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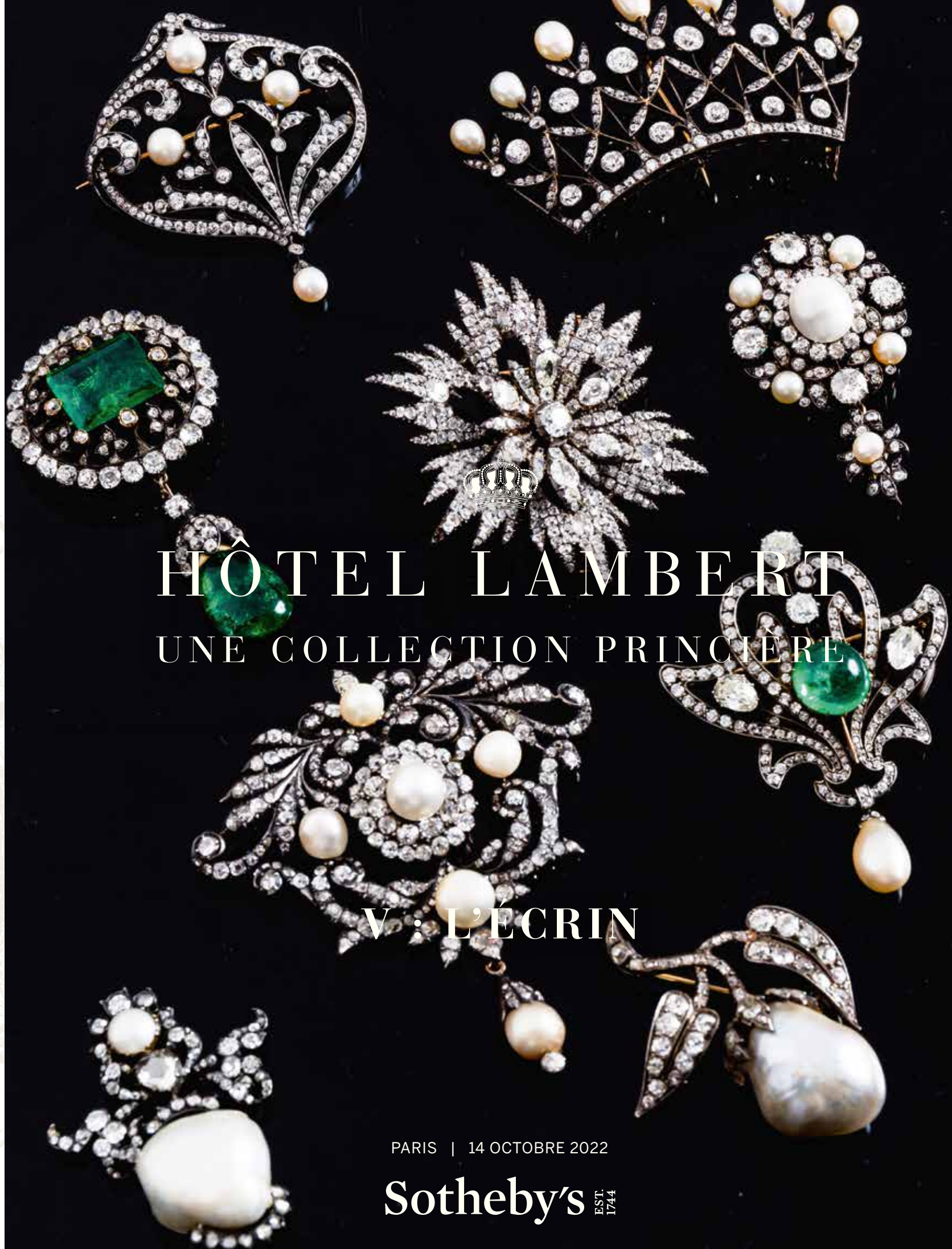
Sotheby's

PARIS



HÔTEL LAMBERT UNE COLLECTION PRINCIÈRE

14 OCTOBRE 2022 PF2289



HÔTEL LAMBERT UNE COLLECTION PRINCIÈRE

V · L'ÉCRIN

PARIS | 14 OCTOBRE 2022

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HÔTEL LAMBERT

UNE COLLECTION PRINCIÈRE

PROCEEDS FROM THE SALE TO SUPPORT THE AL THANI COLLECTION FOUNDATION

V : L'ÉCRIN

VENTE À PARIS

VENTE I – CHEFS-D'ŒUVRE

Mardi 11 octobre 2022
16h - Lots 1 à 87

VENTE II – KUNSTKAMMER

Mercredi 12 octobre 2022
14h - Lots 101 à 326

VENTE III – A TRAVERS L'HÔTEL LAMBERT

Jeudi 13 octobre 2022
11h - Lots 401 à 753

VENTE IV – LES ARTS DE LA TABLE

Vendredi 14 octobre 2022
11h - Lots 801 à 907

VENTE V – L'ÉCRIN

Vendredi 14 octobre 2022
14h30 - Lots 1001 à 1218

VENTE VI – VENTE ONLINE

Lots 1301 à 1442

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EXPOSITION

Jeudi 6 octobre
10h – 18h

Vendredi 7 octobre
10h – 18h

Samedi 8 octobre
11h – 19h

Dimanche 9 octobre
14h – 18h

Lundi 10 octobre
10h – 20h

Mardi 11 octobre
10h – 14h



To learn more about
the property in this
sale, please visit
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Agrément du Conseil des Ventes Volontaires de Meubles aux Enchères Publiques n° 2001-002 du 25 octobre 2001



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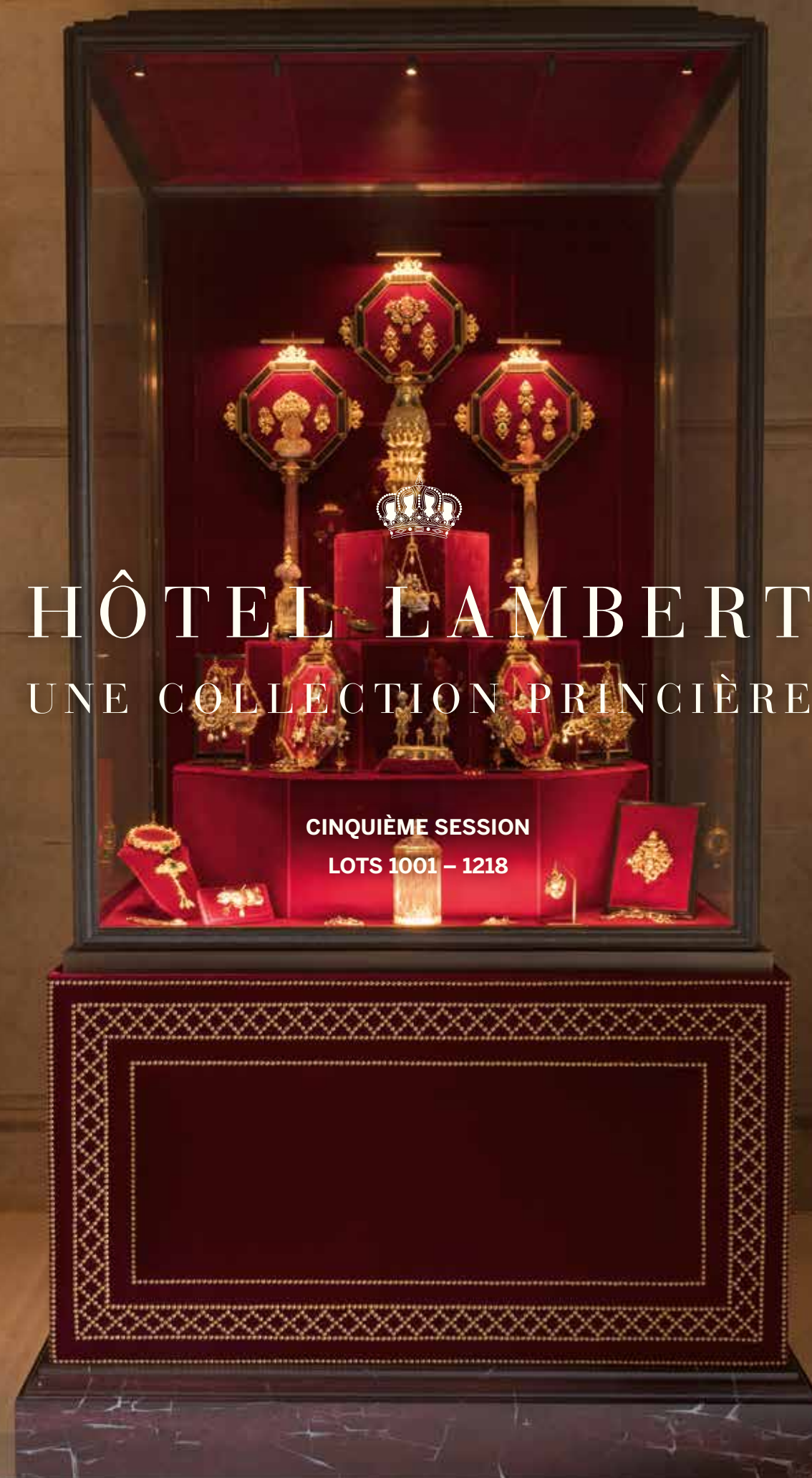
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HÔTEL LAMBERT
UNE COLLECTION PRINCIÈRE

CINQUIÈME SESSION
LOTS 1001 - 1218

THE *SCHATZKAMMER* AT THE HÔTEL LAMBERT

Schatzkammer! This German word translates literally as “treasure room”. More than a hundred pieces of jewellery kept at the Hôtel Lambert tell the tale of three centuries of jewellery making. From the final years of the Renaissance to the beginning of the belle époque.

BY VINCENT MEYLAN

Two pendants that could be twins. Same Jerusalem cross shape. Same white, green and red enamel adornment. Created during the same period: circa 1625. And most importantly, from the same country of origin: Spain. This was the height of the Golden Age, a time of great political and artistic glory for the Iberian Peninsula under the reign of the last three sovereigns of the Habsburg dynasty: Philip III, Philip IV and Charles II. The easiest way to understand how these pendants were worn, is to look at a Velázquez painting. In his celebrated work *Las Meninas*, the young Infanta Margaret Theresa is wearing a similar accessory pinned to a red taffeta bow at the centre of her bodice. At the beginning of the 17th century in Spain, this piece was a must for all noble women. The number, size and quality of the gemstones used did vary, however. Indeed, appraisal of the two pieces in the collection at the Hôtel Lambert assigns slightly different values to them. The first is valued at 30 to 40,000 euros, while the second (set with diamonds) is worth 50 to 70,000 euros.

Over a hundred antique pieces of jewellery make up this extraordinary collection which tells the tale of the history of jewellery making in Europe from the end of the Renaissance to the beginning of the 20th century. As you would expect in such a treasure room, a great many styles, periods, technical innovations, and political and artistic influences are represented. The collection is fascinating for lovers of jewels and precious stones as well as for those eager to understand how the art of jewellery making has evolved over the centuries.

Among the oldest pieces, there are several from the beginning of the 16th century. Enamel, a stylistic hallmark of Renaissance goldsmiths – Italian, Flemish and French – holds pride of place in these pieces. This pair of round buckles, undoubtedly designed to be fastened to a coat or cape, was made in Hungary. This kingdom, whose capital at the time was Pressburg (today’s Bratislava), fell under the remarkable artistic sphere of influence exerted by the extravagant Austrian branch of the Habsburg dynasty from the end of the 16th century to the beginning of the 17th. Rudolf

II, the mysterious alchemist emperor who died in 1612, was a generous patron of the arts in general, and of goldsmithery and gemstone setting in particular. The narrow street that wound around his palace in Prague was nicknamed “Golden Lane” because of all the goldsmiths who worked there.

A pendant, also made in Hungary, perfectly embodies the period. Gold and diamonds—featuring the popular table cut from the time—are used lavishly. A host of symbols adorn both sides. On the front, its shape evokes the two-headed eagle—the emblem of the Habsburgs of Austria, who had ruled over Hungary for a century at the time. On the back, its feathers are covered in black enamel. Above the heraldic animal there is a crowned cross. The allusion to the alliance between church and state is clear. Moreover, two white enamel hands wrap around the eagle, referencing an ancient symbol for loyalty – “la Foy”: two hands joined to signify the ties of love, friendship or political alliance. Below, nearly hidden beneath a gold pattern, there is a tiny white enamel skull. A *Vanitas*. The pendant may affirm its owner’s loyalty to the Habsburgs, whose power was still fragile in Hungary at the time.

A century later, we find ourselves in Madrid with a series of gold and emerald pieces: chandelier earrings, a pendant and a bow-shaped brooch featuring a hanging cross. Times have changed. The Habsburgs of Spain died out in 1700 with King Charles II, and a branch of France’s House of Bourbon succeeded them. Louis XIV’s grandson, Philip V, imported a very different style, complete with its own ornamentations and symbols, from Versailles. The French gardens at his palace in Aranjuez are one example. Changes in decorative arts more broadly and a more frivolous approach to jewellery in particular are others. This ensemble, which also dates back to the 18th century but hails from Lisbon, is even more exuberant. At the time, the kingdom of Portugal revelled in copious amounts of gold from Brazil. The sovereign was entitled to a fifth of all imports from the New World, for his own personal use. The jewellery worn at the Braganza court at the time was magnificent.

One important detail concerning the Portuguese pieces of the Hôtel Lambert is that they are set with diamonds. The discovery and operation of diamond mines in Brazil considerably increased the resources available to Portuguese jewellery makers. And cuts had evolved significantly since the end of the 17th century, increasing the number of facets to enhance the stones’ brilliance. Precious metals, which held a preponderant place in Renaissance and Baroque pieces, are more discreet here, to showcase the stones. One example is this 18th-century chatelaine comprising four knot-shaped elements where diamonds overshadow the rest. Diamonds are also sovereign in these silver drop earrings, and especially in this beautiful aigrette which pairs a bouquet of fuchsia with diamond briolettes. This 19th-century piece is indicative of a major stylistic shift in jewellery making. From this period on, nature becomes paramount. Leaves, flowers and bouquets are omnipresent. And they remain so today for the major Parisian jewellers.

This collection, on par with a private museum, could thus far be said to lack the charm of an illustrious or romantic provenance. But it has that as well in the seven diamond pieces which once belonged to Mrs Fitzherbert. They are tokens of an illustrious yet secret and scandalous English love story. Maria Smythe was born in 1756 at Tong Castle in Shropshire. Her early years were relatively uneventful. In 1775, she married Edward Weld, a wealthy landowner from Dorset, who left her widowed and childless after just three months of marriage. Three years later, she walked down the aisle again, this time with Thomas Fitzherbert. Their only son died in infancy. Fitzherbert died in 1781, leaving his young widow a sizable estate and a house in the Mayfair neighbourhood of London.

The Prince of Wales, future George IV, dominated high society at the time. He was twenty-two when he was introduced to Mrs Fitzherbert. She was beautiful and had all the allure of forbidden fruit since she had been widowed twice and was a commoner and... a Catholic. The prince fell head over heels in love and married her in secret on 17 December 1785. Maria’s religion could have excluded the prince from the line of succession since English law dictated that the spouse of a Catholic could not hold the throne. But the Prince of Wales didn’t care. For nearly 10 years, the couple lived an idyllic love story.

Unfortunately, in early 1795, George was forced to officially marry German Duchess Caroline of Brunswick to pay off his enormous debts. His secret marriage to Maria was considered null and void. His marriage to Caroline lasted only a year—long enough for her to give birth to their daughter, Charlotte. Just months after the wedding, the royal couple hated one another. They separated in 1796 and the prince began pining once more for Maria. Mrs Fitzherbert resisted for two years before returning to her “conjugal” relationship with the heir apparent.

George ascended the throne in 1820 and died 10 years later. Maria lived for seven years after his death, without revealing a single detail of their marriage to anyone. She left some of her jewellery to an aristocratic young English woman. Seven circular pieces set with diamonds that the Prince of Whales undoubtedly gave her in 1810. The pieces, which were handed down through the generations by the woman’s descendants, can be worn as a headband and constitute one of the most beautiful ensembles of the Schatzkammer at the Hôtel Lambert.

LA « SCHATZKAMMER » DE L'HÔTEL LAMBERT

Schatzkammer ! L'expression se traduit littéralement par « Chambre au trésor ». Un peu plus d'une centaine de bijoux conservés à l'hôtel Lambert racontent trois siècles de l'histoire de la joaillerie. Des dernières années de la Renaissance au début de la Belle Epoque.

PAR VINCENT MEYLAN

Les deux pendentifs sont presque jumeaux. Même aspect en forme de croix de Jérusalem. Même décor en émail blanc, vert et rouge. Même époque de création : les années 1625. Et surtout, même pays d'origine : l'Espagne. Nous sommes en plein Siècle d'Or, cette apothéose politique et artistique de la péninsule ibérique sous le règne des trois derniers souverains de la maison de Habsbourg : Philippe III, Philippe IV et Charles II. Pour comprendre l'usage de ces pendentifs, il suffit de regarder un tableau de Velasquez. Sur ses célèbres « Ménines » la petite infante Marguerite Thérèse porte un ornement similaire épinglé sur un noeud de taffetas rouge au centre du corsage de sa robe. Au début du XVIIIème siècle, ce bijou est de rigueur en Espagne pour toutes les dames de qualité. Seuls varient le nombre, la grosseur et la qualité des pierres précieuses. Les estimations des deux pièces de la collection Al Thani à l'hôtel >Lambert sont d'ailleurs légèrement différentes. La première est estimée 30 à 40 000 euros. La seconde devrait atteindre 50 à 70 000 euros. Elle est sertie de diamants.

