



MAGNIFICENT GOLD BOXES
FROM A PRIVATE COLLECTION

King Street 7 July 2016

CHRISTIE'S



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LONDON · KING STREET

MAGNIFICENT GOLD BOXES FROM A PRIVATE COLLECTION

Thursday 7 July 2016

AUCTION

Thursday 7 July 2016
at 4.00 pm (Lots 201-230)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Sunday	3 July	10.00 am – 5.00 pm
Monday	4 July	9.00 am – 4.30 pm
Tuesday	5 July	9.00 am – 8.00 pm
Wednesday	6 July	9.00 am – 4.30 pm
Thursday	7 July	9.00 am – 3.00 pm

AUCTIONEER

Nic McElhatton

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front cover

Lots 212, 216, 225 & 230

back cover

Lots 225 & 230

CHRISTIE'S

MAGNIFICENT BOXES FROM A PRIVATE COLLECTION

The overall quality of the collection reflects the exquisite taste, knowledge and expertise of a collector who spent much of his life studying and acquiring the very finest works of art.

It is rare to come across a collection with so many superlative works, each one with its own unique characteristics, but all possessing exemplary craftsmanship and quality. Carefully purchased over the last forty years, many of the pieces have interesting provenance and formed part of collections of discerning art connoisseurs like Dr Anton Dreesmann, William Henry Smith and Barbara Woolworth Hutton. This collection encapsulates the finest examples of works by some of the most accomplished goldsmiths in Europe during the 100 year-period when snuff-boxes were seen not only as functional objects to carry one's ground tobacco, but as symbols of status, prestige and wealth that were often exchanged as diplomatic or personal gifts.

There are several exceptional examples of Louis XV vari-colour gold snuff-boxes and those by Nicolas Delions (lot 211), Jean-Marie Tiron (lot 203), and Antoine-Alexis Fontaine (lot 223) epitomize the sheer skill and virtuosity of the eighteenth century Parisian goldsmith, whose works were of the highest standard in the world and whose influence spread across the cultural centres of Europe.

Geneva was a key centre of gold box production in the late 18th and early 19th centuries and whilst many mimicked the style of those being produced in Paris, others clearly show the influence of Swiss watchmakers. A fine example in the collection by leading Genevan goldsmith, Jean-George Remond, is the snuff-box enamelled with the view of the English Gardens in Munich and set with split-pearls, as are so often seen on contemporary watch cases (lot 220).



The German boxes are led by the jewelled gold-mounted and agate box by Dresden goldsmith Heinrich Taddel (lot 225), the quality and rarity of which is quite simply stunning and the design of which epitomizes the Rococo movement. The beautiful four-colour gold and powdered shell box from Berlin with the highly unusual gold trellis-work (lot 230), should be compared to the very similar trellis-work that covers a jewelled and enamelled box made for Frederick the Great. Hanau was also a centre of production for boxes, is represented in the collection with some fine examples.

The Russian jewelled snuff-box set with a portrait miniature of Catherine the Great by Jean-Pierre Ador (lot 228) is particularly interesting to see as it demonstrates the demand for European goldsmiths at the Imperial Court in St. Petersburg and hints at one of the functions of snuff-boxes as precious diplomatic gifts. The presence of a later snuff-box by leading Russian maker Keibel set with a portrait of Tsar Alexander I (lot 219) emphasises the continued popularity and significance of the role of the goldsmith in 19th century Russia.

English goldsmiths are represented by Alexander James Strachan, one of the most celebrated goldsmiths to have worked in Regency London. One example by him is the unusual enamelled box with birds and squirrels (lot 227), and the other is set with an intricately detailed plaque depicting the battle of Waterloo (lot 206), which was awarded to Sir William Curtis. This superb group, which also includes works from Strasbourg, Denmark and Sweden demonstrates the breadth of craftsmanship, precious materials and cutting-edge designs of the most successful goldsmiths of the 18th and early 19th centuries. The esteem with which these objects would have been held by their original owners is shared by collectors today, and the richness of the collection is owed to the taste of a discerning connoisseur with an eye for quality and of impeccable taste.





201

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY JEAN-JOSEPH BARRIÈRE (FL.1763-1793), MARKED, PARIS, 1763/1764, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, LATER STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover, sides and base set with panels of horizontal engine-turned reeding, each centred with an oval *sablé* cartouche boldly chased with a hunting dog, birds and floral sprays amidst rural scenes and hung with floral garlands in vari-colour gold, within slightly raised chased fluted gold borders

3 $\frac{3}{8}$ in. (85 mm.) wide

4 $\frac{1}{4}$ oz. (132 gr.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

Jean-Joseph Barrière became master in 1763, sponsored by Henri Delobel. He worked on the pont-Notre-Dame until 1786 when his shop and dwelling were pulled down during the reconstruction of the bridge. He then moved to the rue Coq Saint-Honoré where he is recorded until the Terror in 1793. Barrière was one of the more productive of Parisian goldsmiths: the Louvre owns ten examples of his work; Fürst Carl Anselm von Thurn und Taxis collection, Regensburg, Lorenz Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*. Die Sammlung des Bayerischen Nationalmuseums im Thurn und Taxis-Museum Regensburg, Hirmer Verlag, Munich 2007, largely bought at the time of manufacture, has eight.



202

A GERMAN ENAMELLED VARI-COLOURED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE

BY LES FRÈRES SOUCHAY, MARKED, HANAU, CIRCA 1780/1790, STRUCK WITH THE HANAU TOWN MARK FOR 19 CARAT GOLD, AND TWO MARKS RESEMBLING THE CHARGE MARKS FOR JULIEN ALATERRE AND JEAN-BAPTISTE FOUACHE

oval box, the cover, sides and base set with panels of translucent purple enamel over an engine-turned ground within white enamel frames, the cover centred with an enamel plaque depicting a scene from the classics, within vari-colour gold foliate chased *sablé* borders, the inside of cover with a later engraving 3¼ in. (84 mm.) wide

The engraving reads 'Presented / to Rear Admiral Rodd, / by his wife, / in grateful remembrance of / kind and unremitting attentions / to her beloved and lamented father. 1830'

£8,000-12,000

\$12,000-17,000
€11,000-15,000

Vice-Admiral Sir John Tremayne Rodd, KCB (1769-1838) was an officer of the Royal Navy noted for his services during the Napoleonic Wars. Rodd served on board a number of ships, including HMS *San Josef* under Admiral Sir Charles Cotton and HMS *Indefatigable* during the Battle of the Basque Roads. In 1809, he married the daughter of James Rennell and in 1825 was promoted to rear-admiral, later advancing to vice-admiral and a knighthood. He died in 1838.





203

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY JEAN-MARIE TIRON (FL. 1748-1773) CALLED TIRON DE NANTEUIL OR TIRON LE CADET, MARKED, PARIS, 1765/1766, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

circular box, the cover, sides and base centred with oval *sablé* medallions chased with garlanded urns within reeded gold frames on a rosette and diaper-work ground, the side pilasters chased with urns and caryatids, the base secretly hinged and opening to reveal a compartment with a portrait miniature, on vellum, of a lady with flowers in her hair, wearing a *negligée*, French school, circa 1765
2¾ in. (70 mm.) wide

£70,000-100,000

\$110,000-140,000
€90,000-130,000

PROVENANCE:

Property of the late Barbara Woolworth Hutton (1912-1979); Sotheby's, London, 24 March 1980, lot 34.

