

TREASURES

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TREASURES

LONDON
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LOTS 1-28

1

THE LUCK OF WORKINGTON HALL



**THE LUCK OF WORKINGTON HALL,
AN AGATE CUP
PROBABLY PARIS OR MILAN,
16TH CENTURY**

agate
4.2cm., 1⁵/₁₆in.
diameter of top: 5.5cm., 2¹/₄in.
diameter of foot: 2.6cm., 1in.

PROVENANCE

By tradition given on 17th May 1568 by Mary Queen of Scots (1542-1587) to the Curwen family;
Sir Henry Curwen (1528-1596);
Thence by descent

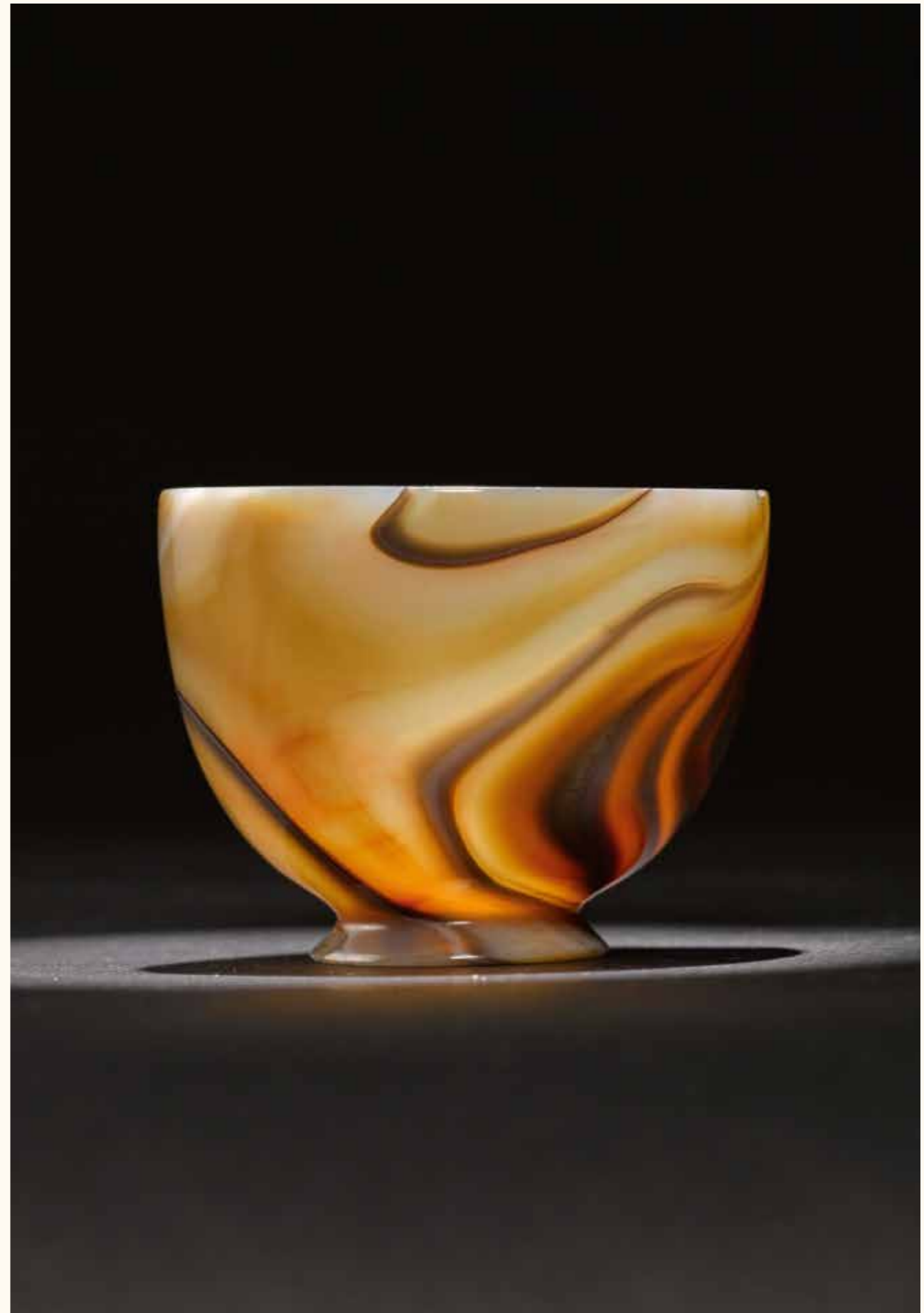
EXHIBITED

On loan to the Helena Thompson Museum, Workington from 2012 until 2021

LITERATURE

A. Strickland, *Lives of the Queens of Scotland and English Princesses Connected With The Regal Succession of Great Britain*, vol. 6, Edinburgh and London, 1856, pp. 104-109;
A. Strickland, *Life of Mary Queen of Scots*, London, 1873, vol. II, pp. 86-88;
W. Whellan, *The History and Topography of the Counties of Cumberland and Westmorland*, London, 1860, pp. 469-470;
J. Monson-Fitzjohn, *Drinking Vessels of Bygone Days*, London, 1927, pp. 75-77;
R. Beard, *Lucks and Talismans. A chapter of popular superstition*, London, 1934, pp. 88-89;
G. Lockhart, *Curses, Lucks and Talismans*, London, 1938, pp. 98-99
A. Beeton and L. Tidman, *The Luck of Muncaster*, Report St. Hilda's College, Oxford, July, 2020

£ 80,000-120,000





William Craig Shirreff Scottish (1786 - 1805) Mary, Queen of Scots Escaping from Lochleven Castle, National Galleries of Scotland. Presented by Mrs Fairgrieve 1963

INTRODUCTION

The Luck of Workington Hall is more than a finely worked agate cup. It is a talisman, a tutelary gift believed to have been given by Mary Queen of Scots on 17th May 1568 to the Curwen family on her last day of freedom. Having been forced to flee over the border from Scotland, she was offered refuge by the Curwens the night before at their home, Workington Hall in Cumbria. The historical moment of the gift has added significance, because Mary Queen of Scots wrote a heartfelt letter to Queen Elizabeth I from Workington Hall asking for her protection, now preserved in the National Archives. This small agate cup is a precious palladium of the Curwens in whose continued survival the fate of the family is believed to rest. The protective power of such a fragile object is integral to its role as a Luck. The tradition of Lucks as magical guardians of a family's fortunes is particularly prevalent in the north of Britain, the most renowned example being the Luck of Edenhall, to which many other Lucks, including the Luck of Workington Hall, are thought to be connected.

MARY QUEEN OF SCOTS'S FLIGHT FROM SCOTLAND

Two weeks before Mary Queen of Scots's arrival at Workington Hall, after nearly eleven months in captivity, the Queen had made a daring escape from Lochleven Castle, near Kinross. She was met at Hamilton Castle by Archibald Campbell, 5th Earl of Argyll, whom she immediately appointed as commander-in-chief of the forces that had gathered there to support her. Argyll decided to convey the Queen as quickly as possible to Dumbarton Castle on the north side of the Clyde estuary where he knew she could be protected by the

5th Lord Fleming. Once there, he was confident that in time reinforcements would arrive from the north to support her.

Mary, born and brought up a Catholic, was fiercely devoted to her faith. On the other hand, her half-brother, James Stewart, 1st Earl of Moray, was Protestant. Although he had previously acted as her trusted advisor, he now commanded an army whose sole intent was to destroy the forces loyal to the Queen before they could swell in number.

Argyll, in order to protect the Queen, decided to circumnavigate Moray's forces by making a wide detour south of Glasgow, hoping to pass by Langside and Paisley on the way to Dumbarton Castle. However, Moray's spies were well informed and on the 13th May his army intercepted Argyll's forces at Langside. Moray ordered his well-trained 'hackbutters' or musketeers to deploy on either side of a narrow lane through which Mary's army had to pass. Meanwhile, the remainder of his force, assembled on a hill beyond the lane.

Argyll, realising conflict was inevitable, insisted the Queen should withdraw to a place of safety on a raised position near Cathcart Castle from where she could observe the battle. As her forces advanced through the lane they came under heavy fire from Moray's musketeers. Many died in the front ranks; nonetheless, they pushed on, reaching the crest of the hill only to find that the main body of Moray's troops were drawn up in good order behind a forest of pikes. The battle had lasted less than an hour, during which time the Queen's army had suffered a crushing defeat.





Photograph of Workington Hall, Cumbria

Forced to flee, she was escorted by her loyal cavalry officer, Lord Herries and a small party of Scottish Lords and attendants. They immediately made for the safety of their original destination, Dumbarton Castle, however, finding their path blocked they were forced to turn south towards Herries's stronghold near Dumfries. From there on the 15th May they made their way to Dundrennan Abbey, where Mary spent her last night in Scotland.

That evening she wrote to Elizabeth I who, she believed, being an anointed monarch like herself, would come to her aid and reinstate her as the rightful Queen of Scotland. In addition to the letter she enclosed a diamond ring as a gesture of goodwill.

In great haste, without waiting for a reply, she departed from Dundrennan Abbey, accompanied by her small party, taking an open sailing vessel across the Solway Firth which forms part of the border between England and Scotland. After a rough crossing which took nearly four hours, the small party arrived in the fishing port of Workington in Cumberland.

Strickland's *Life of Mary Queen of Scots* described their arrival as follows: 'Rude as this vessel was, it excited lively curiosity, for it was instantly perceived that her passengers were neither fisher-folk, colliers, nor Kirkcudbright traders. There are some persons on whom nature has impressed traits of individual dignity that nothing can disguise, especially when accompanied with a lofty stature, and an elegant line of features. This was the case with Mary Stuart.' (Strickland, *Life op. cit.*, p. 86).

On arrival Lord Herries immediately sent word to his friend Sir Henry Curwen who lived at Workington Hall asking for protection. They were received without hesitation and that night the Queen wrote a second letter to her cousin Elizabeth asking for her assistance. The letter survives in the National Archives, Calendar of State Papers, and is dated the 17th May: From Workington.

The Queen signed the letter,

"Your very faithful and affectionate good sister, cousin and escaped prisoner" Marie R

The Earl of Northumberland, on learning of the Queen's arrival in England, despatched Richard Lowther, the deputy governor of Cumberland and four hundred mounted troops to Workington Hall, on the pretext of providing a guard of honour. The warrant, addressed in the name of the Sovereign to the High Sheriff, Magistrates, and Gentlemen of Cumberland stated that they were 'to use the Scottish Queen

and her company honourably, but to see that none of them escaped'. On their arrival the Scottish nobles, in the face of overwhelming numbers, were left with no alternative but to allow their Queen to be taken into custody.

Mary was twenty-six years old when she was taken into custody. She was never allowed to return to Scotland and remained in captivity until her execution at Fotheringhay Castle on the 8th February 1587. By this act, Elizabeth I removed the only credible claimant to her throne and remained in power until her own death in 1603. She had adamantly refused to name an heir. She might perhaps have been the first to recognise the irony that the son of Mary Queen of Scots, James, would in due course ascend the throne and become, as James I, the first King to rule both England and Scotland.

THE LUCK OF WORKINGTON HALL: HISTORY AND LEGEND

The first written account of the Luck of Workington Hall is in Agnes Strickland's *Lives of the Queens of Scotland* published in 1856. Her description of the Luck is the basis of all subsequent accounts, notably Whellan and Beard. Strickland does not reference her source for the account of the Luck, but in a long footnote that explains Sir Henry Curwen's distant family connection with both Mary and Elizabeth I, she goes on to suppose that Sir Henry's nephew, the famous historian William Camden (1551-1623), could have known about the visit, and by implication the gift of the Luck, from the Queen herself, and certainly from his uncle. Whilst no specific reference to any of Camden's writings is given by Strickland, this footnote is likely to have been the reason that Monson-Fitzjohn attributes the account of the Luck specifically to William Camden (Monson-Fitzjohn, *op. cit.*, p. 77). Research to date has not been able to support this.

However, Mary Queen of Scots's sojourn at Workington Hall, is fully documented. As the account above makes clear the queen was in flight for her life and would have had only a few of her personal possessions with her. Indeed, as she wrote to Elizabeth from Workington:

'I am in a pitiable condition, not only for a queen, but for a gentlewoman, for I have nothing in the world but what I had on my person when I made my escape, travelling sixty miles across the country the first day, and not having since ever ventured to proceed except by night, as I hope to declare before you if it pleases you to have pity, as I trust you will, upon my extreme misfortune.'

Most of the earliest accounts of the Luck note that Lord Herries would have prepared provisions for the Queen's journey when they left Dundrennan Abbey. Both Agnes Strickland (*Lives op. cit.*, p. 106) and William Whellan (*op. cit.*, p. 470) have supposed that the cup would have been selected by Mary Queen of Scots from the possessions brought by Herries. Strickland could not help herself in imagining the circumstance:

'It would be a violation of the propriety of historical biography to suggest the probability of the stout Galwegian lord [Herries] having endeavoured to cheer the drooping spirits of his royal mistress and her ladies by proffering an occasional sip of the national cordial of Old Scotia from this fairy goblet, in the course of her passage from the Abbey of Burnfoot to the port of Workington.'

If the agate cup was chosen as a gift by Mary Queen of Scots from Lord Herries's supplies, it may well have been selected because it would have been familiar to her as a precious object worthy to be offered as a token of her gratitude. We know that Mary owned similar objects from the inventories of the possessions with which she returned to Scotland from France in 1561. For example, she owned 'Two small jasper vases decorated with gold' (*Inventaires, op. cit.*, p. 15) and in her 1562 inventory is listed 'a jasper cup with the cover' (*Inventaires, op. cit.*, p. 56).

These descriptions, and the Luck of Workington Hall, may be compared to similar agate cups that survive in the Louvre from the French royal collections, such as a small plain and unmounted agate cup - inv. no. MR237A, or the more elaborately mounted - inv. no. MR238, or the mounted cup and cover - inv. no. MR239, or again the more simply mounted - inv. no. MR240 (Alcouffe, *op. cit.*). All these agate cups are considered to date from around the middle of the 17th century and are first listed in inventories from around the same period, but the precise dates are not certain, especially when the cups are not mounted. Therefore, in wishing to show her gratitude to Sir Henry Curwen, Mary Queen of Scots might certainly have considered an agate cup such as this a worthy gift to bestow on her host.

SCOTTISH AGATE, EUROPE OR THE 'ORIENT'

Strickland and subsequent 20th century accounts of the Luck describe it as made of Scottish agate. This seems to be an assumption based on the supposed origin from Lord Herries. The late Dr Norbert Jopek of the Victoria & Albert Museum has suggested that 'the cup was probably made in Milan or Paris in the first half of the 16th century. In both cities the art of hardstone carving flourished and such objects were in high demand in Court circles' (private communication with the Helena Thompson Museum). As mentioned above, Mary Queen of Scots would surely have recognized the importance of such a hardstone cup from similar jasper cups recorded in her inventories and from agate cups in the French royal collections. These are certainly documented from the 17th century and are likely to have been part of the royal collections

earlier. The inventories describe these cups as made in Paris of 'agate orientale' or 'agate d'Orient', and not Scottish agate. Dario Del Bufalo (*op. cit.*) publishes several similar agate cups that were considered prized luxury objects in Imperial Rome. Known as Murrina Vasa, they were produced by baking the agate in honey. Similar cups also originate from Mughal India where they were produced from the 16th century. However, few are likely to have reached the West until the early 17th century. Del Bufalo illustrates several comparable cups in the British Museum, such as nos. 34 and 35 (Del Bufalo, *op. cit.*, p. 53), and notes that these could date either from Rome, 1st-2nd century A.D., or from India, 16th to 19th century, which demonstrates the difficulty of ascertaining the exact date and origin of such cups.

THE LUCK OF EDENHALL: A CUMBRIAN TRADITION

The most authoritative discussion on Lucks is Charles R. Beard's 1934 book, *Lucks and Talismans: A Chapter of Popular Superstition*. Beard explores these tutelary objects from antiquity to the 20th century. Lucks are known in Cornwall, the Isle of Man and Scotland, but Beard contends that the specific category of talismans known as Lucks in the North of England are to a greater or lesser extent connected to the Luck of Edenhall.

Accounts of the origin of the Luck of Edenhall vary, but the most often quoted versions relate that the butler of Edenhall, the home of the Musgrave family near Penrith in Cumbria, was fetching water from a well, known as St Cuthbert's Well, when he surprised a frolic of fairies who, in their haste to escape, left the glass beaker behind. One of the fairies called back to the butler: 'If this glass should break or fall, farewell the luck of Edenhall'.

Such legends of fairies and magical objects are generally assumed to be Victorian fantasies, or at best inventions of the Gothic Revival from the middle of the 18th century. However, the earliest documented reference to the Luck of Edenhall is in the will of Sir Philip Musgrave in 1677 (Davies, *op. cit.*, p. 6), well before the advent of the Gothic Revival. Beard, however, (*op. cit.*, p. 70) notes that the tendency of noble families to fabricate a medieval legitimacy by inventing ancient legends dates back to the 16th century, citing the Lumley family's effigies in Chester-le-Street, Durham.

The Luck of Edenhall, now in the Victoria and Albert Museum, C.1 to B-1959, is in fact a thirteenth century Mamluk glass beaker, made in Syria or Egypt. Measuring 15.8cm tall, it is preserved in a tooled leather case, probably made in England during the second half of the 15th century. Whilst belief in fairies and the supernatural may be prevalent in all cultures, although the actual veracity of the origin of the Luck of Edenhall is difficult to maintain, the belief in its legitimacy since the last quarter of the 17th century is well founded.

Other Cumbrian families related to the Musgraves of Edenhall have Lucks that are founded on more credible historical basis.



Mary Queen of Scots in 1567. Engraving of the portrait in the Curwen collection, formerly at Workington Hall.



The 'Luck of Edenhall' ©Victoria and Albert Museum, London Purchased with the assistance of the Pilgrim Trust, The Art Fund, the Goldsmiths' Company, the Salters' Company, the Drapers' Company and the Merchant Taylors' Company

The Luck of Muncaster is a Venetian glass bowl of the early 16th century. Despite the inconsistency of this date, the legend of this Luck dates back to the second half of the 15th century and the supposed refuge that Henry VI was offered by Sir John Pennington at Muncaster Castle after either the Battle of Towson in 1461 or the Battle of Hexham in 1464. The first documentary evidence for it is in 1727 and Beeton and Tidman (*op. cit.*) convincingly argue that John Pennington, 1st Baron Muncaster (1740-1813) was responsible for elaborating the legend, commissioning posthumous tombs that reference the Luck and even building a chapel to commemorate the spot where Henry VI is said to have been found by shepherds before being brought to Muncaster Castle. The Pennington and Musgraves were distant cousins (Beard, *op. cit.*, p. 94) which doubtless contributed to the rivalry of kinsman and neighbours.

Beard concludes his short account of the Luck of Workington Hall: 'It may be noted that Sir Henry's son and heir, Sir Nicholas, married as his first wife, Anne, daughter of Sir Simon Musgrave of Edenhall'. Beard makes no further comment, but he implies that this family connection in the later 16th century somehow contributed to the development of the legend of the Luck of Workington Hall three centuries later. Further research may lead to the discovery of a contemporary reference in the writings of William Camden, which would resolve the question over the cup's date of manufacture. What remains certain is that Mary Queen of Scots did stay at Workington Hall and that the ancient origin of the Luck of Workington Hall is the most historically certain of all the Cumbrian Lucks.

The Luck of Edenhall entered the Victoria & Albert Museum in 1959 and is admired both as a superb example of Mamluk glass as well as for its distinction as the primary Cumbrian Luck. Other Lucks have appeared very rarely on the market. In 1929 Sotheby's sold the Binchester Luck, also known as the Clutterbuck Beaker. This fine French or Flemish enamelled glass beaker dates to around the 1540s to 1560s. There was a contention that the Binchester Luck was the rightful Luck of Muncaster. This potential rivalry was eventually resolved when the Penningtons subsequently acquired it and united the two Muncaster Lucks. The Luck of Skirsgill, a large armorial glass goblet that commemorates the marriage of William Whelpdale and Mary Broughman in 1732, was sold in these rooms on 22nd January 1968, lot 150. Today, Sir Henry's descendants live abroad, and they have made the collective decision that it is time to pass the Luck of Workington Hall to a new custodian.

RELATED LITERATURE

Inventaires de la Roynie Descosse Douairiere de France. Catalogue of the Jewels, Dresses, Furniture, Books and Paintings of Mary Queen of Scots. 1556-1569. Edinburgh, 1963;
 D. Alcouffe, *Les Gemmes de la Couronne*, Paris, 2001, pp. 414-415, cat. 198, p. 425, cat. 204, pp. 457-8, cat. 226, p. 463, cat. 232;
 G. Davies, 'New Light on the Luck of Edenhall', *The Burlington Magazine*, CLII, January, 2010, pp. 4-7;
 D. Del Bufalo, *Murrina Vasa. A Luxury of Imperial Rome*, Rome, 2016, p. 53;



2

CASTRUCCI'S BRILLIANCE



PROPERTY OF A GENTLEMAN

A BOHEMIAN PIETRE DURE PANEL, PRAGUE, EARLY 17TH CENTURY, ATTRIBUTED TO THE CASTRUCCI WORKSHOP

of rectangular form, depicting a mountainside town, landscape,
and harbour
25.1 x 17.3cm; 10in. x 6 3/4in.

RELATED LITERATURE

A. M. Giusti, *Pietre Dure. L'arte europea del mosaico negli arredi e nelle decorazioni dal 1500 al 1800*, Florence, 1992.
A. M. Massinelli, *The Gilbert Collection: Hardstones*, cat. Gilbert Collection, London, 2000, p. 29-31.
W. Koeppel and Annamaria Giusti (eds.), *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe*, exh. cat. Metropolitan Museum of Art, New York, 2008, pp. 219-225, nos. 66-69.

± £ 50,000-80,000

The present panel represents a remarkable example of the most distinctive traits of the Castrucci workshop, active mostly at the court of the Holy Roman Emperor Rudolph II in Prague between the late 16th and the first half of the 17th centuries. The goldsmith-like virtuosity in the combination of the different pietre dure and the unique creativity of the composition and of the use of colours are particularly noteworthy on this panel, and represent key characteristics of the workshop's celebrated production.

THE ATTRIBUTION TO THE CASTRUCCI WORKSHOP

This panel can be firmly attributed to the Castrucci workshop on the basis of the subject matter and of the construction and types of materials and hardstones employed throughout the panel which can eventually be drawn closer to a group of similar panels emanating from the workshop in the 17th century.

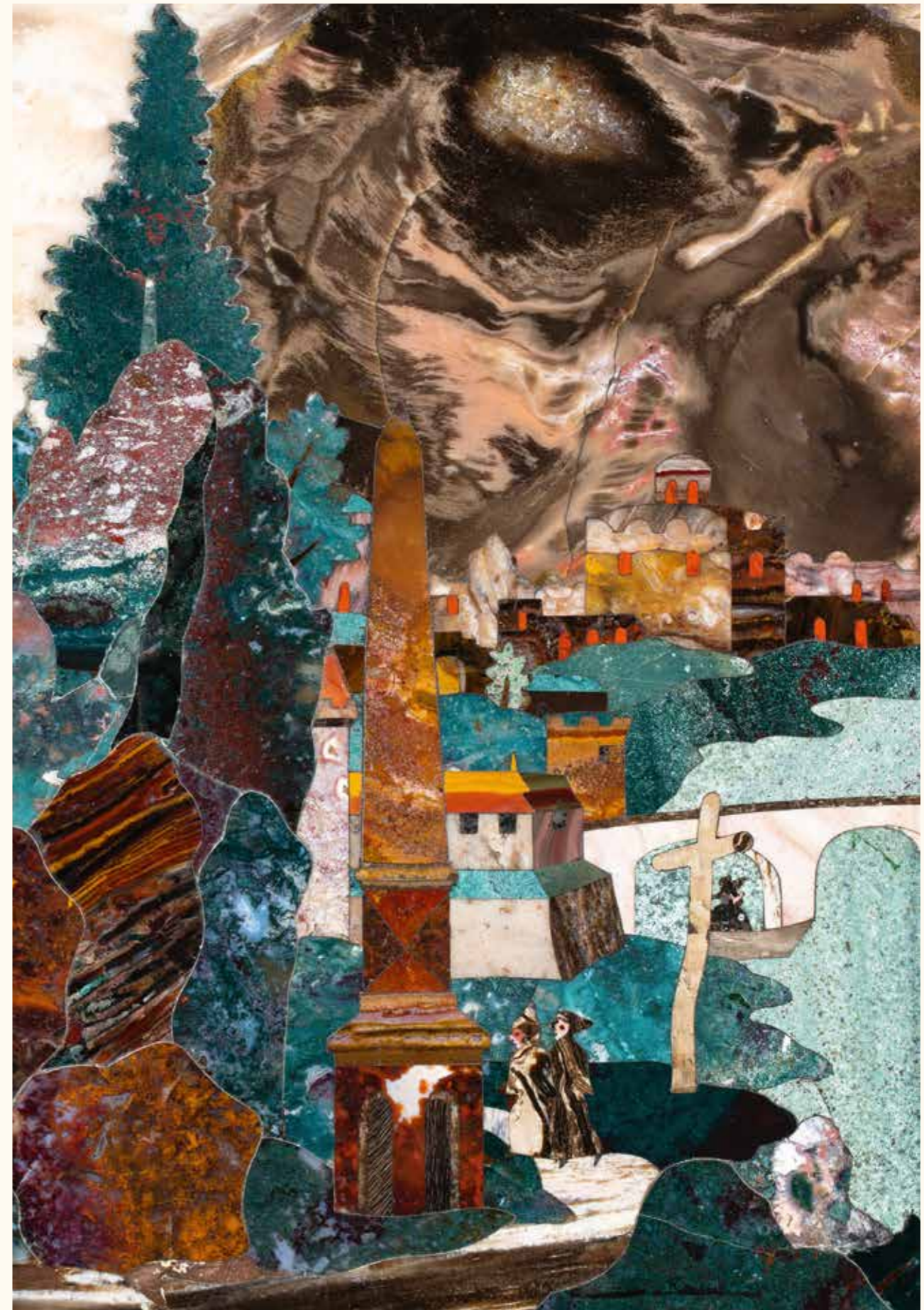
A castle and church perched on a hill with two monks walking towards it is a scene identified in two further panels from the Castrucci workshop, now in public collections and dated from the early 17th century. The first is in the collections of the

Grünes Gewölbe in Dresden (inv. no. III 56) with the almost identical panel to the front of the casket, towards the top right (fig.1). The second is in the collections of the Victoria & Albert Museum, on a cabinet (inv. no. LOAN:GILBERT.72-2008) with the almost identical panel to the right side (fig.2). While there are similarities found on the left hand sides of all three panels, the right hand sides slightly differ: only one has an obelisk and two feature bridges with arches beneath and crosses. All three have a tree and rockwork to the middle of the panel, a harbour city, possibly Prague, to the right hand side and the hardstones used throughout these panels are similar, including Bohemian jaspers and agates.

The present panel as well as the panel in Dresden display a dark sky to the right hand side, most probably depicting fire. Interestingly, in 1541, a few blocks below Prague Castle, a fire started. The fire known as "The Great Fire of the Lesser Town" was caused by a cooking mistake in one of the houses in the neighbourhood of Mala Strana. This seemingly trifling kitchen incident caused the most devastating fire in this area, destroying around 155 buildings, killing 40 people and it eventually made its way all the way to Prague Castle, and completely engulfed the Old Royal Palace in flames. The two panels could thus represent on one side the warmth and flames of the Great Fire, especially with the choice of warm and red stones to the buildings, as to mimic their façades' stones being heated up by the fire. The juxtaposition of a clear-sky peaceful scene against a town in flames, almost hell-like environment, lends this panel the theme of redemption.

The recurrence of this landscape scene with hills, buildings and figures across three panels, albeit some minor variations which possibly reveal different interpretations of an engraving or event is impressive and further acknowledges their origins with the Castrucci workshop in the early 17th century. Out of the three panels, the present one seems to be perhaps the most accomplished, with a greater range of details and stones.

Further comparables are found in public collections, such as a casket in the Liechtenstein collection (inv. SK 599) displaying similar landscape views and hardstones; a panel by Giovanni Castrucci interestingly depicts an obelisk within a landscape, now in the collections of the Kunsthistorisches Museum, Vienna (Kunstkammer, 3397, fig.3), and a further panel in the same museum depicting a bridge with three



arches (Kunstkammer, 3411). Two recent attributions to the Castrucci workshop, sold at Sotheby's, London, *Treasures*, 3 July 2019, lots 11 and 12 (respectively £150,000 and £200,000) are also noteworthy in the present case.

Differing from Florentine tradition, the Castrucci developed the landscape as a main subject. The atmosphere was realized with incredible meticulousness, using several rare stones, some of which are specific to Prague and its environs - agate, chalcedony and Bohemian jasper were the most common. The scenes depicted were usually taken from important German and Flemish landscape paintings (which were in the collection of Rudolph II or whose artists were active at his court), or, most frequently, engravings that could have been seen by the Castrucci at the Prague court. Pieter Bruegel, Paul Brill, Pieter Stevens and Johannes and Aegidius Sadeler have all been sources of inspiration for the workshop. Many of these landscape engravings are divided in three sections with key elements such as hills, cities, figures and the same structure tends to be adopted across the Castrucci panels.

In Prague, unlike in Florence, there were no artists to provide chromatic models for the lapidaries or 'commissi'. The difficulty of relying mainly on monochrome engravings led to an impressive creative effort and to the explosion of almost dream-like colour schemes, which we can admire in the present panel. Additionally, the use of different tranches of pietre dure results in a skillful three-dimensional, atmospheric and chromatic rendering of space.

THE CASTRUCCI WORKSHOP

The Castrucci was a family of Florentine goldsmiths and pietre dure artists active mostly at the court of the Holy Roman Emperor Rudolph II in Prague between the late 16th and the first half of the 17th centuries. The Emperor was a fervent admirer of the Florentine technique of pietre dure, first of all for his personal interest in these rare materials, perfect for his



Fig.2. Detail of a cabinet from the Castrucci workshop, circa 1610. Victoria & Albert Museum, London, inv. no. LOAN:GILBERT.72-2008. © Victoria & Albert Museum, London / courtesy of The Rosalinde & Arthur Gilbert Collection.

