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2017

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English Silver

The style and technique in manufacturing silver during this era (over 100 years) changed radically, reflecting the variations in taste, society, costumes, economic and political situations.

“Georgian silver” refers to objects made out of sterling silver (mostly household silver such as tea ware and tableware, centrepieces, cutlery, objects-de-vertu, collectables, etc.) produced in England during the consecutive reigns of King George I (1714-1727), King George II (1727-1760), King George III (1760-1820) and King George IV (1820-1830).

The early Georgian pieces (from the early until the late 18th Century) are usually characterised by simple forms. The plain and linear design is never meant to compromise the object’s usefulness. Obvious exceptions can be found in the highly decorative Rococo pieces, a taste introduced in England by Huguenot silversmiths, usually characterised by elaborate and very ornate designs, profusely chased, embossed and often embellished with figural and sculptural elements. The most famous Huguenot is without a doubt Paul de Lamerie (1688-1751), the greatest silversmith working in England in the 18th Century.

The silverware produced during the second half of the 18th Century is characterised by a plainer and more linear design, inspired by the elegant and measured Neo-classical style. The forms became simpler and clearer, rarely chased and often engraved in a technique called “bright-cut”, realised with a series of short cuts into the metal using a polished tool to reflect the light and give the engraved decoration a particular brightness.

Popular motifs such as floral and foliate swags and festoons, rosettes and grotesques are heavily inspired by Ancient Greece and Ancient Rome - influenced by archaeological discoveries such as those made at Herculaneum and Pompeii.

One of the key figures of this period is the Scottish architect Robert Adam (1728-1792), who played a major role in introducing Neo-classicism into Britain. His style, known as “Adam Style”, applied to all elements of interior decoration, from architecture to furniture and silver.

Hester Bateman (1708-1794) was one of the greatest silversmiths operating in this style, she is the most renowned and appreciated female silversmith of all time. Following the death of her husband she successfully ran the business for thirty years and gave origin to a family business that lasted until the mid-19th Century.

At the opening of the new Century the style gradually changed, introducing a new variety of highly decorative patterns. Edward Farrell (1779-1850), for instance, produced incredible sculptural pieces, embossed in high-relief, often gilt, decorated in a variety of original revival styles inspired by 17th Century Flemish, German or Italian paintings. The most known and popular pattern used by Farrell on tea services features tavern scenes, re-inventing Dutch genre paintings by David Teniers the Younger (1610-1690).

The Georgian period ends with the Regency era (1811-1837), an age characterised by distinctive trends in British architecture, art and culture. The major source of inspiration was found in Greek and Roman antiquity, from which designers borrowed ornamental patterns. Paul Storr (1771-1844) was the most important silversmith operating during this period, and is considered the greatest English goldsmith and silversmith of all time. His range varied from tableware to magnificent sculptural pieces made for royalty. He initially studied with the Swedish born silversmith Andrew Fogelberg, he later associated with the Royal silversmiths Rundell & Bridge and is universally known for a wide range of silverware produced for British and foreign Royalty and aristocracy.

The reign of Queen Victoria, also known as “Victorian Era”, started one of the longest periods of peace and prosperity in Britain’s history, spanning from 1837 until 1901. The prolonged, steady and widespread wealth, due to the political, economic, industrial and colonial consolidation of the British Empire, reflected on many of the contemporary aspects of social life such as literature, art, architecture, fashion, jewellery and silverware.

Silver was highly valued during this period and large silver table services became an essential requirement for aristocratic and emerging middle-class families.

The Victorian style applied to decorative art is generally characterised by an ornamental design, with chased and embossed relief-work with flowers, scrolling leaves and birds, often featuring cartouches engraved with initials, family crests or coat of arms. Silverware became increasingly popular, impressive and original in style. Neo-Rococo, Oriental, Neo-Renaissance and neo-Gothic are just few of the many patterns used by silversmiths between the mid-19th Century and the beginning of the 20th Century.

Under her reign, Queen Victoria commissioned numerous impressive silver table garnitures and fabulous centrepieces to important contemporary firms, some of which were consequently rewarded with a Royal Warrant.

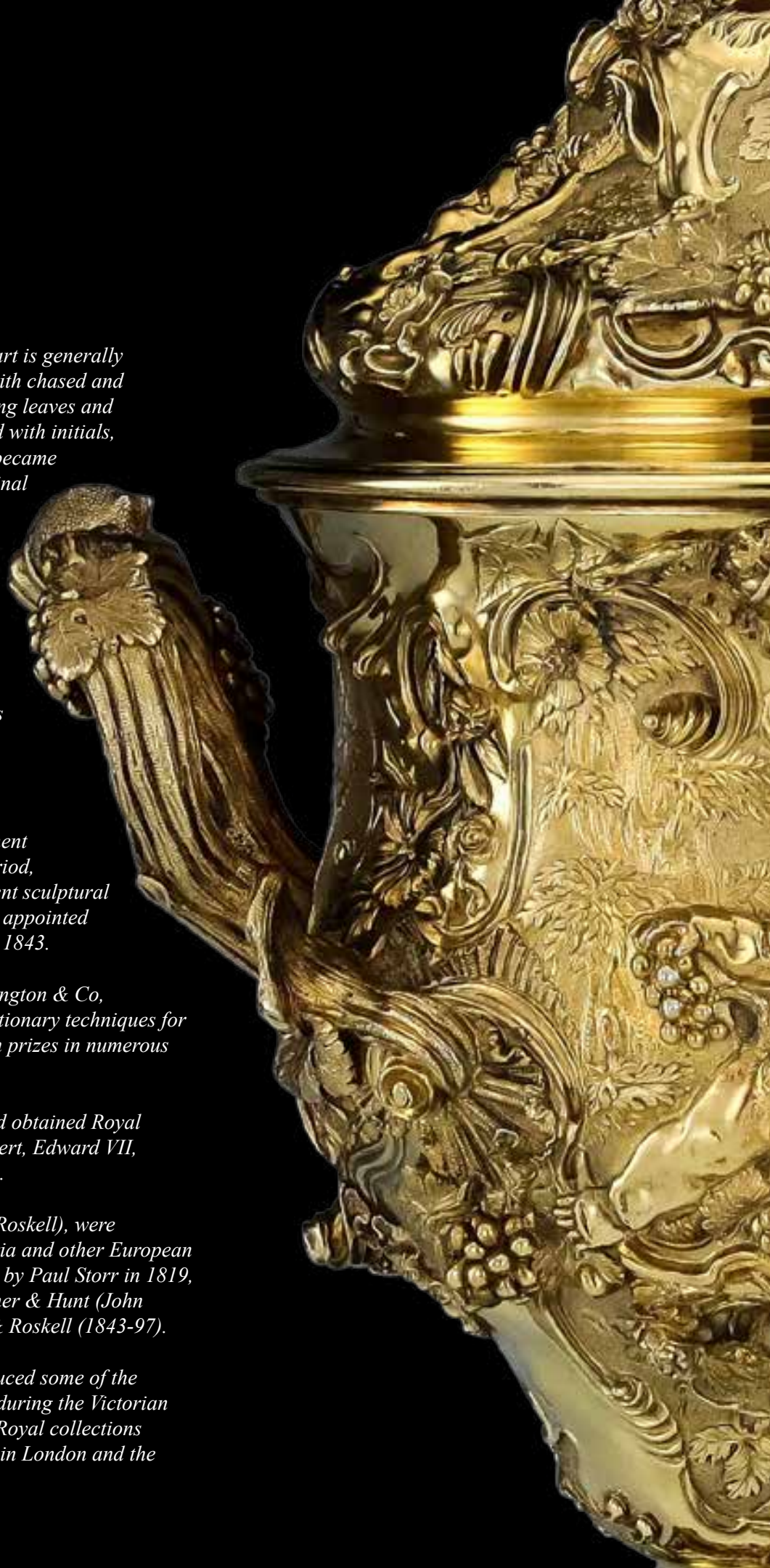
Robert Garrard was one the most preeminent Royal silversmiths and jewellers of the period, specializing in the production of magnificent sculptural pieces. The firm, later Garrard & Co, was appointed Royal Silversmiths and Crown Jeweller in 1843.

Another important Victorian firm was Elkington & Co, founded in 1836. They patented the revolutionary techniques for electrotyping, plating and gilding and won prizes in numerous International Exhibitions.

Carrington & Co was founded in 1780 and obtained Royal Warrants from Queen Victoria, Prince Albert, Edward VII, George V and the Russian Imperial House.

Hunt and Roskell (John Hunt and Robert Roskell), were silversmiths and jewellers to Queen Victoria and other European Royal families. The company was founded by Paul Storr in 1819, later Storr & Mortimer (1822-38), Mortimer & Hunt (John Samuel Hunt, 1838-43) and finally Hunt & Roskell (1843-97).

Each of these important silversmiths produced some of the most extraordinary silver examples made during the Victorian era, many of which are nowadays held in Royal collections or museums such as the Victoria & Albert in London and the Metropolitan in New York.





AN IMPRESSIVE EDWARDIAN SILVER MONUMENTAL CENTERPIECE, SEBASTIAN HENRY GARRARD c.1907

An exceptionally rare and magnificent 20th Century Edwardian solid silver monumental centrepiece on a stand, formed as Saint George horseback slaughtering the dragon, on a rocky circular base. This is one of the most impressive and outstanding solid silver monumental centrepieces by Garrard

The ebonized base is mounted with a shield engraved with the inscription: "THIS TROPHY IS A REMINDER THAT EFFICIENCY MEANS SELF-MASTERY AND IS A SYMBOL OF THE UNENDING STRUGGLE BETWEEN THE HERO AND THE BEAST IN MAN".

Hallmarked English silver (925 standard), London, year 1907 (m), Maker's mark "SG" for Sebastian Henry Garrard.

A MAGNIFICENT PAIR OF VICTORIAN SILVER FIGURAL COMPORTS, MORTIMER & HUNT c.1848

Antique 19th Century magnificent pair of Victorian solid silver figural comports, each piece raised on a circular base applied with cast grapevine, surmounted by impressive and finely modeled mythological figures depicting a young man feeding a goat with grape and a female figure holding a lamb, both under a dish-form vine arbour fitted with a cut-glass dish.

Hallmarked English Silver (925 standard), London, year 1848 (n), Maker's mark crowned ISH for John Samuel Hunt, senior partner in Hunt & Roskell.

Each base is further stamped with the retailer's mark "HUNT & ROSKELL, LATE STORR, MORTIMER & HUNT", serial number 3998.



A UNIQUE PAIR OF VICTORIAN SILVER FIGURAL COMPORTS, HUNT & ROSKELL c.1874

A 19th Century magnificent and unique pair of Victorian solid silver figural comports, each piece raised on a circular domed base chased and applied with swags and cast armorials, each stunning figural stems modeled like a large sculptural female figure, one holding a pickaxe, the other resting on a bundle and holding a scroll, the two figures are flanked by a scrolling handle suspending a bowl over their head.

Hallmarked English Silver (925 standard), London, year 1874 (t), Maker's mark crowned IH & RR for John Hunt & Robert Roskell, Hunt & Roskell.



A VICTORIAN SILVER THREE PIECE CENTERPIECE GARNITURE, STEPHEN SMITH c.1878

A 19th Century rare and magnificent Victorian solid silver three-piece table garniture, the cylindrical central piece applied with a cast Neoclassical frieze depicting mythological figures, surmounted by a triple-headed Greek goddess, the lateral pieces cast as winged sphinxes, each piece is surmounted by a circular etched glass bowl.

Hallmarked English silver (925 standard), London, year 1878 (C), Maker's mark S.S for Stephen Smith.





A MONUMENTAL VICTORIAN SILVER CUP & COVER, ROBERT GARRARD c.1863

A monumental Victorian solid silver cup and cover on a stand, the shaped oval base chased and applied with dolphin's heads emerging from stormy waves, their tails intertwined with flowers and leaves, supporting a wide bowl chased and applied with a spume-like decoration, the domed cover also chased as flowing water topped by an impressive figural finial depicting Neptune standing on a dolphin. This is an outstanding and monumental centerpiece by Robert Garrard.

Hallmarked English silver (925 standard), London, year 1863 (h), Maker's mark crowned RG for R & S Garrard & Co. The base is further stamped "R & G GARRARD PANTON ST LONDON".



AN IMPRESSIVE VICTORIAN SILVER MONUMENTAL CENTERPIECE BOWL, MORTIMER & HUNT c.1843

An impressive Victorian solid silver centerpiece, standing on a shaped plain trefoil base and with three realistically modeled dolphins holding a pillar applied with seaweed and seashells, terminating in three leaves holding an impressive large bowl applied with a wreath of acorns along the rim and an applied scene depicting 'The Birth of Venus' inspired by Sandro Botticelli c.1485.

Hallmarked English silver (925 standard), London, year 1843 (h), Maker's mark crowned IM&SH (John Mortimer & John Samuel Hunt). The base is further stamped MORTIMER & HUNT.



A SILVER HENLEY REGATTA GRAND CHALLENGE TROPHY c.1923

A 20th Century solid silver trophy cup, magnificent and exceptionally decorative, of campana form with cast leaf-handles, the body heavily chased with flowers and leaves on a rippling wavy water, supported by a cast spume of water pedestal, one side is applied with a mythical Sea God, the other side bearing the memorial inscription "HENLEY REGATTA GRAND CHALLENGE CUP 1839".

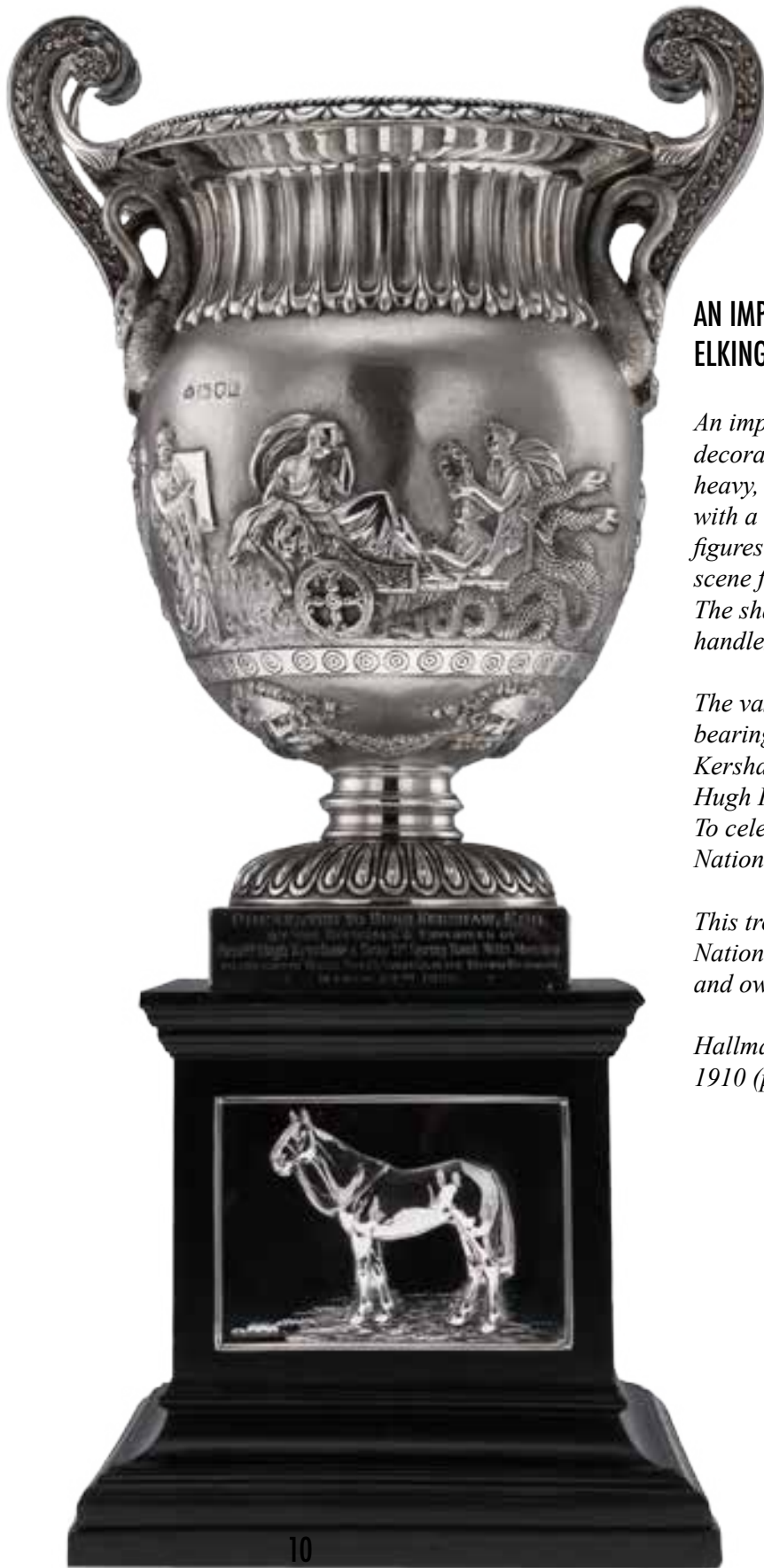
Hallmarked English silver (925 standard), London, year 1923 (h), Maker's mark MnWb for Mappin & Webb.

A RARE PAIR OF VICTORIAN SILVER SOLDIERS, HUNT & ROSKELL c.1869

A rare pair of 19th Century Victorian solid silver presentation soldier statues of the 43rd (Monmouthshire) Regiment of Foot. This Infantry regiment of the British Army, was raised as Thomas Fowke's Regiment of Foot in 1741 with its headquarters at Winchester, the two beautifully figures are realistically modeled to the last detail, one holding a trumpet with hand on his chest the other his sword in both hands, looking particularly sombre as if paying respect to fallen brothers in arms, standing on later ebonized bases.

Hallmarked English silver (925 standard), London, year 1869 (o) and 1871 (q), Maker I H & R R for John Hunt & Robert Roskell.





**AN IMPORTANT EDWARDIAN SILVER TROPHY VASE,
ELKINGTON & CO c.1910**

An important early-20th Century Edwardian solid silver decorative trophy vase, massive size and exceptionally heavy, on a square base, the body is chased and applied with a Classical frieze depicting a procession with figures and a chariot pulled by snakes, probably a scene from the Greek mythology representing Medea. The shape is inspired by antique Greek vases, with cast handles flanked by swan's heads, applied border.

The vase has been later adapted as a trophy, the base bearing a memorial inscription: "Presented to Hugh Kershaw, Esq., by the Officials & Employees of Mssrs Hugh Kershaw & Sons Ltd. Spring Bank Mills Mosley. To celebrate "Music Hall's" success in the Grand National, March 24th 1922".

This trophy was given to the winner of 1922 Grand National, "Music Hall", ridden by jockey Lewis Rees and owned by Hugh Kershaw.

Hallmarked English silver (925 standard), London, year 1910 (p), Maker's mark E&Co for Elkington & Co.





A MAGNIFICENT PAIR OF GEORGIAN HORSE RACING WINE COOLERS c.1818

A magnificent pair of 19th Century Georgian solid silver-gilt lidded wine coolers on turned ebony bases, collervs of urn-form with cast guilloche borders, each applied with a cast oval plaque depicting racing jockeys, partly-fluted lower baluster bodies, fluted girdles, the reeded handles with lion mask embellished terminals, the partly-matted domed covers with fluted bands and acanthus bud finials, one foot-rim engraved 'Gray Fecit New Bond St London'.

Hallmarked English silver (925 standard), London, year 1818 (c) and 1819 (d), Maker's mark W.B for William Burwash.



A VICTORIAN EXCEPTIONAL SILVER WINE EWER, ELKINGTON c.1862

A 19th Century Victorian silver figural ewer, extremely large and decorative, the body profusely chased and embossed with cherubs, grape vines and acanthus leaves on a finely tooled matted ground, resting on domed shaped foot.

Hallmarked English Silver (925 Standard), Birmingham, year 1862 (N), Maker mark E&Co for Elkington & Co.



A STUNNING SILVER PILGRIM FLASK, EDWARD BARNARD c.1886

A stunning 20th Century solid silver pilgrim flask, of traditional flask form, the pull off cover embossed with palm leaves above a bead border and lobed rim, mounted with a large acorn finial, gilt chains leading to foliate mask junctions, slender neck with alternate bands of darts, quatrefoils and scrolls between gilt raised borders.

The upper body embossed with palm leaves, the front embossed with two horses on a textured ground, the reverse with a pony and its mother, each side with a naturalistic weeping willow, base decorated with large acanthus leaf and Lily's, standing on detachable four gilt open work foliate scroll feet.

Each part hallmarked English Silver (925 standard), London, year 1986 (m), Maker EBss for Edward Barnard & Sons Ltd, Hatton Garden.



