
Koopman Rare Art

Director's Choice – Timo Koopman
The Marquess of Breadalbane's Sugar Vases



A Set of Four William IV Sugar Vases with Covers and Sugar Sifters

Silver-gilt London, 1835-38 by William Eaton

We all recognise the retailer - silversmith relationships which existed between Rundell, Bridge & Rundell and Paul Storr as well as Kensington Lewis and Edward Farrell, there is also good evidence to suggest that William Elliott was chief supplier of new plate to the goldsmith and jeweller, Thomas Hamlet (1770-1853).

Trade cards, billheads, advertisements, newspaper reports and existing examples of silver and silver-gilt are abundant evidence that the early 19th century London goldsmith, Thomas Hamlet counted among his customers members of the British royal family. These included, George the Prince of Wales, later George IV, Frederick Augustus the Duke of York and their sisters, the Princesses Augusta, Elizabeth, Mary and Sophia who were all purchasers at his shop in Princes Street, Leicester Square.

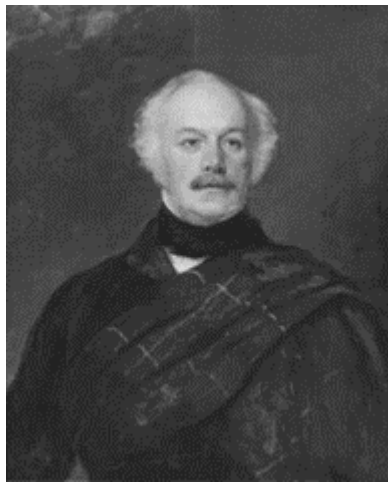
Whilst Thomas Hamlet was Goldsmith to the King, his principal silversmith during the most fruitful years of

his career was William Elliott of Clerkenwell. Elliott (1773-1855) is recorded as the manufacturing silversmith at 25 Compton Street, Clerkenwell. The lack of any substantial information about him and his workshop in no way diminishes the exceptional quality of much of the surviving silver and silver-gilt which bears his mark.

These superb vases exemplify how imaginative, elegant and beautifully executed the designs of Elliot's workshop were and are my Director's Choice this week. The vases were commissioned by one of the most interesting characters of the 19th century. Pieces bearing the crest, coat-of-arms or more often the signature of Breadalbane rank amongst the finest plate produced in the 19th century.



Each vase rests upon a scalloped edge stand with engraved segmented border with a superb decoration of scales, lozenges, and leaves. They are raised on three cast boar-form feet, which is the heraldic crest for the family. The vases are chased with foliate scrolls, grotesque masks, and festoons of fruits and vegetables. The rims are similarly decorated to match that of the stand. The covers bear cast coronet finials to recognise Breadalbane's status as the Marquess Breadalbane. The pierced sugar sifters and stands are also each engraved with a crest and coronet for John Campbell, 2nd Marquess Breadalbane.



Given to Queen Victoria by the Marquess of Breadalbane in March 1856; recorded in the Queen's Ante Room at Buckingham Palace in 1868

Born in Dundee, Campbell was a Scottish nobleman, styled Lord Glenorchy until 1831 and Earl of Ormelie from 1831 until he succeeded to the marquessate in 1834 when these vases would have undoubtedly been commissioned. He was a Liberal politician, sitting as a Member of Parliament from 1820 to 1834 and entering the House of Lords, thereafter, serving as Lord Chamberlain.

John Campbell was not only a politician but also a courtier who entertained Queen Victoria and Prince Albert at Taymouth Castle on her first visit to Scotland in 1842 and she visited again in 1866. The Marquess wore highland dress and Queen Victoria commented in her Journal: 'it seemed as if a great chieftain in olden feudal times was receiving his sovereign'.





The Breadalbane Vase formerly in the Collection of Koopman Rare Art
Weighing an incredible 55Kg

William Elliott, who was born on 22 March 1773 and baptized at St. James's, Piccadilly on 6 April following, was the eldest child of William Elliott and his wife, Rebecca. At the age of 14 in May 1787 he was apprenticed to Richard Gardner, Citizen and Goldsmith, of Silver Street, Golden Square, Soho, when his father was described as 'of Warwick Lane London plate worker.'

Richard Gardner had been apprenticed in 1745 to William Cripps (1715-1766), a prominent London manufacturing and retail silversmith of the middle of the 18th century, who in turn was apprenticed in 1731 to the Huguenot goldsmith, David Willaume (1658-1741).

Elliott gained his freedom of the Goldsmiths' Company upon completing his apprenticeship on 1 April 1795. In 1799 he is recorded as of Warwick Lane (not to be confused with his father at the same address) when he took John Angell, brother of Joseph Angell, as an apprentice.

