Koopman Rare Art

Director's Choice – Timo Koopman
The Reputation of Paul de Lamerie

Koopman Rare Art is delighted to be returning to Treasure House Fair at The Royal Hospital, Chelsea from 24 - 30 June 2026 at Stand 202.

With it being the first day of Treasure House, we wanted to share with you the amazing collection of Paul de Lamerie silver that we will be exhibiting.

We would love for you to join us at the fair; if you would like to attend, please e-mail info@koopman.art, and we will send you a complimentary ticket.

We hope to see you there,

Lewis, Timo and the Team at Koopman Rare Art

The reputation of Paul de Lamerie (1688 – 1751), renown as the greatest silversmith working in England in the eighteenth century, proceeds him, yet, despite his success as a silversmith, it is a rare occasion to have such a large and varied collection of Paul de Lamerie silver, especially from the perceived height of his career in the 1730s.

Far less of Lamerie's silver survives today in its original state as much would have been refashioned to suit the emerging Neo-classical tastes that succeeded – it being more cost effective at the time to transform an existing service that had fallen out of fashionable favour, than to commission a new one entirely and in addition to the service one would have already possessed.

It was under the tutelage of the most prestigious Huguenot silversmith, Pierre Platel (circa 1664 - 1719), following a ten-year apprenticeship, that Paul de Lamerie was able to establish himself amongst the elite in the new revolutionary sensibility – the Rococo style. Conceived to provoke a romantic sense of confusion and dream-like atmospheres, without renouncing the grandeur, theatrical scale and formal robustness of the Baroque, the Rococo style treated natural subjects with a sense of whimsy and asymmetry emerging in the early 1730s and coming into full fruition in the middle of the decade.

The success that Lamerie achieved as a silversmith is the result not only of his innovation of decorative techniques, but also in his trade choices as a successful Georgian business owner. His skill was quickly recognised, and by 1717 he was referred to as 'the King's Silversmith', only four years after entering his first mark into the Goldsmith's Hall in 1713.

With historic academic research such as Philip A. S. Phillips's *'Paul de Lamerie Citizen and Goldsmith of London, A study of his Life and Work A.D 1688-1751*', Ellana Alcorn's 'Beyond *the Maker's Mark: Paul de Lamerie Silver in the Cahn Collection', and* Christopher Hartop's *'Art and industry in 18th-century London English silver 1680-1760 from the Alan and Simone Hartman Collection'* to name but a few, the story of Paul Lamerie has in many ways already been told.

Our Director's Choice this week touches briefly upon some his history but also looks to why his work is so extraordinary at times and the clients that were commissioning these incredible creations. We are very fortunate to be current custodians of a wonderful group of his works, and we revisit the virtuosity and brilliance of this genius 18th century goldsmith by highlighting the finer details of these glorious objects.

William & Mary, Parliament offering the crown to William and Mary in February 1689; they were enthroned two months later.

Paul de Lamerie arrived in England with his Huguenot parents in or before 1689, having been baptized at s' Hertogenbosch in the Netherlands in 1688. Paul's father, Paul Souchay de la Merie was a Huguenot who left France following the Edict of Fontainebleau in 1685. He became an officer in the army of William III of Orange and moved to London during the Glorious Revolution. England had needed a Protestant King at that time and in William of Orange they found one. In 1703 Paul de Lamerie was apprenticed to the Huguenot goldsmith Pierre Platel, and after being admitted to the freedom of the Goldsmiths' Company, he registered his first hallmark and set up a workshop in Windmill Street, Soho, in 1712. He certainly was industrious, taking thirteen apprentices between 1715 and 1749 who paid premiums varying between £10 and £45. In 1716 he married Louisa Juliott, also a Huguenot, and by her had six children.

Little more of his personal history is known, although his career in the Goldsmiths' Company is comparatively well documented. His title as the 'King's Silversmith' led to a confidence which might explain his wilful contravention of the rules of the Goldsmiths' Company. He is recorded, as so many goldsmiths were at this time, in receiving a fine and a complaint for 'Duty Dodging', as we refer to it today, a well-recognised practise of the 18th century.