A VICTORIAN SILVER IMPRESSIVE NAUTILUS CUP, E&J BARNARD c.1860

A 19th Century Victorian silver figural ewer, extremely large and decorative, the body profusely chased and embossed with cherubs, grape vines and acanthus leaves on a finely tooled matted ground, resting on domed shaped foot, applied with a stunning leaf capped scroll handle terminating with a rams head.

Hallmarked English Silver (925 Standard), Birmingham, year 1862 (N), Maker E&Co for Elkington & Co.



A VICTORIAN EXCEPTIONAL SILVER EWER, BARNARDS c.1869

A 19th Century Victorian solid silver figural wine ewer, the tall body profusely decorated, resting on a shaped rococo foot, chased and embossed with acanthus leaves, scrolls and shells, Each side beautifully chased depicting Greek Mythological scenes.

Hallmarked English Silver (925 Standard), London, year 1869 (o), Maker's mark JEB-WJ (Barnard & Sons Ltd).



A RARE REGENCY EXCEPTIONAL SILVER FIGURAL EWER, J HAYNE c.1829

A 19th Century rare and exceptional Regency solid silver wine ewer, the tall baluster body profusely resting on a domed foot set with a turned wooden base, scrolls and shells, each side beautifully chased depicting a Mythological scene with the Galatea's chariot pulled by sea monsters

Hallmarked English Silver (925 Standard), London, year 1829 (o), Maker's mark J.H for Jonathan Hayne.



**AN IMPORTANT VICTORIAN SACRED TO BACCHUS WINE
EWER, LONDON c.1884**

An important 19th Century victorian solid silver wine ewer, 'Sacred to Bacchus' after a model by John Flaxman Sr; the original was made in the 1778 from black basalt for Wedgwood and is now on display at the Wedgwood Museum.

Made in the Renaissance style, the vase shaped body applied with grapevine garlands and decorated with half fluted decoration along the base, acanthus leaf borders along the body and foot.

The top adorned with a seated Bacchus with his arms around the large spout holding rams mask horns. The wine jug is richly gild though out, is of very heavy gauge and finished to very high standard.

Hallmarked English Silver (925 Standard), London, year 1884 (I), Maker's mark JATS for John Aldwinckle & Thomas Slater.



A PAIR OF VICTORIAN SILVER-GILT WINE COOLERS, SMITH & NICHOLSON c.1850

A pair of 19th Century Victorian solid silver-gilt wine coolers, of traditional form standing on a lobed shaped bases, the top and sides embellished with cast oaks-leafs and acorns, the handles realistically modeled as oak branches.

The side engraved with a family crest (Virtutis praemium honor - Esteem is the reward of virtue), Provenance: Bulgari Collection, label affixed.

Both hallmarked English silver (925 standard), London, year 1850 (P), Maker's mark S.S W.N (Stephen Smith & William Nicholson)

A VICTORIAN SILVER DE LAMERIE LOVING CUP, HUNT & ROSKELL c.1897

A 19th Century Victorian solid silver very large two handled bell-shaped loving cup with cover, richly gilt, extraordinarily cast and embossed with carousing cherubs, lions, grapes and animals. The ornament allude to the young Bacchus as the god of wine and is realized in a splendid Rococo style.

The piece is copied from an original by Paul de Lamerie, considered to be the greatest silversmith of all time. Two examples are in the Metropolitan Museum of New York and in the Victoria & Albert Museum of London.

Both the cup and the cover are fully Hallmarked English Silver (925 standard), London, year 1892 (b), Maker's mark ABAHB (Alfred & Arthur Henry Benson, for Hunt & Roskell). Marked along the base "HUNT & ROSKELL LATE STORR & MORTIMER 1577".



A VICTORIAN SILVER GILT TROPHY CUP & COVER, LONDON c.1865

A 19th Century Victorian solid silver trophy cup and cover, richly gilt, the baluster form body with cast handles with mask junctions, the tall neck supporting a cover surmounted by a cast finial modeled as a running horse, the body is chased in relief with running horses, the whole body also chased with a scrolling foliage and armorials on a matted ground.

Hallmarked English silver (925 Standard), London, year 1865 (k), Maker's mark DHCH for Daniel & Charles Houle.



A SILVER GILT QUEEN CHARLOTTE'S EXHIBITION CUP & COVER c.1928

A 20th Century Exhibition solid silver gilt cup and cover, extremely decorative in the style of the 16th Century Renaissance examples, wrythen fluted foot and matching cover, the body applied with a cast frieze depicting putti in relief, the cover surmounted by a cast figural finial modeled as a nude nymph

Hallmarked English silver (925 standard), London, year 1928 (n), Makers' marks "R&B" and "RGT" for Walter P Belk and R G Toms.





A LARGE PAIR OF VICTORIAN SILVER SEVEN-LIGHT CANDELABRA, ALEXANDER MACRAE c.1875

A 19th Century pair of magnificent and exceptional Victorian seven-light candelabra, very large and exceptionally heavy, each circular base chased with cherubs and resting on four cast mask feet, knopped stem chased with foliage and applied with figures, leaf-capped scroll branches with ram's head terminals and cast capitals with figures in relief. Each base is engraved with initials W and D with coronet in between.

Each part is Hallmarked English silver (925 standard), London, year 1875 (u), Maker's mark "AM" for Alexander Macrae.

A MONUMENTAL VICTORIAN SILVER MILITARY PRESENTATION TANKARD, DANIEL & CHARLES HOULE c.1863

A monumental 19th Century Victorian very large solid silver Regimental presentation lidded Tankard / Jug of tapering cylindrical form on spreading foot, the cover has a stunning finial modeled as a cavalry officer in pill box cap and stable jacket leading his horse.

Foliolate scroll handle, richly parcel gilt, the sides are embossed with soldiers on their horses readying themselves before the race. The spout has a projecting cast dog's mask, the front bears the badge of the 5th Royal Irish Lancers, foot rim inscribed "Presented to the Officers Mess 5th Royal Irish Lancers by Lieut. Clonel F. W. Carden".

Hallmarked English Silver (925 Standard), London, year 1863 (h), Maker's mark DHCH (Daniel & Charles Houle, very fine maker). Retailer's mark Stephen Smith & Son Covent Garden, London.



AN IMPRESSIVE VICTORIAN MONUMENTAL SILVER FIGURAL FLAGON, CHARLES HANCOCK c.1868

A 19th Century Monumental Victorian solid silver Flagon, of waisted cylindrical form with a mythological Kraken mask spout, and male term monopedia handle, the sides decorated with wreathed panels of winged classical nudes, the hinged cover surmounted by a realistically modeled composition of a Ottoman equestrian standing beside his Arabian horse.

Hallmarked on the body, lid and underneath, English silver (925 standard), London, year 1868 (n), Maker's mark C.F.H (Charles Frederick Hancock) and french control marks.



A GEORGIAN PAUL STORR SILVER FIGURAL SALT, LONDON c.1813

A 19th Century Georgian solid silver figural table salt, after a design by William Theed a world renowned English born sculptor; the salt cast as a kneeling Triton pulling a shell with his tails flanked on each side, on a rectangular plinth with vitruvian chased scroll boarder on matted ground, standing on four ball shaped caster feet. Stamped on one side 'Rundell Bridge Et Rundell Aurifices Regis'

Hallmarked English silver (925 standard), London, year 1813 (S), Maker's mark PS for Paul Storr.

A UNIQUE VICTORIAN SILVER NOVELTY CONDIMENT SET, GEORGE FOX c.1853

A 19th Century Victorian very rare and unusual solid silver novelty cruet set, comprising of a salt, pepper pot, oil and vinegar bottles with stoppers, the stand is realistically modeled as a Russian winter horse and sledge on small wheels, inspired by the famous bronze examples by Vasili Grachev.

Hallmarked English silver (925 standard), London, year 1853 (S), Maker's mark GF for George Fox.



A PAIR OF IMPRESSIVE VICTORIAN SILVER FIGURAL DISHES, CARRINGTON & CO c.1894

A 19th Century Victorian solid silver pair of figural fruit dishes, intensively decorated with shell, scrolls, leaves, garlands and floral blooms, each side is applied with a handle modeled as a half nude maiden holding a garland.

Both cartooches flanked with models of cherubs, the elongated bowl resting on four figural scroll feet, top of the bowl is applied with an eggshell boarder.

Hallmarked English silver (925 Standard), London, year 1894 (T), Maker's mark JBC for Carrington & Co.





A RARE VICTORIAN SILVER TROPHY VASE, JOHN S HUNT c.1863

A 19th Century rare and impressive Victorian solid silver decorative vase, massive size and exceptionally heavy, in the form of a Classical Greek krater, cast swan junctions, the body beautifully chased with a scene depicting Poseidon on a chariot with mermen and seahorses, the neck chased with nautical equipment.

The vase was probably meant to be a nautical trophy. The exceptionally fine quality and unusual design demonstrates the interest in the Ancient world during the Victorian period. The vase here presented shows clear similarities with the "Sosibios vase", now in the Louvre

Hallmarked English silver (925 standard), London, year 1863 (h), Maker's mark crowned ISH for John Samuel Hunt.

The base is further stamped "HUNT & ROSKELL, LATE STORR & MORTIMER", serial number "2607".

AN IMPRESSIVE GEORGIAN SILVER IMPRESSIVE FIGURAL CENTERPIECE, THOMAS WALLIS c.1831

A 19th Century large and impressive Regency solid silver centerpiece / comport, on a triangular base embellished with acanthus leaves and flowers, cast anthemion feet, the sculptural cast stem modeled as two young cherubs sitting on a tiger holding a large openwork basket, the border applied with a grapevine motif.

The quality of the model is outstanding and inspired by a pair of identical dessert stands by Paul Storr made in 1808 for Rundell, Bridge and Rundell. Each side bears the family crests.

Hallmarked English silver (925 standard), London, year 1831 (q), Maker's mark TW for Thomas Wallis II.







A VERY RARE VICTORIAN SILVER-GILT ROYAL PRESENTATION TELESCOPE c.1880

A 19th Century very rare Victorian solid silver gilt presentation telescope in a fitted black leather case, near the view hole stamped 'DOLLOND LONDON', the silver is chased with floral garlands and bouquets, one side bearing the crest of Prince of Wales, the other side appears to have a signature.



A RARE VICTORIAN SILVER NOVELTY COCKATOO INKSTAND, JAMES CHARLES EDINGTON c.1859

A 19th Century exceptionally rare Victorian solid silver Novelty desk inkstand, realistically modeled as a cockatoo perched upon branches with applied leaves, one lid terminating in a candlestick, two branches as pen-rest, the shaped rocky base is set with a lidded inkwell fitted with the oval blue glass liner.

Victorian silver novelty inkwells are extremely sought after; this particular piece is extremely finely crafted and unusual, made by a very important manufacturer.

Hallmarked English silver (925 standard), London, year 1859 (d), Maker's mark JCR for James Charles Edington.

A RARE GEORGIAN SILVER STIRRUP CUP, THOMAS WALLIS II c.1800

A 19th Century Georgian solid silver stirrup cup, beautifully modeled as a snarling fox's mask, realistically chased with fur and parcel gilt, the underside incorporating an oval disc engraved with a motto "VENATIONI DATTR" (hunting related motto, "venatio" means "hunting" in Latin). The rim is applied with a reeded border, the inside is engraved "The Gift of Rob.t Moreton Wood to Will: Skelhorne 16th Dec 1801".

Hallmarked English silver (925 standard), London, year 1800 (E), Maker's mark TW for Thomas Wallis II.



A IMPRESSIVE VICTORIAN SILVER HUNTING STATUE, ELKINGTON c.1894

A 19th Century Victorian solid silver important figural hunting statue, depicting a huntsman holding a fox and his hounds at his feet. Standing tall on an ebonized plinth applied with an engraved plaque 'Presented to W.J Buckley Esquire, April, 18th, 1895'

Hallmarked English silver (925 standard), Birmingham, year 1894, Maker E&CoLd for Elkington & Co Ltd.

A UNIQUE EDWARDIAN SILVER & JADE DOGS HEAD PAPER-CLIP, FRANK HYAMS c.1904

A 20th Century Edwardian solid silver and jade large paper-clip realistically modeled as a dog's head, the casting is very heavy and captures the detail of the dog to the last detail, the hinged head is mounted on very large and rare piece of New Zealand jade.

Hallmarked English Silver (925 standard), London, year 1904 (i), Maker FHLD for Frank Hyams.





**AN EXTREMELY RARE GEORGIAN SILVER-GILT KETTLE STAND,
EDWARD FARRELL c.1818**

A 19th Century extremely rare Georgian solid silver, embossed tea kettle stand. Extraordinary and magnificent, richly gilt, featuring very rare designs in the style of the 17th Century, depicting scenes in high relief, profusely embossed and applied with mythological beasts, the center decorated with fighting sea horses and applied with a cast grapevine boarder standing on scrolling leaves.

Hallmarked English Britannia Silver, (958 standard), London, year 1818 (c), Maker's mark EF for Edward Farrell.

A MAGNIFICENT GEORGIAN SILVER-GILT FOUR PIECE TEA & COFFEE SET, EDWARD FARRELL c.1816

A 19th Century rare Georgian solid silver impressively large and extremely heavy cast and embossed tea and coffee set. Extraordinary and magnificent, richly gilt, each piece featuring a very rare design in the style of the 17th Century Dutch paintings depicting scenes in high relief, one side profusely embossed and applied with a Mythological wedding feast, the other side depicting a crowdy cavalry battle in high relief, each piece rests on four cast feet modeled like dog's heads, the tea and coffee pots featuring an eagle-shaped spout and with carved eagle-shaped handles and figural finials, the sugar bowl and the cream jug are applied with cast flying bird handles.

Hallmarked English Silver (958 standard), London, year 1816 (a), Maker's mark EF for Edward Farrell.



**A GEORGIAN SILVER TENIERS SAUCE BOAT,
EDWARD FARRELL c.1818**

A 19th Century Georgian solid silver Teniers style sauce boat, the body resting on three cast figural feet featuring mask junctions and embossed with rustic scenes of peasants merry-making, in the style of the Dutch painter David Teniers, the cast handle featuring a bird.

Hallmarked English silver (925 Standard), London, year 1818 (c), Maker's mark EF for Edward Farrell.



**AN EXCEPTIONAL GEORGIAN SILVER TEA CADDY,
EDWARD FARRELL c.1817**

A 19th Century Georgian solid silver tea caddy, of shaped oblong form, exceptionally decorative Rococo foliate scroll incorporating masks, scroll cartouches engraved with crests and armorial, for TRAFFORD and ASHFORD families, pull-off lid surmounted by a squirrel.

Hallmarked English Silver (925 standard), London, year 1817 (b), Maker's mark EF for Edward Farrell.

A STUNNING GEORGIAN SILVER GILT ROYAL COMMISSIONED BOWL, EDWARD FARRELL c.1824



A 19th Century Royal Commissioned Georgian solid silver bowl, exceptionally heavy and richly gilt, of circular form, beautifully embossed with heraldic symbols and the Royal arms of James I, within a stylized arcade, tooled ground.

This exceptionally important bowl is one from a set of 34 vessels belonging to King George IV's brother, Prince Frederick the Duke of York, each with a different inscription. The Duke of York purchased a phenomenal amount of silver during his lifetime, often advised by the retailer Kensington Lewis. He commissioned several innovative and exceptional pieces from the silversmith Edward Farrell, showing a love for historicism before it became popular in the late 19th century.

Hallmarked English Silver (925 standard), London, year 1824 (i), Maker's mark E.F for Edward Farrell.

A VICTORIAN SILVER CHAMBERSTICK, EDWARD FARRELL c.1843

A 19th Century rare Victorian solid silver large chamberstick, exceptionally heavy, of circular form with a long cast figural handle, dish with applied scroll borders.

Hallmarked English Silver (925 standard), London, year 1843 (h), Maker's mark E.F for Edward Farrell.



A STUNNING PAIR OF RARE GEORGIAN SILVER GILT TAZZAS, EDWARD FARRELL c.1822

A 19th Century rare pair of Georgian solid silver tazzas, exceptionally heavy and richly gilt, of circular form with applied scroll and flower borders, each centre chased with a Rococo scroll and leaf decoration.

Both are Hallmarked English Silver (925 standard), London, year 1822 (g), Maker's mark E.F for Edward Farrell.





ANTIQUE 19thC GEORGIAN SOLID SILVER TENIERS MUSTARD POT, EDWARD FARRELL c.1818

A 19th Century Georgian solid silver figural mustard pot, exceptionally decorative and heavy, resting on four cast figural feet, pear-shaped body embossed and applied with th rustic scenes of peasants merry-making, in the style of the Dutch painter David Teniers, cast naturalistic handle depicting a leaf and flower capped branch.

Hallmarked English silver (925 standard), London, year 1818 (c), Maker's mark EF for Edward Farrell.

A RARE GEORGIAN SILVER TENIERS DISH & COVER, EDWARD FARRELL c.1822

A 19th Century Georgian solid silver Teniers style muffin or cheese dish and cover, exceptionally large size and outstanding quality, the domed cover profusely chased and applied with rustic scenes of peasants merry-making, in the style of the Dutch painter David Teniers, the finial modeled as a man with clay pipe seated against a barrel, the large dish chased with cottages in a landscape, cast flowers and scrolls border.

Hallmarked English silver (925 Standard), London, year 1818 (c), Maker's mark EF for Edward Farrell.



A MAGNIFICENT GEORGIAN SILVER CREAM JUG, EDWARD FARRELL c.1819

A 19th Century Georgian solid silver impressively large and heavy cast and embossed pear-shaped cream jug, extraordinary and magnificent, very rare design in the style of the 17th Century Dutch genre paintings depicting tavern scenes in high relief, profusely embossed with city views, the embellished spout embossed with a mask, each side is applied with cast figures playing and drinking. The cast handle is modeled as a fox catching a bird.

Hallmarked English Silver (925 Standard), London, year 1819 (d), Maker's mark EF for Edward Farrell.





**AN EXCEPTIONALLY RARE GEORGIAN SILVER SAMOVAR,
SAMUEL HENNELL c.1821**

A 19th Century Georgian exceptionally rare solid silver hot water samovar, inverted pair shaped on a square base, cast shell feet, profusely chased in relief with flowers, fruit and acanthus leaves, applied with large twin leaf caped handles and the large finial in complimentary style. The front and back of the samovar cartooche bears the Trist family crests and motto - Nec Trist, Nec Trepide, - Neither Sad, Nor Fearful.

*Hallmarked English Silver (925 standard), London, year 1821 (f),
Maker H.S for Samuel Hennell.*

**A MASSIVE SCOTTISH SILVER TEA KETTLE ON STAND,
WILLIAM MARSHALL c.1826**

A 19th Century Georgian Scottish solid silver tea kettle on a three feet spirit burner stand, richly gilded, massive size, the body is embossed with an incredibly crisp decoration featuring a Classical battle scene on one side and a Chinoiserie scene depicting an Oriental city on the other, all amongst flowers and scrolling foliage on a matted ground, the impressive stand cast with protruding dogs, masks and flowers amongst scrolls, it rests on three cast figural feet and is fitted with the original burner.

*Hallmarked Scottish silver (925 Standard), Edinburgh, year 1826 (u),
Maker's mark crowned WM for William Marshall I.*



**A GEORGIAN CHINOISERIE SILVER TEA KETTLE,
PAUL STORR c.1829**

A 19th Century Georgian solid silver Chinese style tea kettle on a three feet spirit burner stand. The inverted pear-shaped kettle is profusely embossed with Chinese motifs, the three scroll feet formed as Chinese males and the design is repeated in the handle, the spout formed as a winged dragon. The hinged lid is embossed with flowers and surmounted by a floral finial.

*Hallmarked English silver (925 Standard), London, year 1829 (o),
Maker's mark P.S for Paul Storr.*





**A GEORGIAN SILVER GILT CHINOISERIE TEA CADDY SET,
WILLIAM FOUNTAIN c.1812**

A 19th Century extremely rare Georgian solid silver set of very large tea caddy set, with hinged and latched covers, one set with cast handles of oriental mermen, the bodies all chased and embossed with chinoiserie scenes among ornate foliate scrolls, set with seated figural finials, each raised on four paw feet embellished with bearded masks, richly gilt.

Engraved with GG on the lids and a coat of arms to the body of Grenfell of Taplow Court, Buckinghamshire, impaling Molyneux of Charles Pascoe Grenfell, who was a British businessman and Liberal Party Politician (1790-1867), second son of Pascoe Grenfell (1761-1838).

Hallmarked English silver (925 standard), London, year 1812 (R), Maker's mark WF for William Fountain.

**A GEORGIAN SILVER CHINOISERIE TEA CADDY SET,
THOMAS HEMING c.1762**

A 18th Century exceptionally rare George II Rococo solid silver set of three tea caddy's, of rectangular form, profusely embossed in the Chinoiserie style, the panels depicting c-scrolls and flowers surrounding Chinese figures, lions and pagodas, pull-off and hinged lid with cast figural finials.