Kunstkammer taste, and, on the other hand, for his specific curiosity and the scientific-alchemical properties and magical virtues of stones: their magnificence was believed to reflect the beauty of the Universe and the divine greatness and might of God. For these reasons, he went to considerable efforts in order to attract important masters of this field to his court. The Emperor Rudolf eventually succeeded when he had the chance to win over Cosimo Castrucci taking advantage of a very rich commission to the Florentine workshops for an extraordinary table (now lost but depicted in a David Teniers the Younger painting at the Musée des Beaux Arts de

Bruxelles). Cosimo Castrucci coordinated the liaison between Florence and the Imperial Court and, thanks to this role, he was eventually hired by Rudolph II himself. The Medici had a diplomatic interest in trying to develop their relationships with the Habsburg court and the artistic exchange was a political instrument in this sense, with a consequent mutual exchange of craftsmen and techniques.

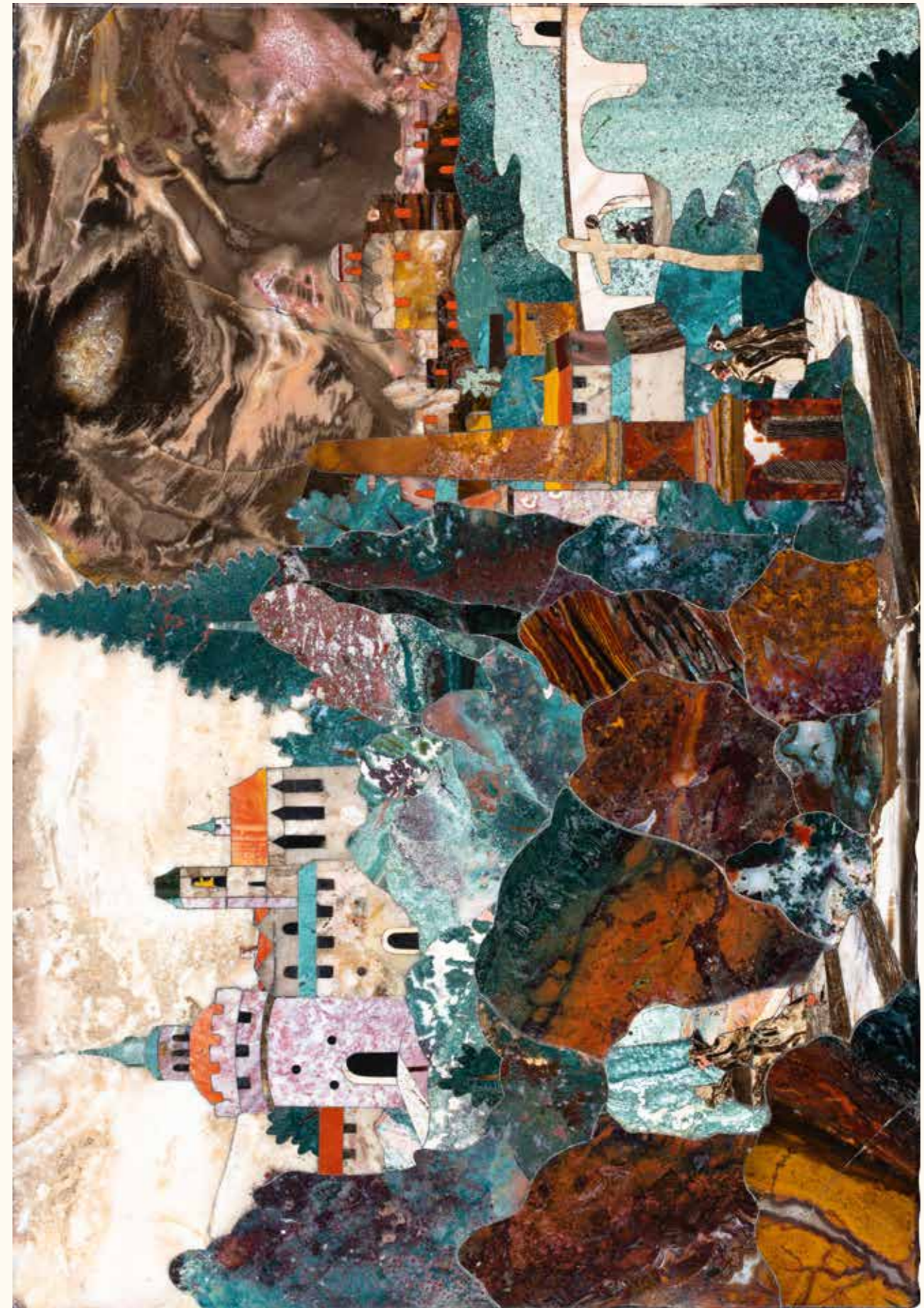
The first work signed and dated by Cosimo Castrucci for the Prague Imperial Court is a panel which bears the date '1596', now at the Kunsthistorisches Museum in Vienna (inv. no. KK 3037; published in W. Koeppel and Annamaria Giusti (eds.), *op. cit.*, p. 219, no. 66). The Prague pietre dure workshop employed three successive generations of the Castrucci, from Cosimo to his son Giovanni and then his grandson, Cosimo di Giovanni, all distinguished by the virtuoso quality of their works, which originated from their goldsmith heritage. Giovanni Castrucci, of the second generation of lapidaries, seems to have been working with Cosimo at the Emperor's court since 1598 and he was appointed Kammer-Edelsteinschneider (Master stone-carver) in 1610. Cosimo and Giovanni's activity led consequently to the creation of a workshop which employed several craftsmen and assistants who worked under their constant direction and guidelines in a crescendo of quality during this period.



Fig.1. Cabinet from the Castrucci workshop, early 17th century. Grünes Gewölbe, Dresden, inv. no. III 56. Photo © bpk / Staatliche Kunstsammlungen Dresden / Jürgen Karpinski



Fig.3. Panel from the Castrucci workshop, early 17th century. Kunsthistorisches Museum Vienna, Kunstkammer, 3397. Photo © KHM Museumsverband



3

FROM PARIS TO LONDON – A KASSEBAUM AND LONGRIDGE COLLECTION DELFTWARE DISH



AN ENGLISH DELFTWARE LARGE OVAL DISH, CIRCA 1635-50, SOUTHWARK, PROBABLY PICKLEHERRING QUAY

after a dish by Bernard Palissy or a follower, moulded and applied with an undulating snake on an island of branches and berries above a stream, the tapering deep sides applied with two lizards or salamanders and four frogs among ferns, shells and foliage, enriched in a palette of blue, yellow, ochre, green and manganese/black, the underside plain
45.1 cm. wide; 17³/₄in.

PROVENANCE

With Winifred Williams, Eastbourne and London
John Philip Kassebaum, his sale Sotheby's, London, 7th
October 1992, lot 18.
Syd Levethan, The Longridge Collection, his sale Christie's,
New York, 24th January 2011, Lot 50.
An English Private Collection

LITERATURE

Leslie B. Grigsby, *The Longridge Collection of English Slipware
and Delftware*, London, 2000, Vol. 2, pp.36-7, no. D7.
Michael Archer, *Delftware in the Fitzwilliam Museum*, London,
2013, p. 69 (cited).

£ 50,000-70,000



Only three of these dishes are recorded in the literature: the initialled and dated dish of 1638 from the Glaisner Collection, Fitzwilliam Museum, Cambridge ¹, another example bearing ownership initials in the Toledo Museum of Art ² and the present dish, the only example left in private hands. It is likely to have been copied directly from a "rustic" basin inspired by the influential but enigmatic French Renaissance potter, Bernard Palissy or one of his close followers ³. Michael Archer lists six forms recorded in English delftware derived from pieces by Palissy and his school ⁴, the most common are 'Fecundity' dishes, the more unusual dishes with snakes, a 'gondola' cup moulded with a couple, another similar with a reclining figure of Ponomo or a water nymph, an oval dish with the Sacrifice of Isaac, a rectangular salt and a figure of a boy carrying puppies.

Bernard Palissy (c. 1510-1589/90) was a potter, architect and scientist; a man of wide interests including farming and hydraulic engineering. He was a convert to Protestantism, persecuted for his beliefs and imprisoned for heresy. It is his skill as a potter, passion as an artist and religious zeal which add to his enduring legacy, a legacy embellished in his lifetime with the publication of his *Discours admirables* and by Théodore Agrippa d'Aubigné shortly after his death ⁵. It is understood that Palissy was from relatively humble origins, not educated in the classics but enough to read and write. He had interests in natural sciences and geography, horticulture and agriculture and in his youth, he travelled in southern France and the Pyrenees as an itinerant glass painter or maker and cartographer.

His experiments with pottery began possibly as early as 1536 or 1539 and by about 1556 had produced his *rustiques figulines*, the style for which he became best known and reflected his interest in nature and his surroundings in Saintonge, heart of the French ceramic industry. His work attracted the patronage of Anne de Montmorency, Constable of France from whom he received a commission to build a grotto, probably intended for the Château d'Ecouen but likely never completed. By about 1570, Palissy was also commissioned by Catherine de Medici to build a grotto at the Tuileries Palace and it is Palissy's Paris *atelier* in the courtyard of the Louvre which provides much of the archeological evidence for his work. In his *Discours* Palissy describes the difficulties he had creating basins, dishes and pitchers ⁶. Inspired by nature, these imaginative wares used silver, bronze and pewter pieces as his models ⁷ and a technique described by a contemporary goldsmith's account of casting from life ⁸ was probably also employed by Palissy.

Innovative and technically brilliant, Palissy inspired generations of potters; following his death his associate Jean Chipault moved the pottery from Paris to Avon near Fontainebleau and was joined by Jean and Claude Berthélémy whom Palissy had met during his sojourn in Sedan following his flight after the Massacre of St Bartholomew's Day in 1572. Claude continued at Avon, inheriting the works through marriage and Jean relocated to Rouen ⁹, however familial ties linked the potteries and would re-enforce trading connections with London ¹⁰. Trade in pottery with France through the French community in London was first noted by Rackham ¹¹ and the presence of a

Fontainebleau potter, Claude Beaulat as a merchant in London in 1621 ¹² and as a baptismal witness with his wife, 'Elizabeth Chippau' (sic.) in 1623 infers trade. This may explain the presence of Palissy ware in London in the early Stuart era ¹³ although a paucity of archeological evidence of large and elaborate pieces suggests that items such as rustic basins and fecundity dishes were rare even at the time.

The English 'galleyware' industry was in its infancy at the beginning of the 17th century with London and more precisely Southwark, as its centre. Ideally situated as a hub for transporting raw materials, fuel and finished goods, as well as access to finance and commerce, a skilled workforce and labour, the London ceramic industry owed much to migrant Flemish potters drawn to the capital in the late Tudor period. Like many contemporary ceramic industries, potteries were established to make tiles and wares for apothecaries. Following the establishment of a works at Aldgate in the Elizabethan period, early 17th century London had three sites producing tin-glazed earthenware: Pickleherring Quay, Montague Close and Rotherhithe. Archer suggests a common factory for the three known dishes ¹⁴ and considers Pickleherring Quay to be most probable site, most likely under the ownership of Richard Newnham although the period of Thomas Townsend's ownership (1630-c. 1645) should not be discounted. Archer also notes archeological evidence linking fecundity dishes to the Rotherhithe site ¹⁵.

As potteries began to produce more intricate pieces for display rather than for use, their designs were influenced by Chinese blue and white porcelain and Italian maiolica, known and prized in England for generations. Palissy ware, with royal and aristocratic patronage, would have been equally regarded as a high-status piece. Both the Glaisner and the Toledo Museum of Art examples are marked with ownership initials to the reverse, again indicative of the importance of this type of dish.

1. Michael Archer & Louis L. Lipski, *Dated English Delftware*, London, 1984, p. 38, no. 92, pl. 1.
2. Leslie B. Grigsby & Michael Archer, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p.36, museum no. 1925.2, the gift of Mrs. Jay K. Secor, 1925.
3. For a large oval dish described as *façon de Saintes* from the Wallace Collection see A.V.B. Norman, *Wallace Collection Catalogue of Ceramics 1 Pottery, Maiolica, Faience Stoneware*, London, 1976, pp. 329-30, cat. No. C173.
4. Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 69.
5. Leonard N. Amico, *Bernard Palissy In Search of Earthly Paradise*, Paris, 1996, p. 189 where the author discusses D'Aubigné's account of Palissy's death in the Bastille.
6. Bernard Palissy, *Discours admirables*, Paris, 1580 quoted in Leonard N. Amico, *ibid.*, 1996, p. 83.
7. Juliette Ferdinand, *Bernard Palissy Artisan des réformes entre art, science et foi*, Berlin, 2019, pp. 304-6, tab.19-22 for silver and silver-gilt items by Wenzel Jamnitzer which use naturalistic ornament.
8. Leonard N. Amico, *ibid.*, 1996, pp. 86-88.
9. Michael Archer, *Delftware The Tin-Glazed Earthenware of the British Isles*, London, 1997, p. 109.
10. Frank Britton, "Bernard Palissy and London Delftware", *ECC Transactions*, vol. 14, part 2, 1991, p. 174.
11. Bernard Rackham, 'Bernard Palissy and Lambeth delft', *ECC Transactions*, vol. 4, part 5, 1959, pp. 61-64.
12. Frank Britton, *ibid.*, (1991), p. 175.
13. Aileen Dawson, *English & Irish Delftware 1570-1840*, London, 2010, p. 116.
14. Michael Archer, *ibid.*, 2013, p. 69.
15. Michael Archer, *ibid.*, 2013, p. 68.



4

A CAROLEAN TOMPION



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**THOMAS TOMPION. A CHARLES II
WALNUT LONGCASE CLOCK, LONDON,
CIRCA 1680**

10-inch latched dial with double wheat-ear border and signed along the lower edge *Tho: Tompion Londini Fecit*, winged cherub spandrels, finely matted centre with subsidiary seconds dial and date aperture, the 8-day movement with six latched, knopped and ringed pillars, anchor escapement with bolt and shutter maintaining power, internal locking plate striking on a bell, the pendulum with lenticular bob, brass rod and graduated rating nut, the case with flat top moulded cornice, foliate frieze fret and spiral pilasters to the rising hood, rectangular trunk door and crossbanded plinth with *later* base moulding
6ft 4½in; 192cm high

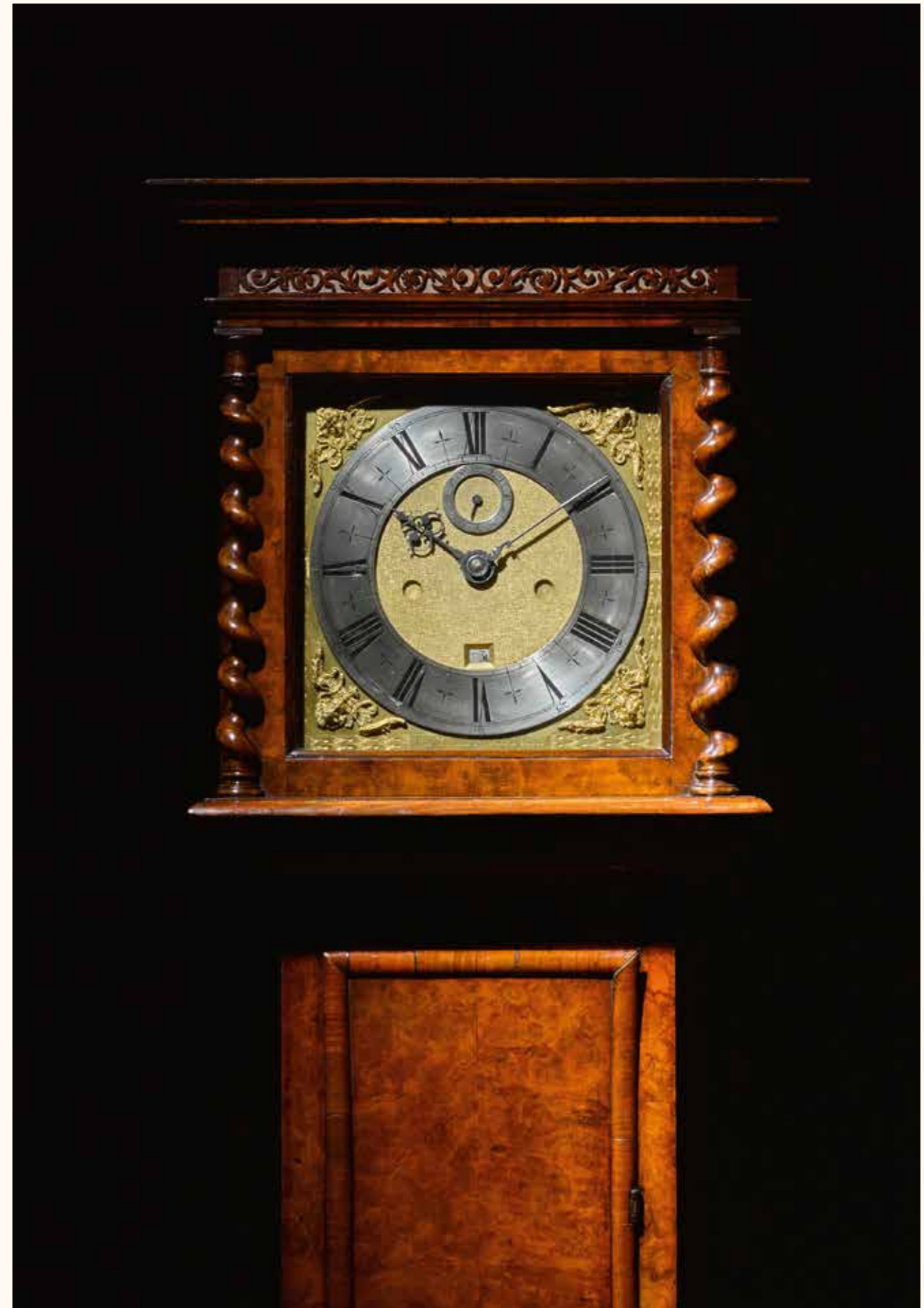
PROVENANCE

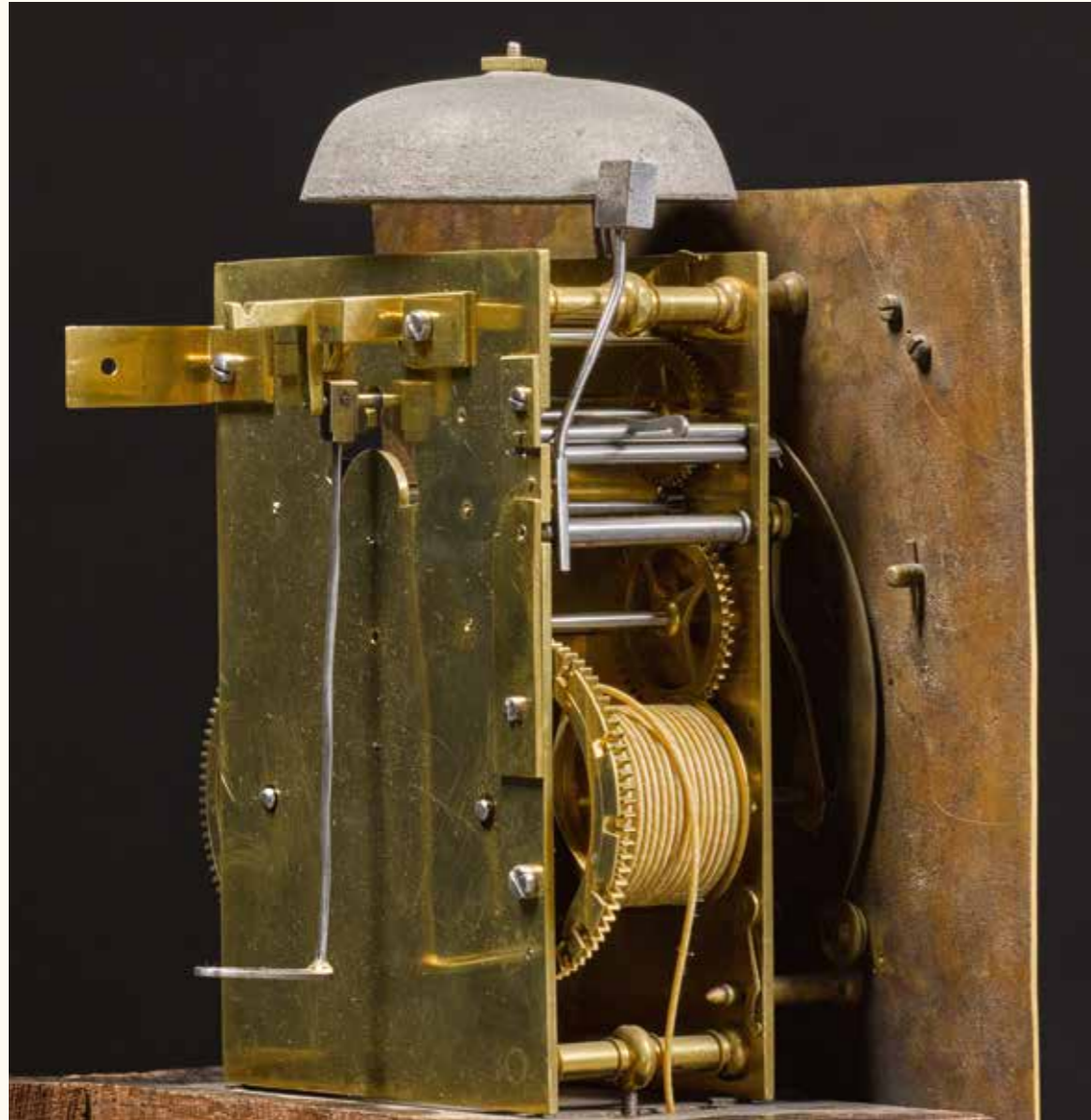
Believed to have been exhibited at the Royal Exchange, London in 1933
with Percy Webster, Apollo, November 1938;
Sotheby's, London, 3rd June 1949, lot 195;
with R.A. Lee, *Antiquarian Horology*, vol. 8, September, 1974, p.819.

LITERATURE

Dawson, Drover & Parkes, *Early English Clocks*, figs. 312 and 379;
Jeremy Evans, *Thomas Tompion*, 2006, p.66, unnumbered '25'.

W £ 80,000-120,000





Thomas Tompion (1639-1713), the greatest of English clockmakers was born the son of a blacksmith in the parish of Northill, Bedfordshire.

There is no record of Thomas Tompion serving as an apprentice in a clockmaker's workshop but in 1671 he was admitted to the Clockmakers' Company in London as a 'Brother' and two and a half years later was made a 'Free Clockmaker upon Redemption' and allowed to set up his own workshop and take apprentices. During this important year he moved into an influential circle where he met Robert Hooke and John Flamsteed who introduced him to other distinguished scientists of the day, the nobility and King Charles II.

Shortly after 1680 Tompion devised a numbering system for all the clocks and watches that he made and this was continued after his death by his successor George Graham. Thomas Tompion died in 1713 and an indication of the high esteem in which he was held during his lifetime was demonstrated by his burial in Westminster Abbey.

The present clock dates just prior to the introduction of the numbering system and is included as '25' in Jeremy Evans' listing of un-numbered 8-day longcase clocks.



5

ANTIQUARIAN LUXURY



George Hammond Lucy by Friedrich von Amerling, oil on canvas, inscribed on reverse, 'Amerling 1841' (National Trust, Charlecote Park)



AN EARLY 18TH CENTURY GERMAN SILVER-GILT BEAKER AND COVER, LORENZ BILLER II, AUGSBURG, 1710, WITH LATER EMBELLISHMENTS ATTRIBUTED TO THE ROYAL GOLDSMITHS, RUNDELL, BRIDGE & RUNDELL OF THE GOLDEN SALMON, LUDGATE HILL, LONDON, EARLY 19TH CENTURY

on three beaded scroll supports below a band of chased husks and strapwork, similarly chased detachable cover, the body applied with a richly chased and pierced frieze of foliage and flowers set with emeralds, rubies and turquoises and three oval painted enamel plaques, the body and cover set with further gemstones below a ball and eagle finial, marked on body and cover, the underside scratch engraved with the number '6550' 28cm., 11in. high 1440gr., 46oz. 6dw.

PROVENANCE

Probably purchased by George Hammond Lucy (1789-1845) who in 1823 inherited Charlecote Park, Warwickshire, then to his son, William Fulke Lucy (1824-1848), then to his brother, Henry Spencer Lucy (1830-1890), then to his eldest daughter, Ada Christina Lucy (1866-1943), who married in 1892 Sir Henry William Cameron Ramsay Fairfax, 3rd Bt. (1870-1944), afterwards Fairfax-Lucy, then to his son, Sir Henry Montgomerie Cameron Ramsay Fairfax-Lucy, 4th Bt. (1896-1965), removed from Charlecote Park, sold Christie's, London, 24 July 1945, lot 159, purchased by David Black, £320 Albrecht Neuhaus, Wurzburg, circa 1985 S.J. Phillips, London, 2001 Private Collection, London, 2001 S.J. Philipps, London, circa 2019

EXHIBITED

Maastricht, 2019, S.J.Phillips

LITERATURE

'A silver-gilt cup and cover, encrusted with precious stones, was sold for £320 at Christies yesterday.' (*Birmingham Gazette*, Birmingham, Wednesday, 25 July 1945, p. 3c) 'A GERMAN antique silver gilt cup owned by Sir Montgomerie Fairfax Lucy, Bt., fetched £320 at Christie's, London, yesterday.' (*The Scotsman*, Edinburgh, Wednesday, 25 July 1945, p. 7d)

£ 80,000-120,000



Since this beaker appeared at auction in the 1940s, it has impressed both private and trade connoisseurs as an item of exceptional *Ancien Regime* luxury. It is only recently that it has been viewed in a different way: a rare and remarkable example of an old piece, enhanced by top specialists working in the early 19th century to satisfy the romantic demands of that time for *objets de luxe* from ages past.

From the moment in 1823 when George Hammond Lucy, then aged 34, became the owner of Charlecote, a somewhat neglected 16th century mansion, he determined to restore it to its former grandeur.¹ He began in earnest when in September that year he spent nearly £3,500 on 64 lots at the celebrated sale of William Beckford's collections at Fonthill Abbey.² His most expensive purchase at 1,800 guineas was the Italian pietra dura Borghese Table, for which the under bidder was said to have been George IV.

Mr. Lucy was not alone in being impressed by what he found at Fonthill. According to John Rutter, the whole house was a veritable cabinet of curiosities, where tables were covered with Dresden and Sevres china juxtaposed with piles of 'decorative gilt plate of various styles and ages.' Elsewhere Rutter described 'A vase of rose crystal. Two gold tazzas, by Moiette and Auguste, 1793. A vase of a single Hungarian topaz, intended as a marriage present to Catherine Cornaro, executed by Benvenuto Cellini [and an] oval cup of rock crystal, from the royal collection of France.' As a collector, Beckford was the antithesis of a dusty, cobwebbed antiquarian; he surrounded himself with beautiful objects in his own opulent treasure-house. His Yellow Drawing Room, one of the wonders of Fonthill, was just one apartment abundant with mirrors reflecting light 'from the gold and crystal, and precious stones of a thousand articles of vertu which fill the open armoires.'³



Silver-gilt beaker and cover, Johann Ludwig Biller I, Augsburg, circa 1700 (Jean Louis Sponset, *Das Grüne Gewölbe zu Dresden*, vol. II, Leipzig, 1928)

ANTIQUARIAN LUXURY

Exactly when the Lorenz Biller beaker arrived at Charlecote is unknown. However, with its jewelled overlay of gemstones and enamels set in a richly pierced and chased sleeve, it is in exactly that extravagant antiquarian taste which appealed to late 18th and early 19th century collectors of objects illustrative of the glorious workmanship of Renaissance craftsmen. Beckford himself was captivated by such virtuosity. In 1819 he wrote enthusiastically to a friend about his recent purchase of the above-mentioned 'vase of a single Hungarian topaz': 'If anything could enchant a timid and religious soul, it would be the incredibly rich and sublime effect produced by Cellini's stupendous dragon alongside the conch in the Bouchardon cabinet: diamonds, topaz and enamel - everything glitters in a magical way. The little piece of scarlet leather, on which this sublime *objet d'art* rests, looks so well, and the height of the vase is so correct when it is grouped with the conch.'⁴

Harry Phillips's 1823 Fonthill catalogue described this piece as 'A VASE, perfectly unique, formed of the LARGEST KNOWN BLOCK of HUNGARIAN TOPAZ . . . MOUNTED WITH A Dragon handle of gold enamelled, set with DIAMONDS, and supported on a tripod stand, formed of three small Dragons of green and blue enamel. . . . The whole of the UNDOUBTED EXECUTION of BENVENUTO CELLINI, and intended as a Marriage Present to CATHARINE CORNARO.'⁵

Modern scholarship has determined that the 'Hungarian topaz' bowl of this vase or ewer is actually smoky quartz and was carved in Prague during the third quarter of the 17th century. As for the jewelled and enamelled gold mounts, they were probably made in Paris and have been convincingly dated to about 1814-1817.⁶ Of course, Beckford the connoisseur, who responded to this object as a genuine and spectacular

example of Renaissance art, knew nothing of this. One suspects, however, that certain members of the London trade in curiosities, a then rapidly expanding area of the market, were well aware that this 'Cellini vase' had a doubtful past, even when it first appeared in London in June 1817. It was then that the auctioneer George Stanley of 21 Old Bond Street included it in his sale of 'a most superb ASSEMBLAGE of WORKS OF ART' which he recommended to 'the Nobility and Gentry, particularly the Dilettanti.' According to Stanley, this 'vase of one entire topaz, elegantly designed and embellished by the celebrated Benevenuto Cellini' was from among 'recent purchases made of a Nobleman in Italy; and of the Widow of the late principal of an eminent house, in Amsterdam.'⁷

The 'Cellini vase,' having failed to sell with Stanley, subsequently found its way to the dealer Edward Holmes Baldock (1777-1845) who convinced William Beckford to add it to his collection. By 1862, when the attribution to Cellini had been quietly dropped but the object itself was still described as 16th century, the vase had been acquired by Lionel de Rothschild.⁸ Eventually it became the property of Jack Linsky (1897-1980) and his wife, Belle (d. 1987), whose wide-ranging collection of pictures and works of art was given to the Metropolitan Museum of Art, New York. But when Beckford's 'Cellini vase' was recognised for what it was not, the museum removed it from public display. It was only in the late 1990s, when Richard E. Stone undertook to examine Beckford's 'stupendous dragon' with fresh eyes that it was finally understood and rightly admired again for superb craftsmanship in the context of antiquarianism and the increasing interest among late 18th and early 19th century collectors for masterpieces from the past.



