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# Koopman Rare Art

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## Important Silver & Silver-Gilt from a Hong Kong Collection



*A Charles II Parcel Gilt Two-Handled Cage-Work Cup & Cover Circa 1670*

### A Hong Kong family collection

A woman of taste is without doubt a fine description of Mrs Lillian Li.

For the 44 years I have been connected with the Koopman family, Mrs Li and her family have been an integral part of our lives.

In 1983 she invited us to hold an exhibition at the new Regent hotel, Hong Kong. One never liked to turn down one of her graceful invitations, and we knew that she had our best interests at heart. This was very new for us and extremely exciting. Michael (Timo's father) Leisje (Jacques's daughter) and I were thrilled at the prospect of this visit to Hong Kong. With this invitation a whole new world and clientele opened up for us.

We arrived in Hong Kong with twenty trunks full of wonderful silver and held a selling exhibition that was memorable and attended by so many.

Obviously, whilst we were there, she beautifully hosted fabulous lunches and dinners to which she also invited many of her friends ensuring our success at this new event.

The dinners themselves were magnificent, and among the many fond memories of that trip is my lesson in the use of chopsticks (I had never had a Chinese meal before) as I sat beside our fabulous hostess.

Mrs Li along with her gentle and charming husband Judge Simon Li came from a golden era when entertaining and living was always done properly, with grace and style.

We are very honoured that her family have entrusted us to work on some of the family silver now that it has passed to the next generation. The quality displayed in this small selection has always been a mainstay of Mrs Li's choices, and she would hopefully enjoy and approve that these gems will be going to beautiful new homes.

Whilst this is a small and select part of this collection, we hope that you will enjoy reading about these treasures which graced the Li family home. A selection of these exquisite works will be exhibited at the forthcoming Winter Show in New York.

Lewis Smith

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## Ernest Augustus The Duke of Cumberland's Tazzas By Paul Storr



A Royal Pair of George III Tazzas London, 1804  
Maker's mark of Diby Scott & Benjamin Smith II  
Bearing the coat-of-arms of Ernest Augustus Duke of Cumberland

Also stamped with the royal retailers mark of Rundell Bridge & Rundell Engraving  
attributed to Walter Jackson

*Diameter: 31 cm, 12.2 in*  
*Weight: 3,700 g, 118 oz 19 dwt*

The stepped pedestal trumpet feet with acanthus leaves and acorn border. The sloped borders of the tazzas with cast and applied vine leaves, tendrils and bunches of grapes edged by reeded bands. The flat surface engraved and chased with a band of Vitruvian scrolls within a string of pearls. The centre beautifully engraved with the royal coat-of-arms of Ernest Augustus the Duke of Cumberland.

The underside engraved with the initials E A F's for Ernest Augustus Fideikommis (heirloom).

Ernest Augustus (German: Ernst August; 5 June 1771 – 18 November 1851) was King of Hanover from 20 June 1837 until his death in 1851. As the fifth son of George III of the United Kingdom and Hanover, he initially seemed unlikely to become a monarch, but none of his elder brothers had a legitimate son. When his elder brother William IV, who ruled both kingdoms, died in 1837, his niece Victoria inherited the British throne under British succession law, while Ernest succeeded in Hanover under Salic law, which barred women from the succession, thus ending the personal union between Britain and Hanover that had begun in 1714.

Ernest was born in London but was sent to Hanover in his adolescence for his education and military training. While serving with Hanoverian forces near Tournai against Revolutionary France, he received a disfiguring facial wound. He was created Duke of Cumberland and Teviotdale in 1799. Although his mother, Queen Charlotte, disapproved of his marriage in 1815 to her twice-widowed niece, Frederica of Mecklenburg-Strelitz, it proved happy. The eldest son of George III, the Prince of Wales (later George IV), had one child, Charlotte, who was expected to become the British queen, but she died in 1817, giving Ernest some prospect of succeeding to the British and Hanoverian thrones.

However, his elder brother Prince Edward, Duke of Kent and Strathearn, fathered the eventual British heir, Victoria, in 1819 shortly before the birth of Ernest's only child, George.

Ernest was an active member of the House of Lords, where he maintained an extremely conservative record. Following the death of William IV, Ernest became Hanover's first resident ruler since George I. He had a generally successful fourteen-year reign but excited controversy near its start when he voided the liberal constitution granted before his reign and dismissed the Göttingen Seven, including the Brothers Grimm, from their professorial positions for protesting against this decision. In 1848, the King put down an attempted revolution.