'For making and selling Great quantities of Large Plate which he doth not bring to Goldsmith's Hall to be mark't according to Law.'

1717 was an important year for Lamerie for not only was he made Royal Goldsmith, but he also joined the livery of the Goldsmiths' Company and fourteen years later he was elected to the court of assistants. In 1743 he was appointed fourth warden and in 1747 second warden. That he never became prime warden was probably due to ill health.

From the outset he had wealthy clients such as the Honourable George Treby and the Duke of Sutherland. Among his more important later patrons were Sir Robert Walpole, Baron Anson, and the fifth Earl of Mountrath. A gradual expansion of his business culminated in his move in 1739 to considerably larger premises in Gerrard Street. His pre-eminent position in the trade is signified by the commission he received in 1740 from the Goldsmiths' Company to provide two of their most splendid pieces of ceremonial display plate, a silver-gilt inkstand and the famous Rococo ewer and dish.

An Important Soup Tureen Formed as a Green Turtle
George II London, 1750. Maker's mark of Paul De Lamerie
Formerly in the Koopman Rare Art Collection and now in the Paul Cahn Collection on loan to the St Louis Art Museum

Paul de Lamerie is certainly regarded as the greatest silversmith in 18th-century England, celebrated for bringing English silver to new artistic heights through his mastery of Rococo design and technical innovation. His influence shaped both the aesthetics and the prestige of silverware in Georgian society.

Lamerie transformed silver from functional tableware into works of art that embodied wealth, taste, and innovation. His embrace of Rococo design and technical brilliance made him the benchmark for silversmiths of his era, and his legacy endures as a symbol of 18th-century luxury and craftsmanship.

Lamerie's workshop produced a vast output, often subcontracting to other silversmiths but stamping pieces with his own mark. His name became synonymous with luxury and prestige, raising the market value of silver objects.

He amassed considerable wealth, owning numerous properties in Soho through his commissions by royalty and aristocracy across Europe. His silver was often displayed on lavish buffets in elite households, symbolizing status and cultural sophistication.

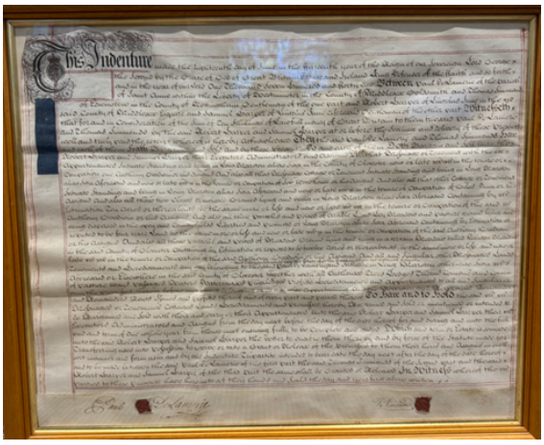
By 1723, Paul de Lamerie counted the nobility, the wealthier end of the middle class and the Russian court as his customers. Clients now included figures such as Sir William Trumbull, Lord Foley, the Countess of Berkeley, and Viscount Tyrconnel alongside several Members of Parliament with Sir Robert Walpole being his most notable client. Although Lamerie was being branded as the 'King's Silversmith', there is little to support the idea that he was actually fulfilling royal orders. He did supply silver to the Prince of Wales, but this was in reality commissioned by George Wickes.