Such Chinoiserie tea caddies became particularly popular in the mid-18th century with the Huguenot silversmiths, such as Paul de Lamerie who was greatly inspired by the exotic far east designs.

Hallmarked English silver (925 standard), London, year 1762 (G), Maker's mark TH for Thomas Heming.



A STUNNING VICTORIAN FIVE PIECE TENIERS SILVER TEA & COFFEE SET, JOHN FIGG c.1874

A 19th Century Victorian solid silver magnificent and impressive five piece tea and coffee set, comprising of tea kettle on stand, coffee pot, teapot, sugar bowl and milk jug, each very heavy and impressive, each pear-form body with chased and applied rustic scenes of peasants merry-making, in the style of the Dutch painter David Teniers. Some of the handles are cast as a drunken peasant perched on a tree branch, figural finials with drunken peasants sitting on barrels.

Hallmarked English Silver (925 Standard), London, the tea kettle year 1872 (r), all the other parts year 1874 (t), Maker's mark on each part "IF" for John Figg.



A VICTORIAN SILVER FOUR PIECE TENIERS TEA & COFFEE SET, ALDWINKLE & SLATER c.1890

A 19th Century Victorian solid silver magnificent & impressive four piece tea and coffee set, comprising of coffee pot, teapot, sugar bowl and milk jug, each pear-form body is chased and applied with rustic scenes of peasants merry-making, in the style of the Dutch painter David Teniers. Handles are cast as a drunken peasant perched on a tree branch and cast figural finials with drunken peasants sitting on barrels.

Hallmarked English Silver (925 Standard), London, year 1890 (P), Maker's mark JATS for John Aldwinckle & Thomas Slater; Retailled by Sermon - Torquay.



A GEORGIAN SILVER EXCEPTIONAL TEA & COFFEE SET, JOHN WAKEFIELD c.1818-20

A 19th Century magnificent George III solid silver tea and coffee set, comprising a coffee pot, teapot, sugar bowl and cream jug, each piece exceptionally heavy, crisp and decorative, chased with flowers and Rococo scrolls, cast mask and scroll feet, each body also engraved with a family crest.

All parts are Hallmarked English silver (925 Standard), London, cream jug and sugar bowl year 1818 (c), coffee pot year 1819 (d), teapot year 1820 (e), Maker's mark IW for John Wakefield.



A MAGNIFICENT VICTORIAN SILVER GILT FIVE PIECE TEA & COFFEE SET, WILLIAM HUNTER c.1841

A 19th Century rare Victorian Solid Silver impressively large and extremely heavy 5 piece tea and coffee set, comprising of coffee pot, teapot, sugar bowl, massive slop bowl and cream jug. Extraordinary and magnificent, made in the highly decorative style of Edward Farrell, each piece featuring an embossed decoration depicting flowers and leaves on a matted ground, cast figural feet, leaf-capped handles with peacocks, the cover is mounted with a figural finial modeled as a Chinese man.

Hallmarked English Silver (925 standard), London, year 1841 (f), Maker's mark WH for William Hunter.





**A MAGNIFICENT WILLIAM IV SILVER COFFEE & TEA SET,
CHARLES GORDON c.1833**

A 19th Century William IV solid silver tea and coffee set, comprising a coffee pot, teapot, sugar bowl and cream jug, each piece exceptionally heavy, crisp and decorative, each squat lobed body chased with flowers and applied with realistic oak-branch handles and spouts, floral finial, each body also engraved with a family crest.

Hallmarked English silver (925 Standard), London, year 1833 (s), Maker's mark C.G for Charles Gordon.

**A STUNNING VICTORIAN SILVER CHINOISERIE FOUR PIECE TEA
& COFFEE SET, ROBERT HENNELL III c.1844**

A 19th Century exceptionally rare Victorian solid silver four piece tea service, consisting of coffee pot, teapot, sugar bowl, cream jug, each lobed body resting on four scroll feet, profusely embossed in the Chinoiserie style, flowers surrounding Chinese figures, exotic birds and pagodas, and hinged lid mounted with cast floral finials.

Hallmarked English silver (925 standard), London, year 1844 (J), Maker's mark R.H for Robert Hennell III.



**A VICTORIAN SILVER TENIERS TEA & COFFEE SET,
CHARLES S HARRIS c.1875**

A 19th Century Victorian solid silver magnificent & impressive four piece tea and coffee set, comprising of coffee pot, teapot, sugar bowl and milk jug, each pear-form body is chased and applied with rustic scenes of peasants merry-making, in the style of the Dutch painter David Teniers.

Handles are cast as a drunken peasant perched on a tree branch and cast figural finials with drunken peasants.

Hallmarked English Silver (925 Standard), London, year 1875 (U), Maker CSH for Charles Stuart Harris.



AN UNUSUAL IRISH SILVER FIGURAL JUG, EDWARD POWER, c.1824

A 19th Century Irish Georgian solid silver impressive hot water jug, profusely embossed with flowers and scrolls, the spout beautifully modeled in detail as a large lion's head. The handle decorated with foliage and beasts head, the cartouche engraved with family crests. The hinged lid is surmounted by a floral finial.

All parts are Hallmarked Irish silver (925 standard), Dublin, year 1824 (D), Maker's mark EP (Edward Power). The base also bears the retailer's mark TWY for Edward Twycross.



A RARE VICTORIAN ELKINGTON SILVER FOUR PIECE TEA & COFFEE SET, ELKINGTON & CO c.1890

A 19th Century Victorian solid silver four piece tea & coffee set, comprising of coffee pot, teapot, sugar bowl and milk jug. The set features an incredibly rare, unusual and decorative Russian-style design, each piece oviform, the upper body applied with boss motifs on a scroll engraved ground above a reeded girdle cast with quatrefoils, and applied with strapwork, bead border; the handles with foliate cast terminals and insulators, angular spouts with beaded mounts, the slanted hinged covers with engraved decoration and cast diamond shaped boss.

Hallmarked English silver (925 standard), London, year 1890 (P), Maker's mark E&CoLtd for Elkington & Co Ltd.

A UNIQUE IRISH SILVER FIGURAL COFFEE POT, JAMES LE BAS, c.1821

A 19th Century Irish solid silver impressively large coffee pot, profusely embossed with flowers and rococo scrolls, the spout beautifully modeled in detail as an extended sheep's head and Bacchus mask surrounded by grapes and wine leaves. The scroll handle decorated with foliage and females half nude body, the cartouche engraved with family crests. The hinged lid is surmounted by a large floral finial.

Hallmarked Irish silver (925 standard), Dublin, year 1821 (D), Maker's mark I.L.B for James Le Bas.





AN INCREDIBLE GEORGIAN SILVER WARWICK TEA & COFFEE SET, ROBERT HENNELL III c.1820

An exceptionally 19th Century Georgian rare solid silver warwick tea & coffee service, of typical form on round bases, with pedestal stem and acanthus at base of bowl, the sides applied with classical heads and lions pelts, with entwining leaf handles, an ovolo dart and beaded rim. The design is based on a famous ancient Roman marble vase with Bacchic ornament that was discovered in Rome in 1771. This set features stunning workmanship, heavy gauge and tops engraved with family crests.

Hallmarked English silver (925 standard), London, year 1820 (e), Maker's mark RH for Robert Hennell III.

**A NOVELTY WARWICK SILVER SET OF FOUR SALTS & SPOONS,
GOLDSMITHS & SILVERSMITHS c.1912**

A 20th Century exceptionally rare set of four solid silver table salts and spoons, each salt cast as the famous “Warwick vase”, the ancient Rome vase discovered in 1771 in Tivoli, later belonged to the 2nd Earl of Warwick.

The set is complete of four matching spoons and comes in its original box, stamped “By appointment to H.M. The King, The Goldsmiths & Silversmiths Company Ltd”. Each salt is Hallmarked English Silver (925 standard), London, year 1912 (r), Maker’s mark G&SCoLd for Goldsmiths & Silversmiths Company Ltd.



**AN EXCEPTIONAL EDWARDIAN SILVER WARWICK VASE,
SIBRAY HALL & CO c.1904**

A 20th Century Edwardian exceptionally rare solid silver Warwick vase, of typical form on square base, with pedestal stem and acanthus at base of bowl, the sides applied with classical heads and lions pelts, with two entwining vine handles, an ovolo dart and beaded rim.

Hallmarked English silver (925 standard), London, year 1904 (i), Maker’s mark CCP for Sibray, Hall & Co Ltd, Charles Clement Pilling.

**A UNIQUE ELKINGTON SILVER WARWICK VASE COFFEE POT,
ELKINGTON & CO c.1910**

A 20th Century exceptionally rare solid silver coffee pot, unique design and very heavy gauge, cast and embossed as a Warwick Vase design. The design is so rare that is probably a one-off piece, made by one of the greatest silver manufacturers.

Hallmarked English silver (925 standard), Birmingham, year 1910 (l), Maker’s mark E&Co for Elkington & Co. The base is further stamped “ELKINGTON & CO”, and bears serial numbers “Reg. 583805” “28015”.





A MAGNIFICENT VICTORIAN SILVER SIDEBOARD DISH, JOHN SAMUEL HUNT c.1838

A 19th Century Victorian solid silver wall plaque / sideboard dish, impressive size and weight, richly gilt, of oval form in the style of the 16th / 17th Century silver sideboard dishes, the border with scrolling foliage and angels, slanted gadrooned rim, the centre is finely chased depicting "The Bath of Venus" a charming scene after a painting by the painter Francesco Albani (1578-1660).

The dish bears an extremely important memorial inscription: "To The LORD BURGHELEY on his Marriage 1875". Brownlow Cecil, 4th Marquess of Exeter (1849-1898), was a British peer and politician. He married Isabella, daughter of Sir Thomas Whichcote, 7th Baronet, at Stamford in 1875 and the triumphal wedding is recorded by a series of engravings published on "The Graphic", 18 September 1875. Hallmarked English silver (925 standard), London, year 1838 (C), Maker's mark crowned "ISH" for John Samuel Hunt.



**AN EXCEPTIONAL 19thC GEORGIAN SILVER SALVER TRAY,
JOHN EDWARD TERREY c.1825**

A 19th Century rare and exceptional George IV solid silver Salver with cast border, impressively large size and extremely heavy gauge, of shaped-circular form on three impressive cast feet, with applied cast border depicting grapevine and flowers, the centre chased with scrolls and flowers and featuring an exceptional coat of arms for the Goldsmid family, probably for Sir Isaac Lyon Goldsmid, 1st Baronet, financier and one of the leading figures in the Jewish emancipation in the United Kingdom.

Hallmarked English Silver (925 standard), London, year 1825 (k), Maker's mark IET for John Edward Terrey.

**A RARE HUGE GEORGIAN SILVER GILT SIDEBOARD DISH,
WILLIAM PITTS c.1809**

A 19th Century Georgian impressive and magnificent solid silver wall charger / sideboard dish, of shaped circular in the style of the 16th / 17th Century silver sideboard dishes / chargers, decorated with lobed panels embossed with blooms in the style of the early silver pieces, a band of scrolling foliage, the centre is embossed with the "Tudor rose", the symbol of the Tudor dynasty ruling England in the 16th / 17th Century.

The reverse bearing a Victorian inscription "Presented to WILLIAM ROME by the Officers and Clerks Committee of Corporation of the City of London in commemoration of his chairmanship 1892". Hallmarked English silver (925 standard), London, year 1809 (O), Maker's mark "WP" for William Pitts.



**A REGENCY SILVER MAGNIFICENT SILVER SALVER TRAY,
JONATHAN HAYNE c.1827**

A 19th Century rare and exceptional Georgian solid silver salver tray with cast border, large size and extremely heavy gauge, of shaped-circular form with applied cast border depicting grapevine and Mythological figures, probably allegories of the four elements: air, fire, water and earth.

The centre is beautifully engraved with scrolling foliage and flowers, it rests on three impressive cast acanthus feet.

Hallmarked English Silver (925 standard), London, year 1827 (m), Maker's mark JH for Jonathan Hayne.



Chinese Silver

Chinese Export Silver refers to silverware produced in China from 1780 to the 1940's. The name is somewhat misleading, since it is not silver that was produced exclusively for the West. All silver produced in China during this period bears the name, yet it is impossible to determine which items were specifically for the West.

This wide and complex silver-making period is best divided into four major manufacturing periods: The Formative China Trade Period (1685-1757), The Early China Trade Period (1757-1842), The Late China Trade Period (1842-1895) and The Post China Trade & Republic Period (1895-1940).

During the formative and early China trade periods, from early 18th century to the Treaty of Nanking (1842), a significant amount of Chinese silver was produced by Canton-based workshops. These pieces were often made in the neo-classical American and British Georgian styles and are distinguished by exceptionally heavy weight and high quality. This phenomenon rose out of the dramatic reduction of silver mining in South America, which in turn created a scarcity of silver in Britain and America. The silver workshops, in the main, remained anonymous to Westerners but the merchant shops they produced for have become well-known. Sun Shing and Lin Chong and others with undocumented full names, used to mark their silver with pseudo English marks (the most peculiar case is probably the maker "WE WE WC", imitating the London hallmark of William Eley, William Fearn and William Chawner).

During the second half of 19th century the centres manufacturing silver wares multiplied (Shanghai, Jiujiang, Tienstin, Beijing and Hong Kong) as a direct result of the Treaty of Nanking and the granting of treaty ports. Chinese silver came more and more into fashion as Chinese society in these cities gradually became Westernised and middle class. The fashion for the "oriental" in America and Europe made this silver popular and Western retail silversmiths regularly sold it.

Some of the most common decorative elements to be found on the silver of this period are bamboo leaves, chrysanthemums, orchids, cranes, dragons and crowded figural scenes representing Immortals, gods and battles.

To Western eyes, these are simply decorative; to Chinese eyes, every motif or combination of motifs convey a meaning.

The countless variations and imaginative use of the "dragon", considered symbol of power and reference to the Emperor, became the most recognisable element distinguishing the late 19th century and early 20th century Chinese export silver. It became the signature of prolific silversmiths and retailers such as Wang Hing, Tuck Chang, Luen Wo, Leeching, Kwong Man Shing, Da Xing, Cumwo with Tu Mao Xing, a manufacturer and retailer, now considered the "king of dragon makers". The silver marks commonly used on silver produced during this period have Chinese chop marks often combined with Latin alphabet initials. China has never had an assay system, so the information conveyed in the silver marks are minimal at best.

The post-China trade and Republic periods are characterised by the introduction of Western-style department in major cities, Hong Kong and Shanghai in particular. The rise of a Chinese middle class and an explosion of ex-pat residents in treaty ports and Hong Kong created the need for more commercial, but still high quality silver items.

During the Cultural Revolution and after, silver started to be produced by state-owned workshops and was simply stamped "MADE IN CHINA" and "SILVER".

Often wrongly associated with Chinese export silver is Straits Chinese silver (circa 1835-1935), technically a silver category in its own right. It refers to the silverware produced by local and mainland Chinese workshops for Peranakan communities (descendants of Chinese immigrants) living in the Malay Archipelago, including Malaysia, Indonesia, Vietnam and Singapore.

This type of silver is less influenced by Western styles, often incorporates Islamic-inspired or Buddhist motifs and generally carries Chinese chop marks.





AN IMPORTANT CHINESE SOLID SILVER & ENAMEL LIDDED BASKET, CUTSHING c.1790

An extremely rare 18th Century Chinese solid silver filigree & enamel lidded basket, of lobed form supported on six leaf shaped feet, the delicate hand woven filigree is applied with enamel floral plaques, the sides with a looped handle and the cover mounted with a melon shaped finial. The workmanship is of the highest quality and can only be made by 18-19th century master silversmiths, the quality of this basket resembles the style of a well respected Canton retail silversmith Cutshing, who was renowned for creating enamelled and jeweled filigree items for the European Royal households, the Russian imperial court, Arab Sultanates and Maharajah's palaces.

A very similar example can be seen at the Hermitage Museum (Winters Palace, St-Petersburg) that was once used by Catherine the Great (reign 1729-1796).

The top of the lid has an oval cartooche engraved with the Mainwaring coat of arms, the family name goes back as far as the Norman Conquest of 1066, This family originally known as the Mesnil Warin, brought to England from France by William the Conqueror, who generosity gave his family and friends most of the land previously owned by the Anglo-Saxon aristocrats. According to Sir Bernard Burke, this coat of arms was awarded to the family of mainwaring in Over Peover, Chester by Ranulphus de Mainwaring, (son of Eudes-au-Capel "Dapifer" de la Haye, Baron of La Haye, senechal of Normandy), who accompanied Conqueror of England.



A RARE CHINESE SILVER & ENAMEL MIRROR, DA XING c.1870

A rare 19th Century Chinese Export solid silver filigree and enamel table mirror; very large and exceptionally fine, resting on four fish-shaped feet, applied with a blue and green enamelled filigree frame, intricately crafted creating flowers and leaves, the back and the side of the mirror is also finely decorated with enamelled filigree-work.

The top is Hallmarked with Chinese marks (acid tested shows a 900+ silver standard), year about 1870-90, Maker's mark for Da Xing, important silver manufacturer and retailer active both in Canton and Singapore in the late 19th century, renowned for its fine craftsmanship he produced silver pieces for the wealthiest and most preeminent Peranakan families in Malacca.

Genuinely antique Chinese enamelled filigree pieces are exceptionally rare, most of them are now in museums or important private collections. The mirror here presented appears to be exceptional for size, rarity and quality, probably produced for a wealthy Chinese clientele and not for export.



AN EXCEPTIONAL CHINESE SILVER & ENAMEL SAKE SET ON TRAY c.1970

An exceptional 20th Century Chinese solid silver gilt sake drinking set, comprising of a large ewer, eight goblets and a large tray. Each piece is richly gilt and extremely decorative, part-fluted and chased with scrolling foliate, set with semi-precious turquoises and stunningly cloisonné enamelled with flowers in high-relief. The large jug has a pull-off lid in the same style, the body is applied with two extraordinary shaded enamelled cats amongst flowers and butterflies, incredible workmanship.

Hallmarked Chinese silver (stamped SILVER), also hallmarked with French import marks.

**A RARE PAIR OF CHINESE EXPORT SILVER GOBLET,
WANG HING c.1880**

A 19th Century pair of Chinese Export solid silver goblets, of typical bell form, large size, each body is profusely and beautifully decorated with different scenes, one with a dragon moving in and out of the surface, the other with shaped panels depicting bamboo, a dragon, flowers and figures, both resting on a circular base chased with flowers and knopped stem.

Hallmarked Chinese Export silver (acid tested shows a 900+ silver standard), Mark WH for Wang Hing.



CHINESE EXPORT SILVER EXCEPTIONAL CUP & COVER c.1880

A 19th Century rare and unusual Chinese Export solid silver Cup & Cover, of traditional form resting on a water-lily stem supported by water-lily leaves feet, the body finely and profusely chased with figures in a landscape, the handle and the finial in the form of herons. The piece is very unusual, fine and exceptionally crisp, base imitates a pond with baby birds basking under the water-lillies, lid chased along the edge with grapevine boarder, front of the cup has a shield cartooche engraved with initials 'FJ'.

Hallmarked with Chinese Character marks (900+ standard), possibly by Wang Hing & Co.

**AN EXCEPTIONAL CHINESE EXPORT SILVER GOBLET,
CUTSHING c.1860**

A 19th Century Chinese Export solid silver large goblet, the large highly embossed cup decorated with continuous village scenes, boats and pagodas, richly gilded inside, resting on a thick stem decorated with leaves and terminating with a doomed base chased with grapevines. The piece is very unusual, fine and exceptionally crisp.

Hallmarked Chinese silver export marks (900+ standard), Makers mark CUT for Cutshing.





A SUPERB CHINESE EXPORT SILVER SEVEN PIECE TEA SET ON TRAY, TU MAO XING c.1880

A 19th Century Chinese Export solid silver seven piece tea and coffee service on a tray, comprising of coffee pot, teapot, sugar bowl, milk jug, slop bowl, tea caddy and tea strainer, all on the original twin-handled tray, each spherical body is beautifully chased with bamboo leaves on a matted surface, each piece rests on a decorative skirted foot and is applied with an intricately modeled bamboo handle.

Hallmarked Chinese Export silver (900+ standard), Maker's mark in Chinese for Tu Mao Xing, active in Jiūjiāng, Jiangxi Province.

A CHINESE EXPORT SILVER DRAGON TEA SET, TU MAO XING c.1890

A 19th Century Chinese Export solid silver three piece tea set, comprising of teapot, sugar bowl and milk jug, each spherical body is beautifully applied with dragons chasing the flaming pearl of wisdom, hammered surface, each piece rests on a decorative skirted foot and applied with an intricately modeled dragon handles, outstanding quality. All the dragons have five claws, symbol of Imperial power. The way the sugar bowl and cream jug are made, suggests they never had lids as its often the case that Chinese sugar bowl are often covered.