Although for the next ten and a half years Elliott disappears from view, he was married and had two children: Richard William and Jane Rebecca. He is next recorded on the 6th October 1809, when he entered his first mark in partnership with Joseph William Story (1781-1864), from 25 Compton Street, Clerkenwell.

A former apprentice of the smallworker Abstainando King (1764-1833), Story dissolved his partnership with Elliott in 1813.

William Elliott remained at 25 Compton Street for the rest of his working life. Among his apprentices there were Charles Fry (d. 1826) and his brother, John (d. 1859). Subsequently also working in Clerkenwell, the Frys entered their joint mark on 29 August 1822. Their work, which is not common, includes a pair of five-light candelabra, London, 1824/25, the bases of which are cast with the royal arms. It has been suggested that they might have been Elliott's outworkers.



In 1842 Elliott apparently handed over the day to day running of the business to his son, Richard William. The latter's mark, entered on 13 January that year, is seldom seen, however, which is hardly surprising because he was declared bankrupt less than two years later in November 1843. Meanwhile, his father, a widower, retired with his daughter to a five bedroom house at Northfleet Hill, near Gravesend, Kent, with 'excellent soft water, commanding views of the river and country', where he died in 1855. His will, signed on 12 March 1852, was proved on 17 September 1855 by his executors, his daughter and his nephew, John Julius Elliott (1821-1897).

The following is a select list of items bearing William Elliott's mark, which were or are believed to have been retailed by Thomas Hamlet:

1814 – a silver-gilt tankard, goat and putti pattern,¹⁵ engraved with the royal arms, said to have been from the collection of Frederick Augustus, Duke of York (1763-1827).

1818 – a pair of silver-gilt candlesticks, the stems in the form of young Chinese noblemen

1820 – a silver-gilt ewer and basin, engraved with the arms of Princess Augusta Sophia (1768-1840), second daughter of George III and Queen Charlotte.

1820/25 – a silver-gilt toilet service, engraved with the initial M below a royal coronet for Princess Mary, later Duchess of Gloucester (1776-1857), fourth daughter of George III and Queen Charlotte. (Christie's, London, 6 May 1959)

Subsequently items from this service appeared at auction separately, including the mirror, 1825 (Sotheby's, London, 14 December 1972, lot 63), and two caskets, 1820 (Sotheby Parke Bernet, New York,

14 February 1983, lot 46 and Sotheby's, London, 2 June 1992, lot 126).

1821 – a silver coffee pot, stand and burner, engraved with the arms of Frederick Augustus, Duke of York (1763-1827).

1822 – a silver six-light candelabrum centrepiece, presented to the Duke of Buckingham and Chandos, the base stamped: 'Hamlet, goldsmith to His Majesty the Duke of York & Royal Family'

1823 – a pair of silver wine bottles or flasks, engraved with the arms of Peel of Drayton Manor, Staffordshire

These are copies of the pair of flasks, George Garthorne, London, 1690, which were in the collection of Frederick Augustus, Duke of York (1763-1827)

1826 – a silver entrée dish and cover, engraved with the arms of George Hamilton Chichester, Earl of Belfast, later 3rd Marquess of Donegall (1797-1883), against whom in of before 1834 Thomas Hamlet had secured two bonds for the repayment of £23,059 and £11,251 13s.18

1829 – a pair of silver candlesticks, the stems cast as figures of Pluto and Proserpina after original Kloster Veilsdorf porcelain candlesticks, the original model for which is thought to be by Friedrich Wilhelm Eugen Döll.¹⁹

1829 – a silver two-bottle inkstand with table bell, inscribed: 'The Gift of his Majesty King William the 4th to Prince George of Cumberland 27th May 1832'

1832 – a pair of silver seven-light candelabra, the bases stamped: 'Hamlet Goldsmith to the King'



For more information on the availability and price of any treasures we mention, please visit our website,
email or call us.

Check all the News
and Discover our
Latest Acquisitions
on our Website!

Visit Our Website



All works shown, unless otherwise indicated, are available to view and purchase
in our gallery located in 12 Dover Street, London, W1S 4LL

For all enquiries please do not hesitate to call or email on:
020 7242 7624 / info@koopman.art

 @Koopman.Art

 @KoopmanRareArt

 Koopman.art

Copyright © 2024 Koopman Rare Art, All rights reserved.

12 Dover Street
W1S 4LL, London
United Kingdom

Phone: +44 20 7242 7624

Email: info@koopman.art

This email was sent to [<<Email Address>>](#)
[why did I get this?](#) [unsubscribe from this list](#) [update subscription preferences](#)
Koopman Rare Art · 12 Dover Street · London, W1S 4LL · United Kingdom