The Walpole Salver 1728 by Paul De Lamerie

©The Victoria & Albert Museum Collection

Unlike George Wickes, he does not appear to have been a fashionable retailer selling work he bought from 'outworkers'; no trade card of his has come to light, and only two groups of bills, none on printed bill head, have survived in Lamerie's hand. Yet we know Lamerie had a considerable workshop and as noted earlier during his career took on thirteen apprentices. He worked in conjunction with other Huguenots like Paul Crespin, to whom he supplied finished wine coolers that formed part of the extensive service of plate supplied by Crespin to the Jewel House for the Earl of Chesterfield in 1727. Additionally, we know that between 1723 and 1728, he was in partnership with the engraver, William Gamble, who seems to have set himself up as a retailer with plush premises, evidently selling Lamerie's work.

It was under the tutelage of the most prestigious Huguenot silversmith, Pierre Platel (circa 1664 - 1719), following a ten-year apprenticeship, that Paul de Lamerie was able to establish himself amongst the elite in the new revolutionary sensibility – the Rococo style. Conceived to provoke a romantic sense of confusion and dream-like atmospheres, without renouncing the grandeur, theatrical scale and formal robustness of the Baroque, the Rococo style treated natural subjects with a sense of whimsy and asymmetry. Emerging in the early 1730s and coming into full fruition in the middle of the decade.



We are fortunate to have in our collection an indenture for a property Paul de Lamerie owned with J. Simmonds.

The success that Lamerie achieved as a silversmith is the result not only of his innovation of decorative techniques but also in his trade choices as a successful Georgian business owner. There is no doubt that at the peak of his career in the mid 1730's Lamerie's business would have been welcomed by the London jewellers, goldsmiths, turners, chasers and all specialists associated with the trade. Lamerie invested in property too and amassed an amazing portfolio. This in turn would have provided the financial stability needed if the patron took time in settling the costs of their grand commissions.

The Paul de Lamerie Collection:

A George II Soup-Tureen & Cover
London, 1741, Maker's mark of Paul de Lamerie
Length: 45.1 cm, 17¾ in. Weight: 4,326 g, 139 oz.

This superb Rococo soup tureen is oval in shape and rests on four fabulous lion's mask, claw-and-ball feet. The handles decorated in foliate and nautical motifs, issue from whimsical lion masks with lolling tongues. The main body applied with two Rococo cartouches flanked by sprays of berried foliage and wheat ears together with demi-sheep masks below. The shaped gadrooned border supporting in turn the cover adorned with cast and applied shells, scrolling acanthus, eagles beaks and lion's masks. The handle with two lion snouts with acanthus tongues and a limpet shell in the centre.

The main body of the tureen engraved with a scratchweight '139-14'

The "Maynard Master" was an anonymous craftsman in Paul de Lamerie's workshop whose virtuoso modelling and chasing profoundly elevated the artistic quality of Lamerie's silver between about 1737 and 1745. His influence is visible in some of the most elaborate Rococo pieces associated with Lamerie.

The identity of the Maynard Master remains unknown. He is named after a spectacular silver dish made for Grey, 5th Baron Maynard, now in the Cahn family collection. Scholars now believe he was one of Lamerie's craftsmen, but his distinctive style sets him apart from other artisans in the workshop.

The Maynard Master's '*hallmark'* is found in his deeply sculptural decoration, with bold reliefs, naturalistic motifs, and dramatic asymmetry. His designs pushed Lamerie's silver into the full Rococo style, with shells, scrolls, foliage, and playful putti, animals and even lighting and eagle's beaks. Our soup tureen displays so many of these features. One only has to look to the sides of the tureen to see the most magnificent yet amusing lion masks. The cover with the characteristic eagle beak and animal masks together with the most magnificent rocaille shells. The whole sculpture keeps its fluidity with the most beautiful chasing.

The Maynard Master's contributions are considered the peak of Lamerie's output, distinguishing the finest pieces from more routine workshop products. His work demonstrates how collaboration and subcontracting in Lamerie's workshop could produce masterpieces that surpassed ordinary Georgian silver.

While Lamerie's name became synonymous with 18th-century English silver, the Maynard Master's artistry was crucial in defining its brilliance. His anonymous hand gave Lamerie's Rococo silver its most dramatic and enduring character, ensuring that these works remain celebrated as the pinnacle of English silversmithing.