Jean-Marie Tiron was the son of Pierre Tiron (fl.1701-57) and the younger brother of François-Guillaume Tiron (fl. 1747-75). He became master on 27 November 1748, sponsored by Jean Briceau. In 1749 he was working in partnership with his brother at the sign of the Golden Apple in the rue St Louis. The partnership was dissolved in 1756 and Tiron moved to the sign of the Diamond Apple in the same street. In 1761 he acquired the business of Jean Ducrollay and moved into his house on the place Dauphine. In 1761 he struck a new mark JT, which is found on gold boxes which date after 1761, rather than the JMT which he registered in 1748. Tiron described himself as *bijoutier du Roi*, although in 1764 the firm is still referred to as 'Tiron et Ducrollay', and it wasn't until 1765 that Tiron is mentioned alone. In 1773 he is described as "ancien bijoutier du Roy" so it must be assumed that he had retired by this time, although he is recorded at the house in the rue du Cimetière St André in 1781.



204

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY JEAN-EDME JULLIOT (FL. 1772-1791), MARKED, PARIS, 1773/1774, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1775

oval box, the cover, sides and base with panels of coin-pattern engine-turning within chased foliate gold borders, the cover centred with an oval panel chased with a musical trophy and two doves amidst foliage on a *sablé* ground, the interior of the cover engraved with a coat-of-arms

3½ in. (88 mm.) wide

4½ oz. (136 gr.)

The arms are those of Croft, Baronets of Croft Castle, Co. Hereford, now owned by the National Trust.

£4,000-6,000

\$5,800-8,700

€5,200-7,700

PROVENANCE:

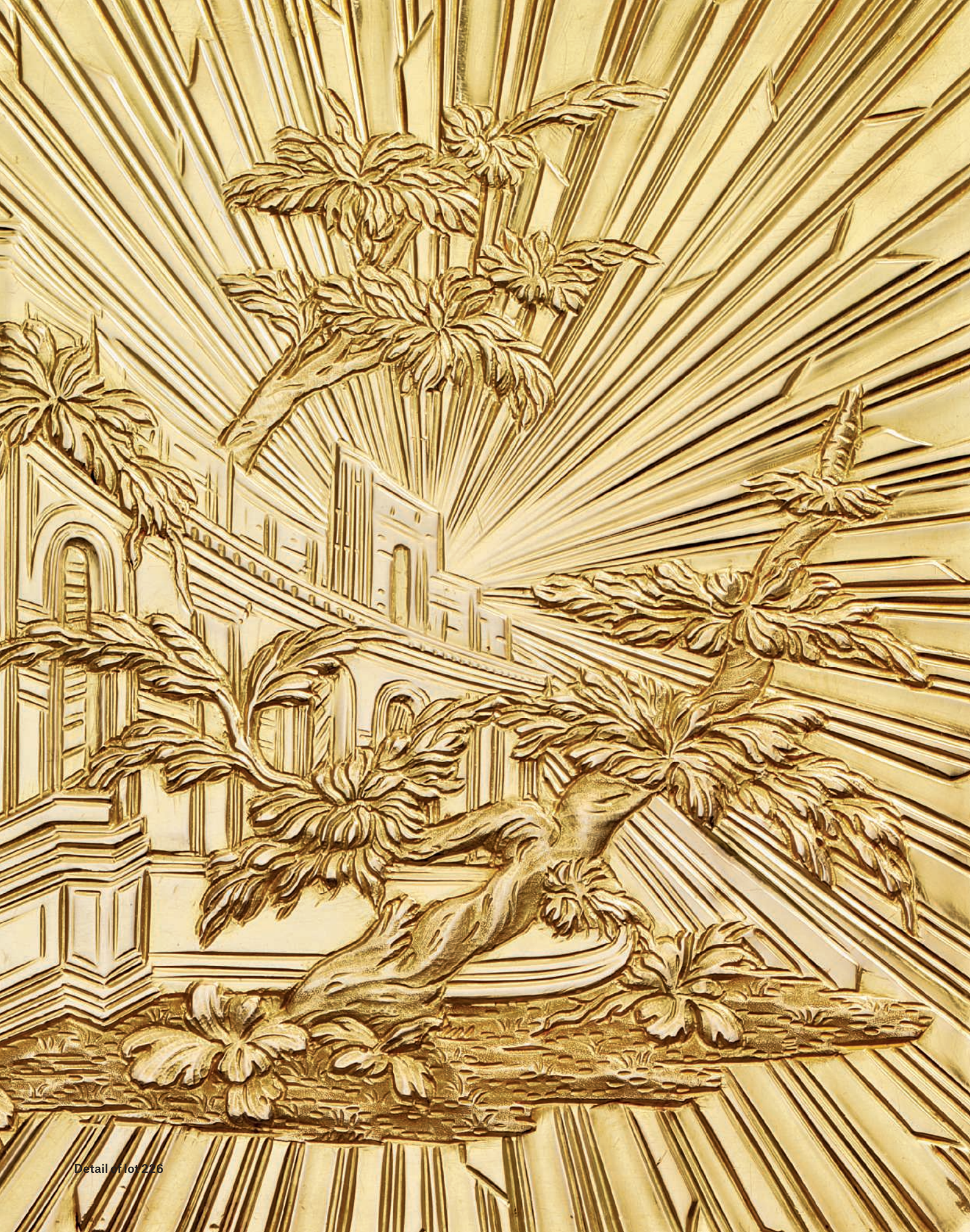
Sotheby's, Zurich, 6 May 1980, lot 61.



Interior engraving



Detail of lot 225





205

A GERMAN VARI-COLOUR GOLD SNUFF-BOX

POSSIBLY BERLIN OR HANAU, CIRCA 1860

rectangular box, the cover and base boldly chased with hunting scenes after Jean-Baptiste Oudry (1685-1755) against architectural ruins, the sides similarly chased with birds, a chicken and a rabbit amidst rural landscapes and foliage on a *sablé* gold ground, within shaped reeded cartouches, with chased *entrelac* and foliate outer borders

3½ in. (80 mm.) wide

12¼ oz. (380 gr.)

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Property of the late Barbara Woolworth Hutton (1912-1979); Sotheby's, London, 24 March 1980, lot 35.

For another 18th century box of similar form and chased with identical scenes within different borders see lot 217.

206

A REGENCY GOLD PRESENTATION SNUFF-BOX

BY ALEXANDER JAMES STRACHAN (FL. 1799-1850),
MARKED, LONDON, 1818

rectangular box, the cover inset with a glazed plaque attributed to Kirstein of Strasbourg (1765-1838), finely chased with a view of the charge of the Union Brigade at the battle of Waterloo, the sides and base engine-turned with a basket-weave pattern within oak-leaf and acorn borders, the interior cover with a presentation inscription

3½ in. (110 mm.) wide

The interior inscription reads 'This box / containing the address unanimously voted at / a Public Meeting of the Merchants, Bankers, Traders and Others / of the City of London, on the 1st of July 1818. / To the Alderman Sir W. Curtis, Baronet, / was presented to him / as a testimony of personal friendship & attachment / by the undermentioned Committee, appointed to wait on him with the address / W. Manning Esqr. M.P. Chairman.....', followed by the names of forty-one members of the committee

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Presented to Sir William Curtis, Bt. (1752-1829), Alderman and Mayor of London, by a committee of Merchants, Bankers, Traders and others. Property of the late Barbara Woolworth Hutton (1912-1979); Sotheby's, London, 24 March 1980, lot 37.

Alexander James Strachan supplied gold boxes to the royal goldsmiths Rundell, Bridge & Rundell and Wakelin & Garrard. He was referred to as the 'Paul Storr of gold boxes' by Arthur Grimwade (*London Goldsmiths, 1697-1837: Their Marks and Lives*, London, 1976, pp. 672-73). The view of the battle of Waterloo is taken from a print drawn and etched by George Cruikshank (1792-1878), engraved by James Rouse in 1816. It was published in 1817 as part of an 'historical account' of the 1815 campaign by William Mudford.

The subtitle at the bottom of the print reveals that the famous caricaturist drew on eyewitness accounts of the battle: 'Delineated under the inspection of officers who were present at that memorable conflict'.

