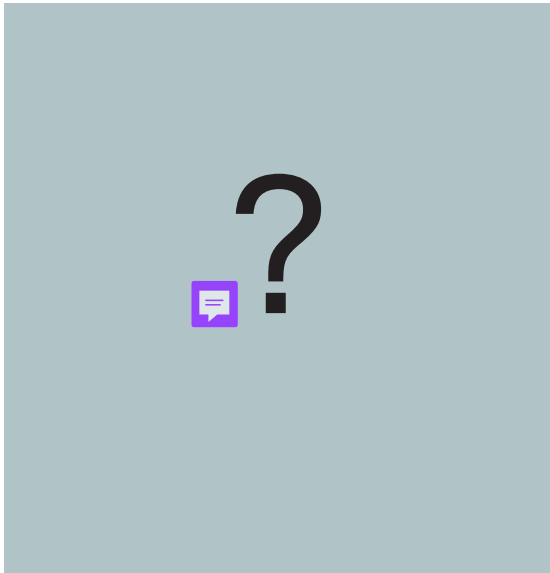


# SHRUBSOLE





Two of the Arkwright Stirrup Cups set down

On the cover:

**The Arkwright Stirrup Cups:  
an Exceptionally Rare Set of  
Twelve Stirrup Cups**

London, 1869/93 by Hunt & Roskell  
Height of nine large cups: 5 ¼"  
Height of three small cups: 4 ¼"  
Weight: 175 oz.

Amaze your friends and confound your enemies with this unique set of silver stirrup cups. Superlatives abound: these are the only known set of twelve nineteenth-century English stirrup cups; they are the only heads of cattle known; and, unless you’re playing a drinking game, they are the only stirrup cups that you can use at table — because even though you won’t want to, you *can* put them down, as shown in the photo above.

The cups were originally made for John

Hungerford Arkwright, a great-grandson of Sir Richard Arkwright, the famous industrialist and “father of the factory.” John Hungerford Arkwright was born at Hampton Court Castle (in Herefordshire — not the Royal one). He attended Eton and Christ Church, Oxford, before inheriting Hampton Court at age 25. In the course of a long career in politics, his two passions were foxhunting — he was for many years Master of the North Hereford Hunt — and raising Herefords. Arkwright’s herd was one of the finest in England, and a huge number of American and Australian Herefords are descendants. Of the twelve cups (nine large and three small) nine are engraved with the name of the bull or cow represented (they are all actual portraits), as well as its prizes at various agricultural fairs around England.

# SHRUBSOLE

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## VOLUME XXXI

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### S. J. Shrubsole

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#### Regular Hours:

Monday to Friday,  
10:00 A.M. to 5:30 P.M.  
Saturdays,  
10:00 A.M. to 5:00 P.M.

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(Memorial Day to Labor Day)  
Monday to Friday,  
10:00 A.M. to 5:00 P.M.

**Antique English  
and American Silver**

**Antique Jewelry**

**Old Sheffield Plate**

**Antique Glass**

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Edited by James McConnaughy and Tim Martin, with contributions by Ben Miller

Designed by [mindovertools.com](http://mindovertools.com)

Printed by GHP

Photography by Steven Tucker







*Home sweet home: 26 East 81st Street*

Here we are, in our 113th year, sending out our catalog of fine English and American silver. My stepfather, with “small Latin and less Greek” but with a robust *connaissance de Franglais*, always rightly insisted it was “*la crème de la crème*.” Enjoy.

— *Tim Martin*



**A Henry VIII Apostle Spoon,  
St. James the Greater**

London, 1538 by William Simpson  
Length: 7 1/8"; Weight: 1 oz. 19 dwt.