Provenance:

Christopher Beckett Denison (1825-1884), M.P. for the Yorkshire West Riding

Christopher Beckett Denison [+]; Christie's, London, 6 June 1885, lot 2112 (£37 to Phillips)

Anonymous sale; Sotheby's, London, 11 November 1982, lot 24.

E & C.T Koopman Ltd

His Excellency Mahdi Al Tajir

Koopman Rare Art

Alan & Simone Hartman Collection

Literature:

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, p. 112.

Exhibited:

London, Christie's, The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, no. 79.

The Paul Cahn Collection of Paul de Lamerie Silver – Museum of St Louis

The Maynard Dish

Formerly in the Koopman Rare Art Collection

Baron Ashburton's Sauceboats

A Pair of George II Silver Sauce Boats

London, 1735 maker's mark of Paul De Lamerie

Weight: 1,101 g, 35 oz 10 dwt, Length: 20.9 cm, 8 1/4 in.

The elegant and fluid sauce boats rest on four lions paw feet which in turn rest on scalloped shells. These feet adjoin the main body with raised lozenges. The bodies raised to a wonderfully bold reeded wire dressed with scrolls and shells to the sides. The bodies flat-chased with strapwork, shells and acanthus décor. The scrolled handleswith delicate Huguenot drops and resting on the rim with a trefoil and the main body with a sexfoil. The front engraved with the monogram 'AA' under a baron's coronet for Baron Ashburton.

Provenance:

Probably The Property of a Gentleman, (A.P Lloyd and Edward Brooke); Christie's London, 2 May 1887, lot 115 (£48 11s 7d to Bone).

Property of a Gentleman, sold Christie's, London, 29 November 2007, lot 554

The cypher is that of the Barons Ashburton, perhaps added by Louisa Caroline Baring (1827-1903), second wife of William Bingham Baring, 2nd Baron Ashburton (1799-1864)

The Howard Kettle on its original Stand

The Howard Kettle on Stand

An Important George II Kettle on Stand

London 1741

Maker's mark of Paul de Lamerie

Bearing the coat-of-arms of Howard for Sir George Howard KB

It is wonderful to find a piece of Paul de Lamerie silver that's provenance dates all the way back to the day it was commissioned. And this glorious kettle on stand with its warmer and original kettle stand highlights the importance of tea equipage in the 18th century.

Provenance:

Sir George Howard KB

And then by decent to

Major General Sir Richard Howard-Vyse, Bt.

H.R. Milner, Esq., sale, Christie's, London, April 20, 1966, lot 6 (sold for £6,500 to Anon)

Firestone & Parson

Koopman Rare Art 2012

European Private Collection 2012

Koopman Rare Art 2026

Exhibited at the Brooklyn Museum

The kettle became a standard item in the silver tea service around 1710. It was used to boil fresh water to make tea, which was served in the drawing room or parlour by the lady of the house. The maker Paul de Lamerie (1688-1751) was the son of French Huguenot parents and came to London in the 1690s as a small child, before going on to become the most successful Huguenot smith in the city. Nearly forty kettles are known to have been made by de Lamerie between 1713 and 1751. However, those recorded with their complete original stand, burner and kettle tray all intact is a mere handful.

When the Catholic King Louis XIV revoked the Edict of Nantes in 1685, Huguenots (French Protestants) were forced to leave the country. Many were craftsmen who settled in London. Their technical skills and fashionable French style ensured the luxury silver, furniture, watches and jewellery they made were highly sought after. Huguenot specialists transformed English silver by introducing higher standards of craftsmanship. They promoted new forms, such as the soup tureen and sauceboat, and introduced a new repertoire of ornament, with cast sculptural details and exquisite engraving.