GEORGE IV'S CABINET OF CURIOSITIES

It is said that Queen Charlotte (1744-1818), in giving her eldest son, the Prince Regent, later George IV, several gifts of 'ancient' plate encouraged him to start amassing noteworthy pieces for a cabinet of curiosities of his own. In 1812 he gave orders for the installation of an enlarged Plate Closet – 'a place of wonder, where visitors would be surrounded by great treasures of wrought silver and gilt' - to be built at Carlton House, complete with the novel use of plate glass-fronted shelves.⁹

Apart from a number of contemporary cups and other vessels in antiquarian taste, some set with gemstones, rock crystal, cameos, &c. made in the 1820s for George IV by Rundell, Bridge & Rundell, the most important of his purchases at that time was the parcel-gilt silver-mounted nautilus cup by Nicholas Schmidt of Nuremberg. This superb object, which had been purchased on the King's behalf by Rundell's at the Wanstead House sale of 1822, was much admired by John Flaxman, 'who, following the general practice of connoisseurs in the early years of the nineteenth century, proclaimed it as the work of Benevenuto Cellini.'¹⁰

George IV's purchase of another German silver-gilt mounted nautilus cup, also Lorenz Biller, made in Augsburg around 1700, has a direct bearing on the beaker offered in this present lot.¹¹

The similarity in design and workmanship to the additions on the King's Biller nautilus and the beaker are striking; both have been enriched with finely chased and pierced silver-gilt foliage set with various coloured gemstones in characteristic flower-shaped collets. George acquired the former for £94 10s in December 1826 from Rundell, Bridge & Rundell and it has been suggested that they, the royal goldsmiths, intimately aware of the King's taste, made the enhancements.¹² Similarly with the beaker, the underside of which is scratch engraved '6550,' thought to be from a sequence used by Rundell's, probably as stock numbers. A beaker and cover on three supports, from the collections of the Electors of Saxony, maker's mark of Lorenz Biller's brother, Johan Ludwig Biller (1656-1732), shows how this present beaker and cover would have appeared before the additions.¹³

Additions of the luxurious nature of those added to George IV's nautilus and the Biller beaker would have been costly. The much less ambitious jewelled mounts added in 1824/25 by Rundell's to George IV's carved ivory cup and cover, attributed to the Bavarian sculptor and carver, Johann Gottfried Frisch (1656/61-1732), which he had purchased at Beckford's 1823 sale for 90 guineas, cost £148 10s.¹⁴

As with George IV, there is a documented customer/retailer relationship between George Hammond Lucy and Rundell, Bridge & Rundell. In addition to the aforementioned Rundell's reference number that tie the beaker to the firm, the 1945 sale of items from Charlecote Park included a 360oz. seven-light candelabrum, 'richly chased with dolphins, lions' masks, shells, flowers and scrollwork,' mark of John Bridge for Rundell's, London, 1825.¹⁵ In 1837/38 Rundell's also supplied to the owner of Charlecote a silver wine cooler with vine handles.¹⁶

It is therefore probable that Rundell's not only supplied the Biller beaker to Mr. Lucy of Charlecote but also embellished it in the luxurious taste he shared with the wealthiest collectors of the time, including William Beckford and the King.

Notes

1. Charlecote Park was built in 1558 by Sir Thomas Lucy (1532-1600), an English politician. The estate has been administered by the National Trust since 1946.
2. William Beckford 1760-1844. *The Treasure of Beckford's Collection*, a pamphlet issued by The Beckford Society, p. 8; Thomas Tuohy, 'Beckford at Dulwich,' *The British Art Journal*, London, 2022, p. 81
3. John Rutter, *Delineations of Fonthill and its Abbey*, London, 1823, pp. 11 and 51
4. *Life at Fonthill*, letters of William Beckford, translated and edited by Boyd Alexander, London, 1957, pp. 323-324, 28 October 1819
5. Phillips, *The Unique and Splendid Effects of Fonthill Abbey*, 32nd day, 22 October 1823, p. 220, lot 1567. Catherine Cornaro (1454-1510) was Queen of Cyprus from 1474 until her forced abdication in 1489.
6. Richard E. Stone, 'A Noble Imposture: The Fonthill Ewer and Early-Nineteenth-Century Fakers,' *Metropolitan Museum Journal*, The University of Chicago Press, 1997, pp. 175-206
7. *The Times*, London, Monday, 16 June 1817, p. 4c
8. *The Morning Advertiser*, London, Friday, 24 February 1826m, p. 4a; *Catalogue of the Special Exhibition of Works of Art . . . On Loan at the South Kensington Museum, June 1862*, p. 673, no. 7697
9. Kathryn Jones, 'Silver, Bells and Nautilus Shells: Royal cabinets of curiosity and antiquarian collecting,' *Haughton International Seminar*, 16 June 2016, <https://www.haughton.com/articles/2016/6/16/silver-bells-and-nautilus-shells-royal-cabinets-of-curiosity-and-antiquarian-collecting> accessed 3 May 2022
10. E. Alfred Jones, *The Gold and Silver of Windsor Castle*, Letchworth, 1911, pp. liv and 4, pl. II
11. E. Alfred Jones, *The Gold and Silver of Windsor Castle*, Letchworth, 1911, pp. liv and 80, pl. XL, no. 3
12. Royal Collection Trust, RCIN 50610, <https://www.rct.uk/collection/50610/nautilus-cup>, accessed 4 May 2022. While relatively little is known in detail of Rundell's and other goldsmiths' and curiosity dealers' trade in old silver and works of art, it is clear that they or their agents kept a keen eye on the market. In 1808 a nautilus cup from the collection of the late Mrs. Elizabeth Aloyse Aburn of Norwich realised at auction £4 12s. This piece, which attracted attention from as far away as London, was exactly the type of object which Rundell's and their rivals would have been happy to buy. (*The Norfolk Chronicle; or, Norwich Gazette*, Norwich, Saturday, 13 February 1808, p. 3d, and Saturday, 27 February 1808, p. 2d)
13. Jean Louis Sponzel, *Das Grüne Gewölbe*, Leipzig, 1928, band II, tafel 64, no. 1
14. E. Alfred Jones, *The Gold and Silver of Windsor Castle*, Letchworth, 1911, pp. lxij and 54, pl. XXVII, no. 1; Royal Collection Trust, RCIN 50554, <https://www.rct.uk/collection/50554/cup-and-cover>, accessed 4 May 2022
15. Christie's, London, 24 July 1945, lot 157
16. Mark of William Bateman, London, 1837, retailed by Rundell, Bridge & Co., Sotheby's, New York, 20 May 2004, lot 12



6

ROYAL CASTERS FOR A BREAKAWAY COURT



AN IMPORTANT ENGLISH PRIVATE COLLECTION

ROYAL: A PAIR OF GEORGE I BRITANNIA STANDARD SILVER CASTERS, PIERRE PLATEL, LONDON, 1717

the covers with knob finials and lug catches, the bodies engraved with the arms of George, Prince of Wales, later George II (1683-1760)
17cm., 6¾in. high
592gr., 19oz.

PROVENANCE

George, Prince of Wales, later George II (1683-1760) and then by descent to Ernest Augustus, Crown Prince of Hanover, 3rd Duke of Cumberland and Teviotdale (1845-1923), purchased in 1923 by Lionel Alfred Crichton (Crichton Brothers), 22 Old Bond Street, London

EXHIBITED

L.A. Crichton (Crichton Brothers), 22 Old Bond Street, London, November 1923, on purchase

LITERATURE

'The Cumberland Silver,' *The Times*, London, Tuesday, 20 November 1923, p. 11b
H. Avray Tipping, 'The English Silver Plate of the Duke of Cumberland,' *Country Life*, 2 February 1924, pp. 162-163

£ 20,000-30,000





King George II, after Sir Godfrey Kneller, Bt, oil on canvas, 1716-1760 (National Portrait Gallery, London)

These casters, both of which are engraved with the badge of George, Prince of Wales, who in 1727 succeeded his father as George II, were originally part of a large group of silver struck with the London hallmarks for 1717/18.

The commissioning of this silver followed soon after the birth on 13 November 1717 of the Prince and Princess of Wales's second son, Prince George William (13 November 1717 – 17 February 1718). Relations between George I and his son were already strained when they argued over a choice of godfather for the child; the Prince proposed his uncle, Ernest Augustus, Duke of York and Albany and Prince of Osnabrück (1674-1728), whereas the King insisted upon naming the Duke of Newcastle, whom the Prince loathed. The ensuing quarrel culminated in George I banishing his son and family from St. James's Palace.

In January 1718 the Prince and Princess of Wales therefore established an alternative court at Leicester House in Leicester Fields (now Leicester Square), the mansion built between 1631 and 1635 for Robert Sidney, 2nd Earl of Leicester (1595-1677). Improvements to the old house were carried out under the direction of Nicholas Dubois, master mason of the Office of Works.

Because George I disliked dining in public, he had left this aspect of baroque royal display to his son and daughter-in-law, who ate in the Princess's St. James's apartment. After the couple's banishment, they continued the tradition at Leicester House, for which the new silver service (hallmarked between May 1717 and May 1718) was almost certainly ordered. The diarist Sir Dudley Ryder (1691-1756) noted that for their dinners at Leicester House, 'all sorts of people have free admission to see them even of the lowest sort and ranks in

their common habits.'¹ In an attempt to rival his estranged son, George I began dining in public as well, but quickly abandoned the effort after being reconciled with the Prince in 1720.

Much of the service bears the mark of Pierre Platel, including 10 candlesticks, four salvers, two sauceboats, 12 salt cellars and eight casters.² A group of 12 dinner plates, Benjamin Pyne, London, 1717, from the service was included in Sotheby's 2005 sale of property from the Royal House of Hanover.³

This opulent new plate was most likely paid for out of the Prince of Wales's private wealth, which was substantial. While he did not receive the full one seventh of his father's £700,000 per annum income as proposed by the Tories in 1715, his funds were sufficient that George I attempted in early 1718 to gain absolute control of his son's money. The King's scheme, however, was blocked by the Lord Chancellor, Earl Cowper. As a personal possession of the Prince, the service was kept separate from the Royal Silver inventories; the official 1721 inventory of the Royal Plate lists only a 'fish basin' at Leicester House.⁴

These casters and other items from the Prince of Wales's 1717 service were eventually purchased in 1923 by the London antique silver dealer, Lionel Alfred Crichton. For further information, see footnote to lot 18.

Notes

1. 'common habits,' i.e. not in court dress; Philippa Glanville, 'Dining at Court, from George I to George IV,' *A King's feat: the Goldsmith's art and Royal Banqueting in the 18th Century*, 1991
2. H. Avray Tipping, 'The English Silver Plate of the Duke of Cumberland,' *Country Life*, London, 2 February 1924, pp. 162-163
3. Sotheby's, Munich, 5-15 March 2005, lot 1149
4. Glanville, *op. cit.*, p. 113



7

THE KING'S SUN



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

A GERMAN ROCOCO GILT-IRON SUNBURST ORNAMENT, CIRCA 1770

the centre depicting a face surrounded with rays of various lengths and clouds
approx. 202 x 160cm; 6ft. 7½in x 5ft. 3in.

PROVENANCE

Sun Pavilion, Schloss Sanssouci, Potsdam;
Until 2004, when acquired by the present owner.

‡ W £ 80,000-120,000



Fig.1. Frederick the Great's sketch showing his intentions for Sanssouci Palace, circa 1744. Berlin, Hohenzollern Museum in Monbijou Palace, until 1945, now lost.
© picture archive photo Marburg





Fig.2. The sun pavilion near the Temple of Friendship, Sanssouci Palace.

This impressive sunburst or "Stralenkranz - Morgensonne" once adorned a Sun Pavilion in the gardens of the Sanssouci Palace in Potsdam, built in the mid-18th century under the supervision of the Prussian King Frederick the Great (1712-1786). To this day, it still radiates, and invites us to be enchanted by the splendours of Sanssouci. This sunburst simultaneously acts as a symbol of Sanssouci and of Frederick, arguably the greatest King of Prussia (fig.4), who always assumed the mantle of the "Enlightened Monarch" because of his efforts in making his kingdom a free place for the philosophers and intellectuals of the Enlightenment era.

SANSSOUCI PALACE

Although the capital of his kingdom was Berlin, Frederick spent much of his time in Potsdam. In 1745, he ordered the construction of a palace in Potsdam, a summer residence above a terraced vineyard on the outskirts of the city. He named the palace "Sanssouci" which means "without concerns" in French, and Frederick also often referred to it as "my little vineyard house".

The one-storey high building with only ten rooms was built in the rococo style under the direction of the architect Georg Wenzeslaus von Knobelsdorff (1699–1753) and was inaugurated on May 1, 1747. Friedrich II's intellectual and creative involvement in planning the Palace cannot be clearly defined. He provided his own drafts for the terrace complex with the garden area in front of it as well as sketches of the floor plan and of the gardens (including the lattice pavilions) in Sanssouci Palace (fig.1) and personally approved the architect's plans created by Knobelsdorff. Contemporary literature of individuals visiting Sanssouci and the engravings by Trosberg and Schluen (fig.3) also give a better idea of Sanssouci in the mid-18th century.

Through Frederick, Sanssouci Palace became the intellectual centre of Prussian Enlightenment. He invited many artists, philosophers and theorists to his court and spent his time conversing with them. In 1747, Frederick, who himself

composed concertos and chamber music, invited the famous composer Johann Sebastian Bach to his court and played music with him. Bach later dedicated his "The Musical Offering" to Frederick. Bach's son, Carl Philipp Emanuel later served as a court musician to Frederick. The French author and philosopher Voltaire also lived in Sanssouci for three years between 1750-1753. He wrote his novella 'Micromégas' during his stay in the palace. Voltaire was also one of the main members of intellectual gatherings in Sanssouci.

SANSSOUCI PARK AND THE SUN PAVILIONS

Sanssouci Park encompasses nearly 300 hectares and is dissected by an east-west axis spanning more than 2 kilometers, all the way to the Neues Palais towards the west. Virgil's passion for cultivating the vine inspired Frederick to make the most remarkable and striking feature of Sanssouci, the perfect stage for the Rococo lifestyle: a ripple of vine terraces which descends the hill and which supplied the court with fresh grapes and figs. The flight of steps which runs through the vineyard terraces forms a T-junction with what became the main axis of the garden. In 1770, at each end of the T junctions (South-West and South-East points) were built two iron lattice pavilions, each decorated with gilt-iron musical trophies to the corners and decorative ornaments in the shape of a sun, like the present, on each side. The lattice pavilions are grand garden structures, designed for small intimate gatherings, such as concerts, or to individual wanders, away from military expeditions and from the pomp and ceremony of the Berlin court.

A third and similar pavilion was also built near the Temple of Friendship not too far from the Neues Palais. This pavilion underwent major restoration between 1999 and 2004, both to the structure and to the decorative elements. Three of the sunbursts were either destroyed or too damaged. The remaining one, the present example, was the only sunburst in a better condition. However, for conservation purposes, it was detached, left State Ownership, and was used as a model for re-casting four new sunbursts for the pavilion (fig.2).



Fig.3. Sanssouci, by Johann David Schluen, circa 1755. Engraving Print.

All three pavilions through their iconography embody the Age of Enlightenment, an intellectual and philosophical movement that dominated Europe in the 17th and 18th centuries and that counted Frederick the Great as one of its main protagonists. The pavilions boast clear references to Frederick's love for the arts and literature: the musical trophies allude to Frederick's love for music, the Corinthian capitals make reference to Roman architecture and Antiquity. In tradition, golden suns allude to Apollo, god of peace and the arts, also patron of prophecy, music, intellectual pursuits, and healing.

Sanssouci and the Neues Palais (built by Frederick II between 1763 and 1769) are replete with representations and allegorical allusions to the sun god (laurel wreaths, garlands, suns, musical trophies, etc). Apart from the pavilions, the sun is identified on the ceiling in the Library at Sanssouci and on the ceilings of the Theatre room and the Concert rooms at the Neues Palais. The colour gold and Frederick's bright aura even trickles down to the façade of Sanssouci which is bright yellow. With the suns, foliage, vines, blossoms, birds and fruit, nature seems to have invaded the Palace interiors and fantastically eliminates the separation between the gardens and the interiors, the latter which were under the leadership of the brothers Johann Christian Hoppenhaupt (1719-78) and Johann Michael Hoppenhaupt (1709-50).

FREDERICK THE GREAT (1712-1786)

Born into the House of Hohenzollern to Frederick William I of Prussia and Princess Sophia-Dorothea (the sister of George II of Great Britain), Frederick developed from an early age a keen interest in philosophy, arts and French literature, despite his father's attempts to raise him in a more militaristic manner. As he grew up, Frederick's reluctance in taking the education his father wanted him to take, caused serious conflicts between the father and son. In 1736, his father allowed Frederick to settle in Rheinsberg Palace, where he could freely enjoy his time without interference.

During his stay in Rheinsberg Palace as Crown Prince, Frederick spent his time reading, composing and discussing



Fig.4. Portrait of King Frederick II, seated in his library by Anton Friedrich König, 1769. Sanssouci Palace, inv. no. GK 141275 © SPSSG, Foto: Klaus Bergmann

military arts with his fellow generals. He also started his correspondences with the great mind of French philosophy, Voltaire. In these correspondences, Frederick exhibited his great admiration to Voltaire and shared some of his writings with him. Voltaire was impressed by the ideas of the young Crown Prince, thus started an intellectual friendship between the two, which lasted even after Frederick ascended to the throne and became the King.

Frederick succeeded to the throne as Frederick II in 1740 after his father's death. Although he was known to be an intelligent and talented Crown Prince, some high-level state officers had doubts about Frederick's lifestyle, which was filled with music, literature and philosophical conversations, and whether he would fit well as a ruler. However, he proved throughout his reign that he was a statesman of extraordinary military and political talent.

Frederick made several reforms concerning higher education in Prussia, he also made some reforms to domestic trade within Prussian territories as well as several land reforms and wanted his farmers to optimally use their fields. And quickly, these regulations allowed Prussia, a country with very limited resources, to challenge major powers such as Austria and France and eventually gain itself a place among them.

Frederick the Great was one of the major thinkers of the Age of Enlightenment and the latter are credited for the development of government theories critical to the creation and evolution of the modern civil-society-driven democratic state. With the help of French experts, Frederick organized a system of indirect taxation, which provided the state with more revenue than direct taxation. One of Frederick's greatest achievements included the control of grain prices, whereby government storehouses would enable the civilian population to survive in needy regions, where the harvest was poor. Frederick modernized the Prussian bureaucracy and civil service and pursued religious policies throughout his realm that ranged from tolerance to segregation. Following the common interest among enlightened thinkers, Frederick supported arts, philosophers that he favoured, and complete freedom of the press and literature.

8

THE DUKE OF NORFOLK'S BASKET



AN IMPORTANT ENGLISH PRIVATE COLLECTION

A GEORGE II SILVER BASKET, CHARLES KANDLER, LONDON, 1734

shaped oval, on gallery foot pierced with shells, ribbon-tied reeded borders and two leaf-capped bracket handles, basketweave sides and rim, chased and pierced with husks and rosettes, the centre engraved with a broad band of rosette latticework, strapwork and acanthus foliage on a hatched ground, further engraved with a coat-of-arms below a duke's coronet, marked on underside, scratchweight: '86:2'
41cm., 16in. wide
2620gr., 84oz. 4dwt.

PROVENANCE

Edward Howard, 9th Duke of Norfolk (5 June 1686 – 20 September 1777)
Anonymous sale, Sotheby's, London, 8 June 1972, lot 25
Christie's, London, 12 June 2002, lot 101

LITERATURE

Vanessa Brett, *Sotheby's Directory of Silver, 1600-1940*, London, 1986, fig. 832

£ 80,000-120,000

The arms are those of Howard quartering Brotherton, Warren and Fitzalan impaling Blount for Edward Howard, 9th Duke of Norfolk (5 June 1686 – 20 September 1777), Earl Marshall of England. He, who was the third son of Lord Thomas Howard (d. 1689), a younger brother of Henry Howard, 7th Duke of Norfolk (11 January 1655 – 2 April 1701), took part in the Jacobite Rising of 1715. Although he was tried for high treason he was acquitted, partly because of a lack of witnesses and partly through the influence of his brother, Thomas Howard, 8th Duke of Norfolk (11 December 1783 – 23 December 1732), whom he succeeded.

The 9th Duke of Norfolk, then the Hon. Lord Edward Howard, was married on 26 November 1727 to Mary (1701/02 – 27 May 1773), a daughter and once the heiresses of Edward Blount (d. 1726) of Blagdon near Torbay, Devonshire, 'a Roman Catholick Lady of a very considerable Fortune.'¹ According to her husband's cousin, Lady Anne Irwin (1696?-1764), she was also 'a sensible woman, and must act the man where talking is necessary.' Waspishly, Horace Walpole later referred to her as 'my Lord Duchess.'²

'On Saturday died in St. James's Square, in the 92^d Year of his Age, his Grace Edward Howard, Duke of Norfolk, Earl of Arundel, Hereditary Earl Marshal, Premier Duke, Earl and Baron of England. - His Grace, having left no Male Issue, is succeeded in title and Estate by his Nephew, William Howard, Esq., of Graystock.

'The Duke of Norfolk had Precedence of all other Dukes, not only by his Creation, but likewise in respect of his Office as Earl-Marshal of England; but being a Roman Catholick, this Office was executed by the Earl of Scarborough as Deputy.'³

Notes

1. *The Daily Post*, London, Tuesday, 28 November 1727, p. 1b
2. Clare Haynes, 'Of Her Making: The Cultural Practice of Mary, 9th Duchess of Norfolk,' *Tulsa Studies in Women's Literature*, University of Tulsa, Spring/Fall, 2012, pp. 77-98
3. *Jackson's Oxford Journal*, Oxford, Saturday, 27 September 1777, p. 1a





9

CHIGI SPLENDOUR



PROPERTY OF A NOBLEMAN

AN ITALIAN CARVED GILTWOOD CONSOLE TABLE, ROME, CIRCA 1750

the serpentine *alabastro a pecorella* marble top with a cast gilt-bronze border, above a pierced frieze on scrolled legs joined by an x-form stretcher on scrolled feet centered by a protruding dragon, the whole carved with scrolls, rocaille, flowers and foliage
89cm. high, 136cm. wide, 67cm. deep;
2ft. 11in., 4ft. 5½in., 2ft. 2¾in.

PROVENANCE

Possibly commissioned by Agostino II Chigi della Rovere, III principe Farnese (1710-1769) or Cardinal Flavio II Chigi (1711-1771); Thence by descent, probably at Palazzo Chigi, Rome, until 1917; Eleonora, principessa Chigi della Rovere (1871-1962); Thence by direct descent to the present owner.

RELATED LITERATURE

Enrico Colle, *Il Mobile Rococò in Italia, arredi e decorazioni d'interni dal 1738 al 1775*, Milan, 2003.

W £ 40,000-60,000

THE CHIGI DYNASTY

Of Sienese origins, the Chigi family were a family of bankers that rose to the noble rank in the 13th century. By the end of the 15th century, thanks to the extraordinary figure of Agostino, il Magnifico (1465-1520), banker to the Papal court, the richest man in Italy and one of the greatest Renaissance patrons, the family cemented itself at the heart of Roman political and artistic scenes.

The House of Chigi reached a further pinnacle when Fabio Chigi was elected pope as Alexander VII (1655-1667), followed by the customary elevation of two nephews to cardinals, Flavio (1631-1693), and Sigismondo (1649-1678), as well as his brother Mario (1594-1667) as General of the Holy Roman Church.

In this context, in 1658, the family acquired the title of Principi Farnese from the family of the same name, finally matching their fortune with a corresponding designation to their Patrician peers. Being one of the richest families in the city, the Chigi enter, through the centuries, numerous matrimonial alliances with prominent families - Albani, Doria-Pamphilj, Odescalschi, Rospigliosi, Barberini, Borghese, Torlonia, etc.

The Chigi, with Alexander VII, left their indelible mark in Rome through important architectural and urban commissions, many of those to the genius Bernini: St. Peter's Square with its Colonnade, the Scala Regia and the Cattedra of St. Peter, the Elephant obelisk in Piazza della Minerva, etc., all resulted from Alexander's patronage.

In 1659, the family acquires a monumental palazzo at Piazza Colonna from the Aldobrandini, originally designed by Giacomo della Porta. Remodelling works quickly started under the direction of the family's preferred architect, Felice della Greca, and Bernini's pupil Giovanni Battista Contini.





Agostino II Chigi della Rovere, III principe di Farnese (1710-1769). Ariccia, Palazzo Chigi, inv. 253.

Cardinal Flavio drove the expansion of the family's extensive real estate holdings and he acquired villas in Versaglia, Cetinale, and San Quirico d'Orcia, and also another Roman palazzo, (today known as palazzo Chigi-Odealschi) which he commissioned Bernini to remodel. As a revered arts patron, he built an outstanding collection of paintings and antique sculpture, and was also a voracious collector of mosaics, miniatures, prints, tapestries, and medals.

Palazzo Chigi at Piazza Colonna remained the principle family seat and by the mid-18th century the family was headed by Agostino II Chigi della Rovere (1710-1769). He succeeded in his father's family titles in 1744, together with the hereditary role of Marshal of the Holy Roman Church and the Sacred Conclave. During his tenure, the family had another Cardinal, Flavio II (1711-1771). He built Villa Chigi, along the via Salaria, considered a jewel of the Roman Rococo, but was also involved in the decoration of the palazzo in piazza Colonna, where he was responsible for a decorative cycle there, which included the *Sala delle marine* painted by the French artist Adrien Manglard in 1748.



Giuseppe Vasi, Piazza Colonna with the Palazzo Chigi on the right, 1752, etching.

Agostino's son, Sigismondo Chigi della Rovere (1735-1793), was also a cultivated patron of the arts, for whom one of the very first neoclassical interiors in Rome was commissioned in 1765-67 – the *Salone d'Oro* at Palazzo Chigi - using the very best artists of their day, and where Mozart performed in the presence of Bonnie Prince Charlie in 1770.

In the 19th century, a part of the palace was used, first as the Spanish Embassy and later as Austro-Hungarian Embassy. After the death of Mario Chigi Albani della Rovere, V principe Farnese (1832-1914), his three children – principi Ludovico, Francesco and Eleonora Chigi - agreed to sell the family palace to the Italian State, together with a significant group of paintings, sculptures and furniture, many were transferred to the Galleria Nazionale de Arte Antica, at Palazzo Corsini. Palazzo Chigi is now the seat of the Italian Government and the Prime Minister's official residence. The Archive of this historical family, which contributed immensely to the richness of Roman culture and politics, is on deposit at the Vatican as well as the important Chigi Library.

CARVING ALLA FRANCESCA

This exceptional carved giltwood console table is a dynamic example of Roman Rococo in the mid-18th century, and masterfully encapsulates the richness of this artistic movement in the Eternal City. The taste for rocaille interiors which had developed in France in the 1730s conquered Rome, where, in spite of the still prevailing late-Baroque currents, it prompted a series of inventive decorative solutions in the noble palaces of the time. The 1740s therefore saw the Roman aristocracy adapting their private apartments to the new taste, amongst whose the Chigi, Corsini and Doria-Pamphilj, to name just a few. The furniture that completed these striking interiors was executed by a plethora of carvers that remain largely anonymous. Research in the last years, however, has unearthed a number of them, most notably Giuseppe Corsini, Antonio Landucci, Giovan Antonio Mugetti and Nicola Carletti.

The present *tavolo parietale* should be understood in this context of furnishing grand apartments such as those at Palazzo Chigi, in the style *alla francese*, its medium size scale indicating a commission for a particular location within the palace, albeit unidentified at the present moment of research.

The Palazzo Corsini has the most relevant surviving collection of Roman giltwood consoles of this period, many of which are documented (see Colle, *op.cit.* pp.138-150). Nicola Carletti is an interesting case of a known *intagliatore*, documented as working for the Corsini in the 1750s - to whom he supplied several tables, chairs amongst other carving commissions. By 1768, Carletti was working for Flavio II Chigi for his villa in Salaria, supplying mostly seat furniture.

The Corsini ensemble of consoles displays all the ornamental diversity used in Roman carved giltwood, with many of these motifs seen in the present console, which differentiates itself by a particularly intricate design where the low central pierced rocaille is somehow discreet, almost blending with the rest of the apron. There is an interesting fluidity of the overall design with the stretcher organically emanating from the feet. This complex but successful composition is topped by a rich serpentine slab, edged with a gilt-bronze cast leaf frieze, a feature to be expected only on the finest tables, framing the finely matched veneering of the attractively tactile *alabastro a pecorella*.

A pair of consoles with carving similarly conceived, albeit of larger scale, were sold Sotheby's London, 12 December 2001, lot 168 (ex-collection Marchesi Ghislieri, ill. Colle, *op.cit.*, p.150).



10

FLOWERING ROMAN NEOCLASSICISM



PROPERTY OF A NOBLEMAN

A SET OF FOUR ITALIAN PARCEL-GILT AND PAINTED CONSOLE TABLES, ROME, CIRCA 1765-75

each with a serpentine *fior di pesco* marble top with a gilt-bronze border, above a frieze carved with gadroons and centred by a shell and further stylized foliage from which issues a garland of foliage joined at the bottom to the scrolled legs, one with paper label with inventory number 759
each 92cm. high, 55cm. wide, 28cm. deep;
3ft. 1/4in., 1ft. 9 5/8in., 11in.

PROVENANCE

Possibly commissioned by Sigismondo Chigi della Rovere, IV principe Farnese (1735-1793);
Thence by descent, probably at Palazzo Chigi, Rome, until 1917, to:
Eleonora, principessa Chigi della Rovere (1871-1962);
Thence by direct descent to the present owner.

W £ 40,000-60,000

At a stylistic crossroads, these exquisite consoles, or *tavoline da muro*, epitomize the design exploration of the turn of the 1760s in Rome where, in this particular group, the carving *alla francese*, with rocailles and volutes, cohabits with the emerging neoclassicism that would sweep Rome in the two following decades.

