

GOLD BOXES

London 5 December 2017



CHRISTIE'S



GOLD BOXES

TUESDAY 5 DECEMBER 2017

AUCTION

Tuesday 5 December 2017
at 2.00 pm (Lots 1-79)

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

HIGHLIGHTS ON VIEW

10-13 November
Four Seasons Hotel des Bergues
33 Quai des Bergues
1201 Geneva

24-27 November
Hong Kong Convention and
Exhibition Centre
1 Harbour Drive, Wanchai

VIEWING

Saturday	2 December	12 noon – 5.00 pm
Sunday	3 December	12 noon – 5.00 pm
Monday	4 December	9.00 am – 4.30 pm

AUCTIONEER

Nick Finch

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[25]

Front cover: Lot 79
Opposite: Lots 10 & 57
Page 2: Lot 32 (detail)
Back cover: Lot 54 (detail)



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CHRISTIE'S



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BUYING AT CHRISTIE'S

For an overview of the process,
see the Buying at Christie's section.



THE PROPERTY OF A GENTLEMAN

~1

A FRENCH GOLD-MOUNTED MOTHER-OF-PEARL NECESSAIRE

PARIS, CIRCA 1810, STRUCK WITH THE PARISIAN GUARANTEE MARK FOR GOLD 1809-1819 AND THE PARISIAN THIRD STANDARD MARK FOR GOLD 1809-1819 AND TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box, the cover, sides and base set with carved panels of mother-of-pearl mounted a *cage* within *sablé* gold borders chased with dolphins and *rocaille* within polished rims, the cover depicting Neptune, his chariot drawn by hippocampi, accompanied by his wife the sea-nymph Amphitrite, an arch of drapery over her head and their son Triton, a merman, holding a conch horn, riding across the waves, the sides depicting water-fowl and hunting dogs, the base with two butterflies within a scroll and *rocaille* border, with fitted silk-lined interior containing two gold-mounted cut-glass scent-bottles and a gold funnel, a drawer containing a chased gold-mounted mother-of-pearl brush, nail-file, burin and needle-hook, each engraved with initials, with later ivory needle, the interior of the cover set with a mirror with an embroidered silk cover
3 3/8 in. (86 mm.) wide

£6,000–8,000

\$7,900–10,000

€6,800–9,000





THE PROPERTY OF A GENTLEMAN
 LOTS 2-7

2
A GEORGE II GOLD-MOUNTED HARDSTONE
SEALING-WAX CASE

LONDON, CIRCA 1750/1760

cylindrical slightly tapering burnt-orange agate *étui* with independent convex top and base, the cover and base overlaid with pierced gold cagework stamped, engraved and chased with c-scrolls, birds and foliate swags, interspersed by reeded gold rims
 4½ in. (115 mm.) high

£3,000-5,000

\$4,000-6,600
 €3,400-5,600

3
A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY LONDON, CIRCA 1750

cartouche-shaped box with reeded gold mounts, the gold sides finely chased with foliage and diaper-work, the cover and base mounted *à jour* with panels of green moss agate, slightly raised scroll thumbpiece
 2½ in. (67 mm.) wide

£2,000-3,000

\$2,700-3,900
 €2,300-3,400





~4

A GEORGE III GOLD-MOUNTED HARDSTONE NECESSAIRE
LONDON, CIRCA 1765

tapering rectangular case of grey agate, with domed top and base, stamped and pierced gold cagework mounts decorated with reeded scrolls, foliage, birds and *rocaille*, the interior fitted with ivory tablet, bodkin, tweezers, scissors, pencil and tortoiseshell-handled hinged blade, gold suspension loop and push-piece
4 in. (102 mm.) high

£2,000–3,000

(7)
\$2,700–3,900
€2,300–3,400

5

A SWISS VARI-COLOUR GOLD SNUFF-BOX
GENEVA, CIRCA 1800

pocket-shaped box with upturned ends chased with foliate roundels, the cover, sides and base set with panels of diaper-work engine-turning within reeded gold borders, the cover and base each centred with a rectangular *sablé* plaque chased with mythological figures and creatures
3¾ in. (95 mm.) wide
3 oz. (90 gr.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400





-6
**AN ITALIAN GOLD-MOUNTED TORTOISESHELL AND GOLD
 PIQUÉ-WORK NECESSAIRE**
 PROBABLY NAPLES, CIRCA 1750

slightly tapering rectangular dark tortoiseshell case with fluted sides and slightly arched top and flat base, overlaid with applied gold scrolling foliate and scale *piqué*-work, reeded gold mounts with gold button pushpiece, the interior fitted with a gold folding-knife, scissors, burin, ear-spoon, nail-file, cork-screw and two ivory leaves with gold rivet

4¼ in. (115 mm.) high

£2,000-3,000 (7) \$2,700-3,900 €2,300-3,400

7
**A GERMAN JEWELLED VARI-COLOUR GOLD-MOUNTED
 HARDSTONE SNUFF-BOX**

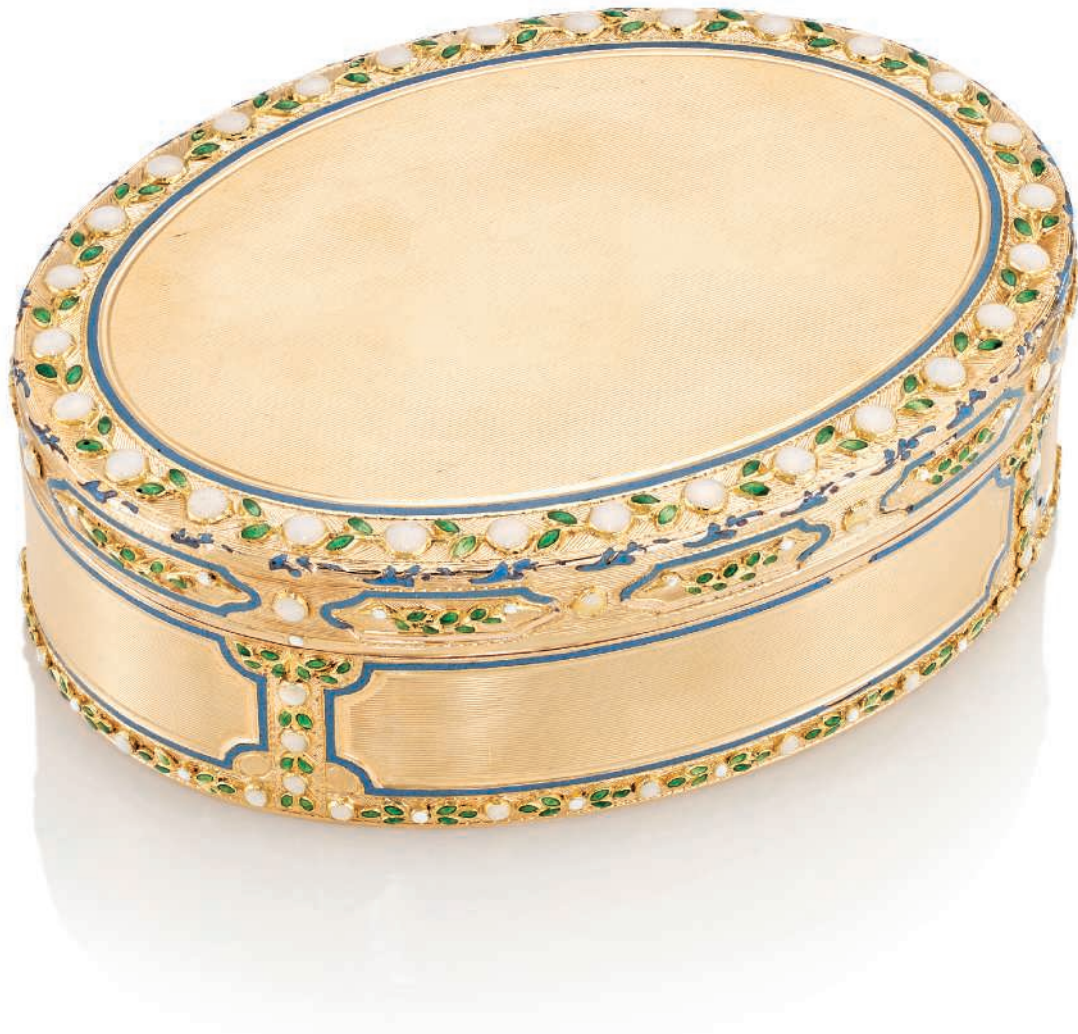
THE BOX, MAKER'S MARK CROWNED - C O, HANAU, CIRCA 1780, WITH TWO FRENCH IMPORT MARKS AND MARKS RESEMBLING THE PARISIAN SECOND CHARGE AND DECHARGE MARKS OF HENRY CLAVEL, THE DECORATION ON THE EXTERIOR OF THE BOX CIRCA 1860

oval honey-coloured agate box with vari-colour foliate gold mounts, later applied with coloured gold, silver and mother of-pearl forming architectural features, bridges, trees and waterfalls set with diamonds and coloured stones, applied silver-mounted diamond and emerald-set thumbpiece

3½ in. (90 mm.) wide

£7,000-10,000 \$9,200-13,000 €7,900-11,000





8

A GERMAN ENAMELLED GOLD SNUFF-BOX

PROBABLY ESAIAS FERNAU & COMPAGNIE, MARKED, HANAU, CIRCA 1780,
STRUCK WITH THE HANAU TOWN MARK FOR 18 CARAT GOLD
AND AN IMPORT MARK FOR VIENNA

oval box, the cover, sides and base set with panels of horizontal reeded engine-turning within opaque sky-blue enamel frames, the *sablé* outer border with pearlescent opaque white enamel beads set amidst translucent green enamel foliage

3 in. (75 mm.) wide

£12,000-18,000

\$16,000-24,000

€14,000-20,000

For a discussion on the Hanau goldsmith Esaias Fernau and an illustration of marks comparable to the present box, see L. Seelig, *Eighteenth century Hanau gold boxes*, Silver Society of Canada Journal 2015, pp. 47-48. Two similar Hanau boxes, with engine-turning attributed to Etienne Flamant, are illustrated in C. Truman, *The Wallace Collection of Gold Boxes*, London, 2013, p. 191., no. 77, pp. 268-269.