Hallmarked Chinese Export silver (900+ standard), Maker's mark Tu Mao Xing



A CHINESE FOUR PIECE SILVER TEA SET, LUEN WO c.1880

A 19th Century Chinese Export solid silver four piece tea service, comprising of a kettle on stand, teapot, sugar bowl, milk jug, each melon shaped body is beautifully chased with bamboo leaves, flowers and people in landscapes on a matted ground, each piece applied with an intricately modeled bamboo handle and constructed bamboo stand, very intricate detail and outstanding quality. This is one of the most complete and exceptional Chinese silver tea services.

Hallmarked Chinese Export silver (900+ standard), Maker Luen Wo & French swan import mark.



AN UNUSUAL CHINESE EXPORT SILVER THREE PIECE TEA SET, JIAN JI c1890

A 19th Century rare and unusual Chinese export solid silver three piece tea set, comprising of teapot, lidded sugar bowl and milk jug, each piece of pear form resting on four melon feet, panelled bodies chased in relief with typical Chinese Export Silver elements such as peacocks, chrysanthemums and dragons on a matted ground, melon finials, the handles and the spout shaped like bamboo branches.

Hallmarked Chinese Export silver (900+ standard), year 1890-1900, Chinese ideogram for Jian Ji.





A CHINESE EXPORT SILVER KETTLE, KWAN HING c.1900

A 19th Century Chinese export solid silver tea kettle, chased in relief with floral decoration and various birds flying and perching on tree branches, the domed lids mounted with bamboo finial. The kettle is suspended on a stylized, well constructed bamboo stand, with a removable functioning burner.

Hallmarked with Chinese silver marks (900+ standard), Maker's mark for Kwan Hing.

A STUNNING CHINESE EXPORT SILVER LARGE DRAGON BISCUIT BOX, CUMWO c.1890

A 19th Century very rare Chinese Export solid silver large biscuit box, of typical cylindrical form, decorated in repousse' relief with dragons chasing the flaming pearl on a matted ground, the hinged cover chased with a dragon, sermounted with a protruding head as a finial.

Hallmarked Chinese Export silver (900+ standard), Mark CW for Cumwo.



A RARE CHINESE EXPORT SILVER CRUET STAND, HOACHING c.1860

A 19th Century Chinese Export exceptionally rare solid silver cruet, highly decorated with continuous village scenes, resting on three lion paw shaped feet and the handle realistically modeled as a dragon, one side bearing a shield shaped cartooche engraved with initials. The set holds hobnail cut bottles and five rests for the stoppers in similar style.

Hallmarked Chinese Export silver (900+ standard), Maker's mark for Hoaching.





A MONUMENTAL CHINESE SILVER EWER JUG, DA XING, CANTON c.1870

A 19th Century Chinese solid silver exceptionally large and unusual water ewer, the straight body beautifully chased along the main body with a rising sun amongst mountains and river landscape, the foot, lid and spout intricately engraved with flowers and birds on matted ground, the C-shaped handle applied with waterlilies and both ends terminating in large waterlilies leaves, the lid is removable with the two side screws for easy cleaning access, the double skinned lid terminates with a ball finial. The design of this jug is unlike anything i have ever seen in Chinese silver and is truly a very unique and special piece, the silver is of extremely heavy gauge and the quality of workmanship is comparable to the best pieces made in the mid 19th century.

Hallmarked on the base with the makers mark for Da Xing.



**AN EXCEPTIONAL CHINESE EXPORT SILVER TEAPOT,
WANG HING c1890**

A 19th Century rare and unusual Chinese export solid silver teapot, of round form resting on four bamboo leaves feet, the body finely and profusely chased with figures in a landscape, the handle and the finial in the form of a dragon. The piece is very unusual, fine and exceptionally crisp.

Hallmarked Chinese silver (900+ standard), Mark WH for Wang Hing.

A CHINESE THREE PIECE SILVER TEA SET, BAO CHENG c.1900

A 19th Century Chinese rare and unusual solid silver three piece tea set, comprising of teapot, lidded sugar bowl and cream jug. Each piece has straight can shaped body, panels chased in relief with various decorative scenes such as animals in the jungle, dragons and people in villages on a matted ground, lids mounted with bamboo finial and applied handles are modeled as bamboo branches.

Hallmarked with Chinese silver marks (900+ standard), Tianjin, Maker mark for Bao Cheng.



**A CHINESE EXPORT SILVER EXCEPTIONAL SUGAR BOWL,
WANG HING c.1890**

A 19th Century rare and unusual Chinese export solid silver sugar bowl and cover, of round form resting on four bamboo leaves feet, the body finely and profusely chased with figures in a landscape, the handles and the finial in the form of a dragon.

Hallmarked Chinese silver (900+ standard), Mark WH for Wang Hing.





A VERY LARGE CHINESE EXPORT SILVER BATTLE SCENE BOX, DA XING c.1880

A 19th Century rare Chinese export solid silver large box, of rectangular form, decorated in repousse' relief with various figures in a landscape, including fighting warriors, dignitaries, attendants amongst palaces and pavillions and a military procession along the sides.

Hallmarked Chinese Export silver (900+ standard), Maker's mark for Da Xing.



AN EXTREMELY RARE CHINESE EXPORT SILVER & ENAMEL BOWL WANG HING c.1890

A 19th Century Extremely Rare Chinese export Wang Hing solid silver & enamel bowl, the sides are applied with shaded enamel, depicting blooming chrysanthemums & cherry blossom. The bowl is of good traditional size and features stunning workmanship.

Hallmarked Chinese silver (900+ standard), Mark WH for Wang Hing.



A VERY RARE CHINESE EXPORT SILVER & ENAMEL VASE c.1880

A 19th Century extremely rare Chinese solid silver & enamel vase, the sides are applied with shaded enamel, depicting blooming chrysanthemums. The vase is of good traditional size and features stunning workmanship.

This kind of quality of enamel can only be attributed to Huang Qiu Ji who a manufacturing silversmith but is noted for his exceptional enamel on silver work. His reputation is at the top of the list; there are many that hold the belief he was a producer of enamel work for the Imperial Court.

Japanese Silver

Japanese decorative art of the Meiji period (1868-1912) represents a universe of naturalism and virtuosity and is considered one of the finest in the world.

During the Meiji period, Japan underwent a radical political and social change, opening to the West for the first time after centuries. The Meiji style, with its highly skilled craftsmanship and amplified aesthetic, originates directly from traditional Asian subjects and techniques and it applies to a wide range of materials: bronze, copper, enamel, porcelain, lacquer and, of course, silver.

The Hallmark often found on Japanese silver is called “jungin”, meaning “pure silver”. In fact Japanese silver features the highest purity in the world, often close to 1000/1000 standard.

Working a metal so pure (and consequently soft) requires exceptional skills and workshops were often run by former samurai. Coffee services, jugs, bowls, boxes and a variety of other commercial items are chased and embossed in high-relief, often double-skinned, depicting dragons, irises, chrysanthemums and other typically Asian themes so popular amongst Westerners.

This type of goods were retailed and commissioned by important luxury shops such as Arthur & Bond and Samurai Shokai, to name only the most famous companies active in Yokohama during the late 19th / early 20th century.







A MAGNIFICENT JAPANESE SILVER & ENAMEL MODEL OF A FALCON ON A LACQUERED STAND c.1890

A magnificent 19th Century Japanese Meiji period very fine silver figure of a falcon, on silver & enamel mounted lacquered stand. The naturalistically modeled bird with enameled eyes, with realistic engraved feathers, perched on a black lacquered stand, beautifully hand painted with gold and applied with silver and delicately enameled mounts.



A STUNNING JAPANESE SILVER, ENAMEL & SHIBAYAMA DRAGON, KAZUMI c.1890

A 19th Century Japanese Meiji period solid silver & shibayama model of a dragon. Cast and carved as a serpentine water dragon, spiked body, mouth open with a stylized wave spray supporting a gold lacquered shibayama ball mounted with an enamel cockerel finial. The piece dates to the Meiji period (1890-1912), acid tested shows a 950+ silver standard, style attributed to Kazumi.



A STUNNING JAPANESE MEIJI FOUR PIECE SILVER COFFEE SET, ARTHUR & BOND c.1900

A 20th Century Japanese Meiji Period solid silver four piece coffee set and 6 hand painted porcelain cups and silver holders, the set is double-skinned, the sides chased in relief with irises all on matted ground, lids applied with realistically modeled floral finials. The presentation tray engraved in the middle 'Frances James Hall, with best wishes of the Yokohama amateur bowling club, April 6th 1904. The set comes in its original black lacquered box fitted with suede fabric interior.

Hallmarked Sterling (925+ standard), Arthur & Bond.



**A RARE JAPANESE SILVER FOUR PIECE TEA & COFFEE SET
c.1920**

A 20th Century Japanese solid silver Tea and Coffee set, comprising of teapot, coffee pot, lidded sugar bowl and cream jug, each piece rests on scrolling feet, each egg-shaped body is beautifully chased and engraved with phoenix on a flowering tree with a landscape behind, the lids are double skinned and surmounted by a cast finial also modeled as a phoenix, all of them caught in various positions.

Hallmarked with Japanese silver marks, a unknown maker's mark, 950+ silver standard.

A STUNNING JAPANESE SILVER DRAGON SUGAR BOWL & COVER, YOKOHAMA c.1890

A 19th Century rare Japanese Meiji period solid silver sugar bowl and cover, double walled, chased and embossed with dragons in very high-relief, exceptional dragon handles and finial.

Meiji period (1890-1912), 950+ standard, the base is marked "ARTHUR & BOND - YOKOHAMA"



**AN EXCEPTIONAL JAPANESE MEIJI THREE PIECE SILVER TEA SET
c.1890**

A 19th Century Japanese Meiji Period solid silver 3 piece tea set, double-skinned, the sides chased in relief with chrysanthemums all on matted ground, teapot and sugar bowl lids applied with realistically modeled floral finials and the teapots swinging handle applied with flowers on each side.

Hallmarked with Japanese Jungin marks (1000 silver purity), silversmith marks for Watanabe.





A JAPANESE SILVER, ENAMEL & SHIBAYAMA KORO, HO JU KOKU c.1890

A 19th Century Japanese Meiji period Shibayama Koro (Incense Burner). The silver round body is made of very fine filigree work, applied with two shaped scroll handles, each side is set with a finely carved panels applied with various colours of mother of pearl, depicting a bird siting on a branch of a plum tree and reverse decorated with flowers and a presentation basket in a shape of a peacock. The solid silver foot and top decorated with delicate shaded enamel, the lid mounted with three sunflower finial. The piece dates to the late Meiji period (1890-1912),



A JAPANESE SILVER, ENAMEL & SHIBAYAMA KORO c.1890

A 19th Century Japanese Meiji period Shibayama Koro. The silver round body is made of very fine filigree work, applied with two shaped scroll handles, each side is set with a finely carved panels applied with various colours of mother of pearl, depicting a bird siting on a branch of a plum tree and reverse decorated with flowers and a presentation basket in a shape of a peacock. The solid silver foot and top decorated with delicate shaded enamel, the lid mounted with three sunflower finial.



A JAPANESE SHIBAYAMA SILVER & ENAMEL DISH c.1890

A 19th Century Japanese Meiji period shibayama & enamel, filigree dish. The filigree sides applied with very fine shaded enamel, standing on four scroll legs. Front is set with a finely carved pieces of various colours of mother of pearl, depicting a bird siting on a branch of a blooming tree.



A JAPANESE SILVER, ENAMEL & SHIBAYAMA KORO, MASA ICHI c.1890

A 19th Century Japanese Meiji period Shibayama Koro (Incense Burner). The straight oval body is applied with very fine enamelled silver mounts, applied with two peacock shaped handles and the lid with a realistically modeled cockerel finial.

Each side is set with a finely carved pieces of various colours of mother of pearl, depicting a bird siting on a branch of a plum tree and reverse decorated with flowers. The solid silver foot and top decorated with delicate shaded enamel scrolls.



A MASSIVE JAPANESE MEIJI PERIOD SILVER DRAGON BOWL c.1890

A 19th Century Japanese solid silver massive bowl, exceptional and magnificent quality, double walled, chased, embossed and applied with a water dragon in very high relief.

The base is signed in Japanese Kor Gyo Kei Tazusa, silver unmarked, but tested (950+ silver), used primary in the Meiji period (1868-1912).



A MASSIVE MEIJI JAPANESE SILVER DRAGON JEWELLERY BOX c.1900

A 20th Century rare Japanese Meiji period solid silver jewellery box, exceptionally large and magnificent, double skinned body, spot-hammered surface, sides and lid are embossed in high-relief with a tridimensional dragon, handle to the cover, ebonized wood base, the interior is lined in velvet and fitted for jewellery. This box is unusually large and beautifully made, particularly good condition, original fittings and original key, lock in fully working condition.

Hallmarked Japanese silver, 'Jun-gin' mark, meaning 'pure silver' (950+ silver). The style and the shape of the mark closely remind similar boxes retailed by Arthur & Bond.

Indian Silver

Indian silver usually refers to the silverware produced in India during the Colonial period. The first foothold of the British East India Company in India dates back to 1615. From the 17th Century onwards, rare and stunning silver pieces were made both in the Portuguese and British colonies but the sudden growth in demand for silver produced in India mainly dates to the second half of the 19th Century and mostly concerns British colonies. This period became very lucrative for local and British silversmiths. They set up workshops and shops in the major cities of the colony and some of them remained in business long after India achieved its independence from the British Raj in 1947.

*The greatest peculiarities of Indian silver are quality and variety: each region had its own distinctive style, themes and forms. The technique used by Indian silversmiths is mainly the *répoussé*, consisting in finely chasing the chosen pattern from the underneath, creating extraordinarily decorative designs in relief emerging from a finely tooled ground. The silver objects produced during this period are usually inspired by the contemporary Victorian silverware, sometimes imitating the English designs or, more often, interpreted in the characteristic local style. The most common items are salvers, trays, jugs, ewers, cups, beakers, boxes, vases, tea caddies, goblets, scroll holders and, more than anything, tea ware and bowls.*

Cutch or Kutch is probably the most recognisable and known style of Indian silver, imitated in the Victorian era by great English silversmiths such as Elkington & Co. Although Indian silver is generally unmarked, Cutch silver is distinguished by the typical finely chased scrolling foliage with flowers, often enhanced by animals and hunting scenes in relief.

Cutch silver proudly features the greatest Indian silversmith of all time: Oomersi Mawji. Together with his son, he ran the most successful workshop in India and signed their pieces "O.M" or "O.M BHUJI". His style features an unrivalled quality and a vivid imagination. He often embellished his pieces with animals, hunting scenes, figural handles in the form of snakes, elephants, tigers and lions. One of his most famous creations is an extraordinary tea service in the form of birds.

A handful of other silversmiths produced comparable-quality silver in the Cutch style during the second half of the 19th Century and the beginning of the 20th Century, all of them working on the typical foliate design embellished with animals. Only a few of them signed their pieces with their initials (Manikrai, Mawji Raghavji, VK, etc).

The city of Madras is renowned for its Hindu tradition, and consequently its art and architecture are distinguished by deities and religious figures. The silverware produced in this region represents a perfect example of this tendency and became known as "Swami silver" because of its decorative design of Hindu deities (Swami is the Hindu word for idols).

*In Swami silver the pieces are *répoussé* and chased with various deities represented in a wide range of positions. Each figure would be extremely detailed and finely engraved, often enclosed in circular cartouches or stylised temples, repeating in parades or surrounded by scrolling foliage.*

The greatest silversmith operating in Madras is without a doubt the renowned Scottish clocksmith (clock maker) P. Orr. He established his shop in 1851 and began working with local silversmiths, specialising in the production of Swami silver. He signed his pieces "P. Orr & Sons". Numerous other workshops produced high-quality Swami silver during the second half of the 19th Century but the most of them weren't hallmarking their pieces at all.

Calcutta silver is also distinguished by a peculiar design. The silverware produced in this city represents scenes of Indian everyday life, populated by human figures working and farming, together with animals, all of them surrounded by trees, hills, buildings and cities. This style is usually smoother and somehow less crisp and detailed than others Indian designs. Calm bucolic scenes are preferred to the adventurous and sometimes violent scenes often used in Cutch or Lucknow silver. The most famous firm operating in this style was Dass & Dutt who worked in the late 19th Century in Bhonivapore, a suburb of Calcutta.

The silverware produced in Kashmir is easily recognisable and distinctive when compared to other Indian styles. The local silversmiths, mostly of Muslim culture, adopted a peculiar arabesque decoration composing of stylised foliage, often used on tea services and other silver objects such as rose water sprinkles. The very characteristic pattern is also referred to as the "paisley" design.

Lucknow, Northern India. In the 10th century the population of the city of Lucknow was mostly Muslim so the main culture and decoration in the area was Islamic. In the latter part of the 19th Century Lucknow silversmiths adopted patterns from other regions, imitating the Cutch, Madras, Calcutta, Kashmir styles and sometimes mixing them together. For this reason, Lucknow silver is not always easy to recognise. Nevertheless it is possible to pinpoint a few recurring patterns typical of Lucknow silver: the hunting pattern, chased with animals and hunters riding elephants and horses and hunting tigers, the scrolling foliage in the Cutch style and the jungle pattern, with groves of palms and various animals.

Lucknow silversmiths rarely sign their silver pieces in the Western way, with names or initials, but each workshop bears a unique figural hallmark - often a stylised flower or animal - engraved on the underside.





AN EXCEPTIONAL INDIAN THREE PIECE SILVER FRANCOLINS TEA SET, OOMERSEE MAWJEE c.1870

An exceptional 19th Century Indian Cutch solid silver three piece tea set, modeled as Black Francolins standing on snakes, textured all over with a scalloped pattern and with large feathers detailed on the wings; the large francolin as teapot with its head hinging open along the beak to serve as spout and the serpent's tail entwined around its neck serving as handle with ivory insulators; small francolin with hinged head and raised wings as milk jug, the other as sugar bowl with hinged back.

Oomersee Mawjee is recognized as one of India's greatest silversmiths. Based in Bhuj, in the Kutch district of Western India he was popular with patrons from the British Army and civilian personnel. He also enjoyed the patronage of Anglophile Indians who adopted the western fashion of preparing tea with the three separate elements. The base of the teapots foot is stamped O.M BHUJ.





A STUNNING INDIAN CUTCH SILVER CENTERPIECE, OOMERSI MAWJI c.1880

A 19th Century exceptionally rare Indian Colonial solid silver centerpiece, in a form of a processional elephant and rider, supporting a dish and trumpet vase above his head. The detailed engraving is particularly crisp and ornate. The base bearing the marks O.M of Oomersi Mawji



AN INDIAN CUTCH SILVER TEA SET ON TRAY, ATTRIBUTED TO OOMERSI MAWJI c.1895

A 19th Century Indian Colonial rare and exceptional solid silver repousse three-piece tea set on a tray, comprising of teapot, sugar bowl and cream jug and a large tray, each piece is profusely and beautifully repousse' decorated with scrolling foliage and flowers on a tooled ground, interspersed with animals such lions, wolfs and tigers hunting, fighting elephants, rabbits, gazelles, hunters riding a horse, a camel and killing a boar and a tiger, the centre bearing the original inscription "AQSA TARIQ".

Although the set appears to be unmarked, few unmistakable elements - such as the scorpion finial, the extremely detailed animals chased and engraved in every small detail, the turned insulators - leave no doubt about the fact that this set comes from the Oomersi Mawji workshop, year 1890-95.



**A RARE INDIAN CUTCH SOLID SILVER BOWL,
OOMERSI MAWJI c.1880**

A 19th Century exceptionally rare Indian Colonial solid silver twin handles bowl, on a round spreading foot and a wavy rim to the top. The detailed engraving is particularly crisp and ornate.

Hallmarked with O.M stamp of Oomersi Mawji

**A RARE INDIAN CUTCH SOLID SILVER SALVER TRAY,
OOMERSI MAWJI c.1880**

A 19th Century rare Indian Oomersi Mawji, Kutch (Cutch), Bhuj, Gujarat region hand-crafted and pierced solid silver salver tray, of circular form on four ball-shaped feet, applied border, finely chased with scrolling leaves and flower pattern in a finely tooled background, typical of Cutch work and with four medallions chased with mythical and human figures in traditional dress - probably Hindu deities.

Hallmarked O.M mark of Oomersi Mawji.



**A MAGNIFICENT INDIAN CUTCH SILVER
PICTURE FRAME, OOMERSI MAWJI c.1890**

A 19th Century exceptionally rare Indian Colonial solid silver picture frame, easel backed frame with a lovely openwork pierced mount with the typical foliate design with coriander leaves and flowers, the top with a vacant circular cartouche.

