

GOLD BOXES

London 3 July 2019



CHRISTIE'S



GOLD BOXES

WEDNESDAY 3 JULY 2019

AUCTION

Wednesday 3 July 2019
at 10.30 am (Lots 1-70)

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

VIEWING

Saturday	29 June	12.00 pm – 5.00 pm
Sunday	30 June	12.00 pm – 5.00 pm
Monday	1 July	9.00 am – 4.30 pm
Tuesday	2 July	9.00 am – 8.00 pm

AUCTIONEER

Sarah Reynolds

AUCTION CODE AND NUMBER

In sending absentee bids or
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AUCTION RESULTS

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CONDITIONS OF SALE

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Front cover: Lot 35, 58, 8, 65, 70
Opposite: Lot 29
Back cover: Lot 55



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For general enquiries about this auction,
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Opposite:
details of lots 48, 65, 70, 13, 22



Lot 52

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BUYING AT CHRISTIE'S

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



1

THE PROPERTY OF A LADY (LOTS 1-3)

Ω1

AN ART DECO JEWELLED GOLD COMPACT

BY CARTIER, LONDON, 1932

square case with horizontal reeding, with diamond-set thumbpiece opening the cover to reveal a bevelled mirror and powder compartment within, *London hallmarks for 9 carat gold, 1932*

1¾ in. (45 mm.) wide

Signed Cartier, London and no. 9372, with maker's mark

£800-1,200

US\$1,100-1,500

€910-1,400

Ω2

A SOUTH AMERICAN VARI-COLOUR GOLD PILL-BOX

ARGENTINA, CIRCA 1950

oval box of vari-colour gold basket-weave design, with waisted fluted sides and scroll thumbpiece

1½ in. (42 mm.) wide

0.79 oz. (25 gr.)

£600-800

US\$770-1,000

€680-900



2

Ω3

A PAIR OF ITALIAN GOLD PILL-BOXES

SIGNED ANTONIAZZI, CIRCA 1960, EACH STRUCK WITH ROME MARKS FOR 18 CARAT GOLD

each rectangular box of reeded gold with rounded corners, one with a double-opening cover

1¾ in. and 1 in. (43 mm. and 35 mm.) wide respectively

1¾ oz. (58 gr.)

(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,000



3



4

A GERMAN GOLD-MOUNTED MOTHER-OF-PEARL AIDE-MEMOIRE

PROBABLY BERLIN, CIRCA 1770

rectangular *aide-memoire*, the cover and reverse set with panels of mother-of-pearl chased with flutes in a wave pattern, within similarly chased gold mounts, a reeded gold pencil inserted in the gold clasps at front and rear sides to lock the booklet

3½ in. (88 mm.) high

£2,500-3,500

US\$3,200-4,400

€2,900-4,000



4

5

A CONTINENTAL ENAMELLED GOLD SNUFF-BOX

CIRCA 1900

cartouche-shaped box, the cover and sides with scrolling foliage amidst opaque sky-blue enamel with gold and red *taille d'épargne* enamel frames and borders, the base chased with a classical vase within a trailing foliate frame, the cover centred with a translucent red enamel vase containing a colourful enamel floral spray on a yellow enamel ground

2⅞ in. (72 mm.) wide

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



5



6

THE PROPERTY OF A LADY

***6**

AN AUSTRIAN GOLD SNUFF-BOX

BY EMANUEL MÜNGBERG (FL. 1807-1833),
MARKED, VIENNA, 1824-1866

rectangular box with canted corners, the cover,
sides and base set with shaped and rectangular
panels of engine-turning, with slightly raised
borders chased with foliage and sea-serpents on
a *sablé* ground, chased foliate pilasters

3½ in. (90 mm.) wide

3½ oz. (110 gr.)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400



7

7

A GERMAN ENAMELLED GOLD SNUFF-BOX

MAKER'S MARK A I CROWNED, HANAU,
CIRCA 1780

oval box, the cover, sides and base set with panels
of peak-pattern engine-turning within opaque
white enamel frames, the outer borders set with
raised leaf and berry trailing foliage, enamelled
in translucent red and green with blue enamel
flowerheads, the cover centred with an oval
enamel plaque depicting two lovers in a landscape

2¾ in. (68 mm.) wide

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



8

8

A GERMAN ENAMELLED GOLD SNUFF-BOX

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

oval box, the cover, sides and base set with panels of translucent dark-blue enamel on an engine-turned ground stamped at intervals with pellets within white enamel fillets, the *sablé* gold borders set with opaque white *taille d'épargne* enamel *entrelac* frames and slightly raised chased green enamel foliage with similar side pilasters, the cover centred with an oval enamel plaque depicting a classical scene
3½ in. (87 mm.) wide

£6,000-8,000

US\$7,700-10,000
€6,800-9,000

The brothers Esay (1723-1791) and Marc André Souchay (1730-1811) came from one of Hanau's Huguenot families of *bijoutiers*, French speaking Huguenot jewellers came to Hanau by the privileges and financial incentives extended by Prince Regent William (1682-1760), later Landgrave William VIII (1730-1760), to anyone who was willing to set up in business in Hanau. Within a very short period of time, Hanau developed into an important center for luxury goods with some thirty-two *bijoutiers* involved in the production of gold boxes.



9

THE PROPERTY OF A LADY (LOTS 9-12)

***9**

A GERMAN GOLD SNUFF-BOX

MAKER'S MARK M C WITH CROWN ABOVE, HANAU, CIRCA 1790, STAMPED WITH INVENTORY NUMBER 794

oval box, the cover, sides and base with vertical flutes and ovals of polished gold with peak-pattern chasing between, each centred with an oval *sablé* cartouche chased with flowers, birds and trophies hung with drapery and garlands, trailing foliate outer borders
3¼ in. (83 mm.) wide
2¼ oz. (76 gr.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700



Ω10

A JEWELLED ENAMELLED GOLD VANITY CASE

CIRCA 1950

rectangular case, the cover of blue and green raised enamel and fine gold detail, depicting a jewelled peacock with open feathers, with lapis lazuli rectangular pushpiece, mounted in 18 carat gold

4¼ in. (107 mm.) wide

£2,000-4,000

US\$2,600-5,100

€2,300-4,500

The original drawing for this case exists in the Van Cleef & Arpels archives in Paris.

10



Ω11

A FRENCH ART DECO JEWELLED GOLD COMPACT

BY CARTIER, CIRCA 1930

square box, the cover, sides and base in an engine-turned peak-pattern, with a band of polished gold engraved 'Zelina' and set with a diamond and sapphire-set motif, slightly raised thumbpiece, the interior cover set with a mirror, signed *Cartier 4534*

2½ in. (74 mm.) wide

£3,000-5,000

US\$3,900-6,300

€3,400-5,700

11



Ω12

AN ITALIAN ENAMELLED GOLD CIGARETTE-CASE

cushion-shaped box with rounded corners of reeded gold, the two ends set with panels of translucent dark-blue enamel on an engine-turned ground, with slightly raised dark-blue enamel thumbpiece

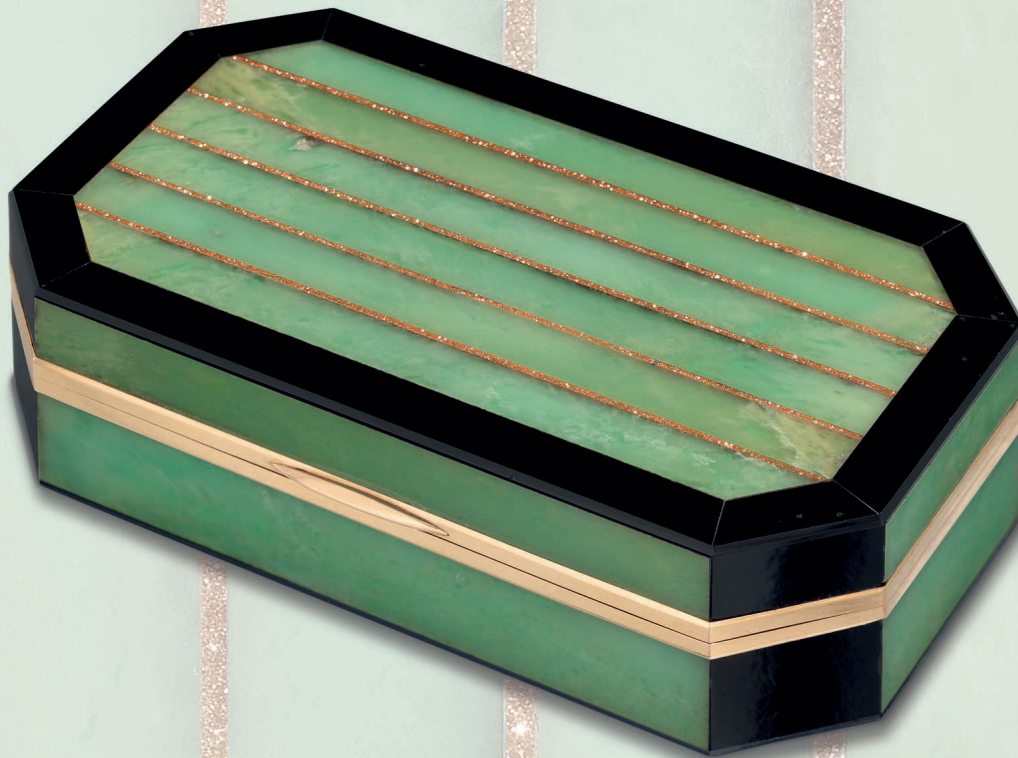
3¾ in. (95 mm.) wide

£2,500-3,500

US\$3,200-4,400

€2,900-4,000

12



13

A FRENCH GOLD-MOUNTED HARDSTONE SNUFF-BOX

BY JEAN-LOUIS LEFERRE (FL. 1803-1822), MARKED, PARIS, 1809-1819, WITH THE PARISIAN THIRD STANDARD MARK AND EXCISE MARKS FOR GOLD

rectangular gold-lined box with canted corners, the cover, sides and base set with panels of apple-green chrysoprase inset with horizontal stripes of aventurine quartz within borders of polished black onyx 3 in. (78 mm.) wide

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

Chrysoprase was used as a decorative stone by both the Greeks and Romans and is the most valued variety of chalcedony. The colour derives from the presence of nickel which can fade in sunlight and be confused with jade. The best chrysoprase was mined in the 18th and 19th centuries in Poland and Czechoslovakia. One original manufacturing process for goldstone was invented in 17th century Venice by the Miotti family, who was granted an exclusive license by the Doge. Urban legend says goldstone was an accidental discovery by unspecified Italian monks or the product of alchemy, but there is no pre-Miotti documentation to confirm this. Another common name for the material is 'aventurine glass', based on the original Italian name *aventurina*.