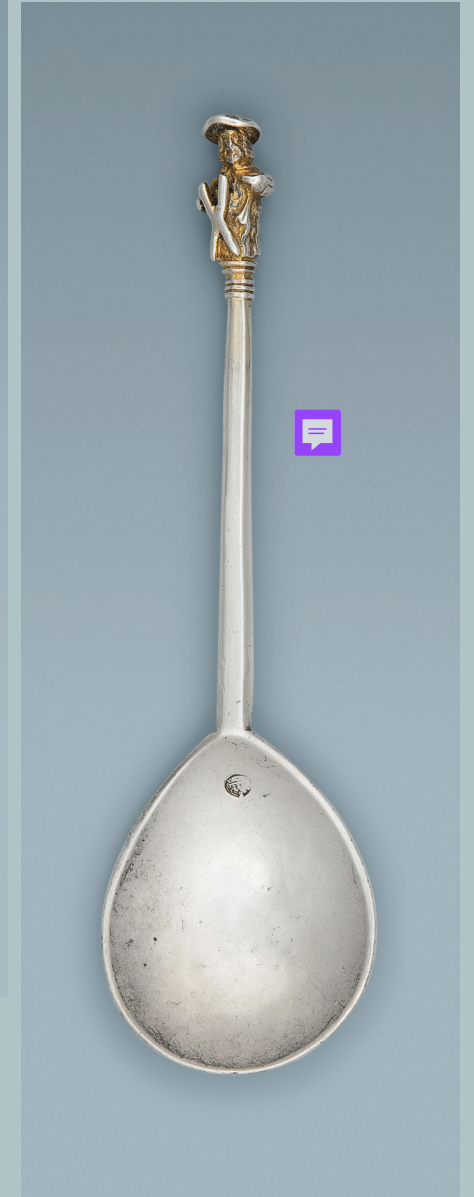
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Disregard;  
it's from an  
old catalog



**An Elizabeth I Silver-Gilt  
Mounted Tigerware Jug**

London, 1559  
Maker's Mark: SK  
Height: 8 ¼"

The date 1560, original to the piece, is  
engraved on either side of the handle.



**A James I Wine Cup**

London, 1604 by F. Terry  
Height: 6 ⅞"; Weight: 6 oz. 17 dwt.

This cup is one of the earliest we have  
had of this form, which came into fash-  
ion at the very end of the Elizabethan  
period and lasted till around 1620.  
This example, like the diamond point  
spoon opposite, must have been buried  
at some time — it too has pitting to the  
surface. It was sold at Christie's.



**A Charles I Cup & Cover**

London, 1630 by Walter Furler  
Height: 6 ¼"; Weight: 7 oz. 1 dwt.

An early wine cup of the Charles I period, this example has nearly perfect marks and a highly unusual triple-knopped stem instead of the usual baluster stem.

Literature: Timothy Schroder, *English Silver Before The Civil War: The David Little Collection*, pp. 42–3, p. 155, no. 25

Provenance: Sotheby’s, London, 15 December 1966, lot 185, illustrated as the frontispiece to the catalog.

Alastair Dickenson Ltd., London, 2013  
The David Little Collection

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### A Commonwealth Wine Cup

London, 1652; Maker's Mark: a bird  
Height: 3 ¾"; Weight: 2 oz. 10 dwt.

Provenance: Sotheby's, New York,  
16 April 1996, lot 325

Charles L. Poor, Washington, D.C.

Sotheby's, New York, 26 October  
2005, lot 126



### A Commonwealth Porringer

London, 1658 by Henry Noyes  
Width across handles: 7 ½"  
Weight: 12 oz. 4 dwt.



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Disregard;  
it's from an  
old catalog





### A George I Scottish Sugar Bowl & Cover

Edinburgh, 1718 by John Seatoun  
Height: 3 ¼"; Weight: 8 oz. 19 dwt.

Covered sugar bowls of this period and with this style of cap cover are exceptionally rare in Scottish silver. A nearly identical example (the only one we've ever seen) was illustrated in the fifties in Commander How's *Notes on Antique Silver*, where he writes "though very rare indeed, Scottish silver of this period is every bit as fine as the best of that made in London, and is notable for an even greater severity of line."

### A George I Scottish Tazza

Edinburgh, 1724 by David Mitchell  
Diameter: 5 ½"; Weight: 5 oz. 14 dwt.

The arms are those of MacDouall (or McDowall) — though whether "of Logan" or "of Bankton" is still being debated.



Disregard;  
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### A George II Salver

London, 1733 by Thomas Farren  
Diameter: 14 ⅞"  
Weight: 61 oz. 2 dwt.

A simply superb example of English engraving, brilliantly preserved from the days when that craft had been brought to its highest level by the likes