Hallmarked O.M BHUJ for Oomersi Mawji.



A RARE INDIAN CUTCH SILVER MONUMENTAL SNAKE HANDLE JUG c.1880

A 19th Century Indian Colonial solid silver repousse' water jug, monumental and magnificent, extremely heavy, the tall tapering body resting on a domed foot, fantastically chased with scrolling leaves and flowers and acanthus leaves.

The jug is applied with a very large sculptural cobra snake, crawling up the side and touching the rim with its tongue.



A INDIAN CUTCH SILVER THREE PIECE TEA SET, SHAMJI MUKONJI c1880

A 19th Century Indian Colonial Cutch solid silver repousse three piece tea set, comprising of teapot, sugar bowl and cream jug, each piece is decorated all-over with a dense scrolling foliage and flowers, typical of the Cutch style.

Extremely crisp and detailed decoration, unusual Persian style, elegant and very crisp chasing, the lower bodies are also decorated in relief with fabulous hunting scenes, the teapot's handle is modeled as a cobra snake, the hinged lid is surmounted by a cast cow.

Hallmarked with the maker's mark S.M, for Shamji Mukonji, a great silversmith contemporary of Oomersi Mawji.





A UNIQUE INDIAN COLONIAL SILVER TROPHY CUP & COVER, GORDON & CO c.1832

A 19th Century unique and exceptional Indian Colonial solid silver presentation trophy cup and cover; the massive campana-shaped body on a circular stepped foot chased with flowers and scrolling foliage, the body chased with a band of trailing vine on a matted background, the lower part also chased with scrolling leaves incorporating elephant and tiger's heads, extremely fine, crisp and detailed.

The body is applied with large double-scroll handles surmounted by tigers, the interior is richly gilded, the matching cover is also chased with scrolling foliage in relief and surmounted by a massive cast finial modeled as a horse. The cup was made to be presented as a trophy for a horse race held in Bangalore in 1832.

Hallmarked GG&Co for George Gordon & Co.



**AN INDIAN COLONIAL SILVER TROPHY CUP & COVER,
GORDON & CO c.1840**

A 19th Century unique and exceptional Indian Colonial solid silver presentation trophy cup and cover, the massive campana-shaped body on a circular stepped foot chased with flowers and scrolling foliage, the body chased with a band of trailing vine on a matted background, the lower part also chased with scrolling acanthus leaves, extremely fine, crisp and detailed.

The body is applied with large dolphin handles, the matching cover is also chased with acanthus leaves and surmounted by a massive cast finial modeled as female (possibly Britannia) with an anchor of floral and shell ground.

The cup was made to be presented 'By the Maritime Ancient Britons Society, to Mr Samuel Reynolds of Shad Thames, Horslydown. As a token of respect to him, for his services to the society. As their Secretary. May 1st 1840.' with a similar inscription on the back in Welsh.

The base bearing the Hallmark "GG&Co" for George Gordon & Co.

**AN INDIAN COLONIAL SILVER TROPHY CUP & COVER,
HAMILTON & CO c.1832**

A 19th Century unique and exceptional Indian Colonial solid silver presentation trophy cup and cover, campana-shaped body on a circular stepped foot chased with acanthus leaves and the body chased with a band of trailing vine. The body is applied with large double-scroll handles, the interior is richly gilded, the matching cover is also chased with acanthus leaves and surmounted by a cast finial modeled as a blooming flower.

The cup was made to be 'presented to William Masters esquire, head master of la Martiniere by its pupils and ex-pupils to testify their regard esteem and gratitude for him October 1844. Hallmarked H&Co for Hamilton & Co.





A PAIR OF MONUMENTAL INDIAN SILVER ROYAL WEDDING FIGURES c.1880

A 19th Century Indian Monumental solid silver pair of large figures, modeled as Rajasthani King and Queen, profusely decorated with scrolling foliage on a matted ground and standing on octagonal decorative bases. The pair are exceptionally large and impressive, the design is inspired by the Islamic Mughal period decoration and suggests that the statues are made in Northern India (Rajasthan).

Grape laden vines similar in design to those appearing here were a typical feature of Mughal architectural design, although the most important influence in this type of decoration derives from the tradition in Mughal paintings and textiles that would have been worn by the couple on the wedding day.



AN INDIAN SILVER SWAMI THREE PIECE TEA SET, MADRAS c.1880

A 19th Century Indian Colonial solid silver three-piece tea set on tray, comprising of teapot, covered sugar bowl, cream jug and tray, each straight tapered body is profusely and beautifully repousse' decorated with a religious processions with men carrying idols, a typical scenes from the Meenakshi Amman temple in southern India, handles mounted with snake whisperers and finials depicting Shiva on an elephant. 900+ silver standard, probably made by P. Orr & Sons.

AN EXCEPTIONAL PAIR OF INDIAN CUTCH SILVER EWERS c.1910

A 20th Century Indian solid silver pair of massive ewers, extremely heavy gauge, each piece is decorated all over with typically Cutch chasing work, distinguished by a closely worked, foliate and floral repoussé design.

Each body is also embossed with eight oval panels depicting deities in relief and is applied with a cast figural handle modeled like an elephant's head, the hinged lids are also mounted with cast finials, one modeled like a bear with a stick, the other as an elephant. Bothe neck are engraved with initials "M.P" and the names "Weiss" and "Roth".



A MAGNIFICENT INDIAN 4 PIECE SILVER SWAMI TEA SET, P. ORR & SONS, MADRAS c.1880

A 19th Century Indian Colonial P.Orr & Sons Solid Silver four-piece tea set, comprising of a coffee pot, teapot, sugar bowl, cream jug, each straight tapered body modeled as bamboo and is beautifully decorated with a religious central band of round pannels dipicting various Swami religious scenes, inspired from the Meenakshi Amman temple in southern India, handles modeled as bamboo and finials modeled as elephants. Hallmarked Indian Silver (900+ standard), Madras, P.Orr & Sons.

Burmese Silver

Burmese silver is, as well as most of Indian silver, profusely and finely repoussé decorated in high relief but in this case the favourite subjects are Buddhist symbols, animals and figures, with mythological scenes surrounded by a fine and tight foliage. The most common items produced during the Raj period are betel or lime boxes, cups and thabeik bowls.







A PAIR OF RARE BURMESE SOLID SILVER BOWLS, MAUNG SHWE YON BROTHERS c.1890

A 19th Century exceptionally rare Burmese, Myanmar solid silver pair of repoussé bowls, very well made and heavy gauge, repousse' decorated in high relief with scenes from the Burmese mythology, representing various figures and animals in a landscape, with very detailed battle scenes. The workmanship is particularly crisp and detailed.

Both bases are stamped with the Maung Shwe Yon (and sons) deer workshop mark and stamped MG.SHWE YON.BROS GOLD & SILVERSMITH RANGOON. Maung Shwe Yon died in 1889 and was succeeded by his three sons Maung Shwe Bin, Maung Thu Hlaing and Maung Yin Maung, who are responsible for making these spectacular bowls.

Maung Shwe Yon workshop is associated with the finest and most desirable silver produced in Burma under the British rule, its very rare to find Burmese silver marked with the makers mark in English.



AN EXCEPTIONALLY RARE BURMESE SILVER BOWL, MAUNG YIN MAUNG c.1905

A 20th Century exceptionally rare Burmese, Myanmar solid silver repoussé bowls, very well made and heavy gauge, pierced and repousse' decorated in high relief with plaques depicting different scenes from the Burmese mythology. The workmanship is particularly crisp and detailed.

Base is stamped MAUNG YIN MAUNG, MASTER SILVERSMITH, 29 GODWIN ROAD, RANGOON, BURMA, 1905. (now Myoma Kyaung st), Maung Shwe Yon (Father) who was the founder of the silver workshop died in 1889 and was succeeded by his three sons Maung Shwe Bin, Maung Thu Hlaing and Maung Yin Maung, who is responsible for making this spectacular bowl.

MYM was awarded one of the nineteen gold medals for his work in the metalwares section at the Delhi exhibition 1902-1903, this bowl is dated 1905, made soon after the exhibition.



A BURMESE SILVER BOWL, MAUNG PO KIN c.1890

A 19th Century exceptionally rare Burmese, Myanmar Solid Silver Thabeik bowl, repoussé decorated in high relief depicting different traditional scenes from the Burmese mythology, showing detailed figures set against a chiseled matted background in landscape. The top chased with scrolling bands and base decorated with a thick band of betel leaves. Base stamped with the makers mark M.P.K for Maung Po Kin.

A BURMESE SILVER BOWL, MAUNG SHWE YON & SONS c.1896

A 19th Century exceptionally rare Burmese, Myanmar Solid Silver thabeik bowl, repoussé decorated in high relief depicting different traditional scenes from the Burmese mythology, showing detailed figures set against a chiseled matted background in landscape. The top chased with scrolling bands and base decorated with a thick band of betel leaves. Top bears an inscription 'Presented to the Officers, 74th Fd. By Royal Artillery, by Major G. P. Owen R.A. Jany 1891-Decr 1896. Deer makers mark for Maung Shwe Yon & Sons.



AN EXEPTIONAL BURMESE SILVER THABEIK BOWL c.1880

A 19th Century Exceptional Burmese, Myanmar Solid Silver Thabeik bowl, repoussé decorated in high relief depicting different traditional scenes from the Burmese mythology, showing very detailed figures set against a chiseled matted background in landscapes. Around the scenes and the top chased with scrolling foliage and bands, the base decorated with zodiac panels.





A STUNNING BURMESE SILVER THABEIK BOWL c.1880

A 19th Century Exceptional Burmese, Myanmar Solid Silver Thabeik bowl, repoussé decorated in high relief depicting different traditional scenes from the Burmese mythology, showing very detailed figures set against a chiseled matted background in landscapes. Around the scenes and the top chased with scrolling foliage and criss cross bands, the base decorated with a thick band of betel leaves. The base bears an engraved floral makers mark in a circle.

AN EXCEPTIONAL BURMESE SILVER THABEIK BOWL c.1880

A 19th Century Exceptional Burmese, Myanmar Solid Silver Thabeik bowl, repoussé decorated in high relief depicting different traditional scenes from the Burmese mythology, showing detailed figures set against a chiseled matted background in continuous landscape. The top chased with scrolling bands and base decorated with a thick band of betel leaves. The bowl bears English Initials MC.



A BURMESE SILVER THABEIK BOWL c.1880

A 19th Century Exceptional Burmese, Myanmar large Solid Silver Thabeik bowl, repoussé decorated in high relief depicting different traditional scenes from the Burmese mythology, showing very detailed figures set against a chiseled matted background in landscapes. Around the scenes and the top chased with scrolling foliage and bands, the base decorated with a thick band of betel leaves.





AN EXCEPTIONAL BURMESE SILVER REPOUSSE BOX c.1900

A 20th Century Burmese solid silver large box, of octagonal form, the sides and the cover are embossed and chased with figures in very high-relief, surrounded by typical scrolling foliage.

The stunning quality piece features a particularly heavy gauge, extremely detailed and exceptional quality.

INDIAN BURMESE SILVER MASSIVE SCULPTURAL BETEL BOX c.1920

A 20th Century Burmese Colonial solid silver betel box and stand, massive size and heavy, highly-decorative, each part is chased in very high-relief with various scenes from Burmese folklore, surrounded by scrolling foliage, resting on a circular base chased with scrolling foliage and birds, the cover is surmounted by an impressive cast figural finial modeled as a hunter in traditional Burmese dress and holding a bow.



A MASSIVE INDIAN BURMESE SILVER CUP & COVER c.1900

A 20th Century Burmese Colonial solid silver cup & cover centrepiece vase, massive size and highly-decorative, the octagonal panelled body chased and repoussed with various scenes from Burmese folklore, surrounded by scrolling foliage, resting on a domed foot featuring a similar decoration.

The matching cover is surmounted by an impressive cast figural finial.





A STUNNING BURMESE FOUR PIECE SILVER SCULPTURAL TEA & COFFEE SET ON TRAY c.1903

A 20th Century rare and magnificent Burmese, Myanmar solid silver four piece tea and coffee set on a presentation tray, comprising of teapot, coffee pot, lidded sugar bowl, lidded cream jug, each piece is highly-decorative, chased and repoussed with various scenes from Burmese mythology.

Each piece is applied with a cast figural handles and each spout terminates with a mythical naga head, each cover is surmounted by a dancing female figure.

Continental Silver

Continental silver is an often too wide and generic definition aiming to include all silverware produced in Continental Europe.

The adjective “Continental” is normally intended in opposition to “English”, and refers to silver items bearing marks not immediately recognizable or less known on the British or American market.

In this vast category is possible to find German, Italian, Austrian, Portuguese, Spanish and Eastern European silver of all periods, as well as all types of European pseudo-marks.

Although sometimes used with a somehow negative connotation, compared to better known English and French silver, in the ocean of the so called “Continental silver” a real gem could be hiding: an early piece, a very rare and collectable hallmark, a highly decorative statue or an exceptional but unmarked Austrian enamelled and gem-set object.





A MAGNIFICENT SET OF ITALIAN SILVER SCULPTURES, AVOLIO c.1910

A 20th Century Italian magnificent solid silver group of sculptures on stone bases, each realistically modeled as mythological figures, including embraced Mermaids, two Centaurs, a Triton and a Nymph.

The quality of the sculptures is very fine, heavy and well modeled, possibly made by one of the Avolio brothers







A STUNNING SET OF ITALIAN SILVER SCULPTURES, EUGENIO AVOLIO c.1930

A 20th Century Italian solid silver group of sculptures on gilded bases, a larger statue of Neptune flanked by two smaller statues, each beautifully modeled as sea gods.

The quality of the sculptures is very fine, heavy and well modeled, made by one of the greatest Italian silversmiths of the early 20th Century.



A BEAUTIFUL SET OF ITALIAN SOLID SILVER SCULPTURES, EUGENIO AVOLIO c.1930

A 20th Century Italian Avolio solid silver group of sculptures on gilded bases, a larger statue of Amphitrite flanked by two smaller statues, each beautifully modeled as murmades. The quality of the sculptures is very fine, heavy and well modeled, made by one of the greatest Italian family of silversmiths of the early 20th Century.



A PAIR OF ITALIAN SILVER SCULPTURES, EUGENIO AVOLIO c.1930

A 20th Century Italian E. Avolio solid silver pair of sculptures with gilded rococo bases, one representing two putti holding grapevine and the other representing one putti covered with a cloak.

The quality of the sculptures is very fine, heavy and well modeled, made by one of the greatest Italian silversmiths of the early 20th Century.



A MASSIVE AUSTRIAN SILVER-GILT, ROCK CRYSTAL & ENAMEL HUNTING HORN, KARL BANK c.1890

A 19th Century Austrian exceptionally rare solid silver gilt, enamel and rock crystal hunting horn with cover. The rock crystal engraved with chimeras among scrollwork, with silver gilt mounts with pierced and enamelled hunting scenes amid strapwork and set with precious gem stones, terminating in a fox head and paws. The horn supported by a mythical winged hippocamp and the detachable lid mounted with a small stag finial.

Hallmarked Austrian-Hungarian silver mark 800+ standard, Vienna, circa 1890, Maker's mark Karl Bank.

**AN AUSTRIAN SILVER, ENAMEL, ROCK CRYSTAL, LAPIS FIGURE
c.1880**

A 19th Century Austrian solid silver figure modeled as a Native American with an ostrich, the body is richly decorated with precious stones and applied with multi-coloured enamels, the figures stand on Lapis Lazuli ground, the base is resting on lion-paw shaped feet and the top is surmounted with beautifully hand etched rock crystal pot.



**AN AUSTRIAN SILVER, ROCK CRYSTAL & ENAMEL BOX, VIENNA
c.1880**

A 19th Century extremely rare Austrian solid silver, Rock Crystal & enamel jewelled box, in the German style of the 16th Century, the solid silver and enamelled box is set with red gemstones, probably garnets, and set with stunning cut and engraved rock crystal plaques, decorated with the Virgin Mary, angels and female saints.

Hallmarked Austrian silver (750 standard), Vienna, year 1880's, Maker's mark BL.



**A RARE AUSTRIAN SILVER ENAMEL & ROCK CRYSTAL CUP &
COVER, HERMANN RATZERSDORFER c.1885**

A 19th Century Austrian Rock Crystal and enamelled Solid Silver-gilt standing cup and cover, the rock crystal tapering body, foot and domed cover profusely carved with scrolling foliage in the renaissance style, the silver mounts richly gilt and enamelled with panels depicting Bacchanila, extremely well painted.

Hallmarked Austrian silver (900+ standard), Vienna, year 1870-90, Maker's mark HR for Hermann Ratzersdorfer.





AN AUSTRIAN SILVER, GEMSTONES & ENAMEL CLOCK DECANTER c.1900

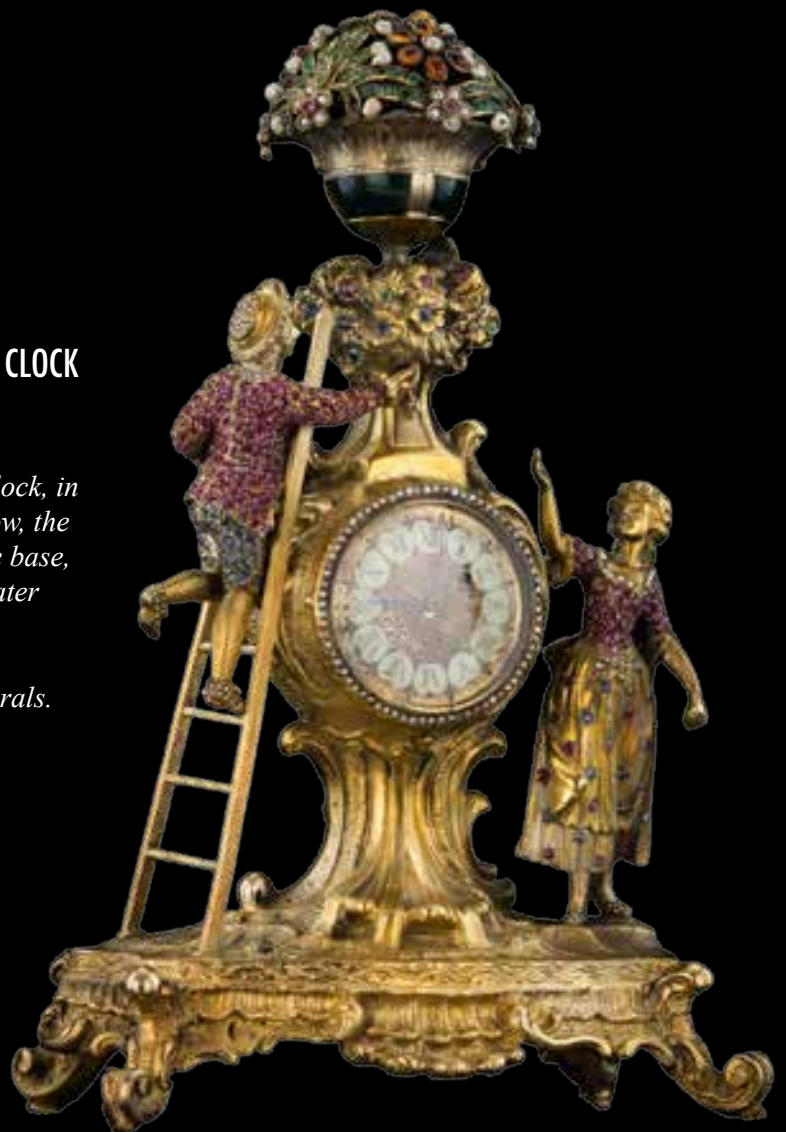
A 20th Century exceptional and rare Austrian solid silver gilt, gem-set and enamelled clock-topped decanter; very fine quality, profusely engraved and applied with enamelled strap-work and medallions, body and lid also set with various gemstones such as emeralds, garnets and opals.

The detachable lid is mounted with a fully working clock, figural finial.

AN AUSTRIAN JEWELLED, SILVER GILT & ENAMEL MANTEL CLOCK c.1890

A 19th Century Austrian richly gilt solid silver mantel clock, in a form of a Gardner on a ladder and a servant lady below, the top set with a gem set bouquet, standing on an oval rocaille base, profusely set with emeralds, rubies, citrines and fresh water pearls, beautifully engraved and enameled.

The clock set with a white enamel dial with roman numerals. The piece is typically Austrian, dating to year 1890's





AN AUSTRIAN SILVER & ENAMEL CUP WITH COVER c.1860

A 19th Century Austrian solid silver and enamel cup and cover, exceptional quality. The silver gilt cup is beautifully decorated with a multicolor green and blue enamel.

The silver base, rim and lid are set with flowers, emeralds and garnets. Hallmarked Austrian silver (800+ standard), Maker N&M.