Plus de 100 bijoux anciens composent cette collection extraordinaire qui raconte l'histoire de la joaillerie en Europe, de la fin de la Renaissance au tout début du XXème siècle. Comme il se doit dans ce type de Chambre aux trésors, plusieurs styles, époques, innovations techniques, influences politiques et artistiques sont illustrés. L'ensemble est fascinant pour les amateurs de joyaux et de pierres précieuses, mais il est aussi passionnant pour ceux qui souhaitent comprendre l'évolution de l'art joaillier.

Parmi les pièces les plus anciennes figurent plusieurs joyaux datant du début du XVIème siècle. Héritage stylistique des orfèvres de la Renaissance -Italiens, Flamands ou Français- l'émail occupe une place importante sur ces bijoux. Une paire de boucles rondes, sans doute destinées à attacher un manteau ou une cape, provient de Hongrie. Ce royaume dont la capitale est alors Presbourg, (actuelle Bratislava) fait partie de l'extraordinaire sphère d'influence artistique établie entre la fin du XVIème siècle et le début du XVIIème siècle par les fastueux monarques Habsbourg de la branche autrichienne. Rodolphe II, le sulfureux empereur alchimiste, mort en 1612, s'est révélé un mécène de premier ordre pour

les arts en général, et l'orfèvrerie et les pierres précieuses. La petite rue qui serpente sous les murailles de son palais de Prague a d'ailleurs été surnommée la « Ruelle de l'or » en raison de tous les orfèvres qui y travaillent.

Un pendentif, lui aussi de facture hongroise illustre parfaitement cette époque. L'or et les diamants -taillés « en table » comme on le fait alors- y sont déployés avec profusion. La symbolique du bijou est passionnante. Il foisonne de symboles disséminés sur ses deux côtés. Côté face, sa forme évoque l'aigle bicéphale qui symbolise les Habsbourg d'Autriche. Ils règnent depuis un siècle sur la Hongrie. Côté pile, les plumes sont émaillées de noir. L'animal héraldique est surmonté d'une croix, elle-même coiffée d'une couronne. La référence à l'alliance de l'église et du pouvoir temporel est claire. En outre, le corps de l'aigle est enlacé par deux mains d'émail blanc. Elles font référence à un très ancien symbole de fidélité la « Foy » l'alliance de deux mains qui symbolise le lien amoureux, politique ou amical. Encore plus bas, presque dissimulé sous un motif en or se trouve une minuscule tête de mort en émail blanc. Vanité des vanités... Le pendentif affirme peut-être le soutien de son propriétaire au pouvoir, encore fragile à cette époque, des Habsbourg en Hongrie.

Un siècle plus tard, nous voici de retour à Madrid avec une série de bijoux en or et émeraudes : deux girandoles pour les oreilles, un pendentif, une broche en forme de nœud auquel est suspendue une croix. L'époque a changé. Les Habsbourg d'Espagne se sont éteints en 1700, avec le roi Charles II. Une branche des Bourbon de France leur a succédé. Philippe V, petit-fils de Louis XIV a apporté de Versailles un style, une ornementation et des symboles très différents. Ils se déploient dans les jardins à la française de son palais d'Aranjuez, dans les arts décoratifs en général et bien sûr dans la joaillerie devenue plus frivole. Encore plus exubérant est un ensemble de joyaux, datant eux aussi du XVIIIème siècle mais provenant de Lisbonne. Le royaume du Portugal est alors submergé par l'or du Brésil. Le souverain perçoit à titre personnel un cinquième de toutes les cargaisons traversant l'océan Atlantique. La joaillerie que l'on porte à la cour des Bragance à cette époque est éblouissante.

Détail significatif, les bijoux portugais de la collection Al Thani sont sertis de diamants. La découverte et la mise en exploitation des mines de diamants du Brésil a considérablement augmenté la ressource mise à la disposition des joailleries portugais. Et la taille a considérablement évolué depuis la fin du XVIIème siècle. Le nombre des facettes a augmenté et l'éclat des pierres s'en est trouvé considérablement renforcé. Le métal précieux très présent sur les montures Renaissance ou Baroque se fait de plus en plus discret au profit des pierres. En témoignent une châtelaine composée de quatre éléments en forme de nœuds datant du XVIIIème siècle et sur lesquels le diamant domine. Il règne aussi sur une paire de pendants d'oreilles montés sur argent et surtout, sur une très belle aigrette composée d'un bouquet de fleurs de fuchsias auxquels sont suspendues des briolettes de diamants. Elle date du début du XIXème siècle et marque une évolution stylistique considérable dans le domaine de la joaillerie. Dorénavant, la nature domine. Les feuillages, les fleurs, les bouquets sont omniprésents. Ils le sont encore aujourd'hui chez les grands joailliers parisiens.

A cette collection qui ressemble à un musée privé, il manquait le parfum d'une provenance illustre ou romantique. Et c'est ce que lui apportent les sept bijoux de diamants provenant de Mrs Fitzherbert. Ils sont le souvenir d'une histoire d'amour, moins connue en France qu'en Angleterre, mais qui fut tout aussi illustre que secrète, puis scandaleuse. Maria Smythe naît en 1756, au château de Tong dans le Shropshire. La première partie de sa vie est presque sans histoires. En 1775, elle épouse Edouard Weld, un riche propriétaire terrien du Dorset qui la laisse veuve et sans enfants après seulement trois mois d'union. Trois ans plus tard, Maria convole à nouveau avec Thomas Fitzherbert. Leur fils unique meurt peu après sa naissance. Fitzherbert disparaît en 1781, léguant à sa jeune veuve une certaine aisance financière et une maison à Londres, dans Park Street.

La société élégante de ce temps est dominée par le jeune prince de Galles, futur George IV. Il a vingt-deux ans lorsque Mrs Fitzherbert lui est présentée. Elle est ravissante et elle a tous les attraits du fruit défendu puisqu'elle est deux fois veuve, roturière et... catholique. Le prince tombe fou amoureux et épouse secrètement la jeune femme, le 17 décembre 1785. La religion de Maria pourrait conduire le prince à perdre tous ses droits à la couronne. Les règles constitutionnelles britanniques spécifient en effet que l'époux d'une catholique ne peut hériter du trône d'Angleterre. Le prince de Galles s'en moque. Et pendant près de dix ans, les deux jeunes gens vont vivre le plus parfait amour.

Hélas, au début de l'année 1795, Georges qui croule sous les dettes est contraint d'épouser officiellement une princesse allemande, Caroline de Brunswick. Son mariage avec Maria ayant été secret, il est considéré comme nul. L'union avec Caroline va durer à peine un an, le temps de la naissance d'une fille, Charlotte. George ne peut supporter la simple vue de Caroline. En quelques mois, les deux époux princiers se haïssent. Ils se séparent en 1796 et le prince soupire à nouveau pour Maria. Celle-ci se laissera prier deux ans avant de reprendre sa vie « conjugale » avec l'héritier de la couronne.

George deviendra roi en 1820 et mourra dix ans plus tard. Maria lui survivra sept ans. Sans jamais révéler aucun détail de leur mariage à qui que ce soit. Elle lègue certains de ses bijoux à une jeune femme de l'aristocratie anglaise. Sept motifs circulaires en diamants qui lui furent sans doute offerts pas le prince de Galles en 1810. Transmis de génération en génération dans la descendance de l'héritière ces bijoux qui peuvent se porter en bandeau, sont l'un des plus jolis ensembles de la « Schatzkammer » de l'hôtel Lambert.



1001

1001

PENDENTIF AVEC UN CHEVAL MARIN, EN OR ET ÉMAIL ET PÂTE DE VERRE, XIXE SIÈCLE

A GOLD AND ENAMEL PENDANT WITH A SEA HORSE, 19TH CENTURY

decorated with enamel and coloured paste, suspended by a double chain, *exempted for 18 carat gold.*

2 by 1¾ in.; 50 by 35 mm

PROVENANCE
Fernando Duran, 2010

400-600 €

450-650 US\$



1002

1002

PENDENTIF EN FORME DE GALION EN OR ÉMAILLÉ, ORNÉ DE RANGS DE SEMENCES DE PERLES ET DE PERLES BAROQUES, ITALIE DU SUD, XVIII/XVIII SIÈCLE

AN ENAMELLED GOLD PENDANT IN THE SHAPE OF A GALLEON, SOUTH ITALIAN, 17TH / 18TH CENTURY

decorated with polychrome enamel, seed and baroque pearls, *exempted for 18 carat gold.*

1¾ by 1¾ in.; 45 by 35 mm

PROVENANCE
Pierre Bergé & Associés, 20 May 2008, lot 130

1 000-1 500 €

1 050-1 550 US\$

1003

BOUCLE DE CEINTURE ÉMAIL, ÉMERAUDE ET OR, PROBABLEMENT HONGRIE, XVIIE SIÈCLE

AN ENAMELLED GOLD PEARL AND GEM SET BUCKLE, PROBABLY HUNGARIAN, 16TH CENTURY

comprising two sections, each of convex form, *exempted for 18 carat gold.*

2¼ by 1¾ in.; 55 by 45 mm

PROVENANCE
Sotheby's Londres, 9 juillet 2008, lot 80

3 500-5 500 €

3 600-5 700 US\$



1003

1004

A SILVER-GILT AND COLORED PASTE CLASP, TRANSYLVANIA, PROBABLY BRASOV, CIRCA 1630

enamel, turquoise, pearl, paste, silver-gilt
Of foliate design set throughout with colored paste, turquoise and baroque pearls, *exempted for silver.*

These huge round brooches, worn as clasps or as pendants, were characteristic of women's dress in Transylvanian Saxony in the 17th and 18th centuries. They were known as Heftel, and were made in the workshops of the Transylvanian Saxon cities: Hermannstadt (Sibiu, Nagyszeben), or Kronstadt (Braşov, Brassó), also possibly Bistritz (Bistrița, Beszterce), Mediasch (Mediaş, Medgyes), or Schäßburg (Sighișoara, Segesvár).

PROVENANCE
with Galerie Kugel, Paris, 2007

LITERATURE
For a closely similar clasp, see 'Schätze des Ungarischen Barock', exhibition catalogue, Deutsche Goldschmiedehaus, Hanau, 1991, cat. 151, p. 52.
Also 'The Art of the Hungarian Goldsmith', The Bard Graduate Center, New York, 1994, cat. 120.

8 000-15 000 €

8 200-15 400 US\$



1004

1005

**PENDENTIF 'CROIX DE JÉRUSALEM'
EN OR, ÉMAIL, DIAMANTS ET GREMAT,
ESPAGNE, VERS 1625-1630**

**AN ENAMEL AND DIAMOND CROSS OF
JERUSALEM PENDANT, SPANISH,
CIRCA 1625-1630**

with table cut and rose diamonds, the reverse applied with polychrome cloisonné enamel of foliate design, centered with a table-cut garnet. *exempted for 18 carat gold.* 3¼ by 2⅝ in.: 78 by 68 mm

PROVENANCE

Probablement Thomas Hope (1769-1831) ou Henry Philip Hope (1774-1839), Henry Thomas Hope (1808-62), fils aîné et héritier de Thomas Hope Harvey & Gore, Burlington Gardens, Londres, avant 1972
Collection particulière américaine
Sotheby's Londres, Treasures sale, 5 juillet 2017, lot 1

EXHIBITED

South Kensington, London, 1862

LITERATURE

J. C. Robinson, *Catalogue of the special exhibition of works of art of the Medieval, Renaissance, and more recent periods, on loan at the South Kensington Museum*, London, 1862, p. 641, no. 7,283
P. Muller, *Jewels in Spain 1500-1800*, New York, 2012, p. 130, illustrated fig. 218
A. Kugel, *Joyaux Renaissance : une splendeur retrouvée*, exh. cat. Gallery J. Kugel, Paris 2000, no. 58 (referred to)

This magnificent pendant is one of the finest early Spanish jewels to have been offered on the market in recent memory. The obverse takes the form of a Jerusalem Cross set with diamonds which are picked out with red and white cloisonné enamelled foliate adornments. To the reverse the pendant exhibits superb virtuoso cloisonné enamelling, with a red, blue, green and black decorative scheme of geometric patterns, set against a pure white ground and centered upon a large table cut garnet. The pendant is very rare, particularly given the remarkably good state of conservation of the enamelling.

The Cross finds a close technical and decorative parallel in the Victoria and Albert Museum's Pendant cross from the treasury of the Cathedral of the Virgin of the Pillar, Zaragoza (inv. no. 345-1870). This equally large pendant is entirely set with clear crystals to the obverse, with arabesques enlivened with red, green and white cloisonné enamelling.



It takes a different form, being a cross within a crowned garter, but the similarities to the present jewel are confirmed to the reverse. Here again, we see the same dominant white ground with red, white and this time blue cloisonné patterns. In contrast to the present jewel, the V&A example is adorned entirely with decoration in the form of vegetal motifs, whereas the reverse of the present pendant is governed by abstract shapes: lozenges, rectangles, and triangles.

A very similar jewel is seen in a donor double portrait with San Jacopo de la Marca in the Museo Cerralbo, Madrid, published in *La joya española* (op. cit., p. 137). Note the same colourless stones and white and red enamelling, as well as the focus on abstract shapes. The Cerralbo cross appears simpler, with fewer stones, though this may simply have been artistic license on the part of the painter. The cross is, in fact, so close, that one wonders whether the two are the same. What is beyond doubt is that the present pendant, made of gold and composed of diamonds and incorporating enamelling of the highest quality, was surely owned by a leading member of the Spanish court.

The pendant finds parallels in surviving contemporary designs. Compare, for example, with the design from the Codex of Guadalupe, again published in *La joya española* (op. cit., p. 138; Codex of Guadalupe, fol. 36, no. 3). Note the same use of scrolls and arabesques to delimit the edge of the pendant. The present jewel, however, is distinguished by the linear shapes of the stones, in contrast to the Guadalupe design, which includes round and ovoid shapes. Further comparisons (in terms of overall design) can be found in a medallion with the Cross of Jerusalem in the Archaeological Museum, Madrid (inv. no. 52.345) and that from the Rüttschi collection, Zurich (which is included in this sale, lot 1006) (published in *Joyaux Renaissance*, op. cit., no. 58; the present example cited as a comparison). What distinguishes the present Cross, though, is the inclusion of diamonds instead of crystals, which indicates its high status as a piece of devotional jewellery.

The Cross fits the description of that in the catalogue of the 1862 works of art exhibition at the South Kensington Museum (the present day Victoria and Albert Museum): *No. 7,283. Gold enseigne or pendant, in form of a quatre-foil of diamonds, and in centre a diamond cross, the limbs of equal length, beautifully enamelled at the back, and in the centre of the cross a square garnet. Italian, 17th century. Henry Thomas Hope, Esq.*

Given the rarity of such jewels on this scale and the closeness of the description, it seems fair to conclude that the two are one and the same. The Hope provenance is compelling since the family were renowned for their holdings of important jewellery. Henry Thomas Hope (1808-1862) famously inherited the Hope Diamond from his uncle, the great jewellery collector, Henry Philip Hope (1774-1839). It remained in the family until it was sold by Henry Francis Hope Pelham-Clinton-Hope, 8th Duke of Newcastle-under-Lyne (1866-1941). Henry Thomas' brother, Alexander Beresford Hope (1820-1887), owned the Beresford Hope Cross, a 9th-century Byzantine cloisonné enamelled pectoral crucifix, and one of the treasures of the V&A. The two were the sons of the celebrated Regency collector and designer Thomas Hope (1769-1831).

It is unknown how the present jewel came into the hands of the Hope family. However, the most likely scenarios for the arrival of the jewel in England by the mid 19th century are the Napoleonic wars or the sale of treasuries from impoverished Spanish churches. Michael Hall has outlined how the Rothschild Benetier de Charlemagne came to sit on an elaborate enamelled gold Custodia commissioned by Philip II of Spain. Following the sacking of the Escorial by French soldiers, it was transported to England and sold in Mr Hermon's room in Conduit Street, along with a group of other treasures with the same provenance (Hall, op. cit., p. 392). The V&A's Zaragoza cross, on the other hand, came to London when it was acquired by the museum from the 1870 sale of the treasury of the Cathedral of the Virgin of the Pillar, Zaragoza (see Oman, op. cit.).

