

## FROM 17<sup>TH</sup> CENTURY LIMOGES ENAMEL TO THE MASTER OF 20<sup>TH</sup> CENTURY STAINED GLASS

Olympia Auctions shines light on centuries of European craftsmanship



Lot 74  
A French enamel and gilt-copper mirror case, Limoges,  
early 17th century  
£4,000 - £6,000



104  
Patrick Reyntiens (1925-2021)  
Diana and Actaeon  
£1,500 - £2,500

LONDON, UK. MAY 2025. An exquisite early 17<sup>th</sup> century **Limoges enamel** is one of the jewels of Olympia Auctions sale of [European Works of Art, Objects and Silver on Wednesday 21<sup>st</sup> May 2025](#). It sets off a strong sale that includes ceramics, icons, bronzes and glass as well as a more than usually fine range of silver.

### Exquisite enamels

The oval enamel black ground 'grotesque' panel of Mercury comes from a private collection and is comparable to one on display in the Cincinnati Art Museum and another sold at Christie's in 2010. It is based on a print by Etienne Delaune (1518/19-1583) whose designs were popular with the enamel workshops of late 16th and early 17th century Limoges, particularly as oval plaques for mirror cases such as this. (lot 72 £4,000-6,000)



Also remarkable is a **Swiss gold snuff box**, see **image left**, 1792-1800 (lot 282 £5,000-8,000) which, despite being only 6.5cm long, is a showpiece for different enamel techniques, covered in translucent enamelling over an engine-turned ground, the top with an en plein enamel panel, the sides with 'paillon' - meticulously positioned tiny, hand-cut gold motifs laid onto a coloured enamel surface and covered with a layer of translucent enamel, and with opaque champlevé enamel borders and panels.



Different again is a **Fabergé match box** bought for £10 from Fabergé's New Bond Street shop in 1916 by a scion of the Guinness banking family. Enamelled in translucent powder blue, it is now worth £2,000-3,000 (lot 286).

#### **Turqueries and a Suffragette**

Decorative figures and dinner services are a feature of the sale's strong Ceramics section. An unusually large group of 19th-century Paris Porcelain **Turquerie** figures (see **example, left**) have estimates from £600-1,800. Originating in the 17th century and flourishing through the 18th and 19th, *Turquerie* reflected Europe's fascination with the exoticism, fashion, and perceived opulence of the Ottoman Empire. (Lots 30-34)

Bringing ceramic figures firmly into the 20<sup>th</sup> century is a **suffragette inkwell** modelled after designs by Leslie Harradine, one of Royal Doulton's most prolific figure designers, synonymous with charm and elegance but here striking a very different note. A squat woman with a militant expression, arms assertively crossed and VOTES/FOR WOMEN on her apron, registered in 1909, this is a stark contrast to his usual frills and flounces. (Lot 24 £180-220). **See image, right.**



Dinner services range from a prettily painted **Paris Porcelain ornithological part dinner service**, circa 1810 (lot 18 £800-1,200) and a set of **Berlin (KPM) topographical plates**, circa 1860, (lot 19 £500-800) to a **Herend part dinner service** of 1968 prettily painted in the popular Rothschild Bird pattern (lot 20 £1,200-1,800).

### An Art Nouveau Cat, an Art Deco Dog and a British PM

Bronzes and sculptures range from a **Baroque style holy water stoop** (lot 83 £1,200-1,800) to a quintessentially Art Nouveau cat and an **Art Deco greyhound**. In 'Jeune Fille Au Levrier' Henri Bouchard combines his two favoured themes in the simplified decorative style he had adopted by 1925. (lot 93 £2,000 - £3,000). Bouchard was a member of La Stèle, the group founded to promote the work of progressive sculptors in the 1920s. A painted terracotta pug by an Austrian artist is a more modest £300-500 (lot 91)).



A **bronze angora cat (pictured above left) by Théophile-Alexandre Steinlen (1859-1923), (above right)** a Swiss-French artist whose paintings and drawings of cats for posters and illustrations are instantly recognisable and emblematic of the period, is estimated at £800-1,200 (lot 97). Cats were seen as symbols of bohemianism and a rejection of bourgeois norms, reflecting Steinlen's own unconventional lifestyle in Montmartre.