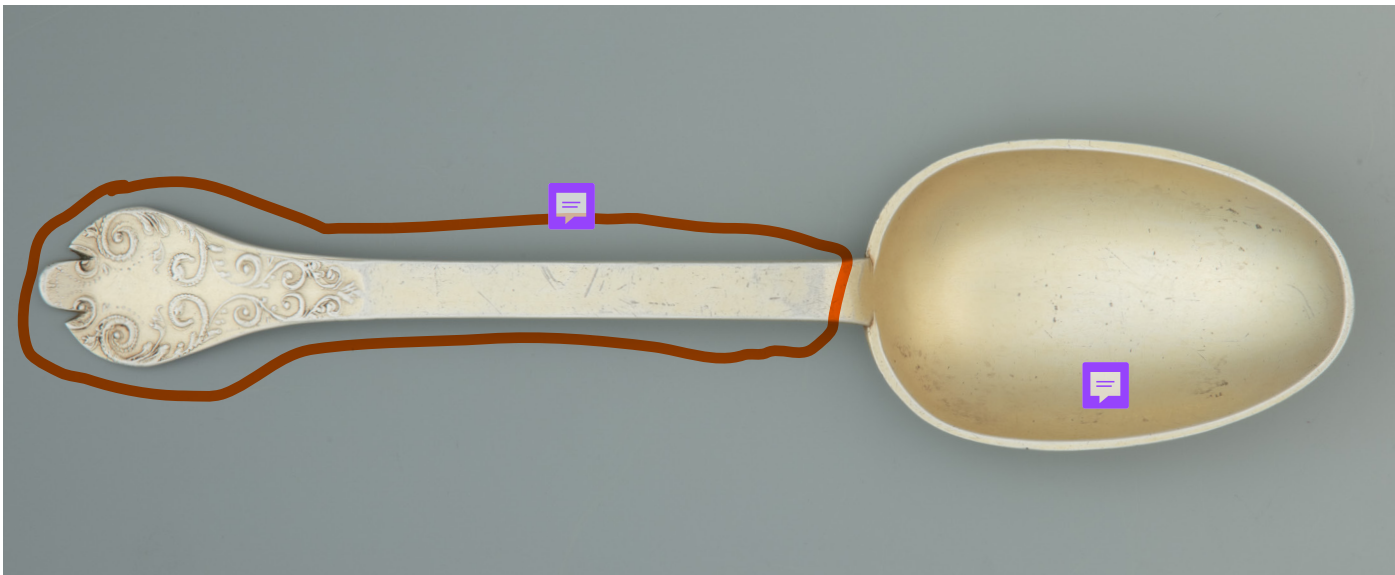
of William Hogarth, Joseph Sympson, Charles Gardner, and others.

Provenance: Hugh Jessop, London

George Heyer

Christie's, New York, 19 October 2004, lot 1063





**A Henry VIII Apostle Spoon,  
St. James the Greater**

*(Top left)*

London, 1538 by William Simpson  
Length: 7 1/8"; Weight: 1 oz. 19 dwt.

A very fine St. James — with his cockle hat on his back, and his “staff of faith to walk upon,” as Raleigh puts it.

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**A Late Seventeenth-Century  
Scottish Silver-Mounted  
Wood Quaich**

C. 1690, probably by John Falconer  
of Glasgow, with an early eighteenth-  
century rim

Width: 10 3/4" across the handles

Of early form and constructed of walnut  
or laburnum wood segments, this is a  
particularly large and early quaich.

Provenance: Lieutenant James Mackin-  
tosh (d. 1799), thence by descent  
Sotheby's, Hopetoun House, 26 April  
1988, lot 44 (ills)



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**A Pair of William III Candlesticks**

London, 1696; Maker's Mark: B in script  
Height: 10 ½"; Weight: 30 oz. 12 dwt.

A remarkably large pair of wrought column sticks.







Disregard;  
it's from an  
old catalog

### A Charles II Chinoiserie Tazza

London, 1679 by Thomas King  
Diameter: 13  $\frac{3}{4}$ "  
Weight: 32 oz. 16 dwt.

The arms are those of a lady of the Ashburnham family. The tazza is in fine condition, as evidenced by the fact that it has only lost 12 pennyweights over 350 years (the original scratchweight of 33 oz. 8 dwt. is recorded under the base).

Literature: Vanessa Brett, *The Sotheby's Directory of Silver 1600–1940*, 1986, p. 136, pl. 477

David Mitchell, *Silversmiths in Elizabethan and Stuart London*, 2017, p. 541

Provenance: Anonymous sale; Sotheby's, London, 20 April 1972, lot 102

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Height: 6 7/8"; Weight: 6 oz. 17 dwt.

This cup is one of the earliest we have had of this form, which came into fashion at the very end of the Elizabethan period and lasted till around 1620.



### A Late Seventeenth-Century Scottish Silver-Mounted Wood Quaich

C. 1690, probably by John Falconer of Glasgow, with an early eighteenth-century rim

Width: 10 3/4" across the handles

Of early form and constructed of walnut or laburnam wood segments, this is a particularly large and early quaich.

Provenance: Lieutenant James Mackintosh (d. 1799), thence by descent Sotheby's, Hopetoun House, 26 April 1988, lot 44 (ills)





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Height: 10 ½"; Weight: 30 oz. 12 dwt.

