

# GOLD BOXES

*London 5 December 2019*



CHRISTIE'S



# GOLD BOXES

THURSDAY 5 DECEMBER 2019

## AUCTION - 17291

Thursday 5 December 2019  
at 2.00 pm (Lots 1-97)  
8 King Street, St. James's,  
London SW1Y 6QT

## ONLINE AUCTION - 18837

29 November – 5 December 2019  
(Lots 101-163)

## VIEWING (LONDON)

Friday	29 November	9.00 am – 4.30 pm
Saturday	30 November	12.00 pm – 5.00 pm
Sunday	1 December	12.00 pm – 5.00 pm
Monday	2 December	9.00 am – 4.30 pm
Tuesday	3 December	9.00 am – 2.00 pm
Wednesday	4 December	9.00 am – 4.30 pm
Thursday	5 December	9.00 am – 12.00 pm

## VIEWING (HONG KONG)

22 -26 November 10.00 pm – 6.00 pm  
Hong Kong Convention and Exhibition Centre,  
1 Expo Drive, Wanchai

## AUCTIONEER

Arlene Blankers

## AUCTION CODE AND NUMBER

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85, 88, 91, 95, 96  
Back cover: Lot 75



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Above: Lot 27

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For an overview of the process,  
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THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER

1

**A SWISS JEWELLED ENAMELLED GOLD NOTEBOOK**

PROBABLY GENEVA, CIRCA 1850

rectangular gold book, the cover and reverse with panels of translucent green enamel on an engine-turned ground, with *taille d'épargne* gold scrolls and foliage within engraved gold borders, the cover centred with a diamond-set floral spray, the reverse with an oval blank reserve of polished gold, the gold spine engraved with strap-work, a stone-mounted gold pencil inserted into the four gold clasps closing the booklet, the interior lined with light blue silk, the inside of the back cover fitted with a glazed engraved gold compartment, a silk bound and gold-cut paper carnet inside the binding 2¼ in. (68 mm.) high

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

**PROVENANCE:**

Christie's, London, 25 May 2004, lot 182.

THE PROPERTY OF A GENTLEMAN

2

**AN AUSTRIAN GOLD SNUFF-BOX**

VIENNA, CIRCA 1820

rectangular box with rounded corners and waisted sides, the cover and base chased with strap-work amidst scrolling foliage, with polished gold sides and borders, raised foliate thumbpiece 2½ in. (67 mm.) wide 1¼ oz. (58 gr.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500



3

**A GERMAN GOLD-MOUNTED  
HARDSTONE BONBONNIÈRE**  
PROBABLY DRESDEN, CIRCA 1760

circular gold-mounted box of petrified wood, carved as a basket, the cover applied with flowers and foliage in a variety of coloured hardstones, including green jasper, carnelian, sodalite and coloured agate  
2¼ in. (57 mm.) diam.

£3,000-5,000

US\$3,900-6,500  
€3,500-5,800

Chemnitz is a city located near the border of Germany and the Czech Republic, and one of the city's most important landmarks is the Petrified Forest. From 1737, when this ancient forest was first discovered, members of the Saxon Court in Dresden harvested the petrified wood and had it transformed into precious objects such as snuff-boxes and jewellery. Two very similar boxes to the present example are illustrated C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, nos. 460 and 462.



THE PROPERTY OF A GENTLEMAN

4

**A GOLD SCENT-FLASK**  
BY TIFFANY & CO., MARKED, NEW YORK, CIRCA 1910

oblong slightly flattened lobed gold flask with tapering ends, the hinged domed screw-top cover cast with fluted border  
4½ in. (110 mm.) high  
3¾ oz. (106 gr.)

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

5

**A GEORGE IV VARI-COLOUR GOLD TOOTH-PICK CASE**  
BY RICHARD HOVIL SEELY, LONDON, 1825

rectangular box, the waisted sides and base set with panels of engine-turning, the cover inset with colourful hardstones, including malachite, lapis lazuli, carnelian and agate, mounted in a geometric pattern within thin gold frames, within a slightly raised chased vari-colour gold foliate border, the interior of the cover inset with a mirror, in associated blue leather case, the interior stamped 'GARRARD The Crown Jewellers'  
3 in. (78 mm.) wide

£4,000-6,000

US\$5,200-7,800  
€4,700-7,000



THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER

6

**A LOUIS XV SILVER-GILT SNUFF-BOX**  
MAKER'S MARK INDISTINCT, PARIS, 1744/1745,  
WITH THE CHARGE AND DECHARGE MARKS  
OF ANTOINE LESCHAUDEL 1744-1750

cartouche-shaped box with wavy outlines, the cover, sides and base chased and engraved with intertwined diagonal parallel branches of scrolling foliage with flowers on a *sablé* ground, with canted corners and reeded rims, with incorporated slightly raised wavy thumbpiece

3¼ in. (83 mm.) wide  
3½ oz. (106 gr.)

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100



THE PROPERTY OF A GENTLEMAN

7

**AN AUSTRIAN ENAMELLED SILVER SNUFF-BOX**  
POSSIBLY VIENNA, CIRCA 1910

rectangular box, the sides and base set with panels of translucent licac enamel on an engine-turned ground, the cover set with an enamel plaque depicting a reclining lady and a putto in a wooded landscape with mountains beyond, within a sky-blue *taille d'épargne* foliate and scroll border, gilt interior, slightly raised thumbpiece

3½ in. (90 mm.) wide

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

8

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

BY JEAN GEORGES RÉMOND & 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 diaper-work ground, within gold and white *taille d'épargne* enamel frames and borders, the corner pilasters with sky-blue and gold *taille d'épargne* enamel vases, the cover centred with a rectangular enamel miniature depicting Paul and Virginie in a wooded landscape, a river and castle beyond, within a seed-pearl outer border  
 4 in. (100 mm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

*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 the contrast with Mauritius whose inhabitants live in a perfect social and non-violent harmony sharing their possessions and working the land together. Bernardin argues for the emancipation of slaves and although in the story Paul and Virginie own slaves themselves, they appreciate their labour and do not treat them badly.



9

**A DUTCH GOLD AND MOTHER-OF-PEARL SCENT-BOTTLE**  
 CIRCA 1765, STRUCK WITH TWO FRENCH POST-1838  
 RESTRICTED WARRANTY MARKS FOR GOLD

flattened baluster-shaped gold flask, the cover and reverse set with chased panels of mother-of-pearl applied with pierced gold foliage and birds, open-work stopper and chain  
 3 in. (75 mm.) high

£4,000-6,000

US\$5,200-7,700  
 €4,700-6,900

THE PROPERTY OF A LADY

\*10

**A CONTINENTAL GOLD-MOUNTED HARDSTONE NECESSAIRE**  
 CIRCA 1780

slightly tapering rectangular grey agate case with slightly arched top and base, within applied gold foliate and reeded mounts with gold button pushpiece, the interior fitted with a gold folding-ruler, gold protractor, gold burin, ear-spoon, measuring spoon and gold-mounted pencil  
 3½ in. (90 mm.) high

£2,000-3,000

US\$2,600-3,900  
 €2,400-3,500



THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER (LOTS 11 AND 12)

11

**A GEORGE II GOLD-MOUNTED HARDSTONE NEEDLE-CASE**

LONDON, CIRCA 1750/1760, LATER STRUCK WITH TWO FRENCH IMPORT MARKS FOR GOLD 1864-1893

slightly tapering rectangular case of blue-grey agate with reeded gold mounts, overlaid with pierced and embossed foliate cagework, slightly domed base and cover, diamond-set push-piece  
3 $\frac{5}{8}$  in. (93 mm.) high

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

Sotheby's, Geneva, 11 May 1989, lot 109.

Christie's, London, 25 May 2004, lot 51.

-12

**A FRENCH GOLD AND TORTOISESHELL BONBONNIÈRE**

BY PIERRE-ANDRÉ MONTAUBAN (FL.1806-1822), MARKED, PARIS, STRUCK WITH THE FRENCH GUARANTEE MARK FOR GOLD ITEMS 1798-1809, THE PARISIAN THIRD STANDARD MARK FOR GOLD 1809-1819 AND THE FRENCH POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

circular gold box with engine-turned sides, the base set with a panel of blonde tortoiseshell, the cover inset with a carved ivory figure of Erato, the Muse of music and love poetry, dancing with a tambourine in a garden before a basket of fruit, on a gold foil ground, within chased gold and tortoiseshell frame and slightly raised *sablé* gold foliate borders  
2 $\frac{3}{8}$  in. (55 mm.) diam.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

Pierre-André Montauban was described as a *bijoutier-garnisseur*, suggesting that much of his work involved mounting pieces by other craftsmen.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (LOTS 13 TO 19)

**13**

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1820

rectangular micromosaic plaque depicting a bull hunt, with hunters, dogs and a horseman attacking a bull, in a wooded landscape with a lake and manor house beyond  
3 in. (75 mm.) wide

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

**LITERATURE:**

M. G. Branchetti, *Collezione Savelli - Mosaici minuti romani*, Rome, 2004, p. 102.  
J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, p. 134, no. 93.

A much larger micromosaic plaque with the same composition is in the Savelli Collection.

**14**

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

THE MOUNTS BY LUIGI MASCELLI (FL. 1804-1825), ROME, CIRCA 1810

rectangular silver-mounted granite box, the cover set with a micromosaic plaque on a red glass support depicting a spaniel fighting with a ginger cat in a wooded landscape, within a red and white *tesserae* border and silver frame  
3 $\frac{3}{8}$  in. (85 mm.) wide

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

The same subject has appeared in micromosaic occasionally at auction, most notably in one of a pair of panels attributed to Puglieschi, sold from the Collection of the Late Gianni Versace, Sotheby's, New York, 5-7 April 2001, lot 16. The image also appears on the covers of a *bonbonnière* and a snuffbox in the Gilbert Collection, London, see J. Hanisee Gabriel, *The Gilbert Collection - Micromosaics*, London, 2000, p. 70, cat. 18 and p. 180, cat. 111. Luigi Mascelli and his son Giovanni Andrea (fl. 1826-1870) were just two of the Roman goldsmiths and retailers who specialised in supplying the early 19th century souvenir trade with snuff boxes set with locally-made micromosaic panels.





15

**AN ITALIAN GOLD-MOUNTED BROOCH SET WITH A MICROMOSAIC PLAQUE**

BY LUIGI MOGLIA (FL. 1823-1878), ROME, CIRCA 1840, SIGNED L M LOWER LEFT

rectangular micromosaic plaque depicting the spaniel 'Tawney' lying on a grassy bank, a river, trees and mountains beyond, mounted as a brooch  
2¼ in. (57 mm.) wide

£7,000-10,000

US\$9,000-13,000  
€8,100-12,000

Johann Wenceslaus Peter made a number of dog portraits for English Grand Tourists in Rome and he painted *Tawney*, a spaniel belonging to the 6th Duke of Devonshire, in the landscape of the Roman Campagna in 1819. The painting now hangs at Chatsworth. Born in Karlsbad in 1745, Peter practised as a gunsmith, coin engraver and sculptor before moving to Rome in 1774, where he enjoyed a successful career as a landscape, animal and portrait painter in the neoclassical style. He became a professor at the Accademia di San Luca in 1812. Peter worked for Prince Borghese, painting animal frescoes for the casino of the Villa Borghese, for the banker Torlonia and for Lord Bristol. His animal paintings, which included dogs, horses, cows, foxes, otters and hares, are distinguished by their high finish and subtle characterisation. He shared with Stubbs, who also studied in Rome, the neoclassical interest in 'nature red in tooth and claw'. His work was copied by mosaicists and several versions of this mosaic of *Tawney* are known to exist. Luigi Moglia became one of the most esteemed mosaicists in Rome. His workshop was located in 1856 at 134 via Babuino, Rome, subsequently moving to 42 via de Cestari in 1878. Among his earliest known works is a portrait miniature of Pope Gregory XVI (1831-1846), now in the Hermitage, St. Petersburg. Moglia was awarded a gold medal at the Great Exhibition in London 1851 for his '*Temple of Paestum*'. There are two further examples of his work in The Rosalinde and Arthur Gilbert Collection now in the Victoria and Albert Museum, see J.H. Gabriel, *The Gilbert Collection of Micromosaics*, London, 2000, pp. 110-113.

16

**AN ITALIAN MICROMOSAIC PLAQUE**

BY GIACOMO RAFFAELLI (FL. 1753-1836), ROME, CIRCA 1790,  
SIGNED ON THE REVERSE 'ROMA 1796 RAFFAELLI'

circular plaque depicting a goldfinch perched on a branch, defending  
her nest from a coiled snake below, against a white background  
2 $\frac{5}{8}$  in. (65 mm.) diam.

