pair of rectangular dishes, the sides similarly applied, engraved with a cypher below a countess' coronet circa 1740  
length 8 in.; 20,2 cm.

An oval mirror, the sides chased with putti and scrolling foliage, applied with figural vignettes, the mirror circa 1740, the vignettes circa 1680  
height 23 1/2 in.; 59,7 cm.  
weight 252 oz.. 7.837 g.

(16)

**60 000-80 000 €**

**61 500-82 000 US\$**





PROVENANCE

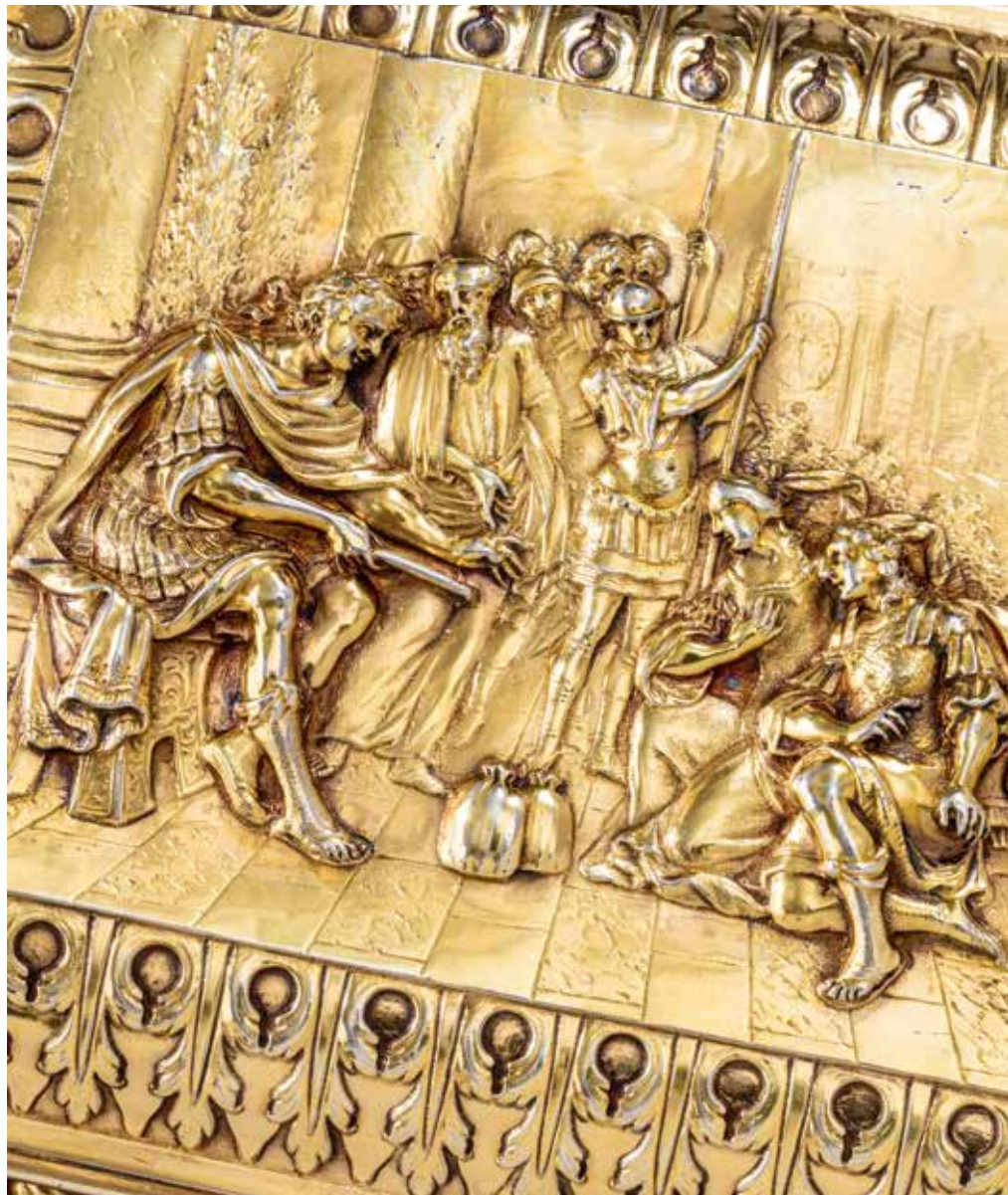
Mary, comtesse de Cardigan (1711/12-1775),  
épouse de George, 4e comte de Cardigan  
(1712-1790), devenu duc de Montagu, peut-  
être offert en cadeau de son mariage en 1730  
Puis par descendance à sa fille Elizabeth,  
Duchesse de Buccleuch (d.1827), épouse de  
Henry, 3ème Duc de Buccleuch (1746-1812)  
Transmis à sa deuxième fille Elizabeth,  
Comtesse de Home (d.1837), épouse  
d'Alexander, 10ème Comte de Home (1769-1841)  
Par descendance, à son arrière-petit-fils

Charles, 13ème Comte de Home (1873-1918)  
Christie's Londres, 17 juin 1919, lots 56, 75 et 76  
Trust Chequers  
Christie's Londres, 24 novembre 1976, lot 175

EXHIBITED

London, South Kensington Loan Exhibition,  
1862, no. 6206 (excluding the pair of dishes)

The cypher is that of Mary, Countess of  
Cardigan (c.1711-1775)







802

**ECUELLE COUVERTE ET SON  
PRÉSENTOIR EN VERMEIL PAR JACOB  
HEINRICH HENRI ALBERTI, STRASBOURG,  
1769-1770**

**A FRENCH SILVER-GILT COVERED  
ECUELLE AND STAND, JACOB HEINRICH  
HENRI ALBERTI, STRASBURG, 1769-1770**

le corps ciselé de guirlandes de fleurs et de  
cartouches, les anses ajourées en forme  
de panier de roses entouré de rinceaux, le  
couvercle orné de fleurs appliquées, la prise  
en forme d'aubergine, le présentoir à cinq  
lobes de même décor

the body chased with garlands of flowers and  
cartouches, the pierced handles in the shape  
of a basket of roses surrounded by foliated  
scrolls, the cover with flowers and rocailles  
applied on ribbon tied reeds border, decorated  
with embossed and chased bunches of  
flowers on matted ground, aubergine cover

finial surrounded by leaves, the circular stand  
with five lobes with the same decoration  
height 12,48 in.; diameter 6,85 in.;  
weight 64,5 oz.; 31,7 cm; 17,4 cm; 1830 g.

PROVENANCE

Bernard De Leye, Biennale de Paris, 2006  
J.Kugel, Paris, 2014

Born in 1730, Jacob Heinrich Henri Alberti  
was one of the most important Strasburg  
silvermiths. He worked with the famous Jean-  
Louis III Imlin.

An almost identical ecuelle from J.H.H Alberti,  
1772 is in the Musée des Arts Décoratifs de  
Strasbourg. The ecuelle from the museum  
was in the collections of Napoléon III, the  
Dukes of Hamilton, Mario Paulme, the Cabany  
family, Charles Drouilly and Léon Helft.

**60 000-80 000 €**

**61 500-82 000 US\$**







803

803

**BRÛLE-PARFUM EN PORCELAINE IMARI MONTÉE EN ARGENT PAR PAUL LERICHE, PARIS, 1726-1732**

**A FRENCH SILVER-MOUNTED IMARI PORCELAIN PERFUME BURNER, PAUL LERICHE, PARIS, 1726-1732**

de forme ronde, les anses en porcelaine en forme de papillons, le couvercle à bord et prise en argent, le bord godronné entouré d'une large frise de rinceaux et quartefeuilles sur fond amati ajourée de six motifs ronds, la prise en fruit stylisé en partie godronné

circular, with butterfly porcelain handles, the lid set with silver, wavy patterned edge to the silver, surrounded by a frilly motif, with floral decorations against a background punctured by circles in a pattern around the lid, the lid topped with a stylised fruit finial  
diameter 6½in.; 16,6 cm.

PROVENANCE  
Sotheby's Paris, 7 novembre 2013, lot 190

**10 000-15 000 €**

**10 300-15 400 US\$**



804

804

**CHOPE EN PORCELAINE IMARI AVEC MONTURES ARGENT ET VERMEIL PAR JORGEN FRIIS, RANDERS (DANEMARK), VERS 1775**

**A DANISH PARCEL-GILT SILVER-MOUNTED IMARI PORCELAIN TANKARD, JORGEN FRIIS, RANDERS, CIRCA 1775**

le couvercle en forme de dôme orné d'une médaille suédoise datée 1725 et gravée FREDERICUS D.G. REX. SVECIA, gravée autour en pointillé des initiales NASL KJDL ainsi que de la date 1775

the lobed domed cover inset with a Swedish medal dated 1725 and engraved FREDERICUS D.G. REX. SVECIA, the forked scrolled thumbpiece topped by a female head, the cover also pricked with initials NASL KJDL and date 1775  
height 8¾in.; 20,96 cm.

PROVENANCE  
Galerie Aveline, Paris, 1990  
Collection de Mme Charles Wrightsman, Londres  
Sotheby's New York, 28 avril 2010, lot 185

**7 000-10 000 €**

**7 200-10 300 US\$**



805

805

**CHOPE EN PORCELAINE IMARI AVEC MONTURES ARGENT ET VERMEIL PAR JORGEN FRIIS, RANDERS (DANEMARK), VERS 1775**

**A DANISH PARCEL-GILT SILVER-MOUNTED IMARI PORCELAIN TANKARD, JORGEN FRIIS, RANDERS, CIRCA 1775**

le couvercle en forme de dôme orné d'une médaille suédoise datée 1725 et gravée FREDERICUS D.G. REX. SVECIA, gravée autour en pointillé des initiales NASL KJDL ainsi que de la date 1775

the lobed domed cover inset with a Swedish medal dated 1725 and engraved FREDERICUS D.G. REX. SVECIA, the forked scrolled thumbpiece topped by a female head, the cover also pricked with initials NASL KJDL and date 1775

height 8¾in.; 20,96 cm.

PROVENANCE  
Galerie Aveline, Paris, 1990  
Collection de Mme Charles Wrightsman, Londres  
Sotheby's New York, 28 avril 2010, lot 185

**7 000-10 000 €**

**7 200-10 300 US\$**





806

**SAUCIÈRE À DEUX BECS EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, VERS 1700, LES MONTURES, PARIS, 1717-1722**

**A FRENCH SILVER-MOUNTED IMARI PORCELAIN DOUBLE-LIPPED SAUCEBOAT, THE PORCELAIN, JAPAN, CIRCA 1700, THE SILVER MOUNTS, PARIS, 1717-1722**

peinte en bleu, rouge fer et doré à motifs de gerbes de fleurs et de pampres, le pied en argent bordé de godrons, les becs verseurs moulurés de têtes d'hommes barbus, les anses en volutes

painted with underglaze blue, iron red and gilt with sprays of flowers and flowering vines, the silver foot rim gadrooned, the spouts cast with bearded masks, bifurcated strap handles terminating in scrolls  
length 8 in.; 20,3 cm.

PROVENANCE  
S.J. Phillips Ltd., Londres, 1997  
Collection de Lily & Edmond J. Safra, New York  
Sotheby's New York, 18 octobre 2011, lot 866

**4 000-6 000 €**

**4 100-6 200 US\$**



807

**BOUILLON COUVERT AVEC PRÉSENTOIR EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, DÉBUT XVIIIÈ SIÈCLE, LES MONTURES, PARIS, 1717-1722**

**A FRENCH SILVER-MOUNTED IMARI PORCELAIN BOWL, COVER AND STAND, THE PORCELAIN, JAPAN, CIRCA 1700, THE SILVER MOUNTS, PARIS, 1717-1722**

la porcelaine décorée de prunus et arbres fruitiers, le pied et le couvercle avec montures en argent godronné, les anses à volutes ciselées de feuilles, le couvercle à prise sur une terrasse à lobes rayonnants

painted in underglaze blue, iron red, green and gilt with prunus and branches bearing fruit, the stand and cover mounted with gadrooned silver rims, the bowl with bifurcated scroll handles chased with leaves, the cover with bud finial issuing from leaves and circular mount chased with radiating lobes  
diameter 10⅞ in.; 26,3 cm.

PROVENANCE  
Collection D. David-Weill  
S.J. Phillips Ltd., London, 1998  
Collection de Lily & Edmond J. Safra, New York  
Sotheby's New York, 18 octobre 2011, lot 863

From 1659, Japan's fledgling blue and white export industry flourished. However, it was Japan's innovative, colourful wares that provoked a European frenzy in the 1680s.

Two distinct enamelled wares were developed by the VOC, a delicate Kakiemon style and a bolder Imari style. Production peaked from 1690 through 1725, but faced with cheaper Chinese exports, trade ceased by 1745. Western demand continued, especially for Kakiemon, prompting European potters to imitate these wares. Imari wares are bold and ostentatious, characterized by dense patterns. Typically, the Imari palette includes underglaze blue, iron-red enamel and gold. The term Imari derives from the name of the port near Arita from where porcelain was transhipped to Nagasaki for sale to Chinese and Dutch merchants. The 'Chrysanthemum', a frequent motif, symbolized autumn and was the crest of the Imperial family. Though sophisticated wares in authentic Japanese styles were being made at Arita for the fastidious home market, European-style designations of Arita porcelain were formed after blue and white kraak porcelains, imitating Chinese underglaze "blue-and-white" wares, or made use of enamel colours over underglazes of cobalt blue and iron red. The ware often used copious gilding, sometimes with spare isolated sprigged vignettes, but often densely patterned in compartments. There were two quite different styles in these wares.

**25 000-35 000 €**

**25 600-35 800 US\$**







808

# 808

**ECUELLE COUVERTE EN PORCELAINE  
FAMILLE VERTE FIN DU XVIIIÈ SIÈCLE  
MONTÉE EN ARGENT, LA MONTURE,  
PARIS, 1717-1722**

**A FAMILLE VERTE PORCELAIN ECUELLE  
AND COVER WITH FRENCH SILVER  
MOUNTS, THE PORCELAIN LATE 17TH  
CENTURY, THE SILVER PARIS, 1717-1722**

mounted with moulded rims and flat shaped handles chased with strapwork on matted ground, above openwork interlace straps enclosing floral pendants, moulded knob finial height 8<sup>7</sup>/<sub>16</sub>in ; 21,5 cm.

PROVENANCE  
S. J. Phillips, Londres, 1987  
Collection de Mme Charles Wrightsman,  
Londres  
Sotheby's New York, 28 avril 2010, lot 186

**7 000-10 000 €**

**7 200-10 300 US\$**



809

# 809

**PAIRE DE FLAMBEAUX EN VERMEIL,  
LONDRES, VERS 1695**

**A PAIR OF WILLIAM AND MARY SILVER-  
GILT CANDLESTICKS, LONDON,  
CIRCA 1695**

chacun reposant sur une base ronde moulurée et ciselée d'une frise d'entrelacs et de fleurs de lys, les fûts également moulurés et ciselés des mêmes motifs, gravés d'armoiries

each on slightly domed circular base, cast and chased with a band of strapwork and fleur-de-lys, the baluster stems and spool-shaped sockets similarly cast and chased, engraved with coat-of-arms within a lozenge height 7<sup>1</sup>/<sub>16</sub>in.; weight 39,5 oz.; 18 cm; 1120 g.

PROVENANCE  
Christie's Londres, 4 juin 2013, lot 348

**4 000-6 000 €**

**4 100-6 200 US\$**

# 810

**GRANDE BOÎTE À BIJOUX COUVERTE  
EN VERMEIL PAR FRIEDRICH II  
SCHWESTERMÜLLER, AUGSBURG,  
1743-1745**

**A LARGE GERMAN PARCEL-GILT SILVER  
JEWELLERY BOX AND COVER, FRIEDRICH  
II SCHWESTERMÜLLER, AUGSBURG,  
1743-1745**

en forme de cartouche, les côtés cannelés, le couvercle ciselé et gravé de rinceaux

cartouche shaped and on spreading shaped foot, the spiral-fluted sides and cover chased and engraved with foliage scrolls and rocaille on textured ground, marked underneath and on cover height 9<sup>3</sup>/<sub>4</sub>in.; weight 38 oz.; 23,5 cm; 1080 g.

PROVENANCE  
Christie's Londres, 29 novembre 2007, lot 649

**8 000-12 000 €**

**8 200-12 300 US\$**



811

**IMPORTANT ENSEMBLE COMPRENANT  
PLATEAU ET PAIRE DE PRÉSENTOIRS  
EN ARGENT PAR PAUL DE LAMERIE,  
LONDRES, 1734**

**AN IMPORTANT GEORGE II SILVER  
TRAY AND PAIR OF SALVERS, PAUL DE  
LAMERIE, LONDON, 1734**

le plateau rectangulaire, les présentoirs carrés,  
chacun reposant sur quatre pieds, le bord  
cannelé ciselé de coquilles et de feuillages,  
le centre gravé d'armoiries, de volutes et de  
treillis, les angles gravés postérieurement de  
quatre cartouches avec cimiers

the tray rectangular, the salvers square, each  
on four scroll bracket feet, the reeded rim  
cast and chased with tie ornament, shells and  
foliage, the borders with a band of chased  
shells, scrolls and trelliswork, the centre  
engraved with a coat-of-arms within a Rococo  
cartouche and with outer band of finely flat  
chased and engraved shells, 'waterfalls'; scrolls  
and trelliswork, the angles with four Rococo  
cartouches, each engraved with a later crest  
length of the tray 24½in.; width of the salvers  
11⅞in.; weight 284 oz.; 62,5 cm; 30 cm.;  
8842 gr.

#### PROVENANCE

Le plateau :

Mme Donald S. Stralem

Christie's New York, 22 octobre 1984, lot 337

Collection de Mahdi Al-Tajir

Christie's, Londres, 10 juin 2010, lot 340

Les présentoirs:

Christie's Londres, 3 mai 1995, lot 75

Christie's Londres, 4 juin 2013, lot 367

Koopman Rare Art, Londres, 2013

#### LITERATURE

Christie's Review of the Season, 1985 (tray)

The Glory of the Goldsmith, Magnificent Gold  
and Silver from the Al-Tajir Collection, 1989, p.  
98-99 (tray)

M. Clayton, Christie's Pictorial History of  
English and American Silver, Christie's, 1985,  
p. 170, no. 3

The arms are those of Trevor impaling another.

**100 000-150 000 €**

**103 000-154 000 US\$**







812

**PAIRE DE PRÉSENTOIRS GEORGE II EN ARGENT PAR JOHN LE SAGE, LONDRES, 1732**

**A PAIR OF GEORGE II SILVER SALVERS, JOHN HUGH LE SAGE, LONDON, 1732**

de forme carrée, les bords ornés de volutes, coquillages et fleurs, reposant sur quatre pieds en pattes de lion, avec des ornements ciselés, gravée d'armoiries

shaped-square form, with scroll, shell and flower borders, on four lion-paw feet, with chased and engraved ornament and a coat-of-arms  
width 11¾in.; weight 86½oz.; 29 cm.; 2460 gr.

PROVENANCE  
Koopman Rare Art, Londres, 2018

**6 000-8 000 €**  
**6 200-8 200 US\$**

813

**PRÉSENTOIR EN ARGENT PAR PAUL DE LAMERIE, LONDRES, 1732**

**A GEORGE II SILVER WAITER, PAUL DE LAMERIE, LONDON, 1732**

de forme ronde chantournée, reposant sur quatre pieds sabots, le bord à décor de rinceaux et de coquilles, le centre ciselé et gravé de panneaux d'entrelacs et de volutes entrelacées, gravé d'armoiries

shaped-circular form with a scroll and shell border, the flat surface chased and engraved with panels of diaper-work and entwined scrolls, on four hoof feet, engraved with coat of arms  
diameter 6¼in.; 16 cm.; weight 283 gr.; 9 oz.;

PROVENANCE  
Bonhams Londres, 12 novembre 2014, lot 109

**5 000-8 000 €**  
**5 200-8 200 US\$**







814

AN IMPERIAL GIFT

**ECUELLE COUVERTE ET SON PRÉSENTOIR, AVEC COUVERTS, EN VERMEIL PAR JEAN-HENRI OERTEL, STRASBOURG, 1782, DANS SON ÉCRIN EN MAROQUIN FAUVE**

**A FRENCH SILVER-GILT COVERED ECUELLE, STAND AND FLATWARE, JEAN-HENRI OERTEL, STRASBURG, 1782, WITHIN FITTED LEATHER CASE**

comprenant fourchette, cuillère et couteau, les oreilles de l'écuelle reperlées de feuillages, le couvercle bombé ciselé de bouquets de roses à prise en rose, gravée post. des armoiries du marquis de Scorailles, le couteau moderne par Puiforcat, Paris

comprising an ecuelle with stand, a fork, a spoon and a knife, the ecuelle circular plain body presenting two handles pierced with foliage, scrolls and rosettes, the domed cover with foliage border engraved and chased with bunches of roses within oval medallions on matted ground surrounded by garlands and laurel branches on matted ground, the cover

with rose-shaped finial, the shaped-circular stand with foliage border chased and engraved with matted panels decorated with floral garlands, engraved with later coat-of-arms of Marquis and Marquess de Scorailles on stand, cover and on fork and spoon, the modern knife by Puiforcat, Paris, modern stand: diam: 10 3/4 in.; ecuelle: diam: 6 7/8; weight without the knives 75,5 oz ; 26 cm; 17, 5 cm ; 21408 gr.

#### PROVENANCE

Raoul, marquis de Scorailles Langhac (1813-1880) et son épouse Amélie de Scorailles Chanterelle (1815-1894)  
L'Empereur Napoléon III (1808-1873), lors de son exil en Grande-Bretagne (1871-1873)  
Présenté par l'Empereur Napoléon III au 12e duc de Hamilton (1845-1895)  
Christie's Londres, 4-8 novembre 1919  
Commodore Charles Drouilly, dit Charley Drouilly (1884-)  
Jacques Helft (1891-1980)  
J Kugel, Paris, 2019

#### EXHIBITED

Metropolitan Museum, Three centuries of French domestic silver, 1938 - 1938.  
Musée des Arts Décoratifs, L'orfèvrerie française civile de province du XVIe au XVIIIe siècle, 1936 - 1936, N. 379.  
Musée des Arts Décoratifs, Exposition d'orfèvrerie française civile du XVIe au début du XIXe siècle, April 1926 - May 1926, N. 640.  
Exhibition Musée des Arts Décoratifs, 1932.

#### LITERATURE

Jacques Helft, Le poinçon des provinces françaises, 1968, pl. LXVI, ill. C (cat. 1111), marks ill. p. 381

Faith Dennis, Three centuries of French domestic silver, 1960, ill. vol. I, p 345, n° 549 and described vol. II p 167 n° 549

L'orfèvrerie française civile de province du XVIe au XVIIIe siècle, Musée des Arts Décoratifs, 1936, Page 116

**50 000-80 000 €**

**51 500-82 000 US\$**







815

815

**TIMBALE COUVERTE EN VERMEIL PAR  
JEAN-LOUIS III IMLIN, STRASBOURG, 1754**

**A FRENCH SILVER-GILT COVERED  
BEAKER, JEAN-LOUIS III IMLIN,  
STRASBURG, 1754**

reposant sur un piédouche godronné, le col  
orné d'une frise de feuillages sur fond amati,  
le couvercle orné d'une frise similaire, la prise  
en fleur

resting on a spreading gadrooned foot, the  
neck engraved with a frieze of foliage on  
matted ground, the cover decorated with the  
same frieze, flower finial  
height 4,53 in.; weight 6,7 in.; 11,5 cm; 190 gr.

PROVENANCE

Sotheby's Paris, 6 mai 2015, lot 118

**5 000-8 000 €**

**5 200-8 200 US\$**

816

**PAIRE DE SALIÈRES COUVERTES  
EN VERMEIL ET CRISTAL DE ROCHE  
PAR JOHANN REMICHIUS BERENTZ,  
STRASBOURG, VERS 1740**

**A PAIR OF FRENCH SILVER-GILT AND  
ROCK CRYSTAL COVERED SALT-  
CELLARS, JOHANN REMICHIUS BERENTZ,  
STRASBURG, CIRCA 1740**

reposant sur quatre pieds en double console,  
le couvercle en forme de coquille

each octagonal rock crystal salt cellar with  
silver-gilt mounts, on four scrolled feet linked  
to the edge of the rock crystal by a moulding  
and hinged top with lid in the shape of a shell,  
height 1½ in.; length 3½ in.; width 2½ in.;  
4,2 cm; 8 cm; 6,6 cm.