14

THE PROPERTY OF A GENTLEMAN

-15

AN ITALIAN GOLD-MOUNTED TORTOISESHELL AND GOLD PIQUÉ SNUFFBOX
PROBABLY NAPLES, CIRCA 1750

circular dark tortoiseshell box, encrusted with gold *piqué point* and *piqué posé* with *rocaille* scrolls, diaper-work, scalloped shells and scale-work, slightly raised scroll thumbpiece
2¾ in. (70 mm.) wide

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

-14

AN ITALIAN GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE

ROME, CIRCA 1780

circular gold-lined box, the cover, sides and base set with panels of dark tortoiseshell within slightly raised bead and *sablé* borders, with *verre églomisé* paintings depicting a floral display on the cover and a butterfly on the base
3 in. (75 mm.) diam.

£4,000-6,000

US\$5,100-7,600
€4,600-6,800



15



16

16

A LOUIS XV GOLD-MOUNTED LACQUER SNUFF-BOX
BY G D L, MARKED, PARIS, 1749/1750, WITH THE CHARGE AND DECHARGE MARKS OF ANTOINE LESCHAUDEL 1744-1750

rectangular box of dark Japanese lacquer depicting an elderly gentleman walking before a river in a wooded and mountainous landscape, the sides with birds and houses set amidst pine-trees and foliage, with scrolling gold thumbpiece and wavy flange
¾ in. (83 mm.) wide

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

10



17

AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE

ROME, CIRCA 1820

circular box of mocha-coloured agate with polished gold mounts, the cover set with a micromosaic plaque depicting a leaping bull on a grassy bank, a plain and mountains beyond
3 $\frac{3}{8}$ in. (85 mm.) diam.

£16,000-18,000

US\$21,000-23,000

€19,000-20,000

The bull usually refers to the sun and spring symbolising masculine strength and by association fecundity, protection, sacrifice, chastity and patience.



18

THE PROPERTY OF A GENTLEMAN

**~18
AN ITALIAN GOLD-MOUNTED
TORTOISESHELL AND GOLD PIQUÉ
SNUFF-BOX**

PROBABLY NAPLES, CIRCA 1750

circular dark tortoiseshell box, encrusted with gold *piqué point* and *piqué posé* with *rocaille* scrolls, diaper-work, foliage and scale-work, slightly raised wavy thumbpiece
2 in. (50 mm.) wide

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

19

**A LOUIS XVI VARI-COLOUR GOLD BOITE-
A-ROUGE**

BY ALEXIS PROFFIT (FL. 1775-1793), PARIS, 1787/1788, WITH THE SECOND CHARGE AND DÉCHARGE MARKS OF HENRI CLAVEL 1782-1789, LATER STRUCK TWICE WITH POST-1838 RESTRICTED WARRANTY MARK FOR GOLD

circular box, the cover and base with panels engine-turned with beams of reeding, scattered with quatrefoils, radiating from a central rosette, the sides engine-turned with horizontal reeding similarly scattered, the *sablé* border with slightly raised vari-colour gold festoons of roses, quatrefoils and leaves
2 3/8 in. (60 mm.) diam.
2 oz. (72 gr.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

PROVENANCE:

The Dr Anton C.R. Dreesmann Collection,
Christie's, London, 11 April 2002, lot 885.



19



20

THE PROPERTY OF A GENTLEMAN

20
A GEORGE II GOLD SNUFF-BOX
 LONDON, CIRCA 1740

cartouche-shaped box, the cover boldly chased with a scene depicting Diana seated with her dogs within a wooded landscape, the borders and sides similarly chased with *rocaille* strapwork, shells and foliage on a *sablé* ground, the base of polished gold, with reeded gold borders and slightly raised thumbpiece, the cover later fitted with an interior mirror, with later fitted grey tooled leather box stamped 'By Appointment to / H.M. The Queen / Jewellers / Wartski / 138, Regent St. / London & Llandudno' 2 3/8 in. (72 mm.) wide

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

THE PROPERTY OF A GENTLEMAN

-21
AN ITALIAN GOLD-MOUNTED
TORTOISESHELL AND GOLD PIQUÉ
SNUFFBOX
 PROBABLY NAPLES, CIRCA 1750

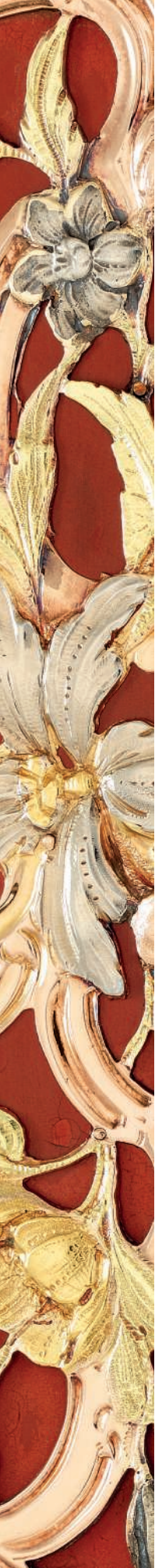
circular dark tortoiseshell box, encrusted with gold *piqué point* and *piqué posé* with *rocaille* scrolls, diaper-work, birds, shells, flowers and scale-work, slightly raised wavy thumbpiece 2 3/4 in. (70 mm.) wide

£4,000-6,000

US\$5,100-7,600
 €4,600-6,800



21



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

22

A LOUIS XV VARI-COLOUR GOLD AND LACQUER SNUFF-BOX

THE FLANGE ENGRAVED 'GEORGE . APARIS', PARIS, WITH THE DECHARGE MARK OF ELOY BRICHARD 1756-1762

oval gold-lined box of red lacquer, overlaid with a cagework of pierced vari-colour gold chased with flowers, foliage and reeded scrolls

3½ in. (87 mm.) wide

£30,000-50,000

US\$39,000-63,000

€34,000-57,000

PROVENANCE:

Christie's, Geneva, 17 November 1992, lot 410.

Given to Baron Nathaniel Meyer de Rothschild by Countess Sarah Sch...doff of St Petersburg.

Jean George was undoubtedly 'one of the most celebrated of the French gold boxes makers' (Charles Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, p. 71). He worked extensively for the Royal Court of France, supplying a gold box for the service of the *Menus Plaisirs du Roi* in 1755, and, between 1755 and 1761, several other boxes for the service of the royal gifts, the *Présents du Roi*.



Baron Nathaniel Mayer Rothschild, GCVO, PC (1840-1915).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

23

**AN ITALIAN GOLD SNUFF-BOX SET WITH
A MICROMOSAIC PLAQUE**

ROME, CIRCA 1860

oval box, the cover set with a micromosaic plaque depicting Victor Emanuel II of Savoy (1820-1878), King of Sardinia 1849-1861 and King of Italy 1861-1878, in a black coat with silver-embroidered red collar, silver lacings, wearing the gold chain of the Order of the Most Sacred Annunciation, within a polished gold frame, the *sablé* sides with foliate chasing and chased gold borders
2¾ in. (60 mm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

Victor Emmanuel was the first king of unified Italy since the 6th Century. He reigned as King of Sardinia from 1849 to 1861, and was proclaimed King of Italy after the Second War of Italian Independence. A popular king, the Italians gave him the epithet '*Padre della Patria*', or Father of the Fatherland.



THE PROPERTY OF A LADY

*24

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

MAKER'S MARK INDISTINCT, PARIS, CIRCA
1820

rectangular box with rounded corners, the sides and base set with panels of peak-pattern engine-turning, the cover centred with an applied vari-colour gold floral spray on a *sablé* gold panel, within applied vari-coloured gold foliate borders and pilasters

2½ in. (64 mm.) wide

1¾ oz. (52 gr.)

£3,000-5,000

US\$3,900-6,300

€3,400-5,700





-25

A FRENCH GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE

BY CATHERINE-ADELAÏDE DUPONNOIS (FL.1822-1837), MARKED, PARIS, STRUCK WITH THE PARISIAN STANDARD MARK FOR GOLD 1819-1838 AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD, THE MICROMOSAIC, ROME, CIRCA 1810

circular gold-lined box of dark tortoiseshell, the cover centred with an oval micromosaic plaque depicting a family of Italian greyhounds within a wooded landscape
3½ in. (89 mm.) wide

£3,000-5,000

US\$3,900-6,300
€3,400-5,700

THE PROPERTY OF A LADY

***26**

A LOUIS XV GOLD SNUFF-BOX

BY AYMÉ-ANTOINE CHOLLET (FL. 1756-1791), MARKED, PARIS, 1767/1768, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

rectangular box, the cover, sides and base set with panels of peak-pattern engine-turning within wavy fluted borders
2 in. (52 mm.) wide
2¼ oz. (64 gr.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Christie's, New York, 23 May 2007, lot 74.





27

THE PROPERTY OF A EUROPEAN GENTLEMAN

27

A FRENCH GOLD-MOUNTED HARDSTONE SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE

BY AUGUSTIN-ANDRÉ HÉGUIN (FL. 1785-1822), MARKED, PARIS, 1798-1809, STRUCK WITH THE THIRD STANDARD AND EXCISE MARKS FOR GOLD 1819-1838, THE MICROMOSAIC IN THE MANNER OF GIACOMO RAFFAELLI (1753-1836), ROME, CIRCA 1800

oval box, the cover set with an oval micromosaic plaque depicting a hound seated on grass, looking over his left shoulder, against a dark-blue background within a chased gold frame and mounts, the base set with an oval carnelian cabochon, the sides with foliate chasing on a *sablé* ground
 7/8 in. (22 mm.) wide

£7,000-10,000

US\$8,900-13,000
 €8,000-11,000

Augustin-André Héguin was sponsored for the *maitrise* by Jean-Joseph Barrière on 20 April 1785. Snuff-boxes by this goldsmith are rare. The subject depicted in this micromosaic, which can be seen in many differing guises in micromosaics, appears to have originated with Giacomo Raffaelli (1743-1836). A gold-mounted hardstone snuff-box attributed to Johann-Christian Neuber with a similar scene on the cover and with a butterfly on the reverse, both attributed to Raffaelli, is illustrated in J. H. Gabriel, *The Gilbert Collection of Micromosaics*, London, 2000, p. 57 and in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, no. 82. Several micromosaics after the same composition, are illustrated in D. Petochi, M. Alfieri and M. Grazia Branchetti, *I mosaici minuti Romani dei secoli XVIII e XIX*, Rome, 1981, figs. 19-22.