Hanover joined the German customs union in 1850 despite Ernest's reluctance. Ernest died the next year and was succeeded by his son, George V.



*Duke of Cumberland, Military commander*

On 20 June 1837, William IV died; Victoria succeeded him as Queen of the United Kingdom, while Ernest Augustus became King of Hanover. On 28 June 1837, Ernest entered his new domain, passing under a triumphal arch. For the first time in over a century, Hanover would have a ruler living there.

At the time the King took the throne, the city of Hanover was a densely packed residential town and did not rise to the grand style of many German capitals. Once the political crises of the first years of his reign had subsided, he set out to remedy this state of affairs. Ernest's support led to gas lighting in the city streets of Hanover, up-to-date sanitation and the development of a new residential quarter. He had the plans altered in 1841, after Queen Frederica's death, to leave standing the Altes Palais, where the two had lived since arriving in Hanover. Ernest's interest in and support of the railroads led to Hanover becoming a major railway junction, much to the nation's benefit.

Every week, the King travelled with his secretary to different parts of his kingdom, and anyone could lay a petition before him—although Ernest had petitions screened by the secretary so he would not have to deal with frivolous complaints. Ernest opened high ministerial positions to those of any class, securing the services of several ministers who would not have been eligible without this reform. Though the King had, while Duke of Cumberland, fought against Catholic emancipation in Britain and Ireland, he made no objection to Catholics in government service in Hanover and even visited their churches. Ernest explained this by stating that there were no historical reasons to restrict Catholics in Hanover, as there had been in the United Kingdom.

The King died on 18 November 1851 after an illness of about a month. Both he and Queen Frederica rest in a mausoleum in the Berggarten of Herrenhausen Gardens.

A large equestrian statue of King Ernest Augustus may be found in a square named after

him in front of Hanover Central Station, inscribed with his name and the words (in German) "To the father of the nation from his loyal people." It is a popular meeting place; in the local phrase, people arrange to meet unterm Schwanz or "under the tail".

Although The Times denigrated Ernest's career as Duke of Cumberland, it did speak well of his time as King of Hanover and of his success in keeping Hanover stable in 1848:

"Above all, he possessed a resolute decision of character, which, however unfortunately it may have operated under different conditions, appeared to extraordinary advantage at the crisis of continental thrones. Bewildered by the revolutionary din, and oscillating ignominiously between fear and rage, resistance and concession, the clique of crowned heads suffered greatly by contrast with a Sovereign who at least knew his own mind and was prepared to abide by his opinions. In the European convulsions, therefore, King Ernest maintained the stability of his throne and the tranquillity of his people without damage from revolution or reaction. As Kings, indeed, are computed on the continent, he was an able and even a popular Monarch, and his memory may find, perhaps, in his ancestral dominions a sympathy which it would be vain to bespeak for it in the scenes of his manhood or the land of his birth."

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### **A Fine George III Silver-Gilt Seven-Piece Tea and Coffee Service with Tray by John Emes**



London, 1804

Maker's Mark of John Emes

The tray with maker's mark of William Bennett, London, 1806

Length of tray: 83.8 cm, 33 in

Height of kettle on stand: 40.7 cm. 16 in Total weight: 20,665 g, 664 oz

The service comprising of a hot water kettle on stand with burner, coffee biggin on stand, teapot, covered sugar bowl, covered cream jug, tea caddy, and waste bowl. Each piece oval with a basketwork band at the shoulder and angular ivory handles. The kettle on stand with entwined serpent handle and spigot, each stand raised on three caryatid feet, the oval tray fantastic in its size and gauge and also with a basketwork border. The handles formed as magnificent, entwined serpents.

The service hallmarked on the bodies and covers, stands, burner and cover, and under tray.

John Emes was apprenticed in 1778 to William Woollett, goldsmith and engraver obtaining his freedom of the Goldsmiths' Company in 1796. In the same year he entered in partnership with Henry Chawner registering their mark "HC over IE" as 'Plate Workers' at Amen Corner on 27 August 1796. Soon after, owing to semi-retirement of Henry Chawner, the business was mostly managed by John Emes that on 10 January 1798 registered his own mark and the dissolution of the partnership.



