

# GOLD BOXES

AN IMPORTANT PRIVATE COLLECTION

*London 5 December 2018*



CHRISTIE'S







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AN IMPORTANT PRIVATE COLLECTION

WEDNESDAY 5 DECEMBER 2018

## AUCTION

Wednesday 5 December 2018  
at 2.00 pm (Lots 1-88)

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

## HIGHLIGHTS ON VIEW

9-13 November 2018  
Four Seasons Hotel des Bergues  
Quai des Bergues 33  
1201 Geneva

23-25 November 2018  
Hong Kong Convention and  
Exhibition Centre  
No. 1 Expo Drive, Wanchai

## VIEWING

Friday	30 November	9.00 am – 4.30 pm
Saturday	1 December	12.00 pm – 5.00 pm
Sunday	2 December	12.00 pm – 5.00 pm
Monday	3 December	9.00 am – 4.30 pm
Tuesday	4 December	9.00 am – 8.00 pm
Wednesday	5 December	9.00 am – 12.00 pm

## AUCTIONEER

Georgina Hilton

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[25]

Front cover: Lots 33, 66, 79, 88  
Opposite: Lot 88  
Page 4 and 5: Lots 58, 29  
Back cover: Lot 32



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**CHRISTIE'S**



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# **GOLD BOXES**

## An Important Private Collection

The overall quality of this collection reflects the exquisite taste, knowledge and expertise of a collector who has spent a lifetime studying and acquiring the very finest examples of works of art.

It is rare to come across a collection with so many masterpieces, all illustrating exemplary craftsmanship and quality. The collection showcases exceptional provenances, with examples previously belonging to discerning art connoisseurs such as Dr Anton Dreesmann. It encapsulates the finest works from some of the most accomplished goldsmiths in Europe, created during the 100 year-period when snuff-boxes were seen not only as functional objects to carry one's ground tobacco, but also as symbols of status, prestige and wealth that were often exchanged as diplomatic or personal gifts.

All the great eighteenth century Parisian masters are represented in this collection, with works by Jean George, Noel Hardivilliers, Daniel Gouers, Pierre-François Delafons, Charles Le Bastier, John François Garand and Jean-Baptiste Bertin. Equally, the Louis XVI gold and hardstone boxes by Louis Roucel and Adrien-Jean-Maximilien Vachette were amongst the most coveted, and their masterful techniques and influence disseminated across the cultural centres of Europe.

Intricately carved as animals, the jewelled gold-mounted and agate German boxes in this collection illustrate the quality and rarity of the extraordinary skill of the Dresden workshops, as well as the influence of the nearby Meissen factory. Further masterpieces of German craftsmanship are exemplified by the superb bonbonnière by the celebrated Dresden goldsmith Johann-Christian Neuber, and the beautiful cut-steel and gold box from Berlin. The gold and bloodstone box by Louis Siries is one of only four boxes that are known to be signed by this most celebrated of Florentine artists. These rare pieces demonstrate the virtuosity and creativity of European goldsmiths in the eighteenth and nineteenth centuries.

The eye of a discerning connoisseur with an appreciation for quality and impeccable taste is clearly visible in this unparalleled collection of gold boxes. The esteem with which these objects would have been held by their original owners is not only shared by the creator of this rich collection, but also by future collectors who will continue to appreciate the impeccable quality and beauty of such incredible craftsmanship.

## An Important Private Collection



\* 1

### A LOUIS XV VARI-COLOUR GOLD ÉTUI

BY NICOLAS DURIER (FL. 1758-1788), MARKED, PARIS, 1773/1774, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

slightly tapering *étui* of flattened oval section, the cover and base hung with vari-colour laurel garlands over fluting, within chased frames and applied with husks on a *sablé* ground, the upper and lower borders with scrolling foliage intertwined with ribbons, the domed cover and base with vari-colour gold rosettes

4 $\frac{7}{8}$  in. (124 mm.) high

2 $\frac{1}{4}$  oz. (66 gr.)

£3,000–5,000

\$3,900–6,400

€3,400–5,600



\* 2

### A GEORGE II JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY LONDON, CIRCA 1750/1760, STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

cartouche-shaped box of honey coloured agate mounted *à jour* within reeded gold mounts, later set with jewelled silver-mounted thumbpiece and enamelled jewelled pilasters

2 $\frac{3}{4}$  in. (70 mm.) wide

£3,000–5,000

\$3,900–6,400

€3,400–5,600



\* 3

**A GEORGE II GOLD-MOUNTED  
HARDSTONE SNUFF-BOX**

PROBABLY LONDON, CIRCA 1740

cartouche-shaped box, the cover and base set with panels of honey-coloured agate, mounted *à jour* between reeded gold mounts, the sides chased with strap-work, foliage and *rocaille*, slightly raised scroll thumbpiece  
2 3/8 in. (60 mm.) wide

£6,000–8,000

\$7,700–10,000

€6,800–9,000



\* 4

**A LOUIS XV VARI-COLOUR GOLD ÉTUI**

BY GERMAIN CHAYÉ (FL. 1755-1791), MARKED, PARIS, 1762/1763, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

slightly tapering *étui* of oval section, the cover and base set with cartouches of horizontal reeding applied with vari-colour gold trophies, within scroll gold borders and trailing foliage, the domed cover with similar decoration, polished gold matrix

4 5/8 in. (118 mm.) high

2 oz. (66 gr.)

£3,000–5,000

\$3,900–6,400

€3,400–5,600



For another box by this goldsmith see lot 41.



\* 5

**A LOUIS XV SILVER AND MOTHER-OF-PEARL SNUFF-BOX**  
 MAKER'S MARK INDISTINCT, PARIS,  
 WITH THE CHARGE AND DECHARGE  
 MARKS OF HUBERT LOUVET, 1732-1738

cartouche-shaped box, the cover and base set with mother-of-pearl plaques inset with a radiating gold sun-ray mask, with vari-colour gold *cornucopias* and *rocaille*, chased silver sides  
 2 3/8 in. (60 mm.) wide

£5,000-8,000

\$6,500-10,000

€5,700-9,000

\* 6

**A LOUIS XV VARI-COLOUR GOLD AND SILVER SNUFF-BOX**

BY CHARLES LE BASTIER (FL. 1754-1783), MARKED, PARIS, 1762/1763, WITH THE CHARGE MARK OF ELOY BRICHARD 1756-1762 AND THE DECHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768, STAMPED WITH INVENTORY NUMBER 1157

rectangular box with silver-gilt interior, the cover, sides and base set with panels of sun-ray chasing overlaid with vari-colour gold rural dwellings amidst woodland scenes, chased outer gold borders  
 3 1/8 in. (80 mm.) wide  
 3 oz. (100 gr.)

£1,500-2,000

\$2,000-2,600

€1,700-2,300

For a nearly identical example by Charles Le Bastier dated 1756-1762, ingot-shaped and adorned with countryside landscapes with architecture on sunburst grounds, see Christie's, Geneva, 19 May 1992, lot 74. Parisian goldsmiths, beside gold boxes, also made silver boxes although there appears to have been less demand for these; meanwhile in the *Province*, a greater number of silver boxes have survived, which suggests that these boxes were aimed either at the lower end of the market or were used as trade samples to be shown to clients, and possibly displayed with the *marchand-merciers* such as Granchez's '*Du petit Dunkerque*'. Parisian goldsmiths were also permitted to manufacture silver boxes decorated in vari-colour gold and hinged with gold. Charles Le Bastier produced several such boxes between 1760 and 1765 including the present example.

For another box by this goldsmith see lots 75 and 87.







**\*7**

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

PROBABLY LONDON, 1840

rectangular box with canted corners, the cover and base set with panels of faceted citrine mounted *à jour* within boldly cast and chased foliate gold mounts, with rope-twist thumbpiece 2½ in. (62 mm.) wide

£3,000–5,000

\$3,900–6,400

€3,400–5,600

**\*8**

**A GEORGE II GOLD-MOUNTED  
HARDSTONE SNUFF-BOX**

PROBABLY LONDON, CIRCA 1740

cartouche-shaped box, the cover and base mounted *à jour* with panels of fluted amethyst quartz, the sides of polished gold with reeded borders and slightly raised scroll thumbpiece 2½ in. (55 mm.) wide

£5,000–8,000

\$6,500–10,000

€5,700–9,000

**PROVENANCE:**

Christie's, Geneva, 13 November 1984, lot 5.





**\*9**

**A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX**  
PROBABLY DRESDEN, CIRCA 1740

formed as a barrel from faceted rock-crystal, with an internal dividing panel creating two compartments, each cover with foliate scroll thumbpiece and chased *sablé* gold mounts, in associated brown leather case stamped 'Bulgari Roma'  
2 1/8 in. (53 mm.) high

£7,000-10,000

\$9,000-13,000  
€7,900-11,000

Boxes of this kind were probably designed to hold sweetmeats or comfits with which to freshen the breath. For another rock-crystal sweetmeat box and a catalogue note on this type of box see lot 31.



**\*10**

**A LOUIS XV SILVER AND LACQUER SNUFF-BOX**  
BY LAZARE-ANTOINE CLÉRIN (FL. 1741-1781), MARKED, PARIS, 1765/1766, WITH THE DECHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768

cartouche-shaped silver-gilt lined box, the cover, sides and base set with panels of alternating red and black lacquer overlaid with an open-work geometric design in silver, within reeded gold borders and column pilasters, slightly raised scroll thumbpiece  
3 1/8 in. (85 mm.) wide

£600-800

\$770-1,000  
€680-900



\* 11

**A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX**

PROBABLY LONDON, CIRCA 1750, STRUCK WITH THREE PARISIAN GUARANTEE MARKS  
FOR SMALL GOLD ITEMS 1809-1819, 1819-1838 AND POST-1838

cartouche-shaped box with *bombé* sides, the cover, sides and base set with panels of bloodstone mounted *à jour* within reeded gold mounts, the sides with applied *sablé* cagework chased with foliage and flowers, slightly raised *rocaille* thumbpiece  
3 1/8 in. (80 mm.) wide

£15,000-20,000

\$20,000-26,000

€17,000-23,000





**\*12**

**A LOUIS XV GOLD ÉTUI**

BY JEAN DUCROLLAY (FL. 1734-1761),  
MARKED, PARIS, 1738/1739, WITH THE CHARGE  
AND DECHARGE MARKS OF LOUIS ROBIN  
1738-1744, STRUCK WITH TWO FRENCH POST-1838  
RESTRICTED WARRANTY MARKS FOR GOLD

slightly tapering *étui* of oval section, both sides of base  
and cover of polished gold and within fluted borders,  
reeded gold bands with slightly domed cover, the matrix  
engraved with a French coat-of-arms with a *marquis'*  
coronet above  
4½ in. (109 mm.) high  
1¾ oz. (54 gr.)

£3,000-5,000

\$3,900-6,400  
€3,400-5,600

For another box by this goldsmith see lot 35.



**\*13**

**A LOUIS XVI ENAMELLED GOLD  
BOÎTE-À-MOUCHES**

BY JEAN-JOSEPH BARRIÈRE (FL. 1763-1793),  
MARKED, PARIS, 1777/1778, WITH THE CHARGE  
AND DECHARGE MARKS OF JEAN-BAPTISTE  
FOUACHE 1774/1780 AND THE DECHARGE MARK  
OF HENRI CLAVEL 1780-1782

rectangular box, the cover, sides and hinged base set with  
panels of translucent French-blue enamel on an engine-  
turned ground within white enamel bead borders and  
fillets, the *sablé* borders applied with translucent green  
and red enamelled husks, the cover opening to reveal a  
mirror in the lid and, in the base, a similarly enamelled  
hinged oblong compartment, the open compartment  
fitted with a gold-handled brush with loop, the hinged  
base with a shallow compartment for patches and mirror  
in the cover  
1⅞ in. (50 mm.) wide

£6,000-8,000

\$7,700-10,000  
€6,800-9,000

For another box by this goldsmith see lots 15, 26 and 42.





\* 14

**A LOUIS XV ENAMELLED GOLD  
SNUFF-BOX**

BY CHARLES-BARNABÉ SAGERET  
(FL. 1752-1792), MARKED, PARIS, 1764/1765,  
WITH THE CHARGE MARK OF  
JEAN-JACQUES PRÉVOST 1762-1768  
AND THE PETITE VACHE DECHARGE MARK  
FOR EXPORT 1733-1775

rectangular box, the cover, sides and base set with panels of translucent blue enamel over chased foliage and trophies, within *entrelac* gold borders set with roundels and foliage, the cover centred with an oval cartouche with an applied chased openwork floral spray, the interior of the cover engraved 'From H.B. Mildmay Sept. 20'  
1 7/8 in. (50 mm.) wide

£30,000-50,000

\$39,000-64,000  
€34,000-56,000

The Louvre holds three snuff-boxes by Charles-Barnabé Sageret in its collection. For more information, see S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, p. 156, nos. 188, 189 and 190.