PROVENANCE

J. Kugel, Paris, 2014

LITERATURE

A similar pair is illustrated in Alexis Kugel,  
Vermeilleux!, Paris, 2014.

The pattern of these salt-cellars and the use  
of rock crystal is characteristic of Strasbourg  
silversmiths.

**2 000-3 000 €**

**2 050-3 100 US\$**



816

817

**TIMBALE OVALE À CÔTES PINCÉES EN  
VERMEIL PAR JOHANN JACOB EHRLLEN,  
STRASBOURG, VERS 1742**

**A SILVER-GILT BEAKER IN TULIP FORM,  
JOHANN JACOB EHRLLEN, STRASBURG,  
CIRCA 1742**

reposant sur un piédouche godronné, la partie  
inférieure appliquée de feuilles alternant  
avec des lambrequins gravés d'entrelacs de  
feuillages, sous le col quatre motifs gravés de  
feuillages sur fond amati, le corps gravé d'un  
monogramme et sous la base de la date 1742

with oval tapering fluted section, resting  
on a gadrooned spreading foot, the lower  
part of the body applied with lance-shaped  
leaves, alternating with engraved valances  
of interlacing foliage, beneath the border  
engraved with lanceolate leaves on a matted  
ground, the body engraved with the miroir  
monogram LM and under the base engraved  
with the date 1742  
height 3¾ in.; width 3½ in.; weight 6,3 oz.;  
9,5 cm; 6,8 cm; 180 g.

(1)

PROVENANCE

Pierre Jourdan-Barry;  
J Kugel, Paris, 2014.

LITERATURE

Alexis Kugel et al., Vermeilleux!, Paris, 2014

**6 000-8 000 €**

**6 200-8 200 US\$**







818

**ECUELLE COUVERTE ET SON  
PRÉSENTOIR EN VERMEIL PAR JOHANN  
FRIDERICH BAER, STRASBOURG, 1766**

**A FRENCH SILVER-GILT COVERED  
ECUELLE WITH STAND, JOHANN  
FRIDERICH BAER, STRASBOURG, 1766**

le présentoir à bord chantourné mouluré de filet et rubans croisés, le marli appliqué de guirlandes de fleurs et de couples d'oiseaux, le corps appliqué de fleurs et de deux écus armoriés, les oreilles ajourées de rinceaux et coquilles

the stand decorated with scrolled border moulded with thread and crossed ribbons, the rim applied with flowers garlands and three couples of birds, the center engraved with a coats-of-arms below a Duke coronet, the body applied with flower garlands, two coats-of-arms of the Gourgue de Vayres et Lamoignon below a count's coronet, openwork of foliage and shell handles, the cover border molded with thread and four bunches of flowers, the finial rising from foliage

height bowl 5 29/32 in.; length 11 7/32 in.; width 6 1/2 in.; weight 34,2 oz.; 15 cm; 28,5 cm; 16,5 cm; 970 g diameter dish 10 5/8 in.; weight 24 oz.; 27 cm; 680 g.

PROVENANCE

J. Kugel, Paris, 2015

LITERATURE

Alexis Kugel, Vermeilleux!, Paris, 2014

This exceptional ecuelle demonstrates the talent of Johann Friderich Baer, a rare silversmith whose extravagant masterpiece, a standing cup and cover figures on a portrait of the artist attributed to Johann Daniel Heimlich, both in the Minneapolis Institute of Arts. In 1746, Johann Friedrich Baer became master in the Strasburg guild of silversmiths.

The arms are those of Gourgue de Vayres and Lamoignon. This ecuelle was made in 1766, probably on the occasion of the tenth wedding anniversary of Armand-Guillaume de Gourgue, président of the Parliament of Paris, and Elisabeth-Olive de Lamoignon.

**50 000-80 000 €**

**51 500-82 000 US\$**







819

**ENSEMBLE DE SIX SALIÈRES  
COUVERTES EN ARGENT PAR MICHEL  
PIERRE BATAILLE, ORLÉANS, 1780-1781**

**A SET OF SIX FRENCH SILVER COVERED  
SALT-CELLARS, MICHEL PIERRE  
BATAILLE, ORLEANS, 1780-1781**

reposant sur quatre pieds à volutes, le bords inférieurs ciselés de feuillages, appliquées de chaque côté d'un cartouche uni, les couvercles ciselés de rinceaux, les intérieurs dorés

each resting on four scroll feet, the lower border cast and chased with foliage, applied on each side with a foliate and rocaille vacant cartouche, the hinged covers cast and chased with rocaille within foliage scrolls, gilt interiors height 3¼in.; weight 33,5 oz.; 8,2 cm ; 950 g.

PROVENANCE

Ader, Picard, Tajan, Paris, 18 avril 1983, lot 121  
Christie's Londres, 6 décembre 2012, lot 44

**12 000-18 000 €**

**12 300-18 500 US\$**





PAIRE DE SEAUX À RAFRAÎCHIR EN ARGENT PROVENANT DU SERVICE DU GOUVERNEMENT DE RIGA PAR JOHANN CRISTIAN NEUSS, AUGSBURG, 1781-1783

A SILVER PAIR OF GERMAN WINE-COOLERS FROM THE RIGA GOVERNMENTAL SERVICE, JOHANN CRISTIAN NEUSS, AUGSBURG, 1781-1783

chacun reposant sur un piédouche mouluré de feuilles et baies de laurier, le corps partiellement cannelé et appliqué d’une guirlande de pampres de vigne, les anses en têtes de faune, marqué en cyrillique et en pointillé “RIG N 1”

each on spreading foot bordered with bay leaves and berries, the body partly fluted and applied with a large garland of grape vines, the looped handles terminating in faun heads, marked in Cyrillic and dotted ‘RIG N 1’ height 11 1/32 in.; weight 75,3 oz. and 73,9 oz.; 28 cm; 2135 g. and 2097 g.

PROVENANCE  
Commande de Catherine II de Russie, pour le palais de Riga  
Collection du prince Demidoff (probablement acquis par Nicolai Demidoff (1773-1828))  
Müller et Cie, Amsterdam, 16-18 June 1925, une partie d’un des lots 895, 896 ou 897  
Collection particulière, Belgique  
Christie’s Paris, 8 novembre 2013, lot 137  
Koopman Rare Art, Londres, 2013

LITERATURE  
Illustrated in L’orfèvrerie d’Augsbourg en Belgique, Antwerp, 1994, p. 132, nr 91, and B.R. Kommer, Zirbelnuss und Zarenadler Augsburger Silber für Katharina II von Russland, Munich, 1997, p.59.

At the head of Russia since 1762, Catherine II was a reforming monarch. In order to govern such a vast country, she developed a large reform of the provinces from 1775 with the help of her favorite Gregori Potemkin. She divided Russia into fifty provinces, each headed by a governor, who was responsible for administration, police and justice, while being linked to the central power. To reward the best governors she had twenty silver dinner services made in all the most important European capitals, Paris and London, but also Augsburg and St Petersburg. These services were then installed in the palaces of the provinces in order not to be mixed. In addition to the six services ordered in Paris from Robert-Joseph Auguste from 1778 and the five ordered in London from 1774, the Augsburg silversmiths received orders for probably six services: Perm, Kharkov, Blonec, Riga and two others undefined.



Catherine II by J.B.Lampi (1780s, Kunsthistorisches Museum)

These services remained in the imperial collections undergoing major melting between 1838 and 1849 and were sold or dispersed in auctions in the 1930s by the Soviet government.

The Riga service was delivered to the then governor Count George von Browne (1698-1792) in April 1784. Like all the other services, it is engraved in dotted line and in Cyrillic with the name of the service, in this case “RIZH”. This service was intended for forty people with four tureens, eight candelabra, twenty-four candlesticks, eight coolers, sauce boats, dishes and plates. The total weight of the service was over 17,000 ounces (around 482 kg). The Riga service is the most documented because it was inventoried twice, once in 1784 and again in 1795 during the visit of Peter von Biron, Duke of Courland, during which part of the service was used.

After the death of Catherine II, her son, Emperor Paul I, repatriated all the provincial services to St. Petersburg and the Riga service fell into oblivion. Indeed, unlike the other imperial services listed in 1907

by Baron Foelkersam, the current service is not mentioned. It reappeared in June 1925 during an auction at Frederik Müller and Co. Offered in three large lots with the provenance “Collection Demidoff”, the pieces are even photographed, and we see a tureen, candelabra but also five coolers. This provenance suggests that part or all of the service was purchased by the wealthy industrialist and collector Anatole Demidoff, Prince of San Donato (1812-1870) in the 19th century.

150 000-200 000 €  
154 000-205 000 US\$







821

**SERVICE DE VERRES DE MURANO, XXE  
SIÈCLE**

**AN ENGRAVED GLASS PART TABLE  
SERVICE, 20TH CENTURY, MURANO**

comprenant 269 verres, 8 carafes, 8 flacons  
avec leur bouchon

engraved and gilt with initials, flower sprays  
and bows, comprising 269 glasses, 8 carafes,  
8 flasks with stoppers  
(285)

**5 000-7 000 €**

**5 200-7 200 US\$**



822

**SERVICE À DESSERT EN PORCELAINE,  
MANUFACTURE DE SÈVRES, VERS  
1825-1828**

**A SÈVRES PORCELAIN DESSERT  
SERVICE, CIRCA 1825-1828**

painted the centre with studies of various  
fruits framed, the border gilt with Vitruvian  
scrolls, named in black script to each plate and  
in gilding to the bowls, comprising: an ice-pail,  
cover and liner (glacières couvertes de forme  
"vases B"), two footed bowls (Jattes à Fruits  
'Hémisphérique'), two compots (Compotiers  
'Coupe à Pied') and twenty-four plates  
printed blue fleur-de-lys marks within  
interlaced C's, painted marks, some pieces  
signed, decorated by Jacques-Nicolas Sinsson  
and Moïse Jacober  
height of the cooler 12¼in.; 31.5 cm.

PROVENANCE

Christie's Paris, Oeuvres provenant des  
collections du Comte M.A, 28 novembre 2017.

**20 000-30 000 €**

**20 500-30 700 US\$**





823

823

**PRÉSENTOIR EN VERMEIL PAR DAVID TANQUERAY, LONDRES, 1717**

**A GEORGE I SILVER-GILT TAZZA, DAVID TANQUERAY, LONDON, 1717**

de forme ronde, le bord mouluré d'oves, appliqué au-dessous d'un décor en appliques de feuilles lancéolées, le pied amovible à bord de feuilles de laurier, le centre gravé d'armoiries

circular with ovolo border, applied underneath with cut-card decoration, the detachable foot with laurel ornament, the centre engraved with coat-of-arms  
diameter 11<sup>13</sup>/<sub>16</sub>in.; weight 50 oz.; 30 cm; 1420 g.

PROVENANCE  
Christie's, Londres, 4 juin 2013, lot 347

The arms are those of Fountaine of Narford Hall, Norfolk, probably for Sir Andrew Fountaine (1676-1753), the English connoisseur and art collector, who was born at Salle, Norfolk, the eldest son of Andrew Fountaine (1632-1707) and his wife, Sarah (b. 1654?), youngest daughter of Sir Thomas Chicheley of Wimpole, Cambridgeshire. He was a King's scholar at Eton before going up to Christ Church College, Oxford, where he graduated in 1697. A gifted scholar, he was knighted in 1699 having been selected to make the Latin oration to William III on his entry to Oxford.

Fountaine made two Grand Tours of Europe, during the second of which, in 1714, he made many purchases of paintings and works of art for himself and on behalf of various wealthy friends. The dispersal of his collections,

including majolica which was deemed to be the finest such assemblage outside Italy, took place in a four-day sale at Christie's in 1884.

Died, 4 September 1753  
'Sir Andrew Fountaine, Kt, vice chamberlain to Q. Caroline, and warden of the mint, aged 78, at his seat at Narford, Norfolk. (The Gentleman's Magazine, London, September 1753, p. 445)

'THE COLLECTION OF THE LATE SIR ANDREW FOUNTAINE.  
'Mr. J.C. Robinson [Surveyor of the Queen's Pictures] gives some account in the Times of another great ancestral art collection of England which is about to be dispersed. Some time during the present sale season Messrs. Christie will bring to the hammer the Fountaine collection of Limoges enamels, majolica, Palissy and Henri Deux wares, together with many other miscellaneous treasures from the same famous gathering. The collection was formed about 150 years ago by Sir Andrew Fountaine, a Norfolk squire of good fortune and ancient lineage, and one of the most renowned connoisseurs of his day. Not without infinite regret can those who knew Narford think of the stately old house denuded of its chiefest ornaments; but is is indeed practically a rescue from oblivion, for very few of the millions who now take an interest in works of art would have hope to see these treasures while stored away in a remote corner of the land.' (St. James's Gazette, London, Friday, 18 April 1884, p. 12b)

**6 000-8 000 €**

**6 200-8 200 US\$**



824

824

**SERVICE DE COUVERTS EN VERMEIL NON POIÇONNÉ ATTRIBUÉ À TOMASO TAGLIAFERRO, NAPLES, VERS 1740, LES MANCHES EN ÉCAILLE PIQUÉE D'OR**

**AN ITALIAN SILVER-GILT FLATWARE SERVICE WITH BROWN TORTOISESHELL AND GOLD PIQUÉ HANDLES, UNMARKED, ATTRIBUTED TO TOMASO TAGLIAFERRO, NAPLES, CIRCA 1740**

comprenant 12 fourchettes, 12 cuillères et 12 couteaux, les manches à spatules violonées, dans un écrin à la forme moderne estampé J.KUGEL PARIS

comprising twelve forks, twelve spoons and twelve knives, the tortoiseshell handles with scroll motifs, small differences in the piqué, in a fitted modern box stamped J.KUGEL PARIS  
knives: 8<sup>7</sup>/<sub>16</sub>in.; forks: 6 7/16; spoons: 6<sup>7</sup>/<sub>16</sub>in.; 22.5 cm; 16.4 cm; 16.4 cm

(36)

PROVENANCE  
Collection David-Weill  
Galerie Kugel, Paris, 2018

A comparable set made of blond tortoiseshell is illustrated in the catalogue of the 2018 exhibition Piqué!: Kugel (Alexis), Piqué / Gold, Tortoiseshell and Mother-of-Pearl at the Court of Naples, ed. Rizzoli, 2018, pp. 37, 46, cat. 35

• **50 000-80 000 €**

**51 500-82 000 US\$**







825

**PAIRE DE MOUCHETTES ET LEUR  
PLATEAU EN ARGENT PAR ANTOINE  
FILASSIER, PARIS, 1724-1725**

**A FRENCH PAIR OF SILVER SNUFFERS  
ON TRAY, ANTOINE FILASSIER, PARIS,  
1724-1725**

reposant sur quatre pieds griffes, le bord  
godronné, le plateau et les mouchettes gravés  
d'armoiries comtales

the tray on four claw feet, with fluted edge  
and engraved frieze of interlaced cartouches,

engraved with central coat-of-arms  
surmounted by a coronet, similar engraving on  
the snuffers  
height 6 $\frac{7}{8}$ in.; weight 11,6 oz.; 17,5 cm; 330 g.

PROVENANCE  
Christie's Paris, 3-4 octobre 2012, lot 47

The arms are probably those of Joly de Chouin.

**7 000-10 000 €**

**7 200-10 300 US\$**





PAIRE D'IMPORTANTES CHANDELIERS À TROIS LUMIÈRES EN ARGENT GEORGE II PAR GEORGE WICKES, LONDRES, 1744

A PAIR OF GEORGE II SILVER FIGURAL THREE-LIGHT CANDELABRA, GEORGE WICKES, LONDON, 1744

les fût en forme de satyres homme et femme, les pieds en coquille, les appliques en chêne ciselées de cartouches rocaille sur fond de cannelures, les branches à trois lumières avec des bras feuillagés, gravées sous les bases et les branches d'armoiries

the stems in the form of male and female satyrs, the bases chased with panels of basket-weave and reserves of shells on matted ground, on leaf-flanked shell feet, the oak-festooned sconces chased with rococo cartouches on a ground of sloping flutes, detachable three-light branches with swirling berried foliate arms and multiple-petalled sunflower sconces, engraved on both bases and branch sockets with the Fitzgerald crest below an earl's coronet  
height 17 in.; weight 323,8 oz ; 43,2 cm ; 9180 gr.

PROVENANCE  
Edward FitzGerald, 7ème duc de Leinster, et par descendance  
Christie's, London, 12 May 1926, lot 162  
(Property of His Grace the Duke of Leinster)  
Lionel Crichton de Crichton Brothers, Londres  
Thomas Lumley, Londres  
S.J. Phillips, Londres  
Mme Ortiz Linares (1900-1980) (acheté le 5 juin 1951)  
Transmis par descendance à son fils George Ortiz (1927-2013)  
Sotheby's, New York, 13 novembre 1996, lot 8  
Koopman Rare Art, Londres

LITERATURE  
Elaine Barr, George Wickes, Royal Goldsmith, 1698-1761, London, 1980, pp. 84-86

The crest is that of James (29 May 1722 – 19 November 1773), son of Robert FitzGerald, 19th Earl of Kildare and his wife, Mary, daughter of William O'Brien, 3rd Earl of Inchiquin. Styled Lord Offaly, he succeed as 20th Earl of Kildare upon the death of his father on 20 February 1744. He was married on 7 February 1747 to Mary (d.1814), daughter of Charles, 2nd Duke of Richmond and Lennox, by whom he had nine sons and ten daughters. The Earl was created Marquess of Kildare in 1761 and in 1766 Duke of Leinster. He died at Leinster House, Dublin.

George Wickes's Gentleman's Ledger records these candelabra as having been delivered to the Earl of Kildare on 27 May 1745: 'fine chais'd candlesticks & branches & false nozils,' 308oz. 12dwt. at a cost of the silver (£95 3s. 6d.) and fashioning (10s. per oz.), totalling £154.

The design for the current candelabra made its way to England from France with remarkable speed after its inception. Appreciation for French styles and tastes was well developed in London in the first half of the 18th century, and many of Wickes' clients would have been demanding versions of the strongly rococo pieces they had seen on their travels. It was in Meissonnier's 1734 publication that we see the origins of these candelabra; described as Chandeliers de Sculpture en Argent the stem spirals with such fluidity that it seems an impossibility for such a creation to be made in a rigid material like silver, and the branches spring from the stem with effortless vibrancy. The whole is nothing less than a masterpiece of daring and inventiveness. The design must have proved a popular one because it was adopted and adapted by the great master orfèvre Thomas Germain soon afterwards.

How exactly Germain's model journeyed over the Channel is not known, but two silversmiths are known to have left their marks on versions in 1744/45: the current pair and a second pair with the mark of John Hugh Le Sage

(Christie's, London, October 24, 1990, lot 247). With premises a stone's throw away from one another, it seems very likely that there would have been some collaboration between Le Sage and Wickes. The designs, or perhaps even the casting molds for the current lot must have been kept safe because Parker & Wakelin (Wickes' successors) made use of them for a pair in 1770, now in the Fairhaven Collection at Anglesey Abbey. A further pair was supplied by Paul Storr for Rundell, Bridge & Rundell in 1816 (Christie's, New York, 21 October 2003, lot 335).

James FitzGerald succeeded his father as the Earl of Kildare in 1744 aged just 23, and wasted little time in imposing his taste on his ancestral home: Carton House in County Kildare, Ireland. The dining room ceiling was said to be the finest in Ireland, and the Earl had brought in the services of two Italian stuccatori to apply the finishing touches. If the current candelabra had been ordered for this room at Carton, they could not have enjoyed a much finer or appropriate setting. Equally, the Earl might have had in mind Kildare House, on the outskirts of Dublin, as the home for his new candelabra. Weight is added to this theory by the fact that building work started in 1745, most likely the year Wickes delivered his commission. Of course, the idea of silver remaining in one property is a modern one, and it is quite probable that the Earl took his candelabra and his celebrated Leinster Service (also supplied by Wickes) with him to wherever he was staying and entertaining.

250 000-400 000 €

256 000-410 000 US\$







827

827

**COUPE OVALE EN ARGENT PAR JOHANN GEORG QUIRL, OSNABRÜCK, VERS 1750**

**A GERMAN SILVER OVAL SMALL BOWL, JOHANN GEORG QUIRL, OSNABRÜCK, CIRCA 1750**

reposant sur un piédouche

shaped-oval form, on a spreading foot  
height 1½in.; length 4¾in.; width 3½in.;  
weight 2,45 oz.; 4 cm; 12 cm; 8 cm; 70 g.

PROVENANCE

Schloss Ahlden, Allemagne, 12 avril 2018,  
lot 68

**500-700 €**

**550-750 US\$**

829

**TIMBALE GRAVÉE EN ARGENT  
PROBABLEMENT PAR PIERRE-JACQUES  
THOMAS SENS 1780-1781**

**A FRENCH SILVER ENGRAVED BEAKER,  
PROBABLY PIERRE-JACQUES THOMAS,  
SENS, 1780-1781**

reposant sur un piédouche mouluré d'oves,  
le corps gravé de feuillages et de fleurs, le  
col gravé d'une frise de coquilles et fleurs  
stylisées

the body decorated with engraved reserves  
in central and interconnected foliage and  
flower motifs, a frieze of shells and flowers  
under the rim

height 4½in.; weight 4,9 oz.; 10,8 cm; 140 g.

PROVENANCE

Tajan, Paris, 24 juin 2008, lot 18

**400-600 €**

**450-650 US\$**



829



828

828

**PRÉSENTOIR CARRÉ EN ARGENT PAR  
EDWARD POCOCK, LONDRES, 1728**

**A GEORGE II SILVER SALVER, EDWARD  
POCOCK, LONDON, 1728**

reposant sur quatre pieds sabots évasés,  
gravé d'armoiries au centre

square with curved corners, resting on four  
splayed hoof feet, engraved with a coat-of-  
arms in the centre  
height 1¾in.; width 1¾in.; weight 35,9 oz.;  
4 cm; 29,5 cm.; 1020 gr.

PROVENANCE

Bonhams Londres, 12 novembre 2014, lot 103

The arms are those of Newton of Crabaton,  
Diptford, Devonshire, impaling another

**1 500-2 000 €**

**1 550-2 050 US\$**

830

**PETITE COUPE OVALE EN ARGENT SUR  
PIED PAR SVEN NORDBERG, HEIDE  
(HOLSTEIN, ALLEMAGNE), VERS 1780**

**A GERMAN OVAL SILVER BOWL, SVEN  
NORDBERG, HEIDE (HOLSTEIN),  
CIRCA 1780**

le bord ondulé ciselé de côtes, reposant sur un  
piédouche godronné

on spreading stand, framed by tongue frieze,  
a thin domed bowl with flower-like curved  
petals bordered by narrow ridges  
length 5¾in.; width 4¾in. ; weight 4.5 oz;  
14,5 cm; 11 cm ; 130 gr.

PROVENANCE

Scholss Ahlden, 5 mai 2018, lot 73

**300-400 €**

**350-450 US\$**



830



831

**ENSEMBLE DE QUATRE FLAMBEAUX EN VERMEIL DU SERVICE PELHAM-CLINTON PAR PAUL CRESPIN D'APRÈS W. KENT, LONDRES, 1745**

**A SET OF FOUR GEORGE II SILVER-GILT CANDLESTICKS FROM THE PELHAM-CLINTON SERVICE, PAUL CRESPIN AFTER A WILLIAM KENT DESIGN, LONDON, 1745**

sur des bases carrées à pans coupés, moulurées de feuilles d'acanthé et coquilles reliées par des volutes, les fûts balustres carrés cannelés ornés de guirlandes, les appliques décorées de la même manière, le sommet des bases gravé d'armoiries

on square bases with cut corners cast and chased with borders of acanthus leaf-tips below furled double-shells linked by scrolls, the lower stems with bellflower swags rising to leaf-capped octagonal knops and fluted squared baluster stems rising from acanthus spaced by berried bud pendants, tapered cylindrical sconces similarly decorated and topped by bands of Vitruvian scrolls and gadrooned rims, the tops of bases each engraved with the crest, Garter, motto and Earl's coronet, numbered 1-4 and with scratch weights 43=11, 44=12, 43= 5 ½ and 43=12 height 11¾in.; weight 183.6 oz ; 29,8 cm ; 5206 gr.