John Emes continued to work at Amen Corner until his death in 1808. His work, mostly tea and coffee services, shows a taste for elegant design and fine finish. Emes died in 1808 at the age of 36. He was buried in St. Paul's Cathedral, London. After the death of John Emes, the business was continued by his widow Rebecca Emes who, on 30 June 1808, entered a mark with William Emes (brother of John Emes and his executor acting by 'Virtue of a Power of Attorney').

This mark, "RE over WE", lasted only a few months and Rebecca Emes formed a new partnership with Edward Barnard, leading journeyman of her late husband. New marks were entered on 14 October 1808 (RE over EB into a quatrefoil). The address was Amen Corner, Paternoster Row. Other similar marks were entered in 1818, 1821 and 1825. The firm was one of the largest working in their period with wide connections in the trade (they supplied plate to Rundell, Bridge and Rundell and to Cattle and Barber of York) The partnership lasted until the death of Rebecca Emes in 1828. The business was continued by Edward Barnard and his three sons (see Edward Barnard & Sons history).

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### A Pair of Regency Silver-Gilt Dessert Stands by Paul Storr



London, 1809  
Maker's mark of Paul Storr

Retailed by Rundell, Bridge & Rundell  
The plinth engraved on the plinth with a coat-of-arms with baron's coronet above.

Height: 32 cm, 12.6 in.  
Weight: 7,420 g, 238 oz 11 dwt

Each dessert centrepiece with shaped triangular base on three palmette feet. The stand on three sea-God mask and scroll supports, hung with cast fruit garlands between. The stem formed as three maenads standing on a plinth with crossed thyrsi between, supporting on their heads a detachable basket with openwork vine foliage border. Fully marked, stamped on the inside of the baskets, 'Rundell Bridge et Rundell Aurifices Regis et Principis Walliae Regentis Britannias'.



Design For the Dessert Stands

The Royal Goldsmiths Rundell, Bridge and Rundell produced a number of figural dessert stands with slight variations in design. Rundell's album of designs now preserved in the collection of the Victoria and Albert Museum includes a drawing of a centrepiece, attributed to Edward Hodges Baily (1788-1867) after a design by Thomas Stothard (1755-1834), featuring three bacchic nymphs supporting an openwork basket. A pair of silver-gilt dessert stands of 1810-11, also with bacchic figures set between crossed thrysi, formed part of the

Duke of Wellington's Ambassadorial Service and remain at Apsley House (see N. M. Penzer, Paul Storr: *The Last of the Goldsmiths*, London, 1954, pl. XXXIII, p. 144). Three silver-gilt dessert stands and a centrepiece with scroll candle branches of similar design to Wellington's plate by Paul Storr were formerly in the collection of Lillian and Morrie Moss (M. Moss, *The Lillian and Morrie Moss Collection of Paul Storr Silver*, Miami, 1972, pl. 65-66, pp. 128-29).



*A drawing of a silver centre piece, by Edward Hodges Baily, c.1820. © Victoria and Albert Museum, London.*

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**An Important George III Silver Epergne Centrepiece  
by Thomas Heming**



London, 1763  
Maker's Mark of Thomas Heming

Height: 63.4 cm, 25 in  
Weight: 9,063 g, 311 oz.

The base cast as openwork roots and with flowers and snails, the stem cast as a vine and wrapped in fruiting grapevines, with nine detachable openwork leaf-shaped dishes and a central basket, marked on base, on basket and underneath each dish.

Thomas Heming was the son of a Midlands merchant and was apprenticed in 1738 to the goldsmith Edmund Bodington, but on the same day was turned over to Peter Archambo. A. G. Grimwade, *London Goldsmiths 1697-1837*, London, 1982, p.543, describes his early work as showing "a French delicacy inherited from his refinement of execution which is unquestionably inherited from his master Archambo". He registered his first mark in 1745 and soon acquired many good clients including John, 3rd Earl of Bute, for whom he was to supply large quantities of plate. Most importantly for Heming, it was Bute's relationship with George, Prince of Wales, later George III, that was to lead to Heming's appointment in 1760 Principal Goldsmith to the King. He was to hold this post until 1782, when he was forced to resign after a malicious campaign to discredit him through accusations of excessive charges. Bank accounts at Messers Campbell and Coutts record the separate account administered by Bute which was used for the purchase of the plate for the King. A payment of 1,000 is recorded on 11 July 1761 to Thomas Heming.