\* 15

**A LOUIS XVI ENAMELLED VARI-COLOUR GOLD SNUFF-BOX SET WITH A MINIATURE**  
BY JEAN-JOSEPH BARRIÈRE (FL. 1763-1793), MARKED, PARIS, 1768/1769, WITH THE CHARGE  
AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, THE MINIATURE ATTRIBUTED  
TO JACQUES-PHILIPPE FERRAND (FRENCH, 1653-1732)

oval box, the cover, sides and base enamelled to simulate lapis lazuli within shaped reserves framed by foliate gold reeding, the cover applied with an oval miniature depicting King Louis XIV of France (1638-1715) in armour, wearing a curled full-bottomed wig and the blue sash of the Royal French Order of the Holy Ghost, within a reeded gold frame, surrounded by a laurel wreath surmounted by the head of a putto, the base centred with an oval gold plaque chased with trophies of love on a sablé ground, the gold borders chased with flowerheads and acanthus scrolls alternating with white enamel squares, the four side pilasters chased with standing putti carrying a laurel swag hung on the *faux* lapis lazuli panels, in fitted brown leather case stamped 'S Bulgari'

3½ in. (90 mm.) wide

£30,000–50,000

\$39,000–64,000

€34,000–56,000

**PROVENANCE:**

With Sotirio Bulgari, Rome.  
Christie's, London, 21 November 2000, lot 109.

For another box by this goldsmith see lots 13, 26 and 42.

\* 16

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

PROBABLY DRESDEN, CIRCA 1745/1750, STRUCK WITH TWO  
FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD  
AND THE FRENCH POST-1838 GUARANTEE MARK FOR GOLD

realistically carved as a crouching dog from bloodstone, with gold-mounted  
diamond-set eyes and teeth and a carnelian tongue, the base with a  
bloodstone plaque mounted *à jour* within reeded gold mounts  
3½ in. (90 mm.) wide

£100,000-150,000

\$130,000-190,000

€120,000-170,000

**EXHIBITED:**

A La Vieille Russie, *The Art of the Goldsmith and the Jeweller*,  
6-23 November 1968, New York, 1968, no. 125.

A very similar box, with a jewelled collar and vari-colour gold base, is in the  
Hermitage and illustrated A. K. Snowman, *Eighteenth Century Gold Boxes  
of Europe*, Woodbridge, 1990, pl. 643.







**\* 17**

**A LOUIS XVI VARI-COLOUR GOLD ÉTUI**

BY NICOLAS DURIER (FL. 1758-1788), MARKED, PARIS, 1774/1775,  
WITH THE CHARGE AND DECHARGE MARKS OF  
JEAN BAPTISTE FOUACHE 1774-1780

slightly tapering *étui* of oval section, the cover and base set with *sablé* panels  
with slightly raised vari-colour gold foliage between fluted frames, the matted  
gold borders chased with trailing foliage and flowers, the domed cover with  
similar rosette, polished gold matrix

4 $\frac{5}{8}$  in. (118 mm.) high  
2 $\frac{3}{4}$  oz. (54 gr.)

£3,000-5,000

\$3,900-6,400  
€3,400-5,600



**\* 18**

**A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX**

PROBABLY LONDON, CIRCA 1750/1760

circular box of green porphyry mounted *à jour* within reeded gold borders,  
with waisted sides and carved radiating fluting, the domed cover centred  
by a rosette, slightly raised scroll thumbpiece  
2 $\frac{7}{8}$  in. (72 mm.) diam.

£8,000-12,000

\$11,000-15,000  
€9,000-14,000



\*19

**A LOUIS XV GOLD SNUFF-BOX**

PARIS, CIRCA 1720, WITH THE CHARGE AND DECHARGE MARKS  
OF ETIENNE DE BOUGES 1717-1722

cartouche-shaped box, the cover and base centred with *sablé* reserves, the cover chased with two dogs running after a hen and, on the base, a crane fishing from a stream amidst rural and woodland scenes, within foliate and scroll borders of polished gold, with reeded rims and chased scroll thumbpiece

3½ in. (80 mm.) wide

4¼ oz. (134 gr.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000





\* 20

**A GERMAN GOLD AND STEEL SNUFF-BOX**

PROBABLY BERLIN, CIRCA 1750/1760

rectangular gold-lined box, the cover, sides and base set with *sablé* gold panels overlaid with pierced and chased steel openwork, depicting a courting couple celebrating the harvest amidst agricultural trophies and scrolling vines, on the base a dog and a bird with a plough above, within wavy reeded gold borders, the interior set with a miniature of Duke Adolphus Frederick IV of Mecklenburg-Strelitz (1738-1794), wearing his red sash and breast-star of the Russian Order of Saint Alexander Nevski, holding a gun and with his dog beside him, German School, circa 1760

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

£120,000-180,000

\$160,000-230,000

€140,000-200,000

A very similar German gold snuff-box with cut-steel overlaying panels of *sablé* gold and dated to 1750 was sold Christie's, London, 25 November 1975, lot 173.

Adolphus Frederick IV, Duke of Mecklenburg-Strelitz was the eldest brother of Queen Charlotte (1744-1818), the wife of George III, with whom she corresponded regularly until the Duke's death in 1794. Adolphus succeeded his father as Duke of Mecklenburg-Strelitz in 1752. Dr Nugent, who visited his court in 1766, described him as a paragon of virtue: 'His chief diversion is doing good, in extending himself in acts of benevolence towards his subjects whose happiness seems to constitute the sole object of his ambition'.









\* 21

**A LOUIS XV GOLD SNUFF-BOX**

BY PIERRE-FRANÇOIS DELAFONS (FL. 1732-1784),  
 MARKED, PARIS, 1745/1746, WITH THE CHARGE AND DECHARGE  
 MARKS OF ANTOINE LESCHAUDEL 1744-1750

rectangular box with waisted sides, the cover, sides and base set with panels  
 boldly chased with scrolls overlaid by trailing floral sprays, within reeded gold  
 borders, slightly raised scroll thumbpiece  
 2 $\frac{5}{8}$  in. (67 mm.) wide  
 4 oz. (123 gr.)

£80,000-120,000

\$110,000-150,000  
 €90,000-140,000

**PROVENANCE:**

Collection Monsieur B..., Drouot, Paris, June 1979  
 Caudron, Paris, 18 November 2011, lot 115

Works by this celebrated goldsmith are rare; snuff-boxes by his hand can  
 be seen in the Louvre, in the Hermitage, in the Walters Art Museum,  
 Baltimore and in the Metropolitan Museum of Art, New York. For a very  
 similar box, the cover chased with sprays of flowers including roses,  
 convolvulus and carnations against a ground of swirling patchwork reeding,  
 with marks rubbed but the charge and decharge marks for Antoine  
 Leschaudel, 1744-1750, see Sotheby's, Geneva, 6 May 1981, lot 63; for  
 another box, with the mark of Jean Fremin, Paris, 1746, see Sotheby's,  
 London, 5 December 1960, lot 73.

For another box by this goldsmith see lot 33.



Watercolour drawing for the cover of a box, Paris, circa 1743-1745 in an  
 album in the Victoria and Albert Museum, London ©Snowman, 1966.



\* 22

**A GERMAN JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX**  
PROBABLY DRESDEN, CIRCA 1750

realistically carved as a sheep from amethyst quartz, with gold-mounted diamond-set eyes,  
the base with a plaque of amethyst quartz mounted *à jour* within gold mounts chased with  
reeded scrolls and *rocaille*  
3½ in. (90 mm.) wide

£50,000–80,000

\$65,000–100,000

€57,000–90,000

A very similar snuff-box in the form of a sheep is now in the Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, and illustrated in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, no. 67, illus. pp. 194-195. There are several known models of animals carved from amethyst quartz, a sheep in the Victoria and Albert Museum, inv. no. 184-1878, and a pug dog at Waddeson Manor (*Waddeson* 1975, no. 10). Snowman also illustrates a boar's head, see A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, no. 516.

German porcelain factories in the 18th century produced many animal figures and, with the proximity to the factory at Meissen, it would seem that the goldsmiths of Dresden were inspired to create similar models from the colourful hardstones and quartz that were to be found in this area of Saxony.



\* 23

**A LOUIS XV GOLD-MOUNTED LACQUER SNUFF-BOX**

MAKER'S MARK INDISTINCT, PARIS, 1750/1751, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756

rectangular box of red and gold Japanese lacquer depicting wooded and mountainous landscapes, with birds and houses set amidst pine-trees and foliage, with scrolling gold thumbpiece and wavy flange  
2½ in. (63 mm.) wide

£20,000-30,000

\$26,000-38,000  
€23,000-34,000





**\* 24**

**A FRENCH GOLD AND HARDSTONE SNUFF-BOX**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, STRUCK WITH THE PARISIAN STANDARD MARK FOR GOLD 1797, THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR EIGHTEEN CARAT GOLD AND THE 1809 PARISIAN REVIEW MARK FOR SMALL GOLD ITEMS

oval box, the sides and base set with panels of peak-pattern engine-turning within fluted *sablé* borders and pilasters, the cover mounted *à jour* with an oval plaque of honey-coloured agate 3½ in. (85 mm.) wide

£15,000-20,000

\$20,000-26,000

€17,000-23,000

For another box by this goldsmith see lots 34, 39, 40, 64 and 70.





**\* 25**

**A LOUIS XV GOLD SNUFF-BOX**

PARIS, 1757/1758, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762 AND THE CONTROL MARKS OF JULIEN ALATERRE 1768-1774 AND JEAN-BAPTISTE FOUACHE 1774-1780, STRUCK WITH INVENTORY NUMBER 842

rectangular box, the cover, sides and base set with panels of wavy coin-pattern engine-turning within reeded and chased gold borders

3½ in. (80 mm.) wide

6 oz. (182 gr.)

£50,000–80,000

\$65,000–100,000

€57,000–90,000

**PROVENANCE:**

Possibly Sotheby's, London, 20 December 1971, lot 170.

For a discussion on the development in Paris of the art of ornamental turning on a lathe, see C. Truman, *The Wallace Collection of Gold Boxes*, London, 2013, p. 61.



\* 26

**A LOUIS XV ENAMELLED VARI-COLOUR GOLD SNUFF-BOX**  
BY JEAN-JOSEPH BARRIÈRE (FL. 1763-1793), MARKED, PARIS,  
1767-1768, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-  
JACQUES PRÉVOST 1762/1768, FLANGE STAMPED 306

oval box, the cover, sides and base set with panels of translucent dark-blue enamel over grounds chased with putti within foliage, the cover and base set with enamel plaques painted *en camaïeu*, within slightly raised chased vari-colour gold husk and foliate borders, the side pilasters with classical busts

2½ in. (65 mm.) wide

£60,000–80,000

\$77,000–100,000

€68,000–90,000

Barrière was one of the more productive of Parisian goldsmiths: the Louvre owns ten examples of his work; Fürst Carl Anselm von Thurn und Taxis collection, Regensburg (L. Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*. Die Sammlung des Bayerischen Nationalmuseums im Thurn und Taxis-Museum Regensburg, Hirmer Verlag, Munich 2007), largely bought at the time of manufacture, has eight.

The reserve on the base is adapted from the engraving by Gilles Demarteau (1722-1776) after François Boucher (1703-1770) *Autel de l'Amitié*. Barrière used similar ornaments on a box in the Wallace Collection with reserves also painted in *camaïeu*. The bordering panels on the Wallace example are painted in imitation of malachite, see C. Truman, *The Wallace Collection Catalogue of Gold Boxes*, London, 2013, No 44.

For another box by this goldsmith see lots 13, 15 and 42.



*Autel de l'Amitié* engraved by Demarteau Gilles (1722-1776) after Boucher François (1703-1770)  
© Musée du Louvre, collection Rothschild.



Detail of the reverse.







**\* 27**

**A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX**

LONDON, CIRCA 1740

cartouche-shaped box of faceted and fluted mocha-brown striated agate, with chased foliate gold mounts and reeded borders, the cover further overlaid with radiating chased foliate gold bands inset with lapis lazuli, slightly raised scroll and *rocaille* thumbpiece  
2½ in. (62 mm.) wide

£20,000–30,000

\$26,000–38,000

€23,000–34,000

For a similar box see Christie's, Geneva, 12 November 1975, lot 143: described as a mocha agate snuff-box, the shell-shaped cover with engraved chasework and applied bloodstone.



**\* 28**

**A LOUIS XVI ENAMELLED GOLD SNUFF-BOX**

BY PIERRE-FRANÇOIS MATHIS BEAULIEU (FL. 1768-1791), MARKED, PARIS, 1779/1780,  
WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780,  
STRUCK WITH AN IMPORT MARK FOR VIENNA

rectangular box, the cover, sides and base set with panels of polished gold enamelled *en basse taille*  
with dark-blue flowers and foliage, within chased similarly enamelled gold borders  
2½ in. (55 mm.) wide

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

Mathis de Beaulieu, the successor of Jean George, was one of the best makers of gold boxes of the late Louis XV and Louis XVI periods. His work is well represented in the Louvre, the Wallace Collection, the Ashmolean Museum, the Patek Philippe Museum, the Cleveland Museum and the Metropolitan Museum of Art.