#### PROVENANCE

Henry Fiennes Pelham-Clinton (1720-1794), 9e comte de Lincoln et 2e duc de Newcastle-under-Lyne (transmis à ses descendants) Propriété de Sa Grâce le duc de Newcastle et retiré de Clumber Worksop. Christie's Londres, 7 juillet 1921, lot 53 Collection du Colonel H. H. Mulliner Christie's Londres, 9 juillet 1924, lot 25 (une paire) Henry Carnegie Phipps (1879-1953) et Gladys Livingston Mills (1883-1970) Ogden Phipps (1908-2002) Christie's New York, 28 avril 2017, lot 25 Ogden Mills Phipps (1940-2016) Koopman Rare Art, Londres, 2018

#### LITERATURE

H.H. Mulliner, *The Decorative Arts in England During the Late XVIIth and XVIIIth Centuries*, London, 1923, fig. 125 John F. Hayward, 'Silver made from the designs of William Kent,' *The Connoisseur*, June 1970, pp. 106-110 Elaine Barr, *George Wickes Royal Goldsmith 1698-1761*, London, 1980, pp. 102-103 Susan Weber, editor, *William Kent Designing Georgian Britain*, New Haven and London, 2013, p. 539

**100 000-150 000 €**

**103 000-154 000 US\$**





The crests are those of Clinton, for Henry Fiennes Pelham-Clinton (1720-1794), 9th Earl of Lincoln K.G., later 2nd Duke of Newcastle-under-Lyne.

**9th Earl of Lincoln and 2nd Duke of Newcastle-under-Lyne.**

Henry Fiennes Pelham-Clinton was born in London on 16 April 1720, the second son of Henry Clinton, 7th Earl of Lincoln (1684-1728), and his wife Lucy (d. 1736), daughter of Thomas Pelham, 1st Baron Pelham of Laughton (1653?-1712), and sister of Thomas Pelham-Holles, 1st Duke of Newcastle-under-Lyne (1693-1768). He succeeded as 9th Earl of Lincoln at the age of 10 upon the death of his elder brother in 1730. His guardian, his childless uncle Thomas, under whose protection he lived, considered Lord Lincoln as his heir.

Lord Lincoln, having completed his education at Cambridge and considered one of the handsomest men in Britain, embarked on a Grand Tour. He was joined at Turin by his old schoolfriend, Horace Walpole (1717-1797). The pair argued, however, and Lincoln returned to England; they were never reconciled. Once at home, he began to court his cousin, Catherine (1727-1760), daughter of Henry Pelham (1694-1754), Prime Minister from 1743 until his death. They were married on 3 October 1744.

‘Yesterday [sic] the Right Hon. the Earl of Lincoln was married to Miss Pelham, eldest Daughter to the Right Hon. Henry Pelham, Esq; Brother to his Grace the Duke of Newcastle: The Ceremony was perform’d at Mr. Pelham’s House in Arlington-Street, St. James’s; after which they set out to celebrate their Nuptials at Clermont, the Seat of his Grace the Duke of Newcastle.’<sup>1</sup>

By this union, which resulted in the birth of four sons, Lincoln was heir to both of his uncles. Through their influence he was given various appointments, including, in 1752, a Knight of the Order of the Garter, and between 1760 and 1762 Lord of the Bedchamber to George III. He succeeded as 2nd Duke of Newcastle-under-Lyne upon the death of his uncle in 1768.

The Duke, who preferred the pleasures of sport and country life to politics, died following a stroke aged 73 on 22 February 1794 at his

house in Palace Yard, Westminster. His most significant legacy was the development of a magnificent four thousand acre estate, Clumber Park, Nottinghamshire, which he had inherited in 1768 from the 1st Duke of Newcastle. Although the mansion at Clumber no longer exists, having been twice destroyed by fire and finally dismantled in 1938, the park is now owned by the National Trust.

**William Kent**

William Kent (bap. 1686 – 12 April 1748), the architect, painter and designer of gardens, interiors and furnishings, was fortunate to have been commissioned in 1722 by the eminent Whig statesman Henry Pelham, to create the interiors of his London residence, 32 Old Burlington Street. Pelham, the 2nd Duke of Newcastle’s father-in-law, was thus Kent’s earliest political patron. In 1741 Pelham again employed Kent, to design another residence, 22 Arlington Street. In fact, Kent counted Pelham among a group of his distinguished friends, bequeathing him ‘The School of Athens,’ a painting after Raphael.<sup>2</sup>

Earlier, in 1725, Kent was ‘employ’d in making vast Alterations’ for the 1st Duke of Newcastle at Newcastle House, Lincoln’s Inn Fields, the centre of Whig political activity for two decades from the early 1740s. In 1729 Kent was again in the service of the Duke when he was commissioned to work on Newcastle’s country retreat Claremont, a Palladian mansion and its estate near Esher in Surrey.<sup>3</sup> As Lord Lincoln the 2nd Duke employed Kent in the 1740s at Oatlands Park, also in Surrey.<sup>4</sup>

Through the recommendations of his Whig employers, William Kent worked on various public works in addition to their private dwellings. By this means in 1735 Kent was appointed to the positions of deputy surveyor and master mason, which he held until his death in 1748.

**The candlesticks**

The present candlesticks are thought to have been inspired by one of William Kent’s designs, published in 1744 by John Vardy in *Some Designs of Mr. Inigo Jones and Mr. William Kent* (pl. 21). The majority of surviving plate known to have been designed by Kent was made under the auspices of the goldsmith, George Wickes, including the gold cup and

cover of 1736 for Col. James Pelham (1683-1761), who was Private Secretary to Frederick, Prince of Wales and second cousin to both the 1st Duke of Newcastle and Henry Pelham.<sup>5</sup>

As Lord Lincoln, the 2nd Duke of Newcastle is likely to have purchased the present set of candlesticks in 1744/45 on the occasion of his marriage to Catherine Pelham. The choice of William Kent is not surprising, he having worked closely with both the bride and groom’s families.

In 1775, seven years after Lord Lincoln had succeeded his uncle as 2nd Duke of Newcastle-under-Lyne, he ordered a pair of candlesticks from Wickes’s commercial descendants, Parker & Wakelin, recorded in the firm’s *Gentleman’s Ledger* as ‘a pair of fine candlesticks and nozs. After Kent.... 95ozs. 8 dwts @14/-...£66 15s 7d’. Likewise entries for eight ‘Fine Chased candles’ are listed with scratch weights matching those of the four Crespin candlesticks of 1745 and the 1757 and 1775 pairs made to match in Clumber’s ‘Inventory of Plate Belonging to His Grace the Duke of Newcastle Taken at Clumber 25 August 1791’ by Wakelin & Taylor, goldsmiths of Panton Street, Haymarket, London.<sup>6</sup>

In 1810 the 3rd Duke of Newcastle-under-Lyne commissioned Rundell, Bridge & Rundell to fit his pairs of 1757 and 1775 candlesticks with removable two-branch tops, marked by Paul Storr as head of Rundell’s silver factory. These sticks and their branches were in the collection of Lily & Edmond J. Safra, see Sotheby’s, New York, 20 October 2011, lot 810.

Storr & Co. presumably cast additional models at this time; a set of four candlesticks, dated 1814-15 are on loan to the Victoria and Albert Museum. Another set of four dated 1815, comprising part of the extensive Sutton service, was sold at Christie’s, London, on 31 March 1976, lot 86.

**Notes.**

1. The Daily Post, London, Friday, 12 October 1744, p. 1c.
2. National Archives, Kew, PROB 11/761
3. Susan Weber, editor, *William Kent Designing Georgian Britain*, New Haven and London, 2013, p. 75
4. Michael Symes, ‘New Light on Oatlands Park in the Eighteenth Century’, *Garden History*, vol. 9, no. 2, Autumn 1981, p. 136
5. Susan Weber, editor, *William Kent Designing Georgian Britain*, New Haven and London, 2013, pp. 75-77, 528; James Lomax, ‘Silver at Castle Howard: Three Hundred Years of Investment and Fashion’, *The Art Quarterly of the NACF*, no. 9, Spring 1992, p. 33
6. University of Nottingham







832

**PAIRE DE BOULE À ÉPONGE ET BOULE À SAVON EN VERMEIL PAR JOHANN JAKOB II BRUGLOCHER, AUGSBURG, 1751-1752**

**A PAIR OF GERMAN SILVER-GILT SOAP BOX AND SPONGE BOX, JOHANN JAKOB II BRUGLOCHER, AUGSBURG, 1751-1752**

reposant sur un piédouche ciselé de motifs de vagues, le corps décoré de volutes, de motifs de vagues et de fleurs, la boule à éponge de taille légèrement supérieure et ajourée

on spreading foot chased with wave motifs, the body decorated with scrolls, wave motifs and flowers, the sponge box of slightly larger size and pierced  
height 3¾in.; weight 15,1 oz; 9,7 cm; 430 g.

PROVENANCE  
Sotheby's Paris, 6 mai 2015, lot 103

**6 000-8 000 €**  
**6 200-8 200 US\$**



Gravée aux Armes Royales de France

833

**GANTIÈRE EN VERMEIL GRAVÉE AUX ARMES ROYALES DE FRANCE, PARIS, 1756-1757**

**A FRENCH OBLONG SILVER-GILT GLOVE STAND ON FOOT ENGRAVED WITH THE FRENCH ROYAL COAT-OF-ARMS, PARIS, 1756-1757**

de forme ovale, reposant sur un piédouche, le bord mouluré d'oves, le pourtour du plateau orné peut-être postérieurement de fleurs de lys dans des guirlandes de feuilles de laurier, le pied insculpé de la décharge pour Paris 1756-1762 (coquille) et de la contremarque pour 1768-1774 (cornet de chasse enguiché)

the Royal arms engraved within a lozenge (for a lady), probably later decorated with laurel border enclosed by fleur-de-lys in pendant swag reserves  
length 9⅞in.; weight 19 oz. 23.5 cm; 530 gr.

PROVENANCE  
Sotheby's Paris, 1 décembre 2011, lot 231

The arms are probably those of Madame Victoire 5th daughter of Louis XV (1733-1799). The same arms in a similarly rendered cartouche with a vine border, can be found on a silver-gilt bell, Paris, 1784, part of the toilet service made for Madame Victoire at the Chateau de Bellevue, now at Versailles.

**15 000-20 000 €**  
**15 400-20 500 US\$**







834

**PAIRE DE TIMBALES OVALES À CÔTES  
PINCÉES EN VERMEIL PAR FRANÇOIS  
DANIEL IMLIN, STRASBOURG, VERS 1780**

**A PAIR OF FRENCH SILVER-GILT TULIP-  
SHAPED BEAKERS WITH TAPERED SIDES,  
FRANÇOIS DANIEL IMLIN, STRASBURG,  
CIRCA 1780**

reposant sur un piédocouche, le col gravé de  
guirlandes de fleurs entrelacées de rubans  
resting on spreading foot, with pinched sides,  
the upper border engraved with garlands of  
flowers intertwined with ribbons  
height 3<sup>13</sup>/<sub>16</sub>in.; width 3<sup>3</sup>/<sub>16</sub>in.; weight 13.4oz ;  
9.7 cm ; 8.1 cm ; 361 gr.

PROVENANCE  
Collection Kahn-Sriber  
J. Kugel, Paris

LITERATURE  
Alexis Kugel, Vermeilleux!, Paris, 2014

**10 000-15 000 €**

**10 300-15 400 US\$**





835

**ENSEMBLE DE DOUZE ASSIETTES EN VERMEIL AUX ARMES NICOLAY PAR TOBIAS LUDWIG KRUG, STRASBOURG, 1768**

**A SET OF TWELVE FRENCH SILVER-GILT PLATES, TOBIAS LUDWIG KRUG, STRASBURG, 1768**

les bords moulurés d'oves, les marlis gravés aux armes Nicolay timbrées d'une couronne ducale

with ovolo borders, engraved with a duke's coat-of-arms  
Diam 9 1/8in ; weight 236.3 oz ; 23.2 cm. ; 6699 gr.

**PROVENANCE**

Antenor Patiño (1896-1982)  
Graf, Paris, 2015

**LITERATURE**

Alexis Kugel, Vermeilleux!, Paris, 2014, no. 56.

The arms on these plates is that of comte Antoine-Chrestien de Nicolay (1712-1777). A Knight of Malta, he rose during the War of Austrian Succesion, becoming marechal de camp in 1744, lieutenant general in 1748, and governor of the fortifications of Marseille in 1756. He was very active in the Seven Years War, including Charleroi and Minden, and was wounded at Lawfeld. He became a Marshall of

France in 1775, and was one of four Marshalls chosen to carry regalia at the coronation of Louis XVI on June 11 of that year.

According to family tradition, during Louis XV reign, 7 marshalls had been named, and each of them received as nickname one of the 7 deadly sins. Nicolay was known as "Gourmandise" as can easily been understood from his portrait !

The Count married in 1763 Marie-Hyacinthe Ralet de Chalet, widow of Claude-Barthélémy de Bonnefond, receveur général des domaines et bois de Bretagne. However his taste for impressive silver could date from earlier, based on an important pair of three-light candelabra of 1756-57 by Simon Bourget, in a private collection (see Kugel). The Count died in 1777 without issue.

These plates are part of a rare surviving set of twenty-four plates, the only known gilt examples from 18th century Strasbourg; the other set of twelve were in the collection of Jaime Ortiz-Patino. A single gilt plate of 1769, by Johann Jacob Kirstein and with Russian import marks, is in the collection of the Strasbourg Museums, see Deux siècles d'orfèvrerie à Strasbourg, 2004, no. 79, p. 136-37.

**40 000-60 000 €**

**41 000-61 500 US\$**



Portrait du Comte Antoine-Chrestien de Nicolay (1712-1777)





# 836

**IMPORTANT SERVICE DE TABLE ROYAL EN  
PORCELAINE DE FÜRSTENBERG  
ET BERLIN (K.P.M.), DIVERSES DATES,  
VERS 1860**

**AN EXTENSIVE ROYAL FÜRSTENBERG  
AND BERLIN (K.P.M.) PORCELAIN  
COMPOSITE PART DINNER SERVICE,  
VARIOUS DATES, CIRCA 1860**

comprenant 105 grandes assiettes, 82  
assiettes ajourées, 43 assiettes à potage, 60  
divers plats carrés, 10 plats circulaires divers,  
2 bols, 2 saucières et leurs plats, 3 plats de  
service divers et 1 plats de services ovales de  
tailles différentes

painted with generous bouquets of flowers  
below moulded and gilt trellis and branch  
pattern borders divided by rocaille sections,  
the borders reserved with a crowned W  
monogram, possibly for the House of Welf,  
comprising: one hundred and five dinner

plates, eighty-two pierced plates, forty-three  
soup plates, sixteen various square dishes, ten  
various circular dishes, two small bowls, two  
sauceboats and stands, three circular serving  
dishes in sizes, four oval serving dishes in sizes  
underglaze blue F marks and various scepter  
and KPM marks

(291)

PROVENANCE

Première partie:  
Commandé par George V, Roi de Hanovre  
(1819-1878);

M.S. Rau Antiques, USA, 2012;

Seconde partie:

Collection Alberto Pinto, 2013.

**30 000-50 000 €**

**30 700-51 500 US\$**







837

**PANIER À PAIN GEORGE III EN ARGENT  
PAR JOHN WAKELIN ET WILLIAM TAYLOR,  
LONDRES, 1790**

**A GEORGE III SILVER BASKET, WAKELIN &  
TAYLOR, LONDON, 1790**

rond, les côtés ajourés en treillis, décoré d'une bande de filets sur le bord, l'anse mobile moulurée de filets torses, la base ciselée d'une frise de feuilles, le centre gravé d'un cimier couronné

circular, the openwork sides formed as reeded lattice, with rope band upper rim and rope twist swing handle, the base chased with band of stiff leaves, the centre engraved with a crest and coronet  
diameter 10¼in.; weight 15½oz.; 26 cm.; 450 gr.

PROVENANCE  
Henry Somerset, Marquess of Worcester, later 6th Duke of Beaufort  
Sotheby's New York, 26 avril 2008, lot 283

See extended note on Sothebys.com

**4 000-6 000 €**

**4 100-6 200 US\$**

838

**PAIRE DE PRÉSENTOIRS GEORGE II  
EN ARGENT PAR PAUL DE LAMERIE,  
LONDRES, 1747**

**A PAIR OF GEORGE II SILVER SALVERS,  
PAUL DE LAMERIE, LONDON, 1747**

carrés, les bords ornés de perles centrées par des volutes, reposant sur quatre pieds en volutes et coquilles, ciselés de rinceaux, de fleurs, d'écailles et d'ornements rocaille, gravés d'armoiries

shaped-square form, with beaded borders centred by scrolls, on four scroll and shell feet, chased with foliate scrolls, flowers, scales and rocaille ornament, engraved with a coat-of-arms  
height 12¼in.; weight 95,1 oz.; 31 cm.; 2697 g.

PROVENANCE  
M. et Mme Schuyler Clark  
Sotheby's Parke Bernet, New York, 4 juin 1974, lot 66  
Christie's Genève, 13 mai 1986, lot 130  
Christie's Londres, 12 juin 2002, lot 100  
Christie's Londres, 27-28 novembre 2012, lot 776  
Koopman Rare Art, Londres, 2012.

EXHIBITED  
New York, Parke-Bernet Galleries, 980 Madison Avenue, Art Treasures Exhibition, 16-30 June 1955, no. 202.

Texas, Houston, Museum of Fine Arts, Silver by Paul de Lamerie in America, November 1956, no. 64.  
London, Christie's, The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, no. 92.

The arms are those of Jodrell impaling Vanderplank for Gilbert Jodrell (1714?-1773), a son of Paul Jodrell (1679?-1743) and his wife, Judith (née Sheldon, 1692-1768). He was admitted to Lincoln's Inn in February 1730, where his father was Master of the Bench. Gilbert Jodrell was married twice, first on 8 December 1740 to Judith Cradock (1719-1745) and second on 28 June 1747 to Anne, daughter of Samuel Vanderplank.

Gilbert Jodrell's eldest daughter by his first marriage, Sarah (b. 23 September 1741) was married in October 1763.

A Paul de Lamerie soup tureen and cover, London, 1747, with cast crest of Jodrell, almost certainly for Gilbert Jodrell, was sold at Christie's, London, 27-28 November 2012, lot 775.

**40 000-60 000 €**

**41 000-61 500 US\$**



Top view







839

**PAIRE DE SEAUX À RA Fraichir en Argent, portant les poinçons d'Andrew Fogelberg Londres 1776, Probablement XIXe siècle**

**A PAIR OF SILVER WINE COOLERS, BEARING MARKS OF ANDREW FOGELBERG, LONDON, 1776, PROBABLY 19TH CENTURY**

de forme cylindrique avec deux anses en forme de rinceaux, le corps à décor d'une frise d'appliques sur fond amati, gravé d'armoiries sur les deux faces

cylindrical with two foliate scroll handles, the sides with chased decoration and applied strapwork, the body engraved with a coat-of-arms on either side  
height 10 in.; weight 136½oz.; 25 cm.; 4245 gr.

PROVENANCE  
Hampel, Munich, juillet 2014, lot 386

The arms are those of Dalgety of Lockerley Hall, East Tytherley, near Romsey, Hampshire, for Frederick Gonnerman Dalgety (3 December 1817 – 20 March 1894), the Canadian-born founder of Dalgety, PLC, one

of the world's largest food and agricultural conglomerates.

At the age of 16 Dalgety sailed from his native Canada, arriving in Sydney, Australia on 2 June 1834, where he worked as an apprentice clerk in the recently established business of the merchant, Thomas Chaplin Breillat. By 1842 he had moved to Melbourne to become manager of a wool-trading house. His business interests and wealth increased rapidly, particularly in his speculations in gold, which in the early 1850s yielded a return of about £150,000.

In 1859 Dalgety settled permanently in England, acquiring a Hampshire estate. Here he built Lockerley Hall, 'a handsome red brick mansion, with stone dressings and facings in the Elizabethan style: the hall is nearly surrounded with terraces, which are tastefully laid out, and the grounds beyond are extensive and well-wooded: the hall was commenced building in 1868, and finished in 1871.' (E.R. Kelly, editor, County Topographies. Hampshire, including The Isle of Wight, London, 1875, p. 345)

F.G. Dalgety was married at East Allington Church, Devonshire, on 12 December 1855 to Blanche Elizabeth Trosse (1837-1883), a daughter of John and Mariann Allen. The couple had five sons and five daughters.

'DEATH OF MR. F.G. DALGETY, OF LOCKERLEY HALL. - Sincere regret is felt at the death of Mr. Frederick Gonnerman Dalgety, J.P., of Lockerley Hall, Romsey, Hants, which occurred last week. Mr. Dalgety was a retired Australian merchant, and was head of the firm of Dalgety and Co., Limited. He was a justice of the peace for Hants, of which county he had served the office of High Sheriff. He was a man of quiet, kindly, yet genial disposition, and was beloved in his own immediate neighbourhood. He was known as a breeder of prize stock, and gained many prizes at the great agricultural and local shows. He was also a prominent prize winner at horticultural exhibitions. He rebuilt Lockerley Hall, which is a perfect storehouse of pictures and other art treasures.' (Reading Mercury, Reading, Saturday, 31 March 1894, p. 8c)

**5 000-8 000 €**

**5 200-8 200 US\$**







840

**DEUX PAIRES DE FLAMBEAUX EN ARGENT, PARIS, UNE PAR CLAUDE ANTOINE CHARVET, 1767-1768 ET L'AUTRE PAR ETIENNE MOREAU, 1776-1777**

**TWO PAIRS OF FRENCH SILVER CANDLESTICKS, ONE, CLAUDE ANTOINE CHARVET, PARIS, 1767-1768, THE OTHER, ETIENNE MOREAU, PARIS, 1776-1777**

la première paire moulurée d'oves, à côtes torsées sous des fûts triangulaires, la deuxième paire similaire, le fût à six pans dont trois à décors de chutes de fleurs sommés de coquille, les bobèches de la même période

the first with ovolo borders, spiral flutes below panelled triangular stems, the second pair similar but with square stems decorated with bellflowers below shells between cut-corners, each with nozzles from the same period height 10<sup>5</sup>/<sub>16</sub>in.; weight 96,6 oz.; 27 cm; 2740 g.

#### PROVENANCE

Estate of Mary Warburg, Norwalk, Connecticut  
Sotheby's New York, 1 avril 2010, lot 77

**18 000-22 000 €**

**18 500-22 500 US\$**



841

**PANIER À PAIN EN ARGENT PAR PAUL CRESPIN, LONDRES, 1746**

**A GEORGE II SILVER BREAD BASKET, PAUL CRESPIN, LONDON, 1746**

de forme ronde, à décor de frises de filets entrelacées, l'anse et le bord du panier à décor de cordelette, le centre gravé du chiffre couronné d'Henry, 2e comte de Rochester  
circular, formed of interwoven reeded bands, with rope-twist handle and border, the plain surface engraved with the coronet and cypher of Henry, 2nd Earl of Rochester  
height 11 in.; weight 61 oz.; 28 cm.; 1900gr.

#### PROVENANCE

Henry, 2e comte de Rochester et 4e comte de Clarendon (1672-1753)  
Sotheby's New York, 19 octobre 2015, lot 222  
Koopman Rare Art, Londres, 2016

The monogram and earl's coronet are those of Henry, 2nd Earl of Rochester and 4th Earl of Clarendon (1672-1753).

This basket belongs to an important group of Paul Crespín silver made for Henry, 2nd Earl of Rochester and 4th Earl of Clarendon (1672-1753), between 1746 and 1749. In addition to this basket, it also included two gilt cups and covers, a shell-shaped shaving dish, four waiters, six double spice boxes with ten spoons (sold Christie's, London, December 1, 2004, lots 700, 702-704) and four candlesticks (sold Christie's, New York, May 17, 2012, lot 142).

The commission was probably undertaken by the Earl with an eye towards the political career of his son and heir Henry, Viscount Cornbury. After flirting with Jacobite conspiracies in the early 1730s, the Viscount

married in 1737 Frances Lee, daughter of George, 2nd Earl of Lichfield. The same year, he was elected M.P. for Oxford University, a position he held until 1750, when a writ in acceleration on his father's title of Baron Hyde allowed him a seat in the House of Lords. However, when Henry died in Paris in 1753 and his father followed six months later; much of the Crespín silver passed to the Earl's granddaughter, Charlotte (1721-1790), daughter of William Capell, 3<sup>rd</sup> Earl of Essex, whose husband Thomas Villiers (1709-1786) was made Earl of Clarendon of the second creation in 1776.