A remarkably large pair of wrought  
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### A George I Silver-Gilt Casket

London, 1725 by John Edwards  
Length: 10 3/8"; Weight: 69 oz. 5 dwt.

This fine casket was originally part of a larger toilet service — a lady's toilette (spelled here à la française both because the English often spelt it that way and because we try to preserve the high-minded decorum our readers expect), a lady's toilette, again, being the time spent by a lady, surrounded by her entourage — ladies-in-waiting, etc. — getting dolled up for whatever events of the day would require what Hamlet would call “paint an inch

thick.” A full toilet service included a mirror, candle-sticks, and a large array of boxes, caskets, and flasks.

The arms are those of Nightingale im-paling Shirley for Joseph Gascoigne Nightingale (1695–1752) of Manhead, co. Devon and Enfield, co. Middlesex, and his wife Elizabeth (1704–1731), the eldest daughter of Washington Shirley, 2nd Earl Ferrers (1677–1729), whom he married in 1725.

Provenance: The Gift of Anne Gascoigne to Elizabeth Shirley (1704–1731), on the occasion of her marriage to Joseph Gascoigne Nightin-

gale MP (1695–1752) in 1725

To her son, Washington Gascoigne Nightingale (1727–1754)

To his sister Elizabeth Gascoigne Nightingale (1731–1755), wife of Wilmot Vaughan, 1st Earl of Lisburne (d. 1800)

By descent to Ernest, 7th Earl of Lisburne (1892–1965), of Trawsgoed in Cardiganshire

The Earl of Lisburne Collection; Sotheby's, London, 27 June 1963, lot 43 (part)



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**A George I Irish Cup**

Dublin, c. 1715 by Anthony Stanley  
Height: 9 5/8"; Weight: 61 oz.

One of the finest and boldest pieces of Irish silver we've had in many years — a colossus by the great Dublin silversmith Anthony Stanley, made for Rodolphus Greene, who became Sheriff of Waterford in 1717.

**A George I Irish Cup**

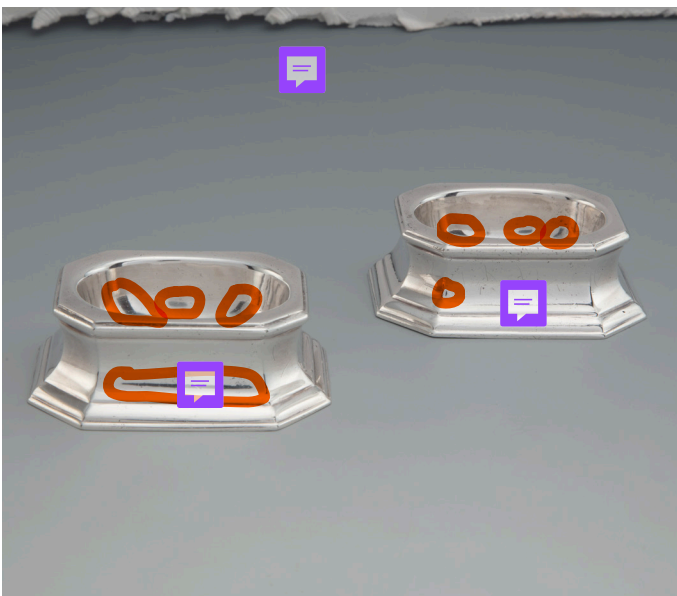
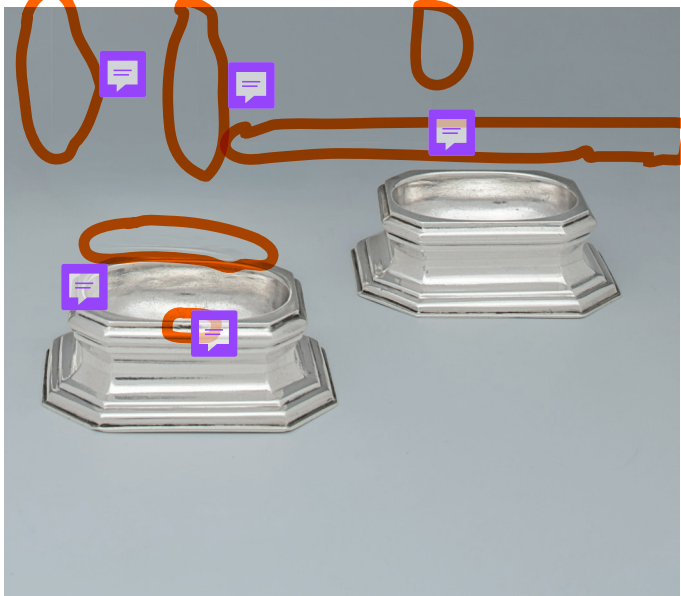
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**A Large George II Cake Basket**

London, 1733 by Louis Laroche  
Diameter: 12 1/4"; Weight: 79 oz. 3 dwt.