**\* 29**

**A GEORGE II ENAMELLED GOLD ÉTUI**

PROBABLY LONDON, CIRCA 1760

flattened rectangular gold *étui*, all sides with translucent dark-blue *basse taille* enamel scenes depicting *chinoiserie* landscapes, classical vases, musical trophies and trailing foliage on a finely reeded ground stamped at intervals with flowerheads within chased scalloped borders, one long side forming the cover, hinged at one end with sliding chased gold band for fastening and unfastening the cover, chased gold suspension loop

4<sup>7</sup>/<sub>8</sub> in. (125 mm.) high

£50,000–70,000

\$65,000–90,000

€57,000–79,000

There appear to be three other recorded *étuis* of the same unusual construction and enamelled with comparable *chinoiserie* scenes. One was sold in the King Farouk (1920-1965) Collection; *The Palace Collections of Egypt*, Sotheby's & Co., Cairo, Koubeh Palace, 10-20 March 1954, lot 665. Another example was sold together with a knife and a sheath in The Loup Collection, Christie's, London, 29 April 1969, lot 117. There is another example at Waddesdon, formerly belonging to Alice de Rothschild, and illustrated in Sir A. Blunt, *The James A De Rothschild Collection at Waddesdon Manor, Gold Boxes and Miniatures of the Eighteenth Century*, Fribourg, 1975, no. 75. A number of George II and George III snuff-boxes with very comparable blue *basse taille* floral and, in some cases, *chinoiserie* panels survive. These include an oval example with the unidentified maker's mark J B, sold in these rooms 3 June 2014, lot 243. Another unmarked English box, very similar in style and decoration to the present *étui*, is in the Victoria and Albert Museum and is illustrated by Snowman who cites yet another similar box probably by Elias Russel, London, 1766, see A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, p. 278, pl. 569.

\* 30

**A LOUIS XV GOLD ÉTUI**

BY ANTOINE SOYER (FL. 1709-1759), MARKED, PARIS, 1738/1739,  
WITH THE CHARGE MARK OF HUBERT LOUVET 1732-1738  
AND THE DECHARGE MARK OF LOUIS ROBIN 1738-1744

slightly tapering *étui* of oval section, both sides of base and cover set with *sablé* cartouches with raised foliage and fruiting vine chasing within scroll borders, the slightly domed *sablé* cover chased with *rocaille*, the later matrix engraved with a *chevalier's* coat-of-arms  
4½ in. (115 mm.) high  
1½ oz. (40 gr.)

£3,000–5,000

\$3,900–6,400  
€3,400–5,600



\* 31

**A LOUIS XV DOUBLE-OPENING GOLD-MOUNTED  
HARDSTONE SWEETMEAT BOX**

PARIS, WITH THE CHARGE AND DECHARGE MARKS OF  
ANTOINE LESCHAUDEL 1744-1750

formed as a rock-crystal barrel with faceted staves, each hinged cover incised with a rosette, within polished gold mounts with scroll thumbpiece, an internal dividing panel creating two compartments  
2½ in. (53 mm.) high

£12,000–18,000

\$16,000–23,000  
€14,000–20,000



Boxes of this kind were probably designed to hold sweetmeats or comfits with which to freshen the breath. The term *bonbonnière*, usually used for a box with a detachable cover, does not seem to appear before around 1770 and prior to this date the term *boîte à bonbons* was used. Two very similar boxes are illustrated in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, p. 100, ill. 156 and currently on loan and exhibited at the Victoria and Albert Museum as part of the Sallie and Kenneth Snowman Collection. One is unmarked from Dresden and dated circa 1740, the other is by Jean-François Raveché, Paris, 1743. This French box, now in a private collection, was from the The Elizabeth Parke Firestone Sale, Christie's, New York, 19 November 1982, lot 35. The duc d'Aumont possessed "Deux *bonbonnières rondes guillochées de crystal de roche garnies de gorge bec & Charnière d'or*" [Two round engine-turned *bonbonnières* in rock-crystal with rim, thumbpiece and hinge in gold], which were sold after his death in 1782 (Paris, 12 December, 1782, lot 246), see C. Truman, *The Wallace Collection of Gold Boxes*, London, 2013, p. 191.

For another example of a sweetmeat box see lot 9.



**\* 32**

**A LOUIS XV GOLD AND AMBER SNUFF-BOX**

BY JEAN-BAPTISTE BERTIN (FL. 1740-1771), MARKED, PARIS, 1767/1768, THE FLANGE STAMPED WITH INVENTORY NUMBER 16, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PRÉVOST 1762-1768, THE MEDALLION ATTRIBUTED TO GÉRARD DEBÈCHE FILS

oval box, the cover, sides and base inlaid with semi-translucent amber strips mounted within chased gold bands, the cover set with trapezoidal strips radiating from a central oval cast gold plaque depicting Cupid within a chased gold frame, the base similarly set and with a central plaque with chased openwork scrolls hung with garlands, chased and pierced outer gold foliate and scroll borders  
3 1/8 in. (80 mm.) wide

£100,000-150,000

\$130,000-190,000

€120,000-170,000

Gérard Debèche *fils* would appear to be the Parisian chaser, or *ciseleur*, mentioned in the *Almanach Dauphin* in 1769 and 1777, who executed the chased panels on a box by Drais, dated 1772/1773 and now in the Rosalinde and Arthur Gilbert Collection at the Victoria and Albert Museum. Debèche was also responsible for the panels on a box supplied by Drais for the *corbeille de mariage* of Marie-Antoinette in 1770. For a discussion of the work of Gérard Debèche *fils* see Charles Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, pp. 94-96. For another box with chased plaques by Debèche see lot 40.

For another box by this goldsmith see lot 78.



\* 33

**A LOUIS XV GOLD-MOUNTED LACQUER SNUFF-BOX**

BY PIERRE-FRANÇOIS DELAFONS (FL. 1732-1784), MARKED, PARIS, 1742 OR 1744,  
WITH THE CHARGE AND DECHARGE MARKS OF LOUIS ROBIN 1738-1744

rectangular gold-lined box, the cover, sides and base set with panels of Japanese lacquer decorated with gold and silver *hiramaki-e*, *kirikane* and *nashiji* against a black lacquer ground depicting cranes, pines and prunus trees amidst mountains, mounted à cage between wavy reeded mounts  
3 $\frac{3}{8}$  in. (87 mm.) wide

£120,000–180,000

\$160,000–230,000  
€140,000–200,000

The technique of creating lacquer originated in Japan over 6000 years ago and it was a slow and demanding process which required great skill. Some of the finest lacquer had up to thirty separate layers and was confined to painted or raised surfaces of gold on a black or red ground. This type was retained by the Japanese for their own use and examples considered to be inferior in quality were brought to Europe in the 1730s by the Dutch. Japanese lacquer became extremely fashionable at the French Court as early as in the 1730s when large panels were used to decorate items of furniture. These larger panels were cut into smaller sections to fit the dimensions required for use with snuff-boxes and so many scenes on snuff-boxes can appear to be slightly dis-jointed.

For another box by this goldsmith see lot 21.



*Vachette à Paris*



**\* 34**

**A FRENCH GOLD AND HARDSTONE SNUFF-BOX**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, 1809-1839, THE FLANGE SIGNED 'VACHETTE À PARIS 20 K 5', STAMPED WITH INVENTORY NUMBER 238, STRUCK WITH THE FRENCH 1838 REVIEW MARK FOR SMALL ITEMS, THE PARISIAN 1809-1819 GUARANTEE MARK FOR GOLD AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

rectangular gold-lined box, the cover, sides and base set with panels of lapis lazuli with thin gold banding, mounted *en cage* within slightly raised chased foliate and flowerhead *sablé* gold borders with column pilasters

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

£40,000–60,000

\$52,000–77,000

€45,000–68,000

A gold-mounted lapis lazuli by Vachette was sold in these rooms 1 December 2015, lot 273. For another box by this goldsmith see lots 24, 39, 40, 64 and 70.





**\* 35**

**A LOUIS XV GOLD SNUFF-BOX**

BY JEAN DUCROLLAY (FL. 1734-1761), MARKED, PARIS, 1739/1740, WITH THE CHARGE AND DECHARGE MARKS OF LOUIS ROBIN 1738-1744

rectangular box with waisted sides, the cover, sides and base set with panels of basket-work chasing within reeded gold borders

2½ in. (55 mm.) wide

2¼ oz. (64 gr.)

£15,000-20,000

\$20,000-26,000

€17,000-23,000

The name Ducrollay frequently appears in the accounts of the *Menus Plaisirs* and those of the *Ministère des Affaires Étrangères*. In 1761 the firm was sold to Jean-Marie Tiron de Nanteuil and Jean Ducrollay died in Mantes in 1770. The size of this box suggests that it may have been made for a lady to use, or to be used as a *boîte-a-journée*, a box made to be carried in one's pocket with just enough snuff for a day's journey or a day's hunting. For another box by this goldsmith see lot 12.

The *Menus Plaisirs* was the department in charge in the French Royal Household of the 'lesser pleasures of the King' and dealt with all the preparation for ceremonies, events and festivities.



\* 36

**A FRENCH GOLD SNUFF-BOX**

MAKER'S MARK INDISTINCT, PARIS, STRUCK WITH THE PARISIAN THIRD STANDARD MARK FOR GOLD 1809-1819, THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR EIGHTEEN CARAT GOLD AND TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

in the form of a book, the cover and back set with panels of diaper-work engine-turning within slightly raised gold foliate *sablé* borders with polished gold frames, the spine stamped with flowerheads within polished gold bands  
2 $\frac{3}{8}$  in. (60 mm.) high  
1 $\frac{1}{4}$  oz. (52 gr.)

£2,000–3,000

\$2,600–3,800

€2,300–3,400



\* 37

**A GEORGE II GOLD-MOUNTED  
HARDSTONE SNUFF-BOX**

PROBABLY LONDON, CIRCA 1760

rectangular box of grey striated agate with waisted sides, the cover and front panel overlaid with pierced chased gold foliage and scrolls, reeded gold borders  
2 $\frac{1}{2}$  in. (55 mm.) wide

£4,000–6,000

\$5,200–7,700

€4,500–6,800



**\*38**

**A FRENCH GOLD SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**

BY JOSEPH-NAPOLÉON YVOREL (FL. 1834), MARKED, PARIS, CIRCA 1840, STRUCK WITH THE PARISIAN THIRD STANDARD GUARANTEE MARK FOR GOLD 1838-PRESENT, THE MICROMOSAIC, ROME, CIRCA 1820

rectangular box with waisted sides, the sides and base set with panels of peak-pattern engine-turning within polished gold borders, the cover inset with a micromosaic plaque depicting fishermen in a boat on a river flowing through a wooded landscape, with mountains beyond, with chased foliate border, mask and foliage thumbpiece

3½ in. (85 mm.) wide

£20,000–30,000

\$26,000–38,000

€23,000–34,000





**\* 39**

**A LOUIS XVI GOLD-MOUNTED HARDSTONE SNUFF-BOX**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, 1782/1783,  
WITH THE CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1780-1782

rectangular gold-lined box with canted corners, the cover, sides and base set with panels of carnelian  
mounted *en cage* within chased *entrelac* gold *sablé* borders with column pilasters  
2 $\frac{7}{8}$  in. (75 mm.) wide

£30,000–50,000

\$39,000–64,000

€34,000–56,000

This box is very similar to an earlier box dated 1776/1777 by Pierre-François Drais, Vachette's sponsor,  
the only difference being the use of pearls on the border, see Christie's, Geneva, 13 November 1985, lot 14.  
For another box by this goldsmith see lots 24, 34, 40, 64 and 70.



**\* 40**

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

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1753-1839), MARKED, PARIS, 1784,  
WITH SECOND CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1782-1789,  
THE GOLD PLAQUES ATTRIBUTED TO GÉRARD DEBÈCHE FILS (1705-1777)

rectangular box with canted corners, the cover, sides and base set with panels of lapis lazuli and each centred with an oval gold plaque chased in relief with playful putti, within chased *entrelac* vari-colour gold borders

3½ in. (90 mm.) wide

£100,000–150,000

\$130,000–190,000

€120,000–170,000

Vachette was one of the best-known of the Parisian gold box makers at the turn of the 18th to the 19th Century. He registered his mark in 1779 and later worked together with Nitot, one of the court jewellers of Emperor Napoleon I. Henry Nocq (*Le poinçon de Paris*, Paris, 1968, [reprint], p. 76), praises Vachette: 'Avant et après la Révolution les plus belles tabatières d'or sont marquées du poinçon de Vachette.' For another box by this goldsmith see lots 24, 34, 39, 64 and 70. For another box with chased plaques by Debèche see lot 32. For a discussion of the work of Gérard Debèche fils see Charles Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, pp. 94-96.





\* 41

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

BY GERMAIN CHAYÉ (FL. 1755-1791), MARKED, PARIS, 1774/1775, WITH THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780

oval box, the cover, sides and base set with panels of engine-turning in coin-pattern circles, within chased slightly raised foliate *sablé* borders and side pilasters

2¼ in. (57 mm.) wide

2¼ oz. (72 gr.)