Born in Wapping, Sir William Curtis (1752-1829) made his fortune in the Greenland Fisheries as a manufacturer of sea biscuits. Between 1785 and 1795, Curtis rose from being Alderman to a Member of Parliament for the City of London and finally Lord Mayor. The scene on the front of this box is made relevant when learning of Curtis' keen support of Pitt and subsequently of the war with France. In 1802, he was created Baronet for steady voting, however by 1818 he was at the bottom of the polls due to his Tory voting. The Times on July 2nd 1818 described a group of Curtis' friends 'highly respectable merchants and traders' as meeting at a dinner at the City of London Tavern where they expressed their thanks and regrets to Sir William. A Mr. Brown 'hoping his addressing the chair would be reckoned no intrusion' demanded that their 'bare expression of gratitude' be demonstrated by 'something worthy of being handed down to posterity - a handsome piece of plate, which might be pointed out centuries hence, as a memorial of his merits and their gratitude.' Sir William's obituary in the *Gentleman's Magazine* in March 1829 mentions that the presentation took place at the Draper's Hall of 'a gold snuffbox worth 200 guineas, containing their sentiments in a most affectionate address'. Clearly extremely touched by the gesture, Sir William included the snuff box in his will, with a portrait of himself by Lawrence, given to him by George IV, as an heirloom to be preserved at his home at Ramsgate (*City Scraps*, 19 October 1878 - Noble Collection, Guildhall Library).

For another box by this goldsmith see lot 227.



The Battle of Waterloo, George Cruikshank, 1817, Courtesy of the British Library





207

A FRENCH GOLD SNUFF-BOX

BY LOUIS-FRANÇOIS TRONQUOY (FL. 1827-1871), MARKED, PARIS, WITH THE THIRD STANDARD AND EXCISE MARKS FOR GOLD, PARIS, 1819-1838, THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD AND LATER STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

rectangular box with convex sides, the cover and base set with panels of horizontal wavy engine-turning within polished gold frames, the sides stamped with scrolling foliage on a frosted ground, raised foliate thumbpiece 2⁷/₈ in. (72 mm.) wide
1 oz. (51 gr.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



-208

A RUSSIAN ENAMELLED GOLD SNUFF-BOX SET WITH A PORTRAIT MINIATURE

ST PETERSBURG, CIRCA 1815

rectangular *sablé* box chased overall with flowerheads and foliage within polished gold borders, the cover centred with a glazed circular portrait miniature, on ivory, of Fredrick-William III (1770-1840), King of Prussia 1797-1840, in profile to the left, in blue uniform with red and silver collar and epaulette, wearing the breast Star of the Royal Prussian Order of the Black Eagle, German School, circa 1800, in a *taille d'épargne* black enamel frame with raised foliate and blue enamel border
3³/₄ in. (95 mm.) wide

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Left by Earl St. Vincent (1735-1823) to Admiral Sir William Parker Bart. KCB. (1781-1866).

Admiral of the Fleet John Jervis, 1st Earl of St Vincent GCB, PC (1735-1823) was an admiral in the Royal Navy and Member of Parliament in the United Kingdom. Jervis served throughout the latter half of the 18th century and into the 19th, and was an active commander during the Seven Years' War, American War of Independence, French Revolutionary War and the Napoleonic Wars. He is best known for his victory at the 1797 Battle of Cape Saint Vincent, from which he earned his titles, and as a patron of Horatio Nelson.

Admiral of the Fleet Sir William Parker, 1st Baronet, GCB (1781-1866), was a Royal Navy officer. As a captain's servant he took part in the Battle of The Glorious First of June in June 1794 during the French Revolutionary Wars and, as a captain, he participated in the capture of the French ships *Marengo* and *Belle Poule* at the Action of 13 March 1806 during the Napoleonic Wars. As Commander-in-chief of the East Indies and China Station, he provided naval support at various actions between 1841 and 1842 during the First Opium War. He was later appointed Commander-in-Chief, Mediterranean Fleet in February 1845.



209

A FRENCH GOLD SNUFF-BOX

BY AUGUSTIN-ANDRÉ HÉGUIN, MARKED, PARIS, STAMPED WITH THE PARISIAN STANDARD MARKS FOR GOLD 1798-1809 AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

rectangular box with canted corners, the cover, sides and base set with panels of diaper-pattern engine-turning within slightly raised chased foliate *sablé* borders
3¾ in. (70 mm.) wide
2 oz. (75 gr.)

£3,000-5,000

\$4,400-7,200
€3,900-6,400

210

A SWISS GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE
PROBABLY GENEVA, CIRCA 1820, STRUCK WITH MARKS RESEMBLING THE CHARGE MARK OF JULIEN ALATERRE

rectangular box with rounded corners, the cover, sides and base set with panels of peak-pattern engine-turning, the cover inset with an enamel plaque depicting a classical vase within slightly raised chased foliate *sablé* frame, chased and engraved outer borders
2⅞ in. (72 mm.) wide

£3,000-5,000

\$4,400-7,200
€3,900-6,400



211

A LOUIS XV FOUR-COLOUR GOLD SNUFF-BOX

BY NICOLAS DELIONS (FL. 1733-1768), MARKED, PARIS, 1757/1758, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762, LATER STRUCK WITH A DUTCH IMPORT MARK FOR GOLD 1806-1810

oval box, the cover, sides and base boldly chased in four-colour gold, each centred with floral sprays on a sunburst ground within scrolling outer borders

3¼ in. (83 mm.) wide

5 oz. (156 gr.)

£60,000-80,000

\$87,000-120,000

€77,000-100,000

PROVENANCE:

Christie's, London, 10 December 2002, lot 102.

Nicolas Delions was apprenticed in 1721, at the age of sixteen, to Antoine Denis Viaucourt, later his sponsor in 1736. He is recorded as working in the cour Lamoignon from 1748-1759, the same year that he sponsored his own son Nicolas-Augustin. Delions senior acted as warden to the company in 1758 and 1759, retiring in 1768. He died in 1777 and was buried at St Barthélemy.









-212

**A LOUIS XV THREE-COLOUR GOLD AND HARDSTONE SNUFF-BOX SET
WITH A PORTRAIT MINIATURE OF QUEEN MARIE-ANTOINETTE OF FRANCE**

BY JEAN-FRANÇOIS BRETON (FL. 1737-1791), MARKED, PARIS, 1766/1767,
WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

oval box, the cover inset with a slightly later portrait miniature, on ivory, by François Dumont (French 1751-1831) of Queen Marie-Antoinette (1755-1793), the cover, sides and base inset with shaped segments of polished cloudy orange-brown agate over foil, between chased gold strips, within slightly raised vari-colour chased gold foliate outer borders

3½ in. (78 mm.) wide

The box is reputed to have belonged at one time to Empress Eugenie of France (1826-1920), consort of Emperor Napoleon III of France.

£50,000-80,000

\$73,000-120,000

€64,000-100,000

PROVENANCE:

Sotheby's, Geneva, 12 November 1980, lot 91.

François Dumont was one of the greatest and most sought after miniaturists in France during 18th century. He painted a number of portrait miniatures of the Queen from the late 1770s onwards and he became her official court painter. Because of his elevated position at the court of Louis XVI, he was imprisoned during the French Revolution but was released on the fall of Robespierre in 1794. On the Bourbon Restoration he continued to paint for Charles X and King Louis XVIII. Other patrons included prominent artists, musicians and performers of his day.



213

A SWISS FOUR-COLOUR GOLD BONBONNIÈRE
BY SENÉ & DÉTALLA (FL. C. 1795-1805), MARKED,
GENEVA, CIRCA 1795

circular box of polished gold, the cover centred with a rectangular vari-colour gold *sablé* plaque chased with a hound seated before an altar of love in a rural landscape, the altar engraved 'HOTEL 1795', within foliate frame and chased vari-colour gold *sablé* borders

2¾ in. (70 mm.) diam.