9

A GERMAN VARI-COLOUR GOLD BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE
THE BOX, PROBABLY HANAU, CIRCA 1790, STRUCK WITH CROWNED LETTER M,
THE MICROMOSAIC, ROME, CIRCA 1805

circular gold box, the sides and base set with panels of concentric reeded engine-turning within chased foliate borders, the cover centred with a micromosaic plaque depicting a swan swimming upon a pond
2¾ in. (67 mm.) diam.

£15,000–20,000

\$20,000–26,000
€17,000–23,000



10

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY PIERRE-FRANÇOIS MATHIS DE BEAULIEU (FL. 1768-1791), MARKED, PARIS, 1773/1774, STAMPED 397, WITH THE CHARGE MARK OF JULIEN ALATERRE 1768-1774 AND THE DECHARGE MARK OF JEAN-BAPTISTE FOUACHE 1774-1780, STRUCK WITH THE PARISIAN POST-1838 STANDARD MARK FOR GOLD, THE FLANGE ENGRAVED 'DU PETIT DUNKERKE'

oval box, the cover, sides and base set with panels boldly chased with columns of alternating husks set with foliage and flutes of polished gold within husk *sablé* borders, the cover and base centred with oval *sablé* cartouches chased with vari-colour gold floral sprays and butterflies

2¾ in. (70 mm.) wide

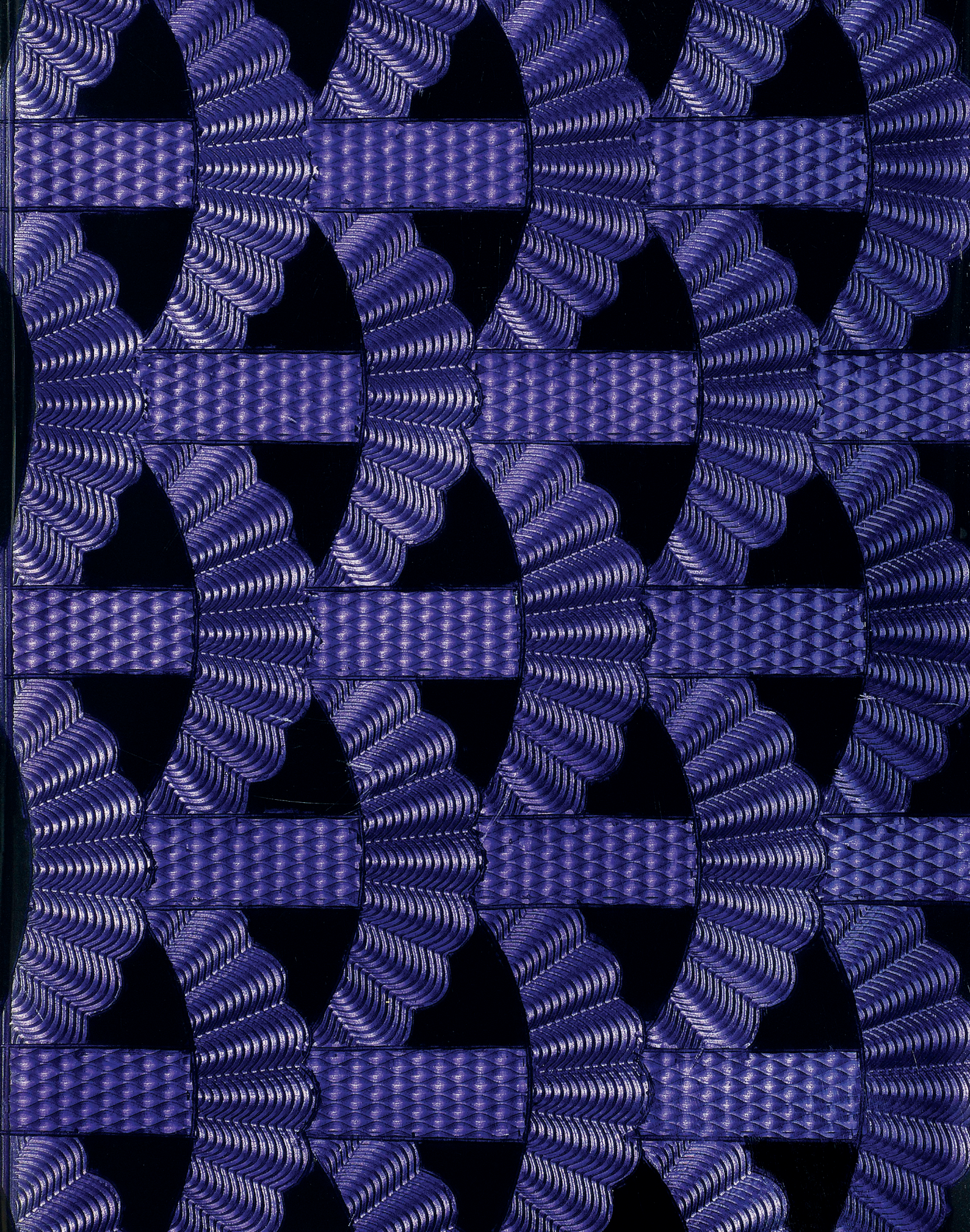
4º oz. (130 gr.)

£20,000-30,000

\$27,000-39,000

€23,000-34,000

Pierre-François Mathis de Beaulieu was one of the best-known gold box makers of the Louis XV and Louis XVI periods. He was apprenticed to Jean George whose widow he later married. Boxes by his hand are to be found in the Wallace Collection, the Ashmolean Museum, the Metropolitan Museum of Art, the Cleveland Museum of Art and in the Louvre. Carolyn Sargentson (*Merchants and Luxury Markets*, London, 1996, pp. 119-127) gives an excellent account of Charles Raymond Granchez, the celebrated *marchand mercier* whose shop 'Au Petit Dunkerke' flourished between 1767 and 1787 at 3 quai de Conti at the corner of the rue Dauphine. She points out that Granchez obviously stocked boxes which reflected current fashions and 'successful' models.





THE PROPERTY OF A LADY

* 11

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX

BY RÉMOND LAMY & CIE, MARKED, GENEVA, CIRCA 1805

rectangular box with rounded corners, the cover set with an enamel plaque depicting a classical landscape with figures before a temple on the right-hand side, with a palace amidst woods beyond, within a seed-pearl frame and chased foliate and bead gold border, the sides and base set with panels of translucent deep-purple enamel over a crescent-pattern engine-turned ground, with black, blue and white enamel *taille d'épargne* foliate pilasters, in later fitted purple velvet case
3½ in. (90 mm.) wide

£12,000-18,000

\$16,000-24,000
€14,000-20,000

PROVENANCE:

Constance Cutter Morrow Morgan (1913-1995).
Thence by family descent to the present owner.

The present owner has written the following family history of the box:

'My mother, Constance Cutter Morrow Morgan, younger sister of Anne Morrow Lindbergh, the aviator and writer, bought the box in New York (I think it was sold to her as French, that is always how she described it) as a present for my father, Aubrey Niel Morgan, Esq. CMG, shortly after their marriage in 1937. The sisters were both the daughters of Dwight Morrow, JP Morgan partner, US Ambassador to the Mexico under President Coolidge, and elected New Jersey Senator.

The story in the family was that she was advised to buy it so that my father would have something valuable that would fit in a pocket that he could sell or barter in an emergency when he returned to Britain to volunteer as World War II loomed. There may be some truth in this as she always said it was the only possession she had ever bought on value alone, and she was also advised to send my father away with a set of cashmere long underwear to survive the rigors of fuel rationing.

As it happened after a perilous sea crossing by convoy, he was promptly sent back to the US to found in 1939 the British Information Service with John Wheeler Bennett (later Sir John) the diplomat, historian and future Royal biographer. After an equally adventurous return trip by air via Lisbon (half way across the pilot came back to ask the passengers if they would like to return or press on - a vote was taken to continue), my father would spend the war years as Controller of the BIS, headquartered in the Rockefeller Center. The snuff box was never sold, and as far as I know the cashmere underwear was never put to use either.'

Jean-Georges Rémond (or Reymond), was active as of 1783 until approximately 1820. He became Master Goldsmith on 22 December 1783 and founded Georges Rémond & Cie. in 1790. The company was named Rémond, Mercier, Lamy & Cie. in 1800 and specialised in the production of snuff boxes, snuff boxes with watches, singing bird boxes, form watches and musical boxes. Their work was of excellent quality and with sumptuous decoration. The very rare deep-purple colouring of the enamel on the present box, which matches so perfectly the enamel scene on the cover, is a testament to the flair and imagination of Rémond's workshop.





THE PROPERTY OF A LADY LOTS 12-29



*** 12**

**A GERMAN SILVER-GILT MOUNTED
HARDSTONE BONBONNIÈRE**
PROBABLY BERLIN, CIRCA 1760

circular box of cream-coloured cloudy agate, the cover and sides applied with flowers, foliage and insects in a variety of coloured hardstones, including bloodstone, carnelian, sodalite and turquoise
2⁷/₈ in. (73 mm.) diam.

£4,000–6,000

\$5,300–7,900
€4,600–6,800

PROVENANCE:

Christie's, Geneva, 14 May 1980, lot 500.

Two very similar boxes to the present example are illustrated
C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*,
London, 1966, nos. 460 and 462.