50 000-70 000 €

51 500-72 000 US\$





1006

**PENDENTIF "CROIX DE JÉRUSALEM"
EN OR, ÉMAIL ET PERLE BAROQUE,
ESPAGNE, VERS 1630**

**AN ENAMEL AND BAROQUE PEARL
JERUSALEM CROSS PENDANT, SPANISH,
CIRCA 1630**

centered with a back foiled cabochon crystal,
set in a quatrefoil shaped gold mount with
enamelled floral motifs, the reverse set with
back foiled crystals, suspending a baroque
pearl, exempted for 18 carat gold.
3¾ by 3 in.; 95 by 75 mm

PROVENANCE
Collection A. Rüttschi, Zurich
Galerie Kugel, Paris, 2013

EXHIBITED
Paris, Galerie J. Kugel, *Joyaux Renaissance*, 2000

LITERATURE
A. Kugel, *Joyaux Renaissance : une splendeur
retrouvée*, exh. cat. Gallery J. Kugel, Paris
2000, no. 58
O. von Falke, *Alte Goldschmiedewerke im
Zürcher Kunsthau*, Zurich and Leipzig, 1928,
p. 105, no. 609, pl. 122

40 000-60 000 €

41 000-61 500 US\$





1007

PENDENTIF NÁSFA EN OR, ÉMAIL ET DIAMANT, HUNGRIE, VERS 1626

A RARE GOLD, ENAMEL AND DIAMOND-SET NÁSFA PENDANT, HUNGARIAN, CIRCA 1626

the elaborate gold Násfa set with a princely crown above a pair of gem-set wings, with engraved white and black enamel feathers, the feathers on the reverse in black enamel; a jewelled cross and anchor with two white enamelled doves above, the anchor entwined with a polychrome enamel serpent and flowers; below two jewelled and white enamel ringed hands clasping a heart of two parts, the obverse overlaid with netting in white, red and green enamel, the reverse of the heart in red enamel and overlaid with gold netting; below the heart, a skull in white enamel holding a gold key, *exempted for 18 carat gold*. 4⅜ by 2⅝ in.; 111 by 67 mm

PROVENANCE

Comte Antal Zichy (1826-1898)
Graf von Pálffy, Ambassadeur d'Autriche à Rome
Arnold Seligmann, Paris, 13 mars 1923 (45 000 francs)
Charles D. Bowles (1864-1924), de la Columbia River Shipping Company, Portland, Oregon, puis par descendance
Christie's New York, 21 avril 2016, lot 146
Koopman Rare Art, 2016

EXHIBITED

1884, Budapest, *Exhibition of Hungarian Historical Goldsmith's Works*, 1884, no. 13

LITERATURE

I. Simonyi, *Questions and Answers: An Attempt at Defining the So-Called Bethlen-Násfa*, 2006, *Ars Decorativa*, 24, pp. 21-37, ill. pp. 32 & 34.
Exhibition of Hungarian Goldsmith's Works, exb. cat. Hungarian National Exhibition, Budapest, 1884, III. no. 13.

30 000-50 000 €

30 700-51 500 US\$





1008

1008

COLLIER EN OR, ÉMAIL ET PERLES BAROQUES, PROBABLEMENT ITALIE DU SUD, XVIIIE SIÈCLE ET POSTÉRIEUR

AN ENAMEL AND BAROQUE PEARL GOLD-MOUNTED NECKLACE, PROBABLY SOUTH ITALIAN, 17TH CENTURY AND LATER

comprising crown-shaped links decorated with black and white enamel, set back foiled coloured paste, suspending baroque pearls, *exempted for 18 carat gold*.
length 16½ in.; 420 mm

PROVENANCE

Pierre Bergé & Associés, 20 mai 2008, lot 126

1 200-1 800 €

1 250-1 850 US\$

1009

BOUCLE D'OREILLE EN FORME D'ARCHE EN ÉMAIL, PERLES BAROQUES ET OR, ITALIE DU SUD OU ESPAGNE, DÉBUT XVIIIE SIÈCLE

AN ENAMEL, BAROQUE PEARL AND GOLD EARRING IN SHAPE OF AN ARCH, SOUTH ITALIAN OR SPANISH, EARLY 17TH CENTURY

decorated with polychrome enamel and baroque pearls, *exempted for 18 carat gold*.
2 by 1½ in.; 50 by 40 mm

PROVENANCE

Pierre Bergé & Associés, 20 mai 2008, lot 128

800-1 200 €

850-1 250 US\$



1009



1010

1010

PENDENTIF OISEAU EN OR, ÉMAIL ET PERLES BAROQUES, HISPANO-FLAMAND, FIN XVIIE SIÈCLE

AN ENAMELLED GOLD AND BAROQUE PEARL PENDANT IN THE SHAPE OF A BIRD, HISPANO-FLEMISH, CIRCA 1600

the enamelled bird set with a baroque pearl, suspended by two small chains, and a suspending pearl below that was added later, *exempted for 18 carat gold*.
3 by 1½ in.; 75 by 40 mm

PROVENANCE

Sotheby's Londres, 9 juillet 2008, lot 81

LITERATURE

Y. Hackenbroch, *Renaissance Jewellery*, London, 1979, fig. 665 (attributed to Spanish Netherlands)

In the second half of the sixteenth century fantastical pendants used in conjunction with misshapen baroque pearls emerged as a new fashion. Compare the present bird with an ostrich in the Museo degli Argenti, Florence illustrated by Mosca where it is described as Flemish manufacture and late sixteenth century in date.

8 000-12 000 €

8 200-12 300 US\$

1011

PENDENTIF AVEC EN PERROQUET EN ÉMAIL, RUBIS ET ÉMERAUDE, ALLEMAGNE, FIN XVIIE SIÈCLE

AN ENAMEL, RUBY AND EMERALD PENDANT WITH A PARROT, GERMAN, LATE 16TH CENTURY STYLE

the pendant decorated with polychrome enamel, the body set with rubies, the mount partially enamelled and heightened with emeralds and natural pearls, *exempted for 18 carat gold*.
height 3¾ in.; 85 mm

PROVENANCE

Sotheby's Londres, 8 décembre 2009, lot 56

6 000-9 000 €

6 200-9 300 US\$



1011



1012

1012

**PENDENTIF EN OR ET ÉMERAUDES EN
FORME DE NŒUD, ESPAGNE, DÉBUT
XVIIIÈ SIÈCLE**

**A GOLD AND EMERALD PENDANT,
SPANISH,
EARLY 18TH CENTURY**

designed as a ribbon bow set with table-cut
emeralds, *exempted for 18 carat gold*.
2½ by 1½ in.; 65 by 30 mm

PROVENANCE
Pierre Bergé & Associés, 20 mai 2008, lot 153

4 000-6 000 €

4 100-6 200 US\$



1014

**BROCHE LOSANGE EN ÉMERAUDES ET
PERLES DE SEMENCE, ESPAGNE OU
AMÉRIQUE DU SUD, XVIIIÈ SIÈCLE**

**AN EMERALD AND SEED PEARL LOZENGE
SHAPED BROOCH, SPANISH OR SOUTH
AMERICAN,
17TH CENTURY**

of foliate and scroll design, set throughout with
table-cut emeralds, centered with an emerald
cabochon with a surround of seed pearls,
exempted for 18 carat gold.
diameter 3¾ in.; 95 mm

PROVENANCE
Christie's Londres, 13 juin 2012, lot 22

8 000-12 000 €

8 200-12 300 US\$

1013

**PAIRE DE PENDANTS D'OREILLE EN
ÉMERAUDES ET OR, ESPAGNE, XVIIIÈ
SIÈCLE**

**A PAIR OF EMERALD AND GOLD
PENDENT EARRINGS, SPANISH,
18TH CENTURY**

designed as bows set with table-cut emeralds
and green stones, *exempted for 18 carat gold*.
height 2½ in.; 6 cm

(2)

PROVENANCE
Pierre Bergé & Associés, 20 mai 2008, lot 154

1 800-2 800 €

1 850-2 900 US\$



1013



1015

1015

**BROCHE ET PAIRE DE BOUCLES
D'OREILLE OR ET DIAMANTS, PORTUGAL,
DÉBUT XVIIIÈ SIÈCLE**

**A GOLD AND DIAMOND BROOCH AND
PAIR OF EARRINGS, PORTUGUESE,
EARLY 18TH CENTURY**

*French import assay marks for 18 carat gold
2¾ by 1¾ in.; 70 by 45 mm*

(3)

PROVENANCE

Pierre Bergé & Associés, 20 mai 2008, lot 134

4 000-6 000 €

4 100-6 200 US\$



1017

1017

**PENDENTIF ÉMERAUDES ET OR, ESPAGNE,
FIN XVIIIÈ / DÉBUT XVIIIÈ SIÈCLE**

**A SPANISH EMERALD AND GOLD
PENDANT,
LATE 17TH / EARLY 18TH CENTURY**

*designed as a "Sévigné" bow suspending a
cross set with table-cut emeralds, exempted
for 18 carat gold.*

3¼ by 2½ in.; 80 by 55 mm

PROVENANCE

Pierre Bergé & Associés, 20 mai 2008, lot 155

8 000-12 000 €

8 200-12 300 US\$



1016

1016

**PAIRE DE PENDANTS D'OREILLE
GRENATS, ESPAGNE, XVIIIÈ SIÈCLE**

**A PAIR OF SPANISH GOLD AND GARNET
PENDENT EARRINGS, SPANISH,
18TH CENTURY**

*designed as openwork knots set with garnets,
exempted for 18 carat gold.*

2½ in.; 60 mm

(2)

PROVENANCE

Pierre Bergé & Associés, 20 mai 2008, lot 147

1 000-1 300 €

1 050-1 350 US\$

1018

**BAGUE EN ÉMERAUDES ET OR, XVIIIÈ/
XVIIIÈ SIÈCLE**

**AN EMERALD AND GOLD RING,
17TH / 18TH CENTURY**

*of foliate design, the openwork mount set with
mixed cut emeralds, exempted for 18 carat gold.*

height 6¾ in.; 54 mm

PROVENANCE

Fernando Duran, 2010

1 200-1 800 €

1 250-1 850 US\$



1018



1019

1019

PENDENTIF NŒUD "SÉVIGNÉ" OR ET DIAMANTS, PORTUGAL, XVIIIÈ SIÈCLE
A DIAMOND AND GOLD "SÉVIGNÉ" KNOT PENDANT, PORTUGUESE, 18TH CENTURY

exempted for 18 carat gold.
 2 by 1¼ in.; 50 by 45 mm

PROVENANCE
 Pierre Bergé & Associés, 20 mai 2088, lot 135

2 000-3 000 €
2 050-3 100 US\$



1021

1021

PENDENTIF ARTICULÉ EN OR ET DIAMANTS TAILLÉS EN ROSE, PORTUGAL, XVIIIÈ SIÈCLE
A PORTUGUESE ARTICULATED GOLD AND DIAMOND PENDANT, 18TH CENTURY

exempted for 18 carat gold.
 3¾ by 2¾ in.; 85 by 60 mm

PROVENANCE
 Pierre Bergé & Associés, 20 mai 2008, lot 132

1 000-1 300 €
1 050-1 350 US\$

1020

PENDENTIF ET PAIRE DE PENDANTS D'OREILLE EN OR ET DIAMANT, PORTUGAL, FIN XVIIIÈ SIÈCLE

A GOLD AND DIAMOND PENDANT AND PAIR OF PENDENT EARRINGS, PORTUGUESE, LATE 18TH CENTURY

filigree, scroll motifs, with rose cut diamonds, exempted for 18 carat gold.
 2½ by 1½ in.; 65 by 35 mm

(3)
 PROVENANCE
 Pierre Bergé & Associés, 20 mai 2008, lot 136

4 000-6 000 €
4 100-6 200 US\$



1020

1022

A PAIR OF PENDENT GOLD AND DIAMOND EARRINGS, 18TH CENTURY

diamond, gold, exempted for 18 carat gold.
 2 in.; 50 mm

PROVENANCE
 Vendu Pierre Bergé & Associés, 20 mai 2008, lot 133

700-1 200 €
750-1 250 US\$



1022

1023

TROIS PENDENTIFS EN ÉMAIL, PERLES ET PIERRES, FRANCE ET ITALIE, XVIIIÈ SIÈCLE ET POSTÉRIEUR

THREE ENAMELLED GOLD AND CRYSTAL SET PENDANTS, FRENCH AND ITALIAN, 17TH CENTURY AND LATER

a faceted crystal pendant, the reverse intricately enamelled with pink flowers on a white ground, later mounted as a brooch; an enamelled gold mermaid pendant; an enamelled gold lion and rider pendant in Renaissance style, *exempted for 18 carat gold and silver.*

2 by 2¾ in.; 5 by 7 cm

(3)

PROVENANCE

Sotheby's Londres, 6 juillet 2007, lot 84

5 000-7 000 €

5 200-7 200 US\$



1023

1024

PENDENTIF SIRÈNE EN ÉMAIL, OR ET PERLES BAROQUES, ESPAGNE, XVIIIÈ SIÈCLE

A GOLD AND ENAMEL MERMAID PENDANT, SPANISH, EARLY 18TH CENTURY

with polychrome enamel, heightened with baroque pearls, *exempted for 18 carat gold.* 1½ by 1¾ in.; 30 by 45 mm

PROVENANCE

Fernando Duran, 2010

1 200-1 800 €

1 250-1 850 US\$



1024

1025

PENDENTIF AUX OISEAUX EN ÉMAIL POLYCHROME, OR ET AMÉTHYSTE, ESPAGNE, DÉBUT XVIIIÈ SIÈCLE

A POLYCHROME ENAMEL GOLD AND AMETHYST PENDANT WITH TWO BIRDS, SPANISH EARLY 18TH CENTURY

with polychrome enamel, suspending round and pear-shaped amethysts, *exempted for 18 carat gold.*

¾ by 1¾ in.; 20 by 45 mm

PROVENANCE

Fernando Duran, 2010

1 200-1 800 €

1 250-1 850 US\$



1025



1026

PENDENTIF EN ÉMAIL, VERRE ET DIAMANTS ORNÉ D'UN BATEAU, EUROPE CENTRALE, VERS 1780-90

AN ENAMEL, GLASS AND DIAMOND PENDANT WITH A SHIP, CENTRAL EUROPE, CIRCA 1780-90

enamel, glass, diamond, silver, gold the ship is set in a glass frame, with a cobalt blue enamelled background, with a surround of circular-cut diamonds, suspended by a double chain and hoop set with cut diamonds, *exempted for 18 carat gold and silver.*

3¾ by 1¾ in.; 92 by 48 cm

PROVENANCE

Van Ham Cologne, 15 mai 2010, lot 604

15 000-25 000 €

15 400-25 600 US\$



1027

1027

PENDENTIF ÉMAIL, PERLES ET OR EN FORME DE LION, ESPAGNE, XIXE SIÈCLE

AN ENAMEL, PEARL AND GOLD PENDANT IN THE SHAPE OF A LION, SPAIN, 19TH CENTURY

with polychrome enamel and baroque pearls, the lion suspended by two chains, *exempted for 18 carat gold*.
3¼ in.; 95 mm

PROVENANCE
Pierre Bergé & Associés, 20 mai 2008, lot 127

3 500-5 500 €
3 600-5 700 US\$



1028

1028

PENDENTIF EN MÉTAL, ÉMAIL ET PIERRES VERTES EN FORME D'AIGLE, ESPAGNE, XIXE SIÈCLE

AN ENAMELLED METAL AND GREEN STONE PENDANT IN THE SHAPE OF AN EAGLE, SPANISH, 19TH CENTURY

1¾ by ¾ in.; 45 by 20 mm

PROVENANCE
Fernando Duran, 2010

400-600 €
450-650 US\$



1029

1029

PENDENTIF EN FORME DE BATEAU, VERMEIL ET PERLE BAROQUE, XIXE SIÈCLE

A SILVER-GILT AND PEARL BOAT-SHAPED PENDANT, 19TH CENTURY

exempted for silver
1¾ by ¾ in.; 34 by 20 mm

PROVENANCE
Fernando Duran, 2010

300-500 €
350-550 US\$

1030

PENDENTIF LÉZARD NÉO-RENAISSANCE EN OR, ÉMERAUDES, RUBIS ET PERLES DE CULTURE, XIXE SIÈCLE

A NEO-RENAISSANCE GOLD, EMERALD, RUBY AND CULTURED PEARL LIZARD PENDANT, 19TH CENTURY

with an engraved and enameled gold lizard set with a buff-top emerald, the head set with a ruby cabochon, suspending a pear-shaped pearl drop, *exempted for 18 carat gold*.
2½ by 1¾ in.; 65 by 45 mm

PROVENANCE
Christie's Londres, 9 octobre 2012, lot 29

3 000-4 000 €
3 100-4 100 US\$



1030

1031

PENDENTIF AIGLE EN MÉTAL DORÉ, PÂTE DE VERRE ET PERLES, XIXE SIÈCLE OU POSTÉRIEUR

A METAL-GILT AND COLORED PASTE EAGLE PENDANT, 19TH CENTURY OR LATER

the body set with a green paste cabochon, heightened with baroque pearls
3½ by ¾ in.; 90 by 20 mm

PROVENANCE
Fernando Duran, 2010

400-600 €
450-650 US\$



1031



1032

1032

PENDENTIF AVEC UN SINGE EN ÉMAIL, PERLES BAROQUES ET OR, PROBABLEMENT ESPAGNE, XIXE SIÈCLE

AN ENAMEL, BAROQUE PEARL AND GOLD PENDANT WITH A MONKEY, PROBABLY SPAIN, 19TH CENTURY

exempted for 18 carat gold
3 1/2 by 2 1/2 in.: 80 by 55 mm

PROVENANCE
Pierre Bergé & Associés, 20 mai 2008, lot 125

1 500-2 000 €

1 550-2 050 US\$

1033

PENDENTIF LICORNE EN ÉMAIL, OR ET PERLES BAROQUES, PROBABLEMENT XIXE SIÈCLE

AN ENAMEL, BAROQUE PEARL AND GOLD PENDANT IN THE SHAPE OF A UNICORN, PROBABLY 19TH CENTURY

exempted for 18 carat gold
height 1 in.: 27 mm

PROVENANCE
Fernando Duran, 2010

400-600 €

450-650 US\$



1033



1035

PENDENTIF EN FORME DE DRAGON EN CRISTAL DE ROCHE DE SYTLE RENAISSANCE, DIAMANT ET RUBIS SUR UNE MONTURE EN OR, XIXE SIÈCLE