28

A FRENCH GOLD SNUFF-BOX

BY CHRISTIAN PETSCHLER (FL. 1814-1822), MARKED, PARIS, CIRCA 1820

octagonal box set with alternating panels of engine-turning and bold foliate chasing, the two end panels with similar chasing, slightly raised thumbpiece

3 in. (75 mm.) wide
 3½ oz. (105 gr.)

£6,000-8,000

US\$7,700-10,000
 €6,800-9,000



28

THE PROPERTY OF A GENTLEMAN

29

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY JEAN DUCROLLAY (FL. 1734-1761), MARKED, PARIS, 1754/1755, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756

rectangular box, the cover, sides and base set with gold panels deeply incised in a radiating sun-burst pattern and each with applied vari-colour gold floral sprays, within chased gold borders

3½ in. (80 mm.) wide

7 oz. (216 gr.)

£70,000-100,000

US\$89,000-130,000

€80,000-110,000

Jean Ducrollay (b. 1709) was among the most esteemed and prolific of the 18th Century Parisian goldsmiths. When he entered his mark on 26 July 1734, his address was Rue Lamoignon, and by 1748 he was living in the Place Dauphine. The Corporation of Goldsmiths named him *Commissaire du grand bureau des pauvres*. His outstanding reputation is praised by A.K. Snowman (*Eighteenth Century Gold Boxes of Europe*, London, 1966, p. 77): 'Many of the most beautiful gold boxes produced in the reign of Louis XV were made in the workshop of Jean Ducrollay, and his is the name that first suggests itself both for unvarying brilliance and craftsmanship and freshness of design'. The name Ducrollay frequently appears in the accounts of the *Menus Plaisirs* and those of the *Ministère des Affaires Étrangères*. Works by him are in the collections of the Louvre, the Victoria and Albert Museum, the Wallace Collection and the Metropolitan Museum of Art. Ducrollay died in Mantes in 1770.



Livre Nouveau de Fleurs tres Util pour l'art d'Orfeverie et Autres Dédié à Jean de Leins, N. Cochin (1610-1686) ©INHA





30

A SWISS ENAMELLED GOLD SNUFF-BOX

BY JEAN GEORGES RÈMOND & COMPAGNIE (FL. 1783 - C.1820), MARKED, GENEVA, 1790-1800, STRUCK WITH TWO FRENCH MARKS FOR IMPORTED GOLD 1864-1893

rectangular box with canted corners, the sides and base set with panels of translucent French-blue enamel on an engine-turned ground, within opaque sky-blue enamel with gold and white *taille d'épargne* enamel frames and borders, the cover centred with a rectangular enamel miniature depicting Paul and Virginie in a wooded landscape, a river and castle beyond 4 in. (100 mm.) wide

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

Paul et Virginie is a love story of childhood friends written by Jacques-Henri Bernardin de Saint-Pierre and first published in 1788. The story is set on the island of Mauritius under French rule, then named *Île de France* where Bernardin de Saint-Pierre lived for a time and based part of the novel on a shipwreck he witnessed there. Written on the eve of the Revolution, the novel criticizes the social class divisions found in eighteenth-century French society. It describes how Mauritius inhabitants live in a perfect social and non-violent harmony sharing their possessions and working the land together. Bernadin also argues for the emancipation of slaves and although Paul and Virginie own slaves themselves, they appreciate their labour and do not treat them badly.



L'Histoire de Paul et Virginie by Charles-Melchior Descourties (1753-1820) after Frédéric-Jean Schall (1752-1825) ©Christie's



31

THE PROPERTY OF A LADY (LOTS 31-32)

***31**

A SWISS GOLD SNUFF-BOX

GENEVA, CIRCA 1815, STAMPED WITH INVENTORY NUMBER 2171

cushion-shaped box with rounded corners and convex sides, the cover, sides and base set with panels of *entrelac* and reeded engine-turning within slightly raised foliate *sablé* gold borders, scroll thumbpiece

3½ in. (80 mm.) wide

3¼ oz. (94 gr.)

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



32

***32**

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1810

cushion-shaped box of reeded gold with rounded corners, the two ends set with panels of peak-pattern engine-turning, with trailing dark-blue *taille d'épargne* enamel and polished gold foliate borders, slightly raised scroll thumbpiece

3 in. (75 mm.) wide

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



33

THE PROPERTY OF A GENTLEMAN

33

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY CHARLES-ALEXANDRE BOUILLÉROT (FL. 1769-1792), MARKED, PARIS, 1773/1774, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774

oval box, the cover, sides and base set with panels of peak-pattern engine-turning within raised vari-colour gold foliate borders, the cover centred with an oval *sablé* cartouche chased with vari-colour gold trophies within a ribbon-tied foliate frame, the four side pilasters chased with swags on a *sablé* gold ground
3 in. (75 mm.) wide
4 oz. (128 gr.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

The Parisian goldsmith Charles-Alexandre Bouillérot was born around 1737 into a family of goldsmiths whose earliest known member was Nicolas Bouillérot (1720-1754). Charles-Alexandre apprenticed under Jean-Louis Bouillérot and was accepted as a master by the *Cour des Monnaies* in 1769. In 1774, he began to supply gold boxes to the prestigious firm *Au Petit Dunkerque*. At the beginning of the revolution, he served as Captain of the *Garde Nationael Volontaire*, but nothing is known of him after 1792.



34

THE PROPERTY OF A LADY

***34**

A LOUIS XV GOLD SNUFF-BOX

BY JEAN-BAPTISTE LIZON (FL. 1757-1793), MARKED, PARIS, 1772/1773, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774 AND THE COUNTERMARK OF JEAN-BAPTISTE FOUACHE 1774-1780

oval box, the cover, sides and base set with panels of horizontal wavy engine-turning creating a *moiré* pattern, within fluted borders, the *sablé* rims chased and engraved with trailing leaves and stamped with pellets, the four side pilasters chased with oval foliate rosettes and swags
2¼ in. (59 mm.) wide
2 oz. (57 gr.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Christie's, London, 28 November 2006, lot 20.



35

A LOUIS XVI ENAMELLED GOLD SNUFF-BOX

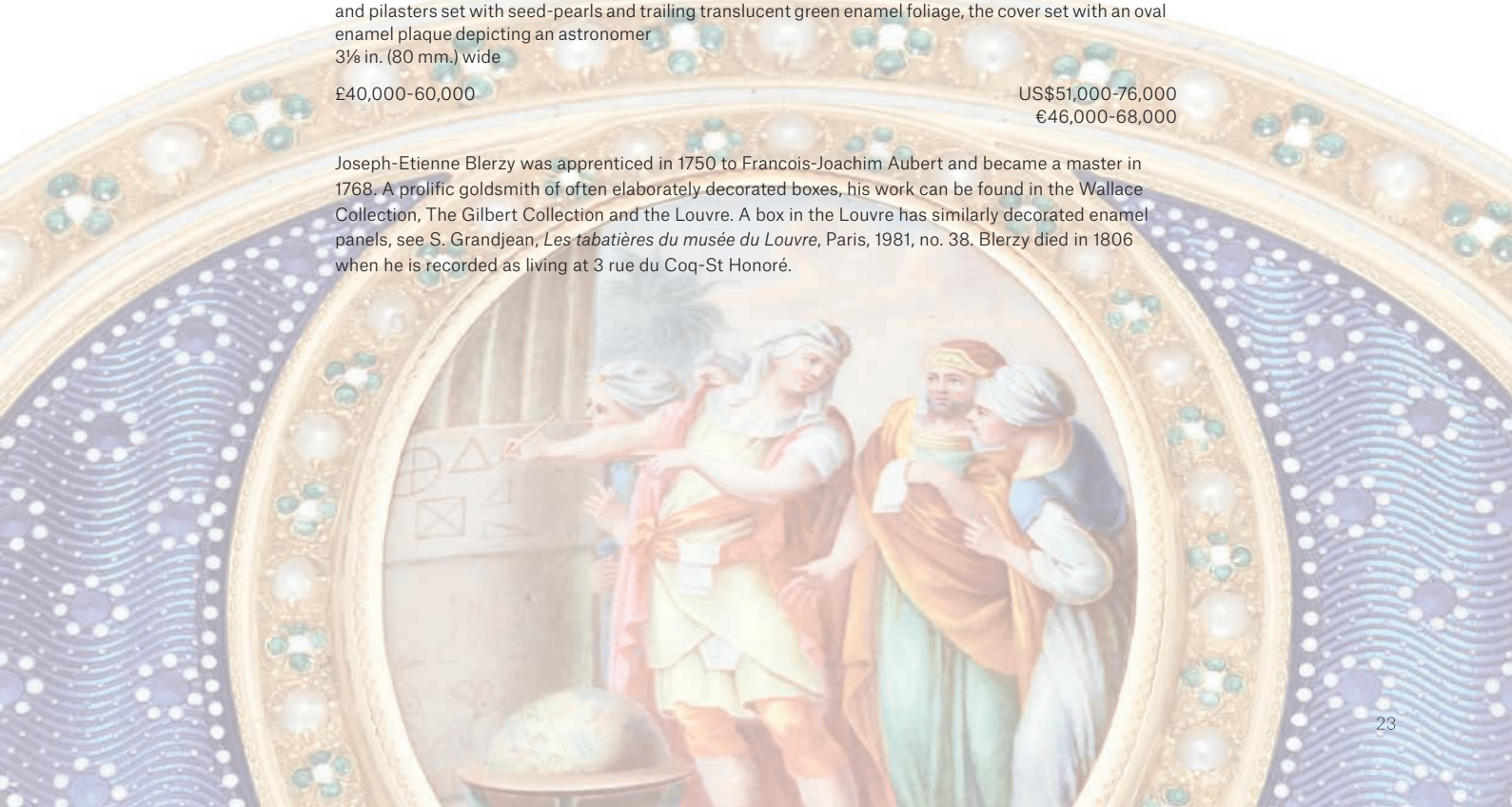
BY JOSEPH-ETIENNE BLERZY (FL. 1768-1808), MARKED, PARIS, 1781/1782, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1780-1782, STRUCK WITH INVENTORY NUMBER 238

oval box, the cover, sides and base set with panels of translucent dark-blue enamel with white enamel bead and circle highlights on an engine-turned ground, within white enamel fillets and raised *sablé* gold borders and pilasters set with seed-pearls and trailing translucent green enamel foliage, the cover set with an oval enamel plaque depicting an astronomer
3 1/4 in. (80 mm.) wide

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

Joseph-Etienne Blerzy was apprenticed in 1750 to Francois-Joachim Aubert and became a master in 1768. A prolific goldsmith of often elaborately decorated boxes, his work can be found in the Wallace Collection, The Gilbert Collection and the Louvre. A box in the Louvre has similarly decorated enamel panels, see S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, no. 38. Blerzy died in 1806 when he is recorded as living at 3 rue du Coq-St Honoré.