The shaped marble top, with finely cast gilt-bronze guilloche frieze edge, sits above a fluted concave frieze, a classical motif. The frontal shell heads a double acanthus leaf with an upright tapering foliated garland which reaches the ribbon tied legs. This unusual solution, together with the heart-shape overall design of the piece, recall the ground-breaking and imaginative creations of Giovanni Battista Piranesi (1720-1778), namely the design for a three-legged console table published in Rome in 1769 in his *Diversi manieri d'adornare I camini* (plate 52). With it, the present lot also shares the use of the hoof feet motif. Interestingly, it is known that drawings and loose prints of this edition were in circulation in Rome years before, certainly causing an impact in the city's creative milieu.

At that very same date, Luigi Valadier was paid for the altar front at the Monreale Cathedral, which incorporates the shell with garland motif resembling the central section of these tables, with a shell heading a vertical frieze of foliage.

1769 is also a turning point in the Chigi family history, as prince Agostino dies and his son prince Sigismondo (1735-1793) becomes its new head, with the generational change fully completed when his uncle Cardinal Flavio II's dies two years later.







Pietro Labruzzi, Portrait of Prince Sigismondo Chigi della Rovere (1735 – 1793). Ariccia, Palazzo Chigi, inv. 1243

Sigismondo Chigi was a major personality in the Roman political and cultural life, and *“rappresenta sicuramente una delle personailttá di maggior statura intellettuale di tutto il settecento romano, sia per il raffinato mecenatismo artistico, che per la sottile erudizione e la cultura estrenamente aggiornata”* (Petrucci, *“Sigismondo Chigi e il primo pallone aereostatico nello Stato Pontificio”*, in Lazio ieri e oggi, October 1997, p. 306). He was an *Illuminati* of Francophile inclinations and wrote *Economia Naturale e Politica* which encouraged political renovation in the conservative Holy See. He promoted archaeological excavations and renovated parts of his palaces in Rome and Ariccia in neoclassical taste, with decoration by painters such as Giuseppe Cades, Felice Gianì and Liborio Coccetti.

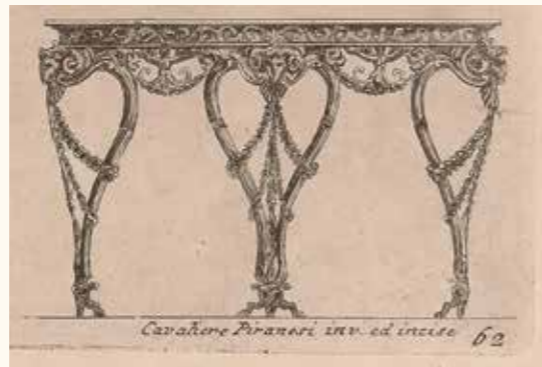
The precocious adoption of neoclassicism in the Chigi family had come precisely through Sigismondo in 1765-67 with the commission of the *Salone d’Oro* at Palazzo Chigi to celebrate his marriage with Flaminia Odescalchi. Led by the architect Giovanni Stern, a team of artists – which included Luigi Valadier and Andrea Mimmi – created what is considered, after the works at Villa Albani, the first

neoclassical interior in Rome. One should note that Cardinal Albani was an uncle of principe Sigismondo.

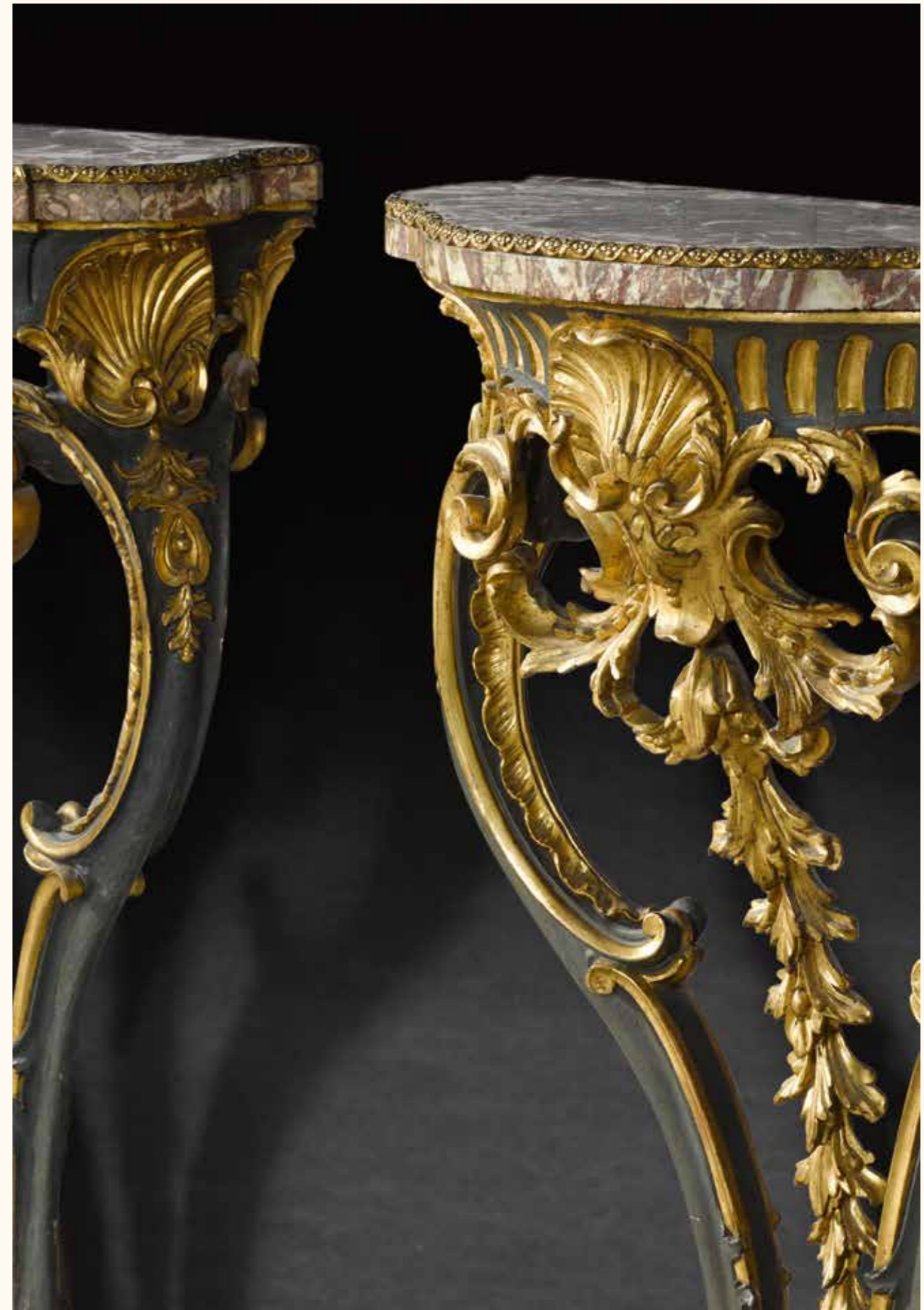
It is known that the cabinet-makers Nicola Carletti and Giovanni Ermans worked for Flavio II Chigi, and Daniela Di Castro also uncovered Pietro Porciani as a woodcarver working profusely for the Chigi in the 1760s, both at Villa Chigi and piazza Colonna (D. di Castro, *“The Cabinetmaker Pietro Porciani at the Palazzo Chigi, Rome, 1762”*, in *Studies in the Decorative Arts*, nr. 11, Jan 2003-04). This author also mentions that *“after Cardinal Flavio II’s death, the most interesting works in wood carving at the Palazzo Chigi were entrusted to Andrea Mimmi, whose style is closer to the Neoclassical spirit favored by the Principe Sigismondo.”* Nevertheless Mimmi’s known works are of veneered furniture and not carved. An attribution for the present tables is therefore at this stage impossible to suggest, but further documental research on the Chigi archives in the Biblioteca Apostolica Vaticana might one day reveal the full story of these tables, material representations of the incredibly refined taste of the principi Chigi.



Workshop of Luigi Valadier, Drawing for the altar in the Duomo di Monreale, circa 1769 (illustrated in A. González-Palacios, *Arredi e Ornamenti alla corte di Roma*, 2004, p.322).



A table, from Giovanni Battista Piranesi’s *Diverse Maniere d’adornare i cammini ed ogni altra parte degli edificj....* Plate 52, ca. 1769



11

THE PENRHYN CASTLE GRENDEY CHAIRS



Penrhyn Castle, as illustrated in *The County Seats of the Noblemen and Gentlemen of Great Britain and Ireland* by Francis Orpen Morris, vol 1, p.312.



AN IMPORTANT ENGLISH PRIVATE COLLECTION

A SET OF EIGHT GEORGE II CARVED WALNUT AND BURR WALNUT VENEERED SIDE CHAIRS, CIRCA 1730-40, ATTRIBUTED TO GILES GRENDEY

the shaped top rail centred with a shell issuing foliate scrolls and flower heads, the vase shaped splat with acanthus scrolls, bell flowers and a shaped moulding to the shoe, the upholstered seats covered in a cream silk damask, the front rail centred with a shell and acanthus, the cabriole legs carved with scrolls and acanthus at the knee and terminating in claw and ball feet, four chairs with red painted inventory numbers *DP.PEN.F.288i*, *DP.PEN.F.288ii*, *DP.PEN.F.288iii* and *DP.PEN.F.288iv*

PROVENANCE

The Douglas-Pennant family, Penrhyn Castle, Gwynedd, Wales until 1999;
When acquired from the above by the present owner.

LITERATURE

Three from the set possibly recorded in the 1928 probate inventory of Edward Sholto Douglas-Pennant, 3rd Baron Penrhyn (1864 –1927) and listed in *Lady Penrhyn's Sitting Room*, p. 104, described as '3 *Queen Anne Chairs with fiddle backs*'

W £ 120,000-180,000



ATTRIBUTION TO GILES GRENDEY (1693-1780)

This fine set of carved and figured walnut side chairs relate closely to several examples attributed to the Clerkenwell workshop of Giles Grendey, the most commonly cited being a set of six in the Carnegie Museum of Art which bear Grendey's trade label.¹

Apprenticed in 1709, Grendey was born in Wotton-under-Edge in Gloucestershire and became a freeman in 1716, taking apprentices into his own employ by 1726. After his marriage in 1720 he became a freeman of the City of London and was elected to the Livery of the Joiner's Company in 1729. Although it is obvious that Grendey's business was considerable,² only a small number of documents exist recording the names of his clients and the extent and nature of their commissions. These include Richard Hoare of Barn Elms, Surrey whose bill dated 1723 included a chest of drawers, a 'Burrow Table', dressing glasses, chimney glasses, and a 'Wrighting Disk', further acquiring in 1732 wall sconces, gold frames for glasses, tables and a chest. In the account book of Henry Hoare dated 1746-1756 various payments are recorded including £46 for chairs and in 1762 Lord Scarsdale of Kedleston Hall acquired '1 Fine Jamai. Mahog. Plank' for £21.

Grendey's extensive oeuvre is better known by a number of pieces which unusually retain the aforementioned printed trade label, one of which declares that he 'Makes and Sells all Sorts of Cabinet-Goods, Chairs and Glasses'. Examples of labelled furniture, sometimes bearing a journeyman's stamped initials, includes clothes presses, chests of drawers, mirrors, drop-leaf tables, bureau-cabinets and of course chairs, and Grendey has been described as specialising in 'neat well-made pieces in walnut and mahogany, similar pieces lacquered in scarlet for the Spanish market, and a minority of more elaborate works with idiosyncratic carved decoration and shaped panels'.³

The 'vase' shaped model of this chair belongs an identifiable group with minor variations to the ornament and proportion of the back rest. For a single chair with an identical back rest, incorporating the same upturned shell cresting and burr veneered splat, see that sold Christie's New York, *500 Years: Decorative Arts Europe Including Oriental Carpets and Including Sculpture from the Collection of Michael Hall*, 11 June 2010, lot 221 (\$40,000).⁴ The present chairs are however distinguished from the above group, which typically adopt drop-in compass seats, by the ornately carved presentation seat rail. Only a handful of chairs attributed to Grendey employ a carved seat rail and almost all of them use another celebrated Grendey model, the imbricated lyre-back.⁵ The present set of eight chairs therefore represent a rare iteration of one of Grendey's most popular designs.



THE DOUGLAS-PENNANTS OF PENRHYN CASTLE

Penrhyn Castle has its roots in the 13th century, and was for several centuries the seat of the Pennant family, later the Barons of Penrhyn. The house is most notable for the distinctive Neo-Norman decorative style created by the architect Thomas Hopper in the early 19th century: these were fresh and highly innovative in an era when the Norman style had seen few serious attempts at aesthetic revival. These interiors, which amplify the intricate stonework of sacred buildings like Rosslyn Chapel to the grandiose idiom of the nineteenth century, have remained largely untouched and can still be seen at the house today.

The present lot corresponds to an earlier period in the family's history, when Sir Samuel Pennant (1709-1750) was pursuing a political career in London. After coming to the city in 1732, he served as Alderman for Bishopsgate and then as a Sheriff before his career culminated in a knighthood and, in 1749, the office of Lord Mayor. The precise entry date of the chairs into the Penrhyn collection is not recorded, but one of them may be present in the corner of a lithograph of the library dating from 1846. Three "Queen Anne" chairs are documented in a 1928 inventory of the house, and the more recent inventory labels on the present lot correspond to entries in the National Trust records created at Penrhyn during the 1980s. For much of the twentieth century, four of these chairs were on display to the public in Penrhyn and four were used in the family's private residence, and all eight were brought together when they were sold to the present owner by the Douglas-Pennants in 1999.

Sotheby's would like to thank Richard Pennington, Senior Collections and House Manager at Penrhyn Castle, for his assistance with cataloguing this lot.

¹ Illustrated in Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, Leeds, 1996, p.242, fig.434.

² Grendey is recorded in 1731 as having workshops at Aylesbury House, St. John's Square, Clerkenwell, where on the 3rd of August a fire destroyed furniture to the value of £1,000 which he 'had pack'd for Exportation against the next morning' as well as 'an easy chair of such rich and curious Workmanship, that he'd refus'd 500 Guineas for it, it being intended, 'tis said, to be purchas'd by a Person of Quality who design'd it as a Present to a German Prince'. The sums involved clearly indicates that Grendey's business was of some substance, but also that he was engaged in a considerable export trade (Geoffrey Beard and Christopher Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 371).

³ *Ibid.*, p. 372.

⁴ For a further pair of side chairs attributed to Grendey, formerly in the collection at Heydon Hall, Norfolk and with upturned shells to the cresting, see those sold Christie's London, *Important English Furniture*, 7 June 2007, lot 70 (£90,000). A set of six, also with very similar backs, were sold Sotheby's London, *Important English Furniture including Magnificent Chinese Mirror Paintings from and English Furniture from the Horlick Collection*, 5 June 2007, lots 25-27 (£72,000, £66,000 and £72,000 respectively).

⁵ For an example of a mahogany chair attributed to Grendey, with a lyre-shaped back and carved front seat rail, see Lucy Wood, *The Upholstered Seat Furniture in the Lady Lever Art Gallery*, Volume I, Yale University Press New Haven and London, 2008, p. 272, fig. i22B (from a set of six).



12

WINE COOLERS FIT FOR AN EMPRESS



John, 2nd Earl of Buckinghamshire by Thomas Gainsborough, oil on canvas



AN IMPORTANT ENGLISH PRIVATE COLLECTION

ROYAL: AN IMPORTANT PAIR OF GEORGE III SILVER WINE COOLERS, PARKER & WAKELIN, LONDON, 1763, AFTER A DESIGN BY PIERRE GERMAIN

on cast circular bases of lobes and rocaille scrolls centred by shells, the bombé bodies applied in relief on both sides with the royal arms of Great Britain above garlands of grapes, leaves and flowers springing from vine stem handles, scratch weights: '73=4' and '76=0'
21cm., 8¼in. high
4650gr., 149oz. 10dwt.

PROVENANCE

John Hobart, 2nd Earl of Buckinghamshire, to his eldest daughter Henrietta, married 1793 William Kerr, later 6th Marquis of Lothian, to their son John Kerr, 7th Marquis of Lothian, and by descent Sotheby's, London, 15 May 2003, lot 100

LITERATURE

Helen Clifford, *Silver in London: The Parker and Wakelin Partnership 1760-1776*, New Haven: Yale University Press for the Bard Graduate Center for Studies in the Decorative Arts, New York, 2004, fig. 133, pp. 164-65

£ 150,000-200,000





PARKER & WAKELIN

The partnership between John Parker and Edward Wakelin, trading as Parker & Wakelin (successors to Wickes & Netherton) ran from about 1759 to 1776. The business was continued thereafter by Edward Wakelin's son, John in partnership with William Taylor. In the 19th century this firm became known as R. & S. Garrard & Co.

These coolers match another, larger pair, also Parker & Wakelin, London, 1763, which were in the collection of the Marquis of Lothian until they were sold in New York in 1941.¹ A note accompanying the latter stated that they had originally been at Blickling Hall, Norfolk, home of John Hobart, 2nd Earl of Buckinghamshire (1723-1793), an ancestor of Lord Lothian. Like the larger coolers, this present pair were part of the plate allocated to the Earl for his embassy to Russia and the court of Catherine the Great between 1762 and 1765.

THE CLIENT

The Earl was chosen for this important post partly for his strikingly handsome appearance, which was 'likely to ingratiate him with the Empress Catherine.'² She was duly impressed and during much of his time in Russia, the Empress was said to have 'showered favours' on Buckinghamshire, who wrote in his diary, 'to see her is to know that she could love and that her love would make the happiness of a lover worthy of her.'³

He was born in 1723 to John Hobart (1693-1756), from 1728 Baron Hobart of Blickling, and from 1746 1st Earl of Buckinghamshire. Despite considerable political experience, he was thought to owe his peerage to his sister Henrietta, Countess of Suffolk, Mistress to George II. The son served as M.P. for Norwich from 1747 to 1756, as Comptroller of the Household in 1755/56, Privy Councillor in 1756, Lord of the Bedchamber to George II from 1756 to 1760 and to George III from 1760 to 1767. Horace Walpole wrote a typically waspish description of him as 'The Clearcake – fat, fair, sweet, and seen through in a moment.'⁴ He married in 1761 Mary Anne, daughter and co-heir of Lieutenant General Sir Thomas Drury, Bt., who brought him a fortune of £50,000.

THE EMBASSY

The Earl was sent to Russia as part of the diplomatic maneuvering at the close of the Seven Years' War. His dispatches reveal how busy he was: keeping England informed of the shifting balances of power at the new Court, pushing for an Anglo-Russian alliance and trade treaties, feeling out the possibilities of a Northern Confederacy, and debating the fate of Poland after the death in 1763 of Augustus III. They also indicate how much entertaining was part of his duties. During one of the periods of unrest, he had all of the foreign ministers dining with him to discuss the situation, while at other times he hosted Catherine's Chancellor and her private secretary; of



Pierre Germain, Elements d'Orfèverie divisés en deux Parties, published in Paris in 1748, pl. 73

the latter, soon to be Secretary of State, he wrote, 'the table is his first passion.'⁵ In April, 1763 the Earl wrote to Lord Halifax, 'The Empress had flattered me with the hope that she would honour my house with her presence on Monday last, as she had done before at an entertainment of the same kind.'⁶

In August 1762 in preparation for his duties, Lord Buckinghamshire received an extensive allotment of plate from the Jewel House; he had hoped to arrive in time for Catherine's Coronation on 22 September but in the event his plans were thwarted. This first selection of silver included an epergne, dinner plates, sauce boats and salts to dazzle guests at his new posting.⁷ As the letters show, though, he was soon being blessed with visits from the Empress herself. The following year he ordered additional pieces, not listed in the Jewel House records, including a pair of baskets,⁸ a pair of large wine coolers,⁹ and the smaller pair of wine coolers offered here. They are all decorated with the Royal

Arms, indicating they were viewed as official plate; on the Earl's resignation 20 September 1765, the Treasury records show him retaining 5,893 ounces of white plate and 1,066 ounces of gilt plate – the full allotment for an ambassador of the period.

THE WINE COOLERS

It is not surprising that the Earl did not include coolers in his initial selection, because silver wine coolers were not part of the standard dining equipage in England and had not been since about 1730. Ambassadors would conform to the practices of where they were posted; in 1763 the Jewel House issued '4 ice-pails' to the Earl of Sandwich, destined for Madrid.¹⁰ And in 1768 Simon, Earl Harcourt, acquired two French coolers, then had an additional two copies made in England with which to equip himself as ambassador to Paris.¹¹

The Russians followed the French practice of using silver wine coolers at the table. The service delivered by François-Thomas Germain for Empress Elizabeth in 1761 included four 'seaux riches',¹² while the contemporary service delivered by Germain for Portugal (a close trading partner of England) did not contain this form. The four silver services delivered from England for Catherine the Great between 1774 and 1776 do not seem to have included wine coolers, but the services delivered for her from France in 1776-78 and 1782 and those from Augsburg in 1779-1781 did have this form.¹³ In 1775, even the service delivered by Auguste for George III at Herrenhausen would have wine coolers, but such vessels at that date were still rare in London.

For a wine-cooler, a French form quite outside their normal repertoire for English patrons, Parker & Wakelin turned quite reasonably to French models. The double-bellied shape and spreading grapevine handles of these coolers follows a design first published in Paris in 1748 by Pierre Germain, 'Marchand Orfèvre Joaillieur,' in his *Elements d'Orfèverie divisés en deux*



Parties (pl. 73). This showcased contemporary Parisian taste, the outline having been used in 1744 by Claude II Ballin on a pair of coolers with spaniel-head handles.¹⁴ More important for Parker & Wakelin, however, this was one of the Germain designs copied by Robert Clew for his *Book of Eighteen Leaves*, published in London in 1757. Clew was an entrepreneurial engraver with premises on Panton Street, opposite Parker & Wakelin's premises. Not surprisingly, they subcontracted work to him, probably from the beginning of the partnership but certainly by 1765; that the two silversmiths received diamond rings in Clew's will attests to the closeness of the relationship.¹⁵

Although the original French engraving was from 1748, this design was still considered fashionable enough to be copied for the plates illustrating 'Orfèvre' in Diderot and D'Alembert's *Encyclopédie*, which were issued between 1751 and 1766. This would have counted with the Earl of Buckinghamshire, an educated patron who extensively remodelled his family seat, Blickling Hall, on his return from Russia. Parker & Wakelin, however, or their suppliers, do not seem to have repeated this late rococo model for another customer. Within five years, they had a newer, Neoclassical model before them, when they were asked by Lord Harcourt to copy his Parisian rams' head wine-coolers for his embassy to France.

LATER HISTORY

The Earl returned from Russia in 1765, with a tapestry of Peter the Great still displayed at Blickling, and a suite of emeralds given (according to family tradition) by Catherine herself.¹⁶ The trade treaty he had been working on was eventually signed in 1766. His first wife died in 1769 and he married the following year Caroline, daughter of the Rt. Hon. William Conolly (son of the Speaker of the House of Commons), 'a young lady of blooming fifteen.'¹⁷ He focused on renovating Blickling. He also served as an unhappy and unsuccessful Lord Lieutenant of Ireland from 1776 to 1780, where to gain support for an unpopular government he had to rely on bribery and newly-minted peerages. Buckinghamshire then retired gratefully to Blickling, where he died of complications from gout in 1793. Neither marriage gave the Earl surviving heirs, so on his death Blickling passed to the second of his four daughters, Caroline, who had married the 2nd Baron Suffield. On her death without issue in 1850 the estate passed to William, 8th Marquis of Lothian, grandson of her elder sister.

Notes

1. Parke-Bernet Galleries Inc., 30 East 57th Street, New York, 18 October 1941, lot 26, when the catalogue note read: 'These beautiful urns were presented by King George III to the 5th Marquess of Lothian, K.T., following his marriage in 1762. Collection of the Marquess of Lothian, Blickling Hall, Norfolk.' They were sold again at Sotheby's, New York, 21 October 1997, lot 265, \$525,000
2. *The Complete Peerage*
3. Cited in the sale catalogue of the Lothian emerald necklace, the emeralds supposedly a present from Catherine the Great, Sotheby's, New York, 28 November 2000, lot 176; Christie's, Geneva, 20 November 2008, lot 269
4. *Blickling Hall*, The National Trust, 1972, p. 20
5. Adelaide D'Arcy Collyer, editor, *The Despatches and Correspondence of John, Second Earl of Buckinghamshire, Ambassador to the Court of Catherine the Great II. of Russia, 1762-65*, London, 1902, p. 16
6. *Ibid.*, p. 21
7. Various other items from the Earl's Ambassadorial plate with the Royal Arms have appeared at auction. These include 24 dinner plates, William Cripps, London, 1748, and Sebastian & James Crespel, London, 1762, and seven meat dishes, William Cripps, London, 1748, and Thomas Heming, London, 1762 (Sotheby's, London, 13 June 1983, lot 51); and two sauce tureens and stands, Thomas Heming, London, 1762, and twelve gilt dessert spoons, T. & W. Chawner, London, 1762 (Sotheby's, London, 15 May 2003, lots 97 and 99)
8. A pair of baskets with the Royal Arms, Thomas Heming, London, 1763, was probably another later addition. (Sotheby's, London, 15 May 2003, lot 98)
9. Parker & Wakelin, London, 1763 (Sotheby's, London, 15 May 2003, lot 100)
10. Because Lord Sandwich never took up his position it is possible that his wine coolers were reissued to Lord Buckinghamshire; no other coolers appear in the Jewel House records for this period. The listed weight of 330oz. 10dwt. for the four Sandwich coolers, however, does not seem to match (even if grouped as pairs) with the Buckinghamshire scratch weights of '115=12' and '115=' for the larger coolers and '73=4' and '76=0' for the smaller.
11. Sold Sotheby's, London, 20 November 2003, lots 196 and 197
12. Christiane Perrin, *François-Thomas Germain, Orfèvre des Rois*, Saint-Remy-en-l'Eau, 1993, p. 204
13. Marina Lopato, 'English Silver in St. Petersburg,' *British Art Treasures from Russian Imperial Collections in the Hermitage*, New Haven: Yale, 1996, pp. 131-132. Bjorn R. Kommer, *Zirbelnuss und Zarenadler: Augsburger Silber für Katharine II. von Russland*, Munich: Deutscher Kunstverlag, 1997, pp. 48-49, 71 and 75
14. Sold from the collection of George Ortiz, Sotheby's, New York, 13 November 1996, lot 4
15. 'Item I Give and bequeath to Mr Parker Mr Wakelin and [the King's goldsmith] Thomas Heming Esquire a Diamond Ring Each of the value of Ten pounds to be made by themselves' (Robert Clew's will, signed 15 May 1773, proved 25 May 1773, Public Record Office, Kew, PROB 11/987); Clifford, pp. 49, 99, 101 and 164-166
16. Cited in the sale catalogue of the Lothian emerald necklace, the emeralds supposedly a present from Catherine the Great, Sotheby's, New York, 28 November 2000, lot 176; Christie's, Geneva, 20 November 2008, lot 269
17. *Ibid.*

13

ROYAL SILVER IN FRENCH TASTE



AN IMPORTANT ENGLISH PRIVATE COLLECTION

ROYAL: A MATCHED PAIR OF GEORGE III ECUELLES AND STANDS, THOMAS HEMING, LONDON, 1764, 1770 AND 1779

circular, applied gadroon rims, each of the flat handles cast and chased as a stylised shell, the detachable covers with royal coronet finials, the shaped circular plates with gadrooned rims, the body, stand and cover of the 1764 example engraved with a lion between two royal crowns; the 1779 body and cover similarly engraved and dated 1779; the 1770 stand engraved with a coat-of-arms below a royal crown

16cm., 6¼in. diameter
2,677gr., 86oz.

PROVENANCE

The 1764 example for either Prince Frederick, Duke of York and Albany (16 August 1763 – 5 January 1827) or Prince William Henry, Duke of Clarence (later William IV) (21 August 1765 - 20 June 1837)

The 1764 example Christie's, London, 19 November 2002, lot 119, where it was stated that the bowl, stand and cover were presented to one of the seller's ancestors by a member of the royal family.

The 1770 plate for Princess Elizabeth (22 May 1770 – 10 January 1840)

The 1779 bowl and cover Prince Octavius (23 February 1779 – 3 May 1783)

The 1779 bowl and cover in the inventory listing the estate of Augusta Sophia (1768-1840)

£ 40,000-60,000

The bowl, cover and stand of the 1764 example are engraved with the royal crest with a label of difference, below a royal coronet. The label (of three points) and the coronet (of crosses alternating with fleurs-de-lys, for the child of a sovereign) strongly suggest that these items were either made for Prince Frederick, Duke of York and Albany (16 August 1763 – 5 January 1827) or Prince William Henry, Duke of Clarence (21 August 1765 - 20 June 1837).

This French form of a two-handed ecuelle, cover and stand was used by Thomas Heming as a particular form for Royal Christening gifts. A similar ecuelle by Heming, 1776, was presented by Queen Charlotte to her 4th daughter, Princess Mary (b.1776), see Sotheby's London, 24 April 1986, lot 148. Another of 1763 was presented by Queen Charlotte to George, Prince of Wales, later King George IV, which remains in the Royal Collection (see E. A. Jones, *The Gold and Silver of Windsor Castle*, Letchworth, 1911, pl. XLVII).



14

CHRISTENING GIFTS FROM GEORGE III



Major-General the Hon. George Cathcart, after a Daguerreotype by Antoine Claudet, 107 Regent Street, London (The Illustrated London News, London, Saturday, 7 February 1852, p. 125)



AN IMPORTANT ENGLISH PRIVATE COLLECTION

ROYAL: THE CATHCART CHRISTENING CUPS. A PAIR OF GEORGE III SILVER-GILT TWO-HANDLED CUPS AND COVERS, ONE THOMAS HEMING, LONDON 1775, THE OTHER PAUL STORR, LONDON 1794

the ovoid bodies each engraved on one side with the royal arms and on the other with the arms of Cathcart within oval medallions pendant from berried swags, the bayonet-fitting covers with crown finials, the rims of the covers engraved with inscriptions

34.5cm. high, 13½in. high
4600gr., 147oz. 18dw.