The portrait is by Sir Joshua Reynolds c1774

Field Marshal Sir George Howard KB

Born on 17th June 1718 the son of Lieutenant General Thomas Howard and Mary Moreton. In 1725, at the age of 7, he was commissioned into the 24th Foot, of which his father was Colonel, but did not join the regiment until he was 18. As a lieutenant-colonel he commanded the 3rd Buffs at the battle of Fontenoy. He fought in the 1745 Jacobite Rebellion, at Falkirk and Culloden and was accused of treating the highlanders too harshly. He also took part in the raid on Rochefort in 1757 and commanded a brigade at the battle of Warburg in 1760.

The portrait is by Sir Joshua Reynolds c1774, and a copy was made by James Northcote, assistant to Reynolds. It was said of George Howard "that he was a man universally esteemed, highly bred and a gallant soldier; but he owed his military elevation and employment more perhaps to Royal favour than to any distinguished talents of professional services."

He was married to Lady Lucy Wentworth, daughter of Sir William Wentworth who was the brother of Thomas Wentworth, 3rd Baron Raby, 1st Earl of Strafford (2nd Creation). There must have been family tensions as uncle Lord Raby was a Jacobite sympathiser, and George had gained a reputation during the Jacobite Rebellion for excessive zeal in hunting down Highlanders after Culloden. They had a daughter, Ann Howard. They lived at Stoke Place, Buckinghamshire which he acquired in 1764. They also had a London home in Grosvenor Square where Sir George Howard died on 16 July 1796. He was buried at Great Bookham in Surrey.

1725 Commissioned into the 24th Foot

1737 Promoted to Captain

1739 Transferred to the Buffs

1744 Promoted to Lieutenant-Colonel. 2 April

1749 Colonel of the 3rd Foot (The Buffs) 21 Aug 1789 - 12 May 1763

1761 MP for Lostwithiel, Cornwall 1761 -1766

1763 Knight Companion of the Bath (KB)

1763 Colonel of the 7th Dragoons 13 May 1763 - 20 April 1779

1766 Governor of Minorca 1766 -1768

1768 MP for Stamford 1768 - 1796

1768 Governor of The Royal Hospital 1768 - 1795

1777 Promotion to General. 6 Sep

1779 Colonel of the 1st Kings Dragoon Guards 21 April 1779 - 17 July 1796

1793 Promoted to Field Marshal. 18 Oct

1795 Privy Councillor

1795 Governor of Jersey. July 1795 - July 1796

Stoke Place, Buckinghamshire

Patrick Lamb built Stoke Place in 1690. For about 50 years he was Master Cook to several monarchs, including King Charles II, King James II, King William, Queen Mary and Queen Anne.
He was born in 1650 in the parish of St Martin-in-the-Fields in London. His father was Patrick Lamb (1613–1683), the sole merchant of wine, spirits and tobacco in the Whitehall area. His mother was Martha Russell.

Lamb started his career at an early age as pastry assistant and rose rapidly in the kitchen hierarchy. He became very prosperous and wrote a well-known, still extant book, Royal Cookery, whose front page is shown. In 1685 he prepared King James II's Coronation Feast, which was described in detail by Francis Sandiford in his book. The King was so pleased with his work that he gave him a large number of gold coins.
After Patrick had built Stoke Place in 1690, he continued to work as Master Cook for Queen Anne. When he died in 1708, the property appears to have been inherited by his son, William Lamb. In 1764 Field Marshal Sir George Howard bought the estate, which became his family's home for 200 years.

The Howard family and the inheritance of the kettle on kettle stand:
Field Marshal Sir George Howard lived at Stoke Place from 1764 until 1796. He was born in 1718 into a military family. His father was Lieutenant General Thomas Howard. He had a very distinguished military career and in 1763 was appointed Colonel of the 7th (the Queens Own) Regiment of Dragoons. The following year he bought Stoke Place. Howard commissioned Stiff Leadbetter to add two wings to the house over the next few years. Capability Brown the famous landscape architect, recorded in his account book that from 1765 until 1767 he constructed a lake with islands for which he charged 800 pounds.