An unusual and massive cake basket by the virtually unheard of silversmith Louis Laroche. His name pegs him of course as a Huguenot, but this basket says more about him than anything else recorded.





Disregard;  
it's from an  
old catalog

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London, 1733 by Thomas Farren  
Diameter: 14  $\frac{7}{8}$ "  
Weight: 61 oz. 2 dwt.

A simply superb example of English engraving, brilliantly preserved from the days when that craft had been brought to its highest level by the likes

of William Hogarth, Joseph Symphon, Charles Gardner, and others.

Provenance: Hugh Jessop, London

George Heyer

Christie's, New York, 19 October 2004, lot 1063



### A George II Basket

London, 1740 by Robert Brown  
Length: 11  $\frac{3}{8}$ "; Weight: 49 oz.

The arms are those of Read impaling Truman for Henry Read of Crowoode (1722–1786) and his wife, Frances (1726–1801), daughter of Sir Benjamin Truman, a brewer.





### A George I Silver-Gilt Casket

London, 1725 by John Edwards  
Length: 10 3/8"; Weight: 69 oz. 5 dwt.

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expect), a lady's toilette, again, being the time spent by a lady, surrounded by her entourage — ladies-in-waiting, etc. — getting dolled up for whatever events of the day would require what Hamlet would call "paint an inch thick." A full toilet service included a mirror, candle-sticks, and a large array.



### A Pair of Georgian Silver-Mounted Coconut Cups

C. 1745, unmarked  
Height: 9 5/8"

There are few objects of English silver which document slavery, and by extension attitudes toward it, as bluntly as these. They descended in the Bentinck family (the Dukes of Portland) whose vast wealth came at least in part from

West Indian sugar plantations. The carved coconuts show the sugar trade and the coconut trade, and to use remarkably apt decorative arts lingo — the coconuts are "supported by" slaves.

Provenance: George Augustus Cavendish-Bentinck, right hon., P.C., M.A, M.P. (1821–1891)

William George Frederick Cavendish-Bentinck, barrister, J.P., family trustee of the British Museum (1856–1909)  
Victor Frederick William Cavendish-Bentinck, 9th Duke of Portland, C.M.G., diplomat (1897–1990)  
Thence by descent.





### An Early American Teapot

New York, c. 1762 by Daniel C. Fueter  
Height: 7"; Weight: 19 oz.

We continue to try to pin down the monogram, and its relation to the engraved initials NW and the date 1762 on the underside.