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

**LITERATURE:**

R. Grieco, *Micromosaici romani*. Rome, 2008, p. 77, no. 188.  
Jeanette Hanisee Gabriel, *Micromosaics Private Collections*, 2016,  
p. 121, pl. 74.



17

**AN ITALIAN SILVER-MOUNTED HARDSTONE BONBONNIÈRE**

BY DOMENICO PIAZZOLI (FL. 1804-1827), ROME, CIRCA 1820,  
THE MICROMOSAIC, ROME, CIRCA 1790

circular green porphyry box with silver-gilt mounts, the cover set with  
a micromosaic plaque depicting a sitting hound, on a grassy bank against  
a dark-blue background, within a polished silver frame  
3 $\frac{1}{2}$  in. (90 mm.) diam.

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

There are several examples of micromosaics of seated dogs, and the  
composition probably originally came from the animal painter Johann  
Wenceslaus Peter, who worked in Rome during the late eighteenth  
and early nineteenth centuries. Often depicted from a real-life model,  
dogs are symbolic of loyalty.



18

**AN ITALIAN MICROMOSAIC PLAQUE**

ATTRIBUTED TO GIACOMO RAFFAELLI (1753-1836), ROME, CIRCA 1790

circular micromosaic plaque depicting a hound sitting on a grassy bank, against a dark-blue background and within a red and white tesserae border 2½ in. (60 mm.) diam.

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

**LITERATURE:**

J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, p. 115, no. 66.

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. Petoichi, M. Alfieri and M. Grazia Branchetti, *I mosaici minuti Romani dei secoli XVIII e XIX*, Rome, 1981, figs. 19-22.



19

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

ATTRIBUTED TO GIACOMO RAFFAELLI (FL. 1753-1836), ROME, CIRCA 1780

circular gold-mounted box of green porphyry, the cover set with a micromosaic plaque depicting a goldfinch perched on a branch against a white background, within a black, red and white tesserae border and polished gold frame 3 in. (75 mm.) diam.

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

One of the most celebrated artists in the fields of mosaics and hardstones and credited with the actual invention of micromosaics, Giacomo Raffaelli (1753-1836) was extensively patronised by Pope Pius XV (d. 1799), and worked in both the Vatican workshops as well as from his own studio in the Piazza di Spagna.



THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER

**20**

**A REGENCY VARI-COLOUR GOLD NECESSAIRE**

LONDON, CIRCA 1820

rectangular case, the rounded sides and cover set with panels of engine-turning, the upper and lower *sablé* borders cast with slightly raised laurel and berry bands, polished gold base, the interior fitted with a gold-capped pencil, a spiral gold earpick and a gilt-stamped red morocco-bound printed almanack for London 1820

2¾ in. (61 mm.) high

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Christie's, London, 6 November 2001, lot 131.

THE PROPERTY OF A LADY

**\*21**

**A GEORGE V JEWELLED GOLD SNUFF-BOX**

BY GOLDSMITHS AND SILVERSMITHS COMPANY LTD, MARKED, LONDON, 1927

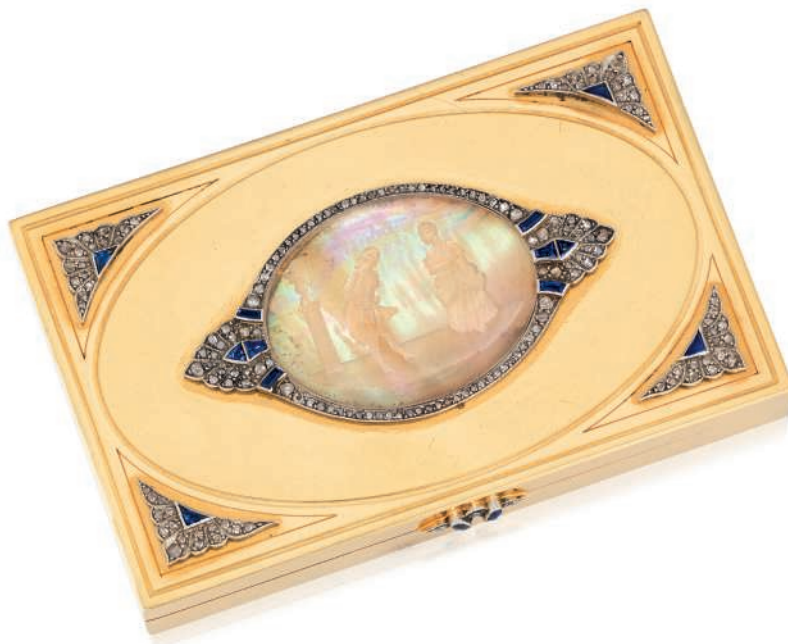
rectangular box of polished gold, the cover centred with a domed rock-crystal cabochon carved with a courting couple on a mother-of-pearl ground, within a diamond and sapphire-set silver-mounted frame with conforming motifs in each corner, diamond and sapphire-set thumbpiece, the base engraved 'Wolly. Christmas 1927', the flange engraved 'GOLDSMITHS SILVERSMITHS Co. Ltd. 112 REGENT ST. W.'

3½ in. (78 mm.) wide

£3,000-5,000

US\$3,900-6,400

€3,500-5,800







THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER

**22**

**A GEORGE III GOLD PATCH-BOX**

BY CHRISTOPHER BINGER (FL. 1771-1793), MARKED, LONDON, 1783

navette-shaped box, the cover, sides and base of polished gold within slightly raised beaded borders, the interior of the cover set with a mirror  
3 $\frac{3}{4}$  in. (93 mm.) wide

£2,000-3,000

US\$2,600-3,800  
€2,400-3,500

**~23**

**A GEORGE III GOLD SNUFF-BOX**

LONDON, CIRCA 1775

oval box of polished gold with bright-cut engraved foliate borders, the interior of the cover set with an oval portrait miniature, English school circa 1790, on ivory, depicting a gentleman, in a blue coat with white facings, white shirt and knotted cravat, powdered hair  
3 $\frac{3}{4}$  in. (97 mm.) wide

£15,000-20,000

US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**

with A La Vieille Russie, New York.

**LITERATURE:**

C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, no. 289.





THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER  
(LOTS 24 AND 25)

**24**

**A SWISS ENAMELLED GOLD SNUFF-BOX**  
NEUCHÂTEL, CIRCA 1820, THE FLANGE CHASED  
WITH INVENTORY NUMBER 'NO. 362'

rectangular box with rounded corners, the cover, sides and base set panels of *taille d'épargne* navy-blue enamel decorated with acanthus leaves and other scrolling foliage within black *taille d'épargne* enamel frames with polished gold borders, with raised foliate scroll thumbpiece  
3¼ in. (83 mm.) wide

£2,000-3,000

US\$2,600-3,800  
€2,400-3,500

**25**

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

PROBABLY BY CARL MARTIN WEISHAUP & 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  
3 in. (90 mm.) wide

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500





THE PROPERTY OF A GENTLEMAN

26

**A SWISS OR GERMAN ENAMELLED GOLD SNUFF-BOX**

GENEVA OR HANAU, CIRCA 1840, STRUCK WITH A DUTCH IMPORT MARK FOR 1893-1906 AND TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

rectangular box of polished gold, the cover, sides and base enamelled *en basse-taille* with colourful floral sprays, foliage and butterflies

2¾ in. (70 mm.) wide

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

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.





27

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

BY MOYNIER & F. PITTARD (FL. FROM 1800), MARKED, GENEVA, CIRCA 1805,  
STAMPED WITH INVENTORY NUMBER 156

oval box, the cover, sides and base set with panels of translucent salmon-pink enamel on an engine-turned ground, highlighted with a gold *taille d'épargne* trellis pattern set with translucent green and purple enamel flowerheads at the corners and centers, within fluted gold and opaque white enamel frames, the *sablé* gold borders chased with slightly raised trailing green enamel foliage set at intervals with white enamel flowerheads and seed-pearls, with enamelled column pilasters, the cover centred with an enamel plaque depicting two ladies garlanding an altar of love within a seed-pearl outer frame, in original tooled red leather case

3¼ in. (83 mm.) wide

£40,000-60,000

US\$52,000-77,000

€47,000-69,000



THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER (LOTS 28 AND 29)

**28**

**AN EDWARD VII GOLD-MOUNTED HARDSTONE VINAIGRETTE  
PROBABLY SCOTTISH, CIRCA 1810**

rectangular box with engine-turned sides and base, the cover set with a faceted citrine, the foliate grille with musical trophy and chased borders  
1¾ in. (35 mm.) wide

£1,500-2,000

US\$2,000-2,600  
€1,800-2,300

**29**

**A FRENCH VARI-COLOUR GOLD NEEDLE-CASE  
STRUCK WITH THE SMALL EXCISE MARK FOR GOLD,  
PARIS, 1819-1838**

slightly tapering gold étui, the sablé sides of the body stamped with slightly raised vari-colour gold foliage and floral branches, chased bulb base with beaded finial, gold suspension ring and button-shaped gold push-piece  
3¼ in. (80 mm.) high  
⅓ oz. (11 gr.)

£2,000-3,000

US\$2,600-3,800  
€2,400-3,500



THE PROPERTY OF A LADY

**\*30**

**A SWISS ENAMELLED GOLD NECESSAIRE  
GENEVA, CIRCA 1810**

slightly tapering étui of rectangular section chased with scrolling foliage and flowerheads, the obverse and reverse cover and base set with panels of opaque sky-blue enamel in white enamel frames and with *taille d'épargne* gold foliate scrolls, each centred by translucent red enamel plaques with *taille d'épargne* gold classical vases, the chased gold interior mounts fitted with a burrin and a file, sapphire-set push-piece  
3½ in. (93 mm.) high

£2,000-3,000

US\$2,600-3,800  
€2,400-3,500





THE PROPERTY OF A GENTLEMAN

**31**

**A SWISS ENAMELLED GOLD SNUFF-BOX**

BY GEORGES RÉMOND & CO., MARKED, GENEVA, 1790-1800,  
LATER STRUCK WITH TWO FRENCH POST-1838  
RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box with rounded corners, the cover, sides and base set with panels of sky-blue and gold *taille d'épargne* reeding, stamped at intervals with gold flowerheads within lozenges, with white enamel fillets and sky-blue enamel and gold *taille d'épargne* outer foliate borders, the cover centred with an octagonal enamel miniature depicting figures from classical mythology  
3½ in. (90 mm.) wide

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000



THE PROPERTY OF A LADY

**\*32**

**A LOUIS XVI GOLD-MOUNTED HARDSTONE SNUFF-BOX SET WITH A CAMEO**

BY LOUIS ROUCEL (FL. 1763-1787), MARKED, PARIS, 1778/1779, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

oval box of lapis-lazuli with chased gold mounts, the cover centred with an agate cameo of a youth in profile within an oval chased gold foliate frame 3½ in. (90 mm.) wide

£7,000-9,000

US\$9,000-12,000  
€8,100-10,000

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. Several boxes by him that utilize various hardstones are recorded, and he was known for his innovative use of new materials and techniques. Roucel died in 1787 in Puteaux, now a district of Paris.

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (LOTS 33-35)

**33**

**AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIÈRE**  
ROME, CIRCA 1790

circular gold-mounted box of green porphyry, the cover later set with a micromosaic plaque depicting the Doves of Pliny, against a dark-blue background and within a red and white tesserae border within a gilt-metal frame 3 in. (76 mm.) diam.

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

**LITERATURE:**

J. Hanisee Gabriel, *Micromosaics, Private Collections*, Brian McCarthy, 2016, p.118, no. 69.

The scene on the cover is taken from a mosaic in the tomb of the Roman Empress Galla Placidia in Ravenna. Galla Placidia (386 - 450 AD), sister of the Roman Emperor Honorius who had transferred the Capital of the Western Empire from Milan to Ravenna in 402 AD, built the mausoleum around 425-450 as her own resting place. The mausoleum, however, was never used for that purpose, because the empress died in 450 and was buried in Rome. The upper part of the building, including the walls of the vault, the lunettes, and the cupola, is entirely decorated with mosaics. The themes represented in the mosaic decoration show traces of the influence of both Hellenic-Roman and Christian tradition and aim at representing the victory of eternal life over death from different perspectives.





34

**AN ITALIAN SILVER-GILT MOUNTED HARDSTONE  
BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE**  
ROME, CIRCA 1800

circular box of red porphyry with silver-gilt mounts, the cover set with a micromosaic plaque depicting two doves on a branch fighting with a snake with a butterfly above, against a dark-blue background and within a black and white tesserae border and gold frame  
2¾ in. (70 mm.) diam.

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

A micromosaic with a very similar scene but without the tesserae border, is illustrated in R. Grieco, *Micromosaici Romani*, Rome, 2008, p. 86, no.224.