£6,000–8,000

\$7,700–10,000

€6,800–9,000

The son of a cobbler Germain Chayé was apprenticed to Claude Dargent at the age of fifteen. Chayé was ranked thirteenth in his guild in 1774 and was subsequently elected an official of the *corporation* eight years later. Gold boxes and *étuis* by Chayé can be found in the Louvre, at Waddeson Manor and in the Metropolitan Museum.

\* 42

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

BY JEAN-JOSEPH BARRIÈRE (FL. 1763-1793), MARKED, PARIS, 1788, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-FRANÇOIS KALENDRIN 1789-1792

rectangular box with canted corners, the cover, sides and base set with panels of horizontal engine-turned reeding stamped at intervals with pellets, within slightly raised vari-colour chased foliate *sablé* borders

3½ in. (80 mm.) wide

3¾ oz. (118 gr.)

£8,000–12,000

\$11,000–15,000

€9,000–14,000

For another box by this goldsmith see lots 13, 15 and 26.







\* 43

**A LOUIS XVI ENAMELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX**

BY LOUIS ROUCHEL (FL. 1763-1787), MARKED, PARIS, 1780/1781, WITH THE CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1780-1782, THE FLANGE ENGRAVED 'ROUCHEL ORFE DU ROY PARIS'

rectangular box with canted corners, the cover and base set with panels of lapis lazuli, the sides with chased gold panels set with lapis lazuli oval and circular lozenges hung with opalescent white enamel bead swags, the cover with white and red enamel outer bead border  
2 7/8 in. (76 mm.) wide

£70,000-100,000

\$90,000-130,000

€79,000-110,000





\* 44

**A LOUIS XV SILVER SNUFF-BOX**

BY JEAN-BAPTISTE GILLET (FL. 1734-1786), MARKED, PARIS, 1761/1762, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762, STRUCK WITH TWO FRENCH POST-1838 GUARANTEE MARKS FOR SILVER

rectangular box, the cover, sides and base each centred with a shaped cartouche of radiating sun-ray chasing, applied with boldly chased vari-colour gold foliage and trophies to love, music and gardening, within scrolling foliage and diaper-work  
3½ in. (77 mm.) wide  
3 oz. (122 gr.)

£700-1,000

\$900-1,300  
€790-1,100

\* 45

**A LOUIS XVI SILVER SNUFF-BOX**

PROBABLY BY JOHAN REINHARD BORAND, MARKED, STRASBOURG, 1780

oval box, the cover, sides and base set with panels of chased vertical reeding within *entrelac* borders, the cover centred with a vari-colour gold floral spray, the base with chased foliage and flowers within an oval cartouche  
3½ in. (90 mm.) wide  
4¼ oz. (150 gr.)

£1,500-2,000

\$2,000-2,600  
€1,700-2,300

**PROVENANCE:**  
with Au Vieux Paris.





\* 46

**A LOUIS XV GOLD AND MOTHER-OF-PEARL SNUFF-BOX**

PARIS, CIRCA 1740, WITH THE DECHARGE MARK OF LOUIS ROBIN 1738-1744,  
STRUCK WITH THE PARISIAN THIRD STANDARD MARK FOR GOLD 1798-1809  
AND THE PARISIAN GUARANTEE MARK FOR GOLD 1798-1809

rectangular box with canted corners, the sides of polished gold, the cover set with a panel of carved mother-of-pearl set with gold *piqué* work and *rocaille* within reeded gold borders, the cover inlaid with gold openwork scrolls and foliage and centred by a *sablé* oval cartouche chased with flowers and trailing foliage, the base set with a panel of polished mother-of-pearl, slightly raised scroll thumbpiece  
2 $\frac{7}{8}$  in. (74 mm.) wide

£15,000-20,000

\$20,000-26,000

€17,000-23,000



\* 47

**A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX**

MAKER'S MARK INDISTINCT, PARIS, 1733/1734, WITH THE CHARGE AND DECHARGE MARKS OF HUBERT LOUVET 1732-1738

rectangular box with canted corners, the cover, sides and base mounted *à jour* with panels of bloodstone within reeded gold mounts, slightly raised scroll thumbpiece  
2¾ in. (70 mm.) wide

£20,000-30,000

\$26,000-38,000

€23,000-34,000

A very similar bloodstone box by Noel Hardivilliers (fl. 1729-1771), dated 1731, is illustrated in A.K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, p. 98, pl. 150. Another similar box by this maker, dated 1738, is in the Walter's Art Gallery, Baltimore and illustrated in C. Le Corbeiller *European and American Snuff-boxes 1730-1830*, London, 1966, pl. 480. It is interesting to note that the goldsmiths of Paris were producing hardstone snuff-boxes mounted *à jour* within reeded gold mounts some ten years before Dresden workshops.



**\* 48**

**A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX**

BY PIERRE-AYMÉ JOUBERT (FL. 1735-1759), MARKED, PARIS, 1745/1746,  
WITH THE CHARGE AND DECHARGE MARKS OF ANTOINE LESCHAUDEL 1744-1750

rectangular box, the cover, sides and base set with panels of cream-coloured chalcedony agate,  
mounted *à jour* within reeded gold borders and slightly raised scroll thumbpiece  
2¾ in. (70 mm.) wide

£20,000–30,000

\$26,000–38,000

€23,000–34,000





**\* 49**

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

PROBABLY BERLIN, CIRCA 1760

rectangular box, the cover, sides and base applied with boldly chased hunting scenes in vari-colour gold, the cover with a huntsman and his hounds pursuing a deer through a wooded landscape, the sides with hounds and game amidst hunting trophies, guns and foliage, the base with a huntsman and his dogs resting before an architectural *capriccio* set within trees and foliage, applied vari-colour gold pierced thumbpiece depicting a hound and hunting trophies

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

7 oz. (238 gr.)

£60,000–80,000

\$77,000–100,000

€68,000–90,000



\* 50

**A SAXON GOLD AND HARDSTONE  
STEIN-CABINET BONBONNIÈRE**

BY JOHANN CHRISTIAN NEUBER (1736-1808), DRESDEN, CIRCA 1780

circular gold *bonbonnière*, the cover centred by an oval semi-translucent quartz plaque applied with a carved relief of bloodstone and other hardstones depicting a flowerspray tied with a ribbon, inlaid with two concentric circles of petal-shaped hardstone plaques within engraved gold mounts numbered from 1 to 24 within flat simulated pearl borders on a polished gold band, the base similarly decorated with three concentric circles of different hardstone plaques numbered from 57 to 86 around a central roundel inlaid with striated agate containing a central floral rosette with carnelian leaves and flat simulated pearl centre and framed by a polished gold band with flat simulated pearls, the sides with two rows of various hardstone plaques numbered from 25 to 56, the flange with later engraved signature 'Neuber à Dresde' 2 $\frac{7}{8}$  in. (75 mm.) diam.

£150,000–200,000

\$200,000–260,000  
€170,000–230,000

**PROVENANCE:**

Sotheby's, London, 9 December 1963, lot 159.  
Christie's, London, 10 December 2002, lot 165.

**LITERATURE:**

W. Holzhausen, *Johann Christian Neuber, ein sächsischer Meister des 18. Jahrhunderts*, Dresden, 1935, pp. 16-17, illustrated figs. 12-13.  
A. Kugel, *Gold, Jasper and Carnelian Johann Christian Neuber at the Saxon Court*, London, 2012, no. 162, ill. no. 162, p. 364.

When Christie's sold this box in London in 2002 there was no signature on the flange and there is no record of the box ever having been signed. This suggests that the signature was added sometime after 2002.

In the years 1780-1785 the stein-cabinet boxes produced in the Neuber workshop were set with hardstone panels in the form of radiating flower petals. A stylistically very close box with petal-shaped stones is in the Musée Cognacq-Jay, Paris (illustrated in C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, fig. 473), and very similar is the *bonbonnière* from the Dreesmann Collection, sold Christie's, London, 11 April 2002, lot 947. Three oval examples are also recorded (H. and S. Berry Hill, *Antique Gold Boxes*, London, New York, 1953, figs. 112 and 113, and A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, figs. 692 and 692A and Christie's, Geneva, 14 November 1995, lot 51). Two further similar circular boxes were sold Christie's, Geneva, 14 November 1995, lots 92 and 112.

From 1785 onwards these stein-cabinet boxes were made with straight rays of hardstones which enabled them to be produced more efficiently. This change in style reflected the growing demand for Neuber's wares and also the high cost of producing them.







**\* 51**

**A LOUIS XV JEWELLED GOLD SNUFF-BOX**

BY THOMAS-PIERRE BRETON (FL. 1739-1767), PARIS, 1764/1765,  
WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES  
PRÉVOST 1762-1768

rectangular box, the cover, sides and base set with panels of vertical stripes of polished and chased gold within foliate and geometric borders, later set with a diamond-set silver thumbpiece  
2¼ in. (58 mm.) wide

£5,000–8,000

\$6,500–10,000  
€5,700–9,000

**\* 52**

**A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX**

LONDON, CIRCA 1760

cartouche-shaped box, the cover, sides and base set with panels of honey-coloured agate mounted *à jour* within reeded gold cage-work, two raised scroll thumbpieces, in fitted red leather case  
2½ in. (65 mm.) wide

£6,000–8,000

\$7,700–10,000  
€6,800–9,000





**\* 53**

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

PROBABLY HANAU, CIRCA 1780/1790, WITH A MARK RESEMBLING THE PARISIAN CHARGE MARK OF JULIEN BERTHE AND A CROWNED DATE LETTER P

rectangular box, the cover, sides and base set with panels of woven bands of reeding, overlaid with chased vari-colour gold hunting scenes of dogs putting up waterfowl amidst flowers and foliage against an architectural background, within reeded scroll borders

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

5 oz. (160 gr.)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

Sotheby's, Geneva, 26 November 1982, lot 129.

The Dr Anton Dreesmann C. R. Collection; Christie's, London, 11 April 2002, lot 810.



**\* 54**

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

PROBABLY DRESDEN, CIRCA 1730

cartouche-shaped box of moulded black glass, the cover and sides finely painted in gold with *chinoiserie* landscapes and floral sprays, within reeded and finely chased foliate borders and slightly raised thumbpiece, with two later gold-mounted turquoise cabochon beads  
3½ in. (85 mm.) wide

£40,000–60,000

\$52,000–77,000

€45,000–68,000



\* 55

**A LOUIS XV GOLD SNUFF-BOX**

BY DANIEL GOVAERS OR GOUERS (FL. 1717-1748), MARKED, PARIS, 1725/1726, ENGRAVED ON THE FLANGE 'GOVERS A PARIS', WITH THE CHARGE AND DECHARGE MARKS OF CHARLES CORDIER 1722-1726, STRUCK WITH A FRENCH POST-1838 GUARANTEE MARK FOR GOLD cartouche-shaped box of polished gold, with wavy reeded borders set with *rocaille*, slightly raised scroll thumbpiece  
2 7/8 in. (73 mm.) wide  
3 oz. (100 gr.)

£70,000-100,000

\$90,000-130,000  
€79,000-110,000

**PROVENANCE:**

Beaussant Lefevre, Paris, 1 April 2010, lot 353.

Gouers was 'one of the most celebrated and sought-after makers of snuff-boxes and *tabatières-à-portrait* in Paris' in the 1720s and 1730s according to Snowman (*Eighteenth Century Gold Boxes of Europe*, London, 1966, p. 71-72). This fame was certainly fuelled by his link to Louis XV and Queen Marie Leczinska which saw him appointed '*Orfèvre ordinaire de la Reine*' and '*Marchand orfèvre joaillier de leurs Majestés*'. Thus between 1725 and 1736, he delivered to the *Présents du Roi* '*montres d'Angleterre*' and at least eleven '*boîtes à portraits*' which were intended as diplomatic presents - for example, a jewelled gold box by Gouers dated 1725 presented to Isaac du Thelluson, French envoy to the city of Geneva, formerly in the Firestone collection (Christie's, New York, 19 November 1982, lot 56). His success extended beyond France, as he was commissioned by amongst others the Queen of Spain, the Elector of Saxony and the Duke of Bavaria. Nonetheless Snowman points out that boxes by Gouers are 'very rare indeed'. Despite his success, he became bankrupt and fled to Brussels in 1737, although he appears to have retained his privileges and titles, and continued working until at least 1748. Gouers worked with some of the most respected artists such as Gérard Debèche (fl. 1706-1777), the chaser Jean-Baptiste Devos (fl. 1720-1766) and the miniaturist Jean-Baptiste Massé.





**\* 56**

**A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX**

BY SIMON GALLIEN (FL. 1715-1757), MARKED, PARIS, WITH THE CHARGE AND DECHARGE MARKS OF HUBERT LOUVET 1732-1738

cartouche-shaped box, the cover and base set with panels of mocha-coloured striated agate mounted *à jour* within reeded gold borders, the sides of polished gold chased with foliage and *rocaille*, slightly raised scroll thumbpiece

3½ in. (80 mm.) wide

£40,000–60,000

\$52,000–77,000  
€45,000–68,000



**\* 57**

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

BY HENRI BODSON (FL. 1763-1789), MARKED, PARIS, 1763/1764, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PRÉVOST 1762-1768, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box, the cover, sides and base set with panels of polished gold applied with vari-colour gold foliage and hung with ribbon-tied husk garlands, each centred with an oval *sablé* cartouche set with vari-colour gold trophies of music, love and gardening, within chased *entrelac* borders

2 7/8 in. (76 mm.) wide  
6 1/2 oz. (204 gr.)