In 1747 he married Lady Lucy Wentworth and had one daughter Ann Howard. Unfortunately, his wife died in 1771, and he married Elizabeth Beckford. While he lived at Stoke Place the King and Queen made numerous visits to the house which were reported in the newspapers of that time. In 1780 his daughter Ann married General Richard Vyse, and the couple had one daughter Georgiana and one son Richard William Howard Vyse. Sadly Ann died while giving birth to this child in 1784. Subsequent generations adopted the surname Howard-Vyse. When Sir George Howard died in 1796, he left Stoke Place to this grandson. Richard William Howard Vyse (1784-1853) was only 12 when his grandfather died so his inheritance was placed in trust until he came of age. In 1812 he took the additional name of Howard so that his and his heirs from then on had the surname of Howard-Vyse. When he died in 1853 Richard Henry Howard-Vyse (1813-1872) inherited the property. After his death Howard Henry Howard-Vyse (1858-1927) his eldest son became the owner. Following Howard Henry Howard-Vyse's death in 1927, his eldest son Richard Granville Hylton Howard-Vyse inherited the house and with it this extraordinary kettle on stand by the most famous of our goldsmiths.
Richard Granville Hylton Howard-Vyse was born in 1883. He was educated at Eton and gained a post in the Royal Horse Guards in 1902. He was rapidly promoted and in the First World War he led several important battles. After the war he was awarded the D.S.O and the C.M.G.

This exceptional piece was recently sold at the preview of Treasure House Fair.

Reverse showing the family crests

Four Paul de Lamerie Candlesticks

An Important Set of Four George II Table Candlesticks

London, 1743-46

Maker's mark of Paul De Lamerie

Height: 25.4 cm, 10 in; Weight: 3,638.7 g, 117 oz

These magnificent triumphs of Lamerie were part of many magnificent private collections but also featured in the famous Goldsmith's Hall Exhibition in 1990. Their rocaille decoration celebrates the love of the banquet with the glorious shells of Venus consuming the eye.

The candlesticks, lobed and fluted with square bases cast with shell and scrollwork together with vertical sprays of leaves from which rise the baluster stems. The lower knops decorated with shells, the centres with overlapping shells and the shoulders capped with acanthus leaves. The rocaille capitals with their original sconces, chased with a shaped border of running flowers and shells.

Provenance:

South American Private Collection, Sotheby's, New York, December 15, 1983, lot 199

Private American Collection.

Spink & Son

The J. Ortiz-Patiño Collection

Sotheby's New York April 22, 1998

Koopman Rare Art

Paul Cahn Collection

Koopman Rare Art

Private European Collection 2006

Koopman Rare Art 2026

Exhibited:

London, 1990, Goldsmith's Hall, Paul de Lamerie, The Work of England's Master Silversmith, cat. no. 107, p. 160

Please find the catalogue entry for the Exhibition:

Four cast and chased table candlesticks, the shaped square bases lobed and fluted, applied with multiple shells and scrolls on a partly stippled background centred by out-curved sprays of acanthus. The octagonal baluster stems rise from a lower knop chased with undulating waves and an upper knop decorated with shells. The sides chased with overlapping increasing shells, the shoulders with tongues between acanthus. The campana-shaped capitals are chased with overlapping scrolls, shells, flower-heads on scale and shellwork backgrounds. The detachable sconces with a border of flowers and buds issuing from scrolls on a matted ground.

These candlesticks of exceptional heavyweight are decorated to the height of Rococo fantasy. It would seem the family added to the service commissioning two additional candlesticks to match three years later. Typical of Lamerie are the arched shoulders, the panels of shells on the stems and the campana-shaped sconces, but the elaborately lobed and fluted bases and the wave-pattern knop are very unusual on his candlesticks and make a highly decorative effect.