PROVENANCE

Catherine Charlotte Cathcart (8 July 1770 – 17 February 1794), a Maid of Honour to Queen Charlotte George Cathcart (12 May 1794 – 5 November 1854), a nephew of the above, who eventually rose to the rank of Major General and served under the Duke of Wellington

£ 50,000-70,000





Engraved arms of Charles Cathcart,
9th Baron Cathcart (1721-1776)



Engraved royal arms of George III

CATHERINE CHARLOTTE CATHCART

The inscription on the Heming cup reads: 'His Majesty's Gift on Occasion of the Christening of his God Daughter Catherine Charlotte Cathcart on the 3rd of Aug. 1770'

The Cathcart arms on the Heming cup are those of Cathcart quartering Schaw of Greenock below a baron's coronet, with two woodwose supporters (instead of two parrots), augmented with the motto and badge of the Order of the Thistle, for Charles Cathcart, 9th Baron Cathcart (1721-1776), son of Charles Cathcart, 8th Baron Cathcart (1686-1740) and his first wife, Marion, only child of Sir John Schaw of Greenock. He was married on 24 July 1753 to Jane, daughter of Lord Archibald Hamilton and granddaughter of William, 4th Duke of Hamilton.

The 8th Lord Cathcart, soldier and diplomat, who was aide-de-camp to Prince William Augustus, Duke of Cumberland (1721-1765), took part in the Battle of Fontenoy in Belgium in 1745, where he was disfigured by a shot to the face. He covered the scar with a black patch, which is clearly visible in Joshua Reynolds's portrait of him, painted in the mid 1750s. His tenure as British ambassador to St. Petersburg lasted from February 1768 until August 1772.

'Petersbourg, Aug. 12 [1772]. Lord Cathcart, Ambassador from Great Britain, departed yesterday from this city. Besides the customary present which Ministers of that character receive from the court at their departure, which consists of 10,000 roubles, the Empress hath made present to the children of that Ambassador, amounting to about the value of 80,000 roubles.' (*The Leeds Intelligencer*, Leeds, Tuesday, 15 September 1772, p. 1b)

Lord and Lady Cathcart's youngest daughter was the above-mentioned Catherine Charlotte Cathcart, who was born on 8 July 1770. She served from 17 February 1794 until her death on 10 October that year as Maid of Honour to Queen Charlotte.

GEORGE CATHCART

The inscription on the Storr cup reads: 'His Majesty's Gift on occasion of the Christening of his God Son George Cathcart, on the 12th of May 1794'

The Cathcart arms on the Storr cup are those of Cathcart accolle with those of Elliot below a baron's coronet, two woodwose supporters (instead of two parrots) and 'I HOPE TO SPEED' motto for William Schaw Cathcart, 10th Baron Cathcart, son and heir of the above Charles Schaw Cathcart, 9th Baron Cathcart (1721-1776) and his wife, Jean (1726-1771), daughter of Lord Archibald Hamilton, who was born at Petersham, near Richard, Surrey on 17 September 1755. He was educated at Eton, 1766 to 1771 and studied law before entering the Army, 7th Dragoons, in 1777. Between then until his retirement from the military he saw active service in America, Germany and elsewhere, his last important engagement being as Commander-in-Chief of the Army against Denmark, where in 1807 he besieged and captured Copenhagen, for which he received the thanks of the House of Lords. As a diplomat he was appointed Ambassador to the Court of Russia in 1805/06 and again from the summer of 1812 to 1820. He was created Earl Cathcart on 16 July 1814 and was Joint Minister Plenipotentiary to the Congress of Vienna in 1814/15.

Earl Cathcart, who was married at New York on 10 April 1779 to Elizabeth (d. 1847), daughter and co-heir of Andrew Elliott of Greenwells, co. Roxburgh, Lieutenant-Governor of New York. He died at the age of 88 on 16 June 1843 at Gartside, near Glasgow.

The couple had 10 children, including their fourth son, George Cathcart, recipient of this 1794 Christening cup. He, who was therefore a nephew of the above-mentioned Catherine Charlotte Cathcart, was born on 12 May 1794. He served as aide-de-camp to the Duke of Wellington at the battle of Waterloo and eventually rose to the rank of Major General. He was killed at the Battle of Inkerman on 5 November 1854.

For an ambassadorial silver treasury inkstand, Joseph Preedy, London, 1800, engraved with the royal arms and those of William Schaw Cathcart, 10th Baron Cathcart, later 1st Earl Cathcart (1755-1843), see Sotheby's, London, 1 May 2018, lot 233.



15

A REGAL SUITE OF CANDELSTICKS



AN IMPORTANT ENGLISH PRIVATE COLLECTION

ROYAL: A SET OF TWELVE SILVER-GILT CANDLESTICKS, TWO WILLIAM SOLOMON, LONDON, 1753; EIGHT THOMAS PITTS II AND TWO JOHN MEWBURN, LONDON, 1806

the rounded square bases with gadroon borders leading to the stems with wavy decoration interspersed with shells, the stems with quilting, the removable drip-pans with quilting and shells, the nozzles engraved with the crests of Ernest Augustus, Duke of Cumberland, the bases engraved with his initials EDC, and EA Fs (*Ernsti Augusti Fideikommissum*)
28cm., 11in. high
13228gr., 425oz.

PROVENANCE

Ernest Augustus (1771-1851), Duke of Cumberland and Teviotdale, later King of Hanover;
Thence by descent
English Private Collection c.2002.

A fideicommissum is a bequest whereby the recipient would in turn be expected to bequeath that same bequest to another person at a later stage. It was Ernest Augustus' intention that all silver in his fideicommissum would be passed down in a direct line of succession for 'Erhaltung des Glanzes Unserer Krone' (*Maintaining the shine of our Crown*). The silver in question (not only his own but also pieces belonging to his sister Auguste Sophia (1768-1840) and of his wife Friederica (1778-1841) was engraved 'EAFs' in 1855. See lots 6 and 18.

See Sotheby's London, 24-25 May 1995, The Collection of the Late Sir Harold Wernher, Bt., G.C.V.O., Lutton Hoo, lots 76-79 for twelve candlesticks of the same date and the same makers, including a pair of 1752, William Solomon of London.

A set of four candlesticks, John Mewburn London, 1807, were made for Francis, Marquis of Tavistock, later 7th Duke of Bedford.

£ 120,000-180,000





16

AN ARCHITECTURAL SPECTACLE



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

A SPANISH GILT-BRONZE MOUNTED
WHITE MARBLE AND ALABASTER
CENTREPIECE, BY THE REAL
LABORATORIO DEL BUEN RETIRO, THE
MOUNTS ATTRIBUTED TO GIOVANNI
BATTISTA FERRONI, MADRID, CIRCA 1790

in five sections, composed of four colonnaded temples on
either side of a domed temple decorated with putti and
garlands to the dome
120cm. high, 180cm. wide, 125cm. deep;
3ft. 11¼in., 5ft. 10⅞in., 4ft. 1¼in.

PROVENANCE

G. Sarti, Paris;
Private Collection, United Kingdom, acquired from the above,
circa 2007.

LITERATURE

G. Sarti, *Fastueux Objets en marbre et pierres dures*, cat. no. 7,
2006, pp.136-139.

W £ 200,000-400,000

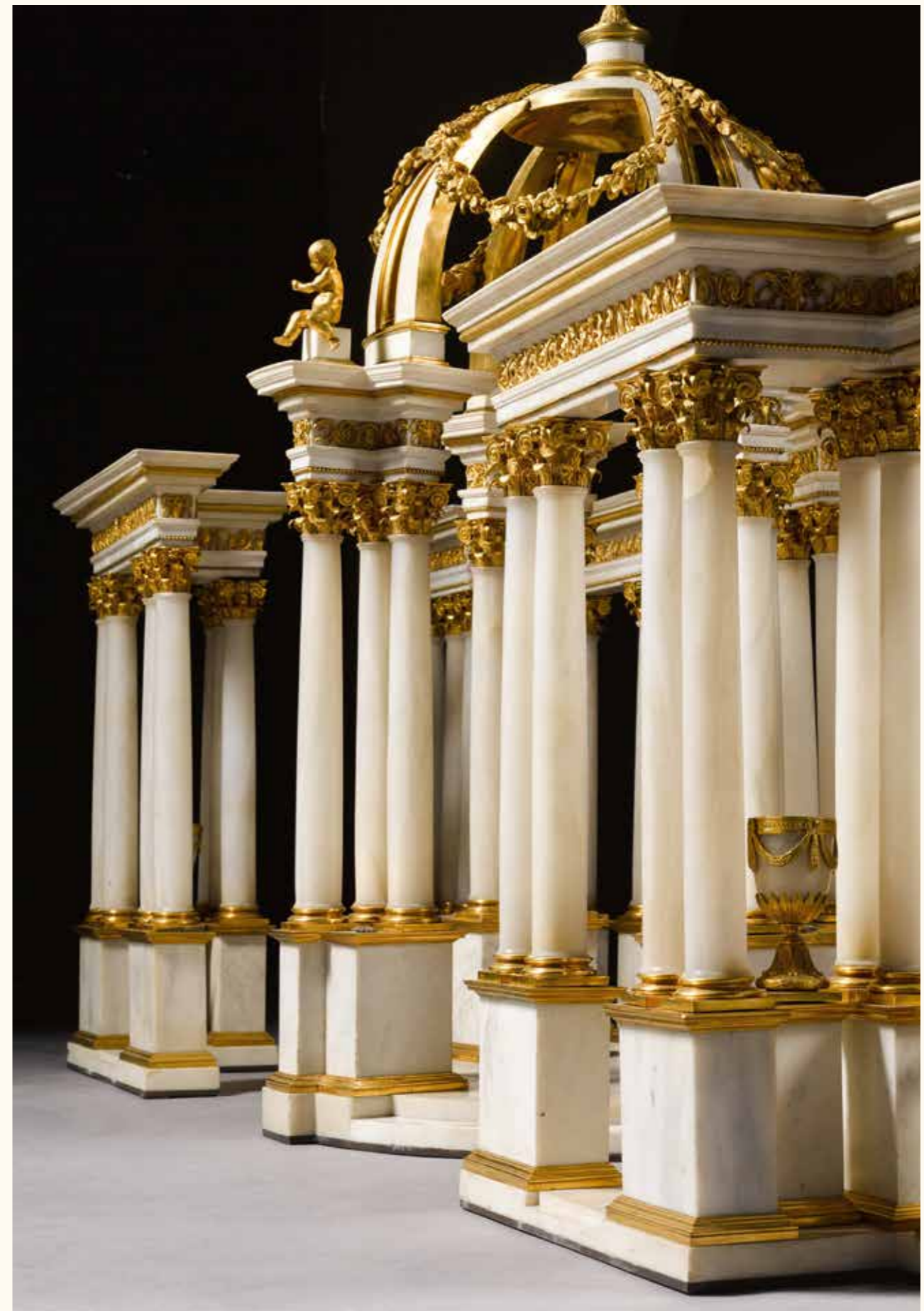






Fig.2. Centrepiece, Buen Retiro, late 18th century. Photo © Château de Versailles, Dist. RMN-Grand Palais / Christophe Fouin



Fig.3. Centrepiece, Buen Retiro, late 18th century. Photo © RMN-Grand Palais (Château de Fontainebleau) / Adrien Didierjean

This impressive *surtout de table* or 'deser' (table centrepiece) illustrates the type of production emanating from the Royal Buen Retiro manufactory in Madrid in the late 18th century. It is an important example of a fashion that occurred in Europe over the course of the 18th century, when *surtouts de table* developed into the epitome of luxury and grand decorative set of pieces providing guests of a high social rank with a miniature world inspired by the rediscovered architecture of Antiquity.

THE BUEN RETIRO MANUFACTORY AND THE MADRID DESER

When Carlos VII of Naples assumed the Spanish throne as Charles III in 1759, he transferred the Capodimonte porcelain factory to the Buen Retiro park in Madrid. Prior to his accession to the throne, he had resided in Naples as the King of the Two Sicilies, where he had gained an appreciation for the Italian art of *pietre dure* (hardstone inlay). On his arrival in Madrid, he thus also established the Real Laboratorio de Piedras y Mosaico at the Buen Retiro Palace (Pietre Dure and Mosaic Workshop).

The manufactory was under the direction of Florentine Giovanni Battista Ferroni (d. 1804) who brought into the workshops many fellow Florentine craftsmen including Domenico and Luigi Poggetti, and Francesco Sabatini and Domenico Stecchi, both of whom were active at the *Opificio delle Pietre Dure*, the Grand-ducal workshops in Florence. These Italian-born hardstone carvers trained a generation of Spanish artisans and put the Spanish production en pair with its European counterparts.

The workshop seemed to be working exclusively under royal patronage and became highly successful. At the present stage of knowledge, the number of known surviving pieces is small, which makes the appearance of this centrepiece on the market particularly exciting.

The most celebrated early works produced by the Laboratorio are the series of nine tables with extraordinary *trompe-l'oeil* devices and illusionistic scenes which were designed by Charles-Joseph Flipart (1721-1797). A time-consuming and evolving project, the creation of these tables was started

in 1775 and only completed by 1788 (now part of the Prado Museum collections, except one, in the Royal Palace of Ajuda, Lisbon). Their bronze frames are very much still in a rococo taste, but with the emergence of Neoclassicism as the dominant international style by the late 18th century, the laboratory's production finally embraced the classical ornamental language, as visible with the present piece. The shift in the production of the manufactory was also influenced by the arrival in Madrid in 1786 of one of Luigi Valadier's splendid *surtouts de table* known as the 'Madrid Deser'. Upon its arrival it is documented that it was to be sent to the Buen Retiro manufactory, by order of the king, possibly for restoration after travelling around Europe.

Commissioned circa 1778 by Bailli de Breteuil, the Knight of Malta's ambassador to the Holy See from 1758 and, subsequently, to the French court from 1778, the *deser* was composed of a "marble surface inlaid with lapis lazuli, jasper, agate, and other rare stones, with gilt-bronze frames set over a lapis ground, strewn with cameos and enamels and supported by lionesses ...[supporting] a series of small monuments [in precious and semiprecious materials] inspired by classical antiquity." (from Chracas's *Diario Ordinario*, June 20, 1778). It was made in Rome, transported to Paris where it was sold in 1786 in Paris for about 70,000 livres to the Prince of Asturias, the future Charles IV of Spain. Once in Spain, the *deser* is recorded on June 16, 1786 to have been altered by Ferroni and Luis Pogeti. Although the *surtout* reveals a colourful appearance with polychrome marbles, which Italian *surtouts* commonly adopted, it is important to note the overall design of Valadier's *surtout*, imbued with neoclassicism and mounted with delicately chased bronzes. The present centrepiece by contrast displays an elegant white monochrome surface, reflecting the white porcelain wares produced at the time by the Real Fábrica del Buen Retiro (the Buen Retiro Porcelain Factory), but also presents some similarities with the Madrid *deser*, in particular the design for the capitals of the columns (see the temples of the Madrid *deser* at the collections of the Museo Arqueológico Nacional, Madrid).

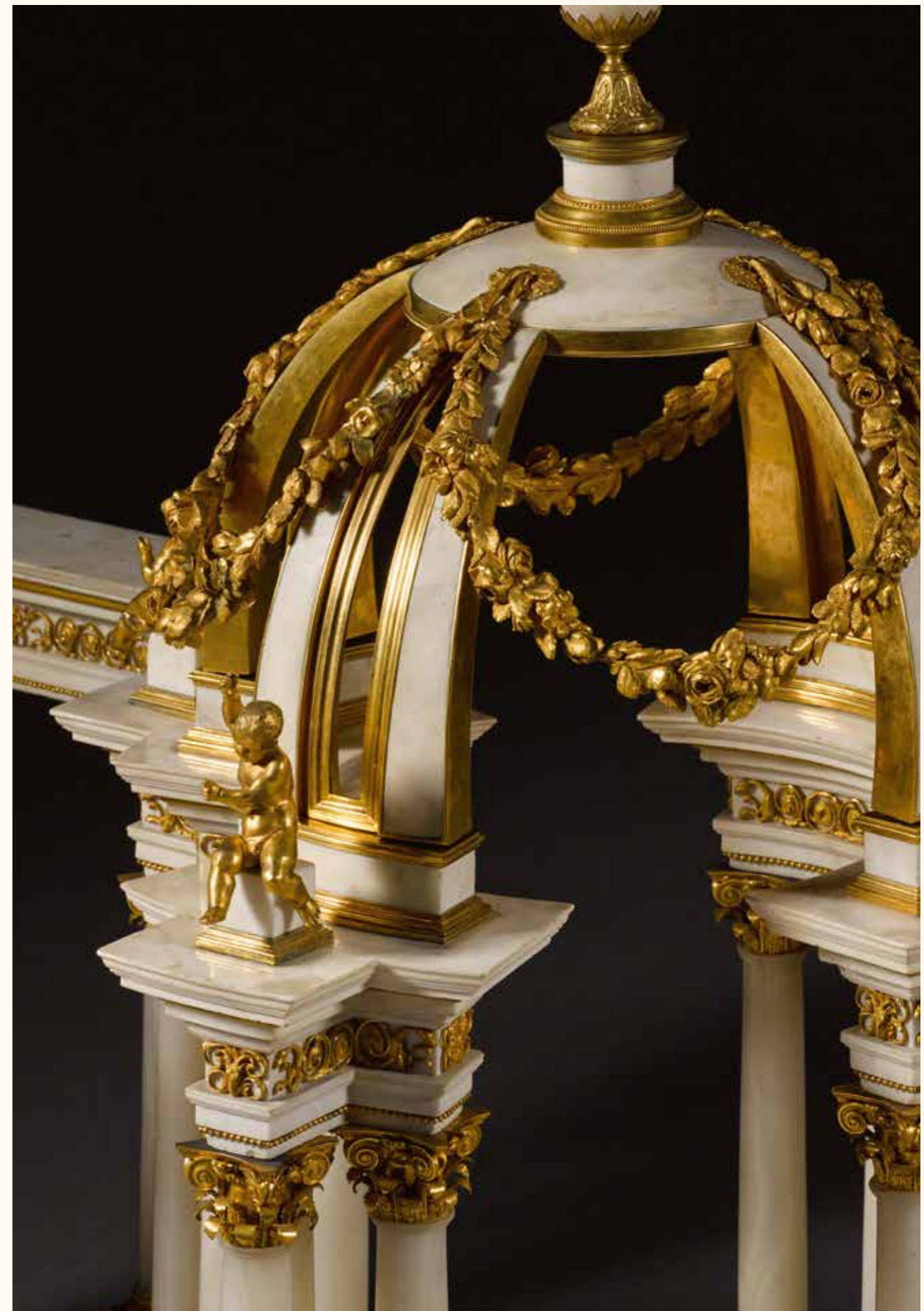




Fig.1. Portrait of King Charles IV (1748-1819), by Francisco de Goya (1746-1828), 1789, oil on canvas. Museo del Prado

The use of white marble and alabaster is a conscious break from the then common practice of use of rich coloured marble and certainly one that would complement the decoration of the room in which it was intended to go, harmonising with multiple other ornamental and architectural elements.

THE DESER FOR CARLOS IV

One of the most important pieces of this period is the surtout de table offered as a diplomatic gift by Carlos IV (**fig.1**) to Napoléon when they met in Bayonne in 1808. This magnificent table centrepiece with fine gilt-bronze mounts by Giovanni Battista Ferroni pays homage to the grandeur of the Spanish monarchy and appears to recreate an ideal classical world through obelisks, temples, porticos, statues, busts, vases and candelabra, in different marbles and alabasters.

Now mostly housed in the Château de Fontainebleau (inv. no. T264C), and altered under the Emperor's orders by the likes of Pierre-Philippe Thomire and Francesco Belloni, the ornaments

in Charles IV surtout de table find close parallels in the present centrepiece - in particular, the dome of the circular temple (T264c.1, **fig.2**), formed as alternating bands of marble and gilt-bronze motifs. Comparison can also be made with the garlands on the body of the sugar bowl (GMLC619; MM40-47.2949) and the garlands on the aforementioned circular temple to those of the dome of the present surtout, chased in an analogous way. Furthermore, the three-dimensional seated putti and the main pierced gallery frieze to an altar centrepiece (T264C.3.27, **fig.3**) can be compared to those of the present surtout; the frieze with scrolled stylized foliage to four candelabra now at the Château de Fontainebleau (GML C 687/1-4), identical column capitals as found on three clocks from in the collections of the Mobilier National and of the Château de Versailles (GML 9058; T 17 C and T417 C).

A rare vase on pedestal offered at Sotheby's (Stone sale, London, 3-19 January 2022, lot 23) is an important addition to the known corpus of Buen Retiro works and shares similarities to the treatment of bronzes.

Further examples for the taste of these spectacular table ornaments, include a royal surtout de table designed by the architect Isidro Velasquez, now at the Casa del Labrador, within the Royal complex of Aranjuez (**fig.4**). As with the present centrepiece, it is divided in three sections with a central closed element flanked by two d-shaped ends, and displays a combination of white marble and white alabaster, within a more complex colour arrangement.

A theatrical monument, possibly made for a royal banqueting table, this extraordinary centrepiece is a spectacular example from a royal manufacture about which further studies can be made. Most likely because its production was almost exclusively done for the royal court and in limited numbers, the Laboratorio del Buen Retiro is undeservedly overshadowed by more famous Italian workshops such as those of Valadier, Righetti or Raffaelli, making the present centrepiece a truly rare testament to the exceptional quality of the production of this important episode in the history of the European Decorative Arts.



Fig.4. Detail of the surtout de table from Buen Retiro, now at the Casa del Labrador, Aranjuez



17

THE EARL OF GROSVENOR'S GOLD PRIZE



Richard Grosvenor, 1st Earl Grosvenor by Henry Richard Cook, after Sir Joshua Reynolds stipple engraving, published 1808 (National Portrait Gallery)



AN IMPORTANT ENGLISH PRIVATE COLLECTION

**CHESTER RACES, 1795. A GEORGE III
GOLD TUMBLER CUP, HENRY CHAWNER,
LONDON, 1794, ALSO STRUCK WITH RB
MARK TO THE UNDERSIDE**

the inscribed body further engraved with a coat-of-arms, motto
and supporters below an earl's coronet
10.3cm., 4in. high
330gr., 10oz. 12dwt.

PROVENANCE

William Robertson (1763?-1830)
English Private Collection

LITERATURE

P. Boughton, *Catalogue of Silver in the Grosvenor Museum, Chester*, 2000, pp.140-144;
M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, 1985, p.33

The arms are those of Grosvenor for Richard Grosvenor (1731-1802), who was created Baron Grosvenor in 1761 and Earl Grosvenor in 1784.

The inscription reads: 'LADYKIRK the Gift of the Right Honourable EARL GROSVENOR to the city of CHESTER TICKLETOBY 1795'

£ 80,000-120,000





CHESTER RACES

Chester races, which began in 1539 and have continued ever since, are said to be the oldest of such events in the world. Their origins are picturesque: "Once a year the Company and Corporation of Shoemakers met at the Cross upon the Roodee [the site of Chester Racecourse], before the Mayor of the city, and challenged the Company of Drapers to a football match. They offered "a ball of leather, called a foot-ball," on condition that it should be taken to one of the three houses, viz.: the Mayor's, or either of the Sheriff's. The competition led to so much strife, and so many were hurt, maimed, and even put in peril of their lives, that it was at length discontinued by an order of the Corporation, and in place of "foot-ball" six gleaves (a dart or small javelin) of silver were given to the winners of foot races between members of the Companies. This, too, was abolished, and a silver bell weighing about two ounces, was substituted, to be run for by horses on the Roodee. This appears to have been the beginning of the Chester Races."¹

CHESTER RACES GOLD CUPS

Besides this present example, only three other gold cups given for Chester Races by Richard Grosvenor (1731-1802), who was created Baron Grosvenor in 1761 and Earl Grosvenor in 1784, and was sometime Mayor of Chester, are recorded to have appeared at auction. The first, maker's mark I.S, London, 1765, was sold at Christie's, London, on October 4, 1950, lot 148. The second, maker's mark I*D, London, 1774, was sold at Christie's, London, on 15 June 2004, lot 52 (£117,250). The third, Peter & Anne Bateman, London, 1791, was sold at Christie's, London, on 17 October 1963, lot 172 (purchased by Thomas Lumley, £3,500), and again at Christie's, London, on 20 November 2001, lot 9 (£124,750).

The 1765 beaker was for the 1766 race and is now with the Corporation of the City of Chester². One further beaker is known to have survived and bears the mark of Richard Bayley, for the 1744 race, and is said to be at Calke Abbey.

WILLIAM ROBERTSON'S TICKLE TOBY

The winner of this cup at Chester Races in 1795 was William Robertson's nine-year-old, Tickle Toby.

William Robertson (1763?-1830) was a well-known Scottish gentleman sportsman who in 1782 inherited from his father, Roger, the estate of Ladykirk, Berwickshire. His enthusiasm for agricultural pursuits encouraged him to improve the estate, on which he built a new mansion, completed in 1799. Ladykirk was inherited by his granddaughter, Marianne Sarah Haggerston who in 1834 became the wife of David Marjoribanks (1797-1873). Upon their marriage he changed his name to Robertson and was subsequently created Baron Marjoribanks a few days before his accidental death.

'Q. *Well but is not Titus Livius a pretty Good Historian?*
'A. Ha Ha Ha. That same *Titus* is an Errant Puppy, A Damn, d, Insipid, Lying Coxcomb. *Titus Livius* a good Historian sayst thou? Why if I had a *Schoolboy* that writ such *Latin* I'de tickle his Toby for him.'³ [i.e. thrash his buttocks]

See Christie's, London, 15 June 2004, lot 52, for a similar cup, £117,250.

Notes

1. George Lee Fenwick, *A History of the Ancient City of Chester*, Chester, 1896, p. 371
2. Grimwade, no. 3682; Peter Boughton, *Catalogue of Silver in the Grosvenor Museum*, Chester, 2000, museum no. 95, pp. 140 and 142-143
3. *Observer in Dialogue*, London, Saturday, 14 May 1681, p. 1



18

PICNIC VASES SUITABLE FOR A KING



Ernest Augustus, Duke of Cumberland and King of Hanover by Edward Scriven, published by John Bell, after Sir Joshua Reynolds stipple engraving, published 1 November 1807 (National Portrait Gallery)



AN IMPORTANT ENGLISH PRIVATE COLLECTION

ROYAL: A PAIR OF GEORGE III SILVER-GILT PICNIC VASES ON STANDS WITH BURNERS, JOHN EMES, LONDON, 1804

tapering form, the rounded covers with bud finials, on burner stands, with a pair of jugs designed to fit and rest inside the vases, both containing mounted straining meshes, the vases and jugs engraved with the arms of the Duke of Cumberland, royal badge and cyphers, and coronets of the Royal children, Edward, Adolphus, Frederick, Augusta, Sophia, Mary and Amelia
35cm., 13¾in. high
1512gr., 48oz.12dwt, and 1504gr., 48z. 7dwt.

PROVENANCE

Ernest Augustus, 1st Duke of Cumberland and Teviotdale, later King of Hanover (1771-1851), a gift from his brothers and sisters, and then by descent to Ernest Augustus, Crown Prince of Hanover, 3rd Duke of Cumberland and Teviotdale (1845-1923), purchased in 1923 by Lionel Alfred Crichton (Crichton Brothers), 22 Old Bond Street, London
Sir Philip Sassoon, The Marquess of Cholmondeley (until 2003)

EXHIBITED

L.A. Crichton (Crichton Brothers), 22 Old Bond Street, November 1924, on purchase

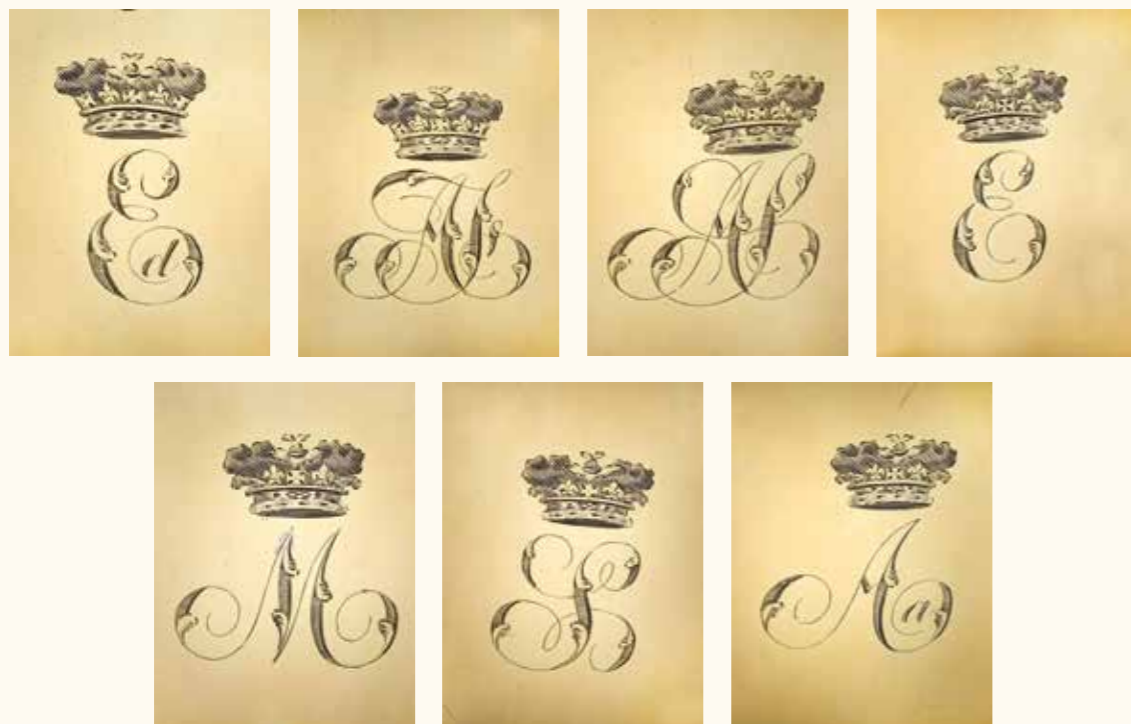
LITERATURE

The Daily Telegraph, London, Tuesday, 4 November 1924, p. 10g
H. Avray Tipping, 'The Silver Plate of the Duke of Cumberland. - II.' *Country Life*, London, 8 November 1924, p. 702-703, fig. 4
The Sphere, London, Saturday, 6 December 1924, p. 29

£ 80,000-120,000







Lionel Alfred Crichton (né Lionel Alfred Solomon, 1865-1938) will be long remembered as the leading London antique silver dealer of his generation. But perhaps his greatest triumph came in 1923 when he purchased a large collection of 18th and early 19th century English plate from Ernest Augustus, Crown Prince of Hanover, 3rd Duke of Cumberland and Teviotdale (1845-1923). The latter, a great grandson of George III, was the grandson of Ernest Augustus, Duke of Cumberland (1771-1851) who, by the Salic law of succession, became King of Hanover in 1837 and thereby inherited a vast collection of silver and jewels which would otherwise have passed to the new monarch of Great Britain, Queen Victoria.