£80,000–120,000

\$110,000–150,000  
€90,000–140,000

**PROVENANCE:**

Collection Monsieur B..., Hôtel Drouot Paris, June 1979.  
Damien Libert, Paris, 1 June 2006, lot 87.  
Caudron, Paris 18 Novembre 2011, lot 116.

Boxes bearing Bodson's mark can be found in the Louvre, the Musée Cognacq-Jay, Paris and the Wallace Collection.

\* 58

**A LOUIS XV ENAMELLED GOLD CARNET**

PARIS, CIRCA 1750, WITH THE DECHARGE MARK  
OF JULIEN BERTHE 1750-1756

formed as a *carnet*, the cover and reverse of polished gold, enamelled *en basse taille* with rural wooded landscapes depicting *une marchande* and her horse before an archway, and a sailing boat on a river beside a castle on a hill, within chased gold borders and polished gold spine, in original tooled red leather case with later gold-mounted pencil

2½ in. (52 mm.) high

£20,000-30,000

\$26,000-38,000

€23,000-34,000

**PROVENANCE:**

Sotheby's, Geneva, 16th and 18th November 1993, lot 92.







**\* 59**

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

BY JEAN-MARIE TIRON (FL. 1748-1773) CALLED TIRON DE NANTEUIL OR TIRON LE CADET, MARKED, PARIS, 1768/1769, WITH THE CHARGE MARK OF JEAN-JACQUES PRÉVOST 1762-1768 AND THE DECHARGE MARK OF JULIEN ALATERRE 1768-1774

oval box, the cover, sides and base of polished gold and each set with a *sablé* gold cartouche, the cover and base chased with vari-colour gold trophies of sea-faring and navigation amidst foliage, the sides applied with flowerheads, within chased *entrelac* foliate borders

2¼ in. (58 mm.) wide

2¾ oz. (86 gr.)

£30,000-50,000

\$39,000-64,000

€34,000-56,000

The unusual and distinctive nautical trophies depicted in the chasing on the cover and base suggest that this box was perhaps specially commissioned for a naval officer.



**\* 60**

**AN AUSTRIAN ENAMELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX**

VIENNA, CIRCA 1820, STRUCK WITH TWO FRENCH POST-1864 IMPORT MARKS FOR GOLD

rectangular box of lapis lazuli and with canted corners, the gold mounts with translucent red, purple and green enamel foliage set with white enamel beads and sky-blue enamel forget-me-nots

3⅝ in. (93 mm.) wide

£10,000-15,000

\$13,000-19,000

€12,000-17,000





**\* 61**

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

BY JEAN-FRANÇOIS GARAND (FL. 1748-1778), MARKED, PARIS, 1775/1776, WITH THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780, THE ENAMEL MINIATURE SIGNED 'LE TELLIER. D.', FOR JEAN BAPTISTE JOSEPH LE TELLIER (FRENCH, 1759 - AFTER 1812)

rectangular box with canted corners, the sides and base set with panels of dark-blue enamel painted to resemble lapis lazuli, the cover set with an enamel miniature of a courting couple surprised in a wheat field, signed 'Le Tellier. D.' lower right, within slightly raised vari-colour foliate *sablé* gold borders and side pilasters

2 7/8 in. (73 mm.) wide

£100,000–150,000

\$130,000–190,000

€120,000–170,000

**PROVENANCE:**

Fraysse & Associés, Paris, 7 December 2011, lot 23.

Collection of the comte Louis-René de Gramont; Galerie Charpentier, Paris, 15 June 1934, lot 58.

**LITERATURE:**

Mentioned in Jean-François Garand's biography in S. Grandjean, *Les tabatières du musée du Louvre, Paris, 1981*, p.101.

Jean Baptiste Joseph Le Tellier worked in Paris as a painter of miniatures on ivory as well as on enamel during the last quarter of the 18th and the early years of the 19th centuries. He was 'Peintre des Menus-Plaisirs' for which he delivered in 1775 five portraits of Marie-Antoinette. The only other known example of his enamel painting is on a box which was sold at the Bohn Sale, London, 1885. Portrait miniatures by Le Tellier are found on boxes by makers such as Pierre-François Draï, Jean George, Noël Hardvilliers and Jean-François Garand. For another box by this goldsmith see lot 77.



**\* 62**

**A LOUIS XV VARI-COLOUR DOUBLE-OPENING GOLD SNUFF-BOX**

BY JEAN GEORGE (FL. 1752-1765), MARKED, PARIS, 1754/1755, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756, THE FLANGE ENGRAVED 'GEORGE À PARIS'

rectangular double-opening box, the cover, sides and base set with panels of radiating sun-ray chasing and each applied with vari-colour gold flower-sprays and butterflies, within foliate scroll borders with *rocaille* thumbpieces  
 2 7/8 in. (75 mm.) wide  
 6 oz. (190 gr.)

£70,000-100,000

\$90,000-130,000

€79,000-110,000

For another box by this goldsmith see lots 63 and 84.





**\* 63**

**A LOUIS XV ENAMELLED GOLD SNUFF-BOX**

BY JEAN GEORGE (FL. 1752-1765), MARKED, PARIS, 1764/1765, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PRÉVOST 1762-1768, THE FLANGE ENGRAVED 'GEORGE À PARIS'

rectangular box, the cover, sides and base set with panels of *moiré*-pattern engine-turning, within translucent dark-blue enamel Greek-key borders  
2 $\frac{7}{8}$  in. (72 mm.) wide

£30,000–50,000

\$39,000–64,000

€34,000–56,000

A very similar box by Louis Cousin (Fl. 1766-1781), also with the flange signed 'George A Paris' and dated 1763/1764 is in the Hermitage and illustrated in Olga Kostiuik, *French Jewellery from the 18th and early 19th Centuries Catalogue of The Collection*, St Petersburg, 2012, no. 30, pp. 99 and 100. For another box by this goldsmith see lots 62 and 84.



**\* 64**

**A FRENCH PARCEL-ENAMELLED GOLD SNUFF-BOX**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, STRUCK WITH THE PARISIAN STANDARD MARK FOR GOLD 1797, THE PARISIAN GUARANTEE MARK FOR SMALL GOLD ITEMS 1798-1809 AND THE PARISIAN GUARANTEE MARK FOR GOLD 1819-1838, THE FLANGE ENGRAVED 'VACHETTE BIJOUTIER À PARIS'

pocket-shaped box, the cover, sides and base set with panels of *sablé* and polished gold, each parcel-enamelled with scrolling foliage between pale-blue enamel and black and gold *taille d'épargne* enamel borders, in original fitted red leather case  
3½ in. (90 mm.) wide

£20,000–30,000

\$26,000–38,000

€23,000–34,000

For another box by this goldsmith see lots 24, 34, 39, 40 and 70.



**\* 65**

**A FRENCH ENAMELLED GOLD AND MOTHER-OF-PEARL SNUFF-BOX**

PARIS, CIRCA 1700/1710

rectangular box, the sides of polished gold, the cover and base set with panels of mother-of-pearl mounted *à jour* within reeded gold borders, the cover carved with flutes depicting masks amidst foliage and inlaid with radiating reserves enamelled in translucent red, green and blue, with opaque white scrolls, *fleur-de-lys* and two green enamelled gold-tailed dolphins

2 $\frac{7}{8}$  in. (75 mm.) wide

£20,000–30,000

\$26,000–38,000

€23,000–34,000

For a similar gold and mother-of-pearl cagework box, the cover inlaid with radiating panels enamelled in translucent blue, green and brown with white scrolls illustrated in A.K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, pl. 166, in the collection of the Walter Art Gallery, Baltimore.



\* 66

**A LOUIS XV GOLD SNUFF-BOX**

BY JOSEPH BELLANGER (FL. 1726-1745), MARKED, PARIS, 1735/1736,  
WITH THE CHARGE AND DECHARGE MARKS OF HUBERT LOUVET 1732-1738

oval box, the cover and base chased as a shell, with polished gold sides and slightly raised scroll  
thumbpiece

2½ in. (65 mm.) wide

3 oz. (84 gr.)

£120,000-180,000

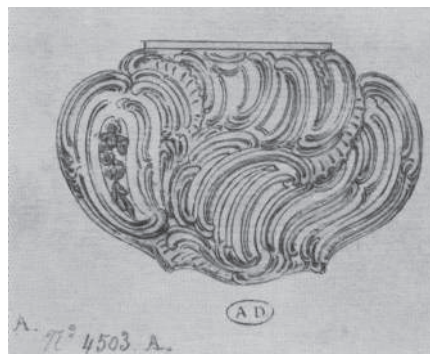
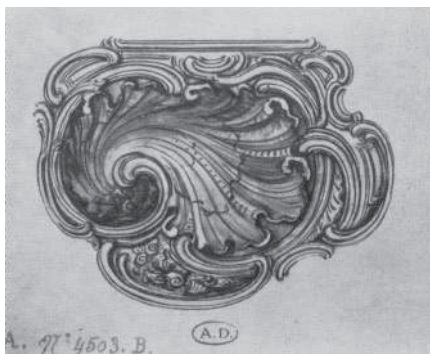
\$160,000-230,000

€140,000-200,000

**LITERATURE:**

For a similar box by Bellanger see A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, p. 112 pl. 185 and C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, no. 12. For another example by Pierre Bouillerot (Fl. 1729-1759) and dated 1739/1740, see Christie's, Geneva, 10 May 1998, lot 328.

The cover of the present box relates to designs made in the 1730s by Juste-Aurèle Meissonnier (1693-1750), now at the Musée des Arts Décoratifs, Paris, see A. K. Snowman, *Eighteenth Century gold boxes in Europe*, Woodbridge, 1990, plates 46-48.



Pen and ink drawing for snuffboxes by Meissonnier, Musée des Arts Décoratifs, Paris  
©Snowman, 1966







**\* 67**

**A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX**

PROBABLY LONDON, CIRCA 1720

pouch-shaped box of carved bloodstone, with wavy cover and reeded gold mounts, slightly raised scroll thumbpiece  
2½ in. (65 mm.) wide

£20,000-30,000

\$26,000-38,000

€23,000-34,000

For a similar example in agate see Sotheby's, London, 29 April 1974, lot 95. Snowman illustrates another box of similar shape, see A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, pl. 633).



\* 68

**A LOUIS XVI GOLD BOÎTE-À-MOUCHES**

BY CHARLES OUIZILLE (FL. 1771-1830), MARKED, PARIS, 1780/1781, WITH THE CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1780-1782

rectangular box, the cover, sides and base set with panels of wave-pattern engine-turning, with beaded *sablé* borders, the interior fitted with an oblong similarly chased hinged compartment, the base with a hinged shallow compartment for patches and fitted with an interior mirror  
2½ in. (52 mm.) wide

£7,000-10,000

\$9,000-13,000

€7,900-11,000

Ouzille was appointed *bijoutier du roi* and appears frequently in the accounts of the *Menus Plaisirs* as a supplier of boxes.

\* 69

**AN AUSTRIAN JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX**

BY JOSEPH WOLFGANG SCHMIDT (FL. 1769-1836), MARKED, VIENNA, 1794

oval box of jasper agate with polished gold mounts, with jewelled-set silver-mounted thumbpiece, with applied gold *chinoiserie* scene on the cover depicting a seated lady and her suitor amidst foliage  
3½ in. (80 mm.) wide

£4,000-6,000

\$5,200-7,700

€4,500-6,800

**PROVENANCE:**

Antique Porcelain Company, New York, 1966.

**LITERATURE:**

Illustrated in Clare Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, No 458.

Joseph Wolfgang Schmidt is recorded in Vienna 1769-1836. During the period 1801-11 he is recorded at Kohlmarkt 1218, and listed as a *Galanteriarbeiter* 1802-36. For a similar example see Sotheby's, Geneva, 6 May 1981, lot 125, a shaped rectangular bloodstone box with identical *chinoiserie* scene with the charge and decharge marks for Hubert Louvet 1732-1738, Paris, 1737/1738. Similarly see Sotheby's, Geneva, 7 May 1982, lot 136, for a Viennese cartouche-shaped bloodstone mounted box with maker's mark D.D Vienna, 1795, the cover applied with two peasants carousing. For another lot by this goldsmith see lot 82.





**\* 70**

**A LOUIS XVI GOLD-MOUNTED LACQUER AND WOOD SNUFF-BOX**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1753-1839), MARKED, PARIS, 1775/1776, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, STRUCK WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR EIGHTEEN CARAT GOLD

rectangular gold-lined box, the cover, sides and base each set with a panel of French Japanese-style lacquer over *thuya* wood depicting *chinoiserie* rural village scenes, with peasant figures amidst houses and trees, within chased foliate reeded borders  
2 $\frac{7}{8}$  in. (75 mm.) wide

£120,000-180,000

\$160,000-230,000

€140,000-200,000

Japanese lacquer first started to appear at the French court in the 1730s and quickly became highly sought after. The techniques were perfected in Japan in the 1680s and were so popular in Europe as to be copied only fifty years later by Parisian lacquer craftsmen. One may conjecture that these French artists must have seen Japanese originals in the collection of one of the very few extremely wealthy French *connoisseurs* able to afford such highly prized, rare and exotic objects. For another box by this goldsmith see lots 24, 34, 39, 40 and 64.