36

36

A GERMAN ENAMELLED GOLD SNUFF-BOX

BY CARL MARTIN WEISHAAPT & SÖHNE (FL. FROM 1837), MARKED, HANAU, CIRCA 1850

shaped rectangular box, the cover, lobed baluster sides and base engraved and embossed with floral and arabesque scrolls partly enamelled in opaque dark-blue, slightly raised foliate thumbpiece, the interior of the cover engraved 'A A BRESLAU / 1888 / H E LONDON'

3 in. (90 mm.) wide

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

37

A GERMAN VARI-COLOUR GOLD SNUFF-BOX

PROBABLY HANAU, CIRCA 1780

rectangular double-opening box, the cover, sides and base set with engine-turned panels of horizontal reeding within slightly raised trailing vari-colour gold foliate borders

3 7/8 in. (87 mm.) wide

5 oz. (160 gr.)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

Carl Martin Weishaupt was established as a goldsmith in Hanau in 1801 and from 1837 onwards the firm was registered as C.M.Weishaupt und Söhne.



37



38

38

A GERMAN ENAMELLED GOLD SNUFF-BOX

BY CARL MARTIN WEISHAAPT & SÖHNE (FL. FROM 1837), MARKED, HANAU, CIRCA 1860, STAMPED WITH INVENTORY NUMBER 2479

cartouche-shaped box of polished gold, the cover and front panel each with a translucent dark-blue fuschia within a dark-blue and opaque black enamel surround, the outer borders, baluster sides and base engraved with trailing foliage and flowers, slightly raised scroll thumbpiece, the interior of the cover engraved with the crowned cypher of Fürst Maximilian Carl von Thurn und Taxis

3¼ in. (82 mm.) wide

£6,000-8,000

US\$7,700-10,000
€6,800-9,000

PROVENANCE:

Fürst Maximilian Carl von Thurn und Taxis (1802-1871);
Sotheby's, The Thurn und Taxis Collection, Geneva, 17 November 1992, lot 141.

Carl Martin Weishaupt was established as a goldsmith in Hanau in 1801 and from 1837 onwards the firm was registered as C.M.Weishaupt und Söhne.

Maximilian Karl Fürst von Thurn und Taxis (1802-1871) succeeded his father as the sixth Prince of Thurn and Taxis, head of the Thurn-und-Taxis-Post, and Head of the Princely House of Thurn and Taxis in 1827 until his death in 1871. In 1828 he married Baroness Wilhelmine of Dörnberg (1804-1835), and after her death he married at Schloss Oettingen in January 1839 Princess Mathilde Sophie zu Oettingen-Oettingen und Oettingen-Spielberg. With the help of his brother-in-law, Freiherrn Ernst Friedrich von Dörnberg, who acted as *Chef der Gesamtverwaltung*, he succeeded in increasing profits for the family postal enterprises until it was nationalised in 1866 by Bismarck. The Prussian State paid three million Taler (five million Gulden) in compensation, the head of the family was granted the title of *Erbgeneralpostmeister*, and the family fortune was further increased with the purchase of large estates in Württemberg and Bavaria.

39

A CONTINENTAL ENAMELLED GOLD SNUFF-BOX

rectangular box with canted corners, the cover and sides set with colourful enamels depicting a domestic interior and rural scenes, the base set with a panel of peak-pattern engine-turning within a bright-cut and green enamel border

2⅞ in. (72 mm.) wide

£6,000-8,000

US\$7,700-10,000
€6,800-9,000



39



THE PROPERTY OF A GENTLEMAN

40

AN IMPORTANT GERMAN ROYAL JEWELLED ENAMELLED GOLD PRESENTATION SNUFF-BOX

HANAU, CIRCA 1860, RETAILED BY GARRARD & CO., LONDON

rectangular box with waisted baluster sides, the cover with translucent blue *guilloché* enamel and centred with an oval glazed watercolour miniature, on card, of Albert Edward, Prince of Wales, later King Edward VII (1901-1910), a jewelled and red enamelled Royal crown above, within a silver-mounted diamond surround with cast flowerhead and ribbon-tied laurel border, with four silver-mounted old-cut diamonds at each corner and gold-mounted rose-cut diamond initials A E, surrounded by cast gold trailing foliage and floral sprays, the sides and base with similarly cast and chased vari-colour gold foliate decoration on a *sablé* gold ground, applied enamelled gold thumbpiece formed as the badge of the Star of India, the interior of the cover engraved with the inscription 'H.R.H. ALBERT EDWARD, PRINCE OF WALES, / TO / MAJOR GEN SIR S.J. BROWNE, / BOMBAY, / MARCH 9th 1876', in fitted blue velvet case, the interior cover stamped R & S GARRARD & CO / Goldsmiths & Jewellers / TO THE CROWN / 25, HAYMARKET LONDON

3½ in. (90 mm.) wide

£50,000-80,000

US\$64,000-100,000

€57,000-90,000

PROVENANCE:

Personally presented to General Sir Samuel James Browne VC GCB KCSI by Albert Edward, Prince of Wales, as a gift at the end of the Prince's tour of India 1875-1876.

Thence by family descent.

Christie's, London, 27-28 November 2012, lot 563.

EXHIBITED:

On long-term loan to The Victoria and Albert Museum 1983-2012.

LITERATURE:

Journal of the late General Sir Sam Browne V.C., G.C.B., K.C.S.I. From 1840-1878, Edinburgh and London, 1937, pp. 77-78.

General Sir Samuel James Browne was born in 1824 in Barrackpore, India, the son of Dr John Browne and his wife Charlotte, *née* Swinton. He joined the 46th Bengal Native Cavalry as a subaltern in 1840, seeing action at Rumnuggar, Sadoolapore, Chillianwallah and Gujerat during the Second Sikh War of 1848-1849. After the war, Browne was tasked with forming a cavalry force, and five regiments of Sikh cavalry were raised in Lahore, to be designated the 2nd Punjab Irregular Cavalry. He was decorated for action during the Bodzar Expedition in 1857 and promoted to the rank of captain.

It was during the Indian Mutiny of 1857-1858 that Browne was awarded the Victoria Cross for actions at Seerporah on 31 August 1858. The citation reads: 'For having at Seerporah, in an engagement with the Rebel Forces under Khan Allie Khan, on the 31st August, 1858, whilst advancing upon the enemy's position, at day break, pushed on with one orderly Sowar upon a nine-pounder gun that was commanding one of the approaches to the enemy's position, and attacked the gunners, thereby preventing them from re-loading, and firing upon the Infantry, who were advancing to the attack. In doing this a personal conflict ensued, in which Captain, now Lieutenant-Colonel, Samuel James Browne, Commandant of the 2nd Punjab Cavalry, received a severe sword-cut wound on the left knee, and shortly afterwards another sword-cut wound, which severed the left arm at the shoulder, not, however, before Lieutenant-Colonel Browne had succeeded in cutting down one of his assailants. The gun was prevented from being re-loaded, and was eventually captured by the Infantry, and the gunner slain' (*London Gazette*, no. 22485. p. 1007, 1 March 1861). At the conclusion of the Mutiny, Browne received a number of Mentions in Dispatches and the official thanks of both the Commander-in-Chief and Government. To this was added an appointment as Commander of the Order of the Bath.

Promoted to Major-General in 1870 and joining the Bengal Staff Corps, he was selected to represent the Anglo-Indian Army during the 1875-1876 tour of India by the Prince of Wales to celebrate Queen Victoria's appointment as Empress of India. At the end of the tour and on the instructions of Queen Victoria, Browne was knighted by the Prince at Government House in Allahabad on the 7th March 1876.

On 10th March, the Prince embarked on 'The Serapis' to return to England. In his journal Browne writes, 'On Leaving and paying my fare-well respects H.R.H. gave me a gold snuffbox with his likeness set in Brilliants, a Gold Pencil Case, an Aluminium Binocular Glass in Case, a Cigar Case, with his monogram - all of which I hope may be reserved as Heirlooms in the family. H.R.H. paid me the great and high compliment of directing the Guard of Honor of Marines to give me a salute on leaving the ship.' *Journal of the late General Sir Sam Browne (op. cit.)*.

In 1878, as Commander of the Peshawar Field Force during the second Afghan War, Browne captured Jalalabad. For this action he was made a Knight Commander of the Order of the Bath. Browne was promoted to General in 1878, and was awarded the Order of the Bath's Grand Cross in 1891. He retired from the army in 1898 and moved to Ryde on the Isle of Wight. He died there in 1901 at the age of 76.

Browne is perhaps best known as the designer of the Sam Browne belt, a wide leather belt which is supported by a strap worn diagonally over the right shoulder and which also holds in place a scabbard for a sword. It can also securely carry a pistol in a flap-holster and includes a binocular-case with a neck-strap. In the 19th century British army officers always carried a sword into battle which hung from a metal clip on the waist-belt, meaning that it had to be steadied with the left hand before being drawn. In 1852, at the end of his tenure as Prime Minister, the 14th Earl of Derby was on a tour of the North-West Frontier escorted by Sam Browne. Derby remarked on the number of weapons Browne was carrying and he replied that 'he was designing a new belt for his regiment and was finding out by practical experience the best way of carrying his arms', R. J. Dennis, *General Sir Samuel James Browne, V.C., G.C.B., K.C.S.I.: A Short Biography*, online 2009. This was perhaps the prototype of the belt that was to bear his name and eventually be adopted by armies throughout the world. It was the loss of his left arm, the arm used to carry a sword whilst walking and to steady the scabbard prior to drawing the sword, that led to the story that he invented the belt to compensate for this loss. It would seem that he had already designed a new belt in 1852, some six years prior to his injury.