It was reported in June 1923 that the Duke of Cumberland was negotiating with several groups of dealers, 'each of them as quietly as possible, for even part of the collection would be regarded as a great prize.'¹ With the English part of the Hanover/Cumberland silver secured, Crichton opened his first selling exhibition of it on 20 November 1923, which, coincidentally, was just a week after Cumberland's death.² An early customer was the then Prince of Wales (later Duke of Windsor) who bought six salt cellars engraved with the Prince of Wales's feathers, which had been made for George II when Prince of Wales.³ Two casters from the same service, included in this first Cumberland group (lot 6) were also in Crichton's 1923 exhibition.⁴

A year later, in November 1924, Crichton repeated his success with a further selection of the Hanover/Cumberland plate.⁵ Among this group were the so-called picnic vases in this present lot, which at the time were described by a visitor to the exhibition at Crichton's showroom, 22 Old Bond Street, as 'a pair of curious and perhaps unique pieces constructed to keep coffee and milk hot, without fear of their boiling', on the water-jacket principle of many a modern cooking pot. What name was give to them when, as would appear from the engraving on them, they were given to Ernest Augustus by his brothers and sisters, does not appear, but Mr. Crichton, in his catalogue of the collection, calls them:

"A pair of picnic sets, each vessel comprising a deep oval tapering body with reeded wire borders and loose domed covers, on oval foot, inside of which is a jug for milk and coffee, the whole on oval plain stand with four legs and lamp. Maker John Emes 1804. Engraved Arms of the Duke of Cumberland, Royal Badge and Cyphers and Coronets of Edward, Adolphus Frederick, Augusta Sophia, Elizabeth, Mary, Sophia and Amelia, brothers and sisters of the [1st] Duke of Cumberland [and Teviotdale]."⁶

Notes.

1. *The Times*, London, Thursday, 21 June 1923, p. 13g
2. *The Times*, London, Tuesday, 20 November 1923, p. 11b
3. *The Sketch*, London, Wednesday, 5 December 1923, p. 465a
4. 'The Cumberland Silver,' *The Times*, London, Tuesday, 20 November 1923, p. 11b
5. *The Daily Telegraph*, London, Tuesday, 4 November 1924, p. 10g
6. H. Avray Tipping, 'The Silver Plate of the Duke of Cumberland. - II,' *Country Life*, London, 8 November 1924, p. 702-703, fig. 4



19

A LANTERN FROM H.M.S. VICTORY'S GUN DECKS



Arthur William; Devis, The Death of Nelson, 21 October 1805, National Maritime Museum, Greenwich, London, Greenwich Hospital



A PAINTED TIN AND HORN LANTERN FROM THE GUN DECKS OF HMS VICTORY, ENGLISH, CIRCA 1800

the black-painted tin conical-form with hinged door, the whole with twenty rectangular apertures originally fitted with horn, now retaining several remnants, the lower frieze now with a black silk and gilt tally woven with 'H.M.S. VICTORY', with smoke shade and suspension ring, included with the lot is a photograph portrait of Admiral Sir Roger Keyes together with a typed and framed letter stating:
'HMS VICTORY

This lantern was presented in 1929 to Admiral of the Fleet Sir Roger Keyes during a ceremony on board HMS Victory whilst still afloat in recognition of his role in overseeing her restoration which was completed that year.

The lantern, which pre-dates the refit HMS Victory received following the Battle of Trafalger [sic] is a memento of that single glorious victory obtained over the combined fleets of France and Spain under the overall command of Vice Admiral Lord Viscount Nelson on the 21st October 1805.'

51cm. high; 20in.

PROVENANCE

Supplied to HMS Victory during the refit of 1800-1803; Remaining on Victory until 1929 when presented to Admiral Sir Roger Keyes Bt., G.C.B., K.C.V.O., C.M.G., D.S.O., LL.D., D.C.L., M.P. (1872-1945) in recognition of his contribution to the restoration of HMS Victory completed that year; Thence by descent until sold, Woolley and Wallis, Salisbury, October 2005, lot 343; Private Collection, England.

EXHIBITED

On loan to the Military Heritage Museum, Lewes, East Sussex, 1977-1985.

£ 20,000-30,000





This remarkable lantern is a rare piece of naval history which would have helped illuminate one of the gun decks of HMS Victory and would have been in use during the famous Battle of Trafalgar on 21st October 1805. The lantern would have been one of a number that were crucial to the operation of the ship during battle for two, most important, reasons. In the first instance, in the heat of battle when a broadside was delivered, the lower decks would fill with the smoke of the cannon, eclipsing the incoming light and causing the deck to become very dark. Lewis Rötely, Victory's 20-year-old 2nd Marine Lieutenant wrote 'A man should witness a battle in a three-decker from the middle deck, for it beggars all description: it bewilders the senses of sight and hearing.' Of equal importance, these lanterns, fitted with candles for safety as opposed to oil lamps, provided an enclosed flame that could be called upon in the event the 'powder monkey' or boy, whose job it was to keep a taper alight for igniting the cannon by swinging it back and forth, was lost during action or his taper extinguished.

The famous *The Death of Nelson, 21st October 1805*, by Arthur William Devis (National Maritime Museum, Greenwich), depicts the scene below decks following Nelson's fatal wounding during the battle. Devis was allowed access to Victory in order to survey the exact location where Nelson was treated and in the painting one can clearly see this form of lantern lighting the dramatic depiction.

ADMIRAL SIR ROGER KEYES

As stated in the accompanying framed document, this lantern was given to Admiral Keyes in recognition of his oversight of the restoration of HMS Victory in the 1920s. The ship which had been moored in Portsmouth for over 100 years was in a poor state of repair and action was required to save her.

On July 17th, 1928, King George V presided over her official opening to the public. Peter Goodwin, keeper and curator of HMS Victory from 1991-2011, has noted that strictly speaking this lantern should not have been given to the admiral since no artefacts other than the redundant timbers removed during the restoration of the ship were ever allowed to leave Victory.



Sir Roger Keyes



20

HMS VICTORY



George Green, owner of Blackwall Dockyard, © National Maritime Museum, Greenwich, London



A FULL HULL 1:48 SCALE MODEL OF HMS VICTORY, A 100 GUN FIRST RATE THREE DECK SHIP OF THE LINE, ENGLISH, CIRCA 1800

constructed during *Victory's* large repair in 1800-1803 and the only known contemporary full hull model of Admiral Lord Nelson's celebrated flagship in the state that she fought the battle of Trafalgar
40cm. high, 142cm. wide, 34cm. deep; 15 ¾ in., 56 in., 13 ½ in.

PROVENANCE

Probably George Green (1767-1849) of Blackwall Dockyard, London; Messrs R and H Green, shipbuilders of Blackwall Dockyard, London; Henry Green (1838-1900); Admiral Sir John Frederick Ernest Green, KCMG CB (1866-1948); Thence by direct family descent.

EXHIBITED

1891: Cat. No. 4493, Royal Naval Exhibition, Chelsea.
1921-1962: On loan to the Royal United Service Museum, Whitehall.
1962-2022: On loan to the National Maritime Museum, Greenwich.

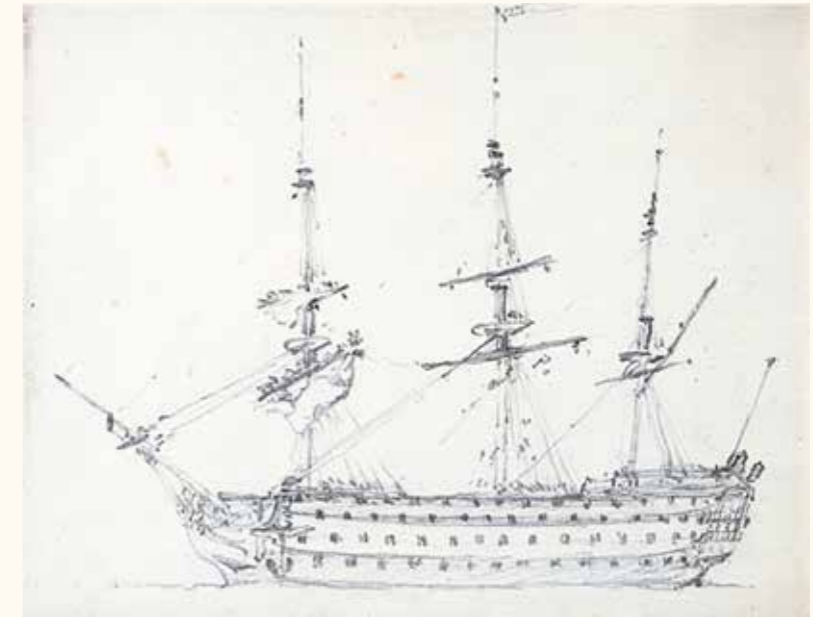
LITERATURE

Official Catalogue of the Royal United Services Museum, London 1924, Cat. No. 3468, p.221.
Peter Goodwin, *Nelson's Ships*, 2002, ill. p. 250.
Brian Lavery, *Nelson's Victory*, 2015, ill. p.102.
Margarette Lincoln (ed.) *Nelson & Napoleon*, National Maritime Museum London 2005, Cat. No. 246, ill. p.212.

W £ 500,000-800,000







John Constable, Broadside view of H.M.S. Victory in the Medway

By 1799, HMS *Victory* was already thirty years old and in apparent terminal decline after a fairly unspectacular career. Launched at Chatham in 1765 but not commissioned until 1778, the ship had seen fitful action during the revolutionary wars with America and France; most famously as the flagship of Admiral Sir John Jervis at the Battle of Cape St Vincent in February 1797 where the exploits of Commodore Nelson had first caught the public's eye. Following the action, an Admiralty survey of *Victory* found 'several of her hanging knees sprung on the lower, middle and quarter decks, and 2/3 of all the knees in the ship require unbolting and re-faying, as the ship has strained very much; the copper is much broke at the water's edge, she has received some shot below the water's edge, lower masts are wounded and fished, the starboard knight's head is badly wounded and must be shifted'. In addition to the damage, *Victory* was becoming outdated and although the ship still sailed well, she risked ending her days as a prison hulk in the Medway. At the eleventh hour, with shipping losses mounting in the war with France, the Navy Board, anxious not to waste a valuable three-decker battleship, intervened. A 'middling' then 'great' repair was agreed and in August 1799 *Victory* went into dry dock at Chatham with work beginning the following February. She would remain there for three years, latterly during the short-lived peace with France following the Treaty of Amiens on 25 March 1802.

Initially, there were ambitious plans to modernise the ship by adding a section amidships to extend the hull, making her sleeker and faster. But these were quickly abandoned—likely on account of cost—and beyond widespread hull repairs, only a small number of visible but critical changes were made, all of which are evident in this contemporary model. Despite the efforts at cost-cutting, the repairs would eventually amount to £70,933.

The most significant alteration to the outward appearance of *Victory* was at the stern. An Admiralty directive of October 1798 had abolished open stern galleries with their gilded 'carved works': features that were expensive and subject to structural failure at sea. The stern was closed in and a triple-arched transom attached with glass panels, low-relief balustrades and mouldings on the taffrail and quarter pieces. By eighteenth-century standards, the painted decoration was restrained and limited to the royal coat of arms with supporters, and devices symbolising the trophies of war (rather than the royal arms, today *Victory* shows a plume of Prince of Wales's feathers at her stern). The jolly-boat davits at the stern were also removed, together with two of the original four stern gun ports. To maintain firepower, extra ports were cut on the lower gun deck. The most eye-catching addition to the ship was a new figurehead (carved at a cost of £50) of cherubs supporting a shield emblazoned with the royal standard. This replaced the far larger and more complex 1765 figurehead of allegorical figures supporting a bust of the king. Finally *Victory* was painted in its now characteristic yellow and black 'bumblebee livery' (before Trafalgar, Nelson would have the port lids further painted black to create his bespoke checkerboard effect).

The repairs at Chatham were neatly summarised by William Rivers (1788-1856), midshipman in *Victory* who lost his leg at Trafalgar. He recalled that: 'During the time at Chatham under repair to 1803, the stern galleries were taken away and her stern made a flat one; the head was removed, which was then four gigantic figures representing Europe, Asia, Africa and America; two naked boys supported a shield with the Standard engraved thereupon, with a Royal Crown on the top; she had an additional port cut on the lower deck, which made 16 on either side, and the two transom-ports filled in, which made only two.'



Blackwall dockyard, circa 1800, © National Maritime Museum, Greenwich, London

Victory was still under repair in March 1803—and likely to go into Ordinary (the dockyard reserve) when completed—when the Admiralty sent orders to urgently prepare the ship for sea on the likely resumption of war with France. The precipitate end to the works is evident in the model which shows never-to-be completed details such as poop railing and solid bulwarks for crew protection.

On 9 April, *Victory* left dock for rigging before sailing into the river where she anchored to take on water and stores. There she was sketched by John Constable who recalled how: ‘At Chatham I hired a boat to see the men of war, which are there in great numbers. I sketched the *Victory* in three views. She was the flower of the flock, a three decker of 112 guns (sic). She looked very beautiful, fresh out of dock and newly painted. When I saw her they were bending the sails; which circumstance, added to a fine evening, made a charming effect.’ Constable’s sketches, discovered in 2002, are probably the only images of *Victory* in the same pristine state as her model. Two and a half years later, when the ship returned to Chatham after Trafalgar, she was shot through, with her masts and yards largely gone, her galleries and bow shattered and having deposited her dead admiral in London ahead of his State Funeral.

Following the battle, *Victory* was repaired and re-armed before returning to sea but she would never be the same ship again. Re-rated a second-rate line of battle ship, she was paid off in 1812. Two years later, the ship went into dock again for another large repair emerging with the new style round bow, hull shape and flat stern familiar to visitors to Portsmouth today. Only this model, and Constable’s sketches, now bear witness to the very short period when *Victory* was in her prime Trafalgar state.

PROVENANCE

In the nineteenth century the model belonged to the Green family of shipbuilders at Blackwall Dockyard on the Thames in East London. George Green (1767-1849) had trained as an apprentice at the yard before marrying the daughter of its owner John Perry and becoming partner in 1797. Since the seventeenth century, the yard’s principal business had been building ships for the East India Company but under

Green’s management it diversified into whalers, fast frigates for the merchant fleet, gunboats for the Royal Navy, steam and eventually iron ships. Following George’s death, the yard continued to prosper under his son Richard Green (1803-1863) trading as *R & H. Green* in partnership with his half-brother Henry (1808-1876). The firm continued into the twentieth century and, under different guises, survived into the 1980s.

The Blackwall Yard had a reputation for displaying high status ship models. Unlike the Royal Dockyards at Portsmouth, Chatham, Deptford and Woolwich; Blackwall had always been privately managed with its owners needing to project their shipbuilding skills (and affluence). In the seventeenth century, former owner Sir Henry Johnson, a friend of Samuel Pepys, had displayed his celebrated collection of ship models at his mansion within the yard, later occupied by the Greens. These included a model of *Britannia*, a 1719 warship of 100 guns which until 2020 resided on loan alongside *Victory* at the National Maritime Museum, Greenwich.

Other models from the Green collection at Blackwall Yard included *Amazon*, 32 guns, made circa 1780 (now National Maritime Museum SLR0315); *Leander*, 50 guns, made circa 1800 (NMM SLR0650) and a Trinity House yacht made circa 1800 (NMM SLR0249). There was also a model section of a bomb vessel, circa 1800, formerly belonging to Admiral Lord Nelson (ex loan NMM SLR1798) which, together with the models of *Leander* and the yacht, was exhibited by *R. & H. Green* alongside *Victory* at the Royal Naval Exhibition at Chelsea, which Queen Victoria visited on 7 May 1891.

Following the death of George Green’s grandson Henry in 1900, *Victory* was inherited by John Green (1866-1948), later admiral in the Royal Navy who commanded a battle cruiser at Jutland in 1916. In June 1921, whilst Green commanded naval forces in support of White Russians fighting the civil war, he loaned the model to the Royal United Services Museum where it was displayed at the Banqueting House in Whitehall. In 1962, when the RUSM was dissolved, the model transferred on loan to the National Maritime Museum, Greenwich where it was exhibited at the 2005 blockbuster exhibition *Nelson & Napoléon* to coincide with the bicentenary of Trafalgar.



21

REGENCY ELEGANCE



AN IMPORTANT ENGLISH PRIVATE COLLECTION

**A SUITE OF SILVER CANDELABRA AND
CANDLESTICKS, PAUL STORR OF STORR
& CO. FOR RUNDELL, BRIDGE & RUNDELL,
LONDON, 1816**

comprising a pair of candelabra with three lights, the nozzles and stems with anthemion ornament, and a pair of candlesticks, the bases of all pieces with acanthus leaf decoration, stamped: 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCEPIS WALLIÆ LONDINI FECERUNT' the candelabra, 48cm., 18⁷/₁₆in. high; the candlesticks, 35cm., 13³/₄in. high
8,384gr., 269oz. 11dwt.

PROVENANCE

Candlesticks: Sotheby's, London, 18 July 1968, lot 111

A set of six silver-gilt candlesticks of this model are in the National Trust Collection of Attingham Park, Shropshire.

£ 100,000-150,000





THE EARL OF LONSDALE'S MONUMENTAL CANDELABRA



William Lowther, 1st Earl of Lonsdale by Charles Turner, after Sir Thomas Lawrence mezzotint, (1809) (National Portrait Gallery)



PROPERTY OF AN IMPORTANT WEST COAST COLLECTION

A MONUMENTAL PAIR OF GEORGE III SILVER CANDELABRA, PAUL STORR OF STORR & CO. FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1816

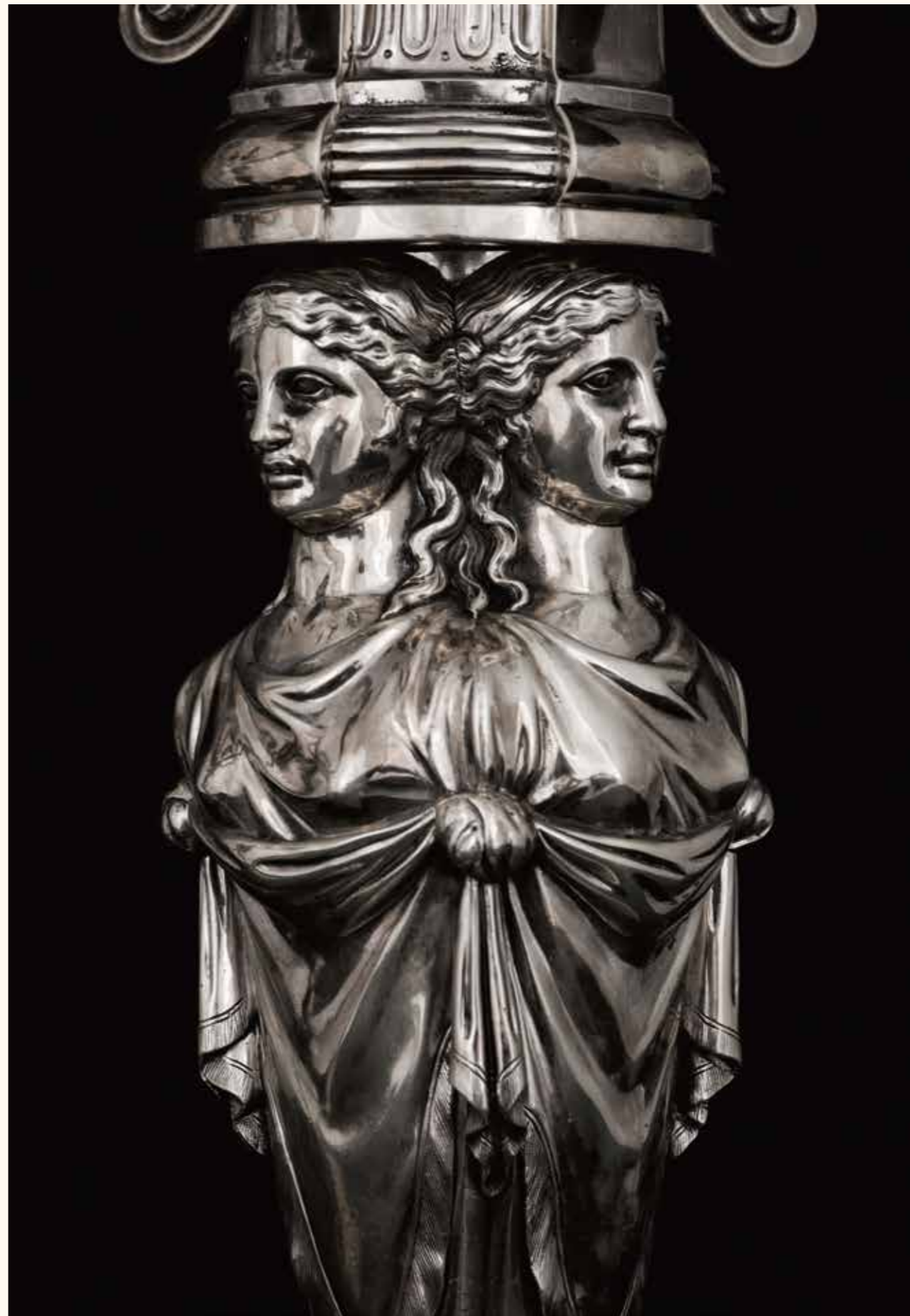
in Louis XVI style, the stems with adorsed female terms above domed bases and below urns with flame finials, acanthus branches, the bases engraved with arms, the flame finials with crests and mottos, *base rims stamped: 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIÆ REGENTIS BRITANNIAS'*

18654gr., 599oz. 15dwt.
80cm., 31 1/2 in. high

PROVENANCE

William, 1st Earl of Lonsdale (1757-1844), by descent to Lancelot, 6th Earl of Lonsdale (1867-1953), sold Christie's, London, 19-20 February 1947, lot 261, purchased by Holmes Ltd., 29 Old Bond Street, London W1 (£580)
Probably David Orgell, Beverly Hills, late 1970s/early 1980s

‡ £ 160,000-200,000





The arms are those of Lowther for Sir William Lowther, 2nd Bt. of Little Preston, eldest son of the Rev. Sir William Lowther, 1st Bt. (1707-1788), who was created 2nd Viscount Lowther in 1802. In 1807, at the age of fifty, he was further elevated as 1st Earl of Lonsdale and appointed a Knight of the Garter.

The sale at Christie, Manson & Woods Ltd. in February 1947, which included many examples of silver from the Earl's collection, suggests that he was familiar with silver from Paul Storr's various workshops. Two items, a pair of sauce tureens and a hot water jug on lampstand with burner, hallmarked respectively 1798 and 1805, were made when Storr was working as an independent manufacturer to the trade. The Earl added many other such items to his collection between 1809 and 1817, including the present pair of candelabra, a period when Storr was a partner in and superintendent of the royal goldsmiths, Rundell, Bridge & Rundell's factory in Dean Street, Soho.

The 1947 sale at Christie's also included a pair of Thomas Heming candelabra, London, 1771 (lot 200) whose design was the pattern for the present Storr/Rundell, Bridge & Rundell examples. The design of these appears to have been loosely based on the caryatid stems of near-contemporary candlesticks made in Paris, examples of which, Robert-Joseph Auguste, 1767/68, are in the Metropolitan Museum of Art.¹ Presumably, the Heming pair had been purchased by the Earl of Lonsdale's father, which might by 1816 have seemed a little old fashioned were it not for the then current revival of interest in old plate.

Collectors, like Horace Walpole of Strawberry Hill, of quaint or intriguing examples of 'antique' or 'second-hand' silver had been purchasers of such pieces since the 1760s/1770s. By 1800 this interest had become firmly established among wealthy and aristocratic buyers, with the result that soon afterwards the most fashionable London goldsmiths began making new silver as direct copies of or inspired by old objects. Foremost among

these firms were Rundell, Bridge & Rundell, Garrard's and the Duke of York's silversmith, Kensington Lewis (1790-1854). The latter, an opportunist whose talent for self-publicity was well developed, encouraged the working silversmith Edward Farrell (1774-1850) to produce some of the most exaggerated examples then available of silver and silver-gilt in the old styles. By contrast, Rundell's and Garrard's explorations in the same vein were rather more restrained. While Garrard's went on to produce impressive silver based on grand Régence styles, Rundell's silver designs became increasingly influenced by the rococo revival and naturalistic forms.

The 1st Earl of Lonsdale was also a collector of old silver. He is known to have purchased from Rundell's a silver-gilt caddinet, maker's mark of Anthony Nelme, London, 1688, which had been made for William III and Mary II. This rare survival had been purchased in 1808 by Rundell's as part of 2,656 ounces of old plate disposed of by the Jewel House to defray the expenses of George, Prince of Wales's new silver service.²

In 1802 Lonsdale inherited the fortune, estates, and lesser titles of his relative James Lowther, 1st Earl of Lonsdale of the first creation. With his enormous assets, he remodeled Lowther Castle as a Regency showplace, and became one of the great patrons of silver in the period, buying for himself models also produced for the Prince Regent and his brother the Duke of York.

In the mid 20th century, death duties forced the then Earl of Lonsdale to abandon Lowther Castle, and to sell much of the family plate at auction. When these candelabra were sold in 1947, the price achieved was more than that for the famous Shield of Achilles in the same sale, which sold for £520.

Notes

1. Bequest of Catherine D. Wentworth, 1948. Accession Number: 48.187.389a, b
2. Jane Roberts, editor, *Royal Treasures, A Golden Jubilee Celebration*, London, 2002, p. 256, no. 176)



23

‘SOUND WORKMANSHIP
IN THE PUREST GOLD’ –
QUEEN VICTORIA’S PEARL-SET
MUSICAL DOMINO SET



Label from the underside of the case



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**A PEARL-SET GOLD AND ENAMEL
MUSICAL DOMINO SET, BAUTTE &
MOYNIER, GENEVA, 1804-1808**

rectangular, the lid centred with an oval vignette enamelled with Cupid sailing on his quiver before a mountainscape, within split-pearl frame, surrounded by translucent blue enamel over striped engine-turning, within fine gold and opaque white enamel rims and a border of 37 half pearls along each long side and another 9 pearls along the left short side, the right applied with a slightly raised scrolling split-pearl thumppiece and inset with a stylised shell ornament of gold-mounted graduated pearls, the sides with translucent blue enamel panels over striped engine-turning, flanked by opaque blue *taille d'épargne* trefoil borders within black enamel frames and decorated with rectangular enamel panels representing the four seasons, the right side with a hinged key compartment containing a matching oval pearl-set gold and enamel key, the sliding lid opening to reveal a concealed musical compartment and a complete set of 28 dominoes, the front enamelled

in translucent blue over chequered engine-turning around numbers formed of split-pearls framed by white enamel emulating *tesserae*, the reverses in translucent scarlet enamel over lozenge engine-turning within a gold and white enamel border corresponding to the rim framing the sliding panel, *in a fitted silk-lined velvet case, the underside with paper label with the Saxe-Coburg-Gotha coat of arms including the motto 'fideliter et constanter'*
11.3cm., 4½in. wide

PROVENANCE

By tradition, Her Majesty Queen Victoria of the United Kingdom (1819-1901)
Probably Prince Leopold, Duke of Albany (1853-1884);
Prince Charles Edward, Duke of Albany, Duke of Saxe-Coburg and Gotha (1884-1954);
Thence by direct descent until sold, Christie's Geneva, 20 November 1974, lot 233;
Christie's Geneva, 10 May 1983, Lot 61,
where acquired by the current owner

£ 250,000-400,000





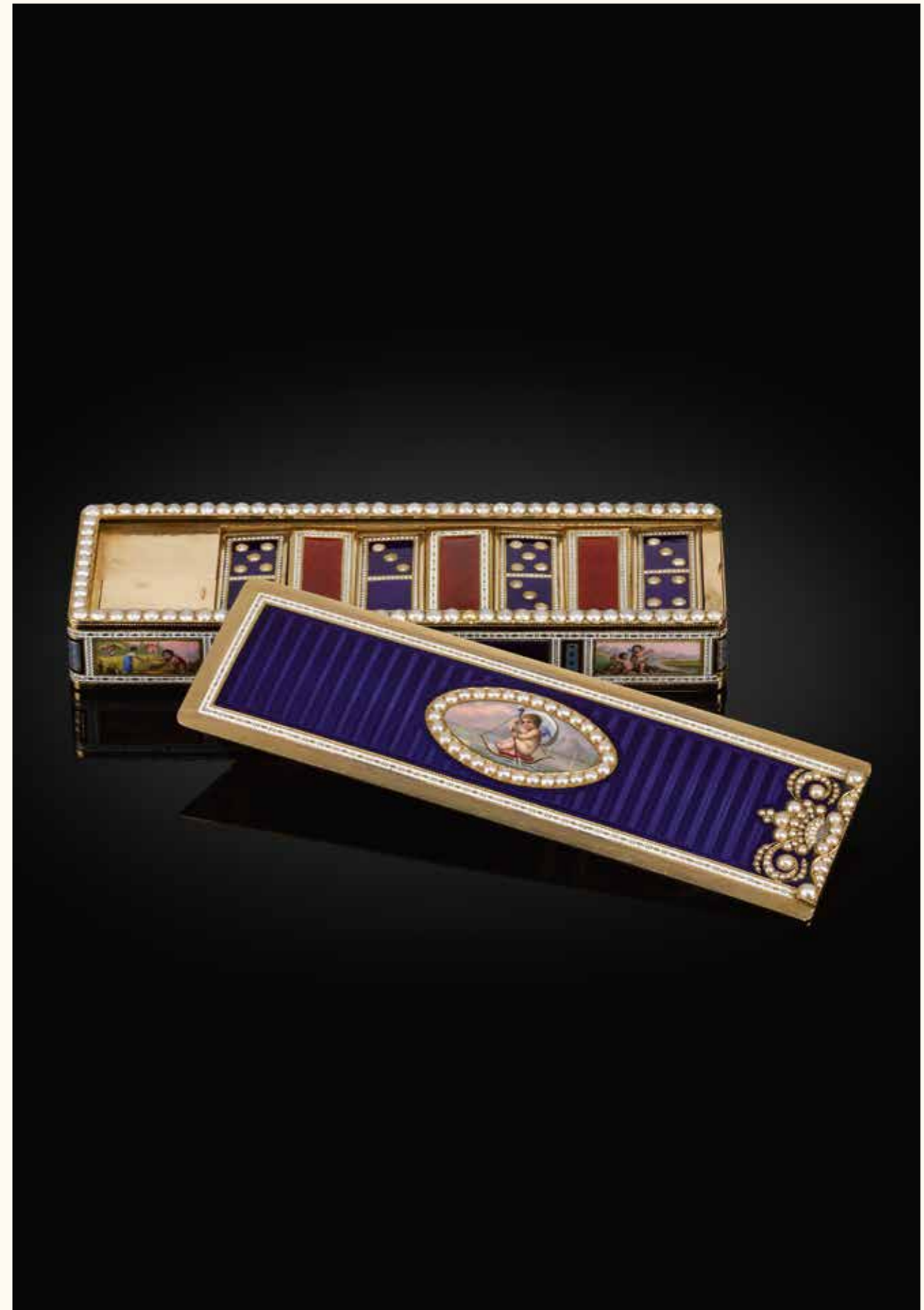
'Virtually there was no other jeweller in Geneva, in the great times. There were some respectable incompetent shops, not dazzling, in the main street, and smaller ones, with an average supply of miniature watches, that would go well for ten years; and uncostly, but honest, trinketry. But one went to M. Bautte's with awe, and of necessity, as one did to one's bankers. There was scarcely any external sign of Bautte whatever – a small brass plate at the side of a narrow arched door, into an alley – into a secluded alley – leading into a monastic courtyard, out of which – or rather out of the alley, where it opened into the court, you ascended a winding stair, wide enough for two only, and came to a green door, swinging, at the top of it, and there you paused to summon courage to enter. A not large room, with a single counter at the farther side. Nothing shown on the counter. Two confidential attendants behind it, and it – might possibly be M. Bautte! Or his son, or his partner or anyhow the ruling power at his desk beside the back window. You told what you wanted: it was necessary to know your mind, and to be sure you did want it; there was no showing of things for temptation at Bautte's. You wanted a bracelet, a brooch, a watch – plain or enamelled. Choice of what was wanted was quietly given. There were no big stones, nor blinding galaxies of wealth. Entirely sound workmanship in the purest gold that could be worked; fine enamel for the most part, for colour, rather than jewels; a certain Bauttesque subtlety of linked and wreathed design, which the experienced eye recognized when worn in Paris or London. Absolutely just and moderate price; wear – to the end of your days. You came away with a sense of duty fulfilled, of treasure possessed, and of a new foundation to the respectability of your family' (John Ruskin, 1838, in: Constance and Julian Grande, *Geneva: Its place in the world*, London and Geneva, 1920, p. 34, quoted in: Haydn Williams, *Enamels of the World, The Khalili Collection*, 2009, cat. no. 218, p. 312 and cat. No. 222, p. 314).