**\* 71**

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

STRASBOURG, CIRCA 1786

oval box, the cover, sides and base set with panels of wave-pattern engine-turning within slightly raised foliate vari-colour gold *sablé* borders and pilasters, the cover centred an oval *sablé* cartouche with two doves before an altar to love applied in vari-colour gold

3½ in. (85 mm.) wide

4¼ oz. (122 gr.)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

See J. Helft, *Le Poinçon des Provinces Françaises*, Paris, 1968, ill. 89 a, No 1095, p. 378, for more information on the Strasbourg mark. The Strasbourg gold standard mark is illustrated in J. Kugel et al., *Vermeilleux, l'Argent doré de Strasbourg du XVIe au XIXe siècle*, Paris, 2014, Annexe 5, Répertoire des poinçons p.2.



\*72

**A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX**  
PROBABLY DRESDEN, CIRCA 1745/1750

realistically carved as a crouching dog from pudding-stone, with gold-mounted diamond and ruby-set eyes, nose and teeth with an articulated gold tongue, the base with a pudding-stone plaque mounted *à jour* within reeded gold mounts  
3½ in. (90 mm.) wide

£80,000–120,000

\$110,000–150,000  
€90,000–140,000

For a similar example see Christie's, Geneva, 11 November 1986, lot 443. Further examples of this type of animal hardstone carving are in the Louvre, see S. Grandjean, *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles du musée du Louvre*, Paris, 1981, nos. 444 and 445 and in the Hermitage, see A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, pls. 608, 609, 610 and 643.





**\*73**

**A LOUIS XV SILVER-GILT SNUFF-BOX**  
 BY PIERRE FRANÇOIS DUVAL  
 (FL. 1716-1748), MARKED, PARIS, 1729/1730,  
 WITH THE CHARGE AND DECHARGE  
 MARKS OF JACQUES COTTIN/LOUIS  
 GERVAIS 1726-1732

cartouche-shaped box, the cover chased with  
 a lady seated in a garden with a dog, the sides  
 and base chased with foliage and a cartouche  
 with trophies to love, within reeded and polished  
 borders

2¾ in. (70 mm.) wide  
 2 oz. (56 gr.)

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700

**\*74**

**A LOUIS XV SILVER SNUFF-BOX**  
 BY JEAN-BAPTISTE GILLET (FL. 1734-1786),  
 MARKED, PARIS, 1749/1750, WITH THE  
 CHARGE AND DECHARGE MARKS OF  
 ANTOINE LESCHAUDEL 1744-1750, STRUCK  
 WITH TWO FRENCH POST-1864 IMPORT  
 MARKS

shaped rectangular box with silver-gilt interior,  
 the cover and base boldly chased with hounds  
 amidst fruiting scrolling vines and strapwork on  
 a *sablé* ground, the sides chased with *rocaille*,  
 within reeded borders with slightly raised scroll  
 thumbpiece

2⅞ in. (75 mm.) wide  
 3¼ oz. (94 gr.)

£2,000-3,000

\$2,600-3,800  
 €2,300-3,400







**\*75**

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

BY CHARLES LE BASTIER (FL. 1754-1783), MARKED, PARIS, 1759/1760, WITH THE CHARGE MARK OF ELOY BRICHARD 1756-1762 AND THE PETITE VACHE DECHARGE MARK FOR EXPORT 1733-1775

rectangular box, the cover, sides and base set with panels of horizontal engine-turned reeding and applied with chased vari-colour gold birds, dogs, chickens, flowers and foliage within scrolling ribbon-tied foliate cartouches, with scrolling outer gold borders

2½ in. (68 mm.) wide

4½ oz. (145 gr.)

£60,000–80,000

\$77,000–100,000

€68,000–90,000

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 (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. For another box by this goldsmith see lots 6 and 87.





**\*76**

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

MAKER'S MARK INDISTINCT, PARIS, 1755/1756, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756

circular box, the cover, sides and base set with panels of sun-ray chasing, each centred with applied vari-colour gold hunting trophies and foliage within scrolling reeded borders

2¾ in. (70 mm.) diam.

5 oz. (166 gr.)

£60,000-80,000

\$77,000-100,000

€68,000-90,000



\*77

**A LOUIS XV ENAMELLED GOLD  
SNUFF-BOX**

MAKER'S MARK INDISTINCT, POSSIBLY  
FOR FREMIN, FORMEY OR GARAND,  
PARIS, 1753/1754, WITH THE CHARGE AND  
DECHARGE MARKS OF JULIEN BERTHE  
1750-1756, THE FLANGE ENGRAVED  
'GARAND A PARIS'

oval box, the cover, sides and base of polished gold,  
enamelled *en basse-taille* with translucent blue  
and green flowers and foliage within translucent  
blue enamel ribbon-tied borders  
2 5/8 in. (68 mm.) wide

£40,000-60,000

\$52,000-77,000  
€45,000-68,000

**PROVENANCE:**

Christie's, London, 30 May 2012, lot 69.

This box was retailed by Jean-François Garand  
(fl. 1748-1778) who was also a renowned  
goldsmith in his own right. His shop 'A  
*l'Observatoire*' on the pont Notre-Dame must have  
been very successful as Garand was a supplier of  
the *Menus-Plaisirs du Roi* from 1762 onwards.  
For another box by this goldsmith see lot 61.







**\* 78**

**A LOUIS XV GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX**  
BY JEAN-BAPTISTE BERTIN (FL. 1740-1771), MARKED, PARIS,  
1748/1749, WITH THE CHARGE MARK OF ANTOINE LESCHAUDEL  
1744-1750

rectangular gold-lined box, the cover, sides and base mounted *en cage* with panels of chased mother-of-pearl set at intervals with flowerheads and foliage within scrolling gold borders, with raised scroll thumbpiece and wavy flange 2¾ in. (70 mm.) wide

£70,000-100,000

\$90,000-130,000

€79,000-110,000

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 Tabatière royale'. Gold boxes by Bertin can be found in the Louvre, the Victoria and Albert Museum and the Walter's Art Gallery, Baltimore. For another box by this goldsmith see lot 32.

Since the *Régence*, mother-of-pearl was used for the decoration of gold boxes, seen as one of the most elegant and valuable materials available. Several varieties of shell were used ranging from the milky white oyster shell to exotic black mother-of-pearl.



Watercolour drawing for boxes in mother-of-pearl carved in relief and enriched with gold or enamelled trails of flowers, Paris, circa 1743-1745.  
©Snowman, 1966.



\* 79

**A LOUIS XV ITALIAN GOLD AND HARDSTONE SNUFF-BOX**

BY LOUIS SIRIÈS (FL. CIRCA 1686-AFTER 1766), FLORENCE, CIRCA 1730,  
SIGNED ON THE FLANGE 'LOUIS SIRIÈS' AND WITH THE MONOGRAM 'L S'

cartouche-shaped box, the cover and base of bloodstone mounted *à jour* within reeded gold borders, the sides of polished gold chased with *vignettes* of animals and hunting scenes within landscapes and geometric motifs

3½ in. (90 mm.) wide

£150,000-200,000

\$200,000-260,000

€170,000-230,000

**PROVENANCE:**

S.J. Phillips, London, 2006.

**LITERATURE:**

Illustrated in A. M. Giusti, *Arte e Manifattura di corte a Firenze dal tramonto dei Medici all'Impero (1732-1815)*, exh. cat., Palazzo Pitti, Florence, 2006, p. 17.

This box is one of four known hardstones snuff-boxes bearing Louis Siriès' signature made in the second quarter of the 18th century when Siriès worked between Florence and Paris. This group includes one box in lapis lazuli (in a private collection); another in lapis lazuli, the cover overlaid with pierced flower garland (ill. in Snowman, *Eighteenth Century Gold Boxes*, 1990, p. 407, pl. 895); and one in agate with mounts chased with hunting scenes similar to this box, sold Christie's, Geneva, 14 May 1991, lot 26.

Louis Siriès (circa 1686-after 1766) was the most important gem engraver, hardstone-carver and goldsmith to the Grand Duke of Florence. Born in France sometimes around 1686, he moved to Florence around 1709. From 1718, his name appears in the account books of the Electress Palatine Anna Maria Luisa, for commissions of silver and gold snuffboxes decorated with tortoiseshell, jasper, lapis lazuli and bloodstone. However, in 1722 he appears in Thomas Germain's workshop in Paris where he worked as an apprentice. By 1732, he was back in Florence with the title of *orfèvre du Roy Louis XV*. In 1748, Siriès was appointed director of the imperial gallery, the Real Galleria di Firenze, and director of the Galleria dei Lavori pietra dura factory, a position that was subsequently occupied by members of the Siriès family for four generations. He was also employed as a die-cutter at the mints of Florence and Pisa and published the *Catalogue des pierres gravées par Louis Siriès, Orfèvre du Roi de France, présentement directeur des ouvrages en pierres dures de la galerie de S.M. Impériale à Florence*, in 1757 from which the empress Maria-Theresa bought all 168 gems, now mostly in the Kunsthistorische Museum in Vienna.







**\* 80**

**A FRENCH GOLD AND HARDSTONE SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**  
 BY VICTOIRE BOIZOT (FL. 1808-1813), MARKED, PARIS, WITH THE PARISIAN THIRD STANDARD  
 MARK FOR GOLD 1809-1819, THE POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK  
 FOR EIGHTEEN CARAT GOLD AND A FRENCH POST-1838 GUARANTEE MARK FOR GOLD

rectangular box with canted corners, the base of faceted bloodstone, the cover and sides of *sablé* gold with  
 slightly raised foliage of polished gold, the cover centred by an oval micromosaic plaque depicting figures  
 before a waterfall, a fishing boat beyond  
 2½ in. (63 mm.) wide

£20,000–30,000

\$26,000–38,000

€23,000–34,000

Victoire Boizot was the widow of the celebrated gold box maker Étienne-Lucien Blerzy, she struck her  
 mark on 6 April 1808 and is listed at rue de Coq-St-Honoré.







**\* 81**

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

MAKER'S MARK INDISTINCT, PARIS, 1774/1775, WITH THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780

oval box, the cover, sides and base set with panels of polished gold, each set with oval *sablé* plaques chased with vari-colour trophies to music, love and gardening surrounded by trailing foliage, within slightly raised foliate borders

3½ in. (90 mm.) wide

4¾ oz. (148 gr.)

£15,000-20,000

\$20,000-26,000

€17,000-23,000





**\* 82**

**AN AUSTRIAN GOLD-MOUNTED  
HARDSTONE SNUFF-BOX**

BY JOSEPH WOLFGANG SCHMIDT  
(FL. 1769-1836), MARKED, VIENNA, 1793,  
THE FLANGE LATER ENGRAVED 'KOLB'

octagonal box, the cover and base set with panels  
of lapis lazuli, the sides chased with slightly raised  
flying birds and foliage on a *sablé* ground within  
foliate borders

2 7/8 in. (76 mm.) wide

£15,000-20,000

\$20,000-26,000

€17,000-23,000

For another box by this goldsmith see lot 69.



**\* 83**

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

BY LOUIS-PIERRE FAVIER (FL. 1756-1793), MARKED, PARIS, 1772/1773,  
WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE  
1768-1774, THE FLANGE LATER ENGRAVED 'B H'

oval box, the cover, sides and base set with panels of polished gold between  
reeded frames hung with garlands, each centred with a *sablé* cartouche  
chased with vari-colour gold trophies, with foliate and entrelac *sablé* borders

2 3/4 in. (60 mm.) wide

3 oz. (92 gr.)

£30,000-50,000

\$39,000-64,000

€34,000-56,000

Louis-Pierre Favier was the third generation of his family to work as a  
goldsmith. His grandfather Louis and his father Claude-Eustache all worked  
at one time on the pont au Change.





\* 84

**A LOUIS XV ENAMELLED VARI-COLOUR GOLD SNUFF-BOX**  
 BY JEAN GEORGE (FL. 1752-1765), MARKED, PARIS, 1755/1756,  
 WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE  
 1750-1756, THE BASE STAMPED 377, THE FLANGE ENGRAVED  
 'GEORGE À PARIS'

rectangular box of polished gold, the cover and base finely chased in four-colour gold with exotic birds, trees and fruit, on a sunburst ground within wavy cartouches framed by reeded scrolls, the sides similarly chased with fruit and plants, all corners enamelled *en basse-taille* in translucent blue, green and yellow with flowersprays, the centre of the lid similarly enamelled with a vase of flowers, within reeded gold rims  
 2¼ in. (70 mm.) wide

£100,000–150,000

\$130,000–190,000  
 €120,000–170,000

**PROVENANCE:**

Formerly Jeanne van Volxem Collection.  
 Christie's, London, 28 November 2006, lot 47.