*** 13**

**A GEORGE II GOLD-MOUNTED
HARDSTONE SNUFF-BOX**
PROBABLY LONDON, CIRCA 1740

cartouche-shaped box of honey-coloured agate,
with later polished gold mounts and raised scroll
thumbpiece
2³/₄ in. (70 mm.) wide

£2,000–3,000

\$2,700–3,900
€2,300–3,400



*** 14**

**A GERMAN JEWELLED SILVER-GILT
MOUNTED HARDSTONE SNUFF-BOX**
CIRCA 1850

cartouche-shaped box of striated reddish agate, with
chased silver-gilt mounts enamelled with translucent
green foliage set with berries of precious stone
3 in. (75 mm.) wide

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

Christie's, Geneva, 13 May 1980, lot 356.



*** 15**

**A ROCOCO-STYLE JEWELLED GOLD-
MOUNTED HARDSTONE SNUFF-BOX**
PROBABLY LONDON, CIRCA 1850

of honey-coloured agate and carved in the form of a
huntress seated with her dog, the eyes of the huntress
and her dress set with diamonds, the oval hinged cover
of the base of matching agate and overlaid by scrolling
rococo-style gold cagework depicting a shooting
party within a wooded landscape, with slightly raised
jewelled scroll thumbpiece
3½ in. (90 mm.) wide

£8,000-12,000

\$11,000-16,000

€9,100-14,000



*** 16**

**A CONTINENTAL GOLD-MOUNTED
HARDSTONE SCENT-BOTTLE**

CIRCA 1880

flattened baluster-shaped rock-crystal *flacon*, overlaid
with gold fish-net cagework, conforming hinged cap
4½ in. (113 mm.) high

£2,000–3,000

\$2,700–3,900

€2,300–3,400

*** 17**

A SWISS ENAMELLED GOLD SNUFF-BOX
PROBABLY GENEVA, CIRCA 1800,
THE FLANGE STRUCK 3255

rectangular box with rounded corners, the cover, sides
and base set with panels of opaque sky-blue enamel
within gold and white *taille d'épargne* enamel frames
and borders, the cover centred with a rectangular
enamel miniature depicting a couple at an altar of love
2½ in. (65 mm.) wide

£5,000–7,000

\$6,600–9,200

€5,700–7,900

PROVENANCE:

Christie's, Geneva, 14 May 1980, lot 491.



*** 18**

**A GEORGE III GOLD-MOUNTED
GLASS SCENT-BOTTLE**

PROBABLY LONDON, CIRCA 1770

flattened baluster-shaped glass *flacon*, overlaid with gold cagework pierced and engraved with exotic birds surrounded by c-scrolls, branches, and garlands of flowers, hinged chased foliate cap engraved with Gothic initials J G, with independent gold-mounted stopper 4¾ in. (120 mm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600



*** 19**

A GERMAN ENAMELLED GOLD SNUFF-BOX
PROBABLY BY FRÈRES JORDAN (FL. 1790–1820),
MARKED, BERLIN, CIRCA 1800, THE FLANGE
STAMPED WITH INVENTORY NUMBER 572A

rectangular box with canted corners, the cover, sides and base set with panels of polished gold, highlighted at intervals with opaque blue, white and black enamel crosses within dark-blue *taille d'épargne* enamel scroll borders, the cover centred with an enamel miniature depicting a mountainous riverside scene, with a group of musicians in the foreground and a castle beyond 3¼ in. (84 mm.) wide

£6,000–8,000

\$7,900–10,000

€6,800–9,000

PROVENANCE:

Christie's, Geneva, 19 November 1980, lot 285.



20

Ω 20

A CONTINENTAL GOLD VANITY-SET
MAKER'S MARK F L, LONDON, 1928

comprising four gold heart-shaped pill-boxes,
a rectangular pill-box, a seed-shaped scent-bottle
and a gold stick
2¾ in. (70 mm) the longest

£3,000–5,000

\$4,000–6,600
€3,400–5,600

* 21

**A CONTINENTAL JEWELLED GOLD-MOUNTED
AMBER SCENT-BOTTLE**
CIRCA 1880-1910

gourd-shaped amber bottle, the cover applied with three gold elephants
with ruby-set eyes, the polished gold finial set with a ruby cabochon
2¾ in. (70 mm.) high

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

Christie's, Geneva, 13 May 1980, lot 185.



21



22

Ω 22

**A JEWELLED SILVER-MOUNTED
AND LACQUER VANITY CASE**
MAKER'S MARK J. C., BEARING ENGLISH
IMPORT MARKS FOR 1930

rectangular black lacquer box with rounded
corners, with silver-gilt mounts and banding, the
interior containing two compartments, a lipstick
holder and a mirror, the cover centred with a
diamond-set motif, with diamond-set push-piece
3¾ in. (95 mm.) wide

£3,000–5,000

\$4,000–6,600
€3,400–5,600

Ω 23

**A CONTINENTAL JEWELLED GOLD-MOUNTED
HARDSTONE PENDANT**

formed as an egg, the hinged body of purple agate, the gold mounts set with
silver-mounted precious stones, gold suspension loop
1½ in. (40 mm.) high

£1,200–1,800

\$1,600–2,400
€1,400–2,000

PROVENANCE:

Christie's, Geneva, 13 May 1980, lot 334.



23

* 24

A CONTINENTAL JEWELLED HARDSTONE HAND-SEAL

realistically carved as an owl from amethystine quartz, with cabochon emerald
gold-mounted eyes, the matrix carved with the initial C below a crown
2 in. (53 mm.) high

£2,000–3,000

\$2,700–3,900
€2,300–3,400



24

* 25

**A FRENCH GOLD, SILVER AND SILVER-GILT MOUNTED
ROCK-CRYSTAL SCENT-BOTTLE**

PROBABLY BY FROMENT-MEURICE, PARIS, CIRCA 1880

tapering baluster shaped rock-crystal *flacon*, overlaid with gold and silver
cagework depicting scrolling vine leaves, birds and *putti*, conforming hinged cover
4 in. (103 mm.) high

£1,000–1,500

\$1,400–2,000
€1,200–1,700

Froment-Meurice (1802-1855) is well known for the use of small group figure
vignettes in jewellery; he often depicted angels playing musical instruments.



25



*** 26**

**A GEORGE III VARI-COLOUR GOLD-MOUNTED
HARDSTONE SNUFF-BOX**

PROBABLY LONDON, CIRCA 1770

formed as a quince, the hinged reddish-brown agate body with chased
vari-colour gold foliate mounts and white gold rosette thumbpiece
1¾ in. (45 mm.) high

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Christie's, Geneva, 19 November 1980, lot 233.

*** 27**

**A GERMAN GOLD-MOUNTED
HARDSTONE SNUFF-BOX**

PROBABLY DRESDEN, CIRCA 1780

oval box of garnet matrix with chased gold foliate
mounts, in fitted red leather case
3½ in. (80 mm.) wide

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Reputedly in the collection of
Princess Catherine Dashkov.
Christie's, Geneva, 19 November 1980, lot 265.

Princess Yekaterina Romanovna Vorontsova-
Dashkova (1743-1810) was the closest female
friend of Empress Catherine the Great and a
major figure of the Russian Enlightenment. Born
Countess Catherine Vorontsova, she was the third
daughter of Count Roman Vorontsov. She married
Prince Mikhail Ivanovich Dashkov (1736–1764), a
prominent Russian nobleman in February 1759.



* 28

**A CONTINENTAL VARI-COLOUR
GOLD SNUFF-BOX**

CIRCA 1800

rectangular box with rounded corners, the cover, sides and base set with panels of vari-colour gold with bands of horizontal chasing, within raised foliate and garland borders, the cover centred with an oval cartouche applied with vari-colour gold trophies

3 in. (75 mm.) wide

4 oz. (114 gr.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400



* 29

A PAIR OF SWISS JEWELLED ENAMELLED GOLD ZARFS

GENEVA, CIRCA 1830

each of typical form with scalloped rim and spreading foot, the sides set with opaque green and pink enamelled plaques painted with flowerheads and foliage with floral diamond-set surrounds and columns, the base with similar floral enamel and applied with diamond-set motifs

each 2¼ in. (58 mm.) high

(2)

\$7,900–10,000

€6,800–9,000

The serving of coffee in Turkey was a complex, ritualised process. It was served in small cups without handles, known as *fincan*, which were placed in holders known as *zarflar*. The word *zarf* comes from the Arabic word meaning container or envelope, and their purpose was to protect the cup from damage and also the fingers of the drinker from the hot liquid. Cups were typically made of porcelain, but also of glass and sometimes wood, few examples of which survive. However, because it was the zarf that was more visible, it was typically more elaborated and colourfully ornamented. Swiss boxes and objects, made in Geneva and destined for the markets in Turkey and beyond, were often brightly coloured and of unusual shape with scalloped edges, pierced bodies and set with jewels.