**8 000-12 000 €**

**8 200-12 300 US\$**





842

**SAUCIÈRE À DEUX BECS EN PORCELAINE  
IMARI MONTÉE EN ARGENT, LA  
PORCELAINE, JAPON, VERS 1700, LES  
MONTURES, PARIS, 1717-1722**

**A FRENCH REGENCE SILVER-MOUNTED  
JAPANESE IMARI PORCELAIN DOUBLE-  
LIPPED SAUCEBOAT, THE PORCELAIN  
CIRCA 1700, THE SILVER MOUNTS PARIS,  
1717-1722**

Painted in underglaze blue, iron red, green and gilt with sprays of chrysanthemums and peonies, the foot with stylized flowers, arabesques and lattice, mounted with silver spouts cast with bearded masks and bifurcated strap handles, the base rim with gadrooned band  
length 8¼in.: 21 cm.

PROVENANCE  
Galerie J. Kugel, Paris, 1999  
Collection de Lily & Edmond J. Safra, New York  
Sotheby's New York, 18 octobre 2011, lot 867

**10 000-15 000 €**

**10 300-15 400 US\$**

843

**PAIRE DE POTS COUVERTS EN  
PORCELAINE IMARI MONTÉE EN ARGENT,  
LA PORCELAINE, JAPON, VERS 1700, LES  
MONTURES, PARIS, 1717-1722**

**A PAIR OF FRENCH SILVER-MOUNTED  
JAPANESE IMARI PORCELAIN TWO-  
HANDLED POTS AND COVERS, THE  
PORCELAIN CIRCA 1700, THE SILVER  
MOUNTS, PARIS, 1717-1722**

Peints en bleu, rouge de fer et doré à motifs de gerbes de chrysanthèmes et de pivoines, les couvercles à prise en forme de chien Fo, les montures en argent ciselées de feuillages et campanules

Painted in underglaze blue, iron red and gilt with sprays of chrysanthemums and peonies, red porcelain handles, covers with guardian lion finials, the bodies mounted with silver rims chased with strapwork and bellflowers  
height 9¼in.: 23,1 cm.

PROVENANCE  
S.J. Phillips Ltd., Londres, 1997  
Collection de Lily & Edmond J. Safra, New York  
Sotheby's New York, 18 octobre 2011, lot 865

**20 000-30 000 €**

**20 500-30 700 US\$**







844

**BOL EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, XVIII<sup>E</sup> SIÈCLE, LES MONTURES, PARIS, 1717-1722**

**A FRENCH SILVER-MOUNTED IMARI PORCELAIN BOWL, THE PORCELAIN, JAPAN, CIRCA 1700, THE SILVER MOUNTS, PARIS, 1717-1722**

peint en bleu, rouge de fer, émail et dorure à motifs de prunus, pivoines, cerises, le bord et le piédouche godronnés en argent, relié sur les côtés par des rinceaux flanqués de demi-dauphins, les anses mobiles à décor feuillagé  
 painted in underglaze blue, iron red, enamel and gilt with prunus, peonies, cherries, the gadrooned silver rim and foot connected at sides with strapwork flanked by demi-dolphins, leaf-capped drop-ring handles  
 height 7 1/8 in.; 18,1 cm.

PROVENANCE

Sotheby's Genève, 17 novembre 1997, lot 164  
 Collection de Lily and Edmond J. Safra, New York  
 Sotheby's New York, 18 octobre 2011, lot 860

**8 000-12 000 €**

**8 200-12 300 US\$**

845

**PAIRE DE FLAMBEAUX EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, DÉBUT DU XVIII<sup>E</sup> SIÈCLE, LES MONTURES, PARIS, 1717-1722**

**A PAIR OF FRENCH SILVER-MOUNTED IMARI PORCELAIN CANDLESTICKS, THE PORCELAIN, JAPAN, EARLY 18<sup>TH</sup> CENTURY, THE SILVER MOUNTS, PARIS, 1717-1722**

la base du fût à décor de quartefeuilles sur fond amati, le fût balustre en porcelaine  
 the stem base quarterfoil on matted ground, with a baluster porcelain stem  
 height 6 11/16 in ; 17 cm

PROVENANCE

N. & I. Franklin, Londres, 2012

**25 000-35 000 €**

**25 600-35 800 US\$**







846

**PRÉSENTOIR EN ARGENT GEORGE II PAR THOMAS HEMING, LONDRES, 1752**

**A GEORGE II SILVER WAITER, THOMAS HEMING, LONDON, 1752**

de forme carrée, reposant sur quatre pieds à volutes, la bordure ciselée de coquilles aux angles, le plateau ciselé d'ornements feuillagés et gravé au centre d'armoiries

shaped square, set on four quilted scroll feet, the border chased with quilting, with shells at corners, the field flat-chased with foliate ornament, and centred by a coat-of-arms width 6¼in.; weight 200 gr.; 16 cm.; 7 oz.

PROVENANCE  
N. Bloom & Son, Londres, décembre 1974  
Collection du Professeur et de Mme Clifford  
Ambrose Truesdell, Baltimore  
Christie's New York, 22 mai 2009, lot 220

**4 000-6 000 €**  
**4 100-6 200 US\$**

847

**PAIRE DE PANIERS EN ARGENT GEORGE II, L'UN PAR BENJAMIN GODFREY, LONDRES, 1737, L'AUTRE PAR ELIZA GODFREY, LONDRES, 1751**

**A PAIR OF GEORGE II SILVER BASKETS, ONE BENJAMIN GODFREY, LONDON, 1737, THE OTHER ELIZA GODFREY, LONDON, 1751**

de forme ovale, les anses mobiles, les bords ornés de volutes et coquilles, les côtés ajourés de volutes et d'ornements feuillagés, les centres gravés d'armoiries

shaped-oval form, with swing handles and scroll and shell rims, the sides pierced with scrolls and foliate ornament, the centres engraved with arms  
length 13 in ; weight 139½oz ; 33,2 cm ; 4339 gr

PROVENANCE  
Charles Herbert (Sheffield) (d. 1774)  
Sir John Sheffield, 2e Bt. de Normanby (1743?-1815)  
Koopman Rare Art, Londres, 2012

The arms are those of Sheffield impaling Sabine quartering Sabyn of Bedfordshire for Charles Herbert (1706?-1774), an illegitimate son John Sheffield, 1st Duke of Buckingham and Normanby (1648-1721) by Frances Stewart (1683?-?) who in 1708 married the Hon. Oliver Lambart, younger son of Charles Lambart, 3rd Earl of Cavan. Under

the terms of his father's will, proved on 28 March 1721, Herbert formerly changed his name to Sheffield and on 30 October 1735, upon the death of Edmund Sheffield, 2nd and last Duke of Buckingham and Normanby he inherited much of the Sheffield estates, including Normanby in Lincolnshire. In 1741 Charles Sheffield married Margaret Diana (d. 1762), daughter of General Joseph Sabine (1661?-1739), Governor of Gibraltar (1730) and M.P. For Berwick-upon-Tweed (1727 to 1734). He was created a baronet on 1 March 1755 and died on 5 September 1774 when he was succeeded by his son, Sir John Sheffield, 2nd Bt. of Normanby (1743?-1815).

For a pair of silver salvers, William Peaston, London, 1751, engraved with the same arms, see Sotheby's, London, 9 September 2020, lot 57.

Eliza(beth) Godfrey, nee Pantin, married first Abraham Buteux in 1720. On his death circa 1731 she entered her mark as his widow and married shortly afterwards in 1732 Benjamin Godfrey. Widowed again she entered her mark in 1741 and continued the Godfrey business at Norris Street, Haymarket until 1758. Her trade card reads "Goldsmith, Silversmith and Jeweller to His Royal Highness, the Duke of Cumberland.

**30 000-50 000 €**  
**30 700-51 500 US\$**







848

**PAIRE D'HUILIERS GEORGE III EN ARGENT PAR BENJAMIN LAVER, LONDRES, 1782**

**A PAIR OF GEORGE III SILVER CRUET STANDS, BENJAMIN LAVER, LONDON, 1782**

reposant sur quatre pieds sommés de feuilles d'acanthé, de coquilles et de pampres de vigne, les supports des bouteilles appliqués de masques, les bouteilles en verre taillé avec des bouchons en argent ornés de pampres et de prises godronnées, les bases gravées d'un cimier timbré d'une couronne de baron

on four openwork scroll feet, the terminals with acanthus and shells, with fruiting vines below, each fitted with a pair of tripod stands supporting cut-glass bottles, the tripod legs with hoof feet, applied husks and satyr masks, the glass bottles with silver caps with fruiting vine and gadrooned finials, the bases engraved with a crest below a Baron's coronet length 12½in.; weight 92 oz.; 32 cm.; 2610 gr.

PROVENANCE

Collection of Theodore and Ruth Baum  
Sotheby's New York, 22 octobre 2004, lot 428  
Christie's New York, 21 juin 2012, lot 1121

Benjamin Laver, son of John Laver of Somerton, Somerset, and his wife, Frances, was baptised at nearby Curry Rivel on 23 February 1737. He was apprenticed on 4 October 1751 to Thomas Heming and gained his freedom on 5 December 1764. He was married at St. Martin in the Fields on 6 November 1759 to Jane Vippon, by whom he had several children, including William (1760-1815) and Thomas Laver who were apprenticed to their father respectively on 7 December 1774 and 4 October 1780. 'What seems likely is that [Benjamin] Laver may have been working in a similar relationship to and for Thomas Heming [goldsmiths to George III] as the Crespells did for Parker and Wakelin.' (A.G. Grimwade, London Goldsmiths, 1697-1837, p. 577)

Laver eventually retired to Hardingstone, Northamptonshire, where he died in 1810. (Will signed, 31 July 1807, with two codicils, 7 July 1808 and 6 January 1810, National Archives, PROB 11/1517). A plaque to his memory is to be found in the church of St. Edmund, Hardingstone.

**6 000-8 000 €**

**6 200-8 200 US\$**



849

**PAIRE DE PRÉSENTOIRS EN ARGENT GEORGE II PAR GEORGE WIKES, LONDRES, 1746**

**A PAIR OF GEORGE II SILVER SALVERS, GEORGE WICKES, LONDON, 1746**

de forme circulaire, chacun reposant sur trois pieds, les bords ajourés ornés de masques de bacchantes séparés par des pampres et des insectes, les plateaux gravés de rinceaux et de fleurs centrés par des armoiries dans des cartouches

shaped-circular form, the openwork borders cast with alternating male and female Bacchanalian masks separated by grapevines and insects, the surfaces engraved with foliate scrolls and floral boughs centred by arms within rococo cartouches, each raised on three vine-leaf feet diameter 13¾in.; weight 94,5 oz.; 35 cm.; 2680 gr.

PROVENANCE

Sotheby's New York, 26 avril 2008, lot 301

The arms are those of Robinson with a crescent for difference impaling Greenland for Morris Robinson who was born in 1715, the third surviving son of Matthew Robinson (1694-1778) and his wife, Elizabeth (née Drake, 1693-1746). Trained as an attorney he was appointed to the Six Clerks Office of the Court of Chancery in Lincoln's Inn Fields. He was married at St. Michael's Church, Bath on 13 February 1757 to Jane Greenland (1727-1810), by whom he had two sons, Morris (1757-1829) and Matthew (1762-1831). The younger Morris succeeded to the title and estates of his eccentric uncle, Matthew Robinson, 2nd Baron Rokeby (1713-1800); his brother, Matthew, who as the favourite nephew of the social reformer and writer, Mrs. Elizabeth Montagu (1718-1800), had assumed in 1776 the surname of Montagu, eventually succeeded as 4th Baron Rokeby.

**12 000-18 000 €**

**12 300-18 500 US\$**







850

**PAIRE DE TIMBALES COUVERTES EN PORCELAINE IMARI DU JAPON, LES MONTURES EN ARGENT, PARIS, 1717-1722**

**A PAIR OF FRENCH SILVER-MOUNTED IMARI JAPANESE PORCELAIN BEAKERS AND COVERS, THE SILVER MOUNTS, PARIS, 1717-1722**

reposant un piédouche, en porcelaine bleue, blanche, rouge et dorée, le corps appliqué de deux motifs ovales en argent à décors de lambrequins, le col orné d'une frise de rinceaux et d'oiseaux sur un fond amati, la prise en bouton

on moulded spreading feet, blue, white, red and gilt porcelain, the bodies applied with two silver oval strap work motifs, the neck mounts with strapwork and birds on matted ground, knop finials  
height 4 3/4in ; 12,5 cm

PROVENANCE  
N. & I. Franklin, Londres, 2013

**10 000-15 000 €**

**10 300-15 400 US\$**

851

**POT À OILLE COUVERT EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, FIN XVIIIÈ - DÉBUT XVIIIÈ SIÈCLE, LES MONTURES APPAREMMENT NON POINÇONNÉES, PROBABLEMENT PARIS 1717-1722**

**A FRENCH SILVER-MOUNTED IMARI PORCELAIN CIRCULAR TUREEN WITH COVER, THE PORCELAIN, JAPAN, LATE 17TH-EARLY 18TH CENTURY, THE SILVER MOUNTS, APPARENTLY UNMARKED, PROBABLY PARIS, 1717-1722**

le couvercle et la coupe décorés de paysages et de fleurs bleu et rouge dans des cartouches, la bordure de motifs de treillis bleu et blanc, le couvercle à prise en fleur

the domed lid and bowl decorated in iron red and blue with landscapes and floral sprays in cartouches, on a scrolling foliate-decorate ground with scaled roundels and a blue-and-white trellis border, the lid surmounted by a foliate-wrapped fruiting finial and with leaf tip-cast edge  
height 10 5/8in.; diameter 10 5/8in.; 27 cm; 26 cm.

PROVENANCE  
Christie's Londres, 10 juillet 2008, lot 62

**15 000-20 000 €**

**15 400-20 500 US\$**







852

**POT COUVERT EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, DÉBUT XVIIIÈ SIÈCLE, LA MONTURE, PARIS, 1717-1722**

**A FRENCH SILVER-MOUNTED IMARI PORCELAIN POT AND COVER, THE PORCELAIN, JAPAN, EARLY 18TH CENTURY, THE MOUNTS, PARIS, 1717-1722**

la porcelaine décorée de fleurs de cerisier, de pivoines et de kumquats, la monture décorée d'une frise de fleurs, le couvercle avec monture unie, la prise en fleur

the porcelain decorated with cherry blossom, peonies and kumquats, the mounts decorated with a frieze of flowers on a matted background, the cover with plain mounts, floral finial  
height 5<sup>15</sup>/<sub>16</sub>in.; 15 cm.

PROVENANCE  
Collection Nicolas Landeau  
Christie's Paris, 17 novembre 2010, lot 17

**10 000-15 000 €**  
**10 300-15 400 US\$**



853

**POT COUVERT EN PORCELAINE IMARI MONTÉE EN ARGENT, LA PORCELAINE, JAPON, DÉBUT DU XVIIIÈ SIÈCLE, LES MONTURES, PARIS, 1717-1722**

**A FRENCH SILVER-MOUNTED IMARI PORCELAIN POT AND COVER, THE PORCELAIN, JAPAN, EARLY 18TH CENTURY, THE SILVER MOUNTS, PARIS, 1717-1722**

peinte en bleu, rouge fer et doré à motifs de gerbes de fleurs et de drapeaux, le bord en argent ciselé de feuillages sur fond amati, le bord du pied godronné, le couvercle à prise en bouton godronné

painted in underglaze blue, iron red and gilt with sprays of flowers and flags, the silver rim chased with running foliage against a matted ground, the foot rim with gadrooned band, conforming cover with lobed knob finial  
height 8<sup>1</sup>/<sub>2</sub>in.; 21,6 cm.

PROVENANCE  
Sotheby's Monaco, 15 juin 1997, lot 28  
Collection de Lily & Edmond J. Safra, New York  
Sotheby's New York, 18 octobre 2011, lot 864

**6 000-8 000 €**  
**6 200-8 200 US\$**





854

**ECUELLE COUVERTE ET SON  
PRÉSENTOIR EN VERMEIL PAR JOHANN  
FRIEDRICH SENCKEYSEN, STRASBOURG,  
1755, DANS UN ÉTUI EN CUIR**

**A FRENCH SILVER-GILT COVERED  
ECUELLE WITH STAND, JOHANN  
FRIEDRICH SENCKEYSEN, STRASBURG,  
1755, WITHIN FITTED LEATHER CASE**

le corps décoré d'une frise de fleurs, les anses ornées d'oiseaux, le couvercle de frises de godrons et de fleurs, les bords ornés d'une frise d'entrelacs et d'oves, la prise en forme d'artichaut entouré de feuilles, le présentoir de même décor

the body decorated with flower garlands frieze surrounding a plain escutcheon with Count's coronet, the handles molded with eagles on matted ground, the cover borders decorated

with an interlace and ovolo frieze, gadroons friezes and flower garlands, artichoke-shaped finial surrounded by leaves, an ovolo and interlace frieze is at the edge of the circular lobed stand with applied flowers, within original leather case  
height bowl 5,31 in.; length 12 in.; width 6,61 in., diameter dish 9,84 in.; weight 60 oz; 13,5 cm; 30,5 cm; 16,8 cm; 25 cm; 1700 gr.

PROVENANCE

J. Kugel, Paris, 2014

Johann Friedrich Senckeyesen was received as a silversmith in Strasbourg in 1744. He belonged to a dynasty of Strasbourg silversmiths in the guild since 1668.

**50 000-80 000 €**

**51 500-82 000 US\$**







855

AUX ARMES DES MARQUIS DA FOZ

**SERVICE DE TOILETTE EN ARGENT DANS  
LE STYLE LOUIS XV PAR ALPHONSE  
DEBAIN, PARIS, VERS 1890**

**A FRENCH SILVER-GILT TOILET SERVICE  
IN THE LOUIS XV STYLE, ALPHONSE  
DEBAIN, PARIS, CIRCA 1890**

gravé des armes du marquis da Foz, célèbre  
collectionneur portugais d'argenterie au  
XIXème siècle

comprising a large oval ewer and basin, a pair  
of large three-light candelabra, six covered  
boxes of different sizes, two pairs of coloured  
glass bottles on silver-gilt mounts, a hand

mirror, five brushes and an easel mirror, in  
fitted oak case, stamped with the coat-of-  
arm of Marques da Foz, the famous silver  
Portuguese collector in the 19th century  
height candelabra 18½in ; lenght basin  
20½in ; height mirror 30½in ; 573,6 oz  
weighable pieces ; 47 cm ; 52,5 cm ; 77 cm ;  
16 262 gr.

PROVENANCE

Fernando Durán, Madrid, 13 mai 2010, lot 308

**30 000-50 000 €**

**30 700-51 500 US\$**







Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022

Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022

Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022  
Le 10 mai 2022





856

**PAIRE DE PLATS CREUX OVALES EN PORCELAINE DE TOURNAI, PEINT EN CAMAÏEU ROSE AVEC DES PAYSAGES DANS UNE BORDURE BLEUE ET DORÉE, VERS 1780**

**A PAIR OF TOURNAI PORCELAIN OVAL DISHES, CIRCA 1780**

lozenge-shaped, painted en camaïeu rose with landscapes within a blue and gilt border  
gilt crossed swords and cross marks  
length 10 5/8 in.; 27 cm.

(2)

PROVENANCE

Leopolo Barella, novembre 1932, lot 306;  
Sotheby's Paris, 9 avril 2008, lot 24.

**2 000-3 000 €**

**2 050-3 100 US\$**



857

**SERVICE DE VERRES DE LA MANUFACTURE SAINT LOUIS D'APRÈS LE MODÈLE CRÉÉ POUR LE COURONNEMENT DE CHARLES X, XXE SIÈCLE**

**A SAINT LOUIS GLASS SERVICE AFTER THE MODEL CREATED FOR THE CORONATION OF FRENCH KING CHARLES X, 20TH CENTURY**

etched and gilt, comprising: a ewer, 42 wine glasses, 41 water glasses, 46 port glasses, 46 champagne glasses, 16 carafes and stoppers (192)

PROVENANCE

Thierry de Maigret Paris, 15 juin 2011, lot 166.

**10 000-20 000 €**

**10 300-20 500 US\$**







858

**ENSEMBLE DE TRENTE-SIX PIÈCES DE COUVERTS À DESSERT EN VERMEIL PAR JOHANN LUDWIG II IMLIN ET JOHANN FRIDERICH ZOPF, STRASBOURG, VERS 1770**

**A FRENCH SILVER-GILT 36-PIECE FLATWARE DESSERT SERVICE, JOHANN LUDWIG II IMLIN AND JOHANN FRIDERICH ZOPF, STRASBURG, CIRCA 1770**

modèle filet, comprenant douze fourchettes, douze cuillères et douze couteaux à fruit, chaque pièce gravée des armoiries de la famille Cardon de Pouzols

fiddle pattern, comprising twelve forks, twelve spoons and twelve knives engraved with the Cardon de Pouzols coat-of-arms  
length knife 10,24 in.; spoon 7,48 in. fork 7,24 in. weight without knives 62 oz ; 26 cm; 19 cm; 18,4 cm ; 1764.8 gr

PROVENANCE  
J. Kugel, Paris, 2015

**5 000-8 000 €**  
**5 200-8 200 US\$**



859

**ENSEMBLE DE 36 PIÈCES DE COUVERTS À DESSERT EN VERMEIL PAR GOTTFRIED IMLIN ET JACOB HEINRICH HENRI ALBERTI, STRASBOURG, 1768-1770**

**A 36-PIECE FRENCH SILVER-GILT DESSERT FLATWARE SERVICE, GOTTFRIED IMLIN & JACOB HEINRICH HENRI ALBERTI, STRASBURG, 1768-1770**

modèle filet coquille, comprenant douze fourchettes et cuillères gravées des armoiries de la famille de Nicolay, et douze couteaux à fromage, les lames en acier estampées PR HAMER, les manches sans armoiries

shell pattern, comprising twelve forks and twelve spoons engraved with the Nicolay coat-of-arms, and twelve cheese knives with steel blades stamped PR HAMER, without coat-of-arms  
length knife 8 in.; spoon 7 in.; fork 6,85 in.;  
total weight 74 oz.; 20,3 cm; 17,8 cm; 17,4 cm; 2100 g.

PROVENANCE  
J. Kugel, Paris, 2015

The arms are those of Nicolay, probably for Count Antoine-Chrestien de Nicolay, later Marshall of France, who was commissioning silver in Strasbourg in the late 1760s; see note to lot 829.

**10 000-15 000 €**  
**10 300-15 400 US\$**







860

**PAIRE DE FLAMBEAUX EN ARGENT PAR  
WJINAND WARNEKE, AMSTERDAM, 1772**  
**A PAIR OF DUTCH SILVER  
CANDLESTICKS, WJINAND WARNEKE,  
AMSTERDAM, 1772**

ciselée en haut-relief de fleurs et ornements  
rocaille, les bobèches à décor de baies et  
feuilles

cast and chased in high relief with flowers and  
flowing rococo ornament, berries at the leafy  
nozzles  
height 9<sup>13</sup>/<sub>16</sub>in.; weight 35,6 oz.; 24,9 cm.;  
1001 g.

PROVENANCE  
Sotheby's Paris, 26 juin 2013, lot 217

**10 000-15 000 €**

**10 300-15 400 US\$**

861

**FONTAINE À EAU CHAUDE EN ARGENT,  
PROBABLEMENT BELGIQUE OU NORD DE  
LA FRANCE VERS 1770**

**A SILVER HOT WATER FOUNTAIN,  
PROBABLY BELGIUM OR NORTHERN  
FRANCE CIRCA 1770**

reposant sur trois pieds, le corps à côtes  
torses, le robinet en forme de dauphin, les  
quatre anses en bois à attaches feuillagées,  
le corps décoré de deux médaillons gravés  
d'armoiries d'alliance comtales, le tube  
intérieur gravé 3KG 273G N°1

resting on three scroll feet, the body spirally  
fluted, foliage patterns and shell fasteners  
(missing three pads, formerly wooden), triple  
crown mouldings and ribbed, terminating in  
a removable stylized acorn acting as a vent  
for hot steam, the receptacle, with sides

terminating in steel pins, bayonet mounted  
and separated from the body by an edging of  
pierced flowers, dolphin-shaped tap, the four  
handles ending in wooden sleepers and foliate  
fasteners, the body decorated with two large  
medallions depicting shells engraved with  
accolé coat-of-arms below a Count's coronet,  
the inner chimney tube-shaped engraved 3KG  
273G N°1  
height 19<sup>1</sup>/<sub>2</sub>in.; weight 111.2 oz.; 49,5 cm.;  
3155 g.