AN AUSTRIAN SILVER GILT GEM SET & ENAMEL CUP & COVER c.1900

A 20th Century Austrian Gem-set and enamelled solid silver gilt cup and cover, with four blue enamelled stems resting on a domed base applied with cast enamelled scrolls, with griffins supporting the inverted pear-shaped body and cover, all profusely applied with gem-set and enamelled cast scrollwork further applied with St George killing the dragon, the finial is cast as a Cupid.



AN AUSTRIAN SILVER GILT GEM SET & ENAMEL LIDDED CUP c.1900

A 20th Century Austrian gem-set and enamelled solid silver gilt cup with cover, the straight sided bowl standing on spreading foot is inspired by early medieval lidded goblets, all sides profusely applied with cast silver scrollwork decorated with multi-coloured enamels, profusely set with precious gem stones, fresh water pearls, the lid finial is adorned with a horseman holding a joust. Hallmarked with Austria-Hungarian marks, Vienna.





**A PAIR OF AUSTRIAN SILVER & ENAMEL CANDLESTICKS,
HERMANN BOHM c.1880**

A 19th Century pair of Austrian Solid Silver mounted enamelled candlesticks, exceptionally fine, each resting on a circular domed foot, the silver rims beautifully chamfered & enamelled, the stem embellished with two bands applied with figures and enamelled, the body beautifully enamelled with classical scenes within medallions.

The silver is Hallmarked Austrian silver (900 standard), "A" for Vienna, Maker's mark Hermann Bohm.

**AN AUSTRIAN SILVER GEM SET & ENAMELLED BIRD STATUE
c.1900**

A 20th Century Austrian Solid silver, enamelled and jewelled figures, beautifully modeled as a bird, resting on a realistically modeled tree, the body is enamelled and profusely set with various precious gemstones (diamonds, rubies, sapphires and diamonds), the ornamental statuette stands on a polished green quartz base.

900+ standard, the piece dates to the 1900's.





AN AUSTRIAN SILVER, ENAMEL & GEM SET FIGURAL AGATE DISH c.1880

A 19th Century Austrian Renaissance revival Solid silver enamelled and gem-set figural agate dish, the oval agate bowl supported by an oval domed foot, set with square emeralds and beautifully champleve' enamelled with a multicolored scrolling foliage and flowers, the silver rim is engraved and applied with vine leaves set with old-cut emeralds, the front set with natural pearls imitating grapes, the opposite side applied with a nude Venus eating grapes and resting on a tiger's pelt, the Venus' loincloth is profusely set with rubies.



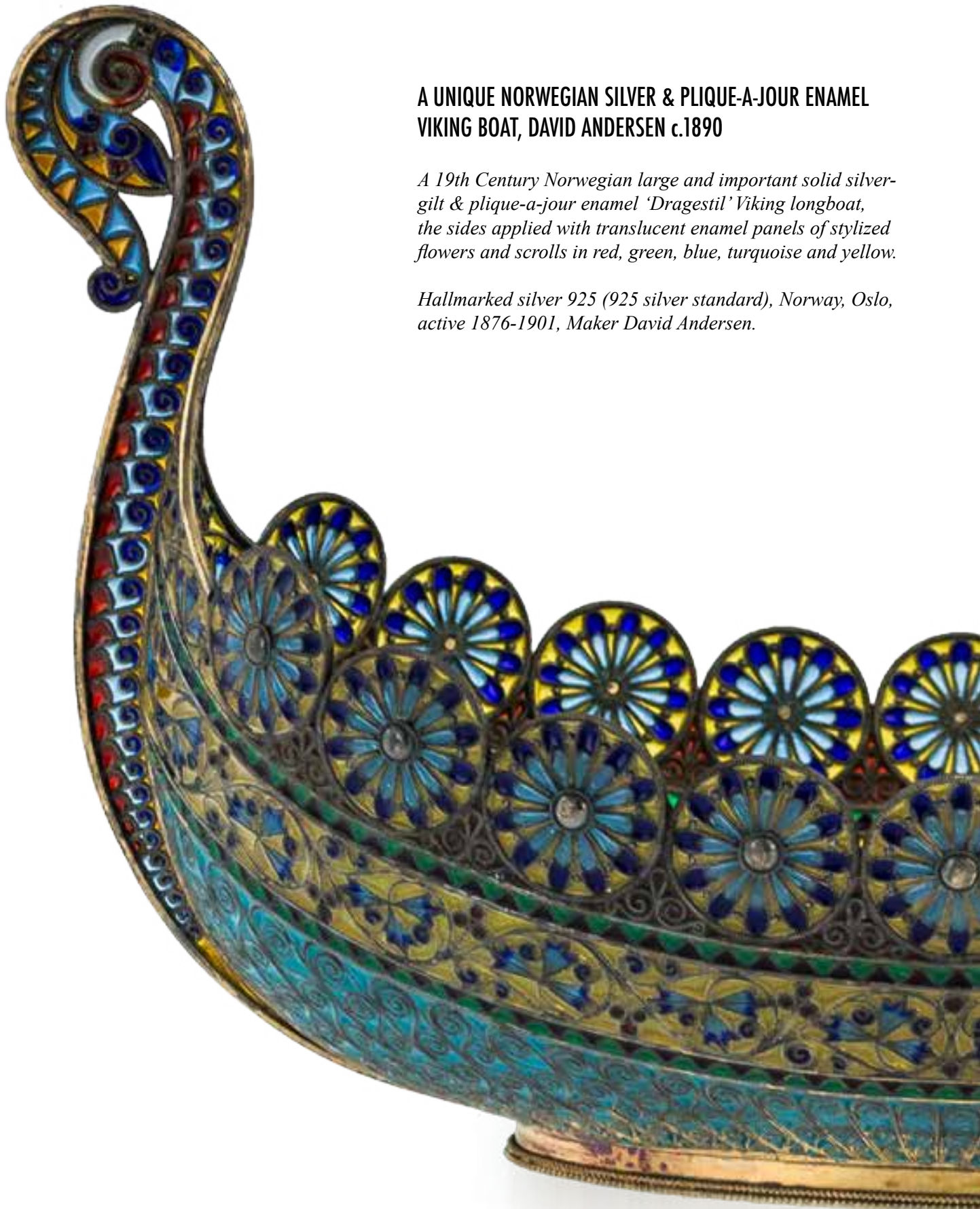
AN AUSTRIAN SILVER & ENAMEL JEWELLED COCKEREL c.1900

A 20th Century Austrian Solid silver, enamelled and jewelled figure of a cockerel, beautifully cast and chased, profusely set with pink sapphires, on a rectangular silver gilt base champleve' enamelled, unusually large size.



AN AUSTRIAN SILVER, ENAMEL & GEM SET FIGURAL AGATE VASE c.1880

A 19th Century Austrian Renaissance revival solid silver enameled and gem-set figural agate vase, the baluster agate body supported by a square domed foot, beautifully champleve' enamelled with a multicolored foliage and swag decoration, the silver central beaded boarder is applied with a floral basket and laurel garlands set with cabochon rubies and pearls, the top of the vase is offset with two emerald set figures holding floral garlands set with rubies. the silver is richly gilt.



**A UNIQUE NORWEGIAN SILVER & PLIQUE-A-JOUR ENAMEL
VIKING BOAT, DAVID ANDERSEN c.1890**

A 19th Century Norwegian large and important solid silver-gilt & plique-a-jour enamel 'Dragestil' Viking longboat, the sides applied with translucent enamel panels of stylized flowers and scrolls in red, green, blue, turquoise and yellow.

Hallmarked silver 925 (925 silver standard), Norway, Oslo, active 1876-1901, Maker David Andersen.



French Silver

French silver is often characterized by high quality and skilled workmanship, both ensured by particularly strict guild rules. The French hallmarking system is complex and dates back to the 13th century, with the appearance of the first “Maisons Communes” marks. In the 17th and 18th century a silversmith had to serve 8-years of apprenticeship and three years as a journeyman before being able to submit a trial work to the guild, hoping to obtain the status of “master”.

Another element guaranteeing the high standard of French silver is the quality of the metal in itself. The required French silver standard had to be above 958 parts out of 1000. For comparison, in most European countries is generally 800/1000, while in Britain is usually 925/1000 (excluding the Queen Anne period, when the higher Britannia 958 standard was in use).

A large quantity of French silver was lost as a consequence of 17th century edicts (demanding to melt silver to pay the state's debts) and the French Revolution (1789), but in any case silverware made in France between the 17th and the 19th century is arguably the most influential in terms of quality and design.

With the Edict of Nantes of 1685 a huge number of Huguenots fled France fearing persecution, and among them skilled silversmiths took their talent to other countries. The most obvious example is Paul de Lamerie, destined to become the most influential silversmith operating in Britain. In the 18th century the French custom of placing food in platters at the centre of the table, known as “service à la française”, encouraged the development of the tureen, which became the most popular feature of the table throughout Europe, often accompanied by large sets of dishes and sculptural candelabra. As a result French styles of this period became iconic: Rococo, Neoclassical and Empire styles widespread in all Europe.

The Rococo style is distinguished by organic forms, often embossed and applied in high-relief with swirling foliage and flowers.

The Neoclassical and Empire styles are more austere, inspired by Greek and Roman elements such as swags, rosettes, palmettes and acanthus leaves.

In the 19th and 20th century French silver became dominated by eclecticism and virtuosity, also due to technological progress. Inventive and skilled silversmiths, such as Odiot, Christofle, Cardeilhac, Risler et Carré and others created exceptional pieces, often working with famous artists and designers of the time and re-elaborating and mixing elements from popular styles of the past.

The most iconic and renowned French silver manufacturer is undoubtedly Maison Odiot, founded by Jean-Baptiste Claude Odiot (Napoleon's silversmith).

During the 19th century, under the guide of his grandson Jean-Baptiste Gustave Odiot, the firm supplied silverware to the principal European Royal Families and won prizes for exceptional presentation pieces presented to International Exhibitions.







AN EXCEPTIONAL SILVER FIGURAL EWER, ODIOT c.1875

A 19th Century unique and exceptional French solid silver figural ewer, raised on a circular foot applied with cast Mythological figures, the tall baluster body is chased and applied with four allegories of the seasons surrounded by scrolling foliage decoration, the front is applied with a cast Satyr holding a cup, the large handle is applied with scrolling foliage and surmounted by a nude nymph squeezing grapes in the jug.

The base is Hallmarked French silver (Minerva's head, 950 high standard), Paris, year 1870-80, Maker's mark for Jean-Baptiste Gustave Odier, and the base is further signed with the chaser's name: "DIOMÈDE ciseleur a Paris".

Jean-Baptiste Gustave Odier is considered the best French silversmith of his generation and is the successor of the famous dynasty of French silversmiths. His grandfather was Jean-Baptiste-Coude Odier, Napoleon's silversmith and the firm produced exhibition pieces for all the 19th century World Exhibitions and the most important Royal families of the world, such as the Tsars of Russia, Maximilian I Joseph of Bavaria, Said Pacha, Viceroy of Egypt.

The chaser Diomedes, who signed the piece, collaborated with Odier to some of the most important Exhibition pieces. This jug, for its unparalleled quality, has to be considered as a unique exhibition piece, possibly made for the Paris International Exhibition in 1878.



A RARE FRENCH SILVER SAMOVAR, MAISON ODIOT c.1830

A 19th Century French solid silver exceptionally rare hot water urn / samovar, on a square base on cast scroll paw ball feet, profusely chased in relief with flowers, fruit and seashells, twin handles and the finial continue the same theme. The front of the samovar bears the family initials 'AC' and the back the family crest 'FIT VIA VI' - (finds a way),

Hallmarked French silver (950 standard), Paris, year 1819-1938, Marks for Maison Odier.

A SET OF FOUR FRENCH SILVER CAST FIGURAL SALT CELLARS, MAISON ODIOT c.1830

A 19th Century French solid silver set of four figural salt-cellars, exceptionally rare, each on a shaped oval base on cast scroll paw feet, the double bowls modeled as shells and supported on the tail of a dolphin which forms the stem, the interior richly gilt.

Hallmarked French silver (950 standard), Paris, year 1819-1938, Marks for Maison Odier.



A STUNNING SILVER GILT ROYAL PRESENTATION VASE, MAISON ODIOT c.1845

A 19th Century unique and exceptionally rare French solid silver figural vase & cover, of quatrefoil form, the base and handles mounted with cast cherubs and the surfaces richly chased with masks, arabesques and other motifs, equestrian group finial, the gilt interiors of the liner and cover engraved with important French and English inscriptions.

All parts hallmarked French silver (950 high standard), Paris, year 1845, Maker's mark for Maison Odier, and further signed 'ODIOT PARIS'.





A FRENCH SILVER MAGNIFICENT SIX PIECE TEA & COFFEE SET, D. THOREL c.1900

A 20th Century French rare and magnificent six piece tea and coffee service, in the Louis XVI-style, composing of a huge kettle on stand with burner; coffee pot, teapot, covered sugar bowl, hot water jug and cream jug, each piece with swirl-fluted upper bodies, the lower bodies chased and embossed with armorials and allegories and ribbon-topped cartouches engraved with a family crest, cast handles terminating with ram's head junctions, the massive tea kettle chased with large panels depicting allegories of the four seasons, supported by a stand resting on hoof feet and embellished by large cast ram's heads.

Each piece engraved with the important armorials of the French noble family de Lestrangle, with Latin motto "VIS VIRTUTEM FOVET" and a Coronet above. Hallmarked French silver (950 high-standard), Paris, year 1900's, Maker's mark for D. THOREL.



A PAIR OF FRENCH SILVER SEVEN LIGHT CANDELABRA, A. AUCOC c.1890

A 20th Century pair of magnificent and exceptional French seven-light candelabra, very large and exceptionally heavy (9590 grams of high-grade solid silver), cast in the Louis XVI style, shaped-circular reeded bases with acanthus leaves, baluster stem embellished with applied buds, the leaf-embellished branches, complete of all drip-pans, sconces and removable nozzles, the tall central urn embellished with cast drape, fitted with the original flame-shaped snuffer.

Hallmarked French silver (950 standard), Paris, year 1890-1900, Maker's mark for A. AUCOC.



A MONUMENTAL FRENCH SILVER FIGURAL CENTERPIECE c.1858

A 19th Century French monumental solid silver figural centerpiece comport, standing on four hoof shaped feet, the cast base applied with four animal heads flanked by ears of wheat. the supporting body made up of two realistically modeled cast female figures, one holding flowers, a Shepperd's stick and a rake, the other holding wheat and a sickle. Flanked by a shepherds dog and on the other side agricultural equipment, the top dish is beautifully engraved with scrolling flowers and wheat on matted background, the detachable central dish is partially gilt. Hallmarked French silver (950 high standard), Paris, year 1858.



A FRENCH SILVER CENTERPIECE, TETARD FRERES c.1900

A 20th Century French solid silver figural statue, beautifully modeled depicting a Bacchanalia scene of young Bacchus the god of wine, carrying a ewer of wine and being merry with goats. The goat being a representation of Pan the ancient Greek god of nature and music. The sculptural composition is very finely modeled and stands on an ebony base. Hallmarked French silver (950 standard), Maker Tetard Freres.

A MAGNIFICENT FRENCH SILVER PRESENTATION CUP c.1868

A 19th Century rare French solid silver presentation cup, exceptionally fine and heavy, it rests on a cast shaped-square base applied with finely crafted models of cherubs, each an allegory of Arts, respectively: "Poesie", "Gesang", "Composition" and "Harmonie". The tapering body is applied with a magnificent cast decoration depicting a frieze of dancing cherubs surrounded by scrolling foliage, all emerging from a tooled ground. Hallmarked French silver (950 Standard), Paris, Maker's mark AG.



A RARE FRENCH SILVER HOT WATER URN c.1850

A 19th Century French solid silver exceptionally rare hot water urn / samovar, on four spreading rococo scroll and shell feet, the body profusely chased in relief with scrolls and engraved with flowers, fruit and scrolls, twin handles, spout and the finial continue the same highly decorative theme. Both sides of the samovar bears the same engraved crests, one crest is partially rubbed. Hallmarked French silver (950 standard), Marks for Alexandre-Auguste Turquet.



German Silver

During the second half of the 19th Century, a new fashion inspired by antique styles such as Medieval, Classical or Baroque widespread in Europe and influenced revivals in architecture, fine art and decorative art.

In Germany this manner became particularly popular and was known as Historismus, consisting in copying or re-laborating historic styles and famous museum objects. The historicist style had a huge impact on the decorative arts, and particularly on silverware.

Many manufacturers in Europe and USA produced pieces inspired by old silver, but this didn't represent a problem since modern silver was marked according to the laws of the country of origin. Contrary to this, silver manufacturers active in the German city of Hanau chose to mark their production with fantasy marks. It's hard to say if the original intention was to deceive, selling modern pieces as new – surely has to be noted that often the marks were inspired or copied from the 18th Century French pieces and old German examples, harmonizing the style of the piece.

The type of marks used in Hanau in the late 19th Century and early 20th Century would have been illegal in England and France, but Hanau had a long tradition as a free-trade city, being exempt from duties on silver (and consequently regulated hallmarking) since the 16th Century.

From the mid-19th Century, following the growing demand for luxury goods and the fashion for highly decorative pieces, a great number of Hanau silversmiths started producing silver objects inspired or copied from the antique pieces.

J. D Schleissner, consequently Schleissner & Sohne, was among the first silversmiths producing silverware in the Renaissance, Baroque and Rococo style. Daniel Philipp August Schleissner (1825-1891), son of the founder, was a great admirer of antique silverware and had studied many private and public collections of genuine old silver. The portion of Hanau production comprising exact copies of authentic old silver, and left unmarked, still represent a problem for dealers, art historians and collectors.

Nevertheless most of the Hanau production is characterised by a fantastic combination of different styles, often blending elements from Rococo Watteauesque scenes with Baroque and Renaissance elements, or creating impressive and original Gothic-revival pieces such as the magnificent silver cup and cover by Wilhelm Heinrich Hubert Laufs.

Hanau silverware is distinguished by a highly decorative design; the items are profusely chased, engraved, pierced and embossed. It comprises all sorts of items: common tableware, monumental cups and centrepieces, boxes and caskets, decanters and claret jugs, unusual novelties such as jewelled figures, silver ornaments in the form of animals and figural drinking vessels inspired by the early German pieces. In the late 19th Century the main manufacturers such as Schleissner, Georg Roth & Co and Neresheimer (probably the most renown and productive Hanau firm) were often using pseudo-marks as actual maker's marks, suggesting that the idea of deceiving collectors was far from their intention. The most common Schleissner mark is an eagle and crown combination, Neresheimer used the well-known "n" in a shield, or TG below a fleur-de-lys, while Roth used a crowned GR, in the style of the early French maker's marks.

German silver is usually marked "800" (more rarely "Sterling Germany", for the 20th Century pieces), as by law it has to be at least 800/1000 coin standard. This doesn't necessarily mean that Hanau silver purity is always 800/1000. A large amount of Hanau silver was made to be exported (mostly to England and America), being further hallmarked with sterling silver marks, proving that the silver content is often 925 sterling, therefore higher than the standard required by the German law. Neresheimer & Co, for instance, enjoyed a long and successful business relation with Berthold Mueller, agent in London and Chester: these products are always hallmarked with English import marks (lion rampant, 925 sterling silver).





A PAIR OF RARE GERMAN SILVER MONUMENTAL FIGURAL EWERS, SCHLEISSNER & SOHNE c.1890

A 19th Century rare and magnificent pair of German solid silver Caquesseitão Aquamaniles / monumental ewers, both heavily cast in the style of Renaissance mythological birds with dragon heads and scaly tails, the bodies are embossed with Mythological scenes, impressive talons resting on a domed circular base.

The Mythological “Caquesseitão”, or ancestor of the devil, was probably a fruit bat but its description developed a recurrent theme found in Portuguese and Indo-Portuguese works of art, such as dragon-headed birds shaped aquamaniles. Hallmarked German pseudo-marks used in Hanau, 800+ standard, the marks are for J. D. Schleissner & Sohne.



A PAIR OF GERMAN SILVER MASSIVE KNIGHT FIGURES, NERESHEIMER & CO c.1900

A 20th Century pair of exceptionally large and fine German solid silver figures, each modeled as a knight in full suits of armour, carved face beneath a hinged visor; one sporting a sword and the other a spiked axe, both holding a shield applied and chased with armorials.

The two statues stand on a large pedestal base with acanthus leaf borders and realistically modeled ground. This is one of the most impressive, detailed and magnificent pair of solid silver figures, each over 50cm tall, combined they weight 5793 grams. Hallmarked with German Hanau silver pseudo marks (900+ standard), Maker's mark "n" for the firm Neresheimer & Co.