3⅓ oz. (103 gr.)

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Sotheby's, Geneva, 24 November 1980, lot 32.

The partnership of the Geneva goldsmiths Philippe Sené and Detalla must have existed since sometime before 1795 but seems to have split up in 1805. By October 1805, Sené had gone into partnership with his brother-in-law Henry Neisser who had come to Geneva from Hanau in 1785/1786. Sené died in November 1807 and Neisser entered a mark on his own account in 1808.



214

A GERMAN ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PORTRAIT MINIATURE

BY LES FRÈRES SOUCHAY, MARKED, HANAU, CIRCA 1780, STRUCK WITH THE HANAU TOWN MARK FOR 19 CARAT GOLD, A CROWNED LETTER K AND A MARK RESEMBLING THE CHARGE MARK OF JULIEN ALATERRE

oval box, the cover, sides and base set with panels of translucent purple enamel over an engine-turned ground within white enamel frames, the cover centred with an enamel portrait miniature of George Frederick Handel (1685-1759), within a *sablé* gold border enamelled with translucent green foliage and red translucent flower-heads alternating with opaque white *taille d'épargne* leaves, the four side pilasters and frosted gold borders similarly decorated

3⅓ in. (78 mm.) wide

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Sir Bernard Eckstein, Bt. (1894-1948) Collection;
Sotheby's, 30 November 1948, lot 49.
Sotheby's, London, 24 March 1980, lot 31.

The brothers Esay (1723-1791) and Marc André Souchay (1730-1811) came from one of Hanau's Huguenot families of *bijouteries*, French speaking Huguenot jewellers who had been attracted to Hanau by the privileges and financial incentives extended by Prince Regent William (1682-1760), later Landgrave William VIII (1730-1760), to anyone who was willing to set up in business in Hanau. George Frederick Handel (1685-1759) was a German, later British Baroque composer who spent the majority of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. Handel received critical training in Halle, Hamburg and Italy before settling in London in 1712. He became a naturalised British subject in 1727. He is regarded as one of the greatest composers of the Baroque era, with works such as *Water Music*, *Music for the Royal Fireworks* and *Messiah*.







215

A SWEDISH ENAMELLED GOLD SNUFF-BOX

PROBABLY STOCKHOLM, CIRCA 1780, LATER STRUCK WITH TWO FRENCH IMPORT MARKS

rectangular box, the cover, sides and base each centred with an oval cartouche decorated *en plein*, the cover with putti riding in a shell being drawn by dolphins, the sides and base with rural and riverside scenes surrounded by scrolls and foliage in translucent green *basse taille* enamel, the borders chased with flowers and foliage, with slightly raised floral thumbpiece
2¾ in. (70 mm.) wide

£8,000-12,000

\$12,000-17,000

€11,000-15,000

Gold boxes made in Stockholm in the eighteenth century were particularly susceptible to the strong influence emanating from the goldsmiths of Paris. The high quality of their execution, the equal of many French boxes, show that the goldsmiths working in Sweden were clearly outstandingly skilled craftsmen. The use of *basse taille* enamels appears to have been popular in Stockholm during this period. Other examples of gold boxes which utilise the technique include boxes by Frantz Berghs, goldsmith to the King, Frederick Fabritius and Anders Zachoun. The process involves chasing or engraving metal in low relief and then applying translucent enamels to the design to produce a richness and subtlety of tones.





216

**A GOLD ROYAL PRESENTATION SNUFF-BOX
SET WITH A PORTRAIT MINIATURE**

CIRCA 1750/1760

rectangular box, the cover, sides and base boldly chased with flowerheads and foliage on a *sablé* ground, the interior cover set with a portrait miniature, on parchment, of King Frederick V of Denmark (1723-1766), the miniature attributed to Joseph Brecheisen (Austrian c.1748-1764)
2½ in. (63 mm.) wide

£30,000-50,000

\$44,000-72,000
€39,000-64,000

PROVENANCE:

According to family tradition presented by Frederick V to Hans Simonsen, thence by descent; Sotheby's, Geneva, 16 May 1995, lot 83.

Frederick V (1723-1766) was king of Denmark-Norway and Duke of Schleswig-Holstein 1746-1766. He was the son of Christian VI of Denmark and Sophia Magdalene of Brandenburg-Kulmbach. A hedonist who enjoyed the pleasures of life such as wine and women he died at the age of forty-two, after a twenty-year reign. He had been a pleasant change compared to the

pious Christian VI's autocracy, and when Frederick died there were many who mourned. His last words were reportedly: "It is a great consolation to me in my last hour that I have never wilfully offended anyone, and that there is not a drop of blood on my hands." Hans Simonsen (1688-1768) was born in Haderslev County in Denmark. He died at Odense castle and was buried in Rørupk church. He entered the service Frederick IV as a valet and fought in the Great Northern War before being captured by the Swedes in 1712. For his long and faithful service, he was appointed as county Governor of Assens and Hindsgavi in 1726, as well as the Chief Inspector of the Fynske Ryttere cavalry regiment at Odense castle. After his brother Andreas died in 1733 he became the owner of the Erholm estate, which he enthusiastically enlarged, and in 1759 he bought the adjacent farm Søndergaard. Simonsen belonged to the circle of faithful servants who had the confidence of both Frederick IV and Frederick V who frequently visited him at Erholm. The box was presumably a gift from the King in recognition of his service to the crown. Joseph Brecheisen was a miniaturist and enamellist originally from Vienna. He worked for the court of Copenhagen 1757-1764.







217

A GERMAN VARI-COLOUR GOLD SNUFF-BOX

BERLIN, CIRCA 1760, LATER STRUCK WITH A PARISIAN POST-1847 GUARANTEE MARK FOR GOLD

rectangular box, the cover and base boldly chased with hunting scenes after Jean-Baptiste Oudry (1686-1755) against architectural ruins, the sides similarly chased with birds, a chicken and a rabbit amidst rural landscapes and foliage on a *sablé* gold ground, within shaped reeded cartouches, with chased *entrelac* and foliate outer borders

3½ in. (80 mm.) wide

12 oz. (374 gr.)

£30,000-50,000

\$44,000-72,000

€39,000-64,000

PROVENANCE:

Sotheby's, Monaco, 29 November 1975, lot 135.

For another later box of similar form and chased with identical scenes within different borders see lot 205.



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**A GERMAN VARI-COLOUR GOLD PRESENTATION BONBONNIÈRE
SET WITH A MEDALLION PORTRAIT OF CATHERINE THE GREAT
BERLIN OR HANAU, CIRCA 1770, THE MEDALLION SIGNED GRAEFENSTEIN**

circular engine-turned box, the cover set with a medallion portrait of Catherine the Great (1729-1796), profile to right in coronation robes, the base with the reverse of the medal, an allegory inscribed 'Curlandia Pacificata' and dated 1762, both signed *Graefenstein*, within slightly raised ribbon-tied leaf *sablé* borders, the interior of the cover set with a glazed portrait miniature, on ivory, of a lady called Dorothea von Medem (1761-1821), Duchess of Courland, seated at a table in a green dress, a purple bow at corsage
2¾ in. (70 mm.) diam.

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Christie's, Geneva, 10 May 1983, lot 51.



Base.