Group of fifteen sitters 1870 © National Portrait Gallery, London



41

41

A SWISS ENAMELLED GOLD SNUFF-BOX
 BY RÉMOND, LAMY & CO., MARKED,
 GENEVA, 1801-1804, THE ENAMEL PLAQUE
 BY JEAN-LOUIS RICHTER (1766-1841),
 SIGNED (LOWER RIGHT)

rectangular box with canted corners, the cover inset with a rectangular enamel plaque finely painted with a view of a lake with figures and boats, mountainous landscape and village in the background, the sides and base set with panels of lozenge pattern engine-turning, the cover and base bordered with a black and blue *taille d'épargne* surround inset with opaque white enamel frames, the black enamelled canted corners decorated with baskets of flowers on a plinth draped with swags and flanked by two pillars
 3 $\frac{1}{2}$ in. (85 mm.) wide

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

The enamel scene on the cover is characteristic of Richter's work. See H. Boeckh, 'Jean-Louis Richter, peintre genevois sur émail (1766-1841): son mode de travail et le choix de ses motifs', *Geneva*, n.s., XXXI, 1983, pp. 101-119. A very similar box by the same maker with an enamel by Richter was sold Christie's, London, 27 November 2007, lot 78.

***42**

A SWISS JEWELLED ENAMELLED GOLD VINAIGRETTE

BY RÉMOND, LAMY, MERCIER & CO.,
 MARKED, GENEVA, 1805-1815, STRUCK
 TWICE WITH FRENCH POST-1893 IMPORT
 MARKS FOR GOLD

lozenge shaped box, the cover set with an enamel miniature depicting a winged *putto* within a seed-pearl border, the sides and base set with panels of dark blue translucent enamel with black diamond-shaped motif on an engine-turned ground and with blue and black enamel foliate border
 1 $\frac{3}{4}$ in. (45 mm.)

£3,000-5,000

US\$3,900-6,300
 €3,400-5,700



42

43

A SWISS VARI-COLOUR GOLD SNUFF-BOX

BY JEAN-GEORGES RÉMOND (FL. 1783-CIRCA 1820), MARKED, GENEVA, CIRCA 1810

rectangular box with canted corners, the sides and base set with panels of peak-pattern engine-turning, within vari-colour gold flower-head and foliate *sablé* borders, the cover centred with a rectangular *sablé* cartouche chased with vari-colour gold trophies of music and gardening within a polished gold frame, the side pilasters set with chased classical vases

3¾ in. (85 mm.) wide
4 oz. (144 gr.)

£6,000-8,000

US\$7,700-10,000
€6,800-9,000



43

44

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX

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

oval box, the sides and base set with panels of translucent dark-blue enamel over a reeded-pattern engine-turned ground within blue, black and white *taille d'épargne* enamel borders, the cover inset with an oval enamel miniature painted with a scene depicting a young and older men listening to a singing maiden, with outer seed-pearl border, the four black and white enamelled pilasters with *taille d'épargne* gold vases

2½ in. (67 mm.) wide

£6,000-8,000

US\$7,700-10,000
€6,800-9,000



44



45

A LOUIS-PHILIPPE VARI-COLOUR GOLD ROYAL PRESENTATION SNUFF-BOX

BY ALEXANDRE-RAOUL MOREL (FL. 1833-1850), MARKED, PARIS, CIRCA 1840

rectangular box with waisted sides, the cover applied with crowned foliate monogram of Louis Philippe I (1773-1850), King of France 1830-1848, on a *sablé* ground, the outer cover and base chased with geometric scrolls and foliage of polished gold within reeded borders, the sides and base set with panels of wavy engine-turning, raised foliate thumbpiece
 3 3/4 in. (85 mm.) wide
 4 oz. (124.5 gr.)

£16,000-18,000

US\$21,000-23,000
 €19,000-20,000

PROVENANCE:
 Private Collection.

EXHIBITED:
 O. Beaufils and V. Cochet, *Louis-Philippe à Fontainebleau : Le roi et l'Histoire*, Paris, 2014, p. 70, No 47.

Louis Philippe I (1773-1850) was King of France from 1830-1848 as the leader of the *Orléanist* party. A cousin of King Louis XVI of France, he was proclaimed king in 1830 after his cousin Charles X was forced to abdicate in the wake of the events of the July Revolution of that year. His government, known as the July Monarchy, was dominated by members of the wealthy French elite and numerous former Napoleonic officials. His popularity, however, faded as economic conditions in France began to deteriorate in 1847, and he was forced to abdicate after the outbreak of the French Revolution of 1848. He lived out his life in exile in Great Britain.

Louis-Philippe was a fervent admirer of Alexandre-Raoul Morel who he had encouraged to present his work at the 1834 *Exposition des Produits de l'Industrie Française*. He, therefore, commissioned Morel at least one other box of similar shape but applied with rose-cut diamond-set crowned monogram of Louis Philippe I on a *sablé* ground, while the outer cover, sides and base are chased with scrolls and foliage of polished gold (Christie's, London, 29 November 2016, lot 8). Alexandre-Raoul Morel was born in 1801 and took over the business of his father, the famous goldsmith Gabriel-Raoul Morel in 1832. He worked in premises in the *rue Neuve des Bons Enfants* and was last recorded in 1850.



Louis Philippe I (1773-1850), François Meuret (1800-1887) ©Christie's

THE PROPERTY OF A LADY (LOTS 46-47)

***46**

A FRENCH GOLD SNUFF-BOX

BY ÉTIENNE-LUCIEN BLERZY (FL. 1801-1808), MARKED, PARIS, CIRCA 1805, WITH THE SECOND STANDARD AND EXCISE MARKS FOR GOLD, PARIS, 1798-1809, THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 20.5-CARAT GOLD, THE FLANGE STRUCK WITH INVENTORY NUMBER 11, LATER STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

pocket-shaped rectangular box with rounded corners, the cover, sides and base set with panels of peak-pattern engine-turning within reeded gold borders

3½ in. (87 mm.) wide

4¼ oz. (118 gr.)

£3,000-5,000

US\$3,900-6,300

€3,400-5,700

PROVENANCE:

Christie's, London, 28 November 2006, lot 70.

Étienne-Lucien Blerzy was a close relative of the celebrated gold box maker Joseph-Étienne Blerzy (FL. 1768-1808). Etienne-Lucien is known to have collaborated with the court jeweller Marguerite in the creation of boxes for the Emperor Napoleon.



***47**

A FRENCH JEWELLED ENAMELLED GOLD CIGARETTE-CASE

RETAILER'S MARK HUSSON-MENTON-AIX, MAKER'S MARK J D, CIRCA 1920

rectangular box with canted corners, the cover, sides and base set with panels of peak-pattern engine-turning within raised foliate borders, the cover set with a hardstone cameo centred in a dark-blue enamel frame with pearl-set gold flowers at intervals, slightly raised scroll thumbpiece

3¾ in. (95 mm.) wide

£3,000-5,000

US\$3,900-6,300

€3,400-5,700

PROVENANCE:

Christie's, New York, 26 Oct 2006, lot 11.

G Husson is recorded working in Menton and Aix les Bains on the French Riviera circa 1920.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

~48

A FREDERICK AUGUSTUS III OF SAXONY JEWELLED GOLD AND HARDSTONE PRESENTATION SNUFF-BOX

BY JOHANN-CHRISTIAN NEUBER (1736-1808), DRESDEN, CIRCA 1780, THE MINIATURE ATTRIBUTED TO CHRISTIAN GOTTLIEB DOLST (GERMAN, 1740-1814)

oval box, the cover inset with a miniature of Elector Frederick Augustus III of Saxony, on ivory, wearing a red-bordered white uniform decorated with the blue sash of the Royal Polish Order of the White Eagle, in a seed-pearl frame edged by a gold band with a later translucent green enamelled laurel and polished gold wreath, on a sunburst motif of alternating panels of carnelian, striated agate and later gold-mounted seed-pearls, within a border of ovals of brown and green agate set at intervals with diamonds and later gold-mounted seed-pearl outer frame, the sides and base similarly decorated and further set with forget-me-nots of blue and yellow hardstone and flat simulated pearls within chased gold borders
3 3/8 in. (86 mm.) wide

£80,000-120,000

US\$110,000-150,000
€91,000-140,000

PROVENANCE:

Christie's, Geneva, 12 November 1985, lot 68.
Christie's, Geneva, 17 November 1992, lot 388.

LITERATURE:

'Mosaikgebilde in Dosenform', *Antiquitäten-Zeitung*, no. 24, 8 November 1985, p. 560, illustrated fig. 3.
A. Kugel, *Gold, Jasper and Carnelian Johann Christian Neuber at the Saxon Court*, London, 2012, no. 122, ill. no. 122, pp. 167 and 355 (erroneously as sold Christie's, Geneva, 15 May 1982).

Born in Neuwunsdorf in 1736, Johann-Christian Neuber (1736-1808), mineralogist and goldsmith, was apprenticed at the age of sixteen to Johann Friedrich Trechaon, a Dresden goldsmith originally from Stockholm, Sweden. Neuber became a master of the goldsmith's guild in Dresden in July 1762 and in 1769 became director of the Green Vaults. By 1775 he had been appointed *Hofjuwelier* to the court of Friedrich Augustus III. Neuber is credited with the development of the technique *Zellen mosaik* lapidary, in which hardstone panels are suspended *en cage* within a fine geometric cagework of gold, a technique which is similar to creating *cloisonné* enamel.

Frederick Augustus I, called The Just (1750-1827), first King of Saxony (1806-1827), and, as Frederick Augustus III, elector of Saxony (1763-1806) was born in Dresden. He aided Frederick II, the Great, king of Prussia, against Austria in 1778-1779 during the bloodless War of the Bavarian Succession. Attempting to establish his neutrality, Frederick Augustus declined the Polish throne in 1791 but co-operated with the other European powers in their wars with revolutionary and Napoleonic France. Following Napoleon's victory at Jena in 1806, Frederick Augustus made peace with France. Under terms of the treaty, signed at Posen, now Pozna, Poland, Frederick Augustus became king of Saxony and joined the French-sponsored Confederation of the Rhine. This alliance with Napoleon was to prove costly. The Congress of Vienna, which met in 1814-1815 after the Napoleonic Wars, awarded the northern portion of his kingdom to Prussia. In 1815, Frederick Augustus led Saxony into the newly formed German confederation, and Saxony was then largely eclipsed by Prussia. Frederick was succeeded as king by his brother Anthony.