35

**AN ITALIAN MICROMOSAIC PLAQUE**  
ROME, CIRCA 1842

circular green monochromatic micromosaic plaque depicting Pope Gregory XVI, with the inscription 'GREGORIUS . XVI . PON . MAX . A . XII', set within a black marble frame  
2⅞ in. (73 mm.) diam.  
5 in. (130 mm.) high with frame

£8,000-10,000

US\$11,000-13,000  
€9,300-12,000

**LITERATURE:**

J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, p. 149.

Pope Gregory XVI (1765-1846), was born Bartolomeo Alberto Cappellari, and was head of the Catholic Church and ruler of the Papal States from 1831-1846. Strongly conservative and traditionalist, he opposed democratic and modernising reforms in the Papal States and throughout Europe and sought to strengthen the religious and political authority of the papacy. He encouraged missionary activity abroad and condemned the slave trade. However, his harsh repression and financial extravagances left him deeply unpopular domestically. The inscription around the border of the mosaic refers to the year 1843, the twelfth year of his papacy. A very similar mosaic of Gregory XVI is on a table by Michelangelo Barberi (1787-1867) in the Gilbert Collection.





36

**A SWISS ENAMELLED GOLD SNUFF-BOX**

GENEVA, CIRCA 1790

rectangular box, the cover, sides and base set with enamel panels of imitation lapis lazuli in reeded gold frames and within translucent dark-blue and white enamel link borders, the cover centred with an oval enamel plaque depicting a colourful floral spray with fruit on a ledge, within a parcel-enamelled gold frame 3 1/8 in. (80 mm.) wide

£25,000-30,000

US\$33,000-39,000

€30,000-35,000





37

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1840

circular micromosaic plaque depicting a basket of colourful flowers, in a gilt bronze frame

2¼ in. (55 mm.) diam.

4½ in. (105 mm.) high with frame

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

**LITERATURE:**

J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, p. 135, no. 95.

In the first half of the 19th century mosaicists sought to demonstrate their skill by choosing obviously painterly subjects to trick the eye of the viewer into thinking on first sight that they are looking at an oil on canvas. The complexity of rendering naturalistic flowers of assorted types resulted in the relative rarity of large flower pictures in comparison to the more common Grand Tour and pastoral scenes. Another mosaic of similar composition is the collection of the Royal Palace of Aranjuez, inv. 10012899 (illustrated in A. Gonzalez-Palacios, *Las Colecciones Reales Españolas de Mosaicos y Piedras Duras*, Museo Nacional del Prado, 2001, cat. 73, p. 309). The present mosaic, as well as the one in the Prado, is probably drawn from still lifes painted by the Ferrarese painter, active in Rome, Alessandro Mantovani (1814-1892).

THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER (LOTS 38 AND 39)

**38**

**A SWISS ENAMELLED GOLD SNUFF-BOX**  
GENEVA, CIRCA 1790

oval box, the cover, sides and base set with panels of opaque lilac enamel within bright-cut gold frames, each centred with a green enamelled oval reserve applied with an urn of flowers, the cover urn chased in four-colour gold, within a reeded gold border, surrounded by an engraved *taille d'epargne* garland of leaves with a bow at base, the side pilasters chased and engraved with mirrored reeded scrolls hung with swags, the borders stamped with gold *entrelac* ribbon-twist and laurel bands  
2½ in. (68 mm.) wide

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

**PROVENANCE:**

The Lord Rothschild, G.B.E., G.M., F.R.S.; Christie's, London, 30 June 1982, lot 16.  
Christie's, London, 21 June 1999, lot 150.

**39**

**A LOUIS XVI TWO-COLOUR GOLD BONBONNIÈRE**

BY ANTOINE-LOUIS ANTHIAUME (FL. 1784-1806), MARKED, PARIS, 1785/1786,  
WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1782-1789

circular box, the cover, sides and base set with panels of engine-turning with concentric circles stamped at intervals with scattered pellets and stars, the cover centred by a circular *sablé* reserve applied with a vari-colour gold swirling foliate rosette within a laurel and berry border, the *sablé* gold rims applied with slightly raised trailing vari-colour gold foliage

2½ in. (63 mm.) diam.

2½ oz. (76 gr.)

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

Christie's, London, 22 November 1999, lot 90.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (LOTS 40 AND 41)

**40**

**AN ITALIAN SILVER-GILT MOUNTED HARDSTONE  
SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**  
ROME, CIRCA 1800

rectangular silver-gilt mounted box of green porphyry, the cover set with a micromosaic plaque depicting the harbour at Livorno, with figures in the foreground, a sailing ship, a castle and wooded cliffs beyond, in a chased gilt frame, raised shell thumbpiece 3¾ in. (85 mm.) wide

£12,000-15,000

US\$16,000-19,000  
€14,000-17,000

**LITERATURE:**

J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, p. 171, no. 132.

Green porphyry comes from quarries in Southern Laconia in Greece. It was extensively used in the Greek and Roman worlds for architectural veneers and decorative panels. A large number of pieces have been found in medieval ecclesiastical and urban sites in North and Western Europe. Livorno is a port city on the Ligurian Sea on the western coast of Tuscany and is the capital of the Province of Livorno.



**41**

**AN ITALIAN MICROMOSAIC PLAQUE**  
ROME, CIRCA 1830

rectangular micromosaic plaque depicting Mercury piping to the resting Argus, in the foreground of a rocky and wooded landscape, with Io in the shape of a white heifer cow nearby, to the left of them, with mountains beyond 3½ in. (80 mm.) wide 4¾ in. (120 mm.) wide with frame

£12,000-18,000

US\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Sotheby's, Milan, 12 November 2003, lot 66.

**LITERATURE:**

J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, p. 142, no. 103.

This composition is after a painting by Salvator Rosa (1615-1673), *Mercury and Argus*, now in the Nelson-Atkins Museum of Art Kansas City, Missouri. The scene is taken from Ovid's *Metamorphoses*. One of Jupiter's many loves was Io, a princess of Argos. When this was discovered by his wife, Juno, she turned Io into a white heifer, and handed the animal over to the hundred-eyed giant, Argus, to guard. Mercury was sent by Jupiter to kill the giant, which he did after first lulling him to sleep with music. Classical subjects such as this one were popular sources for mosaicists. An Italian purpurine snuff-box by Tomasso Calandrelli with the same micromosaic scene on the cover is in the Royal Collection. Another example is in the Gilbert Collection at the Victoria & Albert museum.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

42

**A GERMAN JEWELLED ENAMELLED GOLD  
ROYAL PRESENTATION SNUFF-BOX**

HANAU, CIRCA 1850, THE FLANGE ENGRAVED WITH INVENTORY  
NUMBER 2503

cartouche-shaped box, the cover and baluster sides engraved, cast and embossed with floral scrolls, the cover applied with an oval translucent blue guilloché enamel plaque set with old and rose-cut diamond studded initials 'FW' for Prince Frederick William of Prussia (1797-1888), a royal coronet above, flanked by six enamel and silver-mounted old-cut diamonds, the base centred with a reserve engraved with a posy of flowers surrounded by foliate and c-shaped scrolls on a *sablé* ground, the interior of the cover engraved with an inscription 3½ in. (90 mm.) wide

The inscription reads 'Presented / To / Sir John Key Bart. / Chamberlain of the City of London / By / His Royal Highness Prince Frederick William of Prussia / (Afterwards Emperor of Germany) / On the occasion of his visit to / Her Majesty Queen Victoria / 19th July 1857'

£15,000-20,000

US\$20,000-26,000  
€18,000-23,000

King Frederick William V of Prussia acted as regent after the stroke which incapacitated his elder brother King Frederick William IV of Prussia (1795-1861, ruled 1840-1861) in 1858, and succeeded him in 1861. King Frederick William V was proclaimed German Emperor as William I in Versailles in 1871. Sir John Key, 1st Baronet (1794-1858) was a wholesale stationer and Whig politician in England. He was elected Sheriff of the City of London in 1824 and Lord Mayor of London for two years, from 1830 to 1832. He was elected at the 1832 general election as the Member of Parliament for the City of London, but resigned his seat on 12 August 1833 by taking the Chiltern Hundreds. During his parliamentary career he supported the abolition of slavery, the repeal of part of the assessed taxes, abrogation of the Corn Laws, the adoption of triennial parliaments and the vote by ballot. He was made a baronet in 1831, of Thornbury and Denmark Hill. In 1853 he ran for election to the office of Chamberlain of the City of London. He died at his home in Streatham in 1858 and was buried at West Norwood Cemetery.





THE PROPERTY OF A LADY

**\*43**

**A SWISS PARCEL-ENAMELLED GOLD SNUFF-BOX**  
PROBABLY GENEVA, CIRCA 1810

rectangular box with rounded corners, the cover inset with a *sablé* gold panel chased with the raised head of an emperor within chased frames with fruiting vines and *taille d'épargne* blue enamel border, the *sablé* sides and base panels similarly chased and within opaque blue enamel frames  
3½ in. (87 mm.) wide

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

Christie's, Geneva, 25 April 1978, lot 269.

**44**

**A FRENCH GOLD SNUFF-BOX**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, STRUCK WITH THE PARISIAN SECOND STANDARD MARK FOR GOLD 1809-1819, THE PARISIAN GUARANTEE MARK FOR GOLD 1809-1819 AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR EIGHTEEN CARAT GOLD

pocket-shaped box, the cover, sides and base set with panels of peak-pattern engine-turning within reeded gold frames, with slightly raised *sablé* borders chased with foliage of polished gold, the flange engraved '20 k. 5.' and 'Vachette Bijoutier à Paris.', in fitted red leather case  
3½ in. 90 mm.) wide  
4¼ oz. (134 gr.)

£15,000-20,000

US\$20,000-26,000  
€18,000-23,000



Vachette was one of the best-known of the Parisian gold box makers at the turn of the 18th to the 19th Century. He struck his mark in 1779 and later worked together with Nitot, one of the court jewellers of Emperor Napoleon I. Henry Nocq (*Le poinçon de Paris*, Paris, 1968, [reprint], p. 76), praises Vachette: 'Avant et après la Révolution les plus belles tabatières d'or sont marquées du poinçon de Vachette.'



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**45**

**A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX SET WITH A PORTRAIT MINIATURE**

BY MELCHOIR-RENÉ BARRÉ (FL. 1768-1791), MARKED, PARIS, 1771/1772,  
WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774,  
THE MINIATURE BY JEAN-DANIEL WELPER (1730-1789)

oval box, the cover, sides and base set with panels of coin-pattern engine-turning within vari-colour gold foliate borders, the sides and base each centred with an oval *sablé* cartouche chased with musical trophies, the cover set with an oval portrait miniature, on vellum, of King Louis XV (1710-1774), King of France 1715-1774, signed 'Welper', lower left, within a later silver-mounted diamond surround 3 in. (84 mm.) wide

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

Melchior-René Barré was apprenticed to the master goldsmith Jean Frémin in 1751. He became master on 11 June 1768, sponsored by Jean-Louis Bouillerot. He was then living in the place Dauphine, where he is recorded in 1772 in the *Almanach d'Indication for le bijou d'or*. By 1774 he had moved to the quai des Orfèvres, advertising the loss of 'une tabatière marbrée avec un portrait de femme'. Barré retired in 1791. Jean Daniel Welper (ca. 1730-1789) was born in Strassburg and was a miniature painter to Louis XV and a drawing teacher to the King's daughters. The greater part of Welper's miniatures were mounted on valuable boxes and used as gifts offered to foreign diplomats.





46

**A GERMAN JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX**  
 PROBABLY DRESDEN, CIRCA 1750, STRUCK WITH THE FRENCH  
 POST-1838 GUARANTEE MARK FOR GOLD

rectangular box of rock-crystal with waisted sides and reeded wavy gold mounts,  
 the foliate gold thumbpiece set with silver-mounted diamonds  
 2¼ in. (68 mm.) wide

£18,000-22,000

US\$24,000-28,000  
 €21,000-25,000



47

**A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX**  
 BY CLAUDE-FRANÇOIS THIERRY (FL. 1775-1793),  
 MARKED, PARIS, 1778/1779, WITH THE CHARGE  
 AND DECHARGE MARKS OF JEAN-BAPTISTE  
 FOUACHE 1774-1780

oval box, the cover, sides and base set with panels of peak-  
 pattern engine turning, the cover and sides each centred  
 with an oval *sablé* reserve chased with trophies of the arts  
 and music in vari-colour gold within *entrelac* frames, the  
 chased *sablé* vari-colour gold borders and pilasters with  
 slightly raised foliage and scrolls

3½ in. (80 mm.) wide  
 4 oz. (126 gr.)

£12,000-18,000

US\$16,000-23,000  
 €14,000-21,000

**PROVENANCE:**

Sotheby's, London, 7 June 2005, lot 46.