Two further examples of this distinctive model but with variations are also recorded.



Trade card of Thomas Heming. © British Museum Images

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## The Partington Tureen by Paul Storr



An Exceptional William IV Presentation Soup Tureen and Cover London, 1835  
Maker's mark of Paul Storr Engraved with the coat-of-arms of Thomas Partington  
Partington, Thomas, Esq. of Offham in the Parish of Hamsey near Lewes, Sussex, a  
Magistrate and Chairman of the Quarter Sessions for the Eastern Division of the County.

This spectacular soup tureen raised of four scrolled acanthus feet surmounted with cast eagles with their wings spread. The body of the tureen fluted with cast and applied oakleaves and acorns rising to the two oak tree handles. The family marital arms engraved on one side the other with the presentation inscription:

TO THOMAS PARTINGTON ESQ, BY THE MAGISTRATES, BARRISTERS AND  
OTHERS, Attending the court of the Quarter Sessions For the Eastern Division of the  
County of Sussex, AS A TRIBUTE OF RESPECT FOR HIS VALIABLE SERVICES , AS A  
CHAIRMAN OF THAT COURT, DURING A PERIOD OF THIRTY YEARS, And a grateful  
testimony to those public and private virtues, Which have gained him the esteem and  
affection, OF THE COUNTY AT LARGE , LEWES 1835.

The cover also with a border of alternating plain lobes and coral flutes. The domed cover surmounted with a fabulous cast artichoke finial.





*In Lewes Town Hall  
King William IV ascending the steps of The Friars and being welcomed by Lewes's MPs and High  
Constables, 22 October 1830.  
(Detail from painting by Archibald Archer) The King is mounting the steps to the Friars, tipping his hat. He  
is about to pass Lady Shelley,  
wife of one of the two Lewes MPs. At the bottom of the steps is Thomas Partington of Offham House,  
chairman of the East Sussex magistrates.*

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### **A Charles II Parcel Gilt Two-Handled Cage-Work Cup & Cover Circa 1670**



Height: 16 cm, 6.3 in  
Weight: 760 g, 24 oz 8 dwt

The cup with a cylindrical silver gilt body on three ball feet. The pierced and chased cage-work with birds and foliate scroll decoration, the scroll handles terminating in mythical beast heads, the pull off cover with a rope work border, pierced cage-work and a foliate finial mounted with a silver gilt bee.

This type of cage-work was popular in England during the 1670's and 1680's and was influenced by the work of German silversmiths earlier in the 17th century.

Another very similar example by Thomas Jenkins, London circa 1670, can be seen in the British Museum, and is illustrated in Douglas Ash, *How to Identify English Silver Drinking Vessels 600- 1830*, G. Bell and Sons, 1964, plate 17b.

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### **The Duke of Hamilton's Candlesticks by Paul Storr**



Four Magnificent Ducal George III Silver-Gilt Candlesticks London, 1811-12  
Maker's mark of Paul Storr

Height: 34 cm, 13.4 in  
Weight: 6,860 g, 220 oz 11 dwt

Bearing the coronet, crest and royal garter for Alexander Hamilton, 10th Duke of Hamilton

These magnificent cast rocaille candlesticks resting on shaped circular bases with cast and applied floral decoration with roses, rose-hips, grape and vine decoration together with sweeping rocaille swirls. The stems with acanthus capped top and bases the capitals in similar matching décor to the bases. The fluted sconces with scrolls and foliate rims.

Alexander Hamilton, 10th Duke of Hamilton, 7th Duke of Brandon KG PC FRS FSA (3 October 1767 – 18 August 1852), styled as the Earl of Angus until 1799 and Marquess of Douglas and Clydesdale from 1799–1819, was a Scottish politician and art collector.

Born on 3 October 1767 at St. James's Square, London, the eldest son of Archibald Hamilton, 9th Duke of Hamilton, he was educated at Harrow School and at Christ Church, Oxford, where he matriculated on 4 March 1786. He received his MA on 18 February 1789.