### A Set of Six George III Candlesticks

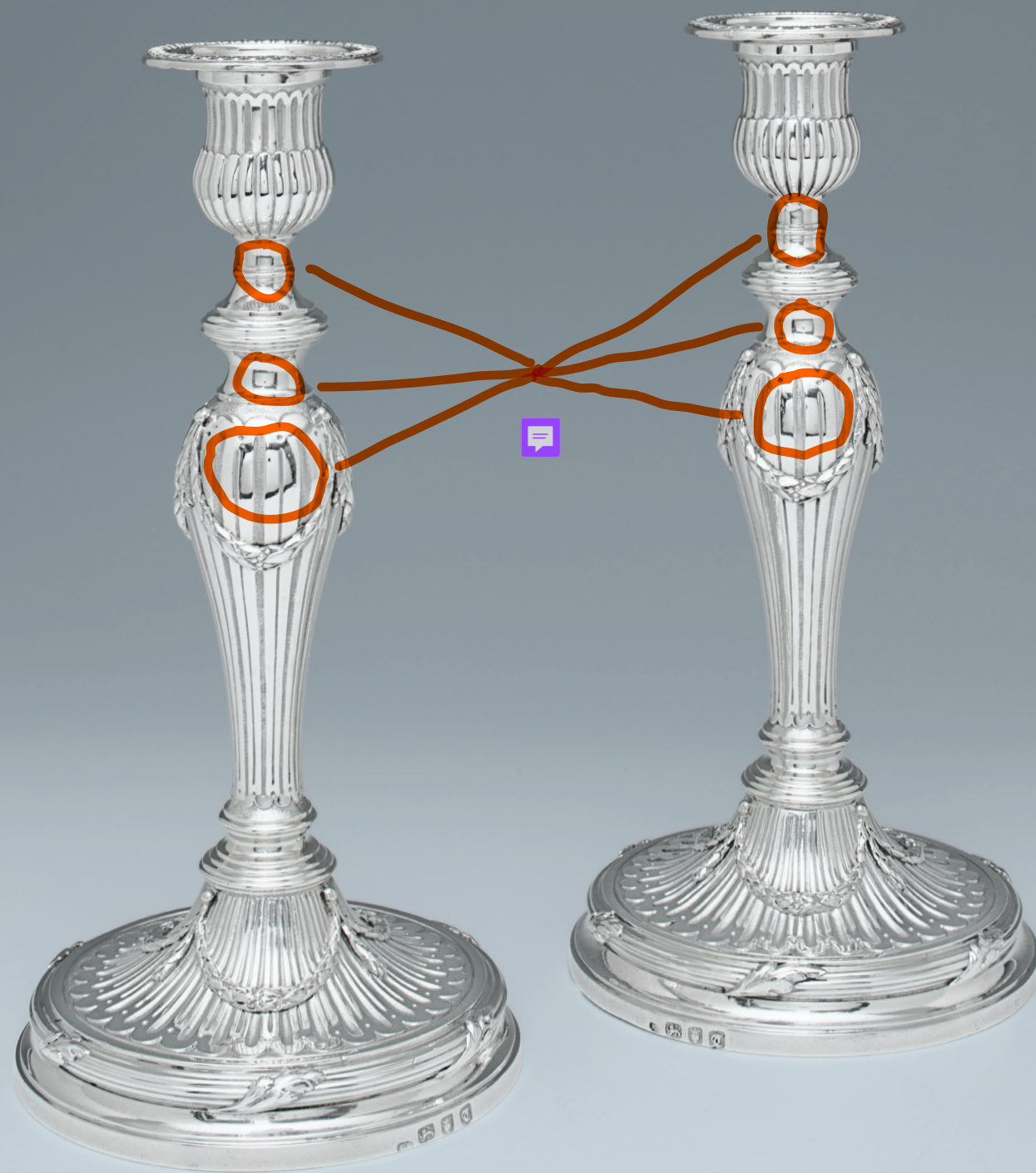
London, 1762  
by Simon & Augustin Le Sage  
Height: 13 ½"; Weight: 181 oz.

It is a bit of a mystery why these candlesticks bear Masonic emblems, but the

likeliest explanation is that they were a gift to a lodge. We have had one other similar pair.

The arms appear to be those of Eyre or Ayre impaling Kemp or Russell.





### A George III Salver, a Memento of William Pitt the Younger

London, 1782 by John Scofield  
Diameter: 14"; Weight: 38 oz.

The salver was owned by Pitt and bears his arms. The later engraving

(i.e., everything but the arms) was added, possibly by a legatee, to commemorate the great statesman.



### A Set of Six Goblets

Dublin, c. 1715 by Anthony Stanley  
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One of the finest and boldest pieces of Irish silver we've had in many years — a colossus by the great Dublin silversmith Anthony Stanley, made for Rodolphus Greene, who became Sheriff of Waterford in 1717.