30

A SWISS MUSICAL GOLD SNUFF-BOX
 BY HENRI NEISSER (FL. C. 1808-1814),
 MARKED, GENEVA, CIRCA 1810

satchel-shaped box, the cover, base and rear-side set with panels of engine-turning within chased geometric borders, the clasp set with a foliate gold band, reeded gold sides, in original fitted red leather case with key 2½ in. (67 mm.) wide

£10,000-15,000

\$14,000-20,000

€12,000-17,000

31

A SWISS GOLD SNUFF-BOX
 PROBABLY GENEVA, CIRCA 1800

flattened rectangular box with rounded sides, the cover and base set with panels of peak-pattern engine-turning, the ends with raised scrolling foliage on a *sablé* ground, slightly raised floral thumbpiece 3½ in. (80 mm.) wide 2 oz. (62 gr.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600





* 32

A SWISS JEWELLED ENAMELLED MUSICAL GOLD NECESSAIRE SET WITH A WATCH AND AN AUTOMATON

GENEVA, CIRCA 1830

slightly tapering *étui* of rectangular section with canted corners, the obverse and reverse cover and base set with panels of translucent red enamel and black *taille d'épargne* enamel in a zig-zag pattern over an engine-turned ground, each centred by enamel plaques painted with scenes depicting Cupid amidst a colourful spray of flowers, a romantic couple seated in a wooded landscape, a family of doves and their nest, and an arrangement of fruit, the sides of the cover and base set with *taille d'épargne* enamelled panels depicting two serpents entwined around columns hung with flowers, with vases above, within sky-blue *taille d'épargne* enamel and seed-pearl borders, with gold push-piece, the fitted gold and enamel interior containing sky-blue and white *taille d'épargne* enamel gold implements, comprising a needle-case, a scent-bottle, a knife, a burin and a winding key, the hinged top of the cover inset with a glazed watch with two dials in white enamel, one for hours and minutes, the other for seconds, a winding square with a regulation screw to the right engraved A-R, the hinged base compartment concealing a gold and enamelled musical automaton, with a lady strumming a lyre and a seated cherub beating a drum in time to the music

3 3/8 in. (86 mm.) high

£60,000–80,000

\$79,000–100,000

€68,000–90,000

Although unmarked the present box is an exceptional example of the high quality of objects produced by the most eminent craftsmen in Geneva. The combination of music, automata, and time piece places this in the rarest class of boxes made in Geneva during the early years of the nineteenth century. These extraordinarily complex and beautifully decorated objects were much coveted by collectors in Europe and particularly the Far East.







THE PROPERTY OF A LADY

*** 33**

A SWISS JEWELLED ENAMELLED MUSICAL GOLD FOB-SEAL
GENEVA, CIRCA 1840

oval base, the winding shaft set with four ruby-coloured stones within an aperture in flower-embossed surround with blue enamel highlights, polished gold base

1½ in. (42 mm.) high

£1,200–1,800

\$1,600–2,400

€1,400–2,000

THE PROPERTY OF A EUROPEAN LADY

34

A SWISS ENAMELLED GOLD VINAIGRETTE
GENEVA, CIRCA 1850

vase-shaped gold flask, the base enamelled in sky-blue and engraved with *taille d'épargne* coloured enamelled flowerheads and trailing foliage, the hinged cover and lower end with translucent red enamelled leaves within *taille d'épargne* gold borders and attached with a gold chain to a gold enamelled suspension ring, the polished gold matrix engraved with the initial 'M' below a coronet

1½ in. (30 mm.) high without the chain

£2,000–3,000

\$2,700–3,900

€2,300–3,400



*** 35**

A SWISS JEWELLED ENAMELLED GOLD TOOTH-PICK CASE

BY MOULINIÉ BAUTTE & CIE (FL.1804-1826), MARKED, GENEVA, CIRCA 1805, STRUCK WITH THE FRENCH 1809-1819 RESTRICTED WARRANTY MARK FOR GOLD

rectangular box with rounded ends, the cover with a painted enamel miniature depicting two putti, one holding a shield and the other a bow before a row of military tents, on a translucent dark blue enamel and engine-turned ground, within *taille d'épargne* black enamel borders, the two rounded ends with trophies of love set with seed-pearls, the sides and base set with similar dark-blue enamel panels within white enamel fillets with *taille d'épargne* black enamel and chased gold foliate rectangles

3¾ in. (85 mm.) wide

£2,000–3,000

\$2,700–3,900

€2,300–3,400



36
A GEORGE I GOLD SNUFF-BOX
 LONDON, CIRCA 1720

oval box of polished gold with reeded borders, the interior set with an additional hinged lid, creating a secret compartment, the hinged cover engraved with a coat-of-arms,
 3½ in. (78 mm.) wide
 4 oz. (137 gr.)

£10,000-15,000

\$14,000-20,000
 €12,000-17,000

LITERATURE:

Illustrated in C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, no. 270.

The arms are those of Lockwood quartering Cutts almost certainly for Richard Lockwood M.P. (1672-1756), of Dewes Hall, Co. Essex and Gayton, Co. Northampton. He was the son of Richard Lockwood M.P. and Susannah, daughter and sole heir of Edward Cutts. He married Matilda, sister of Sir Thomas Vernon of Sudbury, in 1711.

37
A REGENCY VARI-COLOUR GOLD PRESENTATION SNUFF-BOX
 BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED,
 LONDON, 1825

rectangular box with incurved corners, the cover, sides and base set with panels of wavy *moiré* pattern engine-turned within polished gold borders, the cover with an outer chased band of flowers, foliage and dragons on a *sablé* ground, applied chased eagle thumbpiece, the interior of the cover with the inscription:

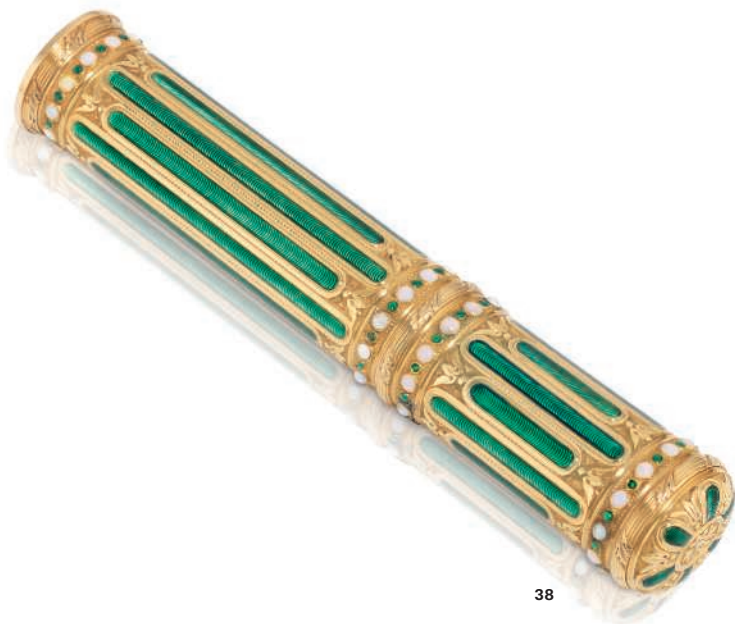
*'PRESENTED / by the / OFFICERS OF THE 8TH. OR THE KINGS REGIMENT,
 / to / LIEU.T COL.L JOHN DUFFY, / THEIR LATE COMMANDING OFFICER, /
 as a testimony / OF THEIR ESTEEM AND FRIENDSHIP. / 1828.'*

3¾ in. (85 mm.) wide
 5 oz. (166 gr.)

£8,000-12,000

\$11,000-16,000
 €9,100-14,000





38

Δ 38

A LOUIS XV-STYLE ENAMELLED GOLD ÉTUI

19TH CENTURY, STRUCK WITH MARKS RESEMBLING THE MAKER'S MARK OF NOEL HARDIVILLIERS, THE PARISIAN DATE LETTER FOR 1768/1769 AND THE CHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768

slightly tapering *étui-à-cire* of oval section, the cover and base set with translucent green enamel fluting between chased *sablé* gold foliate borders, with opaque white enamel and green enamel beading, the slightly domed cover with chased gold flowerhead within green enamel petal surround, blank matrix

4¾ in. (121 mm.) high

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Collection of Madame de Polés, Paris. Sold at Galerie Georges Petit, Paris, 22 June 1927, lot 65.

LITERATURE:

The Magic of the Silversmith's Trade, European Silver in Private Collections from 1500 to 1850, Museum voor Sierkunst en Vormgeving, Antwerp, 2000, no. 323, p. 210.

39

A GEORGE II GOLD AND HARDSTONE SCENT-BOTTLE

LONDON, CIRCA 1750

vase-shaped gold flask, finely chased on each side with a shepherd boy and his sheep amidst foliate scrolls, the matrix of dendritic agate, foliate gold stopper with chain

2¾ in. (60 mm.) high

£4,000-6,000

\$6,200-9,200

€5,600-8,300



39

THE PROPERTY OF A GENTLEMAN

40

AN ITALIAN GOLD-MOUNTED HARDSTONE CARNET-DE-DANCE

PROBABLY ROME, CIRCA 1840

rectangular *carnet-de-dance*, the covers inset with lapis-lazuli panels with bevelled edges within chased gold mounts, the gold spine cast with flowerheads and foliage with gold inscription 'NOTES', the clasp rings fixed with a chased detachable gold pencil, the interior fitted with a notebook

2¾ in. (60 mm.) wide

£1,500-2,500

\$2,400-3,800

€2,100-3,500



40

THE PROPERTY OF A LADY

41

**A PAIR OF CONTINENTAL GOLD-MOUNTED
HARDSTONE SCENT-BOTTLES**

CIRCA 1840

each of baluster shape and overlaid with gold
cagework, chased foliate covers with independent
glass stoppers
4¾ in. (120 mm.) and 3¾ in. (98 mm.) high respectively
(2)

£2,000–3,000

\$3,100–4,600

€2,800–4,100



THE PROPERTY OF A GENTLEMAN

42

**A GERMAN GOLD-MOUNTED MOTHER-
OF-PEARL NÉCESSAIRE**

CIRCA 1840

rectangular mother-of-pearl casket with curved
corners, resting on four gold bun feet, the sides,
obverse and reverse applied in high relief with
chased gold figures and *rocaille* on a diaper-work
ground stamped with gold *paillons*, with winged
demi-caryatid handle, the fitted red velvet interior
containing four gold-mounted rock-crystal bottles
with shell stoppers and a gold measuring funnel,
the interior of the cover set with a mirror, diamond-
set silver-mounted pushpiece
4 in. (102 mm.) high

£4,000–6,000

\$6,200–9,200

€5,600–8,300



THE PROPERTY OF A LADY

43

A LOUIS XV ENAMELLED VARI-COLOUR GOLD SNUFF-BOX
 BY JEAN-BERNARD SAUVAGE (FL. 1749-1791), MARKED, PARIS,
 1769/1770, WITH THE CHARGE AND DECHARGE MARKS OF
 JULIEN ALATERRE 1768-1774

oval box, the cover, sides and base enamelled *en plein* with a ground imitating lapis lazuli and each centred with an oval *sablé* plaque, the plaques on the cover and base with vari-colour gold trophies of music and love within ribbon-tied floral frames, the plaques on each side chased with vari-colour gold classical vases within ribbon-tied laurel frames, the vari-colour gold pilasters chased with husks and stylised foliage, the outer borders of polished gold, chased with foliage stamped at intervals with flowerheads, the sides of the cover with gold swags hung from polished gold nails, the later interior lining of the cover engraved '6th Duke', in fitted red leather case stamped 'Wartski 138, Regent Street, London, W.1. and Llandudno.'