Claude-François Thierry was apprenticed in 1761 to  
 Jean-Louis Morel who was also his sponsor when he  
 attained the *maîtrise* in 1775. He is recorded as working  
 at various addresses in Paris until 1793.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (LOTS 48 AND 49)

48

**AN ITALIAN MICROMOSAIC PLAQUE**

BY A MAZZESI (? - DOC.1797), ROME, CIRCA 1797,  
SIGNED ON THE REVERSE 'MAZZESI FECIT 1797'

rectangular plaque depicting a family of Philander opossum, on an iron  
support and in a gilt-wood frame

7¼ in. (200 mm.) wide

8¼ in. (260 mm.) wide with frame

Glued to the reverse of the support there is a handwritten paper written in  
French, which reads '*Philandre de Surinam. Animal d'une espèce voisine à celles  
du Sarigue, de la Marmose, du Cayopollin, du Phalanger et du meme climat. Il  
produis cinq ou six petits qui ont un grognement assez semblade à celui d'un  
cochon de lait. Ces petits montent sur le dos de leur mère, et s'y tiennent en  
accrochant leur queue à la siene; dans cette situation elle les porte et transporte  
avec tante de sureté, que de légèreté.  
Voyez Encyclop. Metod. 1st. Nat. de quadrup.*'

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

Immediately after their birth, newborn opossums travel to their mother's pouch where they will begin nursing. Opossum infants will continue to live in their mother's pouch for about two months after their birth. As the opossums grow and their senses develop, they will begin to venture outside the pouch for short periods. Eventually the young become too large to stay in the pouch and will spend their time instead on their mother's back, using their tails and opposable thumbs to grasp her tail and fur while she travels. Young opossums typically spend about three months with their mothers before they are fully weaned and independent.





49

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1850

rectangular micromosaic plaque inlaid on black marble depicting two roosters  
on a fig branch, within a gilt-wood frame

5½ in. (135 mm.) wide

8 in. (200 mm.) wide with frame

£9,000-10,000

US\$12,000-13,000

€11,000-12,000



50

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

BY BARNABÉ SAGERET (FL. 1731-1758), MARKED, PARIS, 1739/1740, WITH THE CHARGE AND DECHARGE MARKS OF LOUIS ROBIN 1738-1744

rectangular bloodstone box with tapering faceted sides mounted *à jour* within reeded polished gold mounts, with slightly raised scroll thumbpiece  
1½ in. (42 mm.) wide

£4,000-6,000

US\$5,200-7,800

€4,700-7,000

PROPERTY FROM A PRIVATE COLLECTION

51

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

LONDON, CIRCA 1840, THE MICROMOSAIC, ROME, CIRCA 1810

rectangular box, the sides and base set with panels of peak-pattern engine-turning, the cover set with a micromosaic plaque depicting an Italian estuary landscape with three figures on a riverbank with a town opposite, in the distance a city across a bay with a mountain beyond, within a polished gold frame and chased foliate border, in fitted brown leather case stamped 'Abud & Collingwood. / late Kitching & Abud. / Jewellers to The Queen. / Conduit St. / 46'  
3¾ in. (95 mm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

A very similar micromosaic set on a tortoiseshell snuff-box is in the Gilbert Collection, London, and is illustrated in J. Hanisee Gabriel, *The Gilbert Collection. Micromosaics*, London, 2000, p. 197, no. 128. The mosaic possibly depicts a view of



THE PROPERTY OF A LADY

**\*52**

**AN ITALIAN GOLD-MOUNTED HARDSTONE SNUFF-BOX**  
ROME, CIRCA 1810

rectangular gold-mounted box of green porphyry, the cover set with a micromosaic plaque depicting a view of the Roman Forum with the Temple of Vespasian and Titus in the foreground and the Column of Phocas beyond, within a polished gold frame  
3¼ in. (86 mm.) wide

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

The Emperor Vespasian died in July 79 AD and his dying words were supposedly, *'Pity. I think I am turning into a god'*. He was succeeded by his son Titus who began the process of deification of his father and the construction of a temple in his honour. Titus himself died in 81 AD and the temple was completed by his younger brother Domitian sometime before 85 AD. The column of Phocas was the last addition to the Forum, erected in honour of the Byzantine Emperor Phocas in 608 AD.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (LOTS 53 AND 54)

**53**

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

rectangular micromosaic plaque depicting the Temple of Minerva Medica, mounted within a wood frame  
5½ in. (140 mm.) wide  
9¼ in. (235 mm.) wide with frame

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

The Temple of Minerva Medica was one of Rome's most frequently visited monuments, yet the building itself is something of a mystery. Popularly deriving its name from a statue found on site depicting the goddess Minerva with a snake, the circular structure has also been variously described as a nymphaeum or bath house and a dining pavilion. In the nineteenth century the area was a wasteland of Roman ruins and the temple lay within a modern vineyard which Eustace recorded also contained 'various subterranean vaulted apartments, some more, some less ornamented, the receptacles of the dead of various families.' Today, the circular ruin stands between the railway tracks leading into Rome's Termini station and the present-day via Giovanni Giolotti, very close to the Porta Maggiore.

**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.**



54

**AN ITALIAN GOLD-MOUNTED MICROMOSAIC DEMI-PARURE**  
ROME, CIRCA 1850

comprising: a brooch with an oval mosaic plaque depicting Cupid in a shell being drawn by a butterfly; a pair of ear-pendants each with an oval mosaic plaque depicting a rabbit in a chariot drawn by two peacocks and a dog in a chariot drawn by two ducks, each on an aventurine glass support mounted in matching beaded gold mounts  
1 in. and 1½ in. (30 mm. and 35 mm.) wide respectively

£5,000-8,000

US\$6,500-10,000  
€5,800-9,300

**LITERATURE:**

R. Grieco, *Micromosaici Romani*, Rome, 200 8, p. 50, no. 65.

THE PROPERTY OF A GENTLEMAN

55

**A FRENCH GOLD SNUFF-BOX**

BY LOUIS THOINOT (FL. 1821-1850), MARKED, PARIS, WITH THE POST-1838 FRENCH GOLD GUARANTEE MARK FOR EXPORT

rectangular box with rounded corners and waisted sides, the cover, sides and base set with panels of engine-turning within chased scrolling foliate borders of polished gold, the cover centred with a vacant cartouche of polished gold with foliate surround, slightly raised foliate thumbpiece  
3¼ in. (83 mm.) wide  
2 oz. (60 gr.)

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100



56

**A LOUIS XV GOLD SNUFF-BOX**

BY PIERRE-MÉDARD MOTHET (FL.1761-AFTER 1791), MARKED, PARIS, 1764/1765, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JAQUES PREVOST 1762-1768

rectangular box, the cover, sides and base set with panels of *moiré* pattern engine-turning within chased *entrelac* reeded borders  
2⅝ in. (67 mm.) wide  
3½ oz. (98 gr.)

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

Pierre-Médard Mothet (Fl. 1761-after 1791) was the son of the box maker Pierre-Claude Mothet. He became master in 1761, from the rue de la Pelleterie, and then moved to rue St André des Arts in 1779. He is listed as 'out of Paris' by 1781, but subsequently returned and is recorded at a workshop at the 'Passage de l'Ancre Royal' in 1791.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (LOTS 57 AND 58)

57

### AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1790

octagonal micromosaic plaque depicting a *grisaille* profile portrait of Apollo Belvedere against a black background, in fitted brown leather case  
1½ in. (28 mm.) high

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

The Apollo Belvedere, also called the Pythian Apollo or Apollo of the Belvedere is a celebrated marble sculpture from Classical Antiquity. The Apollo is now thought to be an original Roman re-creation of Hadrianic date (ca. 120-140). It was rediscovered in central Italy in the late 15th century during the Italian Renaissance and was placed on semi-public display in the Vatican Palace in 1511, where it remains in the Cortile del Belvedere of the Pio-Clementine Museum of the Vatican Museums complex. From the mid-18th century it was considered the greatest ancient sculpture by ardent neoclassicists, and for centuries it epitomized the ideals of aesthetic perfection for Europeans and westernized parts of the world.



58

### AN ITALIAN MICROMOSAIC PLAQUE

BY VINCENZO VERDEJO (FL. 1809-1859), ROME, CIRCA 1820

circular plaque depicting a portrait of Pope Pius VII (1742-1823), Pope from 1800-1823, in profile to the left in red robes with gold-embroidered border, white skull cap, after a painting by Vincenzo Camuccini (1771-1844), within a gilt-bronze frame surmounted by a papal tiara and crossed keys, in fitted glazed gilt-wood case  
2¾ in. (70 mm.) diam.  
6½ in. (160 mm.) high with frame

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

#### PROVENANCE:

Christie's, New York, 26 April 2006, lot 28.

#### LITERATURE:

R. Grieco, *Micromosaici romani*, Rome, 2008, p. 108.

J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, pp. 136, 313.

Pius VII, named Luigi Barnaba Chiaramonti (1742-1823), was Pope from 1800-1823. Rome had been restored to papal authority and by 1801 the French troops were withdrawn from most of the papal territory. Pius restored order in his states and in 1801 concluded a concordat with Napoleon. In 1804 Napoleon ordered Pius to come to Paris to consecrate him as emperor. The French ruler, however, took the crown from the hands of the Pope and crowned himself. This scandalous event is recorded in Jacques-Louis David's famous painting which is now in the Louvre. After Pius's return, the French seized Ancona and entered Rome. This was followed by the annexation of the papal states to the French empire. The Pope retaliated by excommunicating the robbers of the Holy See. He was then removed to Grenoble and finally to Fontainebleau where he was forced to sign a new concordat and sanction the annexation. The fall of Napoleon in 1814 allowed him to return to Rome and the Congress of Vienna restored to him his territory. Vincenzo Verdejo worked at the Vatican Mosaic Workshop during the early 1800s. Another micromosaic of Pius VII and signed by Vincenzo Verdejo is in the Gilbert Collection at the Victoria and Albert Museum and illustrated in J. Hanisee Gabriel, *The Gilbert Collection. Micromosaics*, London, 2000, p. 106, no. 50.





59

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

BY TOUSSAINT-FRANÇOIS PILLIEUX (FL. 1786-1813), MARKED, PARIS, STRUCK WITH THE PARISIEN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD AND THE PARISIEN THIRD STANDARD AND GUARANTEE MARKS FOR GOLD 1798-1809

oval box, the cover, sides and base set with panels of translucent French-blue enamel set at intervals with *taille d'épargne* gold flowerheads and pellets, within slightly raised vari-colour gold foliate *sablé* borders with scroll pilasters  
2¼ in. (68 mm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER

60

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

BY LOUIS-PHILIPPE DEMAY (FL. 1758-1772), MARKED, PARIS, 1760/1761, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762, STRUCK WITH INVENTORY NUMBER 62

oval box, the cover, sides and base each boldly chased and engraved in four-colour gold with trophies of music on a radiating sunrise ground, within reeded and fluted c-scroll borders interspersed with flowerheads and foliage  
2⅞ in. (74 mm.) wide  
3¾ oz. (112 gr.)

£6,000-8,000

US\$7,700-10,000

€7,000-9,200

**PROVENANCE:**

Etienne Gabriel Brunet (1725-1789), Nantes and Vierzon, trader and Royal Councillor.  
His son Etienne Nicolas Brunet (1780-1862).  
Thence by direct family descent; Christie's, London 28 May 2002, lot 250.

Whilst it is already rare to find Louis XV gold snuff-boxes having descended in noble families from the first to the present owner, the survival and direct provenance of these precious objects within families of the *bourgeoisie* is of exceptional character. Louis-Philippe Demay worked for the services of the *Présents du Roi* and of the *Menus Plaisirs* of King Louis XV.



**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.**





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

61

**A LOUIS XVI GOLD-MOUNTED HARDSTONE SNUFF-BOX SET WITH A MINIATURE**

BY LOUIS-CLAUDE PORCHER (FL. 1762-1791), MARKED, PARIS, 1774/1775, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774 AND THE CONTREMARQUE OF JEAN-BAPTISTE FOUACHE 1774-1780

oval gold-lined box, the sides and base mounted *en cage* with panels of lapis lazuli within polished gold frames, the cover set with a *fixé-sous-verre* miniature depicting washerwomen in a wooded riverside landscape, with houses and a city beyond, within slightly raised vari-colour gold foliate borders with ribbon-tied leaf and berry swags  
3 1/8 in. (80 mm.) wide

£25,000-35,000

US\$33,000-45,000  
€29,000-40,000

Louis-Claude, the son of Alexis Porcher, was baptised in Paris on 23 December 1737. He became master in July 1762, on the pont Notre-Dame, sponsored by his father. The *Almanach* of 1774 lists 'Porcher le jeune, pont Notre-Dame, au Vase d'or, connu pour tout ce qui concerne le bijou de fantaisie et à secret'. Porcher is recorded at various addresses until 1791. His mark appears on a circular gold *bonbonnière*, in the Gilbert Collection, overlaid with green and red lacquer below turned ivory, see C. Truman, *The Gilbert Collection of Gold Boxes*, vol.I, Los Angeles, 1991, no. 23.