**British Prime Minister William Pitt the Younger** is commemorated in a patinated bronze library bust, circa 1820, **(see image, left)** modelled, perhaps ironically, by sculptor Joseph Nollekens from Pitt's deathmask (and a portrait), Pitt having refused to grant the sculptor a sitting during his life.

'Oh my country! How I leave my country!...' were apparently Pitt's last words on his deathbed aged 46 on 23 January 1806. Having successfully guided the nation through the most perilous years of the Napoleonic Wars and notwithstanding Nelson's victory at Trafalgar, the news of Napoleon's triumph at Austerlitz is thought to have dealt the already exhausted Prime Minister his death blow. Nollekens successfully immortalized the statesman posthumously, the prime version, executed in 1806, being held by the Earls of Rosebery at Dalmeny House. In the

following years Nollekens' studio produced over 70 further versions of the bust in marble. Bronze versions – of which this is one - were cast probably in the following decade. Although the bronze founder is unidentified, they may have been by Benjamin Vulliamy. (lot 85 £700- 1,000)

### The Master of 20<sup>th</sup> Century Stained Glass

Highlights of this section include a *vide-poche* in the form of a **hermit crab** on the edge of a pool of sea-green water, a delightful example of sought-after **pate-de-verre glass** by the greatest exponent of the period, Amalric Walter (1870-1959) in collaboration with Henri Bergé (1870-1937). Lot 99 £2,500-3,500. Of the same period is a fine **Gallé cameo glass 'Hibiscus' lamp** with a straw yellow ground and deep red and pink foliage is estimated to fetch £6,000-10,000 (lot 100).

From a completely different time and tradition, there is a semi-circular panel by the 20<sup>th</sup> century's greatest stained-glass artist, **Partrick Reyntiens (1925-2021)**. Lot 104 £1,500-2,500. The panel of Diana and Actaeon was bought directly from the artist in about 1990 by Anthony Brown (1938-1996) from whom it was inherited by the vendor. **See image at the top of the press release.**

Although sometimes working collaboratively, most famously with John Piper on Coventry Cathedral and Liverpool's Metropolitan Cathedral, much of Reyntiens' output encompassed the whole process, from drawing the cartoons to the finished glass panels. In a moving letter of condolence to Anthony Brown's widow, Reyntiens gives a revealing insight into the artistic process: 'When you start a cartoon and put your whole heart and soul into it, there is nothing more precious and important. You love your work and improve it and adjust it and work far into the night. The whole window is virtually complete when the cartoon is finished – or so one thinks. But gradually, as the window itself is forged from this cartoon the transparent, glowing and light-filled simulacrum to the cartoon becomes filled with life and fire, fixed for ever, unalterable, beyond a fixed point. Nothing can be changed.'

### Duty Dodger plates and re-discovered Art Deco silversmith



The sales fine array of silver includes a Spanish electroplate casket in the highly collectible but not easy to find '**Alhambra' style by R. Contreras**, the company famous for these wares, estimated at £1,200-1,800 (lot 110). **See image, left.**

Art jeweller and silversmith **Henry George Murphy (1884-1939)** began his career working in the Arts and Crafts manner but later moved to a fully-fledged modern style, opening his Falcon Studio in 1928.

Although highly regarded during his life-time, post-war his works passed into relative obscurity until a 2005 exhibition at Goldsmiths Hall since when he has been keenly collected. His large silver Art Deco tray, lot 140, is expected to fetch £ 1,500-2,500.

A set of **12 Georgian dinner plates known as “Duty Dodgers”** are estimated at £4,000-6,000 (lot 226). Following a duty on silver introduced in 1720, some silversmiths stamped their own wares or transposed marks from other pieces to make it look as if the silver had been through the Assay office. These plates would still be “illegal” were it not for the small London Assay Office sterling marks for 1990 that they now bear. **Image, right.**



It is rare to find complete sets of table silver as demonstrated in the several lots of fine early tableware. However, lot 147 is a **complete set of 159 pieces for 12 diners**. Made by Cooper Brothers & Sons of Sheffield in 1973 and in its own three-drawer canteen, it is estimated at £ 4,000-6,000.

#### [European Works of Art, Silver and Objects Auction](#)

21st May 2025, 11am, precisely

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