3½ in. (90 mm.) wide

£60,000–80,000

\$93,000–120,000

€83,000–110,000

The engraving '6th Duke' on the later inside cover lining, appears on a number of boxes sold in these rooms that were previously in the collection of the Dukes of Beaufort. An enamelled gold box of 1770/1771 by Nicolas Prévost, enamelled with a ground colour similar to the present box, is in the Gilbert Collection at the Victoria and Albert Museum, C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, pp. 90-91. This colour ground was used on gold boxes sometime before 1764 and also enjoyed a brief period of popularity at the Sèvres manufactory from c.1778 to c.1785. Nicolas Schradre (active 1773-85) and Jean-Jacques Dieu (active 1776-1805) were the two Sèvres artists who developed this particular technique for use on porcelain. A pair of Sèvres vases of 1781 in the Royal Collection, London, are painted using this technique (London 1979A, no. 28).





~ 44

**A GEORGE III GOLD-MOUNTED
 HARDSTONE NECESSAIRE**

LONDON, CIRCA 1765

tapering rectangular case of grey agate, with domed top and base, stamped and pierced diamond-set gold cagework mounts decorated with reeded scrolls, foliage, flowerheads and *rocaille*, the interior fitted with ivory tablet, gold bodkin, gold tweezers and nail-file, gold-handled scissors, pencil and gold-handled hinged blade, gold suspension loop and diamond push-piece 4¼ in. (107 mm.) high

£3,000-5,000

\$4,700-7,700
 €4,200-6,900

**45
 A SWISS ENAMELLED VARI-COLOUR
 GOLD SNUFF-BOX**

GENEVA, CIRCA 1790, WITH MARKS
 RESEMBLING THE CHARGE AND
 DECHARGE MARKS OF
 FRANÇOIS KALENDRIN

oval box, the cover, sides and base set with panels of translucent dark-blue enamel on an engine-turned ground, the cover and base painted with *grisaille* nymphs and putti within gold *taille d'épargne* scroll and foliate borders, the sides with garlands and doves, all within vari-colour chased gold foliate borders 3¼ in. (84 mm.) wide

£7,000-10,000

\$11,000-15,000
 €9,700-14,000





46

A LOUIS XV JEWELLED ENAMELLED GOLD SNUFF-BOX

BY JEAN-JOSEPH BARRIÈRE (FL. 1763-1793), MARKED, PARIS, 1767/1768, THE FLANGE STAMPED 493, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

oval box, the cover, sides and base set with panels of peak-pattern engine turning within borders chased with *fleur-de-lys* and set at intervals with circles, ovolos and rectangles of enamel simulating lapis lazuli, the cover later centred with an enamel portrait miniature of King Louis XIV within a gold and diamond frame with further scattered diamonds

3¼ in. (82 mm.) wide

£20,000–30,000

\$31,000–46,000

€28,000–41,000

PROVENANCE:

Formerly in the collection of Baron Henri de Rothschild.



47

A LOUIS XVI ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

BY CHARLES LE BASTIER (FL. 1754-1783), MARKED, PARIS, 1777/1778, STAMPED 844, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

oval box, the cover, sides and base set with panels of horizontal engine-turning enamelled in translucent gold, painted *en camaïeu* with brown winter branches within white enamel frames, chased vari-colour gold foliate outer borders with raised flowerheads and vase pilasters
3½ in. (89 mm.) wide

£25,000–35,000

\$39,000–54,000

€35,000–48,000

Charles Le Bastier was renowned for his lavish boxes and was one of the principal goldsmiths of both the Louis XV and Louis XVI periods. Le Bastier attained the *maîtrise* in 1754, when he was sponsored by Jean Moynat. He worked for Garand and Granchez of the Petit Dunkerque and established his own shop on the rue Thévenot where he worked until his death in 1783. By 1774 Le Bastier had risen to the prominent rank of ninth in his guild (S. Grandjean *et al.*, *Gold Boxes and Miniatures of the Eighteenth Century, The James A. de Rothschild Collection at Waddesdon Manor*, London, 1975, p. 330). The international appeal of Le Bastier's work is evinced by his trade card which was printed in both French and English with the words 'Le Bastier "Makes and Sells Alls [*sic*] sorts of Golden Boxes and others - toys in the Newest fashion"' (H. and S. Berry-Hill, *Antique Gold Boxes: Their Lore and Their Lure*, London, 1960, p. 202). For a discussion on Le Bastier's mark, see S. Grandjean *et al.*, *op. cit.*, pp. 146-147. The Louvre owns thirteen boxes by this maker (see S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, pp. 121-128, nos. 138-150). Further examples of his work can be found in The Gilbert Collection on loan to the Victoria and Albert Museum and The Metropolitan Museum of Art.



48

A FRENCH JEWELLED ENAMELLED GOLD SNUFF-BOX

BY EDOUARD PICARD, MARKED, PARIS, CIRCA 1870, WITH THE FRENCH THIRD STANDARD MARK FOR GOLD 1838-1919

oval box, the cover, sides and base set with panels of horizontal engine-turning stamped with pellets and enamelled in translucent orangey-red, within *sablé* gold green enamel foliate and white enamel bead borders set at intervals with seed pearls, the cover centred with an oval bloodstone plaque set with a carved chalcedony profile of a lady, *sablé* gold pilasters with chased vases containing enamelled flowers

3½ in. (80 mm.) wide

£10,000-15,000

\$16,000-23,000

€14,000-21,000



49

A GERMAN JEWELLED ENAMELLED GOLD PRESENTATION SNUFF-BOX

PROBABLY HANAU, CIRCA 1850/1860

cartouche-shaped box with wavy baluster sides, the cover set with an oval plaque enamelled in translucent dark-blue on a *guilloché* ground in a polished gold frame, with applied silver-mounted old and rose-cut diamond initial W, a European Royal crown above, possibly for Wilhelm I (1797-1888), King of Prussia (1861-1888), flanked by four cast gold rosettes surrounded by scrolling foliage, the sides cast with strapwork and applied scrolling foliage between polished gold borders, the base similarly engraved with foliage and scrolls on a *sablé* ground

3¾ in. (95 mm.) wide

£8,000-12,000

\$13,000-18,000

€12,000-17,000



50

~ 50

A LOUIS XVI GOLD-MOUNTED IVORY CARNET-DE-BAL
PARIS, 1781/1782, WITH THE FIRST CHARGE MARK OF
HENRI CLAVEL 1780-1782

slightly tapering rectangular ivory *étui-à-tablettes* of flattened oblong section, the cover sides centred with pierced inscriptions 'SOUVENIR/D'AMITIE' within a scrolling and foliate frame, the front side of the base inset with an oval miniature, on ivory, of a lady in a pink dress with fur collar, the reverse with a *grisaille* miniature, the gold mounts similarly chased, gold-riveted two-leaved ivory tablets and gold-mounted pencil inside
3½ in. (87 mm.) high

£2,000-3,000

\$3,100-4,600
€2,800-4,100

~ 51

A CONTINENTAL GOLD-MOUNTED CARNET-DE-BAL
CIRCA 1780

slightly tapering rectangular *etui-à-tablettes* with arched top, of oblong section, of green lacquer decorated overall with vertical gold stripes, within gold foliate borders, the obverse and reverse of cover applied with inscription 'KEEPSAKE' within reeded and foliate borders, the sides of the base inset with an oval miniature, on ivory, and glazed gold initials, gold-capped pencil and gold-riveted two-leaved ivory tablets inside
3⅞ in. (98 mm.) high

£2,000-3,000

\$3,100-4,600
€2,800-4,100



51



52

~ 52

A GERMAN GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE
CIRCA 1780

circular dark tortoiseshell box, the cover set with a portrait miniature, on ivory, of a young lady seated at a table holding a bunch of keys, within a polished gold frame, the base opening to reveal a concealed erotic scene
3⅞ in. (85 mm.) diam.

£2,500-3,500

\$3,900-5,400
€3,500-4,800



53

AN ITALIAN GOLD-MOUNTED MICROMOSAIC PLAQUE

ROME, CIRCA 1800

circular micromosaic plaque depicting a lion attacking a hunting dog in a landscape with mountains beyond, within a chased gold border and mounted within a wooden frame
3½ in. (80 mm.) diam.

£10,000–12,000

\$16,000–18,000
€14,000–17,000

The subject here is attributed to the Bohemian-born animal and portrait painter Wenceslaus Peter (d. 1829), who worked in Rome from 1774 until his death. Widely patronised by Roman aristocracy, Peter was commissioned by Prince Marcantonio Borghese to decorate the entrance hall of Villa Borghese with a series of 162 animal paintings. Peter's fame was such that within his own lifetime his paintings were copied into a variety of media, most notably micromosaics. This subject, in addition to other paintings of the same taste by Peter, was frequently repeated by mosaicists working in Rome in the early 19th century.