PROVENANCE  
Aguttès, Neuilly-sur-Seine, 19 July 2014, lot 635

**30 000-50 000 €**

**30 700-51 500 US\$**







862

862

**PRÉSENTOIR EN ARGENT GEORGE II PAR  
LEWIS PANTIN, LONDRES, 1739**

**A GEORGE II SILVER SALVER, LEWIS  
PANTIN, LONDON, 1739**

de forme circulaire, le bord appliqué et  
ciselé de coquilles, volutes et cartouches  
asymétriques, le centre gravé d'armoiries  
dans un cartouche rocaille, reposant sur trois  
pieds en forme de coquilles et volutes  
shaped-circular form, the applied border  
boldly chased with shells, scrolls and  
asymmetrical cartouches, the centre engraved  
with arms within a rococo cartouche, raised on  
three shell and scroll legs

diameter 16½in.; weight 62.4 oz ; 41 cm ;  
1770.4 gr

PROVENANCE

Sotheby's New York, 26 avril 2008, lot 318

**6 000-8 000 €**

**6 200-8 200 US\$**



863

863

**ELÉMENT D'ÉPERGNE EN ARGENT  
GEORGE II PAR WILLIAM KIDNEY,  
LONDRES, 1740**

**A GEORGE II SILVER EPERGNE DISH,  
WILLIAM KIDNEY, LONDON, 1740**

chantournée, reposant sur un léger piédouche,  
le bord orné de volutes, le plateau ciselé de  
coquilles, volutes et feuillages entre les côtes

shaped circular, on a circular foot rim, with  
applied scrolling border, with four masks at  
intervals, the dish fluted at the well with flat-  
chased shells, scrolls, and foliage between  
flutes

diameter 7½in.; weight 12 oz.; 18,1 cm; 340 g.

PROVENANCE

M.S. Rau, Nouvelle-Orléans, 2005

Collection de Benjamin F. Edwards III, St. Louis

Christie's New York, 19 octobre 2012, lot 207

**1 500-2 000 €**

**1 550-2 050 US\$**



864

**PAIRE DE PRÉSENTOIRS GEORGE II PAR  
HUGH MILLS, LONDRES, 1749**

**A PAIR OF GEORGE II SILVER SALVERS,  
HUGH MILLS, LONDON, 1749**

chacun de forme circulaire, reposant sur trois  
pieds, le bord godronné à décor de coquilles,  
acanthes et putti, le bord ciselé de motifs rocaille  
et de feuillages, gravé d'armoiries au centre

shaped-circular form, on three scroll feet,  
the gadrooned rims with shells, acanthus  
and winged putti at intervals, chased floral  
ornament below, the centres engraved with a  
coat-of-arms  
diameter 14½in.; weight 103 oz.; 36,6 cm;  
2920 gr.

PROVENANCE

Christie's New York, 28 avril 1992, lot 239

S. J. Shrubsole, New York, 2007

Collection de Benjamin F. Edwards III, St. Louis

Christie's New York, 19 octobre 2012, lot 199

**6 000-8 000 €**

**6 200-8 200 US\$**





865

**ENSEMBLE DE DOUZE ASSIETTES  
À POTAGE EN ARGENT DU SERVICE  
ONSLow PAR PAUL STORR,  
LONDRES, 1812**

**A SET OF TWELVE GEORGE III SILVER  
SOUP PLATES, PAUL STORR OF STORR &  
CO., FOR RUNDELL, BRIDGE & RUNDELL,  
LONDON, 1812**

les bords godronnés ornés de coquilles et  
d'acanthes en volutes, gravées des armes  
du 1er comte d'Onslow, estampées sous les  
bases 465

shaped-circular form, with gadroon borders  
punctuated with shells and scrolling acanthus,  
stamped to the undersides 465  
diameter 10½in.; weight 310½oz.; 26,5cm.;  
9665 g.

PROVENANCE  
Probablement commandé par George Onslow,  
1er comte d'Onslow (1731( ?) - 1814)  
David Orgell, Beverly Hills, California  
Christie's, New York, 21 May 2013, lot 129  
Koopman Rare Art, Londres, 2016

George Onslow was born to Arthur Onslow  
and Anne Bridges in West Clandon, Surrey.  
He made his career in politics first by  
representing Rye in the House of Commons  
from 1754 to 1761 and Surrey from 1761 to  
1774. Onslow also held titles in succession  
of Lord of the Treasury, Comptroller of the  
Household and Treasurer of the Household.  
As a favoured courtier of George III, he was  
advanced from 4th Baron Onslow to 1st Earl of  
Onslow and created Viscount Cranley in 1801.  
The Onslow family seat, Clandon Park, Surrey,  
is a majestic Palladian manor now in the care  
of the National Trust.

**20 000-30 000 €**  
**20 500-30 700 US\$**



866

**ENSEMBLE DE QUATRE FLAMBEAUX  
EN ARGENT PAR HYAM HYAMS,  
LONDRES, 1827**

**A SET OF FOUR GEORGE IV SILVER  
CANDLESTICKS, HYAM HYAMS,  
LONDON, 1827**

d'après un modèle français en buis, sur des  
bases octogonales avec des bordures rocaille,  
décorés d'oiseaux et de fleurs, des tiges à  
pommeaux ciselés de coquilles et de feuilles,  
les appliques cylindriques ornées de fleurs,  
gravés d'armoiries timbrées d'une couronne  
de comte, avec leurs bobèches octogonales  
after a French boxwood model, on octagonal  
bases with rocaille borders, the wells  
decorated with birds and flowers and  
engraved with contemporary crest beneath  
an earl's coronet, rising to knopped stems  
chased with shells and leaf-tips, the cylindrical  
sconces with flowerheads, conforming  
removable octagonal nozzles  
6 1/8in, 57.1oz ; 15.5 cm, 1.62 kg

PROVENANCE  
Sotheby's New York, 15 avril 2010, lot 244

The earliest recorded silver candlesticks of  
this pattern are those bearing the mark of  
Paul Storr, London, 1800, which were supplied  
to the connoisseur and bibliophile, William  
Beckford (1760-1844) by the watch and  
clockmakers, Vuillamy & Son. The description  
of the sticks in one of the latter's shop books  
reads: 'extremly [sic] high finished in every  
part and chased almost all over with rich  
arabesque ornaments.' (National Archives,  
Kew, C 104/57) Beckford himself credited  
the original design to Holbein, although it is  
generally thought that the originals were of  
carved boxwood, dating from the 17th century.

**8 000-12 000 €**  
**8 200-12 300 US\$**





Sir Richard Sutton, 2nd Baronet of Norwood Park, after Francis Grant. Engraving from The Illustrated London News, 24 November 1855, pp.612.

# 867

## ENSEMBLE DE SIX SAUCIÈRES COUVERTES ET LEURS DOUBLURES EN ARGENT DU SERVICE SUTTON PAR PHILIP RUNDELL, LONDRES, 1819

### A SET OF SIX GEORGE III SILVER SAUCE-TUREENS FROM THE SUTTON SERVICE, PHILIP RUNDELL, LONDON, 1819

de forme ovale, reposant sur quatre pieds, le corps à deux anses, appliqué de branches de chêne et d'armoiries, le couvercle avec anse amobile ornée de feuillages et fleurs, la doublure à deux anses, le couvercle et la doublure gravés d'un cimier

Philip Rundell for Rundell, Bridge & Rundell, London, 1819

shaped oval form, on four foliate scroll and shell feet, applied with oak branches, and with coats-of-arms, with two reeded foliage handles, the conforming covers each with foliate scroll, floral garland, and scalework border, with shaped rim and detachable foliate handle, the plain conforming liners each with two scroll bracket handles, the covers engraved twice and the liners once with a crest, length 9½in.; 24 cm. ;1312 gr.; 462½oz.

#### PROVENANCE

Sir Richard Sutton 2nd Bt. (1798-1855)  
Transmis par descendance à Sir Richard Vincent Sutton 5th Bt. (1853-1918)  
Succession de Sir R. V. Sutton, Bt.  
Christie's Londres, 31 mars 1976, lot 85 (une partie du lot)  
Collection privée  
Christie's Londres, 7 juin 2011, lot 356

#### EXHIBITED

The Art Gallery of New South Wales, Sydney, Masterpieces of English and European Silver and Gold, January, 1980, no. 41.  
Christie's, London, The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, no. 146.

#### LITERATURE

J. B. Hawkins, Masterpieces of English and European Silver and Gold, Sydney, 1979, pp.70-71.  
J. B. Hawkins, The Al Tajir Collection of Silver and Gold, London, 1983, pp. 144-147.  
Christie's, The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, p. 190-191.

The arms are those of Sutton, baronets of Norwood Park, Nottinghamshire, for Sir Richard Sutton, 2nd Bt. (16 December 1798 – 14 November 1855), who succeeded to the title upon the death of his grandfather in 1802. The year 1819 was a momentous one for Sir Richard; he celebrated his coming of age and on the following day, 17 December, he was married to Mary Elizabeth (2 November 1797 – 1 January 1842), daughter of Benjamin Burton of Burton Hall, co. Carlow and Walcot House, Stamford, Lincolnshire, and his wife, Anne.

‘The town of Southwell was on Thursday the 16th inst. [December 1819] the scene of much rejoicing in consequence of the coming of age of Sir Richard Stutton, Bart. His tenants in that neighbourhood, as well as those in the county of Lincoln, together with his tradesmen in Southwell, were regaled with excellent dinners and wine. The festivities on the occasion were not, however, enjoyed by those classes only; a liberal supply of bread, beef, and ale, having been distributed to considerably more than two thousand poor on the worthy Baronet's different estates – a donation extremely acceptable at so rigorous a season of the year.’<sup>1</sup>

‘On Thursday the 16th inst., the birth-day of Sir Richard Sutton, Bart, forty-two five bell peals were rung at Brant Broughton, in this country, making 5040 changes, in three hours: the peals were Grandsire, Antelope, and Gogmagog:

the performers, Thomas Coupland, John Briggs, Thos. Williams, Robert Wooldring, John Greensmith, and Gervas Cullen.’<sup>2</sup>

‘DEATH OF SIR RICHARD SUTTON, BART. The town of Leicester and the whole country, indeed, was startled on Wednesday, by the intelligence that Sir Richard Sutton had died suddenly that morning, at his town residence, Cambridge House, Piccadilly. . . . The deepest gloom has been thrown over the sporting metropolis by the intelligence. The sudden removal of this prince of the chase will be much felt by all ardent lovers of the sport he so greatly enjoyed, and which he carried on in a manner hitherto unequalled in the annals of fox-hunting. For some years he has borne the sole expense of the Quorn Hunt, with a splendid stud of from 70 to 80 horses, and hounds there were well up to their work. He has shown the sportsmen of Leicestershire some runs which will ever be remembered. . . . Sir Richard was a perfect example of the “Fine Old English Gentleman,” distinguished alike for his kindness, urbanity, and charity.’<sup>3</sup>

‘SIR RICHARD SUTTON, BART. The death of this opulent Baronet occurred on the 14th instant [November 1855]. Sir Richard was grandson and heir of the first St Richard Sutton, of Norwood-park, M.P., Under Secretary of State from 1766 to 1772, who was created a Baronet in the latter year of his retirement from office.’<sup>4</sup>

#### Notes

1. The Lincoln, Rutland and Stamford Mercury, Stamford, Friday, 24 December 1819, p. 3b
2. The Lincoln, Rutland and Stamford Mercury, Stamford, Friday, 31 December 1819, p. 3b
3. Leicester Journal, Leicester, Friday, 16 November 1855, p. 3f
4. The Illustrated London News, London, Saturday, 24 November 1855, p. 610a

40 000-60 000 €

41 000-61 500 US\$







868

**DEUX CENTRES DE TABLE EN ARGENT EN  
FORME DE FONTAINE FORMANT PAIRE,  
NAPLES, 1729 ET APRÈS**

**A PAIR OF ITALIAN SILVER TABLE  
CENTREPIECES, NAPLES, 1729  
AND LATER**

les bases de forme triangulaire reposant  
sur trois pieds feuillagés, à décor de putti  
chevauchant des dauphins sommant des  
petits plats en forme de coquille alternant avec

trois gobelets, le sommet orné de trois plats  
en coquilles alternant avec des hippocampes,  
la prise en Neptune

the triangular bases on three foliage capped  
scroll feet, the border chased with stiff leaves,  
the base further chased with foliage and  
strapwork, the frame cast with putti riding  
dolphins, swags supporting three shell form  
dishes, three further fluted beakers, the stem  
applied with three further sitting putti holding

a trident, the top with three shell dishes  
alternating with sea-horses, Neptune finial,  
with wood loaded bases  
height 21 $\frac{1}{2}$ in.; 55,5 cm.

PROVENANCE

Christie's London, 29 November 2007, lot 627

Christie's Londres, 29 novembre 2007, lot 627

**25 000-35 000 €**

**25 600-35 800 US\$**







869

**CHOPE COUVERTE EN VERMEIL  
PAR CASPAR XAVER STIPPELDEY,  
AUGSBURG, 1796**

**A GERMAN SILVER-GILT TANKARD,  
CASPAR XAVER STIPPELDEY,  
AUGSBURG, 1796**

le corps uni, le col repoussé de festons de fleurs ciselés, le couvercle de feuilles de laurier sur fond amati, la prise en forme de fleur, gravé des initiales M.I.B.v.W.à.R et de la date 1796

plain body, the neck embossed with chased festoons of flowers, the hinged cover with laurel leaves on matted ground, flower finial, engraved with initials M.I.B.v.W.à.R and 1796  
height 6¾in., weight 17,9 oz.; 15,7 cm; 510 g.

PROVENANCE

Dorotheum, Vienna, 17 May 2010, lot 82

Dorotheum, Vienne, 17 mai 2010, lot 82

**4 000-6 000 €**

**4 100-6 200 US\$**



870

**PRÉSENTOIR À CONFISERIES EN  
VERMEIL, ATTRIBUÉ À JOHANN  
FRIEDRICH CANZLER II, MUNICH, 1787**

**A GERMAN SILVER-GILT SWEETMEAT  
STAND, ATTRIBUTED TO JOHANN  
FRIEDRICH CANZLER II, MUNICH, 1787**

de forme ovale, ciselé d'abeilles et de motifs floraux, les bordures rococo, sur quatre supports

shaped oval, chased with bees hovering between flowering and fruiting plants springing from rococo borders, on four panel supports  
height 8¾in.; weight 14,8 oz.; 22,2 cm, 420 g.

PROVENANCE

Galerie Almas, Munich

Sotheby's London, 4 December 2012, lot 172

Galerie Almas, Munich

Sotheby's Londres, 4 décembre 2012, lot 172

EXHIBITED

A magyar történeti, ötvösmu-kiallitas lajstroma, exhibition catalogue, Budapest museum, 1884, p. 32.

The Grand Gallery at The Metropolitan Museum of Art, exhibition presented by La Confédération Internationale des Négociants en Oeuvres d'Art, 19 October 1974-5 January 1975, fig. 265.

LITERATURE

Exh. Cat. Museum für Angewandte Kunst Frankfurt, 2004, no. 184A where the maker has been attributed to Canzler

**2 500-3 500 €**

**2 600-3 600 US\$**





871

**PETIT PLATEAU OVALE EN VERMEIL  
PAR JOHANN MARTIN SATZGER I,  
AUGSBURG, 1769-1771**

**A GERMAN SMALL SILVER-GILT OVAL  
TRAY, JOHANN MARTIN SATZGER I,  
AUGSBURG, 1769-1771**

ovale, orné de fleurs et d'une frise de rinceaux  
et d'oiseaux perchés sur des arbres fruitiers

shaped-oval form, with flowers at intervals  
above a band of rococo scrolls and birds  
inhabiting fruit trees  
length 16.2 cm; weight 5 oz.; 6<sup>3</sup>/<sub>16</sub>in.; 140 g.

#### PROVENANCE

Eva Topfer  
Sotheby's London, 4 December 2012, lot 72

Eva Topfer  
Sotheby's Londres, 4 décembre 2012, lot 72

#### LITERATURE

Exh. Cat. Couven-Museum Aachen, 2003,  
no. 164

**2 500-3 500 €**

**2 600-3 600 US\$**

872

**GRANDE TIMBALE EN ARGENT ET  
VERMEIL PAR MICHAEL MAY II, BRASSO,  
VERS 1735**

**A LARGE HUNGARIAN PARCEL-GILT  
SILVER BEAKER, MICHAEL MAY II,  
BRASSO, CIRCA 1735**

le corps à huit panneaux gravés d'ornements  
Régence, également présents sur le pied  
amovible, l'intérieur doré

ribbed and fluted into eight panels engraved  
with Régence ornament on matting, ornament  
repeated at the detachable foot, gilt interior  
height 6<sup>1</sup>/<sub>16</sub>in.; weight 14.8 oz.; 17.3 cm, 420 g.

#### PROVENANCE

Christie's Genève, 15 novembre 1994, lot 74  
Sotheby's Londres, 4 décembre 2012, lot 105

**5 000-8 000 €**

**5 200-8 200 US\$**



873

**TIMBALE OVALE À CÔTES PINCÉES EN  
VERMEIL PAR JOHANN JACOB EHRLÉN,  
STRASBOURG, 1736-1750**

**A SILVER-GILT BEAKER IN TULIP FORM,  
JOHANN JOACOB EHRLÉN, STRASBURG,  
1736-1750**

reposant sur un piédoche godronné, la  
partie inférieure appliquée de feuilles alternant  
avec des lambrequins gravés d'entrelacs de  
feuillages, le col gravé de quatre motifs sur fond  
amati, le corps gravé du monogramme MR

with oval tapering fluted section, resting  
on a gadrooned spreading foot, the lower  
part of the body applied with lance-shaped  
leaves and engraved with foliage, alternating  
with engraved valances of foliage, the body  
engraved MR

height 3<sup>1</sup>/<sub>16</sub>in.; width 3<sup>1</sup>/<sub>16</sub>in.; weight 8.1 oz.;  
10 cm; 9.7 cm; 230 g.

#### PROVENANCE

Baron Alain de Rothschild;  
J. Kugel, Paris, 2014.

#### EXHIBITED

Galerie J. Kugel, L'Orfèvrerie de Strasbourg,  
1964, no. 45

#### LITERATURE

Alexis Kugel et al., Vermeilleux!, Paris, 2014,  
n°33

**7 000-10 000 €**

**7 200-10 300 US\$**





874

**PAIRE DE SALIÈRES EN ARGENT ET VERMEIL EN FORME DE COQUILLES PAR JOSEPH CRADDOCK & WILLIAM REID, LONDRES, 1818 ET 1822**

**A PAIR OF GEORGE III/IV PARCEL-GILT SILVER SALT-CELLARS, JOSEPH CRADDOCK & WILLIAM REID, LONDON, 1818 AND 1822**

chacune en forme de coquille cannelée, reposant sur trois pieds en forme de coquillage, l'intérieur doré

formed as fluted shells, on three conch shell feet, the interiors gilt  
length 4½in.; weight 9 oz; 11.5 cm.; 298 gr.



#### PROVENANCE

Albert Woodley

Christie's New York, 26 octobre 2007, lot 152

Having dissolved his partnership with Thomas Guest and Joseph Guest at 67 Leather Lane, Holborn, on 21 April 1812, Joseph Cradock went into business at the same address with William Ker Reid (1787-1868), with whom he entered a joint mark on 15 June 1808.<sup>1</sup> Trading as Cradock & Reid, the partners moved before 1815/16 to 3 Carey Street, Lincoln's Inn, premises recently vacated by the working silversmith, Richard Cooke.<sup>2</sup> They dissolved their partnership on 7 October 1825<sup>3</sup> after which Reid, who in 1812 had married Mary, daughter of the silversmith, Edward Barnard, moved to 5 Bream's Buildings, Chancery Lane. Here he was eventually in partnership with his son, Edward Ker Reid (1821-1886), until retiring in 1853.<sup>4</sup>

#### Notes

1. The London Gazette, London, 21 April 1812, p. 761a; A.G.

Grimwade, London Goldsmiths, 1697-1837, pp. 477 and 639

2. Rate Books, Liberty of the Rolls, Westminster; Grimwade, p. 470

3. The London Gazette, London, 11 October 1825, p. 1846b

4. John Culme, The Directory of Gold and Silversmiths, Woodbridge, 1987, vol. I, p. 385)

**800-1 200 €**

**850-1 250 US\$**





IMPORTANTE SOUPIÈRE ET SON  
PRÉSENTOIR EN ARGENT PAR ROBERT  
GARRARD II, LONDRES, 1824

A GEORGE IV SILVER SOUP TUREEN,  
COVER AND STAND, ROBERT GARRARD  
FOR ROBERT GARRARD & BROTHERS,  
OTHERWISE R., J. & S. GARRARD,  
LONDON, 1824

les anses en triton et sirène, le corps décoré  
de coquilles reposant sur quatre dauphins, le  
couvercle orné de feuilles d’acanthé et d’un  
homard, légumes et huîtres, le présentoir à  
deux anses orné de vagues bordées d’écume,  
le corps gravé d’armoiries de chaque côté, le  
couvercle d’un cimier

campana form, with one handle modelled as  
a triton with paddle and conch, the other as  
a mermaid, the lower body decorated with  
with shellwork, on a base of four dolphins with  
entwined tails, the domed cover with acanthus  
leaves surmounted by a lobster clambering  
over celery, chillies and oysters, the stand  
formed as a basin of waves edged with  
seafoam and terminating in two shell handles,  
the body of the tureen engraved with arms on  
either side, the cover with a crest  
length 20½in.; weight 507,6 oz.; 52 cm;  
14390 g.

PROVENANCE  
Fletcher Norton, 3ème Baron Grantley of  
Markenfield (1796-1875)  
Sotheby’s New York, 30 avril-1 mai 2003,  
lot 240  
Christie’s New York, 11 décembre 2014, lot 38

The arms are those of Norton quartering 11  
others for Fletcher Norton, 3rd Baron Grantley  
of Markenfield, who was born on 14 July 1796  
and succeeded to the title upon the death of  
his uncle, William Norton, 2nd Baron Grantley  
on 12 November 1822. He was married on 26  
July 1825 to Charlotte Earle (3 August 1800 –  
1 May 1878), daughter of the artist Sir William  
Beechey (1753-1839). Upon his death on 28  
August 1875 he was succeeded by his nephew,  
Thomas Brindley Norton, 4th Baron Grantley  
(1831-1877).

Lord Grantley was educated at the Military  
College Sandhurst. He subsequently served in  
the Grenadier Guards during the Napoleonic  
Wars and saw action in 1815 in the Battle of  
Quatre Bras and again at Waterloo, where he  
was wounded. He lived at Wonersh, Surrey,  
and also owned Grantley Hall and Markenfield  
Hall, near Ripon, North Yorkshire, the latter a  
rare, surviving 14th-century manor house.



This tureen, stand and cover is one of a  
pair, the other having found its way into  
the Campbell Collection of Soup Tureens,  
the brainchild in 1966 of John T. Dorrance  
Jr. and W.B. Murphy, then respectively the  
chairman and president of the Campbell Soup  
Company. The Collection was transferred to  
the Winterthur Museum, Delaware, where a  
dedicated gallery was opened in 1997.<sup>1</sup>

Both tureens were part of a service of  
plate supplied to the 3rd Baron Grantley by  
Garrard’s between 1824 and 1826. The group  
included a pair of candelabra, 1826, with male  
and female Bacchanal figures,<sup>2</sup> and a set of  
six figure salts, 1824, comprising three male  
and three female Nubians resting on rockwork  
bases, cast and applied with sea shells.<sup>3</sup>

This pattern of soup tureen was described  
in a surviving 1819 Garrard ledger as ‘2 finely  
chased terrines, stands, with marine figures  
supported by dolphins.’<sup>4</sup> The same design of  
tureen has been recorded bearing the mark  
of Paul Storr after severing his connection in  
1819 as head of Rundell, Bridge & Rundell’s  
manufacturing silver department.