62

**A LOUIS XV GOLD SNUFF-BOX**

BY MATHIEU COINY (FL. 1755-1788), MARKED, PARIS, 1762/1763, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, STAMPED WITH INVENTORY NUMBER 371

rectangular box, the cover, sides and base set with panels of *moire*-pattern engine-turning within chased wriggle-work gold borders  
 2¾ in. (70 mm.) wide  
 4 oz. (138 gr.)

£8,000-12,000

US\$11,000-15,000  
 €9,300-14,000

Mathieu Coiny 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 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 GENTLEMAN

63

**A SWISS OR GERMAN ENAMELLED GOLD SNUFF-BOX**  
 MAKER'S MARK INDISTINCT, GENEVA OR HANAU, CIRCA 1810,  
 STRUCK WITH A ST PETERSBURG IMPORT MARK FOR GOLD

rectangular box with canted corners, the cover set with an enamel plaque painted *en grisaille* of *Alexander and Porus*, after Charles Le Brun's painting of 1673, depicting Alexander The Great amongst a group of his soldiers on horseback with others on foot carrying the exhausted Porus to surrender, in a wooded landscape, a military camp and mountains beyond, within white enamel *fillets*, the sides and base set with panels of horizontal and concentric reeding within black and blue *taille d'épargne* gold foliate borders and corner pilasters  
 3½ in. (90 mm.) wide

£7,000-10,000

US\$9,000-13,000  
 €8,100-12,000

The Battle of the Hydaspes was fought in 326 BC between Alexander the Great and King Porus of the Paurava kingdom on the banks of the Jhelum River, known to the Greeks as Hydaspes, in the Punjab region of the Indian subcontinent, now modern day Pakistan. The battle resulted in a Greek victory and the surrender of Porus. Large areas of the Punjab between the Jhelum and Beas rivers were absorbed into the Alexandrian Empire, with Porus being reinstated as a subordinate ruler. Alexander's decision to cross the monsoon-swollen river despite close Indian surveillance, in order to catch Porus's army in the flank, has been referred to as one of his masterpieces. Although victorious, it was also the most costly battle fought by the Macedonians. The fierce resistance put up by King Porus and his men won the respect of Alexander. The battle is historically significant for opening up the Indian subcontinent to Ancient Greek political and cultural influences, which continued to have an impact for many centuries.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

**64**

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1815

circular plaque depicting the Taking of Capri, with the inlaid inscription 'SPEDIZIONE DEI VIVERI A CAPRI 1808', translated as 'delivery of livelihoods to Capri 1808'; within a gilt-metal scroll frame, the reverse of the frame with a dedication message on velvet

2¾ in. (70 mm.) diam.

The inscription on the reverse velvet backing reads 'LE TABLEAU MOSAIQUE REPRÉSENTE L'EXPÉDITION / DE MURAT DEVANT L'ISLE DE CAPRI EN 1808. / ETANT À DÉJEUNER, ON VINT LUI ANNONCER / QUE LES HABITANTS DE L'ISLE DE CAPRI / S'ÉTAIENT REVOLTÉS; IL DIT À SES OFFICIERS: / MESSIEURS, DÉPÊCHONS NOUS DE DÉJEUNER, / NOUS IRONS PRENDRE LE CAFÉ A L'ISLE / DE CAPRI. / OFFERT AU G.RL BERTRAND PAR SON TRÉS HUMBLE / TRÉS RECONNAISSANT SER. / DUMONT DE KERMORSEVEN'

On the reverse is a handwritten inscription with the names of the donor, comte J. Philippe du Mont de Kermoserven, and the recipient, general Henri-Gratien Bertrand

£9,000-11,000

US\$12,000-14,000

€11,000-13,000

The scene is a version of Odoardo Fischetti's painting *The Taking of Capri* depicting Joachim Murat directing the capture of Capri by Massa Lubrense. Completed in 1810 it now belongs to the collections of the Museum of the Charterhouse of St Martin in Naples. Capri was captured by Sir Sidney Smith's Marines and bluejackets in May 1806, and was garrisoned with Sir Hudson Lowe's battalion of Corsican Rangers and a Maltese battalion. In October, 1808, Murat, the newly appointed King Joachim of Naples, sent a force across the bay and induced Sir Hudson Lowe to evacuate the island after less than a fortnight's siege.



65

**A GEORGE II GOLD-MOUNTED  
HARDSTONE SNUFF-BOX**  
LONDON, CIRCA 1760

cartouche-shaped box, the cover and base set with faceted panels of brown mocha agate mounted *à jour* within reeded gold mounts  
2 $\frac{7}{8}$  in. (68 mm.) wide

£4,000-6,000

US\$5,200-7,800  
€4,700-7,000

**PROVENANCE:**

Christie's, London, 12 September 2018, lot 229.  
Sotheby's, Paris, 30 October 2008, lot 2.



-66

**AN ITALIAN GOLD-MOUNTED  
TORTOISESHELL BONBONNIÈRE  
SET WITH A MICROMOSAIC PLAQUE**  
ROME, CIRCA 1810

circular dark-tortoiseshell box, the cover set with a micromosaic plaque depicting a lion devouring a dog in a mountainous landscape, within a polished gold frame  
3 $\frac{1}{8}$  in. (80 mm.) diam.

£15,000-20,000

US\$20,000-26,000  
€18,000-23,000

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

-67

**AN ITALIAN GOLD-MOUNTED  
TORTOISESHELL BONBONNIÈRE**  
ROME, CIRCA 1790

circular gold-mounted blonde tortoiseshell box,  
the cover set with a micromosaic plaque depicting  
a butterfly, against a white background and within  
chased gold borders  
2¾ in. (70 mm.) diam.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

Butterflies were a popular subject for artists  
working in micromosaics and several examples  
have been sold by Christie's in recent years.  
These have included one from The Dr Anton  
C.R. Dreesmann Collection, Christie's, London,  
11 April 2002, lot 894, and one from The  
Property of Diana Keggie, Christie's, South  
Kensington, 30 November 2005, lot 136. For a  
similar micromosaic by Giacomo Raffaelli who  
specialised in depicting butterflies and other  
animals, see D. Petochi, *I mosaici minuti Romani*,  
Florence, 1981, p. 111, pl. 33.



THE PROPERTY OF THE LATE BETTY,  
LADY GRANTCHESTER

68

**A SPANISH OR SPANISH COLONIAL  
GOLD SNUFF-BOX**  
CIRCA 1720

cartouche-shaped box, the cover and base  
engraved with mythical beasts amongst foliage  
before a city, the cover impressed with scallop  
shells, with reeded polished gold sides and slightly  
raised thumbpiece  
3 in. (77 mm.) wide  
3¾ oz. (116 gr.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

69

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

BY PIERRE-FRANÇOIS MATHIS BEAULIEU (FL. 1768-1791), MARKED, PARIS, 1771/1772,  
WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774,  
STAMPED WITH INVENTORY NUMBER 453, STRUCK WITH THE FRENCH POST-1838  
GUARANTEE MARK FOR GOLD

oval box, the cover and base set with panels of polished gold, each centred with an oval *sablé* cartouche chased with vari-colour gold musical trophies within a floral wreath surmounted by a bow, the sides with bands of vertical reeding between raised foliate strips, within egg and dart vari-colour gold borders, the flange engraved '*Ve George Beaulieu a Paris*'

2 $\frac{5}{8}$  in. (67 mm.) wide

3 $\frac{3}{4}$  oz. (118 gr.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

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



70

**A SWISS ENAMELLED GOLD SNUFF-BOX**

BY GALLOPIN FRÈRES (FL. C.1800-1829), MARKED, GENEVA, CIRCA 1820,  
STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover, sides and base set with panels of enamel decorated in a diaper-pattern of alternating gold triangles and hexagonal translucent dark-blue enamel pellets set with sea-green enamel florets, within *sablé* gold borders set with slightly raised trailing foliage of gold roses, translucent green enamel leaves and white enamel flowerheads, the side pilasters set with green, white and blue enamelled chased classical vases on a *sablé* ground, the cover centred with an oval *grisaille* enamel miniature depicting a young couple and their child before a coach and horses in a wooded landscape  
2¾ in. (70 mm.) wide

£30,000-50,000

US\$39,000-64,000  
€35,000-58,000

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.

**71**

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1820/1830

rectangular micromosaic plaque depicting a view of St Peter's Square with the domed Basilica and Vatican beyond  
1¼ in. (48 mm.) wide

£6,000-8,000

US\$7,800-10,000

€7,000-9,300

**LITERATURE:**

J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, p. 152, no. 114.

The monumental basilica of St. Peter's was begun in 1506 by Bramante, modified in 1547 by Michelangelo, who designed the dome, and completed in around 1606 by Maderno. Bernini's majestic colonnade was added in 1657. The fountains are by Maderno and Bernini, while the central Egyptian obelisk was originally in the Circus of Nero. The scene is also fitting given that mosaic, a traditional medium for pictorial decoration in early Christian churches, was revived at the end of the sixteenth century for the decoration of St. Peter's Basilica. The Vatican brought an unknown mosaicist from St. Mark's in Venice to execute mosaics for the domes and chapels of St. Peter's and thus established the Vatican mosaic workshops which remain in operation to this day.



**72**

**AN ITALIAN SILVER-GILT MOUNTED SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**

THE BOX BY GIACOMO SIRLETTI (1755-1837), MARKED, WITH THE ROME STANDARD MARK FOR SILVER 1815-1870, THE MICROMOSAIC PLAQUE, ROME, CIRCA 1815/1820

rectangular box of red porphyry with silver-gilt mounts, the cover set with a micromosaic plaque depicting a coastal landscape with figures on a road between pine trees, the sea and mountains beyond, within a raised chased gold frame, scroll thumbpiece  
2¾ in. (70 mm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**LITERATURE:**

R. Grieco, *Micromosaici Romani*, Rome, 2008, p.96, no. 263.  
J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, p. 195.

Giacomo Sirletti was born in Rome in 1755. He initially trained and worked as a gem-engraver and gained his license 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 (see A. Bulgari Calissoni, *Maestri Argentieri, Gemmari e Orafi di Roma*, Rome, 1987, p. 396). A further example of his work is in the Victoria and Albert Museum (inv. no. 938:1, 2-1882). Another box with a micromosaic depicting two butterflies fluttering above a plant by Sirletti was sold Christie's, London, 16 November 2010, lot 480.







73

**AN ITALIAN MICROMOSAIC PLAQUE**

ATTRIBUTED TO GIOACCHINO BARBERI (1772-1857),  
ROME, CIRCA 1800

octagonal micromosaic plaque depicting a hen with her chicks on a grassy bank, the chicks feeding from a bowl, with flowers to one side with one of the chicks hiding amongst them  
2½ in. (63 mm.) wide

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

**LITERATURE:**

R. Grieco, *Micromosaici Romani*, Rome, 2008, p. 74, no. 177.  
J. Hanisee Gabriel, *Micromosaics. Private Collections*, Brian McCarthy, 2016, p. 140, no.101.

The subject is taken from *The Rooster and The Hen* by Johann Wencelaus Peter (1745-1829) now on display at the Vatican Museum. Gioacchino Barberi (1783-1857) who worked in Rome at 99 Piazza de Spagna, near the Spanish steps, was recorded in 1847 by G. Moroni (*Dizionario di erudizione storico-ecclesiastica*, Venice, 1847, XLVII, pp. 79-80) as one of the leading artists of miniature micromosaics. His father, Paolo Emilio, was a painter and his uncle, Cavaliere Michelangelo was another famous micromosaic artist. For more information on the Barberi family, see J. Hanisee Gabriel, *The Gilbert Collection. Micromosaics*, London, 2000, pp. 281-282.



-74

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

ROME, CIRCA 1800

rectangular gold-mounted box of dark tortoiseshell with canted corners, the cover set with a micromosaic plaque depicting *The Cupid Seller*, within a *sablé* gold frame chased with foliage  
3½ in. (80 mm.) wide

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

Since its discovery in the mid-1700s on a wall in the Villa di Arianna at Stabiae, a coastal town south of Pompeii, this fresco has inspired numerous reproductions, including a painting by the French neo-classicist artist Joseph-Marie Vien (1716-1809). This micromosaic depicts an older woman lifting a winged Cupid from a cage and offering it to a potential buyer.