PROPERTY FROM A EUROPEAN COLLECTION

54

A LOUIS XV GOLD SNUFF-BOX

BY JEAN-BAPTISTE BERTIN (FL. 1740-1771), MARKED, PARIS, 1749/1750, WITH THE CHARGE AND DECHARGE MARKS OF ANTOINE LESCHAUDEL 1744-1750

rectangular box, the cover, sides and base boldly chased with diagonal bands of flowers and foliage on a *sablé* ground, alternating with bands of scrolling husks on a reeded and diaper-work gold ground, with slightly raised thumbpiece
 3 in. (77 mm.) wide
 6 oz. (194 gr.)

£60,000–80,000

\$93,000–120,000
 €83,000–110,000

PROVENANCE:

Christie's, Geneva, 13 November 1984, lot 39.
 Christie's, London, 9 March 1988, lot 321.

LITERATURE:

The Magic of the Silversmith's Trade, European Silver in Private Collections from 1500 to 1850, Museum voor Sierkunst en Vormgeving, Antwerp, 2000, no. 241, p.196.

Jean-Baptiste Bertin was probably a member of the dynasty of goldsmiths of the same name, which included Claude Bertin who had a shop in 1702 on the pont au Change, with a sign '*La Tabatiere royale*'. Bertin received his *maitrise* in 1740 and was elected warden or *garde* of the guild in 1755 and *grande-garde* in 1770. He resided on *rue St. Louis*, next to the Palace, and it is at this address that the *Affiches de Paris* quotes his funeral as taking place at St. Barthelemy on the 8th January 1771. Gold boxes by Bertin can be found in the Louvre, the Victoria and Albert Museum and the Walter's Art Gallery, Baltimore.





THE PROPERTY OF A GENTLEMAN
LOTS 55-70



55

A SWISS ENAMELLED GOLD SNUFF-BOX
GENEVA, CIRCA 1830

shaped-oval box, the cover centred by a wavy reserve enamelled *en plein* with a harbour scene depicting a sailing ship between two headlands, with a mosque and a city to the right and a fort to the left, the open sea beyond, within a wavy gold and opaque white enamel frame, with a broad opaque sky-blue enamelled band with *taille d'épargne* scrolling gold foliage and multicolour enamelled flowers and leaves, opaque mauve enamel border and plain gold mount, the sides and base centred by wavy reserves enamelled in translucent gold with bunches of flowers on engine-turned grounds, surrounded by an opaque sky-blue *taille d'épargne* band chased with gold and enamelled foliage, wavy flange
3½ in. (88 mm.) wide

£4,000–6,000

\$6,200–9,200
€5,600–8,300

56

**A SWISS JEWELLED ENAMELLED
GOLD SNUFF-BOX**

BY MOULINIÉ, BAUTTE & CIE (FL. 1804-1826),
MARKED, GENEVA, 1804-1808

rectangular box with canted corners, the sides and base set with panels of translucent dark-blue enamel on an engine-turned chevron ground within white enamel frames, with sky-blue, black and white *taille d'épargne* enamel foliate borders and pilasters, the cover set with an enamel plaque depicting a classical scene within an outer seed-pearl border, original brown leather case
3¾ in. (95 mm.) wide

£6,000–8,000

\$9,300–12,000
€8,300–11,000

Jean-François Bautte (1772-1837), became a partner with his patron Jaques Dauphin Moulinié from 1793. In 1808 the company was known as Moulinié, Bautte et Moynier, but by 1831 Bautte was the only remaining name in this most distinguished firm of Geneva gold box makers.



57

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1830

oval box with fluted rims, the sides and base with radiating enamel floral panels within chased gold and white enamel frames, the cover centred with an opaque pink enamel cartouche painted with a colourful bouquet of flowers, within a sky-blue *taille d'épargne* foliate frame highlighted with red enamel flowers and berries and polished gold outer border, the base centred with a similar panel enamelled in sky-blue and painted with military trophies

3½ in. (90 mm.) wide

£6,000–8,000

\$9,300–12,000

€8,300–11,000



58

A SWISS ENAMELLED GOLD SNUFF-BOX

BY RÉMOND, LAMY & CIE, MARKED,
GENEVA, 1800-1810

rectangular box with canted corners, the cover set with an enamel plaque depicting a classical scene within a chased foliate gold border, the sides and base set with panels of translucent dark-blue enamel over a crescent engine-turned ground, with *taille d'épargne* gold leaf pilasters and white enamel frames

3⅞ in. (98 mm.) wide

£7,000–10,000

\$11,000–15,000

€9,700–14,000



59

59
**A FRENCH JEWELLED GOLD-MOUNTED
 HARDSTONE SNUFF-BOX**

BY MELLERIO (FL. 1630-PRESENT), MARKED, PARIS

oval box of amethyst quartz with reeded gold mounts and diamond trefoil and gold berry border, the cover set with a carved amethyst-quartz portrait relief of a lady, within a silver-mounted diamond-set frame
 2 in. (55 mm.) wide

£2,000-3,000

\$3,100-4,600
 €2,800-4,100

60

A SWISS JEWELLED MUSICAL GOLD TOOTH-PICK CASE
 GENEVA, CIRCA 1820

rectangular box, the sides and base set with panels of wave-pattern engine-turning within chased gold borders, the slightly domed *sablé* cover boldly chased with flowers and foliage and set with a diamond-mounted turquoise cabochon flower and berries, the inside of the base fitted with a musical movement released by a lever on the front panel, with later key
 2½ in. (63 mm.) wide

£4,000-6,000

\$6,200-9,200
 €5,600-8,300



60



61

~61

**A CONTINENTAL JEWELLED
 GILT-METAL NECESSAIRE**
 POSSIBLY ITALIAN, CIRCA 1880

upright rectangular case on three scroll feet, the cover, sides and base chased with birds, flowerheads and foliage, the fitted red velvet interior set with various implements including two scent-bottles, a folding knife, a mirror and an ivory tablet, the interior of the cover set with a mirror, the cover border set with paste stones
 3¼ in. (82 mm.) high

£600-800

\$930-1,200
 €830-1,100

62

**A GERMAN ENAMELLED
GOLD SNUFF-BOX**

HANAU, CIRCA 1800, STRUCK WITH THE
HANAU TOWN MARK FOR 18 CARAT GOLD,
WITH LATER ENAMELLING

rectangular box with canted corners, the cover,
sides and base set with panels of shaped opaque
lime-green enamel with *grisaille* classical figures,
between chased gold arches, with translucent
green enamel foliate borders set with yellow
enamel ovolos
3¼ in. (95 mm.) wide

£2,000–3,000

\$3,100–4,600
€2,800–4,100



63

A FRENCH JEWELLED GOLD SNUFF-BOX

BY GABRIEL-RAOUL MOREL (FL. 1797-1832), MARKED, PARIS,
CIRCA 1814, STAMPED 106, WITH THE PARISIAN THIRD STANDARD
MARK AND GUARANTEE MARK FOR GOLD 1809-1819 AND THE
PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK
FOR 18 CARAT GOLD

rectangular box with rounded corners, the cover set with a rectangular *sablé*
panel applied with a diamond-set silver-mounted sailing ship, beneath a
polished gold banner engraved 'Ville de Paris', the sides and base set with
panels of wavy engine-turning within borders boldly chased with flowers and
foliage with polished gold outer rims, the flange engraved 'Fetes de 1814'
3 in. (76 mm.) wide

£6,000–8,000

\$9,300–12,000
€8,300–11,000

The Gilbert Collection, London, contains six gold boxes by Gabriel-Raoul Morel (illustrated in Truman, *op. cit.*, no. 12, and in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, nos. 40, 44, 45, 46 and 47). Together with Vachette and Fossin, Gabriel-Raoul Morel, who struck his mark as early as 1797, may be considered as one of the most important French gold boxes makers of the first half of the 19th Century.

Ville de Paris was a large three-decker French ship of the line that became famous as the flagship of the Comte de Grasse during the American Revolutionary War. A total of four ships of the French Navy have borne the name *Ville de Paris*, in honour of the city of Paris.



64

A GERMAN ENAMELLED GOLD SNUFF-BOX

BY FRÈRES JORDAN (FL. 1790-1820), MARKED, HANAU, CIRCA 1800, THE FLANGE STAMPED WITH INVENTORY NUMBER 4213, LATER STAMPED WITH TWO FRENCH IMPORT MARKS FOR GOLD 1864-1893

rectangular box with canted corners, the sides and base set with panels with alternating stripes of sky-blue and white enamel on a polished gold ground, the cover centred with an oval enamel miniature depicting a lady with a child seated on her lap and feeding a playful spaniel within a wooded landscape, with sky-blue and white enamel flower-heads and diaper-work surround 3¼ in. (82 mm.) wide

£4,000–6,000

\$6,200–9,200

€5,600–8,300

65

A SWISS ENAMELLED GOLD SNUFF-BOX

MAKER'S MARK G G, GENEVA, CIRCA 1810

rectangular box with canted corners, the cover, sides and base panels set with alternating stripes of opaque white and French-blue enamel within gold *taille d'épargne* foliate garlands and borders, with white enamel outer frames, each centred with an enamel miniature depicting *putti*, cherubs and pastoral scenes, in original red leather case 3¾ in. (95 mm.) wide

£5,000–7,000

\$7,700–11,000

€7,000–9,700





66

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX
GENEVA, CIRCA 1820

navette-shaped box, the cover and base set with panels of translucent dark-blue enamel on an engine-turned ground, with gold *taille d'épargne* vases and green enamel foliage and colourful enamel flowers set at intervals with pearls and precious stones, the sides and outer *sablé* gold borders with slightly raised trailing green enamel foliage set with pearls and precious stones, the cover centred with an oval enamel plaque depicting an altar of love

3½ in. (80 mm.) wide

£3,000–5,000

\$4,700–7,700
€4,200–6,900

67

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX
MAKER'S MARK L G, GENEVA, CIRCA 1810

rectangular box with canted corners, the sides and base set with panels of translucent dark-blue enamel over an engine-turned diaper-work and pellet ground, within white enamel and gold *taille d'épargne* frames and sky-blue enamel vase pilasters, the cover set with an enamel plaque depicting a group of ladies before a shore, with a sailing ship and mountains beyond

3 in. (75 mm.) wide

£4,000–6,000

\$6,200–9,200
€5,600–8,300





68

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX

BY JEAN-GEORGES RÉMOND & COMPAGNIE (FL. 1783-CIRCA 1820), MARKED, GENEVA, 1790-1800

oval box, the sides and base set with panels of translucent dark-blue enamel over a diamond-pattern engine-turned ground within sky-blue and white *taille d'épargne* enamel borders, the cover inset with an oval enamel miniature painted with a scene depicting a young man's departure on a voyage, with outer seed-pearl border, the four sky-blue enamelled pilasters with *taille d'épargne* gold vases
3½ in. (90 mm.) wide

£12,000-18,000

\$19,000-28,000

€17,000-25,000

One of Geneva's most celebrated casemakers, Jean-Georges Rémond or Reymond, was a 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 export to the Orient.