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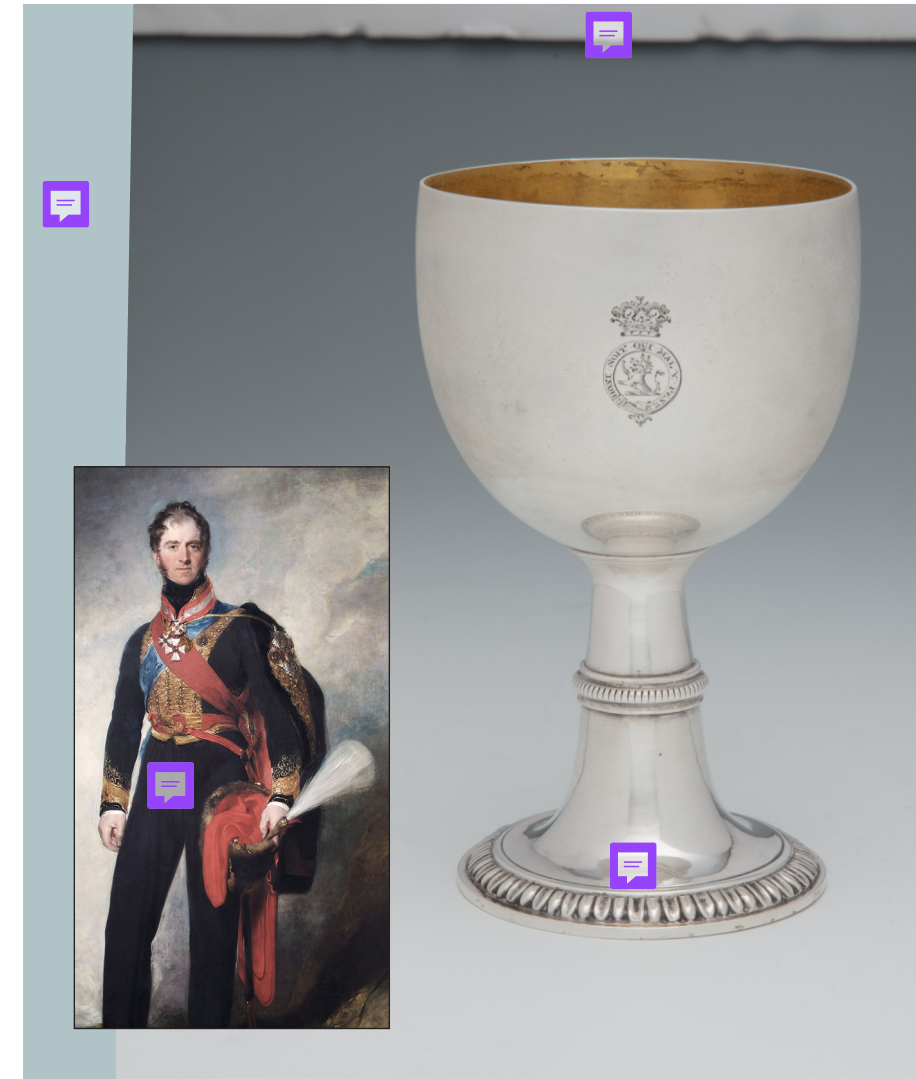
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**A Set of Four Salts**

*(Opposite page)*

London, 1733 by Louis Laroche  
Diameter: 12 ¼"; Weight: 79 oz. 3 dwt.

An unusual and massive cake basket by the virtually unheard of silversmith Louis Laroche. His name pegs him of course as a Huguenot.



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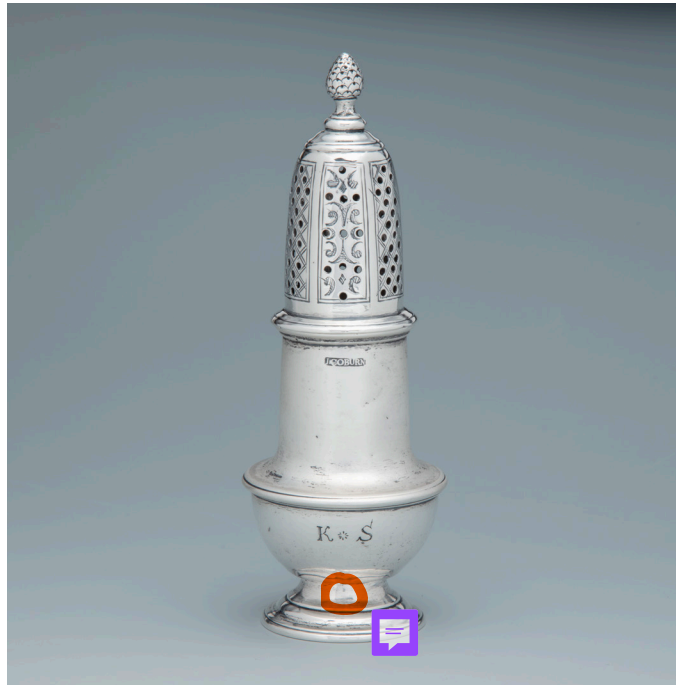


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(*Top, at left*)

London, 1725 by John Edwards  
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This fine casket was originally part

**A George I Silver-Gilt Casket**  
(*Top, at right*)

London, 1725 by John Edwards

Length: 10 3/8"; Weight: 69 oz. 5 dwt.  
This fine casket was originally part of a larger toilet service — a lady's toilette (spelled here à la française).