It was discovered some 45 years ago that  
before November 1822 Garrard’s leased part  
of Paul Storr’s new workshops in Harrison  
Street, Gray’s Inn Road.<sup>5</sup> Such an arrangement  
would explain why tureens of the same

pattern were hallmarked in 1819 and 1824  
for Garrard’s, and also for Paul Storr in 1821  
for the 6th Duke of Devonshire and in 1822  
for Henrique de Sampaio, Conde da Povoa of  
Portugal.<sup>7</sup>

Another use of the triton and mermaid figures  
featured so prominently on these tureens  
has been noted on a centrepiece, Paul Storr  
for Storr & Mortimer, London, 1838, where  
they flank the central support.<sup>8</sup> Furthermore,  
two matching candelabra, one marked by  
Garrard in 1824, the other by Paul Storr (Storr  
& Mortimer) in 1835, would appear to confirm  
that these firms shared designs and casting  
patterns throughout the 1820s and early  
1830s.<sup>9</sup>

- Notes  
1. Donald L. Fennimore and Patricia A. Halfpenny, Campbell  
Collection of Soup Tureens at Winterthur, 2000, pp. 52-53, fig. 24  
2. Alan and Simone Hartman Collection, Christie’s, New York, 20  
October 1999, lot 198  
3. Purchased in 1996 by Fairfax House museum, Leeds, Yorkshire  
4. Joseph R. Bliss, The Jerome and Rita Gans Collection of English  
Silver on Loan to the Virginia Museum of Fine Arts, [1994], p. 206  
5. John Culme, Nineteenth-century Silver, London, 1977, p. 80  
6. Chatsworth Collection, sold Christie’s, London, 25 June 1958,  
lot 24  
7. von Buhlrow Collection, sold Sotheby’s, New York, 28-29 October  
1988, lot 218  
8. John Culme, Nineteenth-century Silver, London, 1977, p. p. 146,  
illustrated  
9. Christie’s, New York, 21 May 2014, lot 93

120 000-180 000 €

123 000-185 000 US\$











876

**ENSEMBLE DE 48 ASSIETTES EN ARGENT, 30 ASSIETTES À DESSERT EN VERMEIL, 26 PLATS ET 6 SAUCIÈRES EN ARGENT PAR GUMUS LALE, ISTANBOUL, MODERNE**

**A TURKISH SET IN THE RÉGENCE STYLE COMPRISING 48 SILVER PLATES, 32 SILVER-GILT DESSERT PLATES, 26 SILVER DISHES AND 6 SILVER SAUCE-BOATS, GUMUS LALE, ISTANBUL, MODERN**

de style Régence, d'après Puiforcat, les bords moulurés d'oves, les marlis gravés de motifs rocaille

after Puiforcat, the dish set comprising 10 silver rectangular deep dishes, 3 silver oval fish dishes, 7 silver oval dishes and 6 silver oval dishes, the sauce-boats with silver-plated liners

total weight 3607.1 oz ; diam. silver plates 10<sup>13</sup>/<sub>16</sub>in ; diam. silver gilt-plates 8<sup>3</sup>/<sub>4</sub>in ; 27,5 cm ; 22,3 cm; 102 260 gr

**30 000-40 000 €**

**30 700-41 000 US\$**

877

**PARTIE DE MÉNAGÈRE DE 361 PIÈCES EN ARGENT ET VERMEIL, MODÈLE SOUBISE, PAR PUIFORCAT, PARIS, MODERNE**

**A FRENCH 361-PIECE SILVER AND SILVER-GILT FLATWARE PARTIAL SET, SOUBISE PATTERN, PUIFORCAT, PARIS, MODERN**

comprenant, en argent : 12 fourchettes de table, 30 cuillères de table, 12 couteaux de table, 30 fourchettes à poisson, 30 couteaux à poisson, 30 couteaux à beurre, 36 pièces de service et 181 pièces en vermeil

comprising, in silver: 12 table forks, 30 table spoons, 12 table knives, 30 fish forks, 30 fish knives, 30 butter knives, 36 serving pieces and in silver-gilt: 12 dessert forks, 30 dessert spoons, 30 cake forks, 30 ice-cream spoons, 30 tea spoons, 30 mocha spoons, 19 serving pieces

weight without knives 764.4 oz ; 21 673 gr

(366)

**15 000-20 000 €**

**15 400-20 500 US\$**



877

878

**SERVICE DE VERRES DANS LE STYLE DE LOMBYER, MODERNE**

**AN ENGRAVED GLASS PART TABLE SERVICE, MODERN**

comprenant 35 verres à eau, 40 verres à vin rouge, 39 verres à Champagne, 40 verres à liqueur

in the style of Lobmyer, comprising: 35 water glasses, 40 red wine glasses, 39 champagne glasses, 40 liquor glasses

(154)

**5 000-8 000 €**

**5 200-8 500 US\$**



Image is only showing part of the lot







THE ONSLOW SERVICE



879

ENSEMBLE DE DOUZE ASSIETTES EN ARGENT DU SERVICE ONSLOW PAR PAUL STORR, LONDRES, 1811

A SET OF TWELVE GEORGE III SILVER DINNER PLATES, PAUL STORR OF STORR & CO., FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1811

les bords moulurés de godrons ponctués de coquilles et d'acanthes en volutes, gravés d'un cimier

shaped-circular form, with gadroon borders punctuated with shells and scrolling acanthus, engraved with a crest and coronet, probably for Bligh, Earls of Darnley, probably for the 4<sup>th</sup> Earl of Darnley  
diameter 10<sup>7</sup>/<sub>16</sub>in.; weight 294 oz.; 26,5 cm; 9155 g.

25 000-35 000 €

25 600-35 800 US\$



880

ENSEMBLE DE DOUZE ASSIETTES EN ARGENT DU SERVICE ONSLOW PAR PAUL STORR, LONDRES, 1812

A SET OF TWELVE GEORGE III SILVER DINNER PLATES, PAUL STORR OF STORR & CO., FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1812

les bords godronnés ornés de coquilles et d'acanthes, gravés des armes du 1<sup>er</sup> comte d'Onslow, estampées sous la base 465

shaped-circular form, with gadroon borders punctuated with shells and scrolling acanthus, engraved with the arms of the 1st Earl of Onslow, stamped to the undersides 465  
diameter 10<sup>7</sup>/<sub>16</sub>in.; weight 293<sup>1</sup>/<sub>2</sub>oz.; 26,5 cm; 9141 g.

PROVENANCE  
Probablement commandé par George Onslow, 1<sup>er</sup> comte d'Onslow (1731( ?) - 1814)  
David Orgell, Beverly Hills, California

Christie's, New York, 21 May 2013, lot 128 (part)  
Koopman Rare Art, Londres, 2016

George Onslow was born to Arthur Onslow and Anne Bridges in West Clandon, Surrey. He made his career in politics first by representing Rye in the House of Commons from 1754 to 1761 and Surrey from 1761 to 1774. Onslow also held titles in succession of Lord of the Treasury, Comptroller of the Household and Treasurer of the Household. As a favoured courtier of George III, he was advanced from 4th Baron Onslow to 1st Earl of Onslow and created Viscount Cranley in 1801. The Onslow family seat, Clandon Park, Surrey, is a majestic Palladian manor now in the care of the National Trust.

25 000-35 000 €

25 600-35 800 US\$





881

**ENSEMBLE DE QUATRE LÉGUMIERS  
COUVERTS EN ARGENT PAR PAUL STORR  
DE STORR & CO, POUR RUNDELL, BRIDGE  
& RUNDELL, LONDRES, 1817**

**A SET OF FOUR GEORGE III SILVER  
ENTRÉE-DISHES AND COVERS FROM THE  
DUCHESS OF ST. ALBANS SERVICE, PAUL  
STORR OF STORR & CO., FOR RUNDELL,  
BRIDGE & RUNDELL, LONDON, 1817**

de forme rectangulaire à canaux, à bords  
feuillagés agrafés de coquilles, les couvercles  
bombés à frise de rosettes, l'anse en forme de  
feuilles stylisées, la base et le couvercle gravés  
du monogramme H St A timbrées d'une  
couronne ducale

fluted shaped-rectangular form, with foliate  
and shell rims, the high domed covers  
with bands of rosettes, the acanthus leaf  
handles final surrounded by foliate and shell  
decoration, the base and cover engraved with  
the monogram H St A beneath a Duchess'  
coronet  
length 11¼in. ; weight 391½oz. ; 11,100 gr. ;  
28,5 cm.

PROVENANCE

Harriet, duchesss de St. Albans  
Baronne Angela Burdett-Coutts  
Christie's Londres, 14 mai 1914, lot 71 (the  
Coutts Heirlooms)  
Christie's New York, 17 avril 1996, lot 112  
Christie's New York, 21 juin 2012, lot 1116

The engraved monogram 'H St A' and coronet  
are those of the former actress, Harriet  
Mellon (1777-1837), widow of Thomas Coutts  
(1735-1822) and first wife of William Aubrey  
de Vere Beauclerk, 9<sup>th</sup> Duke of St. Albans, a  
descendant of Charles II, whom she married in  
1827 at her house, 1 Stratton Street, Piccadilly,  
Westminster. The Duchess's silver collection  
remained intact well after her death. Careful to  
safeguard her possessions and the memory of  
Mr. Coutts, she left the bulk of her estate  
to one of his granddaughters, Angela Burdett,  
later Baroness Angela Burdett-Coutts. After  
the Baroness died in 1906 the silver remained  
in storage until sold at Christie's in successive  
sales between 1914 and 1922.

**40 000-60 000 €**

**41 000-61 500 US\$**







882

**ENSEMBLE DE QUATRE FLAMBEAUX ET DEUX CHANDELIERS À DEUX LUMIÈRES GEORGE III EN ARGENT PAR JOHN MEWBURN, LONDRES, 1806-1811, LES BRANCHES PAR ROBERT GARRARD, LONDRES, 1860**

**A SET OF FOUR GEORGE III SILVER CANDLESTICKS AND TWO TWO-LIGHT CANDELABRA, JOHN MEWBURN, LONDON, 1806-1811, THE BRANCHES, ROBERT GARRARD, LONDON, 1860**

les bases carrées arrondies godronnées, les fûts à décor ondulé entrecoupé de coquilles, les bobèches amovibles avec feuillages et coquilles, les fûts des candélabres gravés d'un cimier et d'une couronne de vicomte

on rounded square bases with gadrooned borders leading to the stems with wavy decoration interspersed with shells, the stems with quilting, the removable drip-pans with quilting and shells, the candelabra stems engraved with crest and Viscount coronet height 16¾in.; weight 365½oz.; 42,5 cm.; 10,370 gr.

PROVENANCE  
Koller, 17 septembre 2007, lot 1727

It is clear that by the first years of the 19th century, the London trade in old silver was in a very flourishing condition, when Garrard's (commercially descended from George Wickes) and Rundell, Bridge & Rundell were among the leading dealers. It was at this moment, however, that demand began to outstrip supply; to judge from surviving pieces it was between 1806 and 1808 that newly made silver in retrospective styles began to appear for the first time, not as some special order anomaly but as various goldsmiths' deliberate policy. Besides the present wine coolers of 1808, early examples include a number of quilt and shell pattern candlesticks, John Mewburn, London, 1806, based on originals bearing the marks of William Solomon, London, 1752 (Sotheby's, Luton Hoo, 20 May 1995, lots 78 and 79), similar to the present examples; a soup tureen and cover, Paul Storr, London, 1807, probably retailed by Rundell's, similar to a pair of William Cripps examples of 1756 (Christie's, London, 2 March 1994, lot 70; Sotheby's, London, 20 February 1964, lot 95); a pair of leaf-shaped dishes, Robert Garrard, London, 1807, almost identical to a set of four, Edward Wakelin, London, 1758 and circa (Sotheby Parke Bernet, New York, 14/16 September 1972, lot 450; Sotheby's, London, 11 November 1993, lot 452); and a set of four candlesticks, Paul Storr, London, 1808, probably retailed by Rundell's, copies

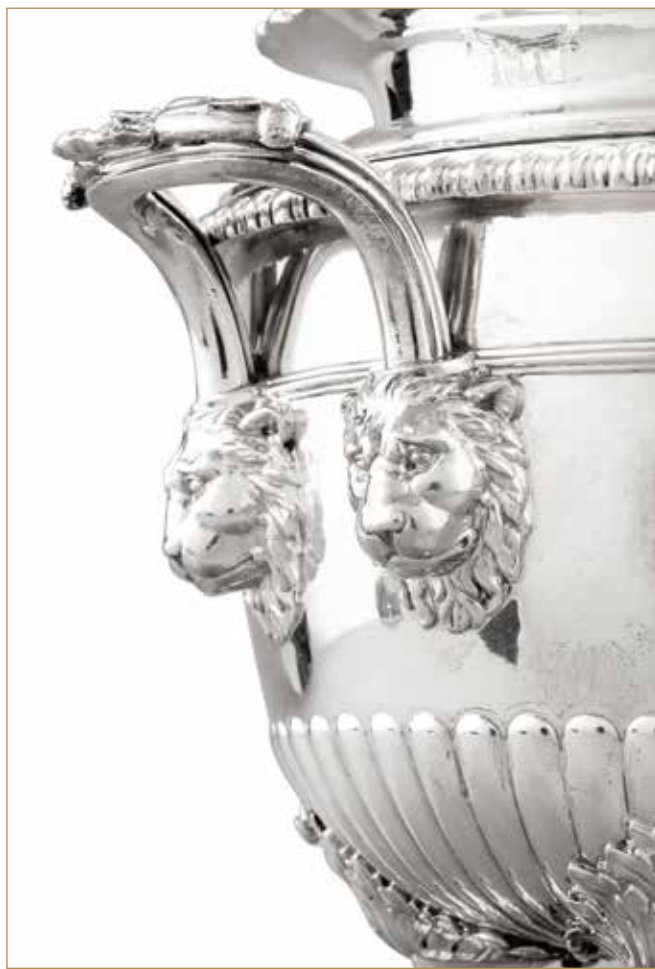
of originals in gilt bronze designed by Juste-Aurèle Meissonnier, 1729 (Morrie A. Moss, The Lillian and Morrie Moss Collection of Paul Storr Silver, Miani, 1972, pp. 112-113, pl. 52; Peter Fuhring, Juste-Aurèle Meissonnier, Un génie du rococo 1695-1750, Umberton Allemandi & C., Turin and London, 1999, vol. II, pp. 193-196, nos. 29 and 29a). By 1809 the manufacture in London of high quality reproduction silver, or pieces that were inspired by old silver and silver-gilt plate, was in full swing. The most extreme examples in this taste were made for the retail goldsmith Kensington Lewis by Edward Farrell's workshop during the next decade or so, when Lewis's chief customer, the Duke of York ordered thousands of ounces of silver and silver-gilt in archaic styles. Indeed, it was from this period that interest in old silver began its relentless hold on English collectors and the silver trade as a whole, stimulating academic research (by Octavius Morgan, William Chaffers and others); promoting the manufacture of reproductions for a mass market, particularly from the 1880s; and encouraging the rise of a new class of retailer: the dealer in antique silver, among whom during the first half of the 20th Century Crichton Brothers were probably the most celebrated.

20 000-30 000 €

20 500-30 700 US\$







883

**DEUX PAIRES DE SEAUX À RAFRAÎCHIR  
EN ARGENT FORMANT UN ENSEMBLE  
PAR PAUL STORR POUR RUNDELL,  
BRIDGE & RUNDELL, LONDRES,  
1809 ET 1811**

**TWO ALMOST MATCHING PAIRS OF  
GEORGE III SILVER WINE-COOLERS,  
PAUL STORR OF STORR & CO., FOR  
RUNDELL, BRIDGE & RUNDELL, LONDON,  
1809 AND 1811**

chacun reposant sur quatre pieds en coquilles,  
les anses formées chacune de deux têtes de  
lion reliées par des filets feuillagés centrés  
d'une coquille, les corps gravés d'armoiries,  
les anneaux et doublures amovibles gravés du  
cimier Howard

each on four cast scroll and shell supports  
below lobes, lion mask, reed and leaf and shell  
pattern handles, the detachable rims and  
liners engraved with the Howard crest, the  
bodies engraved with coats-of-arms  
height 9¼in.; weight 525.6 oz.; 23.5 cm;  
14900 g.

PROVENANCE

Bernard Edward, 12th Duke of Norfolk, by  
descent to  
Edward, 18th Duke of Norfolk, at Carlton  
Towers, North Yorkshire  
Sotheby's, London, 4 November 2009,  
"Carlton Towers", lot 73  
Koopman Rare Art, Londres, 2012

The arms are those of Howard, Dukes of  
Norfolk, probably for Bernard Edward Howard,  
12th Duke of Norfolk (1765-1842), who  
succeeded to the title upon the death of his  
father in 1815.

**80 000-120 000 €**

**82 000-123 000 US\$**





884

**CENTRE DE TABLE EN ARGENT PAR  
JOHN BRIDGE, LONDRES, 1823,  
PROBABLEMENT D'APRÈS UN DESSIN DE  
JOHN FLAXMAN**

**A GEORGE IV SILVER CENTREPIECE,  
JOHN BRIDGE FOR RUNDELL,  
BRIDGE & RUNDELL, LONDON, 1823,  
PROBABLY DESIGNED UNDER THE  
SUPERINTENDENCE OF JOHN FLAXMAN**

en forme de grand coquillage soutenu par une  
colonne d'eau écumante, la base triangulaire  
ornée d'hippocampes sur une vague, les  
pieds en forme de tortues, de corail et de  
coquillages, gravé de deux armoiries

modelled as a large shell supported by a  
frothing pillar of water, the triform base  
guarded at each of its three points by  
hippocamps on a crashing wave base, the feet  
composed of turtles, coral and shells, the bowl  
engraved with two coats-of-arms  
width 14 1/2in.; weight 284 oz.; 37 cm.;  
8,848 gr.

#### PROVENANCE

Robert Ferguson (1769-1840), Raith, Fife and  
Portman Square, Londres  
Koopman Rare Art, Londres, 2013

#### LITERATURE

E. Alfred Jones, *The Gold and Silver of Windsor  
Castle*, Arden Press, Letchworth, 1911, pl.  
LXXXI, p.160  
Shirley Bury, 'The lengthening shadow of  
Rundell's,' pt 2, 'The substance and growth  
of the Flaxman tradition,' *The Connoisseur*,  
March 1966, p.152  
Charles Oman, 'A Problem of Artistic  
Responsibility: The Firm of Rundell, Bridge &  
Rundell,' *Apollo*, March 1966, p. 181  
David Bindman, editor, *John Flaxman, R.A.*,  
Royal Academy of Arts, Thames & Hudson,  
1979, pp.142 and 148  
Christopher Hartop, *Royal Goldsmiths: The Art  
of Rundell & Bridge 1797-1843*, John Adamson,  
Cambridge for Koopman Rare Art, London,  
2005, pp. 87 and 95

100 000-150 000 €

103 000-154 000 US\$





Robert Ferguson of Raith

The first arms are those of Ferguson of Raith, Fife, with Hamilton-Nisbet in pretence for Robert Ferguson, eldest son of William Ferguson (formerly Berry) of Raith and his wife, Jean, daughter of Ronald Craufurd of Restairig, Edinburgh. He was born on 8 September 1769 and educated at Edinburgh and Glasgow University.

The second arms are those of Hamilton-Nisbet in a lozenge.

‘As a young man, Mr Ferguson was beloved by the neighbourhood for his frank and generous spirit, and admired for his elegant and manly beauty. His earlier studies were directed to the bar; and, after qualifying in Edinburgh, he entered the Faculty of Advocates in 1791. Mr Ferguson never practiced: he acquired his legal knowledge not as a profession, but as a requisite in the education of a gentleman. ‘After acquiring all the education that is usually afforded to gentlemen of his rank in this country, Mr Ferguson visited and spent many years of his life in most of the continental states. . . . Having had the misfortune, or rather we would say the good fortune, to be one of those Englishmen [sic] detained in France by the Revolutionary Government, he spent many years of his life in Paris during the career of Buonaparte, and witnessed the progress of events in that most interesting period. . . . As a linguist, Mr Ferguson wrote and spoke several European languages with equal ease and facility. . . . Mr Ferguson was partly indebted to his early friend and model [the prominent British Whig statesman] Mr [Charles James] Fox [1749-1806], for the attention he met with in France, and to him, we believe, was he indebted for his ultimate liberation. On his return to Scotland, he was returned to Parliament for the county of Fife,

in 1806, and from this period we may date the commencement of Mr Ferguson’s public career. His parliamentary services have not been continuous, but he has successively been returned for the Kirkaldy Burghs, at the elections of 1831, ‘32, and ‘37. In 1835 he represented the county of East Lothian as a matter of expediency during the Peel administrator of that period.’<sup>1</sup>

Mr. Ferguson’s private interests and marriage

Mr. Ferguson was ‘a member of several learned societies; but though he does not appear to have published any scientific memoirs, he was eminent as an enthusiastic patron of science, and an encourager of knowledge of very description, Mineralogy, geology, and the fine arts were his favourite pursuits.’<sup>2</sup>

Robert Ferguson was married to Mary (d. 1855), daughter and heir of William Hamilton Nisbet (1747-1822) of Dirleton and Belhaven, Haddington, and the divorced wife of Thomas, 7th Earl of Elgin, later 11th Earl of Kincardine (1766-1841). His lordship had successfully petitioned for a divorce from his wife for her adultery with Ferguson, a scandal of the season. The matter was finally resolved at the Court of Sessions, Edinburgh on 11 March 1808 and the couple were married a little under six weeks later on 20 April.<sup>3</sup> Ferguson was latterly Lord-Lieutenant of Fife and died at his London house, 18 Portman Square on 3 December 1840.

Rundell, Bridge & Rundell and John Flaxman

Four silver-gilt soup tureens and covers (mark of John Bridge, London, 1826) of the same design as this present centrepiece were supplied by Rundell, Bridge & Rundell to George IV as part of his Grand Service. They were designed to match the Marine

Service of rococo silver made in the 1740s for Frederick, Prince of Wales. This present centrepiece, however, and another silver example of 1824 (Sotheby’s, London, 6 July 2011, lot 32) predate George IV’s tureens, suggesting that they were prototypes. The late Shirley Bury, author of the groundbreaking series of articles, ‘The Lengthening Shadow of Rundell’s,’ published in *The Connoisseur* during 1966, was of the view that the sculptor John Flaxman (1755-1826), who during the closing years of his life was Rundell’s art consultant, was responsible for the firm’s revival of the rococo style and use of botanical and aquatic naturalism. In part, Mrs. Bury based her opinion on an 1844 report that the colossal 8,000 ounce silver-gilt wine cooler ordered by George IV from Rundell’s in the mid 1820s and delivered after his death in 1830, was ‘modelled by Flaxman.’<sup>4</sup> The suggestion was endorsed more recently in the catalogue issued in 2002 to accompany the Royal Treasures exhibition at the Queen’s Gallery, Buckingham Palace: ‘[Rundell’s] also drew inspiration from the sixteenth- and seventeenth- century plate: the hippocampus or seahorses which support the bowl . . . are derived from an early seventeenth century nautilus cup [by Nikolaus Schmidt (1550/55-1609) of Nuremberg], considered by Flaxman to be by Cellini, sold to George IV by Rundell’s in 1823. These revivalist styles of the 1820s were revolutionary departures after decades of classicism.’<sup>5</sup>

Notes  
1. The Fife Herald, Cupar, Thursday, 10 December 1840, p. 3a/b  
2. John Evans, et al, editors, The Numismatic Chronicle, third series, vol. XI, London, 1891, p. 87  
3. The Northampton Mercury, Northampton, Saturday, 2 April 1808, p. 1  
4. The Illustrated London News, London, Saturday, 21 September 1844, p. 178a  
5. Jane Roberts, editor, Royal Treasures: A Golden Jubilee Celebration, London, 2002, p. 267





PAIRE D'IMPORTANTES CHANDELIERS  
À QUATRE LUMIÈRES EN ARGENT DU  
SERVICE PICTON PAR PAUL STORR,  
LONDRES, 1813

A PAIR OF GEORGE III SILVER FOUR-  
LIGHT CANDELABRA FROM THE PICTON  
SERVICE, PAUL STORR OF STORR & CO.,  
FOR RUNDELL, BRIDGE & RUNDELL,  
LONDON, 1813

sur une base triangulaire à bord guilloché soutenant une colonne, reposant sur trois pattes de lion, des masques ailés alternant avec des serpents entrelacés, le fût sommé de trois masques féminins soutenant des dauphins, les branches ornées de feuillages

on triform bases with guilloche borders, the upper surfaces centred by rosettes, supporting a tapering central column on three lion legs, with alternating winged masks and entwined serpents, the stem applied with acanthus leaves and bands of gadrooning, surmounted by three female maks and supporting three dolphin and leaf-clad scrolling branches and a central light, with fluted drip-pans and sockets, each stem engraved with a coat-of-arms, and THIRD DIVISION with military trophy cartouche, the waxpans and sockets engraved with a crest, both stamped RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE REGENTIS BRITANNIAS, one stamped 466

height 27½in.; weight 463½oz.; 70 cm.; 14427 g.