69

A GERMAN ENAMELLED GOLD SNUFF-BOX

BY LES FRÈRES SOUCHAY, MARKED, HANAU, CIRCA 1780,
STRUCK WITH THE HANAU TOWN MARK FOR 19 CARAT GOLD

oval box, the cover, sides and base set with panels of translucent red enamel over a *moiré* pattern engine-turned ground within white enamel and gold bead frames, with outer *sablé* gold borders set with trailing gold flower-heads amidst translucent green enamel foliate borders, *sablé* vase pilasters, the cover centred with an oval enamel plaque depicting a classical scene
2½ in. (65 mm.) wide

£8,000–12,000

\$13,000–18,000
€12,000–17,000

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. Within a very short period of time, Hanau developed into an important center for luxury goods with some thirty-two *bijoutiers* involved in the production of gold boxes. By the early 1770s Etienne Flamant, an expert *guillocheur* originally from Geneva, signed a contract with the leading Hanau goldsmiths for them to supply him with around 385 to 430 gold boxes for decoration every year. Les Frères Souchay agreed to supply him with 120 boxes, which gives some indication of the scale of gold box production in Hanau at this time.



70

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1830, THE COVER ENAMEL
BY JEAN-LOUIS RICHTER (1766-1841)

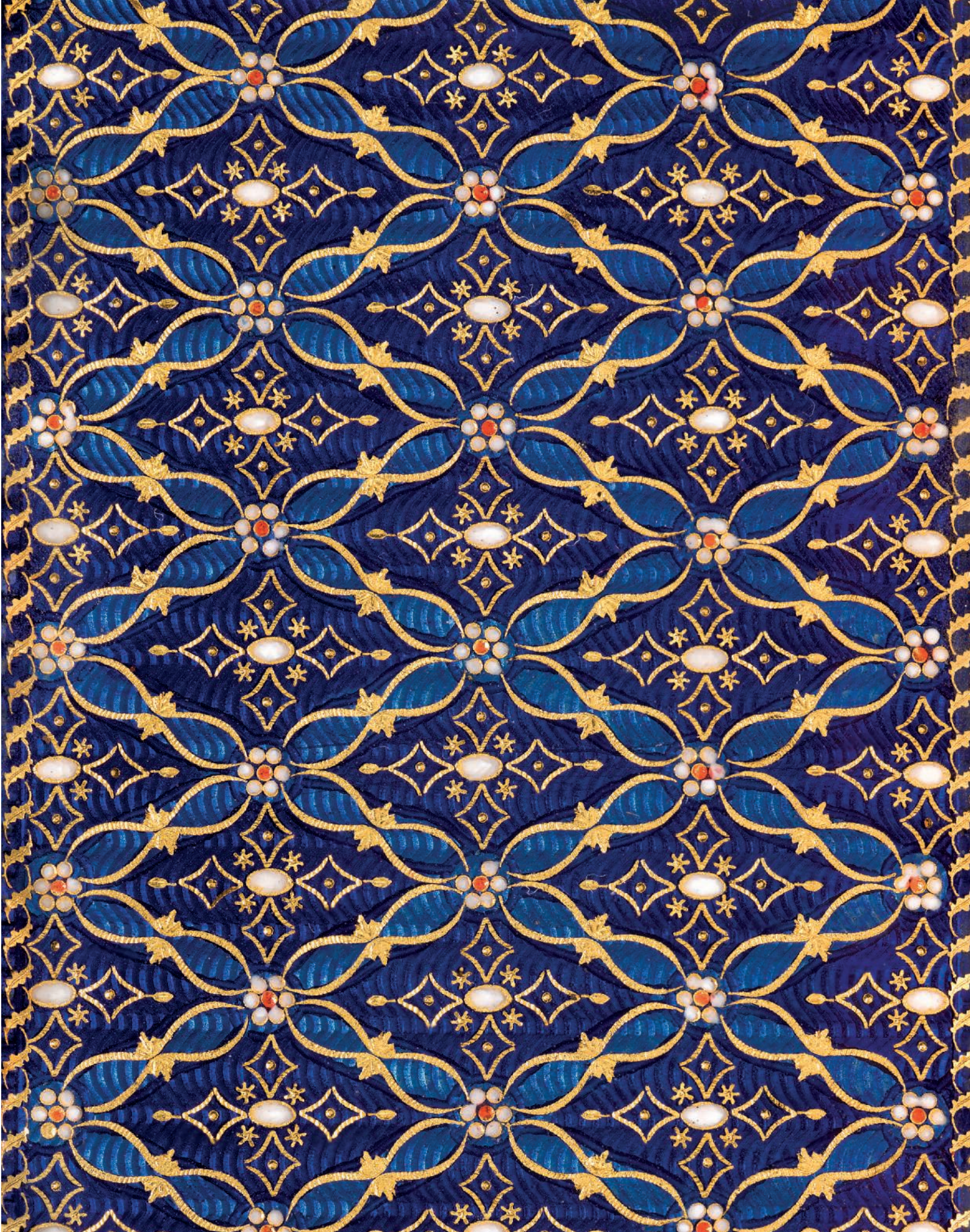
rectangular box with canted corners, the sides, base and interior of cover set with panels of translucent dark-blue enamel on an engine-turned ground and hung with gold swags and trellis-work stamped with gold flower-heads, within sky-blue enamel *taille d'épargne* scrolling borders set at intervals with translucent red enamel pellets, the cover set with an enamel plaque depicting a romantic couple beside a river, with cows and sheep in the foreground and a city with mountains beyond, signed lower left '*Richter*', wavy flange with translucent red enamel border, in fitted red leather case
3 3/8 in. (86 mm.) wide

\$15,000-20,000

\$24,000-31,000

€21,000-28,000

Jean-Louis Richter was born in Geneva in 1766 and learned his art from Etienne and Philippe-Samuel-Théodore Roux. He is perhaps the most well known and regarded of the early 19th century enamel painters who specialised in working on gold boxes. He is most renowned for his lakeside and alpine landscapes and is credited with developing the technique of using a translucent background over rayed engine-turning to create the impression of a sun-lit sky.



THE PROPERTY OF A LADY
LOTS 71-73

71

**A LOUIS XVI VARI-COLOUR GOLD
SNUFF-BOX**

BY JEAN CHARLES MARIE BOUDOU
(FL. 1783-1790), MARKED, PARIS, 1784/1785,
WITH THE SECOND CHARGE AND DECHARGE
MARKS OF HENRI CLAVEL 1782-1789

oval box, the cover, sides and base set with panels of
engine-turning stamped at intervals with pellets, the
cover set with an oval *sablé* plaque chased with a dog
and gamebirds in a woodland setting, within slightly
raised chased foliate borders

2½ in. (65 mm.) wide

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Christie's, London, 11 October 2011, lot 119.



-72

**A LOUIS XV GOLD-LINED
TORTOISESHELL PIQUÉ SNUFF-BOX**
PARIS, 1757/1758, WITH THE CHARGE AND
DECHARGE MARKS OF ELOY BRICHARD
1756-1762

rectangular gold-lined dark tortoiseshell box
with rounded corners, the cover, sides and base
inlaid with four-colour gold *piqué* floral sprays,
chased wavy gold mounts with incorporated scroll
thumbpiece, wavy flange

3½ in. (81 mm.) wide

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Christie's, London, 30-31 May 2012, lot 63.





73

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

BY LES FRÈRES TOUSSAINT (FL. 1752-1803), MARKED, HANAU, CIRCA 1790/1800, THE MINIATURE ATTRIBUTED TO THE SEAMAN BROTHERS, CIRCA 1740

oval box, the cover, sides and base with panels of translucent dark blue enamel on a wavy reeded engine-turned ground, with borders and garlands of rich gold *paillon* fruiting vines, within opaque white enamel *taille d'épargne* borders, the cover centred by an earlier oval portrait miniature of a gentleman in gold-bordered breast plate with red lining, blue velvet coat, lace cravat, long powdered curling hair, within a diamond-set openwork scroll frame, the base centred with gold *paillon* floral spray
 3 $\frac{3}{8}$ in. (85 mm.) wide

£8,000–12,000

\$13,000–18,000
 €12,000–17,000

PROVENANCE:

Christie's, London, 30-31 May 2012, lot 63.