**A George I Silver-Gilt Casket**  
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Provenance: George Augustus Cavendish-Bentinck, right hon., P.C., M.A., M.P. (1821–1891)

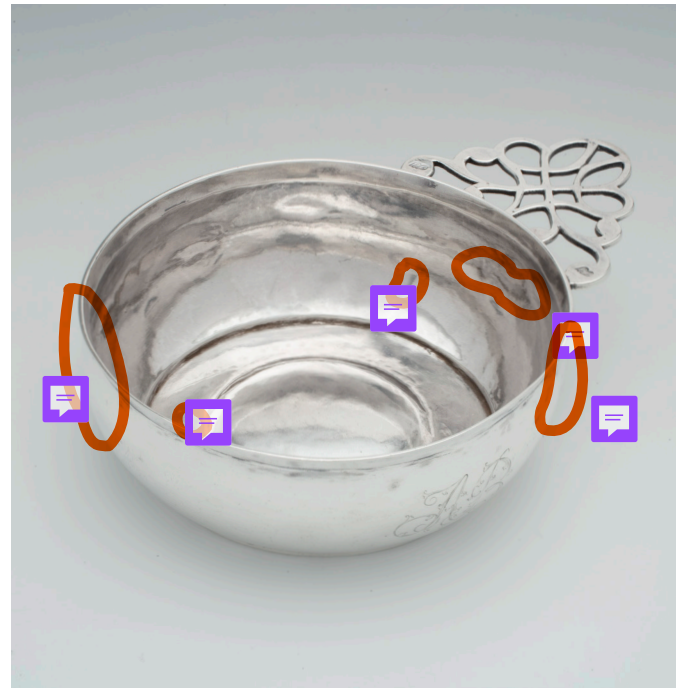
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London, 1725 by John Edwards  
Length: 10 3/8"; Weight: 69 oz. 5 dwt.

This fine casket was originally part.

**An Early American Porringer**  
(*Top, at right*)

London, 1725 by John Edwards

Length: 10 3/8"; Weight: 69 oz. 5 dwt.

This fine casket was originally part of a larger toilet service — a lady's toilette (spelled here à la française).

**An Early American Porringer**  
(*Bottom, at left*)

London, 1725 by John Edwards  
Length: 10 3/8"; Weight: 69 oz. 5 dwt.

This fine casket was originally part

of a larger toilet service — a lady's toilette (spelled here à la française both because the English.

**An Early American Porringer**  
(*Bottom, at right*)

London, 1725 by John Edwards  
Length: 10 3/8"; Weight: 69 oz. 5 dwt.

This fine casket was originally part of a larger toilet service — a lady's toilette spelled here à la.



**An Early American Tankard**

Boston, c. 1730 by George Hanners  
Height: 7 1/2"; Weight: 23 oz. 13 dwt.





### An American Mixed-Metals Inkwell

(At far left, top)

Dublin, c. 1715 by Anthony Stanley  
Height: 9 5/8"; Weight: 61 oz.

One of the finest and boldest pieces of Irish silver we've had in many years — a colossus by the great Dublin silversmith Anthony Stanley, made for.

### An American Mixed-Metals Inkwell

(At far left, middle)

Dublin, c. 1715 by Anthony Stanley  
Height: 9 5/8"; Weight: 61 oz.

One of the finest and boldest pieces of Irish silver we've had in many years — a colossus by the great Dublin silversmith Anthony Stanley, made for.

### A Paper Knife

New York, c. 1876 by Tiffany & Co.  
Height: 10 1/2"; Weight: 23 oz. 8 dwt.

A tea caddy featuring similar Japanese ivory plaques to these is illustrated in John Loring, *Magnificent Tiffany*

### An American Chamberstick Candle Holder

New York, c. 1878 by Tiffany & Co.  
Height: 10 7/8"; Weight: 31 oz. 16 dwt.

This gourd-shaped coffee pot is one of the more unusual and beautiful forms of Tiffany mixed-metals hollowware from the late 1870s.

The design is by Edward C. Moore, the firm's design director, who drew on his extensive collection of Asian and Middle Eastern decorative arts for inspiration. He was the subject of *Collecting Inspiration*, a recent exhibition at the Met, which included an



### An American Clock

New York, c. 1876 by Tiffany & Co.  
Height: 10 1/2"; Weight: 23 oz. 8 dwt.

A tea caddy featuring similar Japanese ivory plaques to these is illustrated in John Loring, *Magnificent Tiffany Silver*, 2001, p. 35. Loring speculates that the ivory plaques were acquired by Christopher Dresser on his buying trip to Japan in 1876, and sold to Tiffany.

On the back cover:

### An American Mixed-Metals Pitcher

New York, c. 1878 by Tiffany & Co.  
Height: 10 7/8"; Weight: 31 oz. 16 dwt.

This gourd-shaped coffee pot is one of the more unusual and beautiful forms of Tiffany mixed-metals hollowware from the late 1870s.

The design is by Edward C. Moore, the firm's design director, who drew on his extensive collection of Asian and Middle Eastern decorative arts for inspiration. He was the subject of *Collecting Inspiration*, a recent exhibition at the Met, which included an almost identical example made for the 1878 Paris Exposition Universelle.







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