Christian Gottlieb Dolst was born in Dresden in 1740 and died there in 1814. He was a pupil of Johann Emanuel Goebel, who entered the service of the King of Poland and whom Dolst accompanied to Warsaw at the beginning of the Seven Years War in 1756. He also visited Prague, Vienna and Berlin and worked for some time at the Court of St Petersburg. Two snuff-boxes by Neuber, each set with a portrait miniature of Frederick Augustus attributed to Dolst, were offered Christie's, Geneva, 11 May 1982, lots 186 and 191. For two portraits of the same sitter by this artist see Christie's, London, 28 May 2002, lot 105 and Christie's, London, 7 December 2004, lot 216.

The sixteenth and seventeenth centuries saw an extraordinary enthusiasm for these portraits mounted on small presentation boxes. With the development of absolute monarchy, art is particularly at the service of politics and these portrait boxes quickly become instruments of royal power. Their small portable size, combined with the wealth of local materials used in their construction as well as the presence of the portrait of the prince, makes them both luxurious collectors pieces as well as works of political propaganda. The presentation boxes that Neuber produced for Frederick Augustus III, using precious stones found in Saxony, were not only suitable as diplomatic gifts exchanged between the sovereigns of Europe as a sign of affection and loyalty, but were also presented to government ministers, senior military figures, friends and family to ensure the support and loyalty of the most powerful and best servants of the monarchy. Very few of these presentation boxes seem to have survived.





49

***49**

A GEORGE III JEWELLED AND ENAMELLED GOLD SNUFF-BOX

BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED, LONDON, 1804

rectangular box with waisted sides and rounded corners, the sides and base set with panels of engine-turning within polished gold frames, the cover later centred with a circular plaque painted *en grisaille*, on ivory, depicting Cupid amidst foliage, on a translucent blue enamel engine-turned ground within a seed-pearl border and diamond-set outer frame
3 1/8 in. (80 mm.) wide

£6,000-8,000

US\$7,700-10,000
€6,800-9,000

THE PROPERTY OF A LADY

***50**

A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX
MAKER'S MARK INDISTINCT, PARIS, 1782/1783

oval box, the cover, sides and base set with panels of horizontal reeding stamped at intervals with pellets, within slightly raised pellet and foliate *sablé* borders, column pilasters hung with laurel swags, together with a Swiss vari-colour gold snuff-box, the cover, sides and base set with panels of diaper-work stamped with flowerheads within vari-colour gold foliate borders
2 1/2 in. and 3 3/8 in. (65 mm. and 92 mm.) wide respectively
5 3/4 oz. (178 gr.)

£3,000-5,000

US\$3,900-6,300
€3,400-5,700



50



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

51

A LOUIS XV VARI-COLOUR GOLD AND ENAMEL SNUFF-BOX

BY HENRI DELOBEL (FL. 1748-1785), MARKED WITH HIS POST-1756 MAKER'S MARK, PARIS, 1761/1762, WITH THE CHARGE MARK OF ELOY BRICHARD 1756-1762 AND THE DECHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768

oval box, the enamel reserves on the cover, sides and base enamelled *en plein* with Chinoiserie scenes in *grisaille* on a claret-coloured ground, within *sablé* gold borders chased with *rocaille* and *entrelac* garlands of ovolos set with flowers chased in vari-colour gold, the column side pilasters hung with laurel swags 2¾ in. (70 mm.) wide

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

The scenes on the box are taken from François Boucher, *Le Concert chinois*. A box by Noel Hardivilliers dated 1753/1754 depicting the same cover scene is in the Louvre, S. Grandjean, *Les tabatières du Musée du Louvre*, Paris, 1981, p. 114, no. 125. Another box by Henri Delobel, dated 1761/1762 with very similar decoration, is in the Musée Cognacq-Jay, Paris, see C. Grégoire, *Boîtes en or et Objets de Vertu*, Paris, pp.124-125, no. 37. Henri Delobel worked as a journeyman at the hospice of La Trinité from 1748 and became a master eight years later. Between 1756 and 1771, he stood sponsor for five goldsmiths, including two members of his own family.



Une femme et des enfants jouant avec un gong chinois after François Boucher (Français, Paris 1703-1770 Paris) ©Alamy



52

A LOUIS XVI JEWELLED ENAMELLED GOLD BONBONNIÈRE

MAKER'S MARK INDISTINCT, PARIS, 1776/1777, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

circular box, the cover and base each set with glazed panels of hair and centred with slightly raised blue enamel and gold *taille d'épargne* florets on a similar diaper-work ground within seed pearl frames, the outer borders with trailing translucent green enamel foliage and mauve enamel flowers set at intervals with blue and white enamel *ovolos* 2¼ in. (57 mm.) diam.

£6,000-8,000

US\$7,700-10,000
€6,800-9,000

PROVENANCE:

Anonymous sale, Christie's, Geneva, 14 November 1995, lot 86.



53

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1757/1758, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box, each side with a horizontally striated ground and chased with slightly raised vari-colour gold reserves depicting hunters, their dogs and their quarry within wooded and riverside landscapes, bordered by scrolls and foliage 3½ in. (80 mm.) wide 5 oz. (166 gr.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000



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A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY LOUIS ROUCCEL (FL. 1763-1787), MARKED, PARIS, 1765/1766, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

oval box, the cover, sides and base set with raised vari-colour gold flowerheads within *entrelac* fluted scrolls on a *sablé* and chased gold ground, the outer borders chased with tied vari-colour gold foliage
 3½ in. (90 mm.) wide
 4½ oz. (144 gr.)

£15,000-20,000

US\$20,000-25,000

€18,000-23,000

Louis Roucel was accepted as a master by special privilege in 1763. In 1759 Roucel and Pierre-François Drais (Fl. 1763-1788) were living in the house of the box maker and royal goldsmith Jean Ducrollay, with whom they may have been collaborating. From 1763 to 1776, Roucel, who was himself appointed *orfèvre du roi* in 1764, supplied the royal family with jewels and gold boxes. He is known to have moved to the Quai de l'Horloge in January 1764 and remained there until 1776, a year after the death of his wife. Roucel died in 1787 in Puteaux, a village to the west of Paris.



***55**

A FRENCH ENAMEL AND GOLD SNUFF-BOX

BY GABRIEL-RAOUL MOREL (FL. 1797-1832), MARKED, PARIS, WITH THE PARISIAN THIRD STANDARD AND EXCISE MARKS FOR GOLD 1819-1838, AND THE UNOFFICIAL PARISIAN POST-REVOLUTIONARY STANDARD MARK FOR 18-CARAT GOLD

rectangular gold-lined box, the cover, sides and base inset with enamel plaques mounted *en cage* and painted with domestic scenes after, or in the manner of, Teniers, within bright-cut gold mounts engraved with foliage enclosing rosettes, the four column pilasters engraved with flutes and foliage, the cover enamel depicting villagers dancing outside a tavern, the base with three gentleman seated around a barrel in a tavern smoking clay pipes, drinking and eating, with two others standing also smoking and two men drinking in front of the fireplace, the front side with a couple dancing inside a tavern, with a mother seated at a table with her child a small dog begging before her, on the right side an alchemist and his assistant seated before a fireplace stirring the embers of a fire with bellows, with a gentleman eating at a table, on the reverse two dice players at a table with a third standing to the left, three men gathered near to the fireplace, on the left side two gentlemen sit smoking clay pipes at a tavern table, waiting to be served food and drink

3½ in. (81 mm.) wide

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

PROVENANCE:

Antiquorum, Geneva, 14 May 2017, lot 176.

Sotheby's, London, 10 December 1973, lot 85.



The enamelled scenes are in the style of David Teniers the Younger (1610-90), whose paintings were extremely popular with the aristocracy and therefore a source of inspiration for enamel artists particularly in France and Switzerland. Teniers is considered the leading Flemish genre painter, known especially for developing the peasant genre, tavern scenes, and scenes with alchemists and physicians, all featured on this box.

Gabriel-Raoul Morel (1764-1832) who struck his mark as early as 1797 is first fully recorded by Douet in 1806 although a Morel, unidentified by Christian name is referred to in 1804. Douet gives Morel's address as 5 Place Thionville.

The number of boxes with Napoleonic associations suggest that Morel supplied the Imperial court. Together with Vachette and Fossin, Morel may be considered as one of the most important French gold boxes makers of the first half of the 19th Century. The Gilbert Collection contains six of his boxes, see Charles Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, nos. 40, 44, 45, 46 and 47.



Peasants playing backgammon in an interior, Circle of David Teniers II (Antwerp 1610-1690 Brussels) ©Christie's





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

~56

A LOUIS XVI VARI-COLOUR GOLD AND HARDSTONE BOÎTE-À-MINIATURES

BY PIERRE-GENEST LEGUÉRINIÈRE (FL. 1757-1793), MARKED, PARIS, 1778/1789, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780 AND THE PARISIAN GUARANTEE MARK FOR SMALL GOLD ITEMS 1798-1809

rectangular box with canted corners, the cover, sides and base each inset with a glazed gouache miniature, on ivory, finely painted with domestic scenes after Greuze, the side pilasters set with panels of lapis lazuli, within chased vari-colour gold foliate *sablé* borders
3½ in. (78 mm.) wide

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

The painting on the cover depicts *L'Accordée de Village* (The Marriage Contract) by Jean-Baptiste Greuze (French, 1725-1805) exhibited in 1761 under the title of *Un Mariage et l'instant où le père de l'Accordée délivre la dot à son gendre*. Greuze's picture became one of the most discussed works on view. Denis Diderot was among the many critics who penned long appreciations, exploring the psychological and social nuances of the family drama. The original painting, now in the collection of the Marquis de Marigny before being bought by Louis XVI in 1782. The scene on the reverse panel is from an engraving after Greuze's *La bonne éducation* now in the British Museum. The right-hand side panel is after an engraving *La belle blanchisseuse* also by Greuze.

Throughout Europe there were many engravings after well known artists that were used by miniaturists as a source of inspiration for the decoration of snuff-boxes many of which can be found in museums, including the Wallace Collection. Another box by this very rare goldsmith and set with panels of Japanese lacquer, is in the Gilbert Collection at the Victoria and Albert Museum, see C. Truman, *The Gilbert Collection of Gold Boxes, volume II*, London: Philip Wilson Publishers Ltd., 1999, cat. no. 4, p. 16-17.