The Duchy of Courland and Semigalia existed in the Baltic region from 1561-1569 as a vassal state of the Grand Duchy of Lithuania and from 1569-1726 the Polish-Lithuanian Commonwealth. It was incorporated into the Commonwealth by the Polish Sejm in 1726. In 1795, the last Duke, Peter von Biron (1724-1800), ceded the Duchy to the Russian Empire. Although a different medal of Catherine the Great is incorporated into this box, it is clearly related to a series of boxes by Jean-Pierre Ador supposedly given by the Empress to her supporters who took part in the coup against her husband Peter III in 1762. One possible explanation is that the box with German, probably Berlin marks of c.1795, was ordered by Dorothea of Courland, who by then was living apart from her husband Peter von Biron,

the last Duke of Courland. In the mid 1790s she was living mostly in Berlin and Thuringia while Courland was being absorbed into Russia. Such a box incorporating a medal, possibly given to her in the past by Empress Catherine, would demonstrate her respect and loyalty to the Russian ruler. There are three unidentified boxes with identical marks in the Louvre, S. Grandjean, *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles du musée du Louvre*, Paris, 1981, nos. 578, 579 and 580. For a *bonbonnière* with a medallion of Catherine the Great by Waechter, signed by Jean-Pierre Ador, see catalogue illustration and cf. A.V. Solodkoff, *Russian Gold and Silver*, 1981, pl. 183 and *Going for Gold: Craftmanship and Collecting of Gold Boxes*, T. Murdoch and H. Zech (eds.), Victoria and Albert Museum, Sussex, 2014, pl. 9.8.



Courtesy of The State Hermitage Museum, St. Petersburg
 © The State Hermitage Museum /photo by Vladimir Terebenin.



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A RUSSIAN GOLD SNUFF-BOX SET WITH A MEDALLION OF TSAR ALEXANDER I

BY JOHANN-WILHELM KEIBEL (FL. 1788-1862), ASSAYMASTER M. KARPINSKI, ST PETERSBURG, 1827, THE INTERIOR COVER STRUCK WITH NUMBER 78

oval box, the cover set with a glazed circular medallion of Tsar Alexander I (1777-1825), dated 1810, inscribed in Russian *cyrillic* 'Alexander First, by the Grace of God Emperor of all Russia', signed I. Shilov, the sides and base set with panels of peak-pattern engine-turning, within slightly raised chased foliate and floral *sablé* borders
3 in. (76 mm.) wide

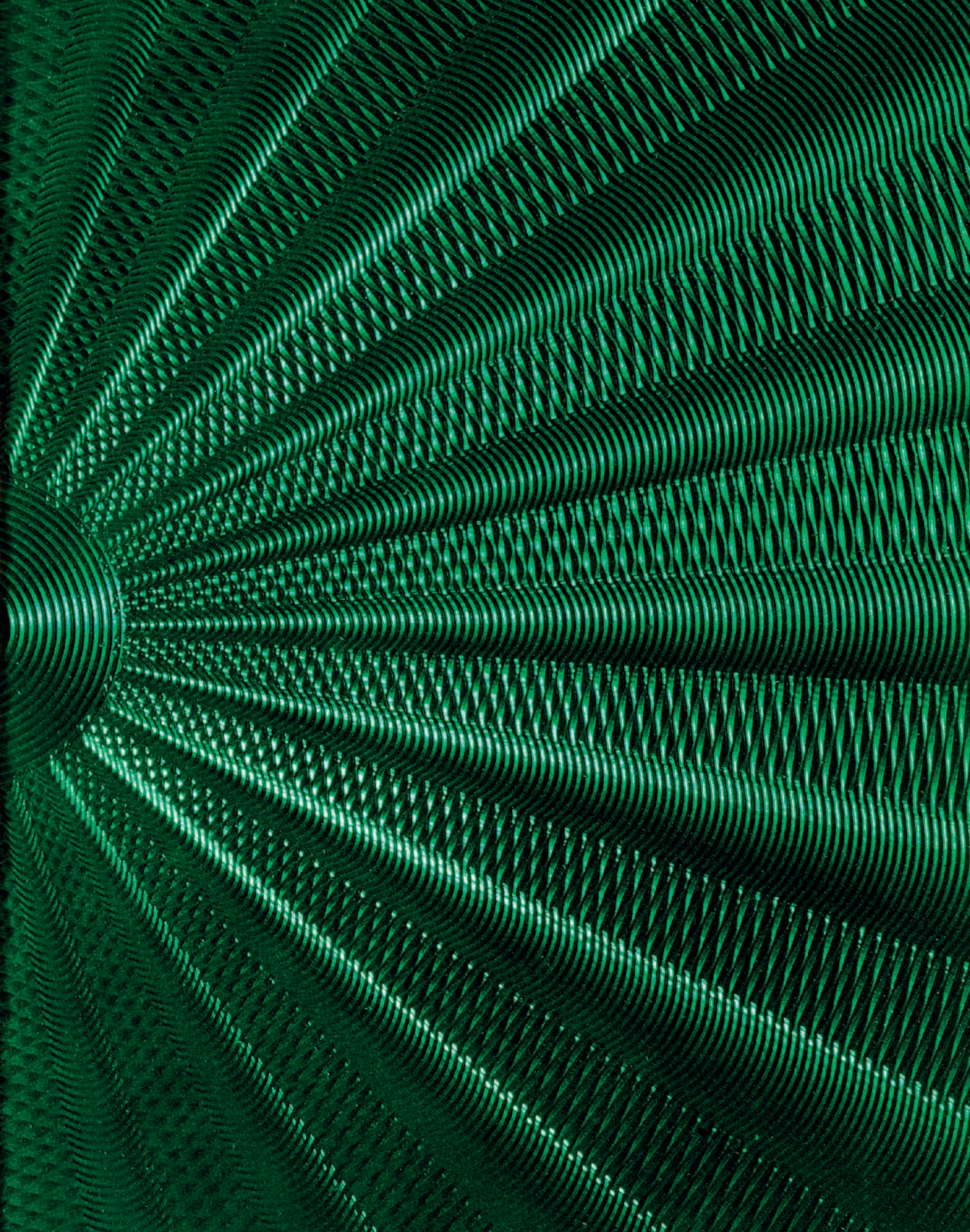
£40,000-60,000

\$58,000-87,000
€52,000-77,000

PROVENANCE:

Sotheby's, Geneva, 25 May 1993, lot 120.

Johann Wilhelm Keibel was the son and apprentice of the famous goldsmith Otto Samuel Keibel. After his father's death in 1809, he adopted the same mark and became master in 1812. In 1828, he reworked the Imperial Russian Crown for the coronation of Tsar Nicholas I. Keibel was the most important workshop producing gold boxes in Russia in the first half of the 19th Century, but after the death of Johann Wilhelm Keibel, the firm specialised in the production of insignia until 1917. Ivan Anfimovich Shilov lived from 1788-1827. Alexander I (1777-1825) reigned as Emperor of Russia 1801-1825. He was the first Russian King of Poland, reigning from 1815 to 1825, as well as the first Russian Grand Duke of Finland.





220

A SWISS JEWELLED ENAMELLED GOLD SNUFF BOX

BY GEORGES RÉMOND & COMPAGNIE (FL. 1783-CIRCA 1820), MARKED, GENEVA, 1805-1815

rectangular box, the cover set with an enamel plaque depicting the English Garden in Munich, within split seed-pearl border, the sides and base set with panels of translucent green enamel over an engine-turned sun-ray ground within white enamel frames, the corners with opaque sky-blue and white *taille d'épargne* flower vases, the interior cover with engraved cypher SM with crown above

3 1/8 in. (80 mm.) wide

The interior cypher SM celebrates the birth of the Princesses Sophie and Marie, twins, born in 1805, the children of Elector Maximilian Joseph I of Bavaria (1756-1825) from his second marriage to Caroline of Baden (1776-1841).