A RENAISSANCE STYLE DIAMOND AND RUBY SET ENAMELLED AND GOLD MOUNTED ROCK CRYSTAL PENDANT IN THE FORM OF A DRAGON, 19TH CENTURY

highlighted with polychrome enamel and table-cut diamonds, with pendant pearl, French import assay mark for 18 carat gold (750°/00).
height 4 3/8 in. (including chain); 11,1 cm

PROVENANCE
Sotheby's New York, 26 janvier 2012, lot 293

6 000-10 000 €

6 200-10 300 US\$



1034

1034

PENDENTIF ORNÉ D'UN LION EN OR, PERLES SEMENCE ET VERRE, ESPAGNE OU ALLEMAGNE DU SUD, XVIIIIE/ XIXE SIÈCLE

A GOLD, SEED PEARL AND GLASS PENDANT WITH A LION, SPANISH OR SOUTH GERMAN, 18TH/19TH CENTURY

filigree, centered by a lion, exempted for 18 carat gold.
1 1/3 by 1 1/3 in.: 35 by 35 mm

PROVENANCE
Fernando Duran, 2010

400-600 €

450-650 US\$



1036

**PENDANTIF EN OR MONTÉ DE RUBIS,
ÉMERAUDES, DIAMANT ET PERLES
BAROQUES, XIXE SIÈCLE**

**A GEM-SET, ENAMEL AND GOLD
PENDANT,
19TH CENTURY**

with a circular plaque depicting an ancient scene of victorious soldiers in *émail sur ronde bosse*, the mount decorated with enamelled foliate motifs and set with alternating table-cut rubies, emeralds and diamonds, suspending three baroque pearls, the reverse decorated with polychrome enamel arabesques, *exempted for 18 carat gold*.
5¾ by 2½ in.; 138 by 65 mm

PROVENANCE
Christie's Paris, 17 avril 2012, lot 143

5 000-7 000 €

5 200-7 200 US\$



1037

**PENDANTIF AVEC FRANÇOIS I^{ER} EN OR ET
ÉMAIL SUR LAPIS-LAZULI, LA MONTURE
EN OR, DIAMANT ET PERLES, FRANCE,
XIXE SIÈCLE**

**A FRENCH ENAMELLED GOLD MOUNTED
DIAMOND, BAROQUE PEARL AND LAPIS
LAZULI PENDANT WITH FRANÇOIS IER,
KING OF FRANCE,
19TH CENTURY**

with an oval lapis lazuli plaque decorated with a gold and enamelled profile of the King of France, the mount decorated with foliate and scrolls motifs, highlighted with pearls and table-cut diamonds, suspended by small gold and pearl chains, *exempted for 18 carat gold*.
5¾ by 2¾ in.; 150 by 70 mm

PROVENANCE
Christie's Paris, 17 avril 2012, lot 144

7 000-10 000 €

7 200-10 300 US\$





1038

1038

PENDENTIF CAMÉE EN AGATE NÉO-RENAISSANCE AVEC LE PROFIL DE CHARLES QUINT, LA MONTURE EN OR, ÉMAIL ET PERLES, FIN XIXE SIÈCLE

A NEO-RENAISSANCE GOLD-MOUNTED AGATE CAMEO PENDANT WITH THE PROFILE OF CHARLES V OF SPAIN (1500-1558), HOLY ROMAN EMPEROR, LATE 19TH CENTURY

set in an enamelled openwork mount, suspending three pearl drops, composite, French import assay marks for 18 and 9 carat gold
2³/₈ by 1⁵/₈ in.: 60 by 40 mm

PROVENANCE
Christie's Londres, 9 octobre 2012, lot 27

2 000-4 000 €
2 050-4 100 US\$



1039

DEUX PENDENTIFS EN OR ET ARGENT ÉMAILLÉ ET CRISTAL DANS LE STYLE DE LA RENAISSANCE

TWO ENAMELLED GOLD AND SILVER CRYSTAL SET PENDANTS, IN RENAISSANCE STYLE

one centered by a *verre eglomisé* plaque with Hercules and Omphale on one side and, inscribed on the reverse *Amor Vincit Omnia*, set in a gold and silver strapwork mount highlighted with polychrome enamel; the other centered by an enamelled gold figure of the Christ Child holding an orb, the scroll decorated with enamelled straps set with rubies, exempted for 18 carat gold and silver. 2³/₈ in.: 60 mm

(2)

PROVENANCE
Sotheby's Londres, 6 juillet 2017, lot 83

4 000-6 000 €
4 100-6 200 US\$



1039

1040

PENDENTIF NÉO-RENAISSANCE AVEC POSÉIDON EN OR, ÉMAIL ET CRISTAL DE ROCHE GRAVÉ, PROBABLEMENT FRANCE, MILIEU DU XIXE SIÈCLE

A GEM-SET GOLD-MOUNTED ROCK-CRYSTAL RENAISSANCE REVIVAL PENDANT, PROBABLY FRENCH, MID 19TH CENTURY

the oval rock-crystal carved with Poseidon receiving his trident from the Cyclops while riding his chariot pulled by hippocampi, the mount decorated with enamelled foliate motifs and set with eight alternating diamonds and sapphires, exempted for 18 carat gold. 3¹/₈ by 2³/₄ in.: 80 by 70 mm

PROVENANCE
Christie's Londres, 31 mai 2012, lot 278

7 000-10 000 €
7 200-10 300 US\$



1041

PENDENTIF EN FORME DE CHIEN DE STYLE NÉO-RENAISSANCE, ORNÉ D'ÉMERAUDES, SAPHIRS ET ÉMAIL ET DE PERLES, MOITIÉ DU XIXE SIÈCLE

A RENAISSANCE REVIVAL PENDANT WITH A DOG, MID 19TH CENTURY

the white enamelled dog set with an octagonal sapphire and table-cut rubies, surmounted on a gold crescent decorated with emeralds, rubies, polychrome enamel, suspending natural baroque pearls, *French import assay marks for 18 carat gold.*
height 5 in.; 12,7 cm

PROVENANCE
Sotheby's New York, 26 janvier 2012, lot 292

3 000-5 000 €

3 100-5 200 US\$



1042

PENDENTIF NÉO-RENAISSANCE AVEC NEPTUNE CHEVAUCHANT UN CHEVAL MARIN, EN ÉMAIL ET PIERRES DE COULEUR, MILIEU XIXE SIÈCLE

AN ENAMEL AND GEM-SET RENAISSANCE REVIVAL PENDANT WITH NEPTUNE, MID 19TH CENTURY

depicting Neptune riding a sea horse with polychrome enamel, heightened with coloured paste stones, table-cut emeralds, and baroque pearls, *exempted for 18 carat gold.*
5¾ by 3 in.; 145 by 75 mm

PROVENANCE
Patrice Reboul, 2009

5 000-7 000 €

5 200-7 200 US\$



1043

1043

UNE BROCHE "MÉLUSINE" NÉO-RENAISSANCE, FRANCE, 1860

A RENAISSANCE REVIVAL BROOCH DEPICTING 'MELUSINE', FRANCE, 1860

enamel, emerald, diamond, ruby, baroque natural pearl, gold.
 Depicting a legendary female spirit, applied with polychrome enamel, highlighted with circular-cut diamonds, table-cut emeralds, rubies and suspending a natural baroque pearl. *French import assay mark and French assay mark for 18 carat gold, gross weight 59.13 grams.*
 2 1/8 x 2 7/8 in.; 54 x 72 mm

PROVENANCE
 Martin Du Daffoy, 2010

10 000-15 000 €

10 300-15 400 US\$



BACK

1045

UN PENDENTIF ÉMERAUDE ET ÉMAIL NÉO-RENAISSANCE

AN EMERALD AND ENAMEL RENAISSANCE REVIVAL PENDANT

emerald, enamel, natural pearl, diamond, gold.
 Of openwork design set with rectangular step-cut emeralds within a decor of polychrome enamel, circular-cut diamonds and natural pearls drops, suspended from a stylised fleur-de-lys and three chain accented by circular-cut diamonds. *French import assay marks for 18 carat gold, gross weight 57.02 grams.*
 1/2 x 2 1/2 in.; 14 x 65 mm

PROVENANCE
 Vendu Christie's Londres, 2 décembre 2009, lot 139

15 000-20 000 €

15 400-20 500 US\$



1044

1044

UNE BROCHE-PENDENTIF EN OR ET PERLES FINES BAROQUES, VERS 1875

A GOLD AND BAROQUE PEARL BROOCH-PENDANT, CIRCA 1875

natural baroque pearl, gold.
 Depicting a textured and *cannetille* gold dragon, suspending and set with natural baroque pearls. *French assay mark for 18 carat gold, gross weight 54.72 grams.*

PROVENANCE
 with Wartski, 2009

5 000-8 000 €

5 200-8 200 US\$



1046

1046

UN PENDENTIF EN ARGENT ET DIAMANTS, PORTUGAL, 18E SIÈCLE

A DIAMOND AND SILVER PENDANT, PORTUGAL, 18TH CENTURY

diamonds, silver, gold.
Of open work design highlighted with rose diamonds.
3.34 x 2.16 in. ; 85 x 55 mm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008, lot 159

1 000-1 500 €

1 050-1 550 US\$

1047

UN PENDENTIF ARGENT ET DIAMANTS, MILIEU 19E SIÈCLE

A DIAMOND SILVER AND GOLD PENDANT, MID 19TH CENTURY

diamond, gold, silver.
Designed as an openwork heart pendant surmounted by a crown, set with rose diamonds, *Dutch assay marks for silver, French import assay marks for silver, gross weight 19.26 grams.*
2³/₄ x 1⁵/₈ in. ; 60 x 40 mm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008, lot 156

900-1 200 €

950-1 250 US\$



1047

1048

UN PENDENTIF ARGENT ET DIAMANTS, FIN 18E - DÉBUT 19E SIÈCLE

A SILVER AND DIAMONDS PENDANT, LATE 18TH - EARLY 19TH CENTURY

silver, diamonds.
Designed as a heart shaped pendant topped with a quiver of arrows, set with rose diamonds, *exempted for silver, gross weight 18.04 grams.*
2.36 x 1.57 in. ; 60 x 40 mm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008, lot 157

1 200-1 800 €

1 250-1 850 US\$



1048



1049

1049

UN PENDENTIF RUBIS, PIERRES ROUGES ET DIAMANT, FIN 18E SIÈCLE

A RUBY, RED STONES AND DIAMOND PENDANT, LATE 18TH CENTURY

ruby, red stones, diamond, metal.
Designed as a heart-shaped pendant topped with a quiver of arrows.
2.55 x 1.57 in. ; 65 x 40 mm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008, lot 158

900-1 200 €

950-1 250 US\$



1050

1050

UN PENDENTIF PÂTE DE VERRE, DIAMANTS ET ARGENT, BELGIQUE, 19E SIÈCLE

A DIAMOND, PASTE AND SILVER PENDANT, BELGIUM, 19TH CENTURY

paste, diamond, silver.
Designed as a heart shaped pendant topped with a crown and a quiver of arrows, *loop added later, exempted for silver, gross weight 24.42 grams.*
2³/₄ in. ; 70 mm.

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008, lot 162

1 000-1 500 €

1 050-1 550 US\$



1051

1051

UN PENDENTIF "VLAAMS HART" DIAMANT ET PÂTE DE VERRE, PAYS-BAS, 18E SIÈCLE

A DIAMOND AND PASTE "VLAAMS HART" PENDANT, NETHERLANDS, 18TH CENTURY

diamond, paste, silver, metal.
Designed as an open work heart set with red back foiled paste, highlighted with rose diamonds, *exempted for silver, gross weight 23.44 grams.*
2.16 x 1.57 in. ; 55 x 40 mm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008, lot 150

The so-called 'Vlaams hart', Dutch for 'Flemish heart', is one of the most wide spread piece of regional jewelry. These hearts were usually made in gold backed silver set with diamonds and paste and hanging under a crowning.

1 500-3 000 €

1 550-3 100 US\$



1052

1052

**UNE BROCHE TOPAZE ET ARGENT,
18E SIÈCLE**

**A TOPAZ AND SILVER BROOCH,
18TH CENTURY**

topaz, silver.
Of foliate design, back foiled set with table-
and mixed-cut topaz, brooch fitting later
added, exempted for silver, gross weight 37.22
grams.
3 x 2½in.; 75 x 65 cm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 149

3 000-5 000 €
3 100-5 200 US\$

1054

**UN PENDENTIF ARGENT ET DIAMANTS,
BELGIQUE, DÉBUT 19E SIÈCLE**

**A SILVER AND DIAMOND PENDANT,
BELGIUM, EARLY 19TH CENTURY**

silver, diamond.
Designed as a heart-shaped pendant
topped with a quiver of arrows set with rose
diamonds, brooch fitting and loop later added,
exempted for silver, gross weight 17.58 grams.
2½x 1¾in.; 65 x 35 mm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 161

800-1 200 €
850-1 250 US\$



1054



1053

1053

**UNE CHÂTELAINNE VERMEIL ET
DIAMANTS, 18E SIÈCLE**

**A SILVER-GILT AND DIAMOND
CHATELAINE, 18TH CENTURY**

diamond, silver-gilt, gold.
Designed as four ribbons set with rose
diamonds, exempted for silver and 14K gold,
gross weight 32.60 grams.
4½in.; 115 mm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 160

2 000-3 000 €
2 050-3 100 US\$

1055

**UN PENDENTIF OR ET DIAMANTS,
DÉBUT 19E SIÈCLE**

**A GOLD AND DIAMOND PENDANT,
EARLY 19TH CENTURY**

gold, paste, diamond.
Of open work cruciform design, suspending a
losange-shaped pendant, highlighted with rose
diamonds and colorless paste, French assay
marks for 18 carat gold, gross weight 14.45
grams.
2¾x 1½in.; 70 x 30 mm

PROVENANCE
Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 151

1 200-1 800 €
1 250-1 850 US\$



1055

1056

**UN BRACELET ÉMAIL ET PORTRAITS
MINIATURES, FRANÇOIS MEURET,
FRANCE, 19E SIÈCLE**

**AN ENAMEL AND MINIATURE PORTRAITS
BRACELET , FRANÇOIS MEURET, FRANCE,
19TH CENTURY**

enamel, ivory, gold.

Designed as a series of woven ribbon motifs decorated with blue guilloché enamel, set with five oval glazed compartments with four miniatures on ivory depicting members of the House of Orléans, Prince Louis Charles Philippe Raphaël of Orléans, Duke of Nemours (1814 -1896), Princess Victoria of Saxe-Coburg and Gotha (1822 -1857), Prince Henri Eugène Philippe of Orléans, Duke of Aumale (1822 -1897) and Princess Maria Carolina of Bourbon-Two Sicilies (1822 -1869), all signed 'M', tooled fitted case, embossed with the initials A.G, exempted for 18 carat gold, gross weight 81.60 grams.



Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.* Inner circumference: in.: 165 mm.

PROVENANCE

Collection Privée Europe, vendu Sotheby's Genève, 11 mai 2010, lot 309

François Meuret (1800-1887) was the official miniature painter of the King Louis-Philippe (1773-1850) and the Orléans family. He exhibited at the Paris Salon from 1822 to 1852, receiving several special prizes.

• 9 000-12 000 €
9 300-12 300 US\$



1057

**UNE DEMI-PARURE ÉMERAUDES ET
DIAMANTS, FRANCE, VERS 1820**

**AN EMERALD AND DIAMOND
DEMI-PARURE, FRANCE, CIRCA 1820**

emerald, diamond, gold.
Comprising a chiseled gold bracelet and brooch set with rectangular step-cut and a triangular emerald accented by circular-cut diamonds, French import assay marks and French assay marks for 18K gold, combined gross weight 71.44 grams.

PROVENANCE
with Martin Du Daffoy, 2010

26 000-32 000 €
26 600-32 800 US\$



1058

**UNE BROCHE DIAMANTS, MILIEU 19E
SIÈCLE**

**A DIAMOND BROOCH, MID-19TH
CENTURY**

diamond, silver, gold.
Designed as a fuchsia spray, set with circular-
cut diamonds and highlighted with briolette-
cut diamonds pendants suspended from
stems, exempted for 18 carat gold and silver,
French import assay mark for 14 carat gold,
gross weight 30.05 grams.
3³/₈ x 2¹/₂in.: 85 x 55 mm

PROVENANCE

Vendu Christie's Londres, 1 décembre 2010,
lot 338

50 000-70 000 €

51 500-72 000 US\$





1059

1059

**UNE PAIRE DE PENDANTS D'OREILLE
DIAMANTS, 19E SIÈCLE**

**A PAIR OF DIAMOND EARRINGS, 19TH
CENTURY**

diamond, silver, gold.
Of foliate design, each set with circular-cut
and rose diamonds, *composite*, French import
assay marks for 14 carat gold, 9 carat gold and
silver, combined gross weight 15.48 grams.
2 1/8 x 7/8 in.; 55 x 22 mm

PROVENANCE
Vendu Bonhams Londres, 9 décembre 2010,
lot 13

6 000-8 000 €
6 200-8 200 US\$



1060

**UNE BROCHE-PENDENTIF DIAMANTS,
VERS 1830**

**A DIAMOND BROOCH-PENDANT,
CIRCA 1830**

gold, diamond.
Circular brooch set with rose diamonds,
exempted for 18 carat gold, gross weight 28.11
grams.