Hamilton was a Whig, and his political career began in 1802, when he became MP for Lancaster. He remained in the House of Commons until 1806, when he was appointed to the Privy Council, and Ambassador to the court of St. Petersburg until 1807; additionally, he was Lord Lieutenant of Lanarkshire from 1802 to 1852. He received the numerous titles at his father's death in 1819. He was Lord High Steward at King William IV's coronation in 1831 and Queen Victoria's coronation in 1838 and remains the last person to have undertaken this duty twice. He became a Knight of the Garter in 1836. He held the office of Grand Master Mason of the Freemasons of Scotland between 1820 and 1822. He held the office of President of the Highland and Agricultural Society of Scotland between 1827 and 1831. He held the office of Trustee of the British Museum between 1834 and 1852.



*Alexander Hamilton at age 15, in a painting by Joshua Reynolds.*

He married Susan Euphemia Beckford, daughter of William Thomas Beckford[3] and Lady Margaret Gordon, daughter of Charles Gordon, 4th Earl of Aboyne, on 26 April 1810 in London, England.

Hamilton was a well-known dandy of his day. An obituary notice states that "timidity and variableness of temperament prevented his rendering much service to, or being much relied on by his party ... With a great predisposition to over-estimate the importance of ancient birth ... he well deserved to be considered the proudest man in England." He also supported Napoleon and commissioned the painting *The Emperor Napoleon in His Study at the Tuileries* by Jacques-Louis David.

Lord Lamington, in *The Days of the Dandies*, wrote of him that 'never was such a magnifico as the 10th Duke, the Ambassador to the Empress Catherine; when I knew him he was very old, but held himself straight as any grenadier. He was always dressed in a military laced undress coat, tights and Hessian boots, &c'. Lady Stafford in letters to her son mentioned 'his great Coat, long Queue, and Fingers cover'd with gold Rings', and his foreign appearance. According to another obituary, this time in *Gentleman's Magazine*, he had 'an intense family pride'.



*The 10th Duke of Hamilton, by Henry Raeburn*

Hamilton had a strong interest in Ancient Egyptian mummies and was so impressed with the work of mummy expert Thomas Pettigrew that he arranged for Pettigrew to mummify him after his death. He died on 18 August 1852 at age 84 at 12 Portman Square, London,

England and was buried on 4 September 1852 at Hamilton Palace, Hamilton, Scotland. In accordance with his wishes, Hamilton's body was mummified after his death and placed in a sarcophagus of the Ptolemaic period that he had originally acquired in Paris in 1836 ostensibly for the British Museum. At the same time, he had acquired the sarcophagus of Pabasa, an important nobleman which is now in the Kelvingrove Museum.

In 1842 Hamilton had begun construction of the Hamilton Mausoleum as repository for the overcrowded family vault at the Palace. He was interred there with other Dukes of Hamilton, from the 1858 completion of the Mausoleum until 1921 when subsidence and the subsequent demolition of the Palace forced removal of the bodies to the Bent cemetery in Hamilton, where he still lies buried in his sarcophagus.

His collection of paintings, objects, books and manuscripts was sold for £397,562 in July 1882. The manuscripts were purchased by the German government for £80,000. Some were repurchased by the British government and are now in the British Museum.



*Hamilton Palace*

The demolition of Hamilton Palace at Hamilton in South Lanarkshire in the 1920s and the dispersal of its treasures in two sales in 1882 and 1919 was a national tragedy.

It was the grandest country house in Scotland and was filled with outstanding furniture and art, thanks to Alexander, 10th Duke of Hamilton (1767-1852). The sales attracted worldwide interest; the 1882 sale raised nearly £400,000, a colossal sum at the time, and saw the 10th Duke's prized collection scattered across the globe.

Items from Hamilton Palace have been added to National Museums Scotland's collections over the last 40 years, including part of a silver-gilt tea service owned by the Emperor Napoleon to a section of a drawing room wall from the palace, they illustrate the prolific collecting of an extraordinary man driven by an intense desire to demonstrate his wealth, status and power.



*The Marble Hall on the first floor, showing three of the five bronze statues associated with King Francis I of France*



Alexander, 10th Duke of Hamilton, was immensely proud of his family's status. As a consequence of the marriage of the 1st Lord Hamilton to a daughter of King James II in the 15th century, the Duke's ancestor, the 2nd Earl of Arran, was heir presumptive to the throne of Scotland and Regent of Scotland during the minority of Mary, Queen of Scots. King Charles I awarded the dukedom of Hamilton to his relatives in 1643, and both the 1st Duke and his brother, the 2nd Duke, went on to die for the Stuart cause during the Civil War. In 1711, Queen Anne granted a second dukedom, that of Brandon, to the 4th Duke of Hamilton.