**\*75**

**A GERMAN GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX**  
 PROBABLY BERLIN, CIRCA 1745, STRUCK WITH THE FRENCH 1819-  
 1838 DIVISION NORD GUARANTEE MARK FOR GOLD

rectangular gold-lined box, the cover, sides and base mounted *en cage* with panels of chased mother-of-pearl set *en cloisonné* within chased gold scrolls, with wavy reeded gold borders and flange, with raised scroll thumpiece, the interior of the cover set with a glazed miniature, gouache on paper, of William VIII (1682-1760), Landgrave of Hesse-Kassel (1751-1760), wearing armour and the sash and star of the Polish Order of the White Eagle  
 3¼ in. (80 mm.) wide

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

**PROVENANCE:**

with Garrard & Co., London.  
 Sotheby's, New York, 26 October 2012, lot 80.

William VIII ruled the German Landgraviate Hesse-Kassel from 1730 until his death, first as regent (1730-1751) and then as landgrave (1751-1760). Born in Kassel, he was the seventh son of Charles I, Landgrave of Hesse-Kassel and Maria Amalia of Courland. After his elder brother Frederick became King of Sweden in 1720 and his father died in 1730, William became de facto ruler of Hesse-Kassel. He officially became landgrave after his brother's death on 25 March 1751. In 1736 Johann Reinhard III of Hanau-Lichtenberg, the last of the Counts of Hanau, died. Those parts of his county belonging to the County of Hanau-Münzenberg, which included Hanau, were inherited by the Landgrave of Hesse-Kassel.

At the end of the 16th century, Count Philipp Ludwig II (1576-1612) had attracted Protestant refugees from the Netherlands and France to found their own settlement, or New Town, south of Hanau. These Walloons brought high-class trade, their knowledge of jewellery and the production of other luxury items and, therefore, taxes to the county. William further encouraged this migration and offered privileges and financial incentives to anyone who was willing to set up in business in Hanau. French speaking Huguenot jewellers were attracted to the city and within a very short period of time, Hanau had developed into an important center for luxury goods with some thirty-two *bijoutiers* involved in the production of gold boxes alone. An enthusiastic art collector, William built Schloss Wilhelmsthal in Calden and used it to house his collection of paintings, including works by Rembrandt and Johann Heinrich Tischbein the Elder. Each room in the princely appartments was individually decorated with Rococo painted and gilded *rocaille* panelling, plasterwork and rich silk hangings, and furnished with the finest Rococo furniture, all conceived in relation to each other – the carving found on the chairs and sofas matching the stuccoes in what is now called the 'Frederician Rococo'. The interiors of Wilhemstahl and its furniture are largely intact today, and undoubtedly one of the most prized items in the collection is the 'Peacock feather commode', dated *circa* 1755, and applied with mother-of-pearl plaques combined with painted peacock feathers on silver foil in shades of blue and green. The collection also includes numerous Chinese and Japanese porcelains from different eras. The 1926 inventory of the Schloss reveals that William was purchasing snuff-boxes from the Parisian goldsmith Girost & Compagnie in 1752, see F. Bleibaum, *Schloß Wilhelmsthal: Die Bau- und Kunstdenkmäler im Regierungsbezirk Cassel...*, Kassel, 1926, pp. 15 and 132. William was a close personal friend of Frederick The Great of Prussia (1712-1786), himself the owner of one of the most important and finest collections of snuff-boxes to have ever been assembled.





THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

**76**

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

oval micromosaic plaque depicting a goldfinch in a tree  
defending its nest from a snake, in a gilt and wood frame  
1¼ in. (43 mm.) high  
3¾ in. (95 mm.) high with frame

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER

**-77**

**AN ITALIAN GOLD-MOUNTED  
TORTOISESHELL BONBONNIÈRE**  
ROME, CIRCA 1810

circular silver-gilt mounted box of dark tortoiseshell, the cover  
set with a micromosaic plaque depicting a view of the falls at  
Tivoli, within a chased foliate gold border  
3¾ in. (85 mm.) diam.

£2,000-3,000

US\$2,600-3,800  
€2,400-3,500





THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (LOTS 78 AND 79)

**-78**

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

ROME, CIRCA 1800

rectangular gold-mounted box of dark tortoiseshell, the cover centred with a micromosaic diptych plaque, with one side depicting figures before a coastal landscape and on the other figures before a riverside landscape  
3 $\frac{3}{4}$  in. (93 mm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**LITERATURE:**

R. Grieco, *Micromosaici Romani*, Rome, 2008, p. 100, no. 271.

This composition would seem to be unique. The two scenes were perhaps chosen by a client to whom both views had a special meaning.

**79**

**A REGENCY GOLD PRESENTATION SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**

BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED, LONDON, 1815, THE MICROMOSAIC, ROME, CIRCA 1810

rectangular box with rounded corners, the cover boldly chased with raised acanthus leaves and scrolling foliage, the cover, centred with a circular micromosaic plaque depicting a mother hen with her chicks beside a bowl of water against a blue background and within a red, black and white *tesserae* border, the interior of the cover engraved 'The / Arch Duke John / of / Austria / To / G S / 9th March 1816'  
2 $\frac{3}{4}$  in. (60 mm.) wide

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

Archduke John of Austria (1782-1859), a member of the House of Habsburg-Lorraine, was the son of the Grand Duke of Tuscany Peter Leopold I (1747-1792), then Holy Roman Emperor as Leopold II (1790-1792). The subject is taken from a painting by the Bohemian-born animalist artist Johann Wenzel Peter (1745-1829), *The Rooster and The Hen*, now on display in the Vatican Museums. Alexander James Strachan supplied gold boxes to the royal goldsmiths Rundell, Bridge & Rundell and Wakelin & Garrard. He was referred to as the 'Paul Storr of gold boxes' by Arthur Grimwade (*London Goldsmiths, 1697-1837: Their Marks and Lives*, London, 1976, pp. 672-73).





80

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

BY JOSEPH-ETIENNE BLERZY (FL. 1768-1806), MARKED, PARIS, 1773/1774, WITH THE CHARGE MARK OF JULIEN ALATERRE 1768-1774 AND THE PETITE VACHE DECHARGE MARK FOR EXPORT 1733-1775, STRUCK WITH INVENTORY NUMBER 128

oval box, the cover, sides and base set with panels of translucent maroon enamel on an engine-turned ground, the cover and base each set with an oval enamel miniature depicting Venus with putti in an arcadian landscape, within *entrelac* vari-colour gold frames, with opaque white enamel borders and column pilasters set with vari-colour gold floral medallions and trailing foliage  
2¾ in. (70 mm.) wide

£25,000-35,000

US\$33,000-45,000  
€29,000-40,000

Joseph-Etienne Blerzy was apprenticed in 1750 to François-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. Blerzy died in 1806 when he is recorded as living at 3 rue du Coq-St Honoré.

81

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

BY JEAN-JACQUES CHARBONNÉ (FL. 1738-1786), MARKED, PARIS, 1755/1756, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756, STAMPED WITH INVENTORY NUMBER 93

rectangular box, the cover, sides and base set with panels each with sunburst chasing and enamelled *en basse-taille* with floral sprays and leaves, with translucent emerald green enamel foliate borders, slightly raised thumbpiece

2¼ in. (55 mm.) wide

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

The size of this box suggests that it may have been made for a lady to use, or as a *boîte-a-journée*, a box made to be carried in one's pocket with just enough snuff for a day's journey or a day's hunting.



\*82

**A SWISS JEWELLED ENAMELLED GOLD BONBONNIÈRE**

GENEVA, CIRCA 1820, THE COVER ENAMEL BY JEAN-LOUIS RICHTER (1766-1841)

circular box, the sides and base set with panels enamelled in translucent pink on wavy engine-turned reeding, within black and white *taille d'épargne* enamelled bands interspersed with engraved gold *demi-lunes*, the cover inset with a circular enamel plaque painted with a bouquet of flowers, in a vase and on a ledge against an interior background, within a sky-blue *taille d'épargne* frame and seed-pearl outer border, signed lower left 'Richter'

2 in. (52 mm.) diam.

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

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



THE PROPERTY OF A GENTLEMAN (LOTS 83 AND 84)

**83**

**AN ITALIAN ENAMELLED GOLD SNUFF-BOX**

CIRCA 1840

rectangular box with waisted sides, the sides and base set with panels of peak-pattern and chevron engine-turning within polished gold borders, the cover centred by an enamel cartouche-shaped miniature depicting a couple and their dog in a wooded landscape, a lake and mountains beyond under a *guilloche* sun-ray sky, within brightly coloured enamelled trailing scrolls and foliage with bright-cut chasing, slightly raised scroll thumbpiece 3 in. (75 mm.) wide

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**84**

**A SWISS ENAMELLED GOLD SNUFF-BOX**

GENEVA, CIRCA 1830

oval box with fluted sides, the cover and sides enamelled with scenes of trophies painted *en grisaille* against a black ground, within white enamel *fillets* and polished gold borders, the base similarly enamelled with a scene depicting a floral spray 3 1/8 in. (80 mm.) wide

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300







85

**A SWISS OR GERMAN ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK INDISTINCT, GENEVA OR HANAU, CIRCA 1790

oval box, the cover, sides and base set with panels enamelled in translucent dark-blue on an engine-turned wavy sunburst ground, the cover further painted *en grisaille* with a scene depicting an officer and his attendant departing for war and leaving his young family, in a waterside landscape with a sailing ship beyond, within *taille d'épargne* gold floral and enamel border and an opaque white enamel *fillets*, the base and sides similarly bordered, the four side pilasters engraved with gold urns on opaque white *taille d'épargne* enamel rectangles  
3 $\frac{3}{8}$  in. (85 mm.) wide

£20,000-25,000

US\$26,000-32,000  
€24,000-29,000



86

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

BY CHARLES BRISSON (FL. 1761-1793), MARKED, PARIS, 1780/1781, WITH THE CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1780-1782, STRUCK WITH THE FRENCH POST-1838 GUARANTEE MARK FOR GOLD

rectangular box with canted corners, the cover, sides, and base set with panels of opaque pink enamel with gold *taille d'épargne* flowers and floral sprays in reeded gold frames, within simulated lapis lazuli enamel and *taille d'épargne* foliate and scroll gold borders, the cover centred with an oval enamel miniature depicting the Muse Urania seated in a wooded landscape with her globe and compass, within a pierced floral gold wreath surmounted by a bow, the four column pilasters of opaque pink enamel with *taille d'épargne* gold vases  
2 7/8 in. (72 mm.) wide

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

Urania was one of the nine muses of ancient Greek mythology who entertained the gods on Mount Olympus. Urania was the Muse of Astronomy who inspired the development of liberal and fine arts in ancient Greece. She is often seen holding a globe or is crowned with stars.





87

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

HANAU, CIRCA 1765, STRUCK WITH A MARK RESEMBLING THE PARISIAN CHARGE MARK OF JULIEN BERTHE

rectangular box, the cover, sides and base boldly chased in four-colour gold with six reserves depicting rural scenes on sunburst grounds, framed by fluted borders, the four corners of the cover further chased with additional vari-colour gold foliage, the scene on the cover after Jean-Honoré Nicolas Fragonard's *The Swing*, the scene on the base after François Boucher's *Musique pastorale*, in accompanying green leather case stamped 'A La Vielle Russie New York'  
 2¾ in. (60 m.) wide  
 3 oz. (100 gr.)

£18,000-22,000

US\$24,000-28,000  
 €21,000-25,000

**PROVENANCE:**

with A La Vielle Russie, New York.