A 'certain Bauttesque subtlety', as observed by the famous art critic and Victorian polymath John Ruskin (1819-1900) during a visit to Bautte's workshop in Geneva in 1838, is also to be seen in the present lot – the pearl-set domino set is charming and rather small in size to ensure optimal proportions, despite containing a musical movement. Ruskin's report, published a year after Victoria had become Queen of England, certainly contributed to the iconic reputation and almost mythical status of Jean-François Bautte (1772-1837). He was the son of the Genevois enameller Abraham Bautte and his wife Marie Anne Mare and baptised at the church of St. Gervais in Geneva on 13 April 1773. On 19 May 1789, Jean-François began to work as an apprentice for the *monteurs de boîte* Jacques-Dauphin Moulinié and Jean-François Blanchot, who had registered a joint company in 1796, stating it had already been in existence for three years. Bautte's apprenticeship at Moulinié & Blanchot was the beginning of a long and fruitful partnership which led the young Bautte to become one of the leading watch retailers and goldsmiths of Geneva and an equally talented salesman, as far as his reputation goes.

The mark on the present lot, MB & C in a lozenge, dates to the period between 1804 and 1808, when Bautte worked in partnership with Moulinié and Jean-Gabriel Moynier (1772-1840), a business registered as 'pour la commerce d'horlogerie et bijouterie'. From 1808, the firm worked under the name of Moulinié, Bautte & Moynier until 1821, when Moulinié retired and Bautte & Moynier continued the business. Thereafter, Jean-François Bautte, not only a brilliant jeweller but also an excellent salesman by reputation, continued working until his death in 1837. It is said that Bautte was the one who was chosen to be introduced to the future Queen Victoria when she visited Geneva. She 'was taken to see not the actual watchmakers only, but the jewellers, engravers, jewel setters, enamellers, painters and polishers. Pere Bautte's racy talk knew nothing of 'Majesty'. 'Here, Queen', he would say, 'come and look at this. These are engravers; their work takes such a long while and needs such a lot of care' (Constance and Julian Grande, *Geneva: Its place in the world*, London and Geneva, 1920, p. 34).

Bautte and his contemporaries, such as the famous *bijoutiers* Jean George Rémond or Henri Neisser, all conducted their business as part of the so-called *Geneva Fabrique*, which meant a tightly-knit community of merchants, watchmakers, casemakers and goldsmiths and was – apart from the cotton industry - the largest employer in the city of Geneva at the end of the 18th century. In most parts of the city, and certainly in the specialised neighbourhood of Saint-Gervais, also the birthplace of Jean-François Bautte, it was not unusual that at least one household per multi-storey house would specialise in one branch of the watchmaking trade. In 1791, a visitor had described the neighbourhood as 'a breeding ground for the industrious and active (...); here one can find a casemaker who gives a delicate form to his works and a precise finish to his hinges, there one sees *bijoutiers* of refined taste who invent new areas to exploit – there are enamellers who, no less skillful, diversify the enamels, refine them and give them those crystalline and sparkling hues which please the eye – Here again are engravers, engine-turners, enamel painters with their pupils, who can vary their styles and who successfully practice the art of divining the different tastes of the nations whither their works will go' (Marc-Théodore Bourrit, *Itinéraire de Genève, Lausanne et Chamoni*, J.E. Didider, Chamonix, p. 52-53, in: Ian White/Julia Clarke, *The Majesty of the Chinese Market Watch*, London, 2019, p. 69).

It is widely known that since 1781, the industrious Swiss watch and enamel industry had created marvellous pocket watches and objects of vertu for the Chinese market, originally destined to attract attention from the Imperial Court, and they sometimes undertook the long and difficult journey from Geneva via London, still benefitting from the capital's impeccable reputation for watch and clock making (Julia Clarke, *The Geneva Fabrique: Watch case makers to enamel painters*, in: White/Clarke, *op. cit.*, 2019, p. 69). In the late 18th and especially the early 19th century, objects such as the present one were therefore equally appreciated in London





Queen Victoria by Aaron Edwin Penley, watercolour, circa 1840
© National Portrait Gallery, London



Prince Leopold, Duke of Albany, by Hills & Saunders,
published by A. Marion, Son & Co albumen carte-de-
visite, 1864, © National Portrait Gallery, London

as well as further afield. In order to ensure success on the Chinese and the Ottoman markets, the Geneva *bijoutiers* – a specific term comprising the profession of a goldsmith, a jeweller, a smallworker and an enameller in one word, and as such still lacking an English translation – naturally had to adjust the style of their objects of vertu according to local tastes or to what they presumed was in demand (Julia Clarke, *op. cit.*, p. 69). Gold boxes, scent bottles, etuis and other objects of vertu decorated with floral or fruit still lives, musical trophies or landscape views, often with scalloped rims, were deemed appropriate for export to the Ottoman market, whereas, pearl-set watches and singing bird boxes and other brightly-coloured musical automata, such as the present lot, were often created for export to the Chinese market, a trade which was very lucrative yet uncertain.

The inventiveness of the workers in the Geneva *Fabrique* at that time was limitless and remained unparalleled until today - the choice to create a precious domino set, a game originating in 12th century China, furthermore demonstrates the business-mindedness of these craftsmen. In the early 18th century, domino had arrived in Europe, where the game was first popular in Naples and Venice. The European version of the game contains seven additional dominoes and is said to have been introduced on the continent and adapted from the Chinese version by Italian missionaries returning from the Far East. From Italy it had soon spread to France and subsequently arrived in Britain by the end of the 18th century.

Playing dominoes was indeed also said to be one of Queen Victoria's favourite pastimes, and the game is mentioned in her journals nearly 40 times between 1839 and 1861. However, after the death of her beloved Prince Albert in 1861, reference to the game of dominoes ceased to be recorded in her journals and thus it is purported that she gave the present pearl-set

gold and enamel musical domino set to Prince Leopold, Duke of Albany, her eighth child and youngest son. Prince Leopold was born at Buckingham Palace on 7 April 1853 and was named after Queen Victoria's favourite uncle, King Leopold I of Belgium. Born with a medical condition known as haemophilia, which he inherited from his mother, Prince Leopold was later unable to pursue a military career. However, noted for his intellectual abilities, he gained an honorary doctorate in civil law from Oxford University in 1876 and was a prominent patron of the arts, literature and the game of chess, with the 1883 London Chess Tournament held under his patronage. Thought to be Queen Victoria's favourite son, he married Princess Helen Frederica, daughter of George Victor, Prince of Waldeck-Pymont in 1882. Princess Helen gave birth to their daughter Alice in 1883, but sadly Prince Leopold did not live to see the birth of his son, Charles Edward, Duke of Saxe-Coburg-Gotha (1884-1954) as he died at his Cannes residence the 'Villa Nevada', in 1884.

The charming size and playful decoration in combination with precious materials and the technical advancement of the musical movement certainly make the present lot fit for a Queen, while its utmost rarity is another decisive factor. The only other gold and enamel musical domino set by Bautte & Moynier recorded so far is an almost identical example, sold Sotheby's London, 9 November 2000, lot 76 and Christie's Geneva, 15 May 2017, lot 127. This set is decorated with 32 split pearls along the long side of the sliding lid, whereas the border on the present lot, previously sold in 1974 and 1983, is formed of 37 pearls, and as such is a different set. It may thus well be that the appreciation of this charming portable pearl-set treasure by Bautte, whose beautiful and extraordinary designs - according to Ruskin - 'the experienced eye recognized when worn in Paris or London' was so great that it inspired him to make one other example, perhaps even as a special commission.



24

THE TIMES -
A GENTLEMAN'S MARINE
CHRONOMETER



AN IMPORTANT ENGLISH PRIVATE COLLECTION

**JAMES MCCABE NO.447. AN ENGRAVED
GILT-BRASS EIGHT-DAY DESK
CHRONOMETER, LONDON, CIRCA 1856**

4¾-inch silvered dial signed and numbered *James McCabe, Royal Exchange, London, No.447*, large diameter subsidiary seconds dial at VI and state-of-wind dial beneath XII, finely pierced blued steel fleur-de-lys hands, the chain fusee movement with maintaining power, Earnshaw's spring detent escapement mounted on a sub-frame and with cut bimetallic balance and free-sprung blued steel helical spring with terminal curves, signed and numbered on the backplate *Jas. McCabe, Royal Exchange, London, No.447*, the glazed bowl mounted in an elaborate pierced and foliate engraved gimbal with a trunnion-style setting, the waisted supports with mirror-backed and glazed silvered panels engraved with the monogram and arms of Henry Fraser Walter, the heavily cast stand inset with a bevelled mirror, the whole finely chased and engraved with leaves and flowers
20cm by 25cm by 20.5cm; 8in by 9¾in by 8in

PROVENANCE

Henry Fraser Walter, Papplewick Hall, Nottinghamshire
Antiquorum, Geneva, 21st October 1995, Lot 150
With Anthony Woodburn

£ 30,000-50,000



Showing Lots 24 & 25



The marine chronometer is a high precision timekeeper developed from the late seventeenth century and, most famously, through the eighteenth century by John Harrison as a crucial aid to navigation. Its use in determining longitude having saved countless lives at sea. By the second quarter of the nineteenth century chronometer design had become relatively standardised, the movement and dial contained in a heavy brass bowl mounted in gimbals within a square wooden case. Always beautifully made they were, nonetheless, primarily a scientific instrument with the movement concealed from view. It is therefore extremely rare to find a marine chronometer mounted decoratively as in the two present examples. Another similar but slightly later Royal presentation chronometer, also by James McCabe, No.471, was sold at Christies, London on 15th September 2004 for £43,020.

James McCabe (1748-1811) was born in Lurgan, County Armagh, the youngest of four sons of local clockmaker Patrick McCabe. Whilst all four sons entered the clockmaking profession, it was James who, having trained in Lurgan, moved first to Belfast and then in 1775 to London. He established his business in Fleet Street and married in 1779. He and his wife Elizabeth had thirteen children including four boys, three of whom went into the business. As the family expanded they outgrew their premises in Fleet Street and after a number of years in King Street, Cheapside, in 1802 the business moved to 97 Cornhill whilst, at the same time, the family home moved to Stoke Newington, north of the City. James McCabe was a highly regarded horologist and in April 1781 he was made an Honorary Freeman of the Worshipful Company of Clockmakers. He progressed to the Livery in 1787 and became Junior Warden in 1809, Renter Warden in 1810 and Senior Warden in 1811 just a few months before his death in October of that year.

James junior (1787-1823) was just twenty-four years old when his father died and, with his mother and two younger brothers, Thomas (1791-1857) and Robert (1796-1860), he continued the business under the name of James McCabe. James junior died in 1823 leaving Thomas and Robert and eventually their sons Henry Clifford and Robert Jeremy to manage the business as James McCabe until it finally closed in 1883.

The firm of James McCabe manufactured and supplied clocks and watches of high quality. However, it would appear possible that it was Robert McCabe who began the production of marine chronometers when he went into partnership with Charles Strachan in around 1820. Indeed, McCabe and Strachan submitted a chronometer for trial at Greenwich in 1822. With James junior's death in 1823 the brand of James McCabe continued in various forms under Robert and Thomas's guidance and it seems that Thomas established a thriving market for their watches and chronometers in India.

The arms and monogram on the side plates of No. 447 are those of Henry Fraser Walter (1822-1893). He was a grandson of John Walter (1738-1812), founder of *The Times* newspaper and was born at Times House, Printing House Square, London. Henry's older brother, also John, took over the *The Times* on the death of their father in 1847. Although Henry was for some time involved in the manufacture of paper, he relinquished his interests in that business in favour of his son and spent much of his life engaged in country pursuits and world travel. By 1850 he was living in some style with his wife, Isabella and their children, at Papplewick Hall, Nottinghamshire, which was to remain his home for the rest of his life.



25

A GENTLEMAN'S MARINE CHRONOMETER



AN IMPORTANT ENGLISH PRIVATE COLLECTION

JAMES MCCABE NO.448. AN ENGRAVED GILT-BRASS EIGHT-DAY DESK CHRONOMETER, LONDON, CIRCA 1856

4¾-inch silvered dial signed and numbered *James McCabe, Royal Exchange, London, No.448*, large diameter subsidiary seconds dial at VI and state-of-wind dial beneath XII, finely pierced blued steel fleur-de-lys hands, the chain fusee movement with maintaining power, Earnshaw's spring detent escapement mounted on a sub-frame and with cut bimetallic balance and free-sprung blued steel helical spring with terminal curves, signed and numbered on the backplate as the dial, the glazed bowl mounted in a pierced and engraved gimballed frame with a trunnion-style setting, the waisted supports with mirror-backed and glazed silvered panels finely engraved with flowers and foliate scrolls, the heavily cast stand inset with a bevelled mirror, the whole finely chased and engraved with leaves and flowers
19cm by 25cm by 20.5cm; 7½in by 9¾in by 8in

For information regarding James McCabe and marine chronometers please see the note to Lot 24. When this chronometer was exhibited at Asprey in 1972 it was displayed with the original bill of sale from McCabe & Co. signed by Henry McCabe.

LITERATURE

Asprey, *Exhibition of Marine Chronometers*, July/August 1972, Exhibit No. 45, pg.19 pt. 8

PROVENANCE

Supplied by McCabe & Co. on 11th March 1856 to Mr Sutherland, £136.00
Rear Admiral A.A. Ellison, C.B.
Antiquorum, Geneva, 21st October 1995, Lot 151

£ 25,000-35,000



26

PARISIAN LUXURY



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

A PAIR OF FRENCH GILT AND PATINATED BRONZE MOUNTED AND BURR AMBOYNA CONSOLE TABLES, CIRCA 1870, THE FIGURES ATTRIBUTED TO ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887) UNDER THE DIRECTION OF FERDINAND BARBEDIENNE

the Sarrancolin marble top on a burr amboyna apron decorated with rosettes and mounted with laurel garlands held by ribbon bows, supported by a pair of draped figures seated cross-legged on a stretcher top centred by a fruit basket raised on four shell feet and concealed castors
each 93cm. high, 181cm. wide, 73cm. deep;
3ft. 5/8in., 5ft. 11 1/4in., 2ft. 4 3/4in.

PROVENANCE

Hôtel de Pomereu, rue de Lille à Paris, circa 1890 (fig.1);
Robert de Balkany;
Sotheby's, Paris, *Robert de Balkany, Rue de Varenne, Paris*,
20 September 2016, lot 16 (€675.000), where acquired by the
present owner.

RELATED LITERATURE

Hargrove and G. Grandjean, *Carrier-Belleuse. Le maître de Rodin*, exh. cat. Palais de Compiègne, Paris, 2014.
J.E. Hargrove, *The Life and Work of Albert Carrier-Belleuse*,
New York/London, 1977.

‡ W £ 500,000-800,000

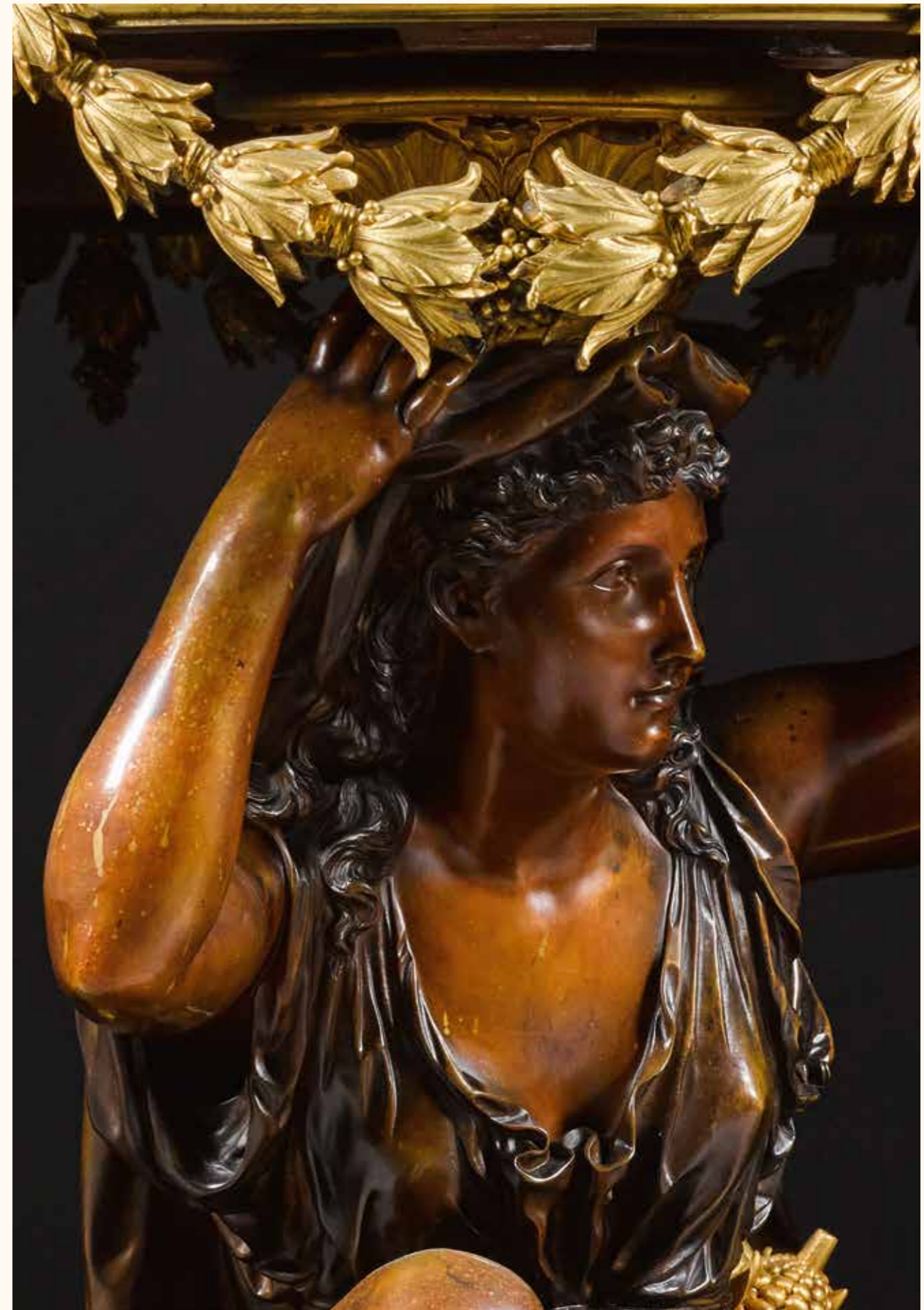






Fig. 1. One of the consoles in the dining room at Hôtel Pomereu, circa 1890

The sculptural quality, the proportions, the contrast on the materials and the overall original design of these tables are representative of the luxurious production emanating from Paris in the second half of the 19th century and of the unparalleled level of skill achieved by designers and makers such as Carrier-Belleuse and Barbedienne. While the basket of fruits and flowers and the laurel garlands indicate an ethereal and perhaps allegorical setting, the figures with soft features and smile, the drapery delicately enveloping yet revealing their bodies imbue the present tables with a luxurious sensuality, fittingly at a time when the Belle-Époque lifestyle flourished.

THE CONSOLES FOR THE MARQUISE DE PAÏVA

These exceptional consoles may be compared with the four consoles delivered to the Marquise de Paiva, around 1865, for her Parisian private hotel. Between 1856 and 1866, the architect Pierre Manguin orchestrated the work for the Marquise's residence and he employed a team of some of the most accomplished artists of the time. In the interiors, Pierre Manguin and his team of sculptors such as Cugnot, Delaplanche, Legrain, Carrier-Belleuse and Dalou reinterpreted the allegorical and ornamental repertoire taken mainly from the French Renaissance and transformed these sources to fit the 19th century Belle-Époque taste.

The grand salon, the main reception room overlooking the Avenue des Champs-Élysées, had four consoles of a similar model to the present, with their design recalling drawings of braziers by Alexis Loir (1640-1713) and published by Jean-Pierre Mariette. The crouching Atlases figures were executed by Carrier-Belleuse while the gilt-bronze mounts were cast by Ferdinand Barbedienne (see J. Hargrove and G. Grandjean, *op. cit.*, p. 71). These consoles, designed to have a vase in-between the figures, were topped by four portraits: respectively Cleopatra by Lévy, Diane de Poitiers by Delaunay, Madame de Maintenon by Comte and Catherine of Russia by Boulanger. Between 1902 and 1904, these consoles were sold and dispersed: one is at the Musée des Arts Décoratifs in Paris (inv. no. 22626), a second at the Toledo Museum of Art (inv. no. 1960.32), one is recorded on the French market and the

fourth console is in the Musée d'Orsay, inv. no. OAO1323 -fig.2. Compared to the Marquise de Paiva consoles, the present pair adopts a much more opulent appearance and richer ornamentation throughout.

Another collaboration between the sculptor Carrier-Belleuse and the bronze founder is the extraordinary mirror in the Musée d'Orsay, the figures of which were drawn by Louis-Constant Sévin and made by Carrier-Belleuse, while Barbedienne oversaw the manufacture (ill. J. Hargrove, *op. cit.*, cat. 47, p.69).

ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887)

Albert-Ernest Carrier-Belleuse was one of the most important and innovative sculptors of 19th-century France. During his long career, Carrier-Belleuse was responsible for important public monuments, as well as creating decorative sculpture and portraits busts for a diverse clientele. He contributed to the embellishment of the Louvre, the Tribune du Commerce, the Théâtre de la Renaissance, the Banque de France and Charles Garnier's Opéra with his magnificent electrotyped torchères (1873 in situ), each with its three over-life-size figures, for the Opéra's grand staircase. One of his major contributions to sculpture is the introduction of 19th-century technology in his workshop to efficiently reproduce his models of small-scale sculpture for an eager market. Carrier-Belleuse's prolific workshop also became an important training ground for younger sculptors, notably Auguste Rodin, who acted as the master's assistant between 1864 and 1870.

The present tables are a beautiful showcase of Carrier-Belleuse's penchant for sensual female figures, characteristic of the Belle Époque sensitivity. It is in these subjects where his imagination could have free reign and as a result his virtuosity was showcased fully.

In 1884, Carrier-Belleuse published 200 drawings in "Application de la figure humaine à la décoration et à l'ornementation industrielle". Designed to be used as models for fellow artists, many of his drawings feature seated figures in a similar manner to those on the present tables (see for example, a drawing for a vase supported by two crouched females -fig.3).

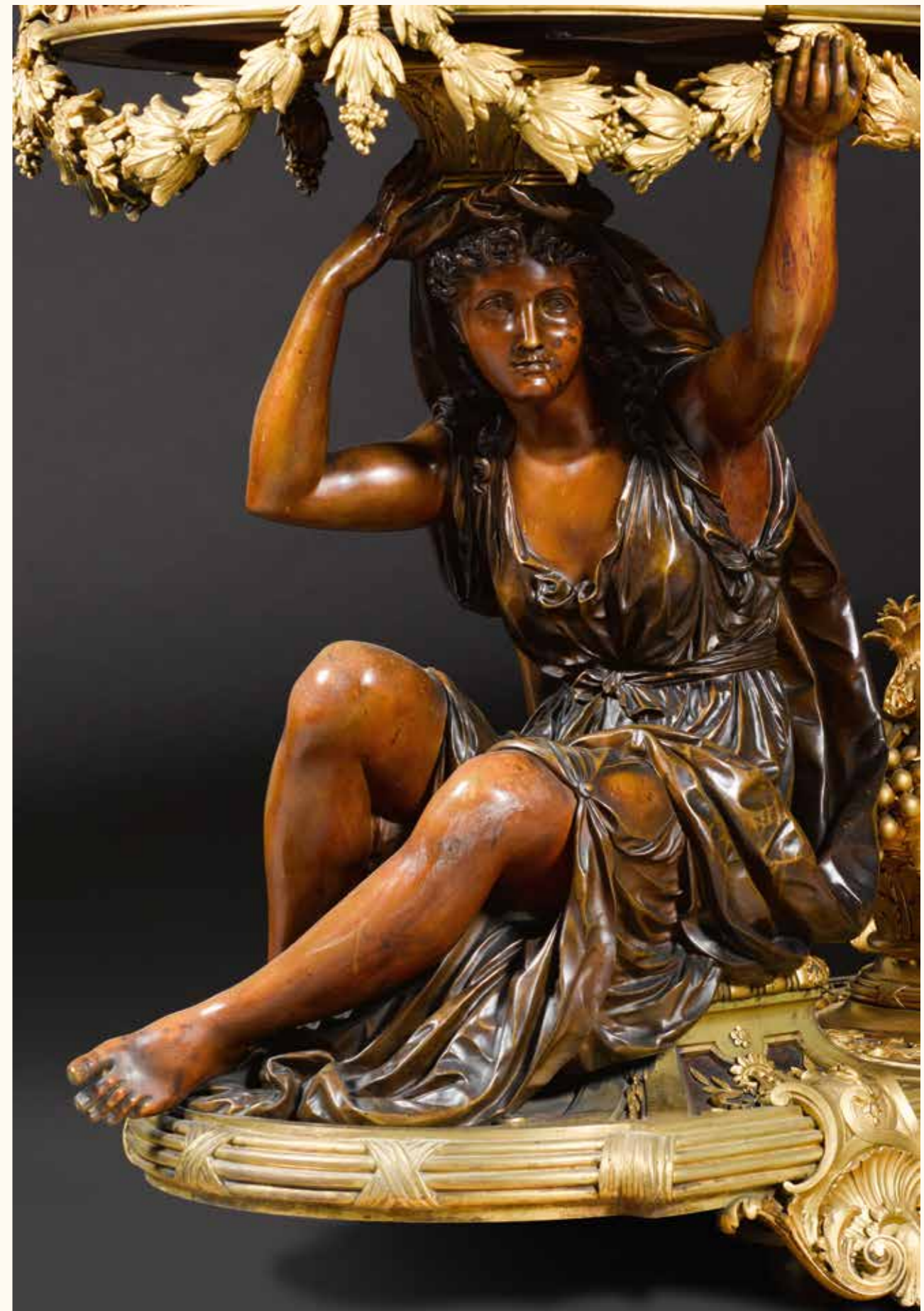




Fig.4. Armand de Pomereu,
Marquis de Pomereu d'Aligre (1817-1906)

HÔTEL DE POMEREU AND THE DE POMEREU D'ALIGRE FAMILY

This pair of consoles can be seen in an early photograph, circa 1890, of the dining room of the Hôtel de Pomereu, rue de Lille in Paris (fig.1). Following a fire, this hôtel was completely built between 1872 and 1874 on the foundations of two former *hôtels particuliers*, l'Hôtel Duret and l'Hôtel de Maillebois, which the Pomereu d'Aligre family had acquired in 1816. The new magnificent residence in the Louis XV style was entrusted to the architect David de Pénanrun by Armand de Pomereu, Marquis de Pomereu d'Aligre (1817-1906) -fig.4. Much like the Paiva residence a few years before, the interiors of the Hôtel were embellished with works by the leading craftsmen of the time and reflected the wealth and taste of the Pomereu d'Aligre family. Many furnishings from the Hôtel de Pomereu were sold after the death of the marquis Robert de Pomereu (1860-1937) in 1937, ten years before the hôtel was sold by the inheritors to the Caisse des dépôts et Consignations.