57

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A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY MATHIEU COINY (FL. 1755-1788), MARKED, PARIS, 1763/1764, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, STRUCK WITH THE FRENCH POST-1838 GUARANTEE MARK FOR GOLD

oval box, the cover, sides and base set with panels of horizontal engine-turning within chased greek-key and scroll borders, the sides with *entrelac* fluted scrolls between foliage, the cover and base centred with circular *sablé* cartouches with chased vari-colour gold trophies and foliage

2¾ in. (70 mm.) wide

4 oz. (130 gr.)

£6,000-8,000

US\$7,700-10,000

€6,800-9,000

Mathieu Coigny represents the third generation of a family of goldsmiths, with his father and grandfather both working in Versailles. His brothers Joseph-Urbain and Jacques-Toussaint were also goldsmiths in Paris. Matthieu Coigny became master, endorsed by his brother, in 1755 and worked on the Pont Notre-Dame. He was elected *garde* of the corporation of goldsmiths in 1771-1772, and his studio was ranked in 1774 in 116th position among the goldsmiths of Paris. His boxes can now be found in the collections of the Louvre, the Wallace Collection and the Metropolitan Museum.

THE PROPERTY OF A LADY

***58**

A FRENCH GOLD SNUFF-BOX

BY MARIE-FRANÇOISE-ANTOINETTE LE JEUNE, DAME MARCILLAC (FL. 1806 - C. 1816), MARKED, PARIS, CIRCA 1810, WITH THE THIRD STANDARD AND EXCISE MARKS FOR GOLD, PARIS, 1809-1819, AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

cushion-shaped rectangular box, the cover and base centred with rectangular panels engine-turned with a peacock's feathers scalework pattern, within broad *sablé* frames stamped with scrolling foliage and four rosettes in the corners, four plain gold side panels with chased trailing foliate borders, slightly raised wavy thumbpiece, the inside of the cover later engraved with a coat-of-arms and a presentation inscription

¾ in. (82 mm.) wide

¾ oz. (94 gr.)

The inscription reads '*Charley, To his dearest friend The Earl of Strathmore. April 28. 1863.*', the arms are those of H.C. Johnson.

£3,000-5,000

US\$3,900-6,300

€3,400-5,700

PROVENANCE:

Christie's, London, 28 November 2006, lot 72.



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59

59

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

rectangular box of amethyst quartz with rounded corners and baluster sides, the cover with gold mounts chased with fluted c-scrolls and flowers and inset with a gold-mounted hinged shallow compartment with a fitted interior mirror, with reeded rims and slightly raised chased thumbpiece
2¼ in. (58 mm.) wide

£6,000-8,000

US\$7,700-10,000
€6,800-9,000



60

60

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

FLORENCE, THE GOLD MOUNTS 20TH
CENTURY

rectangular gold-lined box, the cover and sides set with panels of Paesina limestone painted at intervals with white butterflies and mounted *en cage* within polished gold cagework, with slightly raised scroll thumbpiece, the base of polished gold
2½ in. (65 mm.) wide

£2,500-3,500

US\$3,200-4,400
€2,900-4,000

PROVENANCE:

Galerie J. Kugel, Paris.

In the Northern Apennine mountain areas of Italy, around the city of Florence in Tuscany, a rare kind of limestone is found called *pietra paesina* or Florentine marble. The natural veins of impurities within the rock have arranged themselves in shapes that resemble mountainous landscapes, castles, and ruins. Highly regarded by collectors, the stone has always been much in demand. Cut and polished slabs of marble were either displayed as individual decorative pieces or embedded in architectural elements and furniture. As in the present example, the natural landscape in the stones were often highlighted with painted figures, insects or mythical creatures.

THE PROPERTY OF A GENTLEMAN

61

**A SWISS ENAMELLED GOLD AND
HARDSTONE SNUFF-BOX**

GENEVA, CIRCA 1820, STRUCK WITH TWO
FRENCH MARKS FOR IMPORTED GOLD
1864-1893

oval box, the cover and base set with panels of
green dendritic agate, the sides enamelled with
colourful trailing flowers and foliage on a black
ground, between opaque sky-blue enamel frames
and gold and black *taille d'épargne* borders
3 in. (76 mm.) wide

£5,000-7,000

US\$6,400-8,900
€5,700-7,900



THE PROPERTY OF A LADY

***62**

AN AUSTRIAN GOLD SNUFF-BOX

PROBABLY VIENNA, CIRCA 1810, STRUCK
WITH THE DUTCH IMPORT MARK FOR
GOLD 1814-1831

rectangular box with canted corners, the cover and
base set with panels of diamond-shaped engine-
turning between horizontal reeding, the polished
gold centres chased with the figures of Venus and
Aeneas, the borders of polished gold chased with
foliage

3½ in. (80 mm.) wide

2¾ oz. (82 gr.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

63

A LOUIS XVI ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

BY JOSEPH-ETIENNE BLERZY (FL. 1768-1806), MARKED, PARIS, 1774/1775, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, THE FLANGE STRUCK WITH INVENTORY NUMBER 234, THE GOLD PLAQUE ATTRIBUTED TO GÉRARD DEBÈCHE FILS (1705-1777)

rectangular box with canted corners, the cover, sides and base set with panels of translucent dark-blue enamel over an engine-turned ground within white enamel frames, the cover centred with a glazed rectangular gold relief depicting putti painting, within chased vari-colour gold trailing foliate *sablé* borders and columns

3½ in. (80 mm.) wide

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

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



64

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A GEORGE II GOLD SNUFF-BOX

BY JACOB NEALE (FL. FROM 1731), MARKED, LONDON, CIRCA 1735, STRUCK WITH TWO DUTCH IMPORT MARKS FOR GOLD 1814-1893

oval box of polished gold, with reeded rims and slightly raised scroll thumbpiece
 4¼ in. (120 mm.) wide
 6.8 oz. (212 gr.)

£3,000-5,000

US\$3,900-6,300
 €3,400-5,700

THE PROPERTY OF A LADY

Ω65

AN ART DECO GOLD CIGARETTE-CASE
 MARK OF CARTIER, PARIS, 20TH CENTURY,
 STRUCK WITH TWO FRENCH GUARANTEE
 MARKS FOR GOLD

rectangular case engraved with a geometric pattern,
 raised sapphire-set thumbpiece, *signed Cartier, Paris,
 London, New York*
 4¼ in. (121 mm.) wide

£5,000-7,000

US\$6,400-8,900
 €5,700-7,900

PROVENANCE:

Anonymous sale Christie's, Paris, 12 December 2006,
 lot 94.



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66

A LOUIS XV ENAMELLED GOLD SNUFF-BOX

BY LOUIS PHILIPPE DEMAY (FL. 1758-1772), MARKED, PARIS, 1768/1769, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774

circular box, the cover, sides and base set with panels of translucent dark-red enamel on an engine-turned ground, each set with circular and oval miniatures painted *en grisaille* depicting scenes from the life of Alexander The Great between putti and trophies, within vari-colour gold foliate borders and hung with foliate garlands over column pilasters
2 $\frac{5}{8}$ in. (66 mm.) diam.

£60,000-80,000

US\$77,000-100,000

€68,000-90,000

PROVENANCE:

The Rt. Hon. The Earl of Harewood sale, Christie's, London, 21 April 1964, lot 38.

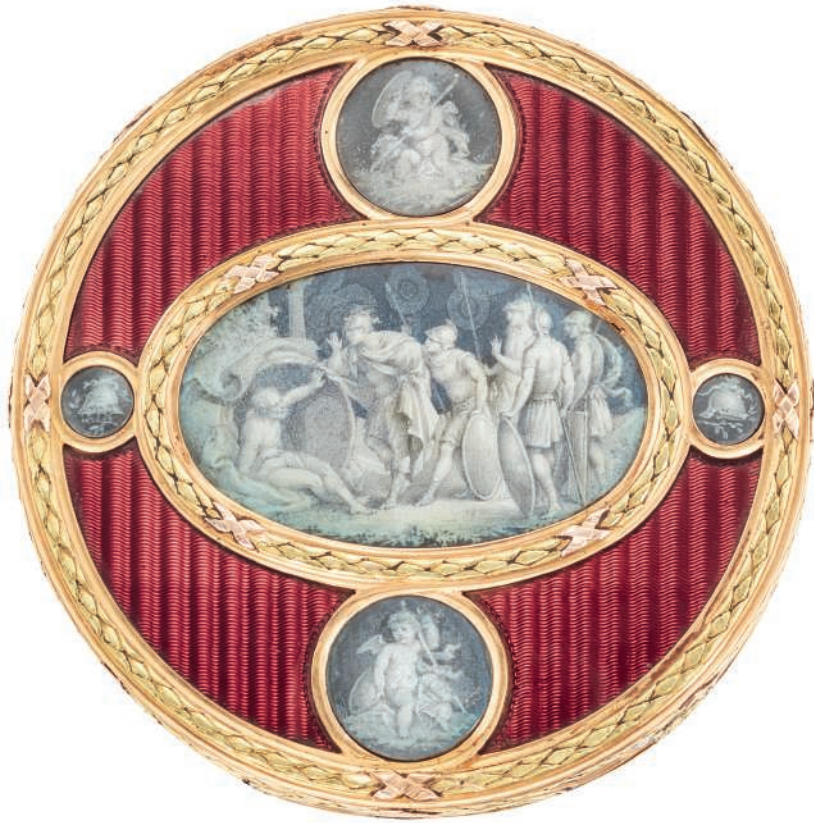
LITERATURE:

Clare Le Corbeiller, *European and American Snuff-boxes 1730-1830*, London, 1966, colour p. ll c.

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

The scene on the cover depicts Philip of Acarnania, a friend and physician of Alexander, saving the king's life when he had been seized with a severe attack of fever. Parmenion had sent a letter to warn Alexander that Philip had been bribed by Darius III to poison him. Alexander, however, would not doubt the honesty of his physician and drank the draught that Philip had prepared for him. The king's speedy recovery fully justified his confidence in the skill and honesty of his physician who later removed an arrow from Alexander's shoulder following the siege of Gaza in 332 BC.

The scene on the base depicts the meeting between Alexander and the philosopher Diogenes. For centuries of European art, it was one of the most frequently portrayed moments from classical antiquity. Diogenes was the antisocial, ascetic philosopher who lived in a barrel and rejected all of the norms of civilized behaviour. He is usually portrayed as almost naked and unkempt, with long hair and a beard. The brief encounter between the two is generally said to have taken place in Corinth, where Diogenes lived in his later years. In the most famous exchange of the meeting, Alexander asked Diogenes whether there was anything he could do for him. Diogenes, who was enjoying the warmth of the autumn sun, answered, "Stand aside to stop blocking the sun."