THE PROPERTY OF A GENTLEMAN

88

**A GERMAN ENAMELLED GOLD SNUFF-BOX**

PROBABLY HANAU, CIRCA 1790

rectangular box with canted corners, the cover set with an enamel miniature depicting a bridge across a river, a fisherman in the foreground and a castle beyond, the sides and base set with panels of opaque grey enamel with white enamel fillets and sky-blue borders with chased gold rims, the side pilasters with white enamel and gold *taille d'épargne* vases  
 3¾ in. (95 mm.) wide

£6,000-8,000

US\$7,800-10,000  
 €7,000-9,300



89

**A SWISS ENAMELLED GOLD SNUFF-BOX**

BY J. S. MAGNIN & CIE. (FL. 1772-1812), MARKED, GENEVA, CIRCA 1790, STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

oval box, the cover, sides and base set with panels of translucent dark-blue enamel on an engine-turned sun-burst ground with gold *taille d'épargne* borders, within opaque white enamel frames with fluted gold and *entrelac* enamel borders, the base centred with a gold and enamel floral rosette, the four side pilasters engraved with gold urns on translucent french-blue *taille d'épargne* enamel rectangles, the cover centred with an oval enamel plaque depicting a classical scene  
3¾ in. (85 mm.) wide

£18,000-22,000

US\$24,000-28,000  
€21,000-25,000

THE PROPERTY OF A GENTLEMAN

90

**A FRENCH ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK INDISTINCT, PARIS, WITH THE PARISIAN POST-1838 THIRD STANDARD MARK FOR GOLD

rectangular box with rounded corners and convex sides, the cover, sides and base set with panels of translucent yellow enamel on an engine-turned *moire* ground within polished gold borders, the cover set with a trailing floral garland of brightly coloured flowers and foliage entwined around a translucent blue enamel cartouche frame with gold rosettes at each corner, slightly raised enamel thumbpiece, in black leather case  
3½ in. (90 mm.) wide

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900





THE PROPERTY OF A GENTLEMAN

91

**A SWISS GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE**  
 GENEVA, CIRCA 1820, THE ENAMEL SIGNED RICHARD & SOUTTER

shaped rectangular box, the lobed sides and base boldly chased with foliate scrolls of polished gold on a *sablé* ground stamped with stars, the cover set with an enamel miniature depicting Bacchus and Ariadne in woodland scene, a raven flying above, signed lower left 'Richard & Soutter', raised foliate scroll thumbpiece, the interior of the cover with applied scrolling gold initials C A 4 in. (100 mm.) wide

£8,000-12,000

US\$11,000-15,000  
 €9,300-14,000

Abraham Constantin (1785-1855) was born in Geneva, the son of Jacob and Elisabeth Rival. He studied at the *Ecole de dessin de la Société des Arts* under Constant Vaucher. He completed his apprenticeship in the workshops of Henri L'Evêque, Jean-Martin Dufour, Richard, Léchaud and Jean-Jacques Soutter. He moved to Paris in 1807 under the patronage of the Baron Desnoyer and François Gérard and was introduced to the Empress Joséphine. From 1813 he worked as 'first painter' at the Sèvres Manufacture and was sent to Florence to make copies of the works of Raphael. In 1826 he was appointed as 'porcelain painter' to the King and opened a school in 1828, receiving that same year the *Légion d'honneur*. He moved to Rome from 1830 and 1844, having secured international recognition for his workmanship and the quality of his work.



92

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

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

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

3¼ in. (81 mm.) wide

6.7 oz. (208 gr.)

£30,000-40,000

US\$39,000-52,000

€35,000-46,000

**PROVENANCE:**

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

Christie's, London, 7 July 2016, lot 224.







93

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

BY JEAN FRÉMIN (FL. 1738-1786), MARKED, PARIS, 1758/1759,  
WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762

oval box, the shaped cartouches on the cover, sides and base finely chased in four-colour  
gold with flowersprays on a sunburst ground, the wavy reeded borders engraved with trailing  
foliage and flowerheads

3½ in. (89 mm.) wide

4¾ oz. (141 gr.)

£18,000-22,000

US\$24,000-29,000

€21,000-26,000

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 94.

Jean Frémin is one of the best-known of the French gold-box makers of the Louis XV  
period. Other boxes by his hand are to be found in the Louvre, the Metropolitan Museum  
of Art, the Wallace Collection, the Gilbert Collection in London and in the Walters Art  
Museum, Baltimore.



THE PROPERTY OF THE LATE BETTY, LADY GRANTCHESTER

**94**

**AN AUSTRIAN JEWELLED VARI-COLOUR GOLD SNUFF-BOX**  
PROBABLY VIENNA, CIRCA 1810

rectangular box with convex sides, the cover, sides and base set with panels of peak-pattern engine-turning in polished gold frames, within slightly raised scrolling foliate *sablé* vari-colour gold borders, the cover set with a circular enamel plaque depicting two lovers in a landscape before a *taille d'épargne* blue enamel fountain within a gold-mounted seed-pearl frame, raised scroll thumbpiece  
3½ in. (80 mm.) wide

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100

THE PROPERTY OF A LADY

**\*95**

**A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX**  
MAKER'S MARK INDISTINCT, GENEVA, CIRCA 1800

rectangular box with canted corners, the sides and base set with panels of translucent dark-blue enamel on an engine-turned ground within opaque white enamel frames and gold *taille d'épargne* borders, the cover set with an enamel miniature depicting The Punishment of Cupid within a gold *entrelac* and seed-pearl outer border  
3 in. (77 mm.) wide

£6,000-8,000

US\$7,700-10,000  
€7,000-9,200





THE PROPERTY OF A GENTLEMAN

96

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

BY GEORGES RÉMOND & COMPAGNIE, MARKED, GENEVA, 1805-1815

rectangular box with canted corners, the cover set with an enamel plaque depicting a classical scene with figures in a wooded landscape, within a seed-pearl frame and chased foliate and bead gold border, the sides and base set with panels of translucent purple enamel on a *guilloché* ground with purple shells, diamonds and crosses linked with foliage between black diaper-work and white enamel fillets, with black, blue and white enamel *taille d'épargne* foliate pilasters  
3½ in. (90 mm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

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



THE PROPERTY OF A GENTLEMAN

**97**

**A SWISS GOLD AND ENAMEL AUTOMATON SNUFF-BOX**

BY SENÉ & DÉTALLA (FL. C. 1795-1805), MARKED, GENEVA, CIRCA 1800

rectangular box with canted corners, the cover, sides and base set with panels of fine horizontal reeding with bright-cut engraving of floral vases and trailing foliage, the base centred with a scene depicting a harbourside, with a ship and a lighthouse beyond within a circular frame, the cover set with an automaton depicting a water-mill with a running stream and rotating water-wheel, to the left a man sits and catches a fish, to the right a horse lowers his head and drinks from the stream, in the foreground a river-side scene in vari-colour gold depicts a dog and a lamb, the background finely polychrome enamelled with the mill in the foreground and a Swiss mountain scene beyond, in brown leather case stamped '*Bulgari Roma*' 3¼ in. (82 mm.) wide

£50,000-80,000

US\$65,000-100,000

€58,000-93,000

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







## THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (Online Auction Lots 101 – 163)

Micromosaics are a type of mosaic that uses very small pieces of glass called tesserae usually oblong and made from strings of glass cut to size before being inserted into a very slow drying cement, spread on a copper plaque. Once the design is complete, every gap is filled with a wax and the surface is then polished smooth. The plaque can then be set onto snuffboxes, jewellery or tables, although they can be mounted onto, or into, almost any object the owner wanted.

Made in Italy since the Renaissance, Rome became the centre for micromosaics with the first studio known as the Studio del Mosaico della Fabbrica della Basilica di San Pietro located in the Vatican around 1576. The technique was taught by unknown craftsmen brought to the Vatican from St Mark's in Venice as, at that time, Venice was not only the centre of mosaic production, but also the source for the new translucent glass tesserae that were being used.

Initially the studio created replicas of the altarpieces in St Peter's Basilica damaged by humidity. However, by the middle of the 18th century most of the replicas were completed and the mosaicists faced unemployment. They were allowed to supplement their income by working independently and started specialising in micromosaics. Giacomo Raffaelli (1753-1836) is widely credited with the developments of micromosaics and it was Raffaelli who had the first exhibition of micromosaic art at his studio in Rome in 1775.

The micromosaic trade blossomed with the rise of neoclassicism following the rediscovery of Herculaneum and Pompeii in 1738 and 1748, and the demands from tourists on the Grand Tour. By the mid-nineteenth century some 200 artisans were making micromosaics and their boutiques were mainly located in the streets around the Spanish Steps in Rome.

Micromosaics and especially jewellery became popular with members of rich European families travelling through Italy on their discovery trips. The Italian craftsmen quickly turned their glass making skills to making miniature micromosaic pictures for these rich visitors. Mosaic work jewellery of this period usually depicted famous Italian landmarks such as the Colosseum and St. Peter's Basilica, and occasionally Roman mythology. The richest tourists would commission their own mosaics, with animals and famous works of art being favourite subjects. Their small size was particularly appealing as they could not only be worn on the Grand Tourists' continuing journey, but also sent back home to loved ones as a kind of fore-runner to modern postcards. As they became increasingly fashionable, micromosaics were also exported to jewellers in London and Paris to be set into larger pieces.

By the end of the 19th century the production of micromosaics began to decline, although colossal plaques remained popular with aristocrats as diplomatic gifts or for Great Exhibitions.



101

**101**  
**AN ITALIAN MICROMOSAIC MEDAL**

ROME, 1798-1799  
 1½ in. (30 mm.) high

£1,500-2,000

US\$2,000-2,600  
 €1,800-2,300



102

**102**  
**AN ITALIAN GOLD-MOUNTED  
 HARDSTONE BROOCH SET  
 WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1850,  
 THE FRAME STAMPED 14 K  
 1½ in. (35 mm.) wide

£800-1,200

US\$1,100-1,600  
 €930-1,400



103

**103**  
**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1820  
 3 in. (75 mm.) wide

£2,000-3,000

US\$2,600-3,900  
 €2,400-3,500



104

**104**  
**AN ITALIAN GOLD-MOUNTED  
 MICROMOSAIC DEMI-PARURE**

ROME, CIRCA 1850  
 ¾ in. and 1 in. (20 mm. and 30 mm.) wide

£800-1,200

US\$1,100-1,600  
 €930-1,400



105

**~105**  
**AN ITALIAN GOLD-MOUNTED  
 TORTOISESHELL AND VERNIS MARTIN  
 LACQUER BONBONNIÈRE**

ROME, CIRCA 1790  
 2½ in. (60 mm.) diam.

£3,000-4,000

US\$3,900-5,200  
 €3,500-4,600



106

**106**  
**AN ITALIAN GOLD-MOUNTED BROOCH  
 SET WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1830  
 2½ in. (60 mm.) wide

£600-800

US\$780-1,000  
 €700-920





107

107

**AN AUSTRIAN SILVER-GILT SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**

VIENNA, CIRCA 1810

3¾ in. (85 mm.) wide

£6,000-8,000

US\$7,800-10,000  
€7,000-9,200



108

108

**A FRENCH GOLD-MOUNTED HARDSTONE VINAIGRETTE SET WITH A MICROMOSAIC PLAQUE**

PARIS, CIRCA 1790

3¾ in. (30 mm.) wide

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



109

109

**AN ITALIAN GILT-METAL MOUNTED MICROMOSAIC PARURE AND PENDANT**

ROME, CIRCA 1865

1¾ in. (45 mm.) and  
2½ in. (67 mm.) high respectively

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100



110

110

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1800

1½ in. (40 mm.) wide

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800



111

~111

**AN ITALIAN GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE**

ATTRIBUTED TO ANTONIO AGUATTI (FL.?-1848), ROME, CIRCA 1815, SIGNED 'A' ON THE LEFT HAND SIDE

2¾ in. (70 mm.) diam.

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000



112

112

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

ROME, CIRCA 1830

1¾ in. (43 mm.) wide

£700-1,000

US\$910-1,300  
€810-1,200



113

**113**  
**AN ITALIAN MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1790

1 1/4 in. (35 mm.) high

£800-1,200

US\$1,100-1,600  
 €930-1,400



114

**~114**  
**AN ITALIAN GOLD-MOUNTED**  
**TORTOISESHELL BONBONNIÈRE**  
 ROME, CIRCA 1790

1 1/4 in. (35 mm.) diam.

£5,000-8,000

US\$6,500-10,000  
 €5,900-9,300



115

**115**  
**AN ITALIAN MICROMOSAIC PLAQUE**  
 BY LUIGI MOGLIA (FL. 1823-1878), ROME,  
 CIRCA 1830, SIGNED 'M' BOTTOM CENTER

1 in. (38 mm.) wide

3 in. (96 mm.) wide with frame

£4,000-6,000

US\$5,200-7,700  
 €4,700-6,900



116

**116**  
**AN ITALIAN GOLD-MOUNTED PENDANT**  
**SET WITH A MICROMOSAIC PLAQUE**  
 THE MICROMOSAIC, ROME, CIRCA 1825,  
 THE GOLD MOUNTS, POSSIBLY DUTCH,  
 CIRCA 1820

1 1/4 in. (45 mm.) high

£2,000-3,000

US\$2,600-3,900  
 €2,400-3,500



117

**117**  
**AN ITALIAN MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1850

6 in. (150 mm.) wide

10 1/2 in. (270 mm.) wide with frame

£5,000-8,000

US\$6,500-10,000  
 €5,800-9,200



118

**118**  
**AN ITALIAN GOLD-MOUNTED BROOCH**  
**SET WITH A MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1850

1 in. (30 mm.) wide

£600-800

US\$780-1,000  
 €700-930



119

**119**  
**AN ITALIAN GOLD-MOUNTED BROOCH SET WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1810

1½ in. (30 mm.) high

£800-1,200

US\$1,100-1,500  
 €930-1,400



120

**120**  
**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1800

2½ in. (65 mm.) wide

£2,000-3,000

US\$2,600-3,900  
 €2,400-3,500



121

**121**  
**AN ITALIAN GOLD-MOUNTED HAT-PIN SET WITH TWO MICROMOSAIC PLAQUES**

ROME, CIRCA 1850

3 in. (75 mm.) high and  
 2½ in. (53 mm.) wide respectively

£600-800

US\$780-1,000  
 €700-920



122

**122**  
**AN ITALIAN WOOD AND HORN BONBONNIÈRE**

ROME, CIRCA 1790

2¾ in. (70 mm.) diam.