PROVENANCE
Collection privée, vendu Sotheby's Genève, 11
mai 2010, lot 326

8 000-10 000 €
8 200-10 300 US\$



1060

1061

**UN BROCHE DIAMANTS, GEORGIE, FIN
19E SIÈCLE**

**A DIAMOND BROOCH, GEORGIAN, LATE
19TH CENTURY**

diamond, silver, gold.
Of double starburst design, the central star
mounted *en tremblant*, set throughout with
old pear-shaped and circular-cut diamonds,
French import assay marks for 14 carat gold
and silver, gross weight 39.03 grams.
2 3/4 in.; 70 mm

PROVENANCE
Vendu Bonhams Londres, 9 décembre 2010,
lot 12

14 000-18 000 €
14 400-18 500 US\$



1062

1062

**UNE PAIRE DE BROCHES DIAMANTS,
VERS 1870**

**A PAIR OF DIAMOND BROOCHES,
CIRCA 1870**

diamond, silver, gold.
Each designed as a floral spray, the flower heads mounted *en tremblant*, set with cushion-shaped and circular-cut diamonds. *French import assay marks for 14 carat gold and silver, brooch fittings detachable with French import assay marks for 18 carat gold, additional smaller brooch fittings to use with flower heads, combined gross weight 48.75 grams.*

2¾ x 1½in.; 70 x 30 mm

PROVENANCE

Belgique Collection Privée, Vendu Sotheby's Genève, 11 mai 2014, lot 325

7 000-10 000 €

7 200-10 300 US\$



1063

**UNE BROCHE PERLES ET DIAMANTS,
FIN 19E SIÈCLE**

**A DIAMOND AND NATURAL PEARL
BROOCH, LATE 19TH CENTURY**

natural pearl, diamond, silver, gold.
Of foliate and open work design, set with natural pearls, circular-cut and rose diamonds. *French import assay marks for 14 carat gold and silver, gross weight 28.75 grams.*

PROVENANCE

Vendu Sotheby's Londres, 15 juillet 2010, lot 298

5 000-8 000 €

5 200-8 200 US\$



1063

1064

**UNE BROCHE PERLES ET DIAMANTS,
MILIEU 19E SIÈCLE**

**A PEARL AND DIAMOND BROOCH,
MID 19TH CENTURY**

Natural pearl, diamond, silver, gold.
Of foliate open work design set at the centre and cardinal points with natural pearls, highlighted with circular-cut diamonds, suspending a drop-shaped natural pearl pendant. *French import assay marks for 18 carat gold and silver, gross weight 42.19 grams.*

3 x 3¾in.; 75 x 85 mm

PROVENANCE

Vendu Christie's New York, 23 avril 2010, lot 42

18 000-25 000 €

18 500-25 600 US\$



1065

UNE BROCHE-PENDENTIF RUBIS, PERLES FINES ET DIAMANTS, FIN SIÈCLE 19E

A RUBY, NATURAL PEARL AND DIAMOND BROOCH-PENDANT, LATE 19TH CENTURY

ruby, natural pearl, diamond, gold, silver. Designed as a trefoil of pear-shaped rubies, set with circular-cut and pear-shaped diamonds, highlighted with *bouton* and drop-shaped natural pearls, *French import assay marks for 18 carat gold and silver, brooch pin in metal, gross weight 12.58 grams. 2.36 x 1.37 in. ; 60 x 35 mm*

PROVENANCE

Vendu Bonhams Londres, 9 décembre 2010, lot 151

14 000-18 000 €

14 400-18 500 US\$



1066

BOUCHERON, UNE BROCHE "COURONNE" PERLES FINES ET DIAMANTS

BOUCHERON, A NATURAL AND CULTURAL PEARL AND DIAMOND 'CROWN' BROOCH

natural and cultural pearls, diamonds, gold. The openwork crown set with seven drop-shaped natural pearls, highlighted with two rows of collet-set circular-cut diamonds, the leaves pavé-set with rose diamonds, *French assay mark for 18 carat gold, maker's mark for Frédéric Boucheron, gross weight 23.25 grams. Accompanied by GIA report no. 2115270753 dated 19 October 2009 stating that the seven pearls are natural saltwater pearls, with no indication of treatment. 3.34 x 1.77 in. ; 85 x 45 mm*

PROVENANCE

Vendu Christie's Hong Kong, 1 juin 2010, lot 2464

20 000-40 000 €

20 500-41 000 US\$



1067

**UNE BROCHE ÉMERAUDES ET DIAMANTS,
FIN 19E SIÈCLE**

**AN EMERALD AND DIAMOND BROOCH,
LATE 19TH CENTURY**

emerald, diamond, silver, gold.

The oval brooch centered with a rectangular step-cut emerald within a surround of circular-cut diamonds, suspending a drop-shaped emerald cabochon surmounted by a foliate motif highlighted with circular-cut diamonds.

French import assay marks for 18 carat gold and silver, gross weight 26.06 grams.

3 x 1 $\frac{1}{2}$ in.; 75 x 40 mm

PROVENANCE

Vendu Christie's Paris, 19 mai 2010, lot 226

40 000-60 000 €

41 000-61 500 US\$





1068

1068

UN PENDENTIF PERLES BAROQUES FINES ET DIAMANTS, FIN 19E SIÈCLE

A BAROQUE NATURAL PEARL AND DIAMOND PENDANT, LATE 19TH CENTURY

A baroque button-shape natural pearls, diamonds, gold, silver.
Of open work stylised floral and foliate scroll design set with button-shape natural pearls, circular-cut and rose diamonds, *French import assay marks for 18 carat gold and silver, gross weight 21.87 grams.*

PROVENANCE

Vendu sotheby's Londres, 15 juillet 2010, lot 299

4 000-6 000 €

4 100-6 200 US\$



1069

1069

UNE BROCHE PERLE FINE BAROQUE ET DIAMANTS, FIN 19E SIÈCLE

A BAROQUE NATURAL PEARL AND DIAMOND BROOCH, LATE 19TH CENTURY

A baroque natural pearl, diamond, silver, gold
Of foliate design, the mount accented by circular-cut diamonds and a large baroque pearl, *brooch fitting later added, exempted for silver, French import assay mark for 14K gold, gross weight 22.72 grams.*
2³/₈in.; 60 mm

PROVENANCE

Vendu Christie's Londres, 1 décembre 2010, lot 67

4 000-6 000 €

4 100-6 200 US\$

1070

UNE BROCHE AMÉTHYSTE ET DIAMANTS, DÉBUT 19E SIÈCLE

AN AMETHYST AND DIAMOND BROOCH, EARLY 19TH CENTURY

amethyst, diamond, silver, gold.

The oval-shaped amethyst within a surround of circular-cut and cushion-shaped diamonds, *exempted for 18 carat gold and silver, gross weight 25.53 grams.*
2³/₈x 2 in.; 60 x 50 mm

PROVENANCE

Vendu Christie's Londres, 1 décembre 2010, lot 283

12 000-18 000 €

12 300-18 500 US\$



1070

1071

UNE BROCHE-PENDENTIF PERLES FINES ET DIAMANTS, FIN 19E SIÈCLE

A NATURAL PEARL AND DIAMOND BROOCH-PENDANT, LATE 19TH CENTURY

natural pearl, diamond, silver, gold.

Of foliate design, set with bouton-shaped natural pearls and circular-cut diamonds, *detachable pendant loop and brooch fitting, French import assay marks for 14 carat gold and silver, gross weight 24.49 grams.*
2³/₈x 1¹/₂in.; 60 x 30 mm

PROVENANCE

Vendu Christie's Londres, 2 décembre 2009, lot 133

10 000-15 000 €

10 300-15 400 US\$



1071



1072

**UNE BROCHE SAPHIR ET DIAMANTS,
FIN 19E SIÈCLE.**

**A SAPPHIRE AND DIAMOND BROOCH,
LATE 19TH CENTURY**

Sapphire, diamond, gold, silver.
Designed as a fleur de lys decorated with cushion-shaped, circular-, single-cut and rose diamonds, set at the centre with a cushion-shaped sapphire, *detachable brooch fitting later added, French import assay marks for 14 carat gold and silver, gross weight 38.50 grams.*

Accompanied by Gübelin report no. 12080096, stating that the sapphire is of Ceylon origin, with no indications of heating.

PROVENANCE

August von Finck (1898-1980), puis par descendance. Vendu Sothebys Genève, 14 novembre 2012, lot 576

This brooch was once thought to have belonged to the collection of Marie Louise of Austria, Duchess of Parma, second wife of Emperor Napoleon I. It is now believed to originate from a later period and thus more likely to have belonged to Empress Maria Luisa of Bourbon-Parma (1870 - 1899), wife of Ferdinand I of Bulgaria (1861 - 1948). Member of the House of Bourbon, the fleur

de lys figured prominently on her family coat of arms. This symbol can also be seen on the tiara created for her by the Viennese jeweller Köchert, on the occasion of her marriage in 1893. Among the many sumptuous parures described in Empress Marie-Louise's will, is an impressive sapphire and diamond set which is cited as having been bequeathed to the Archduke Rainer (1783-1853), viceroy of Lombardy, whose wife was Princess Elisabeth of Savoy-Carignan (1800-1856). When he died, the set was given to his son also name Rainer (1827- 1913) whose wife, Archduchess Marie-Caroline, was a first cousin to Empress Marie-Louise. The couple was childless and offered the jewels to their nephew Archduke Leopold-Salvator, son of Archduchess Marie- Caroline's sister, at the time of his wedding with Princess Blanca de Borbón in 1889. She was the daughter of the Duke of Madrid who was a pretendant to the Spanish throne. It is very likely that at this time, the set was remodelled to reinforce the symbolism associated with the 'Fleurs de lys', relating to the Spanish cause. This information was kindly supplied by jewellery historian and author Christophe Vachaudéz.

35 000-45 000 €

35 800-46 100 US\$





1073

**UNE BROCHE ÉMERAUDE, PERLE FINE ET
DIAMANTS, FIN 19E SIÈCLE**

**AN EMERALD, NATURAL PEARL AND
DIAMOND BROOCH, LATE 19TH CENTURY**

emerald, natural pearl, diamond, silver, gold.
Of foliate design, centered with a cabochon
emerald surmounted by circular-cut
diamonds, flanked by pear-shaped diamonds,
within a surround of circular-cut and rose
diamonds, suspending a natural pearl drop.
*French import assay marks 18 carat gold and
silver, gross weight 24.73 grams.*

PROVENANCE

Collection Privée, vendu Sotheby's New York,
14 avril 2011, lot 64

40 000-60 000 €

41 000-61 500 US\$





1074

DEUX BROCHES DIAMANTS, AUTRICHE-HONGRIE, VERS 1870

TWO DIAMOND BROOCHES, AUSTRO HUNGARIAN, CIRCA 1870

diamond, silver, gold.
One designed as a tied bow set with circular-cut, cushion-shaped and rose diamonds, *Austro Hungarian assay marks, French import assay marks for 14 carat gold and silver*; the other of floral inspiration set with rose diamonds, *composite, French import assay marks for 9 carat gold, 14 carat gold and silver, metal, combined gross weight 29.32 grams.*

PROVENANCE
Collection Privée européenne, Vendu Sotheby's Genève, 11 mai 2010, lot 328

6 000-10 000 €
6 200-10 300 US\$



1075

UN BRACELET À MINIATURE EN IVOIRE ET EN OR, VERS 1910

A MINIATURE PORTRAIT IVORY AND GOLD BRACELET, CIRCA 1910

ivory, emerald, ruby, diamond, gold.
Centering a miniature portrait on ivory of Kaiser Wilhelm II, German Emperor and King of Prussia, depicted wearing Hofjagduniform (court hunting uniform), within a frame of leaves and surmounted by a coronet, millegrain-set with rose, circular- and single-cut diamonds, accented with circular-cut rubies, and a mixed-cut emerald, *French import assay mark of 14K gold, gross weight 30.40 grams.*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation

2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.* 7½in.; 180 mm

PROVENANCE
Collection Privée Vendu Sotheby's Genève, 11 mai 2010, lot 310

• 6 000-10 000 €
6 200-10 300 US\$





1076

UNE BROCHE DIAMANTS, FIN 19E SIÈCLE
A DIAMOND BROOCH, LATE 19TH CENTURY

silver, gold, diamonds.
Designed as an articulated pavé-set circular-cut diamond curled ribbon bow, *French import assay marks for 18 carat gold, 14 carat gold and silver, gross weight 32.02 grams.*
3.22 x 1.77 in. ; 82 x 45 mm.

PROVENANCE
Vendu Christie's Londres, 2 décembre 2009, lot 127

8 000-12 000 €
8 200-12 300 US\$



1077

UN PENDENTIF SAPHIRS, PERLES FINES ET DIAMANTS, EUROPE CENTRAL, FIN 19E SIÈCLE

A SAPPHIRE, NATURAL PEARL AND DIAMOND PENDANT, CENTRAL EUROPE, LATE 19TH CENTURY

sapphire, natural pearl, diamond.
Of floral design set with oval and cushion-shaped sapphires and natural button-shaped pearls, the mount accented by rose diamonds, *French import assay marks for 14 carat gold and silver, gross weight 24.12 grams.*
3.03 x 1.65 in. ; 77 x 42 mm

PROVENANCE
Vendu Van Ham Cologne, 15 mai 2010, lot 609

6 000-8 000 €
6 200-8 200 US\$



1078

**UNE ÉPINGLE À CHAPEAU PERLES
BAROQUES ET DIAMANTS, PARIS,
VERS 1910**

**A BAROQUE PEARL AND DIAMOND HAT
PIN, PARIS, CIRCA 1910**

baroque pearls, diamonds, silver, platinum
and gold

Of foliate design, the baroque pearls
highlighted with rose diamonds, *French import
assay marks for 18 carat gold and platinum,
gross weight 40.21 grams.*

1.10 x 5.51 in.; 28 x 140 mm

PROVENANCE
with Galerie J. Kugel, 2013

7 000-12 000 €

7 200-12 300 US\$



1079

**UNE BROCHE DIAMANTS, DÉBUT
20E SIÈCLE**

**A DIAMOND BROOCH, EARLY
20TH CENTURY**

gold, diamonds.

Of bow design, the open work articulated
ribbons millegrain set with single-, circular-cut
and rose diamonds, *French assay marks for 18
carat gold, gross weight 30.67 grams,
4³/₈in.; 112 mm.*

PROVENANCE
Vendu Christie's Londres, 1 décembre 2010,
lot 269

12 000-15 000 €

12 300-15 400 US\$



1080

1080

**UNE PAIRE DE PENDANTS D'OREILLE
ARGENT, FRANCE, 19E SIÈCLE**

**A PAIR OF PENDENT SILVER EARRINGS,
FRANCE, 19TH CENTURY**

paste, silver.
Of chandelier design, set throughout with
back foiled colorless paste, *exempted for silver,*
combined gross weight 39.02 grams.
3½in.; 80 mm.

PROVENANCE

Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 165

500-800 €

550-850 US\$

1081

**UNE BOUCLE DE CEINTURE ET BROCHE
EN ARGENT, DÉBUT 19E SIÈCLE**

**A SILVER BELT-BUCKLE AND BROOCH,
EARLY 19TH CENTURY**

paste, silver.
Of scroll design, set with colorless paste, *pin*
added later, exempted for silver, combined
gross weight 71.01 grams.

PROVENANCE

Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 169

400-600 €

450-650 US\$



1081



1082

1082

**UN PENDENTIF EN PÂTE DE VERRE
COLORÉE, DÉBUT 20E SIÈCLE**

**A COLORED PASTE PENDANT, EARLY
20TH CENTURY**

paste, gold.
Depicting a dove surmounted by a bow set
throughout with colored paste, *French assay*
marks for 18 carat gold, gross weight 21.77
grams.
3¾ x 1¾in.; 85 x 45 mm.

PROVENANCE

Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 164

50-100 €

100-150 US\$

1083

**UNE PAIRE DE PENDANTS D'OREILLE,
FIN 19E SIÈCLE**

**A PAIR OF PENDENT EARRINGS, EARLY
19TH CENTURY**

paste, silver, gold.
Designed as bows highlighted as pear-shaped
and circular-cut white stones, *exempted for 14*
carat gold and silver, combined gross weight
52.10 grams.
3¾in.; 85 mm

PROVENANCE

Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 174

500-800 €

550-850 US\$



1083



1084

1084

**UN ENSEMBLE DE BIJOUX EN ARGENT ET
PÂTE DE VERRE, 19E SIÈCLE**

**A SET OF SILVER AND PASTE JEWELLERY,
19TH CENTURY**

paste, silver, metal.
Of floral design, comprising two pair of
earrings, a brooch and a pendant set with
colorless paste, *exempted for silver, combined*
gross weight 149.45 grams.