PROVENANCE  
Lieutenant-General Sir Thomas Picton (1758-1815)  
Christie's New York, 17 mai 2011, lot 160  
Koopman Rare Art, Londres, 2016

The arms are those of Lieutenant General Sir Thomas Picton who was born on 24 August 1754 at Haverfordwest, Pembrokeshire, seventh of the twelve children of Thomas Picton (1723-1790), a local landowner and sheriff, and his wife, Cecil (1728-1806), daughter of the Rev. Edward Powell of Llandough, Glamorganshire. He joined the army at an early age but remained in relative obscurity until he went to the West Indies and came to the notice of Sir Ralph Abercromby during the campaign at St. Lucia in May 1796. The following year, when Abercromby left Trinidad, Picton was appointed the island's commandant and military governor. Notorious for its civil disorder and as a haven for runaway slaves and deserting soldiers, Picton was not afraid to use harsh methods by which means he soon returned Trinidad to a state of peace.

After several turbulent years, during which Picton was tried in the Court of King's Bench in London on 24 February 1806 on an indictment of torturing a free Mulatto women named Louisa Caldron, he was promoted major-general. Although initially found guilty the verdict was overturned at a retrial. In 1810 Picton was given the command of a division in Spain and for the next few years he became one of Wellington's principal subordinates.

Picton died at the Battle of Waterloo after which his courageous conduct was recognised as one of bravest among British generals. A bust of him was erected in St. Paul's Cathedral and his body was later laid to rest close to that of Wellington.

It is likely that this pair of candelabra was part of the presentation service of plate, all bearing the mark of Paul Storr of Storr & Co. for Rundell, Bridge & Rundell and mostly hallmarked London 1814, comprising a soup tureen and cover, liner and stand (1808), a pair of entrée dishes and covers, a pair of oval meat dishes and covers and a large oval meat dish, which was given to Sir Thomas Picton upon the dissolution of the 'Third Division.' An inscription on the tureen read in part: 'TO LIEUTENANT GENERAL SIR THOMAS PICTON, K.B. FROM THE GENERAL STAFF & OFFICERS OF THE DIVISION IN TESTIMONY OF THEIR RESPECT FOR HIS DISTINGUISHED MILITARY TALENTS UNIFORMLY DISPLAYED DURING THE CAMPAIGNS, OF 1810, 11, 12, 13, & 14 & AS A MEMORIAL OF THEIR ATTACHMENT ARISING NO LESS FROM HIS PUBLICK THAN FROM HIS PRIVATE WORTH.' (Christie's, New York, 14 April 2005, lot 181)

120 000-180 000 €  
123 000-185 000 US\$







886

886

**COUPE EN OR AMÉRICAINNE DE FORME NAVETTE PAR TIFFANY & CO., NEW YORK, VERS 1907-1920**

**AN AMERICAN NAVETTE-FORM FOOTED TWO-HANDLED GOLD BOWL, TIFFANY & CO., NEW YORK, VERS 1907-1920**

reposant sur un piédoche, le corps cannelé, le bord ondulé, à deux anses en anneau mobile sur une frise de fleurs, l'intérieur gravé .1871.W.1921., la base estampée "TIFFANY & CO/18450 MAKERS 7672/18KT.GOLD/M/MARCH EIGHTH"

resting on a spreading foot, the waved rim ending in loop handles over an anthemion band above a tapering fluted body, interior inscribed ".1871.W.1921.", the underside further inscribed "TIFFANY & CO/18450 MAKERS 7672/18KT.GOLD/M/MARCH EIGHTH" height 3 47/64 in.; length 9 1/4 in.; depth 3 47/64 in.; weight 13 oz.; 9,5 cm; 23,5 cm; 9,5 cm; 370 g.

PROVENANCE  
Bonhams New York, 18 juin 2014, lot 1090

**7 000-10 000 €**

**7 200-10 300 US\$**



887

**SERVICE DE TOILETTE EN ARGENT PAR GARRARD & CO LTD, LONDRES, 1988**

**AN ELIZABETH II SILVER TOILET SERVICE, GARRARD & CO. LTD, LONDON, 1988**

de style XVIIIe siècle, à décor de "chinoiseries", comprenant un miroir à chevalet, une boîte de toilette rectangulaire sur quatre pieds, un plateau octogonal, une paire de bols couverts à deux anses, une paire de pots octogonaux et une paire de flacons à parfum octogonaux, les bouchons et doublures en verre

in the 17th century style with 'Chinoiserie' decoration, comprising: a mirror with wooden easel back and bevelled glass, a large rectangular toilet box on four scrolling feet, an octagonal dressing table tray, a pair of two-handled circular bowls with covers, a pair of octagonal pots and a pair of octagonal scent flasks with sliding bases, screw-tops and glass bottle liners

height of mirror 24 1/4 in.; weight (excluding mirror) 160 oz.; 61,5 cm.; 4989 gr

PROVENANCE  
Sotheby's Londres, 23-24 mai 2017, lot 195

**7 000-10 000 €**

**7 200-10 300 US\$**



887

888

**JARDINIÈRE EN ARGENT PAR EUGÈNE MERMILLOD, PARIS, VERS 1900**

**A FRENCH SILVER OVAL JARDINIÈRE, EUGÈNE MERMILLOD, PARIS, CIRCA 1900**

de forme ovale, reposant sur quatre pieds à volutes feuillagées, les côtés ornés de coquillages et de fleurs, gravée sur chaque face du monogramme DW, avec une doublure en métal argenté

in the Louis XV style, on four foliate scroll feet, the sides with shell and floral ornaments, engraved on each side with the monogram DW, with silver-plated liner length 20 1/2 in.; weight 215 oz.; 52 cm.; 6100 gr.

PROVENANCE  
Sotheby's Paris, 10 avril 2008, lot 4

**10 000-15 000 €**

**10 300-15 400 US\$**





889

**ENSEMBLE DE QUATRE SALIÈRES À DÉCOR D'HOMMES DEBOUT EN ARGENT PAR PAUL STORR, LONDRES, 1832**

**A SET OF FOUR WILLIAM IV SILVER FIGURAL SALT-CELLARS, PAUL STORR, LONDON, 1832**

les doublures dorées amovibles en forme de coquille, soutenues par un trépied et trois hommes barbus, les bras liés derrière le dos, estampées STORR & MORTIMER 140

the circular salt-cellars with removable gilt liners and shell ornament, supported on a tripod stand and three bearded figures, their arms bound behind their backs, stamped STORR & MORTIMER 140  
height 6¼in.; weight 128½oz.; 16 cm; 3999 g.

PROVENANCE

Bonhams, New York, 23 septembre 2014, lot 1060  
Koompan Rare Art, Londres, 2016

This salt-cellar set is rare and, like many of the great pieces that came out of the Storr & Mortimer workshop, these are heavily inspired by classical designs and almost certainly depict the figure of Prometheus.

**25 000-35 000 €**

**25 600-35 800 US\$**







890

**PAIRE DE GRANDES AIGUIÈRES EN VERRE MONTÉ EN ARGENT DE STYLE RENAISSANCE, ALLEMAGNE, VERS 1890**

**A PAIR OF LARGE GERMAN SILVER-MOUNTED CUT-GLASS CLARET JUGS, CIRCA 1890**

le corps en verre gravé de fleurs stylisées, l'ouverture du couvercle à poussoir mécanique, le bec verseur soutenu par une tête de dieu fluvial, le pied gravé d'un monogramme

in Renaissance Revival style with etched glass bodies and mechanical lid openings, the spouts supported by river god heads, the feet engraved with script monogram  
height 15½in.; 39,5 cm.

PROVENANCE  
Sotheby's New York, 9 avril 2008, lot 251

**5 000-7 000 €**

**5 200-7 200 US\$**



891

FROM LOUIS-PHILIPPE, KING OF THE FRENCH

**IMPORTANT SERVICE À THÉ ET CAFÉ EN ARGENT ET VERMEIL PAR JEAN-VALENTIN MOREL, PARIS, VERS 1845**

**A ROYAL PARCEL-GILT SILVER TEA AND COFFEE SERVICE, JEAN-VALENTIN MOREL, PARIS, CIRCA 1845**

comprenant cafetière, théière, sucrier couvert, pot à lait et plateau à deux anses, chaque pièce sur un piédouche mouluré de perles, le corps ciselé de coquilles et frises appliquées de fleurs et feuilles, dans son coffret aux armes du Roi Louis-Philippe

comprising a coffee pot, a teapot, a covered sugar bowl, a milk jug and a large oval tray with two handles, each piece resting on a pedestal moulded with pearls and a frieze of vine leaves, the body with shells and friezes of applied pearls of roses and other flowers on bouquets of leaves, the tray with strongly moulded edging of foliage, cartouches and shells, handles in bouquet of reeds, the centre engraved with foliage, the bouquet of flowers and the golden quartet panels, each piece except the sugar bowl engraved 'MOREL & CIE ORFEVRES PARIS' the back of the tray engraved 'MOREL & CIE ORFEVRES 39 RUE RUE ST AUGUSTIN PARIS'; the lid set with a brass plate engraved Of King Louis-Philippe engraved 'MOREL & CIE ORFEVRES 39 RUE ST AUGUSTIN PARIS'; in its mahogany case width of tray 29¾in.; height of coffee pot 11½in.; weight 250 oz.; 74,5 cm; 29,3 cm; 7800 gr.

PROVENANCE

Sotheby's New York, 8 avril 1986, lot 56  
Sotheby's New York, 19 octobre 1994, lot 219  
Sotheby's Paris, 29 avril 2009, lot 102

LITERATURE

For a similar service but without a tray or case, see Sotheby's London, October 31, 2006, nr 533. An identical service was presented at the London World's Fair in 1862; it is illustrated in J.B. Waring, Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862.

Jean-Valentin Morel was born on April 5, 1794 in Paris. His father was a lapidary and his mother was related to the Mauzié family of goldsmiths. Jean-Valentin did his apprenticeship with Adrien Vachette, a supplier of gold boxes. He became self-employed around 1818 and in 1827 registered his hallmark. The following year, he moved to Château-Thierry where he opened a lapidary and hard stone mosaic workshop. He returned to Paris in 1833 and from 1834 to 1840 became the head of the workshop of Fossin company. In 1842 he joined forces with Henri Duponchel, architect and theater director, and created Morel & Cie, 39 rue Neuve Saint-Augustin. Their production will always be of a great fantasy and quickly met with great success. Soon, the number of employees exceeded 80. The orders flowed in: binding of the missal of Pope Gregory XVI, table service for the king of Sardinia, toilet for William III of the Netherlands, but above all numerous works ordered by one of his main patrons, the

Duke de Luynes (see for example the jasper cup mounted in gold and enamel created by JV Morel in 1854, Sotheby's Paris, December 15, 2003, n° 154). In 1846, the two men separated and, after a trial, Morel had to leave France and settled in London. After another dispute, he returned to France in 1852 and opened a studio in Sèvres. The presentation of several pieces at the Universal Exhibition of 1855 earned him a gold medal and a life annuity. He died in Sèvres on March 25, 1860.

**40 000-60 000 €**

**41 000-61 500 US\$**





**PAIRE DE PRÉSENTOIRS EN ARGENT  
GEORGE III PAR PAUL STORR DE STORR &  
CO, POUR RUNDELL, BRIDGE & RUNDELL,  
LONDRES, 1815**

**A PAIR OF GEORGE III SILVER SALVERS,  
PAUL STORR OF STORR & CO., FOR  
RUNDELL, BRIDGE & RUNDELL,  
LONDON, 1815**

de forme carrée, les bords arrondis ciselés de feuillages et de rinceaux, reposant sur quatre pieds en forme de feuilles et de volutes, gravés d'armoiries

of square shape, with rounded foliate and rocaille borders, chased strapwork, on four leaf and scroll feet, engraved with the arms of John Walter (1776-1824)  
length 13¼in.; weight 134 oz.; 33,5 cm.; 3880 gr.

**PROVENANCE**

Henry Fraser Walter (1822-1893), Papplewick Hall, Nottinghamshire  
Mme Filomena 'Fay' Plohn (1924-2009), New York  
Sotheby's Londres, 15 octobre 1970, lot 64  
Lillian (1905-1985) et Morrie Moss (1907-1993), Memphis, Tennessee  
Sotheby's Londres, 23 octobre 2006, lot 169  
Christie's New York, 19 octobre 2010, lot 91  
Koopman Rare Art, Londres, 2012

**LITERATURE**

Morrie A. Moss, Lillian and Morrie Moss Collection of Paul Storr Silver, Memphis, 1972, pp. 252-253, pl. 188

The arms are those of Walter impaling Dawson for Henry Fraser Walter (baptised, St. Ann, Blackfriars, London, 15 May 1822 – died, Papplewick, Nottinghamshire, 18 November 1893). He was the second son of John Walter (23 February 1776 - 28 July 1847), editor of The Times, and his wife, Mary (née Smith, 1793-1875). His paternal grandfather, John

Walter (1 January 1738 – 17 November 1812) founded The Times, which was launched on 1 January 1785 as The Daily Universal Register. H.F. Walter's elder brother, John Walter (8 October 1818 – 3 November 1894), became sole manager of The Times upon their father's death.

Henry Fraser Walter was married at St. Pancras, Middlesex on 9 July 1846 to Isabella Catherine (1824-1887), daughter of John Dawson. Walter was sometime a partner in Delane, Magnay & Co., paper manufacturers of Tavernham, Norfolk. At his death his estate was valued at a little over £78,000.

'The Nottinghamshire papers give long obituary notices of Mr. Henry Fraser Walter, one of the proprietors of the "Times," who has died at Papplewick Hall. Mr. Walter was second son of Mr. John Walter and a grandson of the founder of that paper, being born in 1822 at the Times House, Printing House-square. In his early life he was a great traveller and sportsman, visiting the greater part of Europe and America, and performing some remarkable feats with the gun. On settling down in this country he joined Mr. F. Magnay and Mr. William Delane, brother of the former well-known editor of the "Times" [John Thaddeus Delane (1817-1879)], in starting a paper mill at Norwich. But he afterwards abandoned active interest in it in favour of his

son, and continued to travel frequently; one of his exploits being to go to the Crimea during the war. On the downfall of Sebastopol he was one of the first to enter that stronghold with the victorious allied forces.' (The Globe, London, Tuesday, 21 November 1893, p. 4d)

A finely decorated gilt-brass eight-day desk chronometer by James McCabe of the Royal Exchange, London, circa 1856, engraved with the arms and monogram of Henry Fraser Walter was sold in the Treasures sale, Sotheby's, London, 5 July 2022, lot 24.

When sold in Mrs. Plohn's sale at Sotheby's, London, in 1970, this pair of salvers was accompanied by a matching, large rectangular salver. The decoration on all three salvers is almost identical to that of a Paul de Lamerie example, London, 1734, in the Farrer Collection, illustrated in Timothy Schroder, British and Continental Gold and Silver in the Ashmolean Museum, 2009, vol. I, no. 101, pp. 274-276. This similarity suggests that the Farrer salver may have been part of the stock of antique silver at Rundell, Bridge & Rundell whose manufacturing silver department was managed by Paul Storr between 1808 and 1819.

**25 000-35 000 €**

**25 600-35 800 US\$**







Portrait de Henrique de Teixeira Sampaio, 1er comte de Póvoa, attribué à Tony de Bergue, vers 1850, Collection du Secrétariat général du ministère portugais des finances, Lisbonne © The Picture Art Collection / Alamy Stock Photo

893

**PAIRE DE GRANDS CENTRES DE TABLE À QUATRE LUMIÈRES EN ARGENT PAR PAUL STORR, LONDRES, 1822**

**A PAIR OF GEORGE IV SILVER FOUR-LIGHT CANDELABRA CENTREPIECES FROM THE SAMPAIO SERVICE, PAUL STORR FOR STORR & MORTIMER, LONDON, 1822**

les bases rondes ornées de pampres et d'armoiries, reposant sur quatre pieds, le fût en branchages entouré de personnages bachiques et animaux, sommé de quatre bras de lumière centrés d'une coupe décorée de feuillages et de pampres de vigne

the circular bases festooned with fruiting vine and coats-of-arms, on four shell and scroll feet, around the acanthus leaf stems gather Bacchic families and animals, the four candle nozzles supported on scrolling foliate branches, centred by campana-shaped bowls decorated with foliage and fruiting vines  
height 28 $\frac{5}{8}$ in.; weight 1225.7 oz ; 72.7 cm ; 34 750 gr

#### PROVENANCE

Henrique Teixeira de Sampaio, 1er Comte de Póvoa et Baron de Teixeira (1774-1833)  
De là, par descendance, à sa fille Dona Maria Luisa de Sampaio Noronha, qui a épousé en 1836 Don Domingos de Sousa Holstein, 2e duc de Palmella (1818-1864).  
Par descendance à la Casa Palmella, Lisbonne  
Christie's Genève, 27 avril 1976, lot 192 (partie)  
Collection privée, Newport, Rhode Island  
Sotheby's New York, 28-29 octobre 1988, lot 219  
Collection privée, New York  
Koopman Rare Art, Londres 2016

#### EXHIBITED

The Azura Palace, The Portuguese Taste in English Art, 1958

#### LITERATURE

R. dos Santos and I. Quilho, *Ourivesaria Portuguesa nas Coleccoes Particulares*, Lisbon, 1974, p. 117, illustrated in the dining room of the Casa Palmella

**300 000-500 000 €**

**307 000-515 000 US\$**







The arms are those of Teixeira quartering Sampaio, Amaral and Guedes for Henrique Teixeira de Sampaio, Barão de Teixeira, later 1st Conde de Póvoa (1774-1833).

The successful merchant, Henrique Teixeira de Sampaio (30 October 1774 - 27 March 1833), was elevated to the Portuguese nobility by King João VI (1767-1826) on 22 May 1816 upon his creation as 1st Lord de Sampaio. On 6 March 1819 he was further ennobled as the 1st Baron Teixeira, with a right to bear arms. He was then, on 3 July 1823, created 1st Conde de Póvoa, named after his estate in Póvoa de Santo Adrião, near Lisbon.

Teixeira had accumulated his wealth chiefly through the lucrative contracts he made to supply the Anglo-Portuguese forces with food during the Peninsula War (1808-1814). Not only was he able to lend money to the Portuguese state but he became financial advisor during the latter part of João VI's reign, serving as Secretary of State for Finance Affairs between 1823 and 1825. Baron Teixeira was then the wealthiest man in Portugal. He died aged 59 at his home, Rua da Escola Politécnica, in Lisbon, on 27 March 1833 when he was succeeded by his six-year-old son. The latter died in 1837, when his titles became extinct, but his father's fortune and his extensive service of English plate including these centerpieces, descended in the family until the late 20th century.





**ENSEMBLE DE QUATRE LÉGUMIERS  
COUVERTS EN ARGENT PAR PHILIP  
RUNDELL, POUR RUNDELL, BRIDGE ET  
RUNDELL, LONDRES, 1821**

**A SET OF FOUR GEORGE III SILVER  
ENTRÉE DISHES AND COVERS, PHILIP  
RUNDELL, FOR RUNDELL, BRIDGE AND  
RUNDELL, LONDON, 1821**

de forme rectangulaire, les bords feuillagés ornés de coquilles, les couvercles bombés à décor de frises de rosettes, les anses en feuilles d'acanthé, le corps et le couvercle gravés d'un cimier et d'un monogramme

fluted shaped-rectangular form, with foliate and shell rims, the high domed covers with bands of rosettes, the acanthus leaf handles final surrounded by foliate and shell decoration, the base and cover engraved with a crest and monogram  
length 11½in.; weight 362½oz.; 29,5 cm.; 10,282gr.

**PROVENANCE**

Christie's New York, 14 avril 1994, lot 340  
Koopman Rare Art, Londres, 2012

The design of these dishes was used extensively by Rundell's from about 1816 to the early 1820s, most famously for the service owned by Harriet, Duchess of St. Albans. The Rundell's album in the Victoria and Albert Museum has a design for a sauce tureen which shows the characteristics of this group: a fluted body, the same handle as on these dishes and ruffled shell feet,

sometimes spreading to oak sprays. Charles Oman attributes this drawing to Edward Hodges Baily (1788-1867). Born in Bristol, he moved to London in 1807 and became a pupil of John Flaxman, with whom he worked for over seven years, winning awards at the Royal Academy School. Flaxman has been providing designs for Rundell's since before 1809, and Baily joined the firm in 1815, serving under the sculptor William Theed, head of the design department. Theed died in 1817, but Baily was not officially named chief modeller until after Flaxman's death in 1826. One of the earliest examples of this pattern is a pair of wine coolers of 1816, with fluted bodies and oak spray handles. From 1817 to about 1821 it was used for the considerable service later engraved with the monogram of Harriet, Duchess of St. Albans. The actress Harriet Mellon retired in 1815 and married banker Thomas Coutts the same year; on his death in 1822 he left her among other riches "the service of plate...said to be the most valuable in any of the country", suggesting the service had been ordered by the new Mrs. Coutts was re-engraved on her second marriage. The service included at least eight entrée dishes of 1817 in this pattern. In 1821 the design was also used for a dinner service, including four entrée dishes and covers of this model, presented to Henry Russell by British Officers serving in India.

**40 000-60 000 €**

**41 000-61 500 US\$**





895

**PAIRE DE TERRINES COUVERTES  
OVALES, LEURS DOUBLURES ET LEURS  
PRÉSENTOIRS EN ARGENT PAR PHILIPPE  
RUNDELL, LONDRES, 1821**

**A PAIR OF GEORGE V SILVER TUREENS,  
COVERS AND STANDS FROM THE  
DUCHESS OF ST. ALBANS SERVICE,  
PHILIP RUNDELL FOR RUNDELL, BRIDGE  
& RUNDELL, LONDON, 1821**

les présentoirs à deux anses reposant sur  
des pieds coquilles, le corps à côtes torsées  
appliqué de feuillages, chaque pièce gravée du  
monogramme HStA

each of fluted oval on foliage feet, the sides  
applied with oak-leaves and acorns, with leaf-  
capped reeded handles, the foliate rim with  
shells at intervals, the domed fluted cover with  
a cast acanthus handle, the confirming stand  
with scroll handles, the tureens, covers and  
stands each engraved twice with initials below  
a duchess coronet, engraved inside the covers,  
under stands and on liners with a crest below  
a duchess coronet, after a design by Edward  
Hodges Bailey  
width 22 $\frac{1}{4}$ in.; 77 oz.; 56 cm; 2183 g.

#### PROVENANCE

Harriet, duchesse de St. Albans  
Acquis par descendance par sa petite-fille  
Angela Burdett, Baronne Burdett-Coutts  
Christie's New York, 23 mars 1983, lot 213  
Christie's Londres, 7 juin 2011, lot 353  
Koopman Rare Art, Londres, 2011

100 000-200 000 €

103 000-205 000 US\$





The engraved monogram 'H St A' and coronet are those of the former actress, Harriet Mellon (1777-1837), widow of Thomas Coutts (1735-1822) and first wife of William Aubrey de Vere Beauclerk, 9th Duke of St. Albans, a descendant of Charles II, whom she married in 1827 at her house, 1 Stratton Street, Piccadilly, Westminster.

Although Miss Mellon made her debut at Ulverston in the Lake District at the age of 10 in 1787, she did not arrive in London until 1795. Her first appearance there was on 31 January that year at Drury Lane as Lydia Languish in a revival of *The Rivals*. In fact, it was thanks to the play's author, Richard Brinsley Sheridan (1751-1816), who had seen her perform in the provinces, that she became a favourite with metropolitan audiences. 'She never reached the first rank of actresses,' according to the Oxford Dictionary of National Biography, 'but she was praised for her good-natured readiness to take over parts in cases of illness, afterwards returning with good humour to the secondary roles she was accustomed to play.'