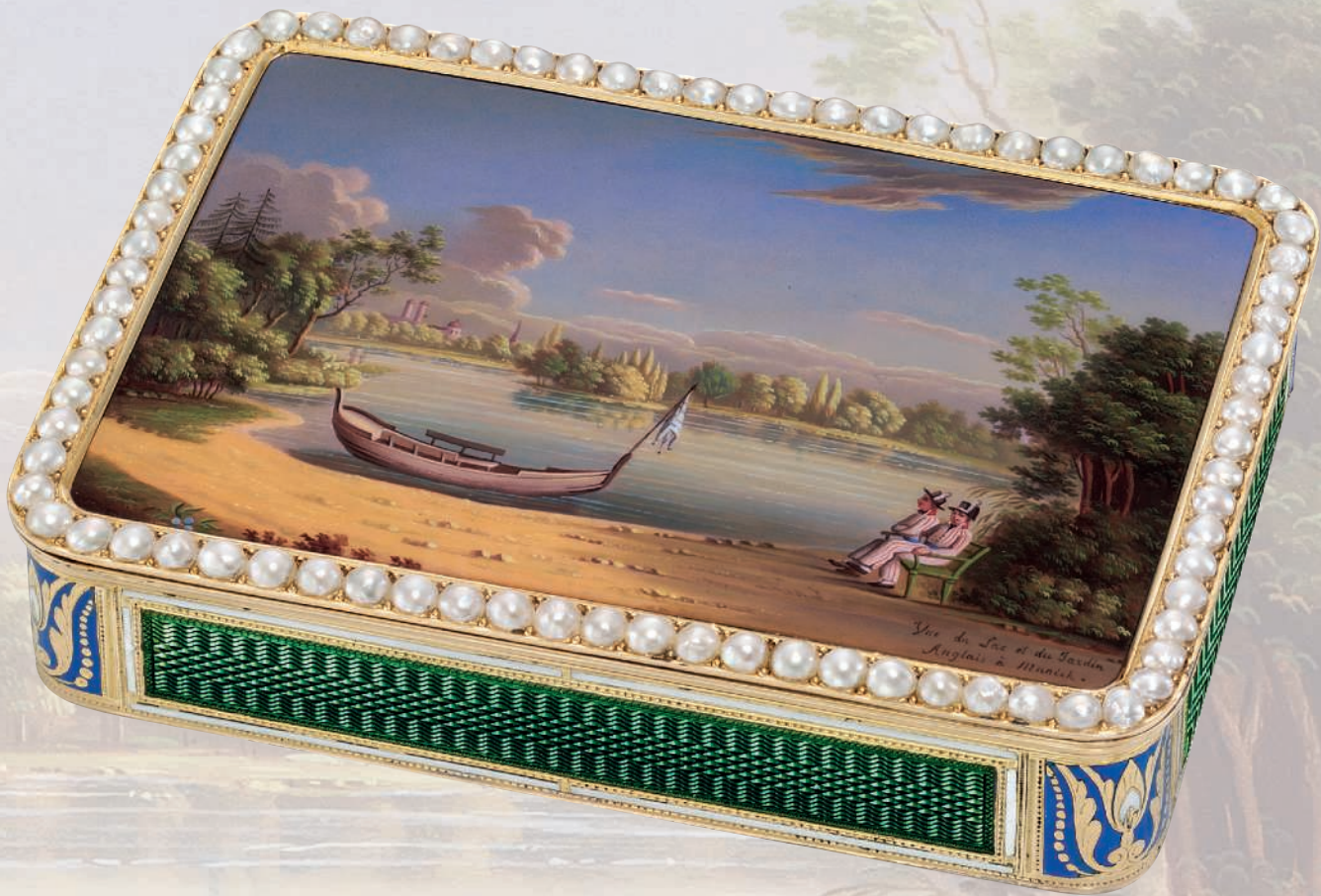
£15,000-25,000

\$22,000-36,000
€20,000-32,000

The twin princesses were born 27 January 1805. Princess Sophie Friederike Dorothee (1805-1872) married Archduke Franz Karl of Austria, mother of Franz Joseph I of Austria and Maximilian I of Mexico. Princess Marie Anne Leopoldine (1805-1877) married Frederick Augustus II of Saxony. The box is the work of one of Geneva's most celebrated box-makers, Jean-Georges Rémond, renowned "*monteur de boîtes en or*" or maker of gold cases. In 1790 he founded Georges Rémond & Cie., excelling in elaborate gold cases for watches and snuff boxes, often destined for the export to the Orient. During the French occupation of Switzerland (1798-1815) by Napoléon, J.-G. Rémond's recorded marks were in accordance with the laws of the newly formed Département of Léman. During this time his initials appear within a lozenge. The English Garden is a large public park in the centre of Munich, Bavaria, stretching from the city centre to the northeastern city limits. It was created in 1789 by Sir Benjamin Thompson (1753-1814). The name refers to its English garden form of informal landscape, a style popular in Britain from the mid-18th century to the early 19th century and particularly associated with Capability Brown.



The Princesses Marie and Sophie



*Vue du Lac et du Jardin
Anglais à Munich.*





221

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY LOUIS-PHILLIPE DEMAY OR DE MAY (FL. 1758-1772), MARKED, PARIS, 1767/1768, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, THE FLANGE ENGRAVED 'DEMAYS À PARIS' AND STAMPED WITH INVENTORY NUMBER 542, LATER STRUCK WITH TWO FRENCH RESTRICTED WARRANTY MARKS FOR GOLD 1838-1919

oval box, the cover, sides and base set with panels of *moiré* pattern engine-turning within polished gold frames, each centred with an oval vari-colour gold *sablé* plaque chased with gardening trophies and floral sprays, within slightly raised chased vari-colour gold foliate and ribbon borders

3¼ in. (81 mm.) wide

7 oz. (208 gr.)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Sotheby's, Geneva, 6 May 1981, lot 68.

Sir A. Chester Beatty Collection; Sotheby's, London, 17 June 1963, lot 329.

Louis-Philippe Demay worked for the services of the *Présents du Roi* and of the *Menus Plaisirs* of King Louis XV. Among his clients was also the notorious Countess du Barry. According to Serge Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, p. 79, only eleven boxes by Demay are recorded, all dated between 1760 and 1769. These include the four snuff-boxes in the Louvre and the three boxes in the Metropolitan Museum of Art.



222

A LOUIS XV VARI-COLOUR GOLD HUNTING SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1756/1757, WITH THE CHARGE MARK OF JULIEN BERTHE 1750-1756 AND THE DECHARGE MARK OF ELOY BRICHARD 1756-1762, THE FLANGE ENGRAVED 'TIRON DE NANTEUILLE À PARIS'

rectangular box, the cover, sides and base finely chased with hunting trophies on a sunray ground, the cover with a boar's head lying on foliage beside a gun, a hunting horn and knife, all within pricked scalloped borders

3 $\frac{1}{8}$ in. (80 mm.) wide

4 $\frac{1}{2}$ oz. (140 gr.)

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

Sotheby's, Geneva, 18/19 November 1996, lot 306.

For another box by this goldsmith see lot 203.

TIRON DE NANTEUILLE A PARIS

Signature on flange



223

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

WITH THE MAKERS' MARKS OF JEAN-RAOUL MOREL (FL. 1752-1793)
AND ANTOINE-ALEXIS FONTAINE (FL. 1763-1793), MARKED, PARIS, 1762/1763,
WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768,
LATER STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

oval box, the cover, sides and base finely chased in four colour gold with hunting and rural scenes on horizontal engine-turned reeding, the cover with a dog lying amongst game birds before a classical vase, a gun to one side, the base with gardening trophies and a bird before a *capriccio*, the four sides with hunting trophies, all within chased leaf, flowerhead and scroll borders, the four side pilasters formed as classical columns hung with foliate swags

3¼ in. (82 mm.) wide

5¼ oz. (165 gr.)

£60,000-80,000

\$87,000-120,000

€77,000-100,000



PROVENANCE:

Sotheby's, Geneva, 18/19 November 1996, lot 297.