PROVENANCE

Vendu Pierre Bergé & Associés, 20 mai 2008,
lot 176

500-800 €

550-850 US\$



1085

1085

**UNE PAIRE DE CLIPS D'OREILLE
DIAMANTS, VERS 1960**

**A PAIR OF DIAMOND EAR CLIPS,
CIRCA 1960**

diamond, gold.
Designed as "girandoles" set with brilliant-,
single-cut, and marquise-shaped diamonds,
*French import assay marks for 18 carat gold,
combined gross weight 50.56 grams.*
3.14 x 1.77 in. ; 80 x 45 mm

PROVENANCE
Vendu Christie's Paris, 23 mai 2011, lot 284

6 000-12 000 €
6 200-12 300 US\$



1087

1087

**UNE BROCHE PERLES DE CULTURE
ET DIAMANTS, FRANCE, DÉBUT DU
20E SIÈCLE**

**A CULTURED PEARL AND DIAMOND
BROOCH, FRANCE, EARLY
20TH CENTURY**

diamond, cultured pearl, gold.
Of foliate design set with circular-cut
diamonds, suspending pear-shaped cultured
pearls, numbered, *composite, French import
assay marks for platinum and 18 carat gold,
gross weight 52.87 grams.*
2 x 2¾in.; 50 x 70 mm

PROVENANCE
with Martin Du Daffoy, 2010

10 000-12 000 €
10 300-12 300 US\$

1086

**UNE PAIRE DE PENDANTS D'OREILLE
AIGUES-MARINES ET PIERRES BLEUES,
PERLES DE CULTURE ET DIAMANTS DE
COULEUR**

**A PAIR OF AQUAMARINE, BLUE STONES,
CULTURED PEARL AND COLORED
DIAMOND PENDENT EARRINGS**

aquamarine, blue stone, coloured diamond,
cultured pearl, gold, silver.
Of scroll design, each centered with an
inverted pear-shaped and oval aquamarine
and blue stones within a surround of brilliant-
cut brown diamonds, enhanced with cultured
pearls and aquamarine and blue stones
briolette drops, *French import assay marks for
18 carat gold and silver, composite, combined
gross weight 39.44 grams.*
2¾x 1 in.; 70 x 25 mm.

PROVENANCE
Collection privée, vendu Christie's Genève, 12
mai 2010, lot 92

1 000-1 500 €
1 050-1 550 US\$



1086

1088

**UN DIADÈME PERLE DE CULTURE ET
DIAMANTS, MARTIGNETTI, 1957**

**A CULTURED PEARL AND DIAMOND
DIADEM, MARTIGNETTI, 1957**

cultured pearl, diamond, platinum, gold.
Designed as two ribbons set with brilliant-
cut diamonds, the center decorated with a
cultured pearl within a surround step and
brilliant-cut diamonds, *French import assay
mark for platinum and 18 carat gold, gross
weight 66.97 grams.*
4¼in.; 105 mm

PROVENANCE
Collection Privée, vendu Sotheby's Genève,
11 mai 2010, lot 291

14 000-18 000 €
20 500-30 700 US\$



1088



1089

1089

AGERON; COLOMBY, UNE MONTRE EN OR ET ÉMAIL À RÉPÉTITION DES QUARTS, ACCOMPAGNÉE D'UNE AUTRE MONTRE EN OR ET ÉMAIL, VERS 1760

AGERON; COLOMBY, A GOLD AND ENAMEL QUARTER REPEATING VERGE WATCH WITH ANOTHER GOLD AND ENAMEL WATCH, CIRCA 1760

Gold and enamel

- the *first*: gilt full plate verge movement repeating on a bell • white enamel dial • two-colour gold decoration to case, applied diamond decoration centred by an enamel portrait • the *second*: gilt full plate verge movement • white enamel dial • two-colour gold decoration, back centred by enamel portrait, glazed outer case, with French assay marks for 18 carat gold

Combined gross weight: 168.13 grams
diameter: 1½in.: 4,3cm and 2 in.: 4,9cm

PROVENANCE

Vendu Sotheby's Genève, 9 mai 2010, lot 81

2 000-3 000 €

2 050-3 100 US\$

1090

BONYOL; BORDIER; PATRY & CHAUDOIR, TROIS MONTRES DEUX-ORS À VERGE, CIRCA 1770

BONYOL; BORDIER; PATRY & CHAUDOIR, THREE TWO-COLOURED GOLD VERGE WATCHES, CIRCA 1770

Gold

- the group including: three signed verge watches, two quarter repeating on bells • each with white enamel dial • each case with two-colour gold chased and engraved decoration

Exempted for 18 carat gold
Combined gross weight: 292.32grams
Largest: diameter: 2.0 in. ; 51 mm

PROVENANCE

Vendue Sotheby's Genève, 9 mai 2010, lot 70

3 000-5 000 €

3 100-5 200 US\$



1090

1091

LE ROY; L'EPINE; GIDE; ANONYME, UN ENSEMBLE DE QUATRE MONTRES EN OR ET ÉMAIL, VERS 1770

LE ROY; L'EPINE; GIDE; UNSIGNED, A GROUP OF FOUR GOLD AND ENAMEL WATCHES, CIRCA 1770

gold, white stones, enamel

- the group including: a double virgule watch, two verge watches and a quarter repeating verge watch • each with white enamel dials • gold cases with central polychrome enamel scenes including: a courting couple, a girl and a dancing dog, a female portrait and two women and a child, three with French assay marks for 18 carat gold, one exempted for 18 carat gold

Combined gross weight 141.60 grams.
Largest: diameter: 1.57 in. ; 40 mm.

PROVENANCE

Vendu Sotheby's Genève, 9 mai 2010, lot 76

4 000-6 000 €

4 100-6 200 US\$



1091

1092

PERRARD, MONTRE À ÉCHAPPEMENT À VERGE EN OR AVEC ÉMAIL, LYON, VERS 1770

PERRARD, AN ENAMEL AND GOLD VERGE WATCH, LYON, CIRCA 1770

gold, enamel

- gilt full plate verge movement *signed Perrard*, Lyon, pierced and engraved balance bridge, plain flat three-arm balance • white enamel dial, Roman numerals, Arabic outer • gold case, polychrome enamel back with central floral design surrounded by scrollwork, pink scale pattern to edge, bezel with matching pattern, interior of case enamelled with a colourful bird, exempted for 18 carat gold

Combined gross weight: 90.49 grams.
diameter: 1⅞in.: 49 mm.

PROVENANCE

Vendu Sotheby's Genève, 9 mai 2010, lot 74

3 000-6 000 €

3 100-6 200 US\$



1092

1093

LE ROY; DE LACHAU; ROMILLY, TROIS MONTRES EN OR ET ÉMAIL AVEC ÉCHAPPEMENT À VERGE, VERS 1770

LE ROY; DE LACHAU; ROMILLY, THREE GOLD AND ENAMEL VERGE WATCHES CIRCA 1770

gold, enamel
 • each with signed gilt full plate verge movement • white enamel dials, Roman numerals, Arabic outer • case backs with polychrome enamel scenes depicting; four plaques containing putti, Watteauesque figures in a landscape and a regal female with a child at her side, the three watches with French assay mark for 18 carat gold
 Combined gross weight 198.64 grams.
 Largest diameter: 1 $\frac{3}{4}$ in.; 45 mm

PROVENANCE
 Vendu Sotheby's Genève, 9 mai 2010, lot 82

3 000-5 000 €

3 100-5 200 US\$



1093

1094

HUBERT; JAQUOT; ANONYME, TROIS MONTRES EN OR ET ÉMAIL, VERS 1770

HUBERT; JAQUOT; UNSIGNED, THREE GOLD AND ENAMEL WATCHES, CIRCA 1770

gold, silver, enamel, diamond
 • each with gilt full plate verge movement
 • white enamel dials • case backs with polychrome enamel scenes depicting; Venus punishing Cupid, a classical scene with a couple in foliage and a period courting couple, two exempted for 18 carat gold, one with French assay mark for 18 carat gold
 Combined gross weight 159.66 grams.
 Largest: diameter: 1 $\frac{5}{8}$ in.; 41 mm.

PROVENANCE
 Vendu Sotheby's Genève, 9 mai 2010, lot 78

3 000-5 000 €

3 100-5 200 US\$



1094

1095

VAUCHEZ; PATRON; GIDE; UNSIGNED, FOUR GOLD AND ENAMEL VERGE WATCHES, CIRCA 1780

gold, silver, enamel, white stones
 • each with gilt full plate verge movement • white enamel dials • gold cases with central polychrome enamel scenes depicting various views including putti, three exempted for 18 carat gold, one with French assay mark for 18 carat gold
 Combined gross weight 155.73 grams.
 Largest: diameter: 1 $\frac{5}{8}$ in.; 41 mm.

PROVENANCE
 Vendu Sotheby's Genève, 9 mai 2010, lot 77

Vauchez, Patrin, Gide, anonyme, quatre montres émail, vers 1780

3 500-6 500 €

3 600-6 700 US\$



1095

1096

BERTHOUD; BELLARD & MESTRAT; ANONYME, ENSEMBLE DE QUATRE MONTRES DE POCHE OR ET ÉMAIL, VERS 1780

BERTHOUD; BELLARD & MESTRAT; UNSIGNED, FOUR GOLD AND ENAMEL WATCHES, CIRCA 1780

gold, silver, enamel, paste
 the group including: three verge watches, one repeating à toc and one with later cylinder movement • white enamel dials • gold cases with central enamel plaques depicting; two female portraits, cupid and a couple within a landscape, two with French assay marks for 18 carat gold and two exempted for 18 carat gold
 Combined gross weight 193.84 grams.
 Largest: diameter: 1 $\frac{5}{8}$ in.; 42 mm.

PROVENANCE
 Vendu Sotheby's Genève, 9 mai 2010, lot 79

3 000-5 000 €

3 100-5 200 US\$



1096



1097

1097

BERTHOUD, RIGAUD, DEMELAIS, ANONYME, UN GROUPE DE QUATRE MONTRES EN OR ET DIAMANTS À VERGES ET PORTRAITS ÉMAILLÉS, VERS 1870

BERTHOUD; RIGAUD; DEMELAIS; UNSIGNED, A GROUP OF FOUR GOLD AND DIAMOND-SET VERGE WATCHES AND ENAMEL PORTRAITS, CIRCA 1780

gold, enamel, colored stones, seed pearls
 • the group including: three full plate verge movements and one skeletonised verge movement • each with white enamel dial • each case centred by a polychrome enamel female portrait, two with French assay for 18 carat gold, two exempted for 18 carat gold
 Combined gross weight 151.31 grams.
 Diameters : 1.53 to 1.18 in. ; 30 à 39 mm.

PROVENANCE
 Vendu sotheby's genève, 9 mai 2010, lot 80

3 000-5 000 €
3 100-5 200 US\$

1099

UDIN, LE ROY, LECLER ET ANONYME, UN GROUPE DE QUATRE MONTRES EN OR ET ÉMAIL, VERS 1800

UDIN, LE ROY, LECLER AND UNSIGNED, A GROUP OF FOUR GOLD AND ENAMEL WATCHES, CIRCA 1800

Gold, enamel
 • the group including: three cylinder watches and one verge watch • three with silvered dials and one with a white enamel dial • gold cases with floral enamel decoration, two with French assay mark for 18 carat gold, two exempted for 18 carat gold
 Combined gross weight 158.92 grams
 Largest: diameter: 1.75 in. ; 44 mm

PROVENANCE
 Vendu Sotheby's Genève, 9 mai 2010, lot 88

3 000-5 000 €
3 100-5 200 US\$



1099

1098

ANONYME, UNE MONTRE EN MÉTAL DORÉ AVEC PERLES ET SECONDE CENTRALE POUR LE MARCHÉ CHINOIS, VERS 1850

UNSIGNED, A GILT METAL AND PEARL-SET OPEN-FACED CENTRE SECONDS WATCH MADE FOR THE CHINESE MARKET, CIRCA 1850

Gilt metal and pearl-set, enamel
 • gilt lever movement engraved with foliate scrolls • white enamel dial, Roman numerals
 • case back with painted portrait of a lady on blue engine-turned background, both bezel and bow set with split pearls
 Gross weight 123.60 grams.
 diameter: 2 1/8 in. ; 55 mm.

PROVENANCE
 Vendu Sotheby's Londres, 16 juillet 2010, lot 114

2 000-3 000 €
2 050-3 100 US\$



1098



1100

1100

SUISSE, UNE MONTRE DEMI-SAVONETTE TROIS ORS AVEC ÉMAIL POUR LE MARCHÉ TURC, VERS 1820

SWISS

A fine three-colour gold and enamel half-hunting cased verge watch made for the Turkish market, circa 1820

three-colour gold, enamel
 • gilt full plate verge movement, pierced and engraved balance bridge • white enamel dial, Turkish numerals, smaller dial to the centre to appear in the aperture • gold lobed case with alternate sections of polychrome enamel panels and three-colour gold floral decoration, exempted for 18 carat gold
 Gross weight 83.60 grams
 diameter: 2.0 in. ; 51 mm

PROVENANCE
 Vendu Sotheby's Genève, 9 mai 2010, lot 89

6 000-10 000 €
6 200-10 300 US\$



1101

PATEK PHILIPPE, UNE MONTRE EN OR AVEC ÉMAIL ET DIAMANTS, VENDUE EN 1907

PROVENANCE
Vendu Sotheby's Genève, 9 mai 2010, lot 197

4 000-6 000 €

PATEK PHILIPPE, A YELLOW GOLD OPEN-FACED KEYLESS LEVER WATCH WITH ENAMEL AND DIAMOND, SOLD IN 1907

4 100-6 200 US\$

gold, diamond, enamel
• cal. 10''' manual winding damascened jewelled nickel lever movement, mono-metallic balance • enamel dial, applied *Breguet* numerals, engine-turned subsidiary dial for seconds • case, dial and movement signed, exempted for 18 carat gold
diameter: 3.14 x 0.98 in. ; 80 x 25 mm



1102

JEFFERSON, UNE CHATELAINE EN OR, ÉMAIL ET PERLES, VERS 1790

compose of two sections overlaid with translucent green enamel set with split pearls, spaced by split pearl-set and translucent enamelled green links, terminating in two matching tassels, a key and a fob seal • signed and numbered on the movement
Combined gross weight 132.39 grams.
Dia: 1³/₄in.; 45 mm. Length: 8⁵/₈in.; 220 mm.

JEFFERSON, A FINE AND RARE GOLD, ENAMEL AND PEARL-SET CHATELAINE WATCH, CIRCA 1790

PROVENANCE
Vendu Sotheby's Genève, 9 mai 2010, lot 171

8 000-12 000 €

enamel, pearl and gold
• gilt cylinder movement, signed Jefferson, Edinburgh, plain three arm balance, balance cock, index for regulation • white enamel dial, Arabic numerals, gold hands • case back with translucent green enamel over an engine-turned starburst ground, pearl-set central decoration with front and back bezels, the inner bezel stamped with lion passant, exempted for 18 carat gold • chatelaine

8 200-12 300 US\$



1103

EVENTAIL EN IVOIRE ET VÉLIN PEINT, 1760-1770

AN IVORY AND PAINTED VELLUM FAN, 1760-1770

the ivory sticks finely pierced with foliate patterns and creating silhouette scenes against the mother-of-pearl ground of an elegant group with a horse-drawn carriage, the pierced guards with a ground of coloured foil, the painted-vellum leaf depicting various scenes of agricultural labour, contained by broad decorative borders depicting flora, fauna and chinoiserie figures, on a later cardboard mount

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation

2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item. Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. height 4½in.; width 10½in.; 11.2 cm; 27 cm.

PROVENANCE

Olivier Coutau-Begarie, 14 octobre 2015, lot 138.

• 1 000-1 500 €
1 050-1 550 US\$



1104

1104

EVENTAIL EN OS ET VÉLIN, FRANCE, XIXE SIÈCLE

A HORN; AND VELLUM FAN, FRENCH, EARLY 19TH CENTURY

the pierced horn; sticks with stylised foliate patterns, the pierced guards with a central medallion of a vase of flowers surmounted by a ribbon and a plaque containing the number "662"; the vellum leaf depicting a mythological scene, possibly Diana and Actaeon, on a later cardboard mount

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.*

PROVENANCE

Sotheby's Amsterdam, *Property from Royal and Noble Families*, 17 décembre 2008, lot 72.

1 000-1 500 €

1 050-1 550 US\$



1105

1105

EVENTAIL EN DENTELLE ET NACRE, BRUXELLES, VERS 1860-1865

A LACE AND MOTHER-OF-PEARL FAN, BRUSSELS, 1860S

signé Geslin à Paris, dans un écrin au nom de Falcon

the mother-of-pearl sticks and guards inscribed "Geslin à Paris"; the white Brussels lace enhanced with a floral decoration in point, presented in a box with the name of Falcon, on a later cardboard mount
Width 11¹/₄in.; 30 cm.

PROVENANCE

Christie's Paris, *Ancienne Collection Charles Gillot (1853-1903)*, 5 mars 2008, lot 506.

600-800 €

650-850 US\$



1106



1107



1106

EVENTAIL EN CORNE ET SOIE, XIXE SIÈCLE

A HORN; AND SILK FAN, 19TH CENTURY

the horn, sticks and mount studded with silver, the silk leaves pierced and sequined, on a later cardboard mount

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item. *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.* width 7¹/₄in.; 18,2 cm.

PROVENANCE

Christie's Paris, *Ancienne Collection Charles Gillot*, 5 mars 2008, lot 508.

250-350 €

300-400 US\$

1107

EVENTAIL EN OS PAILLETÉ, FRANCE, FIN DU XIXE SIÈCLE

A SEQUIN-SPANGLED BONE; FAN, FRENCH, LATE 19TH CENTURY

the sheet painted with floral branches, insects and a central design of doves on a plinth, the designs heightened by sequins throughout, the bone, frame decorated with blooms and tendrils, on a later cardboard mount

Veillez noter que ce lot contient de l'os d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item width 10 6/10 in.; 27 cm.

PROVENANCE

Christie's Paris, *Ancienne Collection Charles Gillot*, 5 mars 2008, lot 509.