Jean George was undoubtedly 'one of the most celebrated of the French gold boxes makers' (C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, p. 71). The enamelling on this box can be compared to a Louis XV gold garnet by Jean Ducrollay of 1750/1752 with similar *basse-taille* enamelled flowers in the Thyssen Collection, as well as a similarly enamelled snuff-box by Jean Frémin of 1752/1753. The enamelling for those pieces has been attributed to Hubert-Louis Cheval de St-Hubert, an *orfèvre-émailleur* who worked at least from 1751 to 1762 (see A. Somers Cocks and C. Truman, *The Thyssen-Bornemisza Collection. Renaissance jewels, gold boxes and objets de vertu*, London, 1984, nos. 56 and 58). Another box by Jean Ducrollay marked, Paris, 1754/1755, with very similar enamelling was sold Christie's, London, 12 June 2006, lot 19. For another box by this goldsmith see lots 62 and 63.





**\* 85**

**A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX**

BY NOËL HARDIVILLIERS (FL. 1729-1779), MARKED, PARIS, 1730/1731,  
WITH THE CHARGE AND DECHARGE MARKS OF JACQUES COTTIN 1727-1732,  
THE DECHARGE MARK OF LOUIS ROBIN 1738-1744 AND TWO FRENCH POST-1838  
RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover and base mounted *à jour* with panels of carnelian within polished gold sides and scroll  
mounts, slightly raised scroll thumbpiece

2½ in. (63 mm.) wide

£20,000-30,000

\$26,000-38,000

€23,000-34,000

Together with Daniel Gouers, Jean George and Jean Ducrollay, Hardivilliers was without doubt one the  
most inventive and celebrated gold box makers of the Louis XV period. There are several examples of  
gold-mounted hardstone boxes by Hardivilliers in museums and collections around the world.



**\* 86**

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

BY AYMÉ-ANTOINE CHOLLET (FL. 1756-1791), MARKED, PARIS, 1772/1773,  
WITH THE CHARGE MARK OF JULIEN ALATERRE 1768-1774 AND THE DECHARGE  
MARK OF JEAN-BAPTISTE FOUACHE 1774-1780

oval box, the cover, sides and base set with panels of fluted chasing and centred with *sablé* vari-colour gold  
cartouches chased with slightly raised hunting scenes, within foliate borders

2½ in. (63 mm.) wide

2½ oz. (77 gr.)

£20,000–30,000

\$26,000–38,000

€23,000–34,000





\* 87

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

BY CHARLES LE BASTIER (FL. 1754-1783), MARKED, PARIS, 1776/1777,  
STAMPED WITH INVENTORY NUMBER 812, WITH THE CHARGE AND DECHARGE  
MARKS OF JEAN BAPTISTE FOUACHE, 1774-1780

rectangular box with canted corners, 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 foliate outer borders on a *sablé* gold ground, the cover centred with an enamel miniature depicting a courting couple standing before a harbour with a sailing ship beyond, the flange engraved

'*Du Petit Dunkerque*'

2 $\frac{7}{8}$  in. (75 mm.) wide

£100,000–150,000

\$130,000–190,000

€120,000–170,000

**PROVENANCE:**

Frayse & Associés, Paris, 7 December 2011, lot 27.

*Au Petit Dunkerque* was one of the most fashionable retailers of '*curiosités*' in Paris. Owned by Charles-Reymond Granchez, originally from the city of Dunkerque and jeweller to Marie-Antoinette, the shop sold works of arts from all around the world but also commissioned fashionable and renowned artisans such as the leading gold box maker Charles Le Bastier.







**\* 88**

**A GERMAN GOLD-MOUNTED JEWELLED HARDSTONE SNUFF-BOX**  
PROBABLY DRESDEN, CIRCA 1740

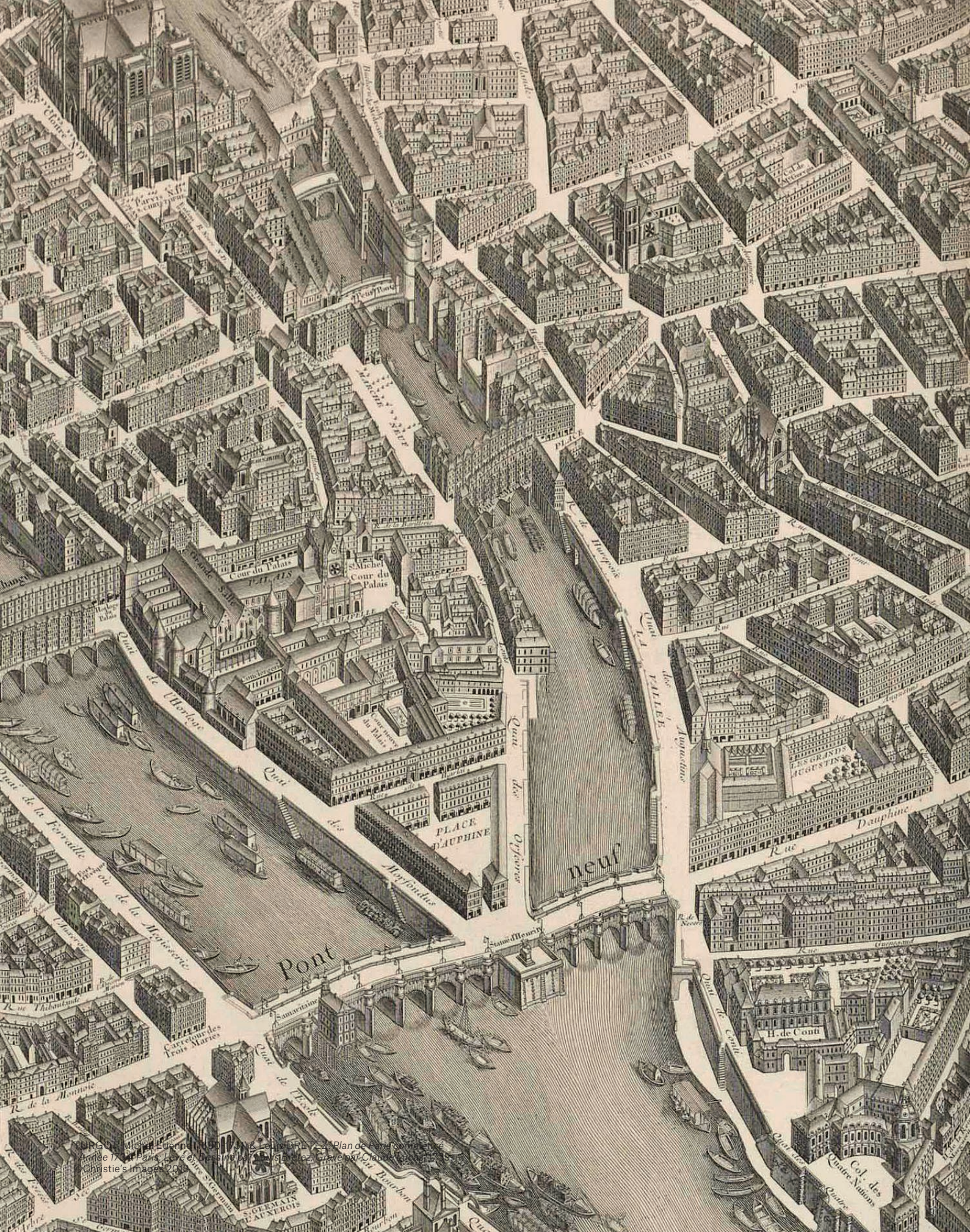
realistically carved as a reclining lion from striated agate, with diamond-set enamel eyes and enamelled teeth, the base with a striated agate plaque mounted *à jour* within reeded gold mounts and slightly raised scroll thumbpiece  
3½ in. (90 cm.) wide

£120,000–180,000

\$160,000–230,000  
€140,000–200,000

The tradition of using carved semi-precious stones for decorative snuff-boxes was established in Dresden in the 16th century. The abundance of rich natural mineral deposits around Saxony accounts for the high number of beautifully carved lions, dogs, deer and even fruit that were fashioned from the various agates to be found there. Many of these boxes can be found in museums and the Hermitage has a particularly impressive collection of these carved hardstone boxes from Dresden, see A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, p. 299, pl. 608-610 and p. 312, pl. 641 and 643.





D'après le plan de Paris en 1801, par M. L. BREZIL. Plan de Paris en 1801, par M. L. BREZIL. Gravé par Claude Goussier, chez M. de la Harpe, Palais National, ci-devant de Justice, au Salon de Peinture, sous le Vestibule.



## BIOGRAPHIES

### JEAN-JOSEPH BARRIERE (1763-1793) (Lots 13, 15, 26 & 42)

Born around 1735, he was apprenticed to Nicolas Dumoussay from January 1750, becoming master in January 1763, sponsored by the gold-box maker Henri Delobel. His mark figures just the initials JJB and quite unusually no device. He stayed at his first address on the pont Notre-Dame until the demolition of his house around 1786, thereafter moving to rue du Coq Saint-Honoré until 1793. A prolific maker, he purchased large quantities of gold, especially from 1775, as recorded in the archives, the *Registres de la marque*.

### PIERRE-FRANCOIS-MATHIS DE BEAULIEU (1768-1792) (Lot 28)

Apprentice to the famous gold-box maker Jean George from 1752, Beaulieu became master in 1768, sponsored by Ange-Joseph Aubert (his master George having died in 1765). That same year, he went into partnership with George's widow Jeanne-Francoise Texier whom he married around 1770 and remained in business with her until 1778. She died in 1786. He continued trading under '*Beaulieu, successeur de George*' through the 1780s. He remained listed as a goldsmith until 1791. His mark featured the initials PMB and a star like that of his old master, after their shop 'The Observatory' on the quai des orfèvres and the place Dauphine. He is one of the most reputable Parisian goldsmiths having worked for Mme du Barry.

### PIERRE-JEAN BELLANGER OR BELLANGÉ (1754-1793) (Lot 66)

The son of Louis Bellanger, a gold-box maker, Pierre-Jean became master on April 1754 recording his mark as PJB without a device and remaining at the family workshop, place Dauphine until 1793. He was especially known for his *bijoux de fantaisie et à secret*.

### JEAN-BAPTISTE BERTIN (1740-1771) (Lots 32 & 78)

Descendant of a family of goldsmiths based on the pont au Change at '*La Tabatière Royale*', he became master in March 1740. His first mark featured the initials J.B.B with a star; in 1745, he had to renew his broken punch. Elected guard from 1755, he became *Grand Garde* in 1770. At some point he moved to rue St Louis where he stayed until his demise.

### HENRY BODSON (1763-1789) (Lot 57)

Apprentice to Francois Thomas Germain since 1735, he became master in February 1763. His mark consists of the initials HB with a knight's cross. He moved to the pont Notre-Dame until 1781, when he left Paris, returning in 1787 then working at the rue de la Vieille Monnaie until 1789.

### THOMAS-PIERRE BRETON (1739-1767) (Lot 51)

The son of a goldsmith, he became a master in April 1739 and his mark figure his initials TPB with a compass. Living first in rue st Eloy, he moved to rue de Harlay in 1748 and then rue Darental, dying in 1767.

### GERMAIN CHAYE (1755-1791) (Lots 4 & 41)

He was apprenticed first with Claude Dargent from February 1739, moving to Rémy Chatriat from January 1743 before returning to Dargent in 1744 (after the demise of Chatriat). He became master in 1755 sponsored by Jean-Charles Frémin. He then lived on the pont au Change at the '*Chêne d'or*' until 1787, moving to quai de la Mégisserie until 1791. His mark figure the initials GC with an anchor.

### AYME-ANTOINE CHOLLET (1755-1791) (Lot 86)

Chollet was apprenticed at the Hôpital de la Trinité, which initially welcomed orphans and later trained them in various trades. He was thus nominated *maître* for the year 1756. His mark was EAC and a triangle, and he subsequently moved to his workshop, the 'Chateau de Namur', on the pont Notre-Dame. In 1764 he entered a new mark, AAC and a cockerel. From 1781 to 1784, he worked on the quai Pelletier and moved thereafter to rue de la Mortellerie.

### PIERRE-FRANCOIS DELAFONS (1732-1784) (Lot 33)

The son of the silversmith David Delafons (or de Lafond), Pierre-François became master in December 1732. His mark is PD with a helmet. He moved to place Dauphine. He became a *garde* in 1745 and remained active thereafter in the guild, becoming a *grand-garde* in 1759. However, that same year he was forced to sell his stock and moved to the *province*. Back in Paris in 1777, he lived rue Guénégaud and worked until 1784.

### JEAN DUCROLLAY (1734-1761) (Lot 35 & 59)

Apprentice at 13 years old in 1722 to his uncle Jean Drais, he became a master in 1734. His mark consists of the initials JD and a heart. First based on rue Lamoignon, he moved to place Dauphine until he retired in 1761 continuing to work as *négociant* with his brother Thomas-Estienne. He is considered as one of the most important Paris makers not only by the volume of his production but also its diversity.