Admiral Anson's Dessert Plates

An Exceptional Set of Twenty George II Silver-Gilt Deseert Plates

London, 1746

Maker's mark of Paul de Lamerie

Diameter: 24.8 cm, 9.7in

Each of circular form with five lobes, the borders with a reeded band framing, decorated with alternating shells and cherub heads, the rim ornamented with rocaille and crosshatched motifs, the centre engraved with coat of arms of Admiral George Anson (1697–1762).

Provenance

From the Collection of Gladys Moore Vanderbilt, Countess Széchényi (1886-1965)

George Anson (1697–1762) was a prominent British naval officer and later served as First Lord Anson of Shugborough, Baron of Soberton, co. Hants.

Sent to sea at age 14, George Anson (1697-1762) first became famous for circumnavigating the globe in 1740-44. The journey was so perilous that his passage around Cape Horn reduced his squadron from six ships to just one, the Centurion. Continuing across the Pacific alone, the Centurion seized a Spanish treasure ship, the Nuestra Señora de Cavadonga, en route from Manila to Acapulco.

Anson's return to England was celebrated by a parade of the Spanish booty, requiring 32 wagons, through the streets of London. A contemporary account described "2,600,000 Pieces of Eight, 150,000 ounces of plate, 10 bars of Gold, and a large quantity of gold and silver dust"; in the whole to the amount of £1,250,000 Sterling. Anson's personal share of the booty was prodigious, allowing him to make improvements to the family estate at Shugborough and to amass a vast dinner service in silver. From 1744 to 1750, Anson commissioned some 40 pieces of silver of magnificent quality from Lamerie. This pair of sauceboats, with another pair, and a set of four matching stands, all 1739, were likely given to Anson by his father-in-law, the Earl of Hardwicke, an important and early patron of Lamerie. Together with a Lamerie ewer and dish of 1726, also believed to be a gift from Lord Hardwicke, these sauceboats formed the nucleus of a collection that Anson expanded into one of the greatest English silver services ever made. The sauceboats and 55 other lots of the Admiral's Lamerie silver were sold at Christie's, London, June 8, 1893, consigned by the Earl of Lichfield, a descendant of Anson's sister. (See: Christopher Hartop, "Admiral George Anson and his de Lamerie Silver," The Magazine Antiques, June 1994, pp. 850-57.)

The extraordinary spoils of this expedition, valued at an estimated £500,000, were paraded through London in dozens of wagons.

Instrumental in strengthening Britain's naval administration, Anson was also a prolific patron of silver, commissioning numerous works from Paul de Lamerie. These include the well-known 1726 ewer and basin and the 1747 ewer and cover, formerly in the collection of J. P. Morgan, with the former now in the Francis E. Fowler Museum, Los Angeles. He died without heirs in 1762, but his legacy endured through these prestigious commissions.

The Haselwood Tea Caddy

A George II Tea Caddy

London, 1745

Maker's mark of Paul De Lamerie

Bearing the family coat-of-arms of Haselwood of Bridgenorth, County Shropshire

The tea caddy with richly chased shells, leaves and foliate garlands. The centre engraved with floral design and coats-of-arms of the Haselwood family. The finial influenced by Van Vianen in its almost dreamlike form of a face and hat beautifully chased and so fluid in its form.

It is interesting to note that the identical pair to this caddy is at the Metropolitan Museum, New York.

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

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:

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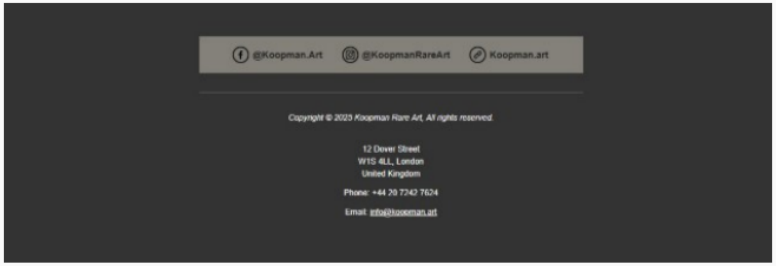

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