£4,000-6,000

US\$5,200-7,700  
 €4,700-6,900



123

**123**  
**AN ITALIAN SILVER-GILT MOUNTED HARDSTONE SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**

MAKER'S MARK N R, ROME, CIRCA 1810,  
 THE MICROMOSAIC, ROME, CIRCA 1810

2½ in. (73 mm.) wide

£5,000-8,000

US\$6,500-10,000  
 €5,800-9,300



124

**124**  
**AN ITALIAN GILT-METAL MOUNTED MICROMOSAIC PLAQUE**

ROME, CIRCA 1790

2½ in. (62 mm.) diam.

5 in. (125 mm.) wide including frame

£3,000-5,000

US\$3,900-6,400  
 €3,500-5,800



125



126



127

125

**AN ITALIAN GILT-BRONZE BRACELET SET WITH A MICROMOSAIC PLAQUE**  
ROME, CIRCA 1900

3¾ in. (85 mm.) long

£300-500

US\$390-640  
€350-580

~126

**AN ITALIAN GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE**  
ROME, CIRCA 1790

3 in. (77 mm.) diam.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

127

**A FRENCH SILVER-MOUNTED BRACELET SET WITH MICROMOSAIC PLAQUES AND AN ITALIAN GOLD-MOUNTED PENDANT**  
THE MOUNTS, PARIS AND ROME, THE MICROMOSAICS, ROME, CIRCA 1860

6½ in. (170 mm.) long and  
1 in. (25 mm.) high respectively

£600-800

US\$780-1,000  
€700-930



128



129



130

128

**A PAIR OF ITALIAN GILT-METAL MOUNTED BROOCHES EACH SET WITH A MICROMOSAIC PLAQUE**  
ROME, CIRCA 1820

2 in. (50 mm.) and 1 in. (30 mm.) wide respectively

£800-1,200

US\$1,100-1,500  
€930-1,400

129

**A PAIR OF ITALIAN MICROMOSAIC PLAQUES**  
ROME, CIRCA 1790

each 1½ in. (27 mm.) high

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

130

**A SET OF FOUR MICROMOSAIC PLAQUES**

BY GIOACCHINO BARBERI (FL. 1772-1857),  
ROME, EACH CIRCA 1820/1830

each plaque 2½ in. (54 mm.) wide

The frame 14 in. (350 mm.) wide

£8,000-10,000

US\$11,000-13,000  
€9,300-12,000



131

**131**  
**AN ITALIAN MICROMOSAIC PLAQUE**

VENICE, CIRCA 1910  
10 in. (250 mm.) wide  
12 in. (350 mm.) wide with mount

£500-800

US\$650-1,000  
€580-920



132

**~132**  
**AN ITALIAN GOLD-MOUNTED  
TORTOISESHELL BONBONNIÈRE**

ROME, CIRCA 1790  
3 in. (75 mm.) diam.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



133

**133**  
**AN ITALIAN SILVER-GILT  
MOUNTED PENDANT SET  
WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1850  
2½ in. (53 mm.) high

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900



134

**~134**  
**AN ITALIAN SILVER-GILT MOUNTED  
TORTOISESHELL BONBONNIÈRE SET  
WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1790  
3¼ in. (80 mm.) diam.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800



135

**135**  
**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, EARLY 19TH CENTURY  
2 in. (50 mm.) wide

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800



136

**136**  
**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1820  
5½ in. (90 mm.) wide

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900



137

**137**  
**AN ITALIAN GILT-METAL MOUNTED  
 HARDSTONE BONBONNIÈRE SET  
 WITH A MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1810

2 in. (50 mm.) diam.

£6,000-8,000

US\$7,800-10,000  
 €7,000-9,200



138

**138**  
**AN ITALIAN MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1820

2¼ in. (58 mm.) wide

£3,000-5,000

US\$3,900-6,400  
 €3,500-5,800



139

**-139**  
**AN ITALIAN GOLD-MOUNTED  
 TORTOISESHELL BONBONNIÈRE  
 SET WITH A MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1810

2¾ in. (70 mm) diam.

£4,000-6,000

US\$5,200-7,700  
 €4,700-6,900



140

**140**  
**AN ITALIAN MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1830

3½ in. (83 mm.) high

5 in. (130 mm.) high with frame

£4,000-6,000

US\$5,200-7,700  
 €4,700-6,900



141

**141**  
**AN ITALIAN GOLD-MOUNTED BROOCH  
 SET WITH A MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1850

¾ in. (20 mm.) high

£1,200-1,800

US\$1,600-2,300  
 €1,400-2,100



142

**-142**  
**AN ITALIAN GOLD-MOUNTED  
 TORTOISESHELL BONBONNIÈRE  
 SET WITH A MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1790

3 in. (75 mm.) diam.

£2,000-3,000

US\$2,600-3,900  
 €2,400-3,500



143

143

**A PAIR OF ITALIAN MICROMOSAIC PLAQUES**

ROME, CIRCA 1850

1 3/8 in. (35 mm.) and 1 in. (32 mm.) wide respectively

£800-1,200

US\$1,100-1,500

€930-1,400



144

~144

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

ROME, CIRCA 1795

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

£3,000-5,000

US\$3,900-6,500

€3,500-5,800



145

~145

**AN ITALIAN ENAMELLED GILT-METAL JEWELLERY BOX SET WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1860

3 3/8 in. (100 mm.) wide

£4,000-6,000

US\$5,200-7,700

€4,700-6,900



146

146

**AN ITALIAN GOLD-MOUNTED PENDANT SET WITH A MICROMOSAIC PLAQUE AND A GOLD-MOUNTED BRACELET SET WITH SIX MICROMOSAIC PLAQUES**

EACH ROME, CIRCA 1830

1 3/4 in. (43 mm.) high and 6 5/8 in. (170 mm.) long respectively

£700-1,000

US\$910-1,300

€810-1,200



147

147

**AN ITALIAN SILVER-GILT SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**

THE BOX, ROME, CIRCA 1860, THE MICROMOSAIC, ROME, CIRCA 1810

3 3/8 in. (78 mm.) wide

£4,000-6,000

US\$5,200-7,700

€4,700-6,900



148

148

**AN ITALIAN GOLD-MOUNTED BROOCH SET WITH A MICROMOSAIC PLAQUE**

BY GIACOMO RAFFAELLI (FL.1753-18360, ROME, CIRCA 1790, SIGNED ON THE REVERSE 'GIACOMO RAFFAELLI FECIT 1796'

1 1/4 in. (48 mm.) wide

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



149

~149

**AN ITALIAN GOLD-MOUNTED  
TORTOISESHELL BONBONNIÈRE SET  
WITH A MICROMOSAIC PLAQUE**  
ROME, CIRCA 1790

2½ in. (63 mm.) diam.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900



150

~150

**AN ITALIAN MICROMOSAIC PLAQUE**  
BY GIACOMO RAFFAELLI (FL. 1753-1836),  
ROME, CIRCA 1830, SIGNED ON THE  
REVERSE 'RAFFAELLI FECIT'

2¾ in. (68 mm.) wide

£4,000-6,000

US\$5,200-7,800  
€4,700-7,000



151

151

**A FRENCH SILVER-GILT BONBONNIÈRE  
SET WITH A MICROMOSAIC PLAQUE**

BY G. KELLER, PARIS, CIRCA 1880

2½ in. (65 mm.) diam.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800



152

152

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

ROME, CIRCA 1815

2 in. (56 mm.) wide

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



153

153

**AN ITALIAN SILVER-GILT SNUFF-BOX  
SET WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1810

3 in. (75 mm.) wide

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300



154

154

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1830

3½ in. (90 mm.) wide

4¾ in. (123 mm.) wide with frame

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900



155

**A PAIR OF ITALIAN GOLD-MOUNTED BROOCHES EACH SET WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1850

1¼ in. (45 mm.) and 1½ in. (29 mm.) wide respectively

£500-800

US\$650-1,000  
€580-920



155

156

**AN ITALIAN GOLD-MOUNTED BRACELET SET WITH MICROMOSAIC PLAQUES**

ROME, CIRCA 1830

7½ in. (190 mm.) long

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100



156

157

**A PAIR OF ITALIAN MICROMOSAIC PLAQUES**

ROME, CIRCA 1850

each 6 in. (155 mm.) wide respectively

£3,000-5,000

US\$3,900-6,500  
€3,500-5,800



157

158

**A PAIR OF ITALIAN GOLD AND SILVER-MOUNTED BROOCHES AND A GOLD-MOUNTED PENDANT EACH SET WITH MICROMOSAIC PLAQUE**

ROME, CIRCA 1840

1½ in. (40 mm.), 1¼ in. (45 mm.) and 1¾ in. (35 mm.) wide respectively

£700-1,000

US\$910-1,300  
€810-1,200



158

159

**A PAIR OF ITALIAN MICROMOSAIC PLAQUES**

ROME, CIRCA 1820

1½ in. (40 mm.) and 2¾ in. (62 mm.) wide respectively

5 in. (130 mm.) wide with frame

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900



159



160

**160**  
**AN ITALIAN MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1850

6¾ in. (170 mm.) wide including base

£1,500-2,000

US\$2,000-2,600  
 €1,800-2,300



161

**161**  
**AN ITALIAN GOLD-MOUNTED MICROMOSAIC PARURE**  
 ROME, CIRCA 1830

The brooch 1½ in. (36 mm.) wide

The bracelets each 7 in. (180 mm.) long

The necklace 16 in. (410 mm.) long

£2,000-3,000

US\$2,600-3,800  
 €2,400-3,500



162

**162**  
**A GROUP OF ITALIAN GOLD AND SILVER-MOUNTED**  
**BROOCHES EACH SET WITH A MICROMOSAIC PLAQUE**  
 ROME, CIRCA 1840

1 in. (30 mm.), 1 in. (30 mm.), 1½ in. (35 mm.), 1½ in. (35 mm.)  
 and 1¾ in. (45 mm.) wide respectively

£2,000-3,000

US\$2,600-3,900  
 €2,400-3,500



163

**163**  
**A PAIR OF ITALIAN MICROMOSAIC PLAQUES**  
 ROME, CIRCA 1850

6¾ in. (170 mm.) and 7 in. (180 mm.) wide respectively, including base

£3,000-5,000

US\$3,900-6,400  
 €3,500-5,800



CHROMOSAICS

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's Live™

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

#### (c) Written Bids

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

## C 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option when 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 the **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**, the 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  $\lambda$  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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

### 3 YOUR WARRANTIES

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. 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](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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.

#### (d) 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**.

#### (e) Lots of Iranian origin

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

#### (f) Gold

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

#### (g) Jewellery over 50 years old

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

#### (h) Watches

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

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

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than 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](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

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

# VAT SYMBOLS AND EXPLANATION

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

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

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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> 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 <b>hammer price</b> and in the <b>buyer's premium</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU 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 <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.  
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
 3. 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.  
 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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](mailto:cscollectionsuk@christies.com).

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

## COLLECTION AND CONTACT DETAILS

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

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

## SHIPPING AND DELIVERY

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

## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

**Vehicle access via Central Park only.**

## COLLECTION FROM CHRISTIE'S PARK ROYAL

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





COFFRE D'ÉPOQUE LOUIS XIV  
ATTRIBUÉ À ANDRÉ CHARLES BOULLE, DÉBUT DU XVIII<sup>e</sup> SIÈCLE  
Provenance: Collection Léonce de Vogüé (1805-1877),  
puis par descendance jusqu'à ce jour.  
€100.000-200.000

## THE EXCEPTIONAL SALE

*Paris, 27 November 2019*

### EXPOSITION

23-27 November 2019  
9, avenue Matignon  
75008 Paris

### CONTACT

Simon de Monicault  
sdemonicault@christies.com  
+33 (0)1 40 76 84 24

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



A GEORGE V JEWELLED ENAMELLED GOLD ROYAL PRESENTATION SNUFF-BOX  
BY SEBASTIAN GARRARD, LONDON, 1911/1912  
£30,000-50,000

**AN IMPORTANT PRIVATE COLLECTION**

*London, 13 December 2019*

**VIEWING**

7-12 December 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

Adrian Hume-Sayer  
ahume-sayer@christies.com  
+44 (0)20 7389 2696

Other fees apply in addition to the hammer price. See Section D  
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# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### GOLD BOXES

THURSDAY 5 DECEMBER 2019 2.00PM

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

CODE NAME: SPAGNA

SALE NUMBER: 17291

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

**Auction Results: +44 (0)20 7839 9060**

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

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

**17291**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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

Signature

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

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

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

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

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