A GERMAN SILVER LARGE BEAR CUP, HANAU c.1890

A 19th Century German solid silver cup and cover formed as a model of a bear, very large, heavy, decorative and realistically modeled as a bear standing on his hind legs holding a ragged staff, realistically chased with fur; detachable head.

The cup is unusually large and features an exceptional workmanship. The piece imitates the rare 17th Century German drinking vessels modeled in form of animals. Hallmarked, 900+ high standard.

A PAIR OF GERMAN SILVER MASSIVE FALCONS ON STANDS, HANAU c.1910

A 20th Century rare and magnificent pair of German solid silver statues modeled as a male and female falcon, both perching on a branch above a circular base, very naturalistically well-refined, each head set with glass eyes. Hallmarked German silver (800+ standard), and the Maker's mark "WWH".



A PAIR OF RARE GERMAN SILVER MONUMENTAL FIGURAL EWERS c.1890

A 19th Century German rare and magnificent pair of solid silver monumental wine ewers, both heavily cast in the style of Renaissance mythological grotesque birds with eagle heads, the bodies are embossed with mythological scenes, heraldic motifs and equestrian battle scenes. Resting on a large spread plumage and ball-shaped claw feet.

Hallmarked German Hanau pseudo-marks, (800+ standard), also struck with a Dutch import mark.





A GERMAN MASSIVE SILVER EMBOSSED FIGURAL TANKARD c.1870

A 19th Century exceptional German Hanau solid silver impressively large lidded tankard, in the style of the early 16th Century example, beautifully chased and embossed with a very detailed and crowded battle scene, the base decorated with scrolling foliage in relief, large figural handle terminating with a scrolling leaf junction, hinged domed cover in the same style applied with a scrolling feather shaped thumb-piece and large figure of a soldier with a spear as a finial. Hallmarked with German Hanau pseudo-marks used by J.D.Schleissner & Sohne, also Austrian import marks (800 standard).

AN IMPORTANT GERMAN SILVER STANDING CUP & COVER c1860

A 19th Century German solid silver standing cup and cover, partially gilt, impressively large, made in the style of the early-17th Century standing cup and cover made in Augsburg and Nuremberg, beautifully embossed with scrolling foliage and panels depicting Mythological figures, cast knopped stem with protruding masks, the matching cover in the same style is surmounted by a very large figural finial modeled like the Roman goddess Minerva, sponsor of wisdom, arts, trade and strategy.



A 19thC GERMAN HANAU SILVER MASSIVE TANKARD c.1880

A 19th Century rare and exceptional German Hanau solid silver impressively large lidded tankard, in the style of the early 16th Century example, beautifully chased and embossed with a very detailed and crowded battle scene, surrounded by a scrolling foliage in relief, large handle terminating with a ball finial, hinged domed cover in the same style applied with a scrolling thumb-piece and large fruit finial. The base is marked with German Hanau pseudo-marks, 800+ grade of silver.





A GERMAN SILVER FIGURAL FOUR PIECE TEA & COFFEE SET c.1900

A 20th Century German solid silver four piece tea and coffee set, impressive and extremely decorative, consisting of tea pot, coffee pot, covered sugar bowl and cream jug, each vase-shaped body applied with a neoclassical frieze depicting dancing putti, cast spout depicting a putto blowing a shell, snake-shaped handles, each piece resting on four feet modeled as dolphins raising from an oval base.

Hallmarked German "STERLING" silver (925 Standard), possibly Hanau marks, dating to the 1900's.

A GERMAN SILVER FIVE PIECE TEA & COFFEE SET ON TRAY, SCHLEISSNER & SOHNE c.1890

A 19th Century German solid silver magnificent five piece tea and coffee set, comprising of hot water kettle, coffee pot, teapot, sugar bowl with lid, milk jug, each pear-form body is chased with swirling half fluted bands and floral decorations along the body and top, beautiful organic scroll handle and lids set with pinecone finials.

Hallmarked German silver (800 Standard), Hanau, Maker J.D.Schleissner & Sohne.





**A GERMAN SILVER SUPERB FIGURAL CENTERPIECE,
BRUCKMANN & SOHNE c.1890**

A 19th Century rare German solid silver Renaissance revival figural centerpiece, massive size, shell-shaped, one side is applied with a magnificent cast figure modeled like Triton holding a fish and a trident, all supported by a large dolphin flanked by a naked Cupid over a circular base resting on four cast feet terminating with leonine heads.

Hallmarked German silver (800 standard), Heilbronn, year 1890's, Maker's mark Peter Bruchmann & Sohne.

**A MONUMENTAL GERMAN SILVER GILT NEFF GALLEON SHIP,
NERESHEIMER & SOHNE c.1900**

A 20th Century German magnificent solid silver gilt model of a ship, called a "Neff" in the style of the 15th-16th Century examples, impressively large and very detailed. The three-masted galleon with pierced gallery, armed crew on deck and climbing up to the crows nest. The hull decorated in relief with rococo scenes depicting Amphitrite and applied with cannons, the hull supported by four swans on wheels. Hallmarked with German silver pseudo marks (900+ standard), Maker B. Neresheimer & Sohne.



**AN IMPRESSIVE GERMAN SILVER FIGURATIVE NEFF SHIP,
KALTENBACK & SOHNE c.1890**

A 19th Century rare and impressive German solid silver figural Neff ship, in the style of the 15th-16th Century examples, impressively large and very detailed. The two-masted galleon with pierced gallery and crew on board deck and crows nests. The hull decorated in relief with nautical and mythological scenes and applied with a mask and anchor, the hull supported by an impressive figural stem modeled like a Triton.

Hallmarked with German Hanau marks (800 standard), Altenstein, Karl Kaltenback & Sohne.



AN EXCEPTIONAL PAIR OF GERMAN SILVER MEISSONNIER WINE COOLERS c.1890



A 19th Century pair of exceptional German Hanau solid silver wine coolers, each exceptionally decorative and ornamental, with figural cast handles modeled as a mermaid with bifurcated tails holding sea snakes, the body embossed and chiselled with winged cartouches enclosing an important French coat of arms for Louis-Henri de Bourbon above Classical panels, one depicting Neptune being drawn by seahorses and the other pulled by griffins. Hallmarked with French pseudo-marks used by the Hanau firm Hanauer Silberwaren-Manufaktur.

A PAIR OF GERMAN SILVER & GLASS MASSIVE CLARET JUGS, BRUCKMANN & SOHNE c.1895

A 19th Century pair of German solid silver & Amber Glass impressively large wine claret jugs, magnificent and highly decorative, made in the Renaissance style, the amber-glass body is beautifully cut, the silver mount is profusely chased with scrolling foliage and masks in relief, hinged cover with lion rampant holding a shield. Hallmarked German silver (800 Standard silver purity), Heilbronn, year 1890's, Maker's mark "eagle", for Bruckmann & Sohne.



A GERMAN SILVER DRINKING SET, KOCH & BERG c.1890

A 19th Century German solid silver mounted large and exceptional drinking set on a tray, comprising of a large claret jug, six goblets and an exceptional burr walnut hexagonal tray.

Each piece is fitted with parcel gilt solid silver mounts, stunningly chased in relief with scrolling foliage, beaded and floral decoration. The glass is beautifully etched with scrolling foliage and flowers. Hallmarked German silver (900+ standard), Bremen, year 1890's, Maker's mark for Koch & Berg.



**A GERMAN SILVER SLEIGH SHAPED CENTERPIECE,
BRUCKMANN & SOHNE c.1890**

A 19th Century German solid silver impressively large sleigh shaped centerpiece bowl. The leaf shaped bowl resting on two sleighs, being pushed by a semi-nude boy on ice skates. Hallmarked German silver (800 Standard), City of Heilbronn, Maker Bruckmann & Sohne, also bearing Austrian import mark and a French silver weevil import mark.



**A PAIR OF HUGE GERMAN SILVER KNIGHT HORSEMAN
FIGURES c.1920**

A 20th Century pair of German solid silver figures, each modeled as a jousting knight on horseback, both holding detachable spear and shield, impressively large and very naturalistically well-refined, horse and rider clad in armor with movable helmet visor, the horses are rearing and set with coloured cabochons, both statues stand on a rectangular plinth applied with armorial shield. Hallmarked German silver ("STERLING" 925 standard), the pair dates to the 1920's.



**AN IMPRESSIVE GERMAN SILVER FIGURATIVE CENTERPIECE
BOWL c.1897**

A 19th Century German large and impressive solid silver centerpiece bowl, shaped as a large rococo shell mounted with figures of putti, the body is chased with floral swags and scenes and figural cast scroll feet. Hallmarked German silver (925 standard), Hanau, Also English Import marks (F), London, year 1897 (b), Importer's mark J.S for John George Smith.



Russian Silver

Before 1700 there was no systematic control over silver marking and it was only with Peter the Great that a silver standard was set and Assay Offices established in all major cities.

The standard for Russian silver is measured in zolotniks: the most common fineness is 84, corresponding to 875/1000 standard. There are also other standards that can be encountered, which include 88, 91, 94 and very rarely 96 (meaning pure silver).

Up to the late 19th century each silver item had to be marked, other than with the silver standard mark, also with town mark, Assay Master mark with date, and Maker's mark.

In 1896, Tsar Nicholas II (1868-1918) issued an edict and a new system of marking was introduced, known as the Kokoshnik mark (a cartouche containing a woman's head looking left flanked by the silver fineness, usually 84, and the assayer's initials). After 1908 the mark changed, the head facing right and the assayer's initials replaced by a Greek letter representing the city in which the assay office was located. This system continued until the Revolution.

Russian Imperial silver is very appreciated for its quality and peculiar style, often sober in design but finely decorated. Enamel is the most distinctive feature of Russian silver: multicolour cloisonné, champlevé, plique-a-jour and the peculiar niello can be found on a variety of items such as cigarette cases, tea services, tankards, beakers and kovshes (traditional Russian drinking vessels).

Another peculiar and desirable characteristic of 19th century Russian silver is the Pan-Slavic revival, featuring geometric and stylized motifs inspired by historical items.

The late Imperial period is the most prolific and successful for the silver production, with a great deal of workshops and silversmiths producing exceptional objects. Important makers of this period (most of them awarded with Royal Warrant) are: Grachev, Nicholls & Plincke, Ovchinnikov, Sazikov, Saltykov, Klingert, Ruckert, the Artels (cooperative of masters working at a very high-level) and others, including the legendary workshop of Fabergé.

Russian silver, being so popular and desirable, is also one of the most difficult areas to approach as a beginning collector, as the market has been flooded for years with fakes and replicas of all kind and quality. For this reason, before making a purchase, is very important to seek the advice of an expert and rely on respectable dealers.







AN IMPRESSIVE IMPERIAL RUSSIAN SILVER SIX PIECE TEA SERVICE ON TRAY, SAZIKOV c.1866

A 19th Century rare and impressive Imperial Russian solid silver 6 piece tea service on tray, comprising of hot water kettle, teapot, coffee pot, covered sugar bowl, cream jug and cake basket, inside richly parcel gilt, of partially fluted design, resting on a flat foot, made in typical Russian pan-Slavic style.

Hallmarked Russian silver (84 for 875 standard), St-Petersburg, year 1866, Assayer's mark for Aleksandr Mitin (1842-1877), Maker's mark for Sazikov, one of the most important Russian silversmiths and jewellers of all time, appointed purveyor of silverware to Tsar Nicholas I in 1837

A UNIQUE RUSSIAN SILVER ROYAL PRESENTATION CIGAR GARNITURE, SAZIKOV c.1870

A 19th Century Important Imperial Russian solid silver Royal presentation cigar garniture, on octagonal base, naturalistically formed as a peasant standing on rocky ground and smoking a pipe, standing next on a barrel forming a cigar holder, with a bucket nearby forming a match holder, both with gilt interiors, also with an axe with pierced centre attached to a hollow tree-stump forming a cigar-cutter, with a detachable hidden base for cigar trimmings, the base engraved 'Presented by His Imperial Highness / The Grand Duke Alexis of Russia / to Edward S. Sanford / Pensacola Florida. Feb. 22nd 1872',.

Hallmarked through-out with Russian silver marks (84), St-Petersburg, Mark for Sazikov and Imperial Warrant.





A STUNNING RUSSIAN FABERGE SILVER KOVSH, WAKEVA c.1900

A 20th Century Imperial Russian solid silver presentation kovsh, sides applied with chrysoprase and carnelian cabochons within reed and rope-twist borders, the cartouche-form handle inset with a silver half rouble coin of Peter I dated 1720.

Hallmarked Russian silver 84 (875 standard), St-Petersburg, Assay master Yakov Lyapunoc active 1898-1903, Maker's mark J.W for Jenny Wakeva - Konstantin's wife. K, Faberge in Cyrillic beneath an Imperial warrant.

A PAIR OF RUSSIAN CAVIAR URNS, NICHOLLS & PLINCKE c.1874

A pair of 19th Century Imperial Russian solid silver caviar dishes, stunning Empire style, magnificent and extremely heavy, parcel gilt, each tapered body raised on three scrolling feet resting on a triangular base, each urn surmounted by a cover decorated with scrolling leaves and flowers in relief, oval cartouche engraved with initials, cast finial.

Hallmarked Imperial Russian silver (84, for 875 standard), St Petersburg, year 1874, Assayer's mark, Maker's mark "NP" surmounted by the Imperial Warrant and "PK" for Nicholls and Plinke



AN IMPERIAL RUSSIAN SILVER & GLASS CAVIAR BOAT, MOSCOW c.1910

A 20th Century Imperial Russian solid silver & cut glass large caviar boat centerpiece, silver body realistically modeled as a fishing boat, applied with oars and twist rope decoration, the silver body has pierced decoration and engraved on the base of the boat with water effect and waterlilies. Its inset with a Russian cut glass boat to be used to hold ice and caviar

Each part is hallmarked Russian silver 84 (875 standard), Moscow, year 1908-1926, Maker's mark OP.





A RUSSIAN SILVER & ENAMEL KOVSH, IVAN SALTYKOV c.1900

A 20th Century rare Imperial Russian Solid Silver and shaded cloisonné enamel Kovsh. A beautifully Pan-Slavick shaped handle and body, the interior and exterior decorated with polychrome flowers and scrolls against an ivory ground, surrounded by a rope twist boarder and blue beads along the rims.

Hallmarked Russian silver 84 (875 standard), Moscow, year 1898-1914, Maker's mark in Cyrillic NC for Ivan Saltykov.

A RUSSIAN SILVER & ENAMEL KOVSH, IVAN KHLEBNIKOV c.1874

A 19th Century Imperial Russian Solid Silver and cloisonné enamel Kovsh, the bowl with a wide rim border of vibrant polychrome lobes and leafy flourishes, the interior decorated with a round floral motifs, cartouche-form handle, volute scroll prow, standing on three ball shaped feet.

Hallmarked Russian silver 88 (915 standard), Moscow, year 1874, Assayer's mark IL (Viktor V Savinsky), Maker's mark in Cyrillic for Ivan Khlebnikov. Also marked with a French duty mark.



A RUSSIAN FABERGE SILVER & ENAMEL KOVSH, FEODOR RUCKERT c.1910

A 20th Century rare Imperial Russian solid silver gilt and cloisonné enamel kovsh, of traditional form on plain circular foot with raised prow and hook handle, beautifully decorated with various multi-coloured polychrome cloisonné enamel with stylised scrolling foliage and wirework.

Hallmarked Russian silver 88 (915 standard), Moscow, year 1908-1926, Maker's mark in Cyrillic F.R for Feodor Ruckert, an important Faberge work-master.





**A RUSSIAN SILVER & CLOISONNE ENAMEL BOWL,
PAVEL OVCHINNIKOV c.1900**

A 20th Century Imperial Russian solid silver and cloisonné enamel bowl, decorated with stylized floral motifs in pastel enamels on a matted gilt ground with blue boarders.

Hallmarked Russian silver 84 (875 standard), Assay Master Ivan S Lebedkin, Moscow, year 1899-1908, Makers Mark in Cyrillic for Pavel Ovchinnikov.

**AN IMPERIAL RUSSIAN SILVER-GILT ENAMEL TEA GLASS
HOLDER, IVAN SALTYKOV c.1896**

A 19th Century Imperial Russian solid silver-gilt & cloisonné enamel tea glass holder, circular with upswept key-formed handle, plain rim and spreading domed foot, body profusely decorated with floral motifs in vary-coloured cloisonné enamel within borders of blue pellets, handle in similar complimentary design, side bearing a vacant round cartooche.

Hallmarked Russian silver 84 (875 standard), Moscow, year 1896, Assay Master (Lev F Oleks, active 1889-1898), Maker's mark in Cyrillic IS for Ivan Saltykov.



**AN IMPERIAL RUSSIAN SILVER & ENAMEL LARGE BOWL,
V AKIMOV c1900**

A 20th Century exceptionally rare Imperial Russian solid silver-gilt and cloisonné enamel bowl, particularly large size and fine quality, richly gilt and beautifully enamelled with multicolored scrolling foliage, flowers and birds on stippled ground.

Each part is Hallmarked Russian silver (84 for 875 standard), Moscow, Kokoshnik mark (assayer's mark slightly rubbed, probably for Lebedkin), Moscow, year 1896-1908, Maker's mark in Cyrillic VA for V. Akimov.





**A RUSSIAN SILVER & CLOISONNE ENAMEL SALT CHAIR,
MIKHAIL ZORIN c.1910**

A 20th Century Imperial Russian solid silver and cloisonné enamel salt chair; the bombe seat and pan-slavic shaped back decorated with foliate forms in translucent red, dark green, opaque blues and white enamels on richly gilded matted ground.

Hallmarked Russian silver 84 (875 standard), Moscow, year 1908-1917, Makers Mark M3 for Mikhail Zorin.

**AN IMPERIAL RUSSIAN OVCHINNIKOV SILVER & ENAMEL DISH,
PAVEL OVCHINNIKOV c.1880**

A 19th Century Imperial Russian solid silver-gilt & cloisonné dish, richly gilt and beautifully enamelled with varicolor flowers, scrolling foliage and white boarder along the edge.

Hallmarked Russian silver 84 (875 standard), Moscow, year 1882-1899, Maker's mark in Cyrillic Ovchinnikov for Pavel Ovchinnikov, Royal silversmith, 1830-1888.



**AN IMPERIAL RUSSIAN SILVER & ENAMEL CUP, SAUCER &
SPOON, NIKOLAI PAVLOV c.1890**

A 19th Century Imperial Russian solid silver and cloisonné enamel cup, saucer and spoon, each part richly gilt and beautifully enamelled with varicolor flowers, scrolling foliage, stylized cockerel handle and beaded white borders along the edge.

Each part is Hallmarked Russian silver 84 (875 standard), Moscow, year 1882-1899, Maker's mark in Cyrillic NP for Nikolai Pavlov.

A 20thC RUSSIAN FABERGE SILVER & GUILLOCHE ENAMEL CIGARETTE CASE c.1900

A 20th Century Imperial Russian silver-gilt and guilloche enamel cigarette case, rectangular form with rounded corners, body enameled in translucent red over a chevron ground, the ends mounted with finely engraved gold leaf boarder, lid mounted with a cabochon emerald thumb piece, inside is richly parcel gilded.

Hallmarked Russian silver 88 (916 standard), St-Petersburg, year 1899-1908, Maker's mark W.H for Henrik Wigstrom, a renowned Faberge work-master, also marked Fabergé.



A 20thC RUSSIAN FABERGE BOWENITE & VARI-COLOUR GOLD PARASOL HANDLE c.1900

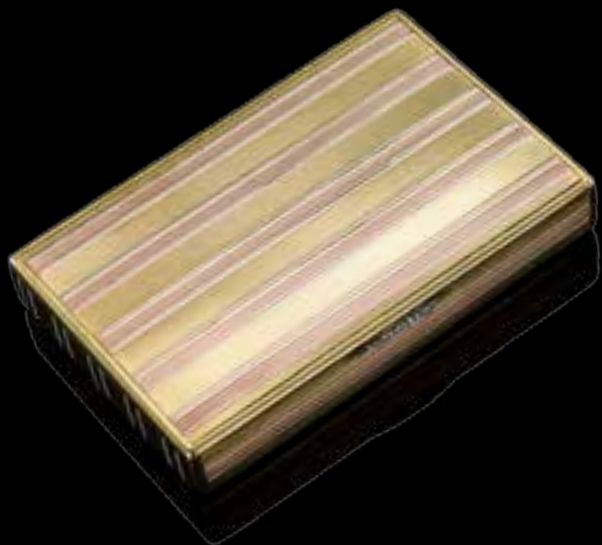
A 20th Century Imperial Russian two-colour gold-mounted bowenite parasol handle, applied with crossed laurel swags, suspended from a cabochon moonstone surrounded by old cut diamonds, the handle terminating in a laurel-chased boarder set with four diamonds.