Fontaine's mark is on the cover and base of the box whereas Morel's mark is on the side. The date letter Y, used between 21 July 1762 and 13 July 1763, is the same in each case. Antoine-Alexis Fontaine became master goldsmith from the rue de Harlay on 17 January 1763, sponsored by Jean-Raoul Morel who worked on the same street. Fontaine had previously been apprenticed to François-Siméon Charbonné and then to François-Nicolas Bouillerot, both small-workers and gold box makers. He entered his own mark on 25 January 1763 and it is probable that until entering his own mark, he had used that of his sponsor Morel as he was permitted to do. In 1772, Fontaine was named in the rue de Harlay at the eponymous *Fontaine d'or*, for *le bijou d'or*. By 1774 he had moved to the pont au Change and is last recorded in the rue des Arcis in 1793. Morel entered his mark in 1752 and is last listed at the rue de Harlay in 1792.





224

A GERMAN VARI-COLOUR GOLD SNUFF-BOX

HANAU, CIRCA 1770, LATER STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

rectangular box, the cover, sides and base finely chased in four-colour gold on a sunburst ground, the cover depicting a scene of a boy and his spaniel surprising two lovers in a hay field, the base with a harvester discovering a lady and her dog sleeping, the front panel with another sleeping lady holding the lead of her impatient dog, the three other side panels with birds foraging amongst foliage, all within fluted c-scroll borders

3¼ in. (81 mm.) wide

6.7 oz. (208 gr.)

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

Christie's, London, 10 December 2002, lot 139.







225

A GERMAN JEWELLED GOLD AND HARDSTONE SNUFF-BOX

ATTRIBUTED TO HEINRICH TADDEL (1714-1794), DRESDEN, CIRCA 1740

rectangular box, the wavy gold cage-work mounts enclosing panels of translucent orange and grey agate overlaid in pierced and chased gold, the cover and sides with pastoral scenes within scrolls and foliage hung with rose diamond garlands, the base with a classical fountain within similar scrolls and foliage 3 in. (75 mm.) wide

£100,000-150,000

\$150,000-220,000
€130,000-190,000

PROVENANCE:

Sotheby's, Geneva, 12 November 1980, lot 38.

The attribution to Taddel is based on the comparison to a box of identical form and with similar decoration in the Hermitage, illustrated by A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, London 1966, pl. 499-500, signed *Taddel à Dresde* and *Sadier*. For many years Heinrich Taddel was one of the most influential members of the artistic community in Dresden. He is referred to as a 'Hofgalanteriearbeiter', a court manufacturer of fancy goods from 1767 onwards and was Grand Master of Dresden's gold-smiths' guild from 1739. As one of Dresden's leading goldsmiths he held the position of inspector of the Green Vault 1748-1794 and also served as a privy chamberlain. For an essay on Taddel and Johann-Christian Neuber in Dresden see Jutta Kappel, *Going for Gold: Craftmanship and Collecting of Gold Boxes*, T. Murdoch and H. Zech (eds.), Victoria and Albert Museum, Sussex, 2014, Chap. 8, pp. 107-121.





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A LOUIS XV GOLD SNUFF-BOX

BY JOHANN-FRIEDRICH BUTTNER (FL. 1746-1768), MARKED, STRASBOURG, 1754/1755,
WITH THE PARTLY ERASED STRASBOURG 'RECONNAISSANCE' FOR THE PARIS
GOLD CARATAGE OF 18.6, LATER STRUCK WITH TWO PARISIEN POST-1838
RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box, the cover, sides and base with panels boldly chased and engraved with architectural
caprices behind islands and tendrils of leafy foliage, on off-centred radiating sunburst motifs,
within polished gold rims

3¼ in. (82 mm.) wide

6 oz. (182 gr.)

£70,000-100,000

\$110,000-140,000

€90,000-130,000

PROVENANCE:

Property of the late Barbara Woolworth Hutton (1912-1979); Sotheby's, Zurich, 23-24 November 1978, lot 40.

Christie's, Geneva, 13 November 1984, lot 32.

Sotheby's, Geneva, 16 May 1995, lot 81.

With Sapjo, Monte-Carlo, 1997, acquired by Dr. Anton C.R. Dreesman (inventory no. F-217);

Christie's, London, 11 April 2002, lot 915.

Snuff-boxes by King Stanislas Leszczynski's court goldsmith Johann Friedrich Büttner, also spelled Jean-Frédéric Bittner, are extremely rare. The half-a-dozen known examples include an oval box, dated 1768, sold Christie's, London, 21 June 1999, lot 239 and another box sold Christie's, London, 11 December 1953; two ingot shaped boxes, of 1767 and 1768, were in a sale at Sotheby's, Geneva, 6 May 1981, lots 66 and 67. A rectangular box of 1762-1763 sold for SF280,000 at Christie's, Geneva, 15 November 1988, lot 237. An oval box, of 1767, is in the Musée de l'Horlogerie et de l'Émaillerie, Geneva, illustrated in M. Gauthey, *Catalogue des tabatières et étuis de la donation Xavier Givaudan*, Geneva, 1969, pp. 150-151. See J. Helft, *Le Poinçon des Provinces Françaises*, Paris, 1968, ill. 89 a. for more information on the Strasbourg mark.





227

A REGENCY ENAMELLED GOLD SNUFF-BOX

BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED, LONDON, 1835/1836

rectangular box, the cover, sides and base enamelled in translucent royal blue on an engine-turned ground, applied with bold gold rococo scrolls and flowers and foliage enamelled in red, pink and yellow with translucent green enamel leaves, the cover similarly set with colourfully enamelled exotic birds and a squirrel
3 $\frac{3}{8}$ in. (90 mm.) wide

£30,000-50,000

\$44,000-72,000

€39,000-64,000

PROVENANCE:

William Henry Smith (1792-1865), son of the founder of the newsagent and bookshop W.H. Smith Ltd.; Sotheby's, London, 24 November 1980, lot 36.

LITERATURE:

A.K. Snowman, *Eighteenth-century Gold Boxes of Europe*, London, 1966, pl. 490.

A gold and enamelled mother-of-pearl snuff-box attributed to A. J. Strachan and enamelled with parrots, flowers and a very similar central red squirrel was sold Sotheby's, London, 10 December 1973, lot 92. For a George IV enamelled gold scent-bottle, circa 1820, with enamelling possibly attributed to A.J. Strachan, and a George II enamelled gold snuff-box by Frederick de Veer (FL. 1731-1781), with later enamelled decoration by Strachan, very similar to the enamelling on the present lot, see Christie's, London, 8 December 2011, lots 5 and 121. Alexander James Strachan supplied gold boxes to the royal goldsmiths Rundell, Bridge & Rundell and Wakelin & Garrard. He was referred to as the 'Paul Storr of gold boxes' by Arthur Grimwade (*London Goldsmiths, 1697-1837: Their Marks and Lives*, London, 1976, pp. 672-73).

For another box by this goldsmith see lot 206.





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**A RUSSIAN JEWELLED VARI-COLOUR GOLD SNUFF-BOX
SET WITH AN ENAMEL PORTRAIT MINIATURE**

BY JEAN-PIERRE ADOR (1724-1784), ST PETERSBURG, CIRCA 1760,
THE FLANGE ENGRAVED 'ADOR À PETERSBOURG'

rectangular box, the cover, sides and base boldly chased with vari-colour scrolls, foliage, musical trophies and a courting couple on a *sablé* ground, the cover set at intervals with diamonds and centred by an enamel portrait miniature of Elizabeth Petrovna (1709-1762), Empress of Russia 1741-1762, wearing the blue *moiré* sash and breast-star of the Imperial Russian Order of St Andrew, within a diamond-set frame, with scrolling diamond-set floral-spray thumbpiece 2½ in. (66 mm.) wide

£100,000-150,000

\$150,000-220,000
€130,000-190,000

PROVENANCE:

Christie's, Geneva, 10 May 1983, lot 21.

Empress Elizaveta Petrovna was the daughter of Peter the Great, and ruled the Russian Empire for twenty years (1741-1762). Although she took the throne through a palace coup, her rule of the country was mild and allowed Russia to prosper in the arts and education. Her pro-Russian domestic policies increased the presence of the Russian nobility in the government. She also defeated the strongest warrior of Europe at the time, the Prussian king Frederick II, but died before her victory could be secured.