Charles (1720-1790) and his brother Pierre-Etienne Toussaint (1726-1806) were Berlin *bijoutiers* of Huguenot descent who arrived in Hanau in 1752. Such was their influence amongst the Hanau goldsmiths that by 1762 they were employing several German craftsmen and chasers. In 1773 Etienne Flamant, an expert *guillocheur* originally from Geneva, signed a contract with the leading Hanau goldsmiths for them to supply him with around 385 to 430 gold boxes for decoration every year. Les Frères Toussaint agreed to supply him with 160 gold boxes a year, an extraordinarily high number that they were unable to fulfil. The marks on the current box were used by the company after the signing of the agreement with Flamant in 1773.



74

THE PROPERTY OF A GENTLEMAN

74

A LOUIS XVI ENAMELLED VARI-COLOUR GOLD ÉTUI

PARIS, CIRCA 1765, STRUCK WITH AN AUSTRO-HUNGARIAN EMPIRE IMPORT MARK 1868-1872 AND TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

slightly tapering *étui-à-cire* of oval section, the cover and base with four shaped cartouches enamelled with miniatures depicting domestic scenes, slightly domed cap and body set with cabochons enamelled to resemble lapis-lazuli, the polished gold body engraved with vari-colour gold foliage and ribbons, matrix engraved with arms *accolé*
5 in. (125 mm.) high

£2,000–3,000

\$3,100–4,600
€2,800–4,100

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

75

A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, PROBABLY 1761/1762, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762

rectangular box, with six panels of agatised wood mounted *à jour* within a chased gold frame
2½ in. (63 mm.) wide

£2,000–3,000

\$3,100–4,600
€2,800–4,100



75

THE PROPERTY OF A GENTLEMAN

***76**

A FRENCH GOLD SNUFF-BOX

BY LEGER-FORTUNE-ALEXANDRE RICART (FL. 1808-1818), MARKED, PARIS, STRUCK WITH THE PARISIAN THIRD STANDARD MARK FOR GOLD AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

rectangular box with rounded corners, the cover, sides and base set with panels of engine-turning. within slightly raised foliate borders of polished gold, foliate thumbpiece
2¾ in. (70 mm.) wide
2 oz. (64 gr.)

£4,000–6,000

\$6,200–9,200
€5,600–8,300



76



THE PROPERTY OF A GENTLEMAN

*** 77**

A LOUIS XV GOLD MOUNTED AND ENAMEL SNUFF-BOX
THE BOX, PARIS, CIRCA 1730, THE ENAMELS, BLOIS SCHOOL
AND ORIGINALLY FROM A WATCH-CASE, CIRCA 1630

circular gold-mounted box set with two watch cases enameled on both sides
and depicting classical scenes
2¾ in. (70 mm.) diam.

£20,000–30,000

\$31,000–46,000
€28,000–41,000



78

A LOUIS XV GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1744/1745, WITH THE CHARGE AND DECHARGE MARKS OF ANTOINE LESCHAUDEL 1744-1750

shaped rectangular box of polished gold, with reeded scrolls and borders, the cover centred with on oval diaper-work cartouche engraved with intertwined initials, slightly raised scroll thumbpiece

3½ in. (80 mm.) wide

5 oz. (150 gr.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

This box is very similar in shape and style to a gold box of 1745 by the Parisian silversmith Philipp-Antoine Magimel (fl. 1721-1770), illustrated in A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, p. 118, pl. 211. Magimel is known to have worked with the celebrated goldsmith Daniel Gouers. He struck his mark in 1721 and was *garde du Corps de l'Orfèvrerie de Paris* in 1736/1737, 1737/1738 and 1751/1752. In 1751, his nomination as *grande-garde* was impeached by the opposition of Noël Hardivilliers, Alexis Porcher and several other *ex-gardes*, whereas Julien Berthe acted in his favour. Nevertheless, Magimel became *grande-garde* in 1752 and *consul* in 1759. He died in 1772, aged 80.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

79

A SWISS JEWELLED ENAMELLED MUSICAL GOLD SNUFF-BOX WITH AUTOMATON, THE MUSIC LESSON

THE BOX BY JEAN-GEORGES RÉMOND (FL. 1783-CIRCA 1820), MARKED, GENEVA, CIRCA 1810, THE MOVEMENT WITH SCRATCHED SIGNATURE 'ANT. ROJARD À GENÈVE, INVINIT ET FECIT, NO 2170', FOR ANTOINE ROJARD, GENEVA

rectangular box with canted corners, the cover, sides and base set with panels of dark-blue translucent enamel on an engine-turned ground, the cover centred with a square enamel plaque depicting the Muse of Music with two cherubs in attendance, within a chased foliate gold and opaque sky-blue enamel frame, with seed-pearl outer border, the sides, base and pilasters with black and white *taille d'épargne* enamel foliate and pellet sprays and borders, the cover opening to reveal a painted polychrome enamel interior with applied vari-coloured gold automaton scene depicting a lady playing the tympanon, accompanied by a standing gentleman beating time and a monkey playing the triangle, two figures to the left clapping their hands when the lady and the music stop, the scene activated by a lever in the band, the base opening to reveal a small compartment that contains the original winding key, with gilt-finished movement with *fusée* and chain, musical pin drum with stacked tuned teeth

3 $\frac{3}{8}$ in. (88 mm.)
A musical automaton snuff-box marked for Guidon, Rémond, Gide & Cie. with an identical case but with a differing interior animation and signed 'Ante Rojard Genève No 2174' can be seen in the Patek Philippe Museum Collection (Inv. S-770). The present box is scratched with the inventory No. 2170 which suggests that it was made earlier than the box in the Patek Philippe Museum and that the two boxes may originally have been made as a pair. The trade with the Far East flourished in Geneva at this time and it had long been traditional to send objects to China in pairs. According to Alfred Chapuis, 'the Chinese love symmetry; all gifts to a superior, and above all to the Emperor, were given in pairs.' By the 18th and 19th centuries, this passion extended beyond the Imperial court to include aristocratic and wealthy families in China. Thus began a lucrative commerce dominated by the English and Swiss watchmakers - 'Sing Song' merchants as they were called - whose sole aim was to invent increasingly luxurious and whimsical timepieces, specifically to the taste of this new market of choice.

£80,000-120,000

\$130,000-180,000
€120,000-170,000

PROVENANCE:

Mark Yaffe Collection.
Christie's, Geneva, 16 May 2001, lot 201.
Antiquorum, Geneva, 10 July 2005, lot 373.

This wonderful musical automaton box is an exceptional example of the high quality of objects produced by the most eminent craftsmen in Geneva. It is extraordinary for the complexity of the musical and mechanisms which drive the five automatons. The first automatons appeared in Geneva in the late 18th century. They were small technical marvels imitating the movements of living creatures or beings, ranging from simpler "Bras en l'Air" figures whose arms would indicate the time, to incredibly complex works of pastoral, theatrical or other scenes such as those of the present box. Some of these automata were fitted with repeating or musical mechanisms and were highly appreciated works of art, not only in Europe, but also by Chinese and Ottoman dignitaries. Jean-Georges Rémond (or Reymond), was active in Geneva from 1783 until approximately 1820. He became Master Goldsmith on 22 December 1783 and founded Georges Rémond & Cie. in 1790. The company specialised in the production of snuff-boxes, snuff-boxes with watches, singing bird-boxes, form watches and musical boxes. Their work was of excellent quality and often with sumptuous decoration. Rémond established an impressive international enterprise, with offices and production facilities in Geneva and Hanau. He assembled around him a group of very talented artisans, all working to create items of the very highest quality. During the course of his career he registered at least five companies; when the term of one expired, he simply created another, often with the same partners. The snuff box bears the stamp of the firm Guidon, Gide & Blondet fils de Geneva. They conducted business from 1801 until 1804; the company was founded when the company Guidon, Rémond, Gide & Co. closed down on 1 January 1801 and the two partners henceforth traded as Rémond, Lamy & Co. and Guidon Gide & Blondet, respectively. A great number of the finest gold and enamel snuff boxes that were produced in Geneva at the time are signed with marks from either of the three companies. The companies each produced a variety of magnificent objects of vertu, from small étuis to elaborate gold and enamel snuff-boxes, boxes in fanciful shapes such as butterflies or roses, and boxes for the most spectacular singing bird mechanisms and automatons.

Antoine Rojard was probably the son of the horologist Jean-Daniel Rojard, and worked in Geneva at the end of the 18th and early 19th century. He is known to have produced complex automatons and watches, including some set with thermometers. The Rojard firm continued until the end of the 19th century and was known for producing repeating watches in the English style.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a lot (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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 Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) 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 Christie's 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 RESALE 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE 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 sale room 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 E2(h)(ii) 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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 30th 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 30 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 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 Post-Sale Services Department on +44 (0)20 7752 3200.
- (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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage 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. 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 any lot you purchase.

(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 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.


(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 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.

(g) Watches

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) We do not 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.CHRISTIES.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. **Movement within the EU must be within 3 months from the date of sale.** 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 incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

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 ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER
bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

WRITTEN BIDS FORM

CHRISTIE'S LONDON

GOLD BOXES

TUESDAY 5 DECEMBER 2017 AT 2.00 PM

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

CODE NAME: DONATA

SALE NUMBER: 15995

(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£100 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£32,000, 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 £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% 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

15995

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



FROM THE COLLECTION OF J.E. SAFRA
THE ROTHSCHILD CHINOISERIE NECESSAIRE
A SUPERB 18TH-CENTURY SOLID GOLD AND JEWELLED PAGODA FOR THE CHINESE ELITE
A George III jewelled gold and hardstone nécessaire and watch, London, c. 1760, signed on the movement 'Robert Allam, London, no. 396',
made for the Chinese market
Estimate on Request

MAGNIFICENT JEWELS

New York, 6 December 2017

VIEWING

1-5 December 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

David McLachlan
dmclachlan@christies.com
+44 (0)20 7389 2650

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

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