Hallmarked Russian gold 56 (583 standard), St-Petersburg, year 1899-1903, Maker's mark M.P for Mikhail Perchin, a senior Fabergé workmaster.



A RUSSIAN FABERGÉ JEWELLED TWO-COLOR GOLD & ENAMEL CASE c.1910

A 20th Century Imperial Russian Fabergé jewelled two-color gold and enamel cigarette case, with alternating horizontal engine-turned panels and white opaque enamel stripes, the cigarette case's hinged cover with a diamond-set thumb-piece. Hallmarked Russian gold 56 (583 standard), St-Petersburg, year 1908-1917, Maker's mark H.W for Henrik Wigstrom, renowned Fabergé work-master, active 1903-1917, Fabergé retail mark.



A RUSSIAN FABERGE TWO-COLOUR GOLD-MOUNTED ENAMEL PENCIL, ADLER C1910

A 20th Century Imperial Russian two-colour gold-mounted guilloché enamel pencil holder, of flattened rectangular form, enameled in translucent ice blue over a wavy guilloché ground, the gold collar decorated with gold leaf boarder. Pencil and loop Hallmarked Russian gold 56 (583 standard), St-Petersburg, year 1908-1917, Maker's mark A.A for Andrei Karlowitsch Adler, renowned Fabergé work-master.



A RUSSIAN FABERGÉ SILVER & ENAMEL CIGARETTE CASE c1900

A 20th Century extremely rare Imperial Russian Fabergé solid silver cigarette case, exceptional quality, rectangular form, beautifully decorated in translucent pale blue guilloché enamel over a wavy ground, with gold-mounted thumb-piece set with a sapphire cabochon and chased gold laurel bands. Both sides are Hallmarked Russian silver 88 (916 silver purity), St Petersburg, year 1900-08, Maker's mark AA for Andrei Adler.



A RUSSIAN SOLID SILVER & ENAMEL BOX, GUSTAV KLINGERT c.1891

A 19th Century Imperial Russian parcel gilt solid silver and cloisonné enamel box, of circular form, all of the surface enamelled in translucent red, dark blue and opaque white honeycomb pattern. Hallmarked Russian silver 84 (875 standard), Moscow, year 1891, Assayer's mark AA (Anatoly A Artsybashev), Maker's mark GK for Gustav Klingert.





A RUSSIAN SOLID SILVER & ENAMEL NAVAL PAGE TURNER c.1910

A 20th Century Rare Imperial Russian solid silver & hand painted enamel page turner, the silver handle beautifully enamelled with the St-Petersburg navy flag, the edges decorated with laurel leaf and reeded borders. Hallmarked Russian silver 88 (915 standard), St-Petersburg, year 1908-1926, Maker SS.

A RUSSIAN GOLD & ENAMEL 1ST CLASS ST.STANISLAUS MEDAL BADGE c.1900

A 20th Century Russian Imperial Order of St Stanislaus 1st Class (Civil) badge / medal, the cross covered in translucent red enamel. Hallmarked Russian Imperial Gold 56 (585 standard), St. Petersburg, year 1908-17, workmaster's mark Albert Kebel, one of the most important Russian Imperial jeweller specializing in enamelled medals.



A RUSSIAN SILVER & ENAMEL 1ST CLASS ST.STANISLAUS BREAST STAR c.1900

A 20th Century Russian Imperial Order of St Stanislaus 1st Class (Civil) breast star, gilded and applied with green, white enamel. Hallmarked Russian silver 84 (875 standard), St. Petersburg, 1908-1917, workmaster's mark in for Albert Kebel.



A RUSSIAN - JAPANESE CAMPAIGN SILVER CIGARETTE CASE c.1910

A 20th Century Imperial Russian solid silver samorodok cigarette case, set with enamelled, gem set and gold plaques, the case is of very heavy gauge and very well made, well concealed hinge and rectangular form with rounded corners, push button mounted with a large cabochon sapphire, inside is richly parcel gilt. Hallmarked Russian silver 84 (875 standard), St-Petersburg, year 1908-1926, Maker's mark NA for Arharov Ivan Andreev.





A STUNNING RUSSIAN STYLE 18K GOLD, NEPHRITE, DIAMONDS, RUBIES, BOWL c.1980

A 20th Century Russian style bowl, Nephrite body applied with laurel garlands suspended from a reeded gold ring, the top set with thistle shaped plaque-a-jour enamel. The detachable stand adorned with laurel garlands, bright diamond in X junctions and cabochon ruby finials.

The style closely resembles the work of Michael Perchin, a renowned Faberge workmaster. The quality of the workmanship and the materials used in these vases are comparable to his earlier pieces. Hallmarked on the base Maker S.Rudle (worked for Tanagro Jewelry Corporation, New York), tested 18k gold (750 standard) and platinum, date to the 1970-1980's.



A PAIR OF RUSSIAN STYLE 18K GOLD, NEPHRITE, DIAMONDS, RUBIES, VASES c.1980

Stunning 20th Century Russian style pair of vases, curved shaped body applied with laurel garlands suspended from a gold ring set with bright diamond and cabochon ruby in V junctions. Both sides are set with a star of David in platinum and diamonds, the other side with a Menorah in platinum and yellow gold, diamonds and drop shaped rubies.

The style closely resembles the work of Michael Perchin, a renowned Faberge workmaster. The quality of the workmanship and the materials used in these vases are comparable to his earlier pieces. Hallmarked on the base Tanagro (Tanagro Jewelry Corporation, New York), Maker S.Rudle, tested 18k gold (750 standard) and platinum, the vases date to the 1970-1980's.

MANNER OF FABERGE, JEWELLED, HARDSTONE & 14K GOLD STUDY OF A FLOWER

A Faberge style hard-stone carved study of a flower, the petals intricately carved from rose quarts, the leaves from nephrite, the textured branches made of solid 14k gold and the center of the flower mounted with a clean and bright 0.20ct diamond. The stem fits in a translucent rock crystal vase.

Stem hallmarked with spurious Faberge marks, Maker H.W. for Henrik Wigstrom, 56 (485 gold standard), Faberge, this piece probably dates to the second half on the 20th century.



Objects of Vertu

Precious and decorative boxes have always been widely collected and sought-after as gifts for royalty, aristocracy and elite.

Snuff boxes, meant to hold a powder of tobacco, are the most collected among all precious containers. The most valuable are gold, gold mounted or silver, and they can be embellished with enamel, hand-painted scenes, exotic materials (such as tortoiseshell and ivory), micro-mosaic or profusely set with diamonds and other gemstones. Very popular in the 18th century, they remained a stylish accessory for gentlemen for all the first half of the next century.

Other collectable boxes, generally smaller and less ornate than snuff boxes, are vinaigrettes (small containers used to contain aromatic substance or salts).

At the opening of the 20th century, famous luxury brands such as Cartier applied stylish Art Deco designs to vanity and cigarette boxes, lavishly decorated with enamel and set with jade and diamonds.







A 18K GOLD & JAPANESE LACQUER SNUFF BOX c.1770

A 18th Century French superb 18k gold-mounted & Japanese lacquer snuff box, round shaped, sides, base and the lid mounted with Japanese green lacquered panels, painted with gold and inlaid with carved mother of pearl, the lid applied with a stylised thumbpiece. Hallmarked with indistinct French 18th century marks (750+ standard)

A FRENCH 18K GOLD & JAPANESE LACQUER SNUFF BOX c.1810

An exquisite early-19th Century French 18k gold-mounted & Japanese lacquer snuff box, rectangular shaped with cut corners, sides, base and the lid mounted with Japanese lacquered panels, the lid decorated in Japanese taste with an exotic bird in the woods, the gold mounts beautifully enameled with floral decoration on matted ground.



A FRENCH 18K GOLD & JAPANESE LACQUER SNUFF BOX c.1780

A unique 18th Century French 18k gold-mounted & Japanese lacquer snuff box, round shaped with rounded corners, sides, base and the lid mounted with Japanese lacquered panels, the lid decorated in Japanese taste with an exotic bird perched on branches, the gold reeded mount applied with a stylized thumbpiece.



A FRENCH 18K GOLD & JAPANESE LACQUER SNUFF BOX c.1840

A 19th Century French exquisite 18k gold-mounted & Japanese lacquer snuff box, oval shaped, smooth polished sides and the lid mounted with a 18th century Japanese lacquered panel, very finely hand painted with gold depicting a Japanese silk robes merchant crossing the bridge, in landscape depicting exotic birds perched on a bamboo fence. Lid set with a stylized, slightly protruding borders acting as grip and thumb-piece. Hallmarked with French small gold guarantee marks (Owl, 750 standard)





A GEORGIAN 18K GOLD LABRADORITE SNUFF BOX c.1820

A 19th Century Georgian 18K solid gold-mounted hardstone snuff box, elongated with rounded corners, engine turned and the lid and base mounted with a polished labradorite. Lid and base set with plain slightly protruding boarders acting as grip and thumb-piece. The box seems unmarked, but acid tested 750+ gold purity.

A LARGE GERMAN 18K GOLD HARDSTONE SNUFF BOX c.1800

A 19th Century German large 18K solid gold-mounted hardstone snuff box, of long oval shape, all sides mounted with a polished agate. Mount decorated with a reeded boarder and applied with a floral thumb-piece. The box seems unmarked, but acid tested 750+ gold purity.



A 18K GOLD & HARDSTONE SEAL, COLLINGWOOD & CO c.1900

A 20th Century Edwardian 18k Gold hardstone mounted seal, made in the Faberge taste, the nephrite handle with gold mounts and applied with a moonstone cabochon, the seal base of the seal mounted with a carnelian in gold. Seems unmarked (750 gold standard), inventory number 5.4364



A GEORGIAN 18k GOLD MOUNTED AGATE ETUI, LONDON c.1760

A 18th Century Georgian 18k gold mounted on agate etui, of quiver form, the openwork gold mounts chased with scrolls and flowers, banded grey agate panels, enclosing contemporary and later gold and steel implements: fan writing tablet, pair of scissors, pen, folding knife, pick, needle.



**A MAGNIFICENT FRENCH JEWELLED GOLD AND ENAMEL BOURBON PRESENTATION SNUFF BOX,
ARTHUR GOOSSENS c.1855**

A 19th Century French jewelled gold and enamel snuff box, exceptionally fine and important, of shaped rectangular form, the lid applied with a royal crown above the cipher of Henry V de Bourbon, comte de Chambord (1820-1883), four fleur-de-lis, all set with rose-cut diamonds, blue enamel on a striped engine turned ground, the interior engraved: "Donné par Monsieur le / Comte de Chambord/ au Baron de Schwiter / 1855".

Hallmarked French gold, Paris, year about 1854-1855, Maker's mark for Arthur Goossens.



A GERMAN 18K GOLD & ENAMEL SNUFF BOX WITH MINIATURE c.1820

A 19th Century German magnificent 18K solid gold snuff box, rectangular with cut corners, lid inset with a miniature of a Southern beauty, with plumed head-dress, embroidered gown and wearing gold jewelery, the box decorated within blue and black enamelled flower and tendril borders, the side and base with goosefoot engine turning within similar borders, opening in an unusual vertical manner.

Hallmarked with prestige marks, St-Petersburgs Assay master (A.Y) and French 3e guarantee mark.





AN EXCEPTIONAL ENGLISH GOLD SNUFF BOX, WILLIAM GATTLIFFE c.1710

A 18th Century exceptionally rare Queen Anne gold snuff box, of rectangular form, the hinged cover beautifully bright-cut engraved with a floral decoration centered by initials PW surmounted by a crest, applied reeded borders. Hallmarks for William Gattliffe

A STUNNING SWISS VARI-COLOUR GOLD SNUFF BOX c.1830

A 19th Century Swiss vari-coloured gold snuff box, of rectangular form, the hinged engine turned cover beautifully applied with floral motifs around a pointed oval center. The sides chased with scrolling acanthus leaves, the underside with a rectangular engine turned base surrounded by a floral boarder. Hallmarked inside with the makers mark A.M, 750 standard.



A GERMAN 14K SOLID GOLD CASTLE SNUFF BOX c.1860

A 19th Century German magnificent 14K gold snuff box, of rectangular cushion shape, the lid engraved with a castle on textured and scrolled ground, applied with a floral thumbpiece, corners and sides engraved with floral bouquets. Hallmarked German Gold 14k (585 standard), German Hanau town mark, Maker CMWS (Carl Martin Weishaupt & Sohne), the box dates to the 1840-1860.

A HAND ENGRAVED FRENCH 18K GOLD SNUFF BOX c.1880

A 19th Century French 18K gold snuff box, of rectangular form, the hinged engine turned covers beautifully engraved with floral motifs around the sides. The edges applied with bands of garlands and floral boarder. The box is very heavy and the decoration is particularly crisp. Hallmarked 18k gold (750 standard), the box dates to the 1860-1880.





A GERMAN 18K GOLD & ENAMEL SNUFF BOX WITH MINIATURE c.1820

A 19th Century German magnificent 18K gold snuff box, rectangular with cut corners, lid inset with a miniature of a Southern beauty, with plumed head-dress, embroidered gown and wearing gold jewelery, the box decorated within blue and black enameled flower and tendril borders, the side and base with goosefoot engine turning within similar borders, opening in an unusual vertical manner. Hallmarked with prestige marks, St-Petersburgs Assay master (A.Y) and French 3e guarantee mark.

A GERMAN ROYAL PRESENTATION GOLD SNUFF BOX c.1840

A 19th Century German Important Royal Presentation 16K gold snuff box, of rectangular cushion shape, the lid engraved with a castle on textured and scrolled ground, applied with a floral thumbpiece, corners and sides engraved and applied with scrolls. Inside engraved 'The gift of HRH Prince Albert of Prussia, to the officers of HMS Geyser, given to Robert Mc Lean, Surgeon, at Constantinople, 1843. Marked German Gold 16k (687.5 standard), Maker IFR, the box dates to the 1840's.



AN EXCEPTIONAL FRENCH GOLD SNUFF BOX, LOUIS ROBIN c.1742

A 18th Century French solid gold snuff box, of shaped rectangular form, decorated with a reeded diaper design. Hallmarked with French date letter for 1742 and discharge of Louis Robin, Makers mark PT.



A GERMAN 14K GOLD SNUFF BOX c.1830

A 19th Century German 14K gold snuff box, of rectangular form with cut corners, the hinged engine turned covers beautifully engraved with circles, diamonds and floral motifs around the sides. The edges engraved with wavy engine turned decoration. Hallmarked German 14k gold (565 standard), the box dates to the 1820-1840, conjoined MM, makers mark.





AN EXCEPTIONAL ART DECO GEM-SET JADE, GOLD, SILVER, ENAMEL BOX, CARTIER c.1920

A 20th Century rare French Cartier Art Deco 18k Gold and silver powder box, of circular form, the lid set with a carved Jade plaque of Chinese inspiration, set with three diamonds, the whole box is embellished by champeve' black enamel with a geometric gold motif to cover and border. The inside of the cover is set with a mirror. Each part is Hallmarked French Gold and Silver (eagle's head for 18 Karat gold and boar's head for 950 silver standard), signed CARTIER, MADE IN FRANCE, the box dates to 1920-25.

A RUSSAIN STYLE SAMORODOK 9K GOLD CIGARETTE CASE, CARTIER c.1966

A 20th Century Cartier 9k Solid Gold cigarette case, made in Russian style, samorodok decoration and set with a large cabuchon ruby push-button. Hallmarked English 9ct Gold (375 standard), London, year 1966 (l), Maker's mark J.C for (Jacques Cartier). The rim is further engraved "Cartier London".



A 18K GOLD, ENAMEL, JADE & DIAMOND BOX, CARTIER c.1920

A 20th Century rare French Cartier Art Deco gold box, of rectangular form with rounded corners, the lid set with a carved leaf shaped Jade plaque of Chinese inspiration, mounted on platinum set with 11 diamonds, the whole box is embellished by champeve' black enamel. The push button to open the box also set with 4 diamonds. Hallmarked French gold (eagle's head for 18 Karat gold and 750), signed CARTIER PARIS, MADE IN FRANCE, the box dates to 1920-25.



A 18thC FRENCH ENAMELLED 18k GOLD & JEWEL-SET CARNET-DE-BAL, JULIEN ALATERRE c.1770

A 18th Century French 18k gold enamelled carnet-de-bal, of slightly tapering rectangular étui-à-tablettes with arched top, of oblong section, decorated with scrolls, Grecian pillars and laurel garlands. Hallmarked with the charge mark of Julien Alaterre (active 1768-75, Paris)

A RARE 19thC SWISS 18K GOLD & ENAMEL SCENT BOTTLE, BAUTTE & MOYNIER c.1830

A 19th Century Swiss 18k (750) Gold & Enamel scent bottle, of scalloped shaped form, both side enameled with bright and lavish sprays of flowers on black ground, the top mounted with an enameled hinged lid and sides mounted with a pendant chain. This scent bottle demonstrates the best of the Geneva enameling techniques of the time, although this piece is unmarked this scent bottle is undoubtedly made by the J.F. Bautre & Moynier company.



A 18thC FRENCH 18k MOUNTED CARNET-DE-BAL c.1770

A 18th Century French 18k gold mounted carnet-de-bal, of slightly tapering rectangular form, each side gold painted with mythological figural scenes and the words D'amitie and Souvenir, the mounts chased with scrolling foliage, opening to reveal a set of implements comprising a pair of scissors, a penknife, a fan note-pad and pencil. Hallmarked with French 18th century gold marks.



AN EXCEPTIONAL 18thC ENGLISH 18K GOLD & ENAMEL OPEN-FACED VERGE WATCH CHATELAINÉ c.1700

A 18th Century rare English 18k gold & enamel open face watch with matching chatelaine. Gilt-finished verge movement, chain fusée, finely pierced and engraved scroll decorated balance cock and foot, white enamel dial, Roman numerals, translucent polychrome enamel floral decorated on engine-turned ground, similarly decorated châteline, signed movement.



A RARE AND FINE 19THC SWISS GOLD & ENAMEL OPEN FACE REPEATING VERGE POCKET WATCH c.1850

A rare and fine 19th Century Swiss 18 Carat gold open face repeating verge pocket watch, white enamel dial with black numerals, black hands, the other side beautifully enamelled, applied with turquoise and pearls. The watch comes in a later retailer's case. The case is Hallmarked with indistinct makers mark and serial number.



A FRENCH 18K GOLD, ENAMEL & DIAMOND-SET WATCH CHATELAINE c.1900

A 20th Century French 18k gold chatelaine & watch, Signed LeRoy & Fils, Paris, Movement number: 34769, white enamel dial, roman numerals, chain suspended fob and keys, champlevé enamel decorated throughout, blue enamel floral decorated diamond back, matching gold châtelaine, watch decorated with diamond-set initials. Hallmarked with french gold eagle guarantee marks.

A STUNNING GEORGIAN 18K GOLD CHATELAINE ETUI, CHRISTOPHER NICHOLLE c.1750

A 18th Century rare Georgian 18k gold, chatelaine & etui with foliage scrolls and figures, with a clip back, suspending two thimble cases and an etui, finely cast and chased with figures on a matted ground and within scrolling foliage, the etui fitted with various contemporary implements. Hallmarked with the makers mark CN for Christopher Nicholle.



A SWISS 18K GOLD & ENAMEL WATCH CHATELAINE, MOYNIER MEYNADIER c.1880

A 19th Century Swiss 18k gold chatelaine & watch, signed Moynier Meynadier, Geneve, white enamel dial, roman numerals, chain suspended fob and key, beautifully hand painted enamel panels. Hallmarked with Swiss gold guarantee marks.





**A QAJAR RARE POLYCHROME ENAMELLED GOLD CANE HANDLE
c.1850**

A 19th Century very rare Persian, Qajar polychrome enamelled gold cane handle, of tapering cylindrical form, decorated with floral enamelled bands and scrolls. Unmarked as is often the case, tested high gold purity.

**A SWISS 18K GOLD, DIAMOND & GARNET-SET WATCH
CHATELAINE c.1870**

A 19th Century rare Swiss 18k gold chatelaine watch, gilt cylinder movement, gold cuvette, white enamel dial, Roman numerals, Arabic outer minute track, gold lapel pin with chased interlacing acanthus and scrolling motifs to a central fleur-de-lys, two applied oval garnet cabochons surrounded by diamonds surmounted by a crown.



A RARE SWISS 18K GOLD & ENAMEL ETUI, GENEVA c.1800

A 19th Century Swiss 18k (750) Gold & Enamel Etui, of tapering octagonal form, both side of the case enameled with classical female figures, the pull off lid enamelled with a birds nest and a flower vase. The sides enamelled with a delicate turquoise blue. This etui demonstrates the best of the Geneva enameling techniques of the time, although this piece is unmarked this etui is undoubtedly made by one of the best Geneva goldsmiths of the period. Gold has been acid tested and shows to be 750 standard.



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