400-600 €

450-650 US\$

1108

EVENTAIL EN IVOIRE, PROBABLEMENT FRANCE, MILIEU DU XVIIIE SIÈCLE

AN IVORY FAN, PROBABLY FRENCH, MID-18TH CENTURY

the ivory sticks and guards pierced with floral motifs and a fine mesh ground enclosing scenes of musicians and painters, bound using a mother-of-pearl washer, the chicken-skin leaf depicting a group of *chinoiserie* figures within vignettes of fruit, flowers and insects, on a later cardboard mount

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.* width 10 in.; 25.3 cm.

PROVENANCE

Sotheby's Londres, 16 avril 2008, lot 126.

• 1 500-2 000 €

1 550-2 050 US\$



1109

GROUPE DE DIX ÉVENTAILS EN IVOIRE, XVIII^E AU XXI^E SIÈCLE

A COLLECTION OF TEN IVORY AND SILK FANS, 18TH TO 20TH CENTURIES

the designs varying between the models, with the leaves depicting, among others, scenes of coastlines, figures in eighteenth-century dress and a harvest, *on later cardboard mounts*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021,

l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
15³/₄ x 26³/₄ in.; 40 x 67.5 cm.

PROVENANCE

Christie's Londres, 28 octobre 2009, lot 352.

LITERATURE

Publications: J. J. Junquera, Casas Senoriales de Espana, 1992, pp. 262-3 (some illustrated in situ but unframed in the Boudoir at Palau March, Mallorca).

• 4 000-6 000 €

4 100-6 200 US\$



1110

ÉVENTAIL EN NACRE ET DENTELLE PAR SPAULDING, 1890-1900

A LACE AND MOTHER-OF-PEARL FAN BY SPAULDING, 1890-1900

the sticks and guards in finely pierced mother-of-pearl and heightened with gold foil, the sticks including two engraved portrait medallions, the guards centrally featuring an ornate monogram studded with diamonds and a lady with a fan surmounted by a cherub, the leaf in Pont-de-Gaze lace with a floral pattern, in box marked 'Spaulding & Co / Jewelers & Silversmiths / 36 Avenue de l'Opéra / Paris', *on a later cardboard mount*
8 9/10 x 13³/₄ in.; 22.5 x 35 cm.

PROVENANCE

Olivier Coutau-Begarie, 14 octobre 2015, lot 179.

HA Spaulding worked as a jeweller and silversmith for Tiffany between 1871 and 1888, then founding his own house in Chicago in 1889. His second location in Paris opened in 1891 - with its location at 36 avenue de l'Opéra it was in close proximity to the Tiffany shop at 36bis avenue de l'Opéra.

1 000-1 500 €

1 050-1 550 US\$

1111

EVENTAIL EN NACRE ET IVOIRE, ITALIE, MILIEU DU XVIIIÈ SIÈCLE

A MOTHER-OF-PEARL AND IVORY FAN, ITALIAN, MID-18TH CENTURY

the pierced and engraved guards in mother-of-pearl, the ivory sticks intricately engraved with Rococo-style, floral and *chinoiserie* motifs, the paper leaf depicting *recto* a mythological scene in the manner of Poussin, probably Apollo or Phaeton in the chariot of the sun, and *verso* a landscape with a castle, *on a later cardboard mount*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
 Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
 width 11½in.: 30 cm.

PROVENANCE

Sotheby's Londres, 16 avril 2008, lot 125.

• 1 500-2 000 €

1 550-2 050 US\$



1112

1113

EVENTAIL EN VÉLIN, IVOIRE, ET NACRE, PROBABLEMENT ANGLETERRE, VERS 1730

A VELLUM, IVORY AND MOTHER-OF-PEARL FAN, POSSIBLY ENGLISH, CIRCA 1730

la feuille représentant la clémence d'Alexandre Le Grand devant la famille de Darius

the ivory sticks and guards with silver *piqué* ornament and carved mother-of-pearl depicting country scenes and putti, the painted-vellum leaf depicting the clemency of Alexander the Great before the family of King Darius III of Persia, *on a later cardboard mount*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation

2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
 Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
 height 6 in.; width 10½in.: 15 cm; 27,5 cm.

PROVENANCE

Olivier Coutau-Begarie, 14 octobre 2015, lot 102.

• 1 000-1 500 €

1 050-1 550 US\$



1111

1112

EVENTAIL PAILLETÉ EN ÉCAILLE BLONDE ET DENTELLE, PROBABLEMENT FRANCE OU BELGIQUE, MILIEU DU XIXE SIÈCLE

A LACE AND BLOND TORTOISESHELL FAN, PROBABLY FRENCH OR BELGIAN, MID-19TH CENTURY

dans une boîte au nom de Falcon

the pierced sticks of blond tortoiseshell, the lace spangled with sequins, presented in a box with the name of Falcon, *on a later cardboard mount*

PROVENANCE

Christie's Paris, *Ancienne Collection Charles Gillot*, 5 mars 2008, lot 507.

• 300-500 €

350-550 US\$



1113

1114

EVENTAIL EN NACRE ET VÉLIN PEINT, 1750-1760

A MOTHER-OF-PEARL AND PAINTED VELLUM FAN, 1750-1760

représentant la reine de Saba à la cour de Salomon

the mother-of-pearl sticks and guards pierced with decorations of birds, musical instruments and *rocaille* motifs, the vellum leaf lined with leather and painted in gouache depicting *recto* a scene of the Queen of Sheba in the court of Solomon and *verso* a scene of three women on a terrace, *on a later cardboard mount*

6½x 11½in.: 15.7 x 29.4 cm.

PROVENANCE

Olivier Coutau-Begarie, 14 octobre 2015, lot 114.

600-800 €

650-850 US\$



1115

1116

EVENTAIL EN NACRE, VÉLIN ET GOUACHE, VERS 1740-1750

A GOUACHE, VELLUM AND MOTHER-OF PEARL FAN, 1740-1750

the mother-of-pearl sticks and guards engraved and gilded in two tones, featuring a genteel concert scene in the centre, the gouache-painted vellum leaf depicting *recto* a countryside scene among ruins and thatched cottages, and smaller images of agricultural labour and a musician, one of which signed M. Tonin, all enclosed with colourful flowers, fruits and c-scrolls, and *verso* a lady fishing by a river, *on a later cardboard mount*

PROVENANCE

Olivier Coutau-Begarie, 14 octobre 2015, lot 100.

300-400 €

350-450 US\$



1116



1114

1115

EVENTAIL EN IVOIRE ET VÉLIN, 1760-1770

A VELLUM AND IVORY FAN, 1760-1770

à décor de chinoiseries

the pierced ivory sticks and guards decorated with gold foil and enclosing a central painted *chinoiserie* scene, the vellum leaf depicting three separate *chinoiserie* groups within a verdant field and on a gold-coloured ground, *on a later cardboard mount*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
 Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
 4¾x 10½in.: 12.2 x 27 cm.

PROVENANCE

Olivier Coutau-Begarie, 14 octobre 2015, lot 112.

These subjects are taken from the album *Chinoiseries*, engraved by J.B. Pillement after Aveline. The Aubusson tapestry factory also had a wall hanging entitled 'Chinoiserie' made in the 1770s after Pillement, showing *chinoiserie*-style characters on a golden yellow background. Some 1740s porcelain designs from the Meissen factory also feature polychrome scenes on a gold background.

• 1 000-1 500 €

1 050-1 550 US\$

FABERGÉ



As the greatest jewellery house of its time, Fabergé placed strong emphasis on the application of Neo-Classical, Rococo and Louis XVI style to modern day objects and utilitarian items such as cigarette cases and compacts, ashtrays, bell pushes, lorgnettes, parasol handles and hand seals 'in place of decorative objects with no earthly purpose' (Franz Birbaum as quoted in T. and S. Fabergé, *History of the Fabergé firm: According to the recollections of the Head Designer of the Firm Franz P. Birbaum*, St Petersburg, published privately, 1992, p. 5). Fabergé used these everyday items, such as cane handles and parasol handles to exercise the full range of its workmaster's imaginations, creating a diversity of these objects to suit all occasions and tastes.

Fabergé's innovative design was complemented by the era of prosperity in which Russia found itself at the turn of the century. From the end of the nineteenth century onwards, Fabergé's clients across Europe sought 'an almost endless array of *objets de luxe*' (G. Hill et al., *Fabergé and the Russian Master Goldsmiths*, New York, 1989, p. 290); items such as the parasol handles, cane handles and hand seals in this collection, which showcase both the wealth and style of their owner.



1117

**RAFRÂCHISSOIR EN ARGENT,
ST PETERSBOURG, 1805**

**A SILVER WINE COOLER,
ST PETERSBOURG, 1805**

cylindrique, ciselé et repoussé de feuilles d'acanthé, orné de deux têtes de bélier, 84 standard

cylindrical on a round base *repoussé* and chased with acanthus leaves, the upper half of the body applied with large ram's heads on either sides, the horns forming the handles, each ram's head joined by applied swags with goats' hooves, also with a detachable silver plate liner, 84 *standard* height 10 1/4 in.; 25,5 cm.

PROVENANCE

Sotheby's New York, 30 mars 2011, lot 632;
Christie's Londres, 27 novembre 2017, lot 396.

25 000-35 000 €

25 600-35 800 US\$





1118

1118

COUPE OVALE EN ARGENT, KÖNIGSBERG (PRUSSE), VERS 1760

A GERMAN SILVER BOWL, KÖNIGSBERG (PRUSSIA), CIRCA 1760

à bords incurvés, ciselée de canaux torsés, repoussée de volutes au centre

rococo oval bowl with curved edges, spirally-fluted and scroll ornament in the centre
height 7 $\frac{7}{8}$ in.; length 5 $\frac{1}{2}$ in.; weight 3.3 oz.; 19,3 cm; 14 cm; 95 gr.

PROVENANCE
Schloss Ahlden, 12 mai 2018, lot 95

600-800 €
650-850 US\$

1119

PLATEAU EN ARGENT, MOSCOU, 1775, MAÎTRE FI (CYRILLIQUE)

A SILVER TRAY, MAKER'S MARK CYRILLIC FI, MOSCOW, 1775

rectangulaire, sur quatre petits pieds, la surface ciselée de motifs rocaille, poinçons de maître-orfèvre en cyrillique

Rectangular tray on four small feet with twice recessed edges, tray surface richly engraved with rocaille décor, struck with maker's mark in Cyrillic
length 9 $\frac{3}{16}$ in.; 25 cm.

PROVENANCE
Collection Privée, Nord Rhine-Westphalia; Van Ham Cologne, 17 mai 2014, lot 1346.

800-1 200 €
850-1 250 US\$



1119

1120

BOL EN ARGENT ET VERMEIL, PAR MAÎTRE ALEXANDER WÄKEVÄ, FABERGÉ, ST PETERSBOURG, 1904-1908

A FABERGÉ PARCEL-GILT BOWL, WORKMASTER ALEXANDER WÄKEVÄ, ST PETERSBURG, 1904-1908

en forme de coquille, sur trois pieds boules, l'intérieur en vermeil, poinçonné sous la base avec le poinçons d'orfèvre, K. Fabergé en Cyrillique et poinçon Impérial

designed as a scallop shell sitting on three ball feet, with a scrolling acanthus handle

mounted with ribbon-tied laurel wreaths, the interior gilded, struck under base with K. Fabergé in Cyrillic with the Imperial Warrant and workmaster's initials
width 9 $\frac{1}{2}$ in.; 24 cm.

PROVENANCE
Sotheby's, Genève, 26 novembre 1982, lot 186; Collection Suisse Privée, 1982-2017; Christie's Londres, 27 novembre 17, lot 268

10 000-15 000 €
10 300-15 400 US\$





1121

1121

POMMEAU EN OR, PURPURIN ET ÉMAIL, PAR FEODOR AFANASSIEV, FABERGÉ, ST PETERSBOURG, VERS 1908

A FABERGÉ JEWELLED VARICOLOURED GOLD, PURPURIN AND ENAMEL PARASOL HANDLE, WORKMASTER FEODOR AFANASSIEV, ST PETERSBURG, CIRCA 1908

en émail blanc sur fond guilloché, sommé de purpurin et séparé par des guirlandes avec des grenats oranges, poinçons d'orfèvre, 56 standard, numéro gravé 16717

the egg-shaped purpurin knob above a tapering collar of translucent white enamel over *moiré* engine-turning, applied with laurel swags hung from collet-set orange-hued garnets, struck with workmaster's initials, 56 standard, scratched inventory number 16717 length 2 7/8 in.; 7.1 cm.

PROVENANCE

Sotheby's Londres, 8 juin 2011, lot 511.

18 000-25 000 €

18 500-25 600 US\$

1122

POMMEAU EN OR ET ÉMAIL GUILLOCHÉ, PAR HENRIK WIGSTRÖM, FABERGÉ, ST PETERSBOURG, 1904-1912

A FABERGÉ JEWELLED GOLD AND GUILLOCHÉ ENAMEL PARASOL HANDLE, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1912

émaillé blanc sur fond guilloché, le col orné d'une frise de laurier, le sommet serti d'une topaze, poinçons d'orfèvre, 56 standard

of tapering cylindrical form, the body enamelled in translucent white over a reeded guilloché ground engraved with garlands and bow-tied ribbons, the collar with a ring of chased two-colour gold leaves, the terminal set with a circular-cut topaz within an acanthus tip border, struck to the mount with workmaster's initials, 56 standard length 2 3/4 in.; 5.9 cm.

PROVENANCE

Sotheby's Londres, 1 décembre 2011, lot 504.

For a Fabergé parasol handle guilloché enamelled using the same technique, formerly part of the Kazan collection, please see M. Ghosn, *Collection William Kazan: Objets de Vertu par Fabergé*, 1996, illustrated p. 211, no. 144.

8 000-10 000 €

8 200-10 300 US\$



1122



1123

POMMEAU EN OR DE PLUSIEURS TONS ET ÉMAIL GUILLOCHÉ, PAR MICHAËL PERKHIN, FABERGÉ, ST PETERSBOURG, 1899-1903

A FABERGÉ JEWELLED VARICOLOURED GOLD AND GUILLOCHÉ ENAMEL PARASOL HANDLE, WORKMASTER MICHAEL PERKHIN, ST PETERSBURG, 1899-1903

conique, émail gris argenté, la bordure de feuilles de laurier, sommé d'un diamant, avec une ombrelle en soie, poinçons d'orfèvre et 56 standard

of tapering cylindrical form, the surface of translucent silver-grey enamel over a wavy guilloché ground within varicoloured gold chased laurel borders, the terminal set with a diamond, with ribbon-tied laurel swags in varicoloured gold descending from collet-set seed pears, with silk parasol, struck with workmaster's initials, 56 standard length 1 in.; 3.8 cm.

PROVENANCE

Sotheby's New York, *Important Russian Enamels and Fabergé from a New York Private Collection*, 4 novembre 2010, lot 63.

10 000-15 000 €

10 300-15 400 US\$



1123

1124

POMMEAU EN OR ET ÉMAIL GUILLOCHÉ, PAR CARL BLANK, ST PETERSBOURG, VERS 1890

A JEWELLED VARICOLOURED GOLD AND GUILLOCHÉ ENAMEL PARASOL HANDLE, CARL BLANK, ST PETERSBURG, CIRCA 1890

émaillé rose et rouge sur fond guilloché, décoré de frises de laurier et sommé d'un diamant, une ombrelle en soie, poinçons d'orfèvre, 56 standard, une ombrelle en soie

the ball-shaped finial and collar enamelled with arched panels of pale pink translucent enamel with strawberry translucent enamel borders, all over a wavy engine-turned ground, the enamel panels divided by gold bands chased with a zig-zag pattern, mounted with bands of chased laurel leaves in varicoloured gold, the terminal mounted with a diamond, with silk parasol, struck with maker's initials, 56 standard length 3 in.; 7.6 cm

PROVENANCE

Sotheby's New York, *Important Russian Enamels and Fabergé from a New York Private Collection*, 4 novembre 2010, lot 64; Parasolerie Heurtault, 2018.

10 000-15 000 €

10 300-15 400 US\$



1124





1125

SCEAU EN OR, ÉMAIL ET NÉPHRITE, PEUT-ÊTRE PAR MICHÄEL PERKHIN, FABERGÉ, ST PETERSBOURG, 1899-1903

A FABERGÉ JEWELLED GOLD-MOUNTED GUILLOCHÉ ENAMEL NEPHRITE HAND SEAL, WORKMASTER POSSIBLY MICHAEL PERKHIN, ST PETERSBURG, 1899-1903

orné d'un serpent, les yeux en diamants et la tête sommée d'un rubis en cabochon, la base ornée d'émail rouge et blanc, la matrice en cornaline avec St George et le dragon, gravé 'D.St.G.', poinçons d'orfèvre et de Fabergé, numéro gravé 2024

designed as a gold serpent twisted around a nephrite cylinder, the serpent's eyes set with

rose-cut diamonds and its head mounted with a cabochon ruby, the circular base with alternating red and white enamel drop motifs over a row of beading, with a carnelian matrix incised with St George slaying the dragon and inscribed 'D.St.G.', struck Fabergé and with workmaster's initials, 56 standard, scratched inventory number 2024 height 2⁵/₁₆in.; 6,6 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 217.