Alexander was 10th Duke of Hamilton, 7th Duke of Brandon and the premier peer of Scotland. He also claimed the French dukedom of Châtellerauld, which had been awarded to the 2nd Earl of Arran by King Henry II of France in 1548-49, and viewed himself as the legitimate heir to the throne of Scotland, following the death of Cardinal Henry, Duke of York, the last of the male Stuart line, in 1807.

Between 1824 and 1831, the 10th Duke built a huge, north-facing addition onto the back of the small, south-facing baroque palace, which had been constructed in the 1690s. The Duke filled the palace with furniture and art, and created the Scottish equivalent of the British Royal Collection.

Many of these items were chosen to emphasise the Duke's own exalted status by associating him with emperors, kings and queens. Thus, visitors to Hamilton Palace climbed a great ceremonial staircase watched by black basalt busts of emperors and ran the gauntlet past five life-size bronze copies of Classical statues, which were believed to have been made for King Francis I of France. They then found themselves in a large room with a substantial marble bust of the Emperor Napoleon I and Italian Old Master paintings.

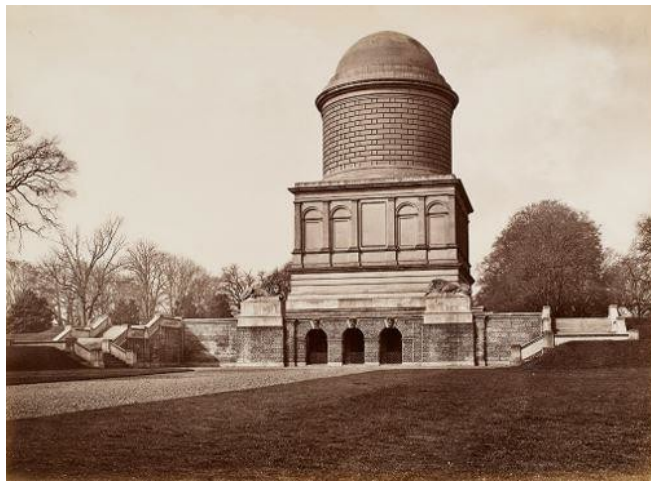


*The Egyptian sarcophagus containing the 10th Duke of Hamilton*

Later rooms contained dozens of examples of French 18th-century furniture, including some of British ambassador in St Petersburg, the Duke bought an exceptionally large Byzantine sardonyx bowl, in the belief that it was the holy water stoup of the Emperor Charlemagne, the founder of the Holy Roman Empire.

Back in London in 1812, he paid more than £240 for an enamelled gold stand from a gold monstrance that the Emperor Philip II of Spain had presented to the royal monastery of the Escorial, outside Madrid. The 10th Duke united the two parts to form an astonishing imperial relic. It was the most highly valued object in his collection and an annotation in the 1852-53 palace inventory reveals that it was intended to serve as the baptismal font of the House of Hamilton.

The 10th Duke admired Napoleon as the saviour of the French Revolution and commissioned a portrait of him from his own official painter, Jacques-Louis David, in 1811. After the Emperor's final defeat, the Duke went to live in Rome and became a close friend of Napoleon's favourite sister, Princess Pauline Borghese.



*The Hamilton Mausoleum, built by the 10th Duke of Hamilton, is all that visibly remains of the Hamilton Palace Estate*

On her death in 1825, Princess Pauline bequeathed her travelling service – containing dozens of exquisite gold, silver-gilt, glass and ivory items – to the Duke. The gift inspired him to commission Napoleon's architect Charles Percier to design interiors for Hamilton Palace and to purchase the silver-gilt 'tea service' which had been supplied in connection with the Emperor's marriage to the Archduchess Marie-Louise of Austria in 1810 from King Charles X of France in 1830.

They reflect the character and interests of an extraordinary man, who, due to his belief in his own importance and his interest as a Freemason in ancient Egypt, would elect to be mummified and buried in an ancient Egyptian sarcophagus, inside a new mausoleum in the grounds of Hamilton Palace, in 1852 (now one of the town's most famous buildings).

The 'very Duke of very Dukes' could never have imagined that his collection would be sold off and his beloved palace razed to the ground over the next 80 years.

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

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