The de Pomereu family, originally from the Soissons and the Paris region counts several important politicians including numerous intendants, councillors and presidents of Parliament who have made the family name increasingly distinguished. Through marriages with other 'parliamentary' families, in particular, the de Gourgue family or the d'Aligre family, the family grew bigger and amplified its status. In 1810, Michel Marie de Pomereu (1779-1863) married Etienne Marie Caroline d'Aligre (1792-1866), whose dowry consisted of the seigneuries of Cressenville and Senneville, inherited from her mother née Godefroy de Senneville, as well as the seigneuries of Daubeuf and Theuville, acquired by her family in 1716 from the Auber family. By 1825, because of no heirs in the Aligre family and the risk of their surname becoming extinct, the Pomereu family was able to acquire the d'Aligre titles. Armand de Pomereu was the son of Michel-Marie de Pomereu and Etienne Marie Caroline d'Aligre and followed in the footsteps of his ancestors as a man of power and worked as a Senior Officer, Commander of the National Guard and married on 27th April 1858, Marie-Charlotte de Luppe.



Fig.2. Console du grand salon de l'hôtel de La Paiva by Albert-Ernest Carrier-Belleuse (1824-1887). Paris, musée d'Orsay, OAO1323. Photo © RMN-Grand Palais (musée d'Orsay) / René-Gabriel Ojeda



Fig. 3. Vase de jardin, by Albert-Ernest Carrier-Belleuse in his recueil « Application de la figure humaine à la décoration et à l'ornementation industrielles », Planche 93. Photo © RMN-Grand Palais (musée d'Orsay) / Adrien Didierjean



INNOVATION & CRAFTSMANSHIP



Fig.1. André-Charles Boulle, Projet pour une planche supplémentaire des Nouveaux Dessins, Ermitage Museum, St. Petersburg, inv. 28033.



PROPERTY OF A PRIVATE COLLECTOR

A PAIR OF LOUIS XIV STYLE GILT-BRONZE MOUNTED, BRASS, EBONY AND TORTOISESHELL MARQUETRY COMMODES EN TAMBOUR, AFTER A MODEL BY A.-C. BOULLE, CIRCA 1870

the French *Campan rubané* marble top with a moulded border, above three long drawers with moulded gilt-bronze frame, decorated with première-partie marquetry foliate scrolls and flowers in gilt-brass on a tortoiseshell veneered ground, each rounded side adorned with foliate marquetry, with a detached tapered upright leg with a volute scroll and acanthus leaves to the top and terminating in a gilt-bronze spiral toupie foot, the whole with rich gilt-bronze ornament, raised on six feet each 85cm. high, 130cm. wide, 57.5cm. deep; 2ft. 9 1/2in., 4ft. 3 1/2in., 1ft. 10 5/8in.

PROVENANCE

Emmanuel Vozner, Gallery 68, Toronto;
Acquired from the above by the present owner in 1993.

‡ W • £ 200,000-300,000

These impressive commodes, which have survived as a pair, inlaid with rich mounts and foliage in première-partie, demonstrates the Parisian production of *meubles de haut luxe* in the late 19th century, masterfully recreating the best pieces of furniture that had been made for the French royal family and aristocrats of the early 18th century. Indeed, the present commodes are not only a remarkable testimony to the inventiveness and creativity of André-Charles Boulle (1642-1732), but are also significant additions to the corpus of 19th century cabinetmaking.

THE 'COMMUNE À TAMBOUR PAR LES DEUX BOUTS', AN INVENTION OF ANDRÉ-CHARLES BOULLE

This is undoubtedly a distinctive piece of furniture as its shape is unprecedented in the history of furniture and it could not be in existence if it was not for the inventiveness and creativity of André-Charles Boulle. A detailed examination of his production and preparatory drawings shows that this highly original model is directly inspired by projects or creations that Boulle himself designed, but also declined afterwards, oscillating between innovation and conservatism. In particular, a close study of three of his drawings allows us to isolate several characteristics that can be found together on the present commodes:



-Project for a chest of drawers displaying spindle-shaped uprights and quarter-round top, circa 1690 (fig.1). The beginning of the detached faceted upright made of acanthus leaf scrolls is clearly recognisable in the side view. This drawing, which envisaged more complex mounts was once in the collection of Alfred Beurdeley (1847-1919), who noted in his manuscript inventory, 'Le meuble se trouve exécuté avec quelques modifications chez sir Richard Wallace.' [This piece is found with several modifications in Sir Richard Wallace's collection].

-In the same vein, the design of the oval chest of drawers with a detached side upright, allows for many comparisons, including the quarter-round top, the frieze below the top, a detached upright leg and a toupie foot (see Planche 3 from Boule's *Nouveaux Deisains de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-Charles Boule*, circa 1720-1730).

-Finally, the drawing of a commode by Boule is reminiscent of the present commodes and of the projects mentioned above (see Paris, Musée des Arts Décoratifs, inv. 723 A 2). This drawing was once in the possession of the 19th century cabinetmaker Monbro l'ainé. Compare particularly the design for the detached leg and the marquetry on the drawers.

Realisations of these projects are recorded and have been attributed to André-Charles Boule including a commode formerly in the collection of the Rohan-Chabot noble family sold at Sotheby's, Paris, 4-5 November 2015, lot 305 (1,203,000 EUR – fig.2.), a commode from the collection of Antoine or Pierre Crozat sold at Sotheby's, Paris, 16 June 2020, lot 5 (792,500 EUR), and a pair of commodes in the collections of the Philadelphia Museum of Art (acc. no. 1986-26-83), formerly in the collections of the Duke of Hamilton.



Fig.2. A Louis XIV tortoiseshell, copper and pewter marquetry commode attributed to André-Charles Boule, circa 1705-1715, sold at Sotheby's, Paris, 4-5 November 2015, lot 305, 1,203,000 EUR

The present pair of commodes are certainly an exciting discovery emulating Boule's drawings, however, they must be praised for their original conception, which do not strictly copy the master's drawings. The richness of the mounts, the cheerful twisted feet and the fantasy throughout the marquetry inlays are noteworthy and echo Boule's inventions through the lens of an excellent cabinetmaker in the 19th century working with great originality, thoughtfulness and thorough execution.

THE 19TH CENTURY FASCINATION WITH 'BOULLE' MARQUETRY

André-Charles Boule was known for his 'Boule marquetry', which is based on an originally Dutch decorative inlay technique. While Dutch marquetry typically involves different types and cuts of wood, Boule elaborated on this method by incorporating more expensive and exotic materials such as tortoiseshell, brass, copper and pewter. This lavish and eye-catching inlay was popular from Louis XIV's reign to France's Second Empire and finally into the first half of the 20th century. The catalyst for the resurgence of this style in

the 19th century in France was two-fold. First, the dispersal of the French royal, clerical and aristocratic collections during and after the French Revolution left France deprived of an important artistic heritage, hence why the best cabinet makers of the 19th century such as Charles Winckelsen, Henri Dasson, Joseph Cremer, Monbro, the Beurdeley family, the Sormanis, and François Linke and of course Mathieu Béfort completed recreations of celebrated models. Secondly, the British fashion for what they called 'Buhl' furniture emerged in the first half of the 19th century. For example, the decoration of Carlton House by the Prince of Wales, later George IV (1762-1830), involved the acquisition of 'Boule' marquetry pieces, both from the 18th century and from the 19th century. As the fashionable tastemaker of the Regency period, the Prince of Wales inspired a broader renewed interest in Boule furniture that influenced the continent as well. The English fascination with the Boule technique even inspired a French cabinetmaker, Louis le Gaigneur, to set up a 'Buhl factory' in London in 1815, shortly after, the English workshop of George Bullock who used the Boule technique, was established.

Copies or emulations of 18th century pieces were highly valued in 19th century culture, as they often cost more to make than the original would have been worth on the open market. Rather than seeing them as derivative copies, 19th century audiences recognized them as works of art in their own right. Collectors often mixed 18th century and 19th century pieces in their collections and found them equal in comparison of quality and technique. The Wallace Collection, for example, features this unique mix of originals and copies as one of its collectors included the 4th Marquess of Hertford who purchased Louis XV and Louis XVI pieces while also simultaneously commissioning reproductions from the top cabinet makers of the 19th century.

A pair of commodes made in the mid-19th century after the same model invented by Boule exist at the Wallace Collection, although much simpler than the present lot (inv. F403-4, illustrated in P. Hughes, *The Wallace Collection Catalogue of Furniture II*, London, 1996, pp.663), and another example stamped by Monbro l'ainé (1807-1884) was sold recently on the French market. Interestingly, Monbro owned several of Boule's original drawings, sold across several sales of his stock in the second half of the 19th century and acquired by the likes of Girod and Beurdeley.

No 19th century pair of this model has come up on the market in the past decades, but pairs of another successful commode model by Boule made appearances on the market, namely the famous Trianon model. For example, one pair stamped by Winckelsen sold at Sotheby's, New York, 15 October 2015, lot 93 (\$730,000) and another singular stamped by Blake & Co in the same sale, lot 30 (\$658,000), and another stamped by Henry Dasson sold at Sotheby's, New York, 24 October 2007, lot 326 (\$853,000).





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THE FABERGÉ NOBEL & RED CROSS ICE PENDANT



Märtha Helena Nobel-Oleinikoff



PROPERTY FROM A SWEDISH COLLECTION

**A VERY RARE FABERGÉ JEWELLED
PLATINUM AND ROCK CRYSTAL 'ICE' RED
CROSS PENDANT, WORKMASTER ALBERT
HOLMSTRÖM, AFTER THE DESIGN BY
ALMA PIHL, ST PETERSBURG, CIRCA 1915**

the rock crystal emulating glistening frost accented with rose-cut diamonds and applied with a ruby-mounted gold red-cross, suspended from a diamond-set hook, *indistinct scratched inventory number, apparently unmarked, in an original fitted Fabergé case, with chain* height incl. loop 4.4 cm, 1¾in.

PROVENANCE

Presented to Signe Zander in 1915 by Marta Nobel-Oleinikoff (1881-1973) in recognition of her work at the Nobel Hospital for the Red Cross during the First World War
Thence by descent

± £ 40,000-60,000

The design and iconography of this 'ice' pendant relate it to two famous Fabergé Imperial Easter Eggs, the Winter Egg of 1913 and Imperial Red Cross Easter Egg of 1915. Furthermore this Fabergé pendant is a rare extant example of Fabergé's important series of rock crystal and diamond jewels incorporating a ruby-set red cross. Its intrinsic beauty and modern design are enhanced by important, continuous provenance. Originally presented by Märtha Nobel-Oleinikoff (1881-1973) to Signe Zander, who worked as a nurse at the Nobel Hospital - in recognition of her exceptional work with the Red Cross during the first two years of the First World War - this pendant has remained in the family ever since.

MÄRTHA NOBEL-OLEINIKOFF

Märtha Helena Nobel-Oleinikoff (1881-1973) was a renowned physician and philanthropist. Daughter to the industrialist and humanitarian Ludvig Nobel, at the age of twenty-four she married the military physician Georgii Pavlovich Oleinikoff. The union further inspired Märtha to study medicine, an uncommon career for women at the time. She completed her studies, specialising in medicine at St Petersburg's Women's Medical Institute - the only higher education institution which accepted female students in 1909. Later, she became Head Physician of the Branobel War Hospital and recipient of the Finnish Winter War Medal in 1940.





Alma Pihl, 1912

At the outbreak of World War I, the prominent Nobel family joined forces to establish a hospital for soldiers injured at the front. The recently qualified, young Märtha Nobel-Oleinikoff was appointed chief physician of the hospital. Märtha and her colleagues courageously had to step into the shoes of skilled surgeons, most of whom were called to the front lines. To support the noble work of the hospital, nurses were recruited from Kauffmann Red Cross nurses' home (U. Tillander-Godenhjelm in M. Moehrke et. al., *Unknown Fabergé: New finds and re-discoveries*, Minneapolis, 2016, p. 82). One such Red Cross nurse was Signe Zander.

Inspired by her generous brother Emanuel Nobel, one of Fabergé's most important clients, Märtha Nobel-Oleinikoff distributed a special series of the 'ice' pendants her brother so famously ordered from Fabergé's workmaster Alma Pihl. Reflecting the important work of the Red Cross nurses at the Nobel Hospital, a ruby-set red cross was added to the designs. These wonderful gifts to commemorate the courageous and vital work of Red Cross nurses during the First World War were most likely commissioned from Fabergé through Emanuel. Märtha gifted those who excelled at the hospital with uniquely designed pendants and brooches. Signe Zander was one of only two Red Cross nurses to receive a pendant as a gift from Märtha around 1915.

ALMA PIHL

Extant sketches from Fabergé's workshop record a variety of highly imaginative designs by Alma Pihl intertwining her famous 'frost flower' designs with a gem-set or enamelled emblem of the Red Cross. This pendant offers a rare insight into how these designs were realised in frosted rock crystal, held in a cage of frost flowers, dynamically spreading their fractals down the face of the pendant towards the ruby-set gold cross. The date of its creation marks it as one of the last few pieces Alma Pihl designed using this motif, as she embarked upon new styles after this year. Notably these red cross designs are found in the very last pages of the Holmström design books, reflecting the late production of them by his workshop (K. Snowman, *Fabergé: Lost and Found*, London, 1993, pp. 162-163). As gifts for those who excelled at the Nobel Hospital, the series of works to which this pendant belongs are symbolic of the triumphs of both Alma Pihl's innovation and the humanitarian acts of those working with the Red Cross, such as Signe Zander.

Moscow-born Alma Pihl was one of the most exceptional designers employed by Fabergé. Unlike the firm's other predominantly male workmasters who had extensive training and experience, this young woman was largely self-taught. Märtha's brother Emanuel first established a close relationship with Pihl in January of 1911. He had requested forty pieces of jewellery from the Fabergé firm which he planned to tuck into white linen napkins at the place settings for the wives of his associates during his company parties. Pihl was enlisted as one of the designers for these pieces.



A very rare Fabergé jewelled rock crystal 'snowflake' pendant, workmaster Albert Holmström, after the design by Alma Pihl, St Petersburg, circa 1913, sold for £175,000 at Sotheby's London, 26 November 2019.





Martha Nobel-Oleinkoff's father, Ludvig Nobel



Henry Dunant, founder of the Red Cross, circa 1850-1860

Sitting at her desk by the window in the workshop, Pihl was captivated by the way in which the sunlight glittered through the frost on the window, as if it were a 'garden of exquisite frozen flowers' - this vision inspired six brooch designs (U. Tillander-Godenhielm, *Fabergé: his masters and artisans*, Unicorn, 2018, p. 153). Thoroughly impressed with Pihl's abrupt departure from Fabergé's typical Neoclassical and Rococo designs, the workshop ordered six or seven of each design to be made. Dr Emanuel Nobel was equally mesmerised by the beautiful rendering of the frost; he bought the rights to the concept and subsequently ordered numerous other pieces conforming to Pihl's design idea. Two years later, Pihl was commissioned to design the 1913 Winter-themed Imperial Easter Egg, for which Dr Emanuel Nobel temporarily waived his rights to the frost design concept. He later commissioned his own Ice Egg from Pihl which contained a surprise of a pendant watch.

For a related and equally rare 'snowflake' or 'ice' pendant, please see Sotheby's, London, 29 November 2019, lot 304.

THE NOBEL FAMILY, FABERGÉ AND THE RED CROSS

Since the 18th century, the Nobel family had been prominent figures in the world of science. Immanuel Nobel the Elder had been a physician, and his son Immanuel the Younger became an engineer, architect, inventor and industrialist. Immanuel the Younger and his wife Karolina Andriette had eight children together, though sadly only four made it to adulthood: Robert; Ludvig; Alfred; and Emil. The four brothers were responsible for significant developments in the worlds of industry and humanitarianism. Robert and Ludvig co-founded the Petroleum Production Company Nobel Brothers Ltd., also known as Branobel. Alfred, the industrialist, chemist and engineer who invented dynamite, also established the Nobel Prize upon his death. The Nobel Prize was first awarded in 1901 and was divided into five categories: Physics; Chemistry; Physiology and Medicine; Literature; and Peace. The prize was intended for 'those who [...] have conferred the greatest benefit to Mankind'

(as declared in Alfred Nobel's will; 'The establishment of the Nobel Prize', www.nobelprize.org, Nobel Foundation [accessed 25/03/2022]).

Following the death of his father in 1888, Dr Emanuel Nobel (1859-1932), took over leadership of Branobel. He was responsible for the introduction of the Nobel Diesel engine and under his direction the Company continued to flourish. His successes in the industry were noted by Emperor Alexander III, who requested that he accept Russian citizenship in 1891.

Emanuel Nobel is considered one of Fabergé's most important clients. According to Fabergé's chief workmaster Franz Birbaum:

'E. Nobel, one of the kings of oil, was so generous in his presents that at times it seemed that this was his chief occupation and delight. Orders were constantly being made for him in the [Fabergé] workshops and from time to time he came to have a look at them. Often, he only decided for whom the present should be when the work was finished.' ('Birbaum Memoirs', G. von Hapsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 454).

Six months before the October Revolution in 1917, which led to the nationalisation of the company in 1920, Nobel Brothers announced record profits. By this time the Nobels owned, controlled or had important interests in companies employing 50,000 workers, producing one-third of the total domestic oil consumption. In the summer of 1919, Emanuel left Russia with his family to settle in Sweden.

Directly reflected in the design of this pendant, throughout the early 20th century the Nobel Family and the Red Cross were closely intertwined. In 1901 Henry Dunant, who founded the Red Cross, was nominated for and won the Nobel Prize for Peace. For the first three years of the First World War, the Norwegian Nobel Committee declined to award anyone the Peace Prize. In 1917, when the award was revived, it was appropriately awarded to Dunant's International Committee of the Red Cross (ICRC).



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For lots eligible for payment in cryptocurrencies (as indicated by the Cryptocurrency Payments symbol), payments made in cryptocurrency shall be subject to the additional terms set out in the Additional Terms and Conditions for Payment in Cryptocurrency section below and in Condition 7(b) of the Conditions of Business for Buyers applicable to the sale.

- It is against Sotheby’s general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby’s policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver’s licence) and confirmation of permanent address. Thank you for your co-operation.

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

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

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

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

New Clients If you have opened a new account with Sotheby’s since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released

to you. We may also contact you to request a bank reference. Please provide government issued photographic identification such as a passport, identity card or driver’s licence and confirm your permanent address.

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

Collection It is Sotheby’s policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby’s. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Please note that items marked with a ‘W’ in the catalogue will be sent to Sotheby’s Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby’s Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

Loss or Damage Buyers are reminded that Sotheby’s accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Shipping Sotheby’s offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

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

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation

is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer’s expense. Sotheby’s may charge an administrative fee for arranging the despatch.

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

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer’s responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby’s, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

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

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

with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer’s inability to export or import these lots cannot justify a delay in payment or a sale’s cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

◦ **Guaranteed Property**

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

▲ **Property in which Sotheby’s has an Ownership Interest**

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

Ⓜ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby’s with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder’s obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby’s may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby’s will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer’s premium, overhead premium and other amounts paid to Sotheby’s in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby’s will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to

time, Sotheby’s or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby’s requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∇ **Interested Parties**

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

(⊖) **No Reserve**

Unless indicated by a box (⊖), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby’s and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. Where a lot is offered “without reserve” absentee bids will be executed at a minimum of 10% of the low estimate. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (⊖). If all lots included in a sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist’s Resale Right**

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

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

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

• **Restricted Materials**

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers

and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby’s is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer’s inability to export or import any lots with this symbol cannot justify a delay in payment or a sale’s cancellation.

▣ Monumental

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

👉 Premium Lot

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

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

🔗 Cryptocurrency Payments

Sotheby’s will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers applicable to the sale and subject to the Additional Terms and Conditions for Payment in Cryptocurrency stated in the Buying At Auction guide for the relevant sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information. Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer’s premium and overhead premium. Buyer’s premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the “VAT INFORMATION FOR BUYERS” printed below.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby’s. The information concerns the most usual circumstances and is not intended to be

complete. Sotheby’s is unable to provide tax advice to you and recommends you obtain independent tax advice. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby’s is not usually treated as an agent and most property is sold as if it is the property of Sotheby’s.

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

Please see ‘Exports from the United Kingdom’ for the conditions to be fulfilled before the amount in lieu of VAT on the buyer’s premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Department on the day of the live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

2. PROPERTY WITH A † SYMBOL

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

Please see ‘Exports from the United Kingdom’ for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property will be invoiced as if it had no VAT symbol (see ‘Property with no VAT symbol’ above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. The property will be invoiced under the normal VAT rules (see ‘Property sold with a † symbol’ above). Although the hammer price will be subject to VAT this will be cancelled or

refunded upon export - see ‘Exports from the United Kingdom’. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see ‘Property sold with no VAT symbol’ above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

- ‡ - the reduced rate
- Ω - the standard rate

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

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

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

On request, immediately after sale, the Temporary Admission Department can ask HM Revenue and Customs to generate a C79 certificate. Otherwise Sotheby’s may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

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

5. EXPORTS FROM THE UNITED KINGDOM

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

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby’s is instructed to ship the property to a place outside the UK

- The property is hand carried directly from the UK and Sotheby’s pre lodge the export entry with HMRC

- The VAT liability is transferred to your shipper’s own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby’s.

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

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby’s is provided with appropriate documentary proof of export from the UK. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby’s Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a † or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby’s.

- Sotheby’s is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby’s is instructed to ship directly.

- Sotheby’s is not able to cancel or refund any VAT charged on sales to UK residents unless the lot is shipped as described above.

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Email the Overseas Repayment Unit

newcastle.oru.hmrc.gsi.gov.uk

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

7. SALES AND USE TAXES

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

In the event that Sotheby’s ships items for a purchaser in this sale to a destination within a US state in which Sotheby’s is registered to collect sales tax, Sotheby’s is obliged to collect and remit the respective state’s sales / use tax in effect on the total purchase price (including hammer price, buyer’s premium, overhead premium, artist’s resale right levy and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby’s with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

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

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

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

(i) these Conditions of Business;

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

(iii) Sotheby’s Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby’s, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby’s App, in each case as amended by any saleroom notice or auctioneer’s announcement at the live auction.

(b) As auctioneer, Sotheby’s acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby’s may own

a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

“ARR” is applicable artist resale right royalty payable by the Buyer on the qualifying Property;

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

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

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

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

“Counterfeit” is as defined in Sotheby’s Authenticity Guarantee;

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

“Overhead Premium” is the allocation of Sotheby’s overhead costs relating to Sotheby’s facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction in the sale catalogue plus any applicable VAT or amount in lieu of VAT;

“Purchase Price” is the Hammer Price and applicable Buyer’s Premium, Overhead Premium, ARR and VAT;

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

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

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

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

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

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

(a) Sotheby’s knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby’s is not able to and does not carry out exhaustive due diligence

on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

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

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

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

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

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

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's

(or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

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

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

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

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

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

5. BIDDING AT AUCTION

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

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

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

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

(c) During the live auction, the auctioneer will

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

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

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

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling (except to the extent permitted in Condition 7(b) immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) For lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 7(b), in addition to the terms set out in Condition 7(a):

(i) Sotheby's will accept payment in cryptocurrency only for lots designated as eligible for such in the sale catalogue, or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: USDC, BTC and ETH.

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced. This means that only a portion of the Purchase Price may be payable in cryptocurrency and the remainder in pounds sterling. The Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from Sotheby's, and payment must be made between the hours of 9:00am and 5:00pm Eastern Time (U.S.), Monday to Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in the Buyer's name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and the Buyer will be required to provide documentation reasonably requested to confirm that the Buyer owns the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 7(b). If the Buyer makes payment in cryptocurrency other than in accordance with Condition 7(b), Sotheby's may, in its sole discretion, return those funds to the Buyer and hold the Buyer responsible for all third-party fees (including, without limitation, network

fees, taxes, transfer fees, etc.), and in such circumstances Sotheby's may require the Buyer to pay in the fiat currency of the sale. In addition, in the event Sotheby's makes any refund of taxes to the Buyer and the Buyer paid such taxes using cryptocurrency, the Buyer understands and agrees that Sotheby's, at our sole discretion, may refund the Buyer (1) the same amount(s) of the same cryptocurrency that the Buyer paid to Sotheby's for such taxes; (2) the amount(s) in fiat currency that Sotheby's invoiced to the Buyer for such taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that the Buyer paid for such taxes. In no circumstance will the Buyer be entitled to receive any appreciation on the value of the cryptocurrency that the Buyer provided to Sotheby's as payment in connection with a refund.

(vi) Once the Buyer initiates a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by Sotheby's. The Buyer is responsible for verifying that the Buyer has sent the correct amount to the correct digital wallet address.

(vii) If the Buyer makes payment in cryptocurrency from a digital wallet or account, the Buyer represents and warrants the following:

(a) the Buyer owns the digital wallet and the cryptocurrency used to make payment; (b) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "Sanctions") or located, resident, or organised in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, and Syria) (collectively, "Sanctioned Jurisdictions"); (c) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organised in a Sanctioned Jurisdiction; and (d) the Buyer's payment in cryptocurrency will not cause (or otherwise result in) Sotheby's, the Seller or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws.

(viii) Sotheby's shall have no liability for any payment made by the Buyer in cryptocurrency that is not received by Sotheby's for whatever reason.

(ix) The Buyer acknowledges the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorised access to the Buyer's digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavourable exchange rates; and the risk of unfavourable regulatory intervention and/or tax treatment in relation to transaction in such currency. Sotheby's will have no liability for any of the foregoing.

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

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

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

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

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion.

In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

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

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

9. BIDDER'S AND/OR BUYER'S WARRANTIES

(a) The Bidder and/or Buyer warrants that:

(i) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); and

(ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the

ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity; and

(v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

10. FAILURE TO COLLECT PURCHASES

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

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

11. EXPORTS AND PERMITS

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

12. GENERAL

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

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

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

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

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

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

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction All Bidders and Sellers agree that the Courts of England and Wales are to have exclusive jurisdiction to settle all disputes (including non-contractual disputes) arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail or delivery by email at the last address of the relevant Bidder or Seller known to Sotheby's or any other usual address, or in any other manner permitted by English law, or by the law of the place of service.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or via the Sotheby's App (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

ADVANCED BIDDING

1. In the case of certain auctions, bidders can bid in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

Please note that in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

LIVE ONLINE BIDDING

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step

process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using Online Platforms to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges.

5. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

6. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

7. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or

problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Post Sale Service Group prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the live auction may be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment,

although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.'

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

08/21 NBS_NOTICE_FURNITURE

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 LOUIS XV CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 LOUIS XV STYLE CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

4 STAMPED....'/'SIGNED....'/'INSCRIBED....'/'DATED....'

in our opinion the stamp/ signature/ inscription/ date is by the maker.

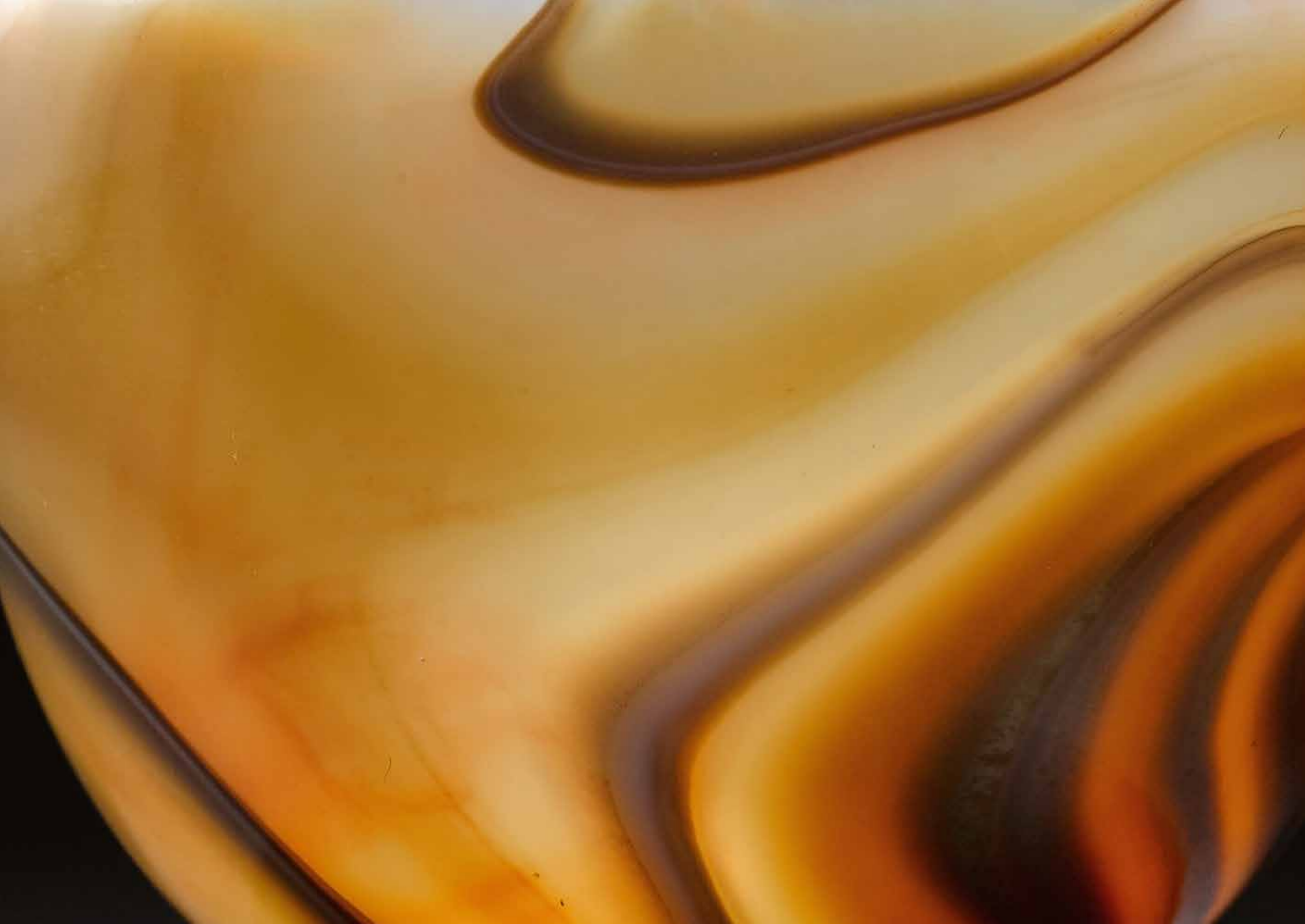
5 'BEARING THE STAMP...'/'BEARING THE SIGNATURE...'/'BEARING THE INSCRIPTION.....'/'BEARING THE DATE.....'

in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS_GLOS_CONT FURN

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