Born in the municipality of Vuiteboeuf in the canton of Vaud in Switzerland in 1724, Jean-Pierre Ador started work as a goldsmith in London and his workshop is recorded in St Anne's Soho in 1747. He returned to Geneva and worked initially in Carouge just outside of Geneva from 1750. He was registered in Geneva in 1753 as a jeweller and later became associated with the clock-makers Flouroy and Bonard. Ador and Bonard established a workshop in Berne in 1758 eventually employing some forty craftsmen. The business failed, however, and was closed in 1760, and Ador, attracted by the wealth and opportunities that Russia offered, moved to St Petersburg sometime after 1760. By 1764, he had opened a workshop at 24 Bolshaya Morskaya Street and become a goldsmith to the Imperial Chancery. Amongst the many items that Ador produced, he became famous for his snuff-boxes which combined his skills as a goldsmith working in vari-coloured gold, with enamelling and diamond-setting. Many boxes were also set with oval polychrome portrait paintings of the Empress or members of the Imperial family. Ador died in St Petersburg in 1784. For more information on Ador see *Jean Pierre Ador and Russian Gold Boxes* by Alexander Von Solodkoff, *Going for Gold Craftsmanship and Collecting of Gold Boxes*, T. Murdoch and H. Zech (eds.), Victoria and Albert Museum, Sussex, 2014, pp. 134-146.





229

A LOUIS XVI ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE

BY JOSEPH-ETIENNE BLERZY (FL. 1768-1806), MARKED, PARIS, 1775/1776, WITH THE CHARGE MARK OF JEAN-BAPTISTE FOUACHE 1774-1780, THE FLANGE STRUCK WITH INVENTORY NUMBER 360

oval box, the cover, sides and base set with panels of translucent dark-blue enamel over an engine-turned ground, the cover centred with an oval enamel plaque depicting an altar of love, with slightly raised chased *sablé* gold borders and side pilasters with translucent green enamel foliage and red enamel berries
3 1/8 in. (80 mm.) wide

£20,000-30,000

\$29,000-43,000

€26,000-38,000

Joseph-Etienne Blerzy received his mastership in 1768. A prolific and successful goldsmith he was still working in 1806 but was not listed among active Parisian goldsmiths three years later.





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A GERMAN FOUR COLOUR GOLD AND POWDERED SHELL SNUFF-BOX
BERLIN, CIRCA 1765

rectangular gold-lined box, the cover, sides and base set with panels of powdered tortoiseshell, overlaid with pierced gold trellis-work and mounted *en-cage* within chased scalloped gold floral borders, each panel applied with vari-colour gold birds perched amongst trees, flowers and foliage, the interior of the cover set with a miniature attributed to Carl Gustav Klingstedt (Swedish, 1657-1734), *en grisaille*, of a flautist playing to two ladies
3 $\frac{3}{8}$ in. (85 mm.) wide

£100,000-150,000

\$150,000-220,000
€130,000-190,000

PROVENANCE:

Sotheby's, Geneva, 15 November 1995, lot 415.



The highly unusual gold trellis-work that overlays the panels on this box should be compared to the very similar trellis-work that covers a jewelled and enamelled box made for Frederick the Great in Berlin circa 1775, illustrated in W. Baer *et al.*, *Friedrich der Grosse, Sammler und Mäzen*, Munich, 1992, no. 132, see catalogue illustration. This extraordinary technique does not seem to have been replicated on any other known box. The sides of this box have applied gem-set flowers and foliage similar in form to the applied vari-colour gold foliage on the present box. The floral designs and bird motifs that were used on these boxes are very similar to the designs found on porcelain that was being made in Berlin at this time. Frederick the Great is arguably the most notable 18th Century Royal collector of vertu and, of all his renowned musical and artistic pursuits, he reputedly took the greatest personal interest in his snuff-boxes. The records of the Royal inventories detail his intense involvement in the creation and commissioning of over three hundred exquisitely made boxes from the time of his accession in 1740 to his death in 1786. The King carried one of his delicately jewelled or colourfully enamelled snuff-boxes with him at all times, famously taking one into battle at Kunersdorf in 1759, where it saved his life by stopping a bullet. Now only twenty-six examples from this renowned Royal snuff-box collection are known to have survived. These expertly made objects are held mainly in Charlottenburg Castle, the Gilbert Galleries at the Victoria and Albert Museum, the Metropolitan Museum of Art and the Louvre, making works by Frederick the Great's acclaimed goldsmiths as rare as they are intricately opulent.

Carl Gustav Klingstedt was born in Riga in 1657 and died in Paris in 1734. Originally a soldier he gave up his military career in 1690 and practised

as a miniature painter in Paris. Known popularly as the '*Raphael des Tabatières*,' he specialised in painting small figurative compositions, often of a gallant nature, for snuff-boxes. Snowman describes him as '*homme sans mœurs et sans pudeur, qui remplit Paris de miniatures obscènes*', A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, London 1966, p. 70.



132 Tabatière, Berlin, um 1775
Unbezeichnet
Gold, Email, Brillanten, Türkise
Privatbesitz
© Hirmer Fotoarchiv München

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(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESEAL ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6070).

3 ARTIST'S RESEAL ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.
- (b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
- (d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

- (h) **Watches**
(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

- (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions.

See Section H2(b) of the Conditions of Sale.

ψ
Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

GOLD BOXES

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

**"Bearing signature..."

In Christie's opinion works with a signature that may not be that of the artist usually signing with that name.

**"Bearing marks..."

In Christie's qualified opinion a mark that resembles a period mark but is not necessarily genuine or antique.

**"With prestige marks..."

In Christie's qualified opinion struck with Swiss marks of the late 18th/early 19th Century imitating official French 18th Century hallmarks.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com.

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.

Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services

(CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

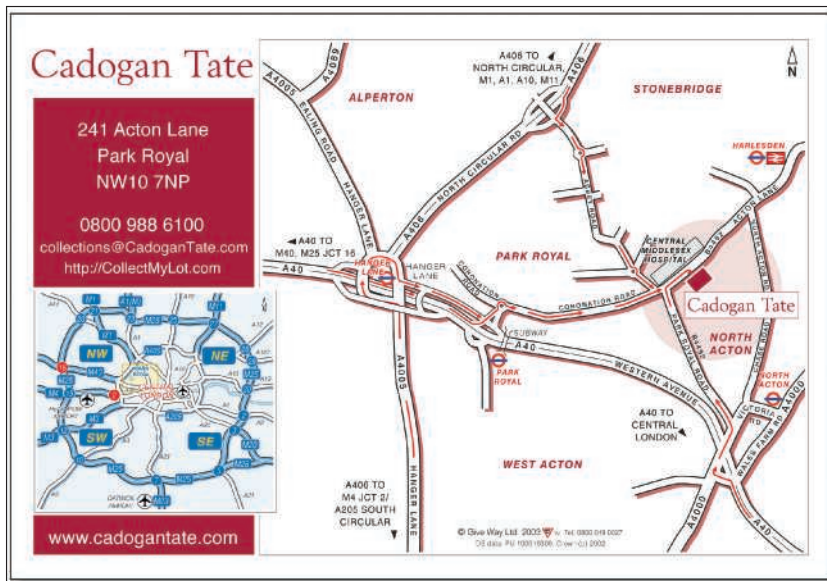
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE

241 Acton Lane,

Park Royal,

London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

WRITTEN BIDS FORM

CHRISTIE'S LONDON

**MAGNIFICENT GOLD BOXES
FROM A PRIVATE COLLECTION**
THURSDAY 7 JULY 2016 AT 4.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: HAMISH
SALE NUMBER: 13050

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:
TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

13050

Client Number (if applicable)

Sale Number

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