### JEAN FREMIN (1738-1786) (Lot 83)

Born circa 1744 in a dynasty of goldsmiths, he became master in 1738 and registered his mark made up of the initials JF with an eagle's head. Closely linked to the Drais family through his wife, his son also became a goldsmith and his daughter married one. He was elected warden in 1761 becoming a *grand-garde* in 1779. He moved regularly, starting on rue St Louis and ending on rue Censier.

### JEAN II GAILLARD (1695-1754) (Lot 56)

The son of Jean I Gaillard, butler and guardian of *Madame's* jewels, he became a master in November 1695; his first mark consists of the initials IG and a phoenix beneath a sun to be replaced by one featuring IG and a sun and the next one IG with a star. He was first based on rue Cocatrice and then rue Gervais-Laurent.

### JEAN-FRANCOIS GARAND (1748-1778) (Lot 61 & 77)

He started his apprenticeship with Léopold Artaut (or Artaud) in July 1735 finishing it with Richard Jarry, who sponsored him when he became master in November 1747. His mark is a star surrounded by the initials JFG and he lived on the pont Notre-Dame at '*l'Observatoire, pour le bijou d'or*'. He delivered his first items for the *Menus Plaisirs du Roi* from 1762. He died in 1778 but his widow continued selling jewellery in their shop.

**GEORGE / JEAN GEORGES (1752-1765)  
(Lot 62, 63 & 84)**

One of the best and most important goldsmith in Paris, George is especially renowned for his gold-boxes nicknamed 'Georgettes'. He became master in September 1747 and entered his first mark JG and a star, a reminder of his shop's name 'The Observatory' which has two entrances: one on the quai des orfèvres and the other on place Dauphine. He worked for the *Menus Plaisirs du Roi* as well as the *Présents du Roi* from 1755 to 1761; by 1762 he had the seventh largest turnover in the guild. He died in 1765 and was succeeded by his widow who went into partnership with George's only pupil, Pierre-François-Mathis de Beaulieu.

**DANIEL GOVAERS KNOWN AS GOUERS  
(1717-CIRCA 1754)  
(Lot 55)**

Originally Dutch, he became master in January 1717, sponsored by Arnoult Georges. His mark figures DG with a star in between. Early on in his career he worked for Louis XV and his young bride, delivering numerous boxes intended as diplomatic presents. Despite this prestigious and international clientele, his business collapsed forcing him to move to Brussels. Although his title as *orfèvre ordinaire de la Reine* allowed him to retain his status as goldsmith, by 1748 his name has disappeared from the list.

**NOEL I HARDIVILLIERS (1729-1779)  
(Lot 85)**

From a long dynasty of goldsmiths, Noel Hardivilliers was apprenticed to Jean Chéret in June 1720 before transferring to François-Siméon Barré in August 1725. He registered his mark in June 1729, made up of a cockerel between his initials NH, and lived on the pont au Change at the 'Marteau d'or'. He retired in 1771, dying in 1779.

**PIERRE-AYME JOUBERT (1735-1763)  
(Lot 48)**

The son of Aymé Joubert, he became a master in September 1735 registering his mark as PAJ and a star. Based on rue St Louis, he moved in 1756 to rue St Honoré to the 'Cordon bleu'. By 1763, he seems to have left Paris having moved probably to the province.

**CHARLES LE BASTIER (1754-1783)  
(Lots 6, 75 & 87)**

The son of Charles Le Bastier, *mercier*, he started work in October 1738 at the age of 14 in the workshop of Gabriel Vouigny, goldsmith-jeweller and dealer. He became master in October 1754 and entered his mark in December of the same year, made up of the initials CLB with a rose. Interestingly Le Bastier stamped all his pieces with an inventory number, a process that would be used afterwards by Blerzy, de Beaulieu and Jean George. He lived on rue Thévenot where he stayed until his retirement in 1783. One of the leading gold-box makers of his time, he left a substantial body of work. This success is not only due to his talent, but also to his business sense; he worked closely with other goldsmiths such as Garand, and also with Grancher, the dealer owner of the famous 'Du Petit Dunkerque'.

**CHARLES OUIZILLE (1771-1830)  
(Lot 68)**

Linked to two goldsmithing families, the Cassé on his mother's side and the Ouizille on his father's, he was apprenticed in 1760 with his maternal uncle L.G. Cassé and became master on June 1771, registering his mark as CO and a clover. He lived until 1813 on quai des orfèvres. He worked for the King as his jeweller as well as for the *Menus Plaisirs*. After the Revolution, he went into partnership with Vachette and with Petitjean in 1820, both closely linked to the King. By the end of his career, he became 'inspecting jeweller to the King's jewels'. He was a versatile craftsman, working with jewels as well as producing domestic silver and gold-boxes.

**LOUIS ROUCCEL (1756-1787)  
(Lot 43)**

Roucel became a master by privilege in 1763 sponsored by Alexis Porcher. He had previously worked in Ducrollay's workshop from 1756, with whom he lived until 1759. By 1764 he is located on quai de l'Horloge at the 'Gros Raisin'. In 1766, he seems to have moved to the quai des Morfondus, although both addresses appear at different dates in the archives. He died in 1787.

**CHARLES-BARNABE SAGERET (1752-1792)  
(Lot 14)**

Charles-Barnabé Sageret was the son of the gold box maker Barnabé Sageret (1731-1758). He was apprenticed to Vuyriot from 1737 before moving to Jean Chabrol on the death of the former. Following in his father's footsteps, he was appointed goldsmith to the Duc d'Orléans and became Deputy Warden of the goldsmith's guild in 1780. His mark is made up of the initials CBS and a knight's cross. He resided first on the pont au Change and ended up on quai Bourbon from 1784 to 1791.

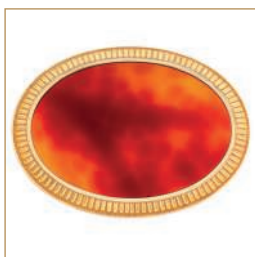
**JEAN-MARIE TIRON KNOWN AS  
TIRON DE NANTEUIL OR  
TIRON LE CADET (1748-1781)  
(Lot 59)**

Born in a family of goldsmiths, he became a master in November 1748 sponsored by Jean Briceau. He registered his mark as IMT and a level. He then worked on rue St Louis at the 'Golden Apple' with his brother. However, their partnership was dissolved circa 1755 and he moved his workshop further along the street at the 'Diamond Apple'. In 1761, he acquired Ducrollay's business and moved with him to place Dauphine. In December 1761, he entered a new mark made up of JT. He worked under the name 'Tiron et Ducrollay' until 1765 when he is mentioned on his own until 1773 when he seems to have retired.

**ADRIEN-JEAN-MAXIMILIEN VACHETTE  
(1779-1939)  
(Lot 24, 34, 39, 40, 64 & 70)**

Born in Cauffry in 1753, he became master in July 1779 sponsored by Pierre-François Draï. His mark is made up of a cockerel with the initials AV and he lived on place Dauphine. He moved to quai de l'Horloge after the Revolution in 1805 and was based on rue Chanoinesse by the time of his death in 1839. While his early work resembles that of his master Draï, it is his inventive use of materials such as hardstones, micro-mosaics, tortoiseshell, Japanese lacquer, miniatures and Roman glass that makes his work so distinctive.

## GLOSSARY OF TECHNIQUES



### ***À-jour***

A term used to describe the application of precious stones or coloured glass where daylight can penetrate through the stone from behind, or panels of a box which are mounted in way that the reverse is visible from behind.



### **Chasing**

The technique of re-shaping a gold or silver surface by hammering from above.



### ***En basse-taille***

A term used to describe the technique of firing translucent enamel onto a shallow carved surface.



### ***En cage***

A term used to describe the way in which a gold box, whose sides are made of independent panels, such as hardstone plaques, portrait miniatures or wood, are held in place by a frame of precious metal.



### ***En plein***

A term used to describe the technique of applying enamel directly onto the surface of a box, rather than on panels which are then mounted into the box.



### **Engine-turning or *guilloché***

The technique of engraving a pattern into a flat surface with the use of a lathe.



**Repoussé**

Similar to chasing, the technique of hammering the gold surface from the underside.



**Incuse**

Used to describe a mark on metal in which the letters, instead of appearing raised in a sunken reserve, are stamped into the surface.



**Sablé, Matted, and Frosted**

Used to describe a surface which is unpolished and granulated in appearance, created by hammering the gold with tiny chisel hammers which had a pattern of grains on the striking end.



**Vari-colour gold**

A term used to describe gold of different tints, typically rose, green and white. This is achieved by mixing various other metals with the gold.



**Micromosaic**

Micromosaic uses either small pieces of glass called tesserae or of enamel-like material to create small colourful figurative images. A distinctive feature of the technique is that the tesserae are oblong and requires about 3000 to 5000 tesserae per square inch. The technique was perfected in the Vatican Mosaic Workshop in Rome in the late 18th century, reaching the height of its popularity in the middle of the 19<sup>th</sup> century.



**Lacquer**

True lacquer also known as Asian lacquerware is made by coating objects with a treated, dyed and dried resin of *toxicodendron vernicifluum* (native to East Asia) or related tree, applied in several coats to a base made usually of wood. It dries hard leaving a smooth, durable and waterproof surface. This surface can then be painted, inlaid with shell, gold, silver and other material, engraved, carved or dusted with gold.



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(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, 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](http://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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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](http://www.christies.com). We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(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 **A** 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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

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

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

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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](http://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.

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 us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@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, walibone, 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: carpets, 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 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 through 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

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

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'.

o

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

Δ

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

#### Δ **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 Δ next to its **lot** number.

#### o **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 o next to the **lot** number.

#### o◆ **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 o◆.

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.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

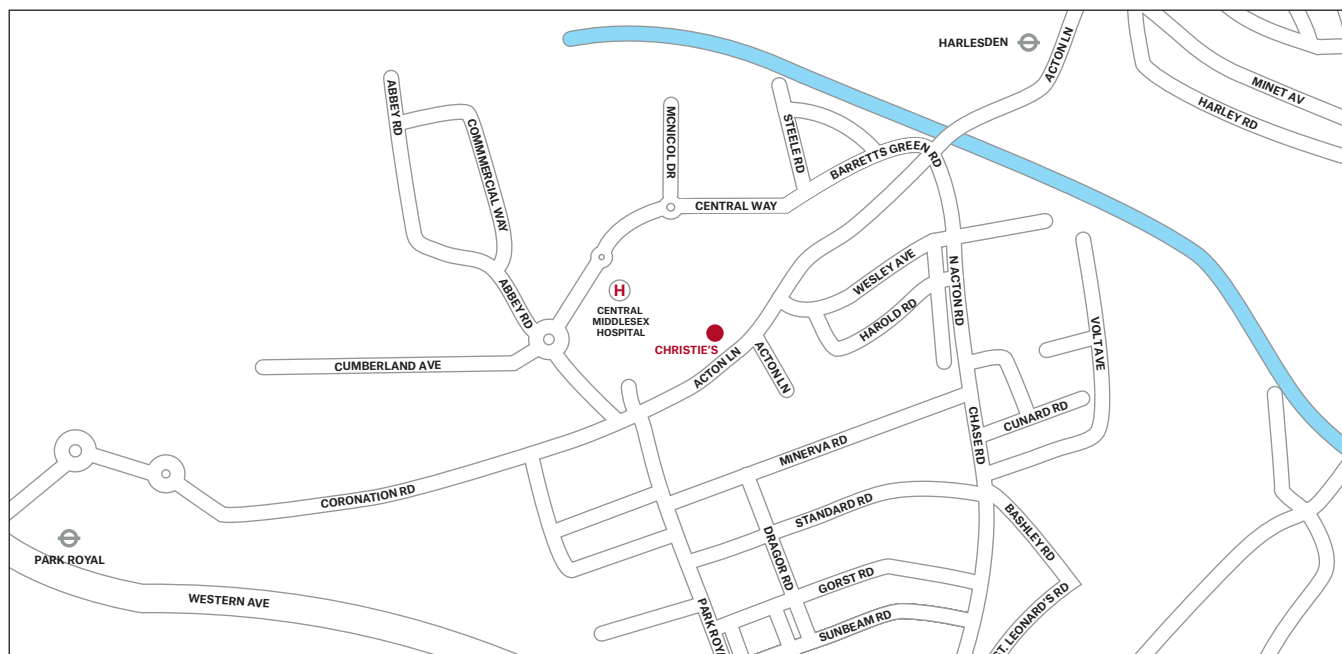
## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

## COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





## **GOLD BOXES**

*Hong Kong, 25 November 2018*

### **VIEWING**

23-25 November 2018  
22nd Floor, Alexandra House,  
18 Chater Road, Central, Hong Kong

### **HIGHLIGHTS ON VIEW**

9-12 November  
Four Seasons Hotel des Bergues  
Quai des Bergues 33, 1201 Geneva

### **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

**CHRISTIE'S**







The Property of an Elegant Lady  
ART DECO AQUAMARINE AND DIAMOND TIARA-NECKLACE, CARTIER  
\$70,000-100,000

## NEW YORK MAGNIFICENT JEWELS

*New York, 5 December 2018*

### VIEWING

30 November - 4 December 2018  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Daphne Lingon  
dlington@christies.com  
+1 212 636 2300

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

**CHRISTIE'S**

# CHRISTIE'S

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