In 1805 in the Drury Lane comedy, *The Honeymoon* by John Tobin, she 'was very lively and playful' and during the next year, when she was Louisa in the Rev. Mr. Moultree's musical comedy, *False and True*; or, *The Irishman in Italy* in London, *The Times* hinted at her popularity when, upon one of the characters addressing her as, "'My lily of the valley, my Meloni!" there was a loud burst of applause.<sup>1</sup>

#### Mrs. Thomas Coutts

It was in 1805 that Miss Mellon became secretly intimate with the wealthy banker, Thomas Coutts. He was still with his wife, Elizabeth Susannah (née Starkie, 1743-1815), who he married in 1763 and by whom he had

three daughters, but the closing years of her life were clouded by mental illness. As soon as he was able, Coutts married Miss Mellon; first, clandestinely, on 18 January 1815 and then openly on the 12 April following: 'MARRIED. On Wednesday, at St. Pancras Church, Middlesex, Thomas Coutts, Esq. the opulent banker, to Miss Mellon, the actress of Drury-lane Theatre, who thus becomes the mother-in-law of the Dowager Countess of Guildford, the Dowager Marchioness of Bute, and of Lady Burdett.'<sup>2</sup>

Miss Mellon had just retired as an actress, making her last appearance as Audrey in *As You Like It* at Drury Lane on 7 February 1815. Her final salary is said to have been £12 a week, so her generosity reported at the beginning of 1815 was presumably made possible by the support of Mr. Coutts: 'Miss Mellon (the actress) made the poor round her beautiful house [Holly Lodge, built in 1809] on Highgate Hill happy on Christmas Day, by distributing 600 quartern loaves, and 600lbs. of fine beef, to that number of old men; and to every distressed aged female that applied, a chemise, a cloak, a blanket, and wine; and to the children of poverty, one shilling each.'<sup>3</sup>

Following Thomas Coutts's death on 22 February 1822, the extraordinary extent of his wealth was revealed and widely reported; so, too, was the lavish provision he had made for his widow: 'Various statements have appeared respecting the manner in which the late Mr. Coutts has disposed of his immense property; but we understand the following is correct: Some time previous to his death, he settled upon Mrs. C. the sum of £600,000, with the house in Stratton-street [Piccadilly], all the plate, linen,

wines, &c. the service of plate is said to be the most valuable of any in this country, and the stock of wines greater than any two private cellars in the kingdom; together with the house at Highgate, and all its appurtenances. Mrs. C. is likewise left half proprietress of his immense banking establishment, with all monies due to him at the time of his decease. The affairs of the house have been made up since his demise, and it is said there is a balance of £670,000 due to Mrs. C. which sum will be proved under the will. The whole amount of property (with the annual profits of half the banking business) now in possession of this Lady, it is supposed, makes her the richest widow in the United Kingdom.'<sup>4</sup>

Following her husband's death, Mrs. Coutts, 'opulent in person and big of heart,' continued as one of London's most liberal hostesses. The Press delighted in giving details of her various entertainments. One such, a petite dejeuner at her Highgate villa in July 1824, was attended by about 700 ladies and gentlemen of rank and fashion, lead by their Royal Highnesses the Duke of York and Prince Leopold and the Dukes of Wellington, St. Albans and Leinster. We are told that a 'stupendous' temporary room was erected at the rear of the house, the interior of which was decorated 'in a very fanciful style with pink, white, and blue stripes, hanging in close festoons from the room, and forming fluted columns. . . . Within about sixteen columns, tables were laid, four in number, for fifty-four each; and these tables were five times replenished; the first three with every thing served on china, and the last two on massive plate, sent the preceding day by RUNDELL and BRIDGE. . . . There were three waggon-loads of plate used, and forty well-dressed attendants, out of livery.'<sup>5</sup>



#### Harriet, Duchess of St. Albans

It was from about this time that Mrs. Coutts and the Duke of St. Albans, were often seen in each other's company. Eventually, on 16 June 1827 at her house in Stratton Street, the couple were married: she was 50, he was 26. Scarcely able to believe her good fortune, the Duchess wrote soon afterwards to her friend, the author Sir Walter Scott: 'What a strange eventful life has mine been, from a poor little player child, with just food and clothes to cover me, dependent on a very precarious profession, without talent or a friend in the world – first the wife of the best, the most perfect being that ever breathed . . . and now the wife of a Duke! You must write my life . . . my true history written by the author of *Waverley*.'<sup>6</sup>

By all accounts the union was a very happy one. The couple celebrated a year of married life in June 1828 at Holly Lodge with a 'Grand Fete Champetre' attended by the Dukes of Cumberland and Sussex, and many members of the aristocracy and gentry. The Duke and Duchess exchanged gifts: his to her, a suitably inscribed silver basket; hers to him, a six-oared cutter called the *Falcon*, complete with crew attired in yellow and green silk.<sup>7</sup>

Upon her death nine years later, the Duchess left the bulk of her wealth and collection of the Coutts/Mellon plate to Mr. Coutts's granddaughter, Angela Georgina (1814-1906). She, who was the youngest daughter of Sir Francis Burdett, 5th Bt. (1770-1844) by Sophia (1794-1849), eldest daughter of Thomas Coutts and his first wife, Susan, changed her name by royal licence in 1837 to Burdett-Coutts. In 1871 Miss Burdett-Coutts, who was a friend of Queen Victoria and one of the greatest philanthropists of the 19th century, was created Baroness Burdett-Coutts.

#### Edward Hodges Baily

A pencil, pen and and ink and brown wash drawing corresponding to the model of these tureens is in the album of designs for plate from Rundell, Bridge & Rundell, now at the Victoria and Albert Museum.<sup>8</sup> The design has been attributed to the artist Edward Hodges Baily.

Born in Bristol in 1788, Baily went to London in 1807 and was accepted as a pupil by the famous sculptor John Flaxman (1755-1826). After almost eight years in Flaxman's studio, and with several awards from the Royal Academy School to his credit, he joined Rundell, Bridge & Rundell in 1815 at £600 per annum, suggesting that he was already viewed

as an established designer. His salary was raised to £1,000 when he became a member of the Royal Academy.

Baily must have become even more important to the firm after the death of Rundell's designer William Theed in 1817, and the Coutts service (later the St. Albans service) of around 1817 must have been among Baily's earliest direct work for the company. Baily's name has also been linked to an impressive monumental covered wine cooler, made in 1821-22 and sold to Thomas Coutts and Harriet Mellon Coutts; four others of the same model were later supplied to George IV. Baily became chief designer/modeller for Rundell's on the death of Flaxman in 1826, but in 1833 he left to work with Paul Storr (then senior partner in Storr & Mortimer), who had himself left as superindendant of Rundell's silver factory in 1819, just after the Coutts service would have been finished.

#### Notes.

1. *The Times*, London, Wednesday, 24 September 1806, p. 2
2. *The Salisbury and Winchester Journal*, Salisbury, Monday, 6 March 1815, p. 4b
3. *The Bury and Norwich Post*, Wednesday, 4 January 1815, p. 4c
4. *The Lancaster Gazette, Friarage*, Saturday, 16 March 1822, p. 1d
5. *The Morning Post*, London, Thursday, 8 July 1824, p. 3c
6. David Douglas, editor, *The Journal of Sir Walter Scott 1825-1832*, Edinburgh, 1891
7. *The Southern Reporter*, Cork, Thursday, 26 June 1828, p. 4d
8. Accession no. E.70-1964



Une scène de la Lune de miel ou de la Félicité conjugale, par "Paul Pry" (William Heath), 1828. Avec l'aimable autorisation de la Lewis Walpole Library, Yale University.



Dessin pour une soupière, attribué à Edward Hodges Baily, Victoria & Albert Museum, Londres (inv. E.70-1964) © Victoria and Albert Museum, Londres



PAIRE DE CHANDELIERS À QUATRE LUMIÈRES EN ARGENT PAR ROBERT GARRARD, LONDRES, 1837

A PAIR OF VICTORIAN SILVER FOUR-LIGHT CANDELABRA, ROBERT GARRARD, LONDON, 1837

chacun sur une base bombée ajourée, moulurée et ciselée de feuillages et motifs rocaille, gravée sur trois côtés d'armoiries dans un cartouche, les fûts en forme de bacchante, chacune soutenant un putto sous des branchages

on openwork domed bases, cast and chased with foliage and rocaille, engraved three times with a coat-of-arms, the stems formed as a male Bacchic figure, his foot resting on a ewer and with a goat at his side and as a female Bacchic figure with a panther at her side, each supporting a putto who holds the detachable branches with fruiting vine ornament height 33½in.; weight 656 oz.; 85 cm.; 20,410gr.



PROVENANCE  
Collection de Dr. Peter D. Sommer (acheté 1997)  
Christie's Londres, 4 décembre 2014, lot 214  
Koopman Rare Art, Londres, 2014

The arms are those of Long impaling Colquhoun for Walter Long (10 October 1793 – 31 January 1867) of Rood Ashton, near Trowbridge, Wiltshire, eldest son of Richard Godolphin Long (1761-1835) and his wife, Florentina (1760-1835), a daughter of Sir Bouchier Wrey, 6th Bt. (1715-1784). Mr. Long, who was educated at Winchester College and Christ Church College, Oxford, was married on 2 August 1819 at Easter Kilpatrick, Killermont, Dunbartonshire, Scotland to his first wife, Mary Anne (d. 1856), daughter of Archibald Campbell Colquhoun (né Campbell, d. 1820), sometime Lord Register of Scotland and M.P. for Elgin Bughs from 1807 to 1810 and for Dunbartonshire from 1810 until his death.

The Rood Ashton estate had long been in the possession of the Long family when Richard Godolphin Long commissioned the architect, Jeffry Wyattville to design a new house to replace the existing mansion. The building was completed by 1808 but following Long's death in 1835 his son, Walter undertook a programme of refurbishment overseen by Thomas Hopper, an architect known for his country houses who had been much favoured by George IV. It is almost certain that this present pair of Garrard candelabra were intended as part of the decorations of the new Rood Ashton House, which was not finally completed until 1847.

'We regret to announce the death of Mr. Walter Long, which took place at his winter residence, Torquay, about 11 o'clock on Thursday night in the last weeks at the advanced age of 73. . . . He represented the Northern division of this country for 39 years in the Conservative

interest, having succeeded to the seat of his father, Mr. Richard Godolphin Long. He retired from public life at the last general election. . . . As a politician, he was thoroughly honest, straightforward and consistent; as a landlord, he was ever willing to devote himself to the interests of his tenants, and to carry out any suggestion for their welfare. He was courteous and kind to all, the poorest person always receiving politeness and consideration at his hands. The poor agricultural labourers and their families found in him a warm friend and benefactor. . . . [He married] secondly, in 1857, Lady Bishopp, widow of Sir Cecil Bishopp, Bart., and daughter of the late Admiral Sir James Hillyar, K.C.B.' (The North Wilts Herald, Swindon, Saturday, 9 February 1867, p. 5e)

The Long family tenure of the Rood Ashton estate came to an end in 1930 when the house and remaining 4,100 acres were put up for auction.

In December 1951, when the decision had been made to demolish Rood Ashton House, the auctioneers Tilley & Culverwell began a series of sales to dispose of 'the easily removable Timbers, Floorings, Windows, Fittings, etc.' including a large number of doors: brass-studded double and single, carved oak reception doors and panelled surrounds. The sale also included the 'Magnificent Carved Oak STAIRCASE and Balustrading . . . Stone Ornamental FOUNTAINS, Balustrading, etc.' (The Wiltshire Times, Trowbridge, Saturday, 8 December 1951, p. 6f) Much of the house, 'now gutted and a ruin . . . on a vast scale, and most impressive in its present state' (as seen by Nikolaus Pevsner) was eventually demolished in the 1970s.

40 000-60 000 €

41 000-61 500 US\$





897

**PAIRE DE CHANDELIERS À QUATRE LUMIÈRES EN ARGENT PAR R. & S. GARRARD, LONDRES, 1838-1840**

**A PAIR OF VICTORIAN SILVER FOUR-LIGHT CANDELABRA, ROBERT GARRARD, LONDON, 1838-1840**

la base ronde ornée de coquilles et acanthes, le fût formé de personnages, un homme, le pied reposant sur une aiguière avec une chèvre à ses côtés, une femme avec une panthère à ses côtés, chacun soutenant un putto tenant des pampres de vigne

on shaped-circular bases with shellwork between acanthus-capped scroll supports, the stems formed as a male Bacchic figure, his foot resting on a ewer and with a goat at his side and as a female Bacchic figure with a panther at her side, each supporting a putto who holds the detachable branches formed as scrolling grapevine branches, the drip-pans modelled as large grape leaves, the sconces decorated with overlapping leaves, removable nozzles; marked on bases, branches and nozzles, bases dated 1840, branches 1838, one nozzle 1851  
height 28 in.; weight 492oz.; 71 cm.; 15,312gr.

PROVENANCE

Sotheby's New York, 26 avril 2008, lot 254

A pair of 1825 candelabra with these stems and tops, but slightly different bases, and applied with the arms of William 6<sup>th</sup> Duke of Devonshire, K.G. was sold in the sale of Highly Important Old English and French Silver from the Chatsworth Collection at Christie's, London on 25 June 1958, lot 20. Another pair of candelabra of the same date and a pair of 1245-25 centerpieces with matching figural stems remain in the collection at Chatsworth.

A pair of 1823-26 candelabra of this model, with the bases identical to those in the Chatsworth collection, and with the arms of Le Marchant impaling Smith was sold by Sotheby's, London, 18 December 2007, lot 158. Another similar and slightly smaller three-light model is in the Jerome and Rita Gans Collection of English Silver at the Virginia Museum of Fine Arts.

**35 000-50 000 €**

**35 800-51 500 US\$**







898

**PARTIE DE MÉNAGÈRE DE 364 PIÈCES  
ET ENSEMBLE DE 48 PLATS EN ARGENT  
ET VERMEIL, MODÈLE SOUBISE PAR  
PUIFORCAT, PARIS, VERS 1970**

**A FRENCH PARCEL-GILT SILVER 364-  
PIECE FLATWARE PARTIAL SET AND 48  
DISHES, SOUBISE PATTERN, PUIFORCAT,  
PARIS, CIRCA 1950**

chaque pièce gravée d'un monogramme, dans  
un meuble ouvert en chêne

each piece engraved with a monogram,  
comprising 2 rectangular deep dishes, 2  
circular dishes, 1 large circular deep dish, 2  
circular salvers on three feet, 1 oval fish dish, 3  
oval dishes, 2 sauce boats on stands with two  
silver liners, 17 silver-gilt dessert plates, the  
monogram engraved in the center, 18 butter

plates, together with a pair of small three-light  
candelabra (without monogram), the silver  
flatware set comprising 36 table forks, 18 table  
spoons, 36 table knives, 18 silver-gilt cheese  
knives, 18 silver-gilt fruit knives, 35 silver-gilt  
dessert forks, 18 silver-gilt dessert spoons, 18  
fish forks, 18 fish knives, 18 oyster forks, 18  
butter knives, 18 silver-gilt cake forks, 18 silver-  
gilt ice cream spoons, 18 silver-gilt tea spoons,  
18 silver-gilt mocca spoons, 41 silver serving  
pieces (some parcel-gilt), within fitted oak  
case  
weight 1723.5 oz ; 48 861 gr

PROVENANCE  
Bernard Steinitz, Paris, 2008

**70 000-100 000 €  
72 000-103 000 US\$**







899

**TIMBALE EN VERMEIL D'APRÈS LE MODÈLE D'ANNE D'AUTRICHE, PAR PUIFORCAT, PARIS, MODERNE**

**A FRENCH SILVER BEAKER, PUIFORCAT, PARIS, MODERN, AFTER THE MODEL OF QUEEN ANNE D'AUTRICHE, KING LOUIS XIII WIFE**

reposant sur un piédouche, le corps à côtes torses gravées de fleurs et de feuillages, signé Puiforcat Paris

resting on a spreading foot, the spirally fluted body engraved with flowers and foliage, signed Puiforcat Paris  
height 3 15/16in ; weight 7.5 oz. ; 10 cm ; 212 gr.

PROVENANCE

Isabelle Turquin, Paris, 2018

The original beaker is now part of the Musée du Louvre collections and was before in the Victor Puiforcat collection and the Niarchos collection who offered it to the Louvre. It is still today the symbol of Puiforcat silversmith.

**1 500-2 500 €**

**1 550-2 600 US\$**



900

**PAIRE DE GUÉRIDONS EN ARGENT ET MARBRE PAR LUIGI AVOLIO, NAPLES, XXE SIÈCLE**

**A PAIR OF MARBLE AND SILVER PEDESTAL TABLES, LUIGI AVOLIO, NAPLES, 20TH CENTURY**

l'un, le pied en forme de faune, l'autre de nymphe, portant des paniers de fruits, sur colonne cannelée, les bases carrées et les plateaux en marbre griotte pour l'un et vert antique de Grèce foncé pour l'autre

one, the stem in the shape of a faun, the other of a nymph, carrying baskets of fruit, the square bases in griotte marble for one and dark green marble for the other  
height 35 7/16in. ; 90 cm.

PROVENANCE

Sotheby's Paris, 1 décembre 2011, lot 73

**20 000-30 000 €**

**20 500-30 700 US\$**





901

901

**PAIRE DE GRANDES LAMPES DE STYLE LOUIS XV EN MÉTAL ARGENTÉ PAR GAGNEAU, PARIS, MODERNE**

**A PAIR OF LARGE SILVER-PLATED LAMPS IN THE LOUIS XV STYLE, GAGNEAU, PARIS, MODERN**

reposant sur un piédouche, le corps balustre cannelé orné de feuillages de chêne et de cartouches, estampillées sur la base GAGNEAU, montées à l'électricité

on shaped circular spreading stands, the bases contoured, the spirally fluted baluster bodies with two oak foliage also decorated with cartouches, electrified, stamped on bases GAGNEAU  
height 15<sup>15</sup>/<sub>16</sub>in.; 40,5 cm.

PROVENANCE  
Christie's Paris, 14 octobre 2008, lot 21

**1 000-1 500 €**

**1 050-1 550 US\$**



903

**ENSEMBLE DE 8 AIGUIÈRES EN ARGENT, D'APRÈS PAUL STORR PAR GUMUS LALE, ISTANBOUL, MODERNE**

**A SET OF EIGHT TURKISH SILVER EWERS, AFTER PAUL STORR, GUMUS LALE, ISTANBUL, MODERN**

reposant sur un piédouche mouluré de fleurs, le bec verseur trilobé à bord godronné

each resting on a circular foot with floral frieze, the baluster body applied with acanthus and laurel leaves, the three-lobed spout with gadrooned border  
length 12<sup>5</sup>/<sub>8</sub>in ; weight 489,8 oz ; 32 cm ; 13886 gr.

**4 000-6 000 €**

**4 100-6 200 US\$**



902

902

**PAIRE D'APPLIQUES MURALES EN ARGENT GEORGE V PAR CRICHTON BROTHERS, LONDRES, 1918**

**A PAIR OF GEORGE V SILVER WALL SCONCES, CRICHTON BROTHERS, LONDON, 1918**

chacune ciselée de feuilles de laurier entourées de chérubins ailés tenant des guirlandes et d'anges portant une corbeille de fruits, la branche amovible sortant de la bouche d'un masque, la bobèche fixe godronnée, les appliques en forme de feuilles surmontées d'un oiseau

each plate embossed and chased with a central ribbon-tied laurel reserve surrounded by winged cherubs holding floral garlands and angels bearing a basket of fruit, all within foliate scrolls, the removable branch issuing from the mouth of a mask, fixed gadrooned drip pan, leaf-form sconces surmounted by a bird  
height 11<sup>7</sup>/<sub>8</sub>in.; weight 38,8 oz.; 30,2 cm; 1100 g.

PROVENANCE  
Sotheby's Londres, 27 avril 2010, lot 312

**6 000-8 000 €**

**6 200-8 200 US\$**





904

904

**ENSEMBLE DE SIX GRANDES SAUCIÈRES OVALES EN ARGENT DE STYLE LOUIS XVI, D'APRÈS BOIN-TABURET, AVEC DOUBLURES EN MÉTAL ARGENTÉ, GUMUS LALE, ISTANBOUL, MODERNE**

**A SET OF SIX LARGE TURKISH SILVER SAUCE TUREENS IN THE LOUIS XVI STYLE, AFTER BOIN-TABURET, WITH SILVER-PLATED LINERS, GUMUS LALE, ISTANBUL, MODERN**

chacune sur un présentoir ovale à bords moulurés de feuilles de laurier, reposant sur un piédouche godronné, les deux anses à attaches en branches de laurier, les becs verseurs à décor de feuilles d'acanthe

each on oval stand with laurel-leaf border, the fluted body with beaded frieze in gadrooned spreading foot, the handles attached to the body with laurel branches, the spouts supported by acanthus foliage, with silver-plated liners

length 11 in. ; weight 354.6 oz ; 28 cm ; 10 055 gr.

**3 000-5 000 €**

**3 100-5 200 US\$**



905

**ENSEMBLE DE 6 GRANDS LÉGUMIERS COUVERTS ET LEURS DOUBLURES EN ARGENT DANS LE STYLE RÉGENCE PAR GUMUS LALE, ISTANBOUL, MODERNE**

**A SET OF SIX TURKISH SILVER LARGE COVERED ENTRÉE DISHES WITH SILVER LINERS, IN THE RÉGENCE STYLE, GUMUS LALE, ISTANBUL, MODERN**

reposant sur un piédouche mouluré d'oves, à deux anses feuillagées, la prise formée de trois artichauts sur une terrasse feuillagée

each of circular form, resting on an ovolo spreading foot, the body chased with stylized foliage on matted ground, the lip with ovolo border, two foliage handles, the cover with scroll and foliage frieze on matted ground, the finial shaped as three artichokes on foliage terrace, with plain silver liners

length 15 1/16 in ; weight 716.3 oz ; 39.5 cm ; 20307 gr

**5 000-8 000 €**

**5 200-8 200 US\$**

905

906

**ENSEMBLE EN ARGENT ET VERMEIL DE 26 GRANDS PRÉSENTOIRS ROUNDS DE STYLE LOUIS XVI PAR GUMUS LALE, ISTANBOUL, MODERNE**

**A SET OF 26 TURKISH LARGE PARCEL-GILT SILVER CIRCULAR STANDS IN THE LOUIS XVI STYLE, GUMUS LALE, ISTANBUL, MODERN**

chacun reposant sur une base triangulaire, la coupe soutenue par trois pieds en sabot de béliers et sommés de têtes de béliers, la coupe en vermeil avec anneau mobile ajouré de feuillages, comprenant 24 présentoirs et une paire plus grande

each on a triangular base, decorated with roses and ribbons, the detachable gilt cup resting on four ram hoof feet topped by ram heads linked with flower garlands, with detachable ring cover pierced with scrolling foliage, comprising a set of 24 stands and a pair of larger ones

height 10 3/8 & 9 1/16 in ; weight 2447.4 oz ; 27 cm & 23 cm ; 69 383 gr.



Gumus Lale is a contemporary silversmithing company based in Turkey, whose products are made from examples of early silversmithing, including English, Ottoman and French silversmithing of the 17th and 18th centuries.

The contemporary older style pieces from Gumus Lale's workshops have all been made using similar silversmithing techniques to those used in the manufacture of the original pieces.

The Gumus Lale workshop has a production capacity of approximately four tonnes per year.

**20 000-30 000 €**

**20 500-30 700 US\$**





907

**ENSEMBLE DE 23 SALIÈRES DOUBLES EN ARGENT ET VERMEIL, MOULÉES SUR UNE SALIÈRE PAR ODIOT, ATTRIBUÉ À GUMUS LALE, ISTANBOUL, MODERNE**

**A SET OF 23 TURKISH SILVER SALT CELLARS, CAST ON THE ODIOT EXAMPLE, ATTRIBUTED TO GUMUS LALE, ISTANBUL, MODERN**

en forme de dauphins entrelacés, la base reposant sur quatre pieds feuillagés, gravée d'une armoirie timbrée d'une couronne de marquis

in the form of entwined dolphins, the base resting on four foliage feet, engraved with coat-of-arms and Marquess coronet on both sides, two shell-shaped cellar with gilt inside  
length 5 1/4 in.; weight 466.3 oz. ; 13,5 cm ; 13220 gr.

The arms are those of the Marquess de Broc de la Ville, d'Anjou.

**12 000-18 000 €**

**12 300-18 500 US\$**











Photography  
Art Digital Studio /  
Charlotte Hayet  
Louis Blancard  
Nicolas Dubois  
Florian Perlot  
Damien Perronnet  
Arthur Voirin

Damien Westimage

London  
Heath Cooper  
Sean Edgar  
Colin Beale  
James Stabler