67

**AN ITALIAN GOLD-MOUNTED
HARDSTONE SNUFF-BOX SET WITH A
MICROMOSAIC PLAQUE**

THE BOX BY GIACOMO SIRLETTI (1755-1837), MARKED, STAMPED WITH THE ROME STANDARD MARK FOR 18 CARAT GOLD 1815-1870, THE MICROMOSAIC PLAQUE ROME, CIRCA 1810

rectangular box of green lavastone with canted corners, the cover set with a rectangular micromosaic plaque depicting the Ponte Nomentano within a chased and polished gold frame, reeded gold mounts with chased foliate thumbpiece
3¼ in. (82 mm.) wide

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

The Ponte Nomentano is a Roman bridge in Rome which carried the Via Nomentana over the Aniene. Standing outside the city limits for most of its history, the picturesque bridge is noted for its medieval bridge tower, which served to protect this important northern approach to Rome. The bridge today is surrounded by a park, well within the municipal limits of Rome, and restricted to pedestrians. Giacomo Sirletti was born in Rome in 1755. He initially trained and worked as a gem-engraver and gained his licence in 1803. He subsequently opened a shop at via S. Silvestro o Convertite no. 3 in 1811 and he entered two marks as a silversmith in the same year. He worked up until his death in 1837. (C. G. Bulgari, *Argentieri, Gemmari e Orafi d'Italia*, Rome, vol. 11, pp. 415-416). A further example of his work is in the Victoria & Albert Museum (inv. no. 938:1, 2-1882).



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68

**AN ITALIAN MICROMOSAIC PLAQUE
ROME, CIRCA 1800**

circular plaque depicting a standing tiger on a grassy bank, before a white background, in fitted green leather case stamped 'Mappin & Webb Ltd. / Regent Street, / London, W.'
2¼ in. (55 mm.) diam.

£3,000-5,000

US\$3,900-6,300
€3,400-5,700



68



69
AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIÈRE
SET WITH A MICROMOSAIC PLAQUE

BY IGNAZIO VESCOVALI (FL. 1791-1838), MARKED, ROME, CIRCA 1800
 circular gold-mounted box of orange jasper, the cover set with a micromosaic
 plaque depicting a lion attacking a bull in a landscape, within a black, red and
 white tesserae border
 3½ in. (80 mm.) diam.

£20,000-25,000

US\$26,000-32,000
 €23,000-28,000

Ignazio Vescovali (fl. 1791-1838) was a trained goldsmith who seems to have specialised in copying works of art from Roman antiquity. Together with his son Luigi, he was also an influential art dealer who sold antiquities to museums and to private collectors.

The scene on the box is taken from a mosaic originally in The Basilica of The Imperial Palace of Hadrian's Villa Tivoli currently in the Vatican.

The lion-bull iconography is an ancient theme believed in Persia to be a symbolic representation of the astronomical and seasonal events and therefore a symbol of the cycle of the day with the lion representing the sun and the bull the night.

A more established interpretation of the lion-bull fight is as one of the oldest mythological symbols in the world, as an image of the fundamental struggling forces of life and death.



Mosaic in Hadrian's Villa in Tivoli





70

AN ITALIAN GOLD-MOUNTED HARDSTONE SNUFF-BOX
FLORENCE, OPICIFIO DELLE PIETRE DURE, CIRCA 1810

circular gold-lined box, the panels on the cover and base set with classical vases and amphora in various coloured *pietre dure*, including green Corsica jasper and semi-precious stones on a painted rock crystal sky set within lapis lazuli frames, the sides set with panels of mocha agate mounted *en cage* within bright-cut gold cagework mounts
2½ in. (72 mm.) diam.

£60,000-80,000

US\$77,000-100,000
€68,000-90,000

The decoration on the cover and base with its Etruscan vases in the *antique* manner, was popularised in the first two decades of the 19th Century by Carlo Carlieri (d.1816), and it is probable that this box dates from Carlieri's tenure at the Grand Ducal workshop, see A.M. Giusti, *'Pietre Dure and the Art of Florentine Inlay'*, London, 2006, ill.177, pp. 216-219. Carlieri was the head designer at the workshops who produced numerous watercolour designs of shells, flowers, butterflies and Etruscan vases for ladies accessories, chivalric decorations, sets of buttons and above all snuff-boxes, see A. M. Giusti, *'Pietre Dure'*, London 1992, p.116 and 118. The Opificio was established in 1588 by Ferdinando I de'Medici to provide elaborate, inlaid precious and semi-precious stoneworks. The artisans performed the exceptionally skilled and delicate task of inlaying thin veneers of semi-precious stones, especially selected for their colour, opacity, brilliance and grain, to create elaborate decorative and pictorial effects. The workshops were originally located in the Casino Mediceo, then in the Uffizi and were finally moved to their present location in Via Alfani in 1796.

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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 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. 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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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(ii)(iii) above and the **lot** must be returned to us in accordance with E2(ii)(iii) 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 amount due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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.

(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 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 or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **-** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **V** 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 that 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.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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. 55
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

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

○ **Minimum Price Guarantees**

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

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

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

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

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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 (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale 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.

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

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.

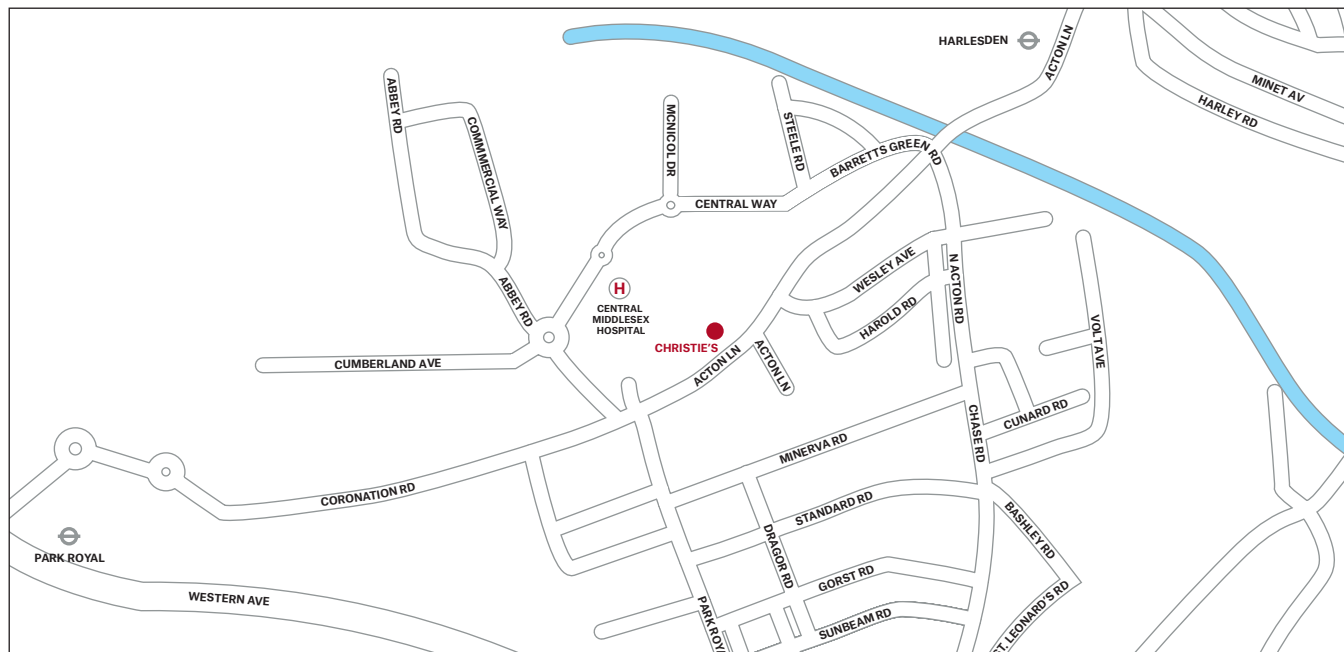
CHRISTIE'S PARK ROYAL

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.



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A LOUIS XVI ENAMELLED GOLD-MOUNTED AND LACQUER SNUFF BOX
maker's mark indistinct, Paris, 1780/1781, with the charge and decharge marks of Henri Clavel 1780-1782,
struck with two French post-1838 restricted warranty marks for gold
3 in. (75 mm.) wide
£30,000-50,00

Masterpieces from a

ROTHSCHILD COLLECTION

London, 4 July 2019

VIEWING

29 June - 3 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Paul Gallois
pgallois@christies.com
+44 (0)20 7389 2260

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



© Kent Andreasen

DYLAN LEWIS (B. 1964)
Sitting Cheetah Pair
bronze
49 ¼ × 28 ¾ in. (125.1 × 73 cm.)
Edition AP2
£40,000–60,000

DYLAN LEWIS: SHAPESHIFTING

London, 10 September 2019

VIEWING

4-9 September 2019
8 King Street
London SW1Y 6QT

CONTACT

Andy Waters
awaters@christies.com
+44 (0)20 7389 2519

Nathaniel Nicholson
nnicholson@christies.com

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



**FIFTH AVENUE GRANDEUR:
IMPORTANT FRENCH FURNITURE FROM THE
COLLECTION OF LEWIS AND ALI SANDERS**

New York, Autumn 2019

VIEWING

Autumn 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

William Stratford
wstratford@christies.com
+1 212 636 2348

CHRISTIE'S



River House, New York, New York

High atop the storied River House, this majestic duplex residence features expansive outdoor space from two south-facing terraces and panoramic views extending from the East River to Midtown Manhattan. The residence boasts four exposures, inviting sunlight into all 17 rooms. Listed by Christie's International Real Estate Group, Inc. Offered at US\$22,500,000

Erin Boisson Aries

+1 212 974 4551
earies@christies.com

Nic Bottero

+1 212 636 2638
nbottero@christies.com

Art. Beauty. Provenance.

christiesrealestate.com/riverhouse

WRITTEN BIDS FORM

CHRISTIE'S LONDON

GOLD BOXES

WEDNESDAY 3 JULY 2019 10.30AM

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

CODE NAME: CARLIERI

SALE NUMBER: 17197

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

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://www.christies.com)

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

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

17197

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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

Signature

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

Name of Bank(s)

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