8 000-12 000 €

8 200-12 300 US\$



1126

SCEAU EN OR ET BOWÉNITE, PAR MICHÄEL PERKHIN, FABERGÉ, ST PETERSBOURG, VERS 1890

A FABERGÉ JEWELLED GOLD AND BOWENITE HAND SEAL, WORKMASTER MICHAEL PERKHIN, ST PETERSBURG, CIRCA 1890

balustre orné de six rangées de diamants, la base cannelée postérieure sertie de diamants, la matrice vierge, poinçons d'orfèvre et poinçons d'A. Fabergé et des initiales AH, 56 standard

the baluster-shaped bowenite handle ribbed, with six of the alternating ribs fit with bands set with rose-cut diamonds meeting at the top, which is surmounted by a larger, old European

cut diamond, the gold collar set with a band of diamonds, the later gold fluted spreading base with six round-cut diamonds, the matrix uncut, struck with workmaster's initials and 56 standard, the later seal-form gold base with marks for A. Fabergé in Cyrillic and the Latin initials AH, 56 standard length 3 ¹/₄ in.; 8,3 cm.

PROVENANCE
Christie's, New York, 15 juin 1982, lot 154; Sotheby's New York, Important Russian Enamels and Fabergé from a New York Private Collection, 4 novembre 2010, lot 72.

15 000-25 000 €

15 400-25 600 US\$

1127

**POMMEAU FABERGÉ EN OR, ÉMAIL
GUILLOCHÉ ET AMÉTHYSTE, FIN XIXE
SIÈCLE**

**A FABERGÉ GOLD, GUILLOCHÉ ENAMEL
AND AMETHYST CANE HANDLE, LATE
19TH CENTURY**

en émail guilloché blanc, appliqué de festons
d'or, serti de rangées de perles et de grenats,
terminé par un cabochon en améthyste, avec
canne

of tapering cylindrical form, the body
enamelled in opaque white guilloché enamel
within gold borders twisting vertically, either
end mounted with a row of seed pearls set
in gold, with ribbon-tied gold laurel swags
descending from collet-set demantoid garnets,
the terminal mounted with a large cabochon
amethyst, with cane
length of handle 2 1/8 in.; 5,4 cm.

PROVENANCE

Par tradition, acheté par l'Empereur Nicholas
II le 17e avril 1896 pour 175 roubles comme
cadeau pour l'Impératrice Alexandra
Feodorovna, possiblement en occasion du
couronnement en mai 1896;
M.S. Rau Antiques, 2018.

LITERATURE

S. Massie, *Pavlovsk: The Life of a Russian
Palace*, Unicorn Press, 2013, p. 193, no. 3460.

18 000-25 000 €

18 500-25 600 US\$



1128

OMBRELLE EN IVOIRE, MÉTAL DORÉ ET ÉMAILLÉ SERTIE DE PIERRES SEMI-PRÉCIEUSES, MILIEU DU XIXE SIÈCLE

A JEWELLED GILT-METAL AND ENAMEL PARASOL HANDLE ON AN IVORY PARASOL, MID-19TH CENTURY

l'ombrelle en soie blanche et mantille en dentelle noire ornée de fleurs, le manche en ivoire avec pommeau en métal doré émaillé blanc, serti de turquoises et grenades

the white silk parasol with black lace mantel decorated with flowers and scroll, embellished with stones and turquoises, with opaque white enamel scrolling throughout, on a hinged ivory parasol stem, with ivory enamel ring attached to the lower part with a chaine, foldable handle
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
length of handle 26 in.; 60 cm.

PROVENANCE
Tajan, 24 juin 2008, lot 5
Parasol: SAS Parasolerie Heartault, 2020

• 500-800 €
550-850 US\$



1128



1129

1129

LOUPE EN AGATE MONTÉE EN OR, EUROPE CONTINENTALE, VERS 1860

A GOLD-MOUNTED AGATE MAGNIFYING GLASS, CONTINENTAL, CIRCA 1860

la loupe ovale, les bords en or ciselés de roses et feuilles sur fond amati, la poignée en agate gris pâle décorée de putti et de Cupidon perché sur son carquois entouré de volutes, apparemment non poinçonnée, dans un étui moderne en cuir vert estampillé: "N.BLOOM & SON, ANTIQUES LTD, LONDON W1"

oval lens, within a gold border chased with roses and leaves on a matted ground, the slightly tapering pale grey agate handle mounted in pierced cagework decorated with putti and Cupid perched on his quiver surrounded by scrollwork, engraved gold collar, *apparently unmarked, in a modern green leather case stamped for: 'N.BLOOM & SON, ANTIQUES LTD., LONDON W1'*
weight: 68,3 g
length 6¼ in.; 16 cm.

PROVENANCE
Christie's Londres, 7 juin 2011, lot 392.

3 000-5 000 €
3 100-5 200 US\$



1130

MANCHE D'OMBRELLE EN OR, ÉCAILLE, PIERRES DURES ET OR, FIN DU XIXE SIÈCLE

A JEWELLED GOLD ENAMEL AND TORTOISESHELL PARASOL HANDLE, LATE 19TH CENTURY

la partie supérieure sertie de diamants taille rose et d'émail, la poignée en écaille, la base en or et émail représentant des putti, le bas formant un monogramme, serti de diamants taille rose, avec un parasol en soie et en dentelle orné d'un monogramme, apparemment non poinçonné

the top set with rose-cut diamonds and applied with enamel, the handle composed of tortoise, the gold base applied with enamel depicting putti within an ornate background, the bottom forms a monogram, set with rose-cut diamonds, with a parasol constructed of silk and lace depicting a monogram and floral motif, *apparently unmarked*
length of handle 24 in.; 61 cm.

PROVENANCE
Sotheby's New York, 20 avril 2010, lot 81.

8 000-12 000 €
8 200-12 300 US\$



1131

1131

GROUPE DE TRENTE QUATRE STYLOS, MODERNE

A GROUP OF THIRTY-FOUR PENCILS, MODERN

comprenant de stylos en ivoire de morse, or et matériaux divers, une paire de pince-nez en or et un monocle

including 34 walrus ivory, gold and various materials pencils, a gold pair of pince nez and a monocle

PROVENANCE

Bonhams Londres, 31 juillet 2013, lot 31

• 1 000-1 500 €

1 050-1 550 US\$

1132

49 STYLOS ET CRAYONS, FIN DU XIXE-DÉBUT DU XXE SIÈCLE

A GROUP OF 49 PENS AND PENCILS, LATE 19TH-EARLY 20TH CENTURY

en or, argent et vermeil, de différentes dimensions, certains avec des matrices en pierre dure

gold, silver-gilt and parcel-gilt, some with hardstone matrix, various dimensions (49)

PROVENANCE

Christie's, Londres, 17 juillet 2013, lot 206.

1 000-1 500 €

1 050-1 550 US\$



1132

1133

SCEAU EN CITRINE ET OR, PROBABLEMENT ANGLETERRE, FIN DU XIXE SIÈCLE

A GOLD-MOUNTED CITRINE DESK SEAL, PROBABLY ENGLISH, LATE 19TH CENTURY

les côtés facettés, le sceau en or ciselé et gravé de coquillages et d'acanthes, la matrice en citrine de taille ovale, apparemment non poinçonné

the handle of tapering form with a briolette terminal and faceted sides, issuing from a gold seal chased and engraved with shells and acanthus, with an oval-cut citrine matrix, apparently unmarked
weight: 71.9 g
height 2⁵/₁₆in.; 7,5 cm.

PROVENANCE

Christie's Londres, 11 mars 2014, lot 231.

2 000-3 000 €

2 050-3 100 US\$



1133

1134

COUPE-PAPIER EN NACRE ET OR, EUROPE CONTINENTALE, XIXE SIÈCLE

A LETTER-OPENER WITH GOLD-MOUNTED MOTHER-OF-PEARL, CONTINENTAL, 19TH CENTURY

le manche, sculpté en nacre, représentant une main tenant une épée, la garde en or ciselé, la lame en or ciselé de rinceaux feuillagés, le manche incrusté d'une matrice en jaspe sanguin

the handle, carved from mother-of-pearl, formed as a hand clutching a sword, with chased gold sleeve and hilt, the gold blade chased with foliate scrolls, the sleeve inset with vacant bloodstone matrix
length 8⁹/₁₆in.; 21,7 cm.

PROVENANCE

Christie's Londres, 30 mai 2012, lot 53.

3 000-5 000 €

3 100-5 200 US\$



1134



1135

1135

SCEAU EN JASPE SANGUIN ET OR, ANGLETERRE, VERS 1820

A GOLD-MOUNTED BLOODSTONE DESK SEAL, ENGLISH, CIRCA 1820

le sommet et la base ciselés de rinceaux et de fleurs de style rocaille, la matrice en jaspe sanguin gravée aux armes de la famille Blake, gravée 7|F|5 SX|ML

tapering form, the bloodstone body with narrow gold straps, the top and base chased with rococo foliate scrolls and flowers, the bloodstone matrix engraved with the arms of Blake, *scratched 7|F|5 SX|ML*
weight: 33.7 g
height 2 $\frac{3}{8}$ in.; 6 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 226.

1 500-2 500 €
1 550-2 600 US\$

1136

SCEAU EN JASPE SANGUIN ET OR, PROBABLEMENT ANGLETERRE, DEUXIÈME QUART DU XIXE SIÈCLE
A GOLD-MOUNTED BLOODSTONE HAND SEAL, PROBABLY ENGLISH, SECOND QUARTER 19TH CENTURY

ciselé de feuilles d'acanthé et gravé de rinceaux, la matrice gravée d'un cimier et de la devise Fide et Amore, la matrice opposée gravée d'armoiries et du même cimier, apparemment non poinçonné

modelled as an armoured gauntlet grasping a hand seal chased with acanthus leaves and engraved with scrolls and terminating in a small circular chalcedony matrix with intaglio crest of a phoenix issuing from a coronet within a buckle and strap cartouche with motto *Fide et Amore*, the opposite end terminating in an octagonal bloodstone

matrix with intaglio coat of arms with moorish supporters and the same crest as before, *apparently unmarked*
weight: 43 g
height 3 $\frac{5}{8}$ in.; 9.2 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 214.

The arms are for Richard Seymour-Conway who became 4th Marquess of Hertford in 1842 but significantly there is no coronet to denote his rank of marquess (in addition to his being Earl of Hertford, Earl of Yarmouth, Viscount Beauchamp and Baron Conway and a KG from 1846), so the seal may have been used by a younger brother while the succession was in flux between 1830-1860.

4 000-6 000 €
4 100-6 200 US\$



1136



1137

CINQ SCEAUX EN PIERRE DURE ET OR, ANGLETERRE, MILIEU DU XIXE SIÈCLE
FIVE GOLD-MOUNTED HARDSTONE SEALS, ENGLISH, MID-19TH CENTURY

un en citrine, la matrice gravée CONSTANT EN TOUT; un en agate, la matrice monogrammée CRM; un en cristal de roche, la matrice en améthyste gravée CP; un, la matrice en cornaline avec inscription en arabe; le dernier, la matrice en jaspe sanguin gravée de monogramme et cimier

the first with tapering faceted citrine handle with oval gold mount with relief *rocaille* floral and foliate decoration, the matrix engraved with a cockerel within a strap and buckle ring inscribed 'CONSTANT EN TOUT'; the second with tapering agate handle and stylised lotus flower gold shank with pierced mount for the

semi-circular pierced rotating bloodstone matrix inscribed with the interlaced monogram CRM; the third with rock crystal handle with *rocaille* gold mount and amethyst matrix engraved with a monogram CP; the fourth with hooped gold *rocaille* shank, the oval cornelian matrix engraved with an Arabic inscription; the fifth with lyre-form gold shank and bloodstone matrix engraved with a monogram and crest
weight: 261.6 g
length of largest 3 $\frac{7}{8}$ in.; 9.8 cm.

(5)
PROVENANCE
Bonhams Londres, 18 novembre 2015, lot 117.

2 000-3 000 €
2 050-3 100 US\$



1138

1138

SCEAU À MAIN EN OPALE, PIERRE DURE, NÉPHRITE ET OR DANS LE STYLE DE BOUCHERON, PROBABLEMENT FRANCE, DÉBUT DU XXE SIÈCLE

A JEWELLED GOLD-MOUNTED OPAL AND NEPHRITE HAND SEAL, IN THE STYLE OF BOUCHERON, PROBABLY FRENCH, EARLY 20TH CENTURY

la prise en opale taillée à facettes, la monture en or ciselée et gravée d'une bande de rosettes serties de diamants entre des bandes de rubis sertis, la tige formée de six volutes en or serties de rubis, la matrice en néphrite vide

the tapering facet-cut opal handle, the gold mount chased and engraved with a band of diamond-set rosettes between bands of channel-set rubies, the shank formed of six gold scrolls channel-set with rubies issuing from a hexagonal base, the nephrite matrix vacant height 2 7/8 in.; 7,3 cm.

PROVENANCE
Bonhams Londres, 18 novembre 2015, lot 118.

1 200-1 800 €

1 250-1 850 US\$



1139

1139

ROUE À CACHETS EN IVOIRE DE MORSE ET MÉTAL DORÉ, VERS 1820

A WALRUS IVORY AND GILT-METAL SEAL WHEEL, CIRCA 1820

la roue avec sept cachets en pierres dures, présentée dans un coffret moderne contenant également divers essais en cire rouge

the wheel with seven hardstone seals, presented in a small modern case which also contains various tests in red wax, testing different seals height 4 1/2 in.; 11 cm.

PROVENANCE
Tajan, 24 juin 2008, lot 6

• 200-300 €

250-350 US\$



1140

1140

CACHET EN IVOIRE MONTÉ EN OR, FRANCE, VERS 1860

A FRENCH GOLD-MOUNTED IVORY SEAL, CIRCA 1860

sculpté comme un panier de fleurs, la base en sceau en or ciselé en relief avec des paons, la matrice en pierre dure blanche décorée d'une maison de campagne maison de campagne

A French gold-mounted ivory seal, circa 1860 carved as a basket of flowers above a gold seal chased in relief with peacocks, the white hardstone matrix with a country house Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. height 3 1/2 in.; 8 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 223

• 500-700 €

550-750 US\$



1141



1142

1141

CACHET EN IVOIRE MONTÉ EN OR, FRANCE, XIXE SIÈCLE

A FRENCH GOLD-MOUNTED IVORY DESK SEAL, 19TH CENTURY

la prise sculptée à deux reprises d'un cheval surpris par un lion dans sa grotte, la matrice en agate verte gravée d'armoiries

A French gold-mounted ivory desk seal, 19th century the handle carved twice with a horse startled by a lion in its cave, the green agate matrix carved with shield Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. height 3 15/16 in.; 10 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 218

• 600-800 €

650-850 US\$



1142

SEPT SCEAUX EN PIERRES DURES, VERRE, PORCELAINE, OR ET MÉTAL DORÉ, EUROPE CONTINENTALE, XIXE SIÈCLE

SEVEN GOLD AND GILT-MENTAL MOUNTED HARDSTONE, AMETHYST, GLASS AND PORCELAIN DESK SEALS, CONTINENTAL, 19TH CENTURY

comprenant un sceau à roue, un en améthyste, un en forme de Turc inscrit Banissons Les Chagrins, un en lapis-lazuli inscrit G.Keller, les autres apparemment non poinçonnés

comprising one rotating seal with a green glass handle, one amethyst with an amethyst matrix, one with a jet handle, a lapis lazuli example, a porcelain handle in the form of a Turk with the inscription 'Banissons Les Chagrins', and two other gold-cased hardstone examples, the lapis seal inscribed G.Keller, the others apparently unmarked length of largest 3 1/2 in.; 10cm.

(7)

PROVENANCE
Christie's Londres, 11 mars 2014, lot 237.

3 000-5 000 €

3 100-5 200 US\$



1143

1143

SCEAU EN CITRINE ET OR, PROBABLEMENT ANGLETERRE, DEUXIÈME QUART DU XIXE SIÈCLE

A GOLD-MOUNTED CITRINE HAND SEAL, PROBABLY ENGLISH, SECOND QUARTER 19TH CENTURY

la base en or ciselée de fleurs et de coquillages avec des bordures en cordage, la matrice unie, apparemment non poinçonné

with tapering faceted handle, the gold base chased with flowers and shells and edged with narrow ropework borders, the matrix plain, *apparently unmarked*
weight: 82 g
height 3½ in.: 8,8 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 229.

2 500-3 500 €
2 600-3 600 US\$



1144

1144

SCEAU EN OR DE PLUSIEURS COULEURS ET OEIL DE TIGRE, PROBABLEMENT FRANCE, VERS 1840

A VARICOLOURED GOLD-MOUNTED TIGER'S EYE HAND SEAL, PROBABLY FRENCH, SECOND QUARTER 19TH CENTURY

la prise balustre avec base ajourée composée de fleurs et de feuilles d'acanthé, la matrice ovale en intaille gravée d'une lionne tenant un lionceau dans sa gueule, apparemment non poinçonné

baluster handle with openwork base composed of flowers and straps decorated with acanthus leaves and trios of graduated beads, the oval agate matrix with intaglio lioness holding a cub in its mouth, *apparently unmarked*
weight: 112 g
height 3¾ in.: 9,5 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 215.

1 800-2 500 €
1 850-2 600 US\$

1145

SCEAU EN JASPE, JASPE SANGUIN ET ONYX MONTÉ ET OR, FRANCE, PREMIÈRE MOITIÉ DU XIXE SIÈCLE

A GOLD-MOUNTED JASPER, BLOODSTONE AND ONYX DESK SEAL, FRENCH, FIRST HALF 19TH CENTURY

la matrice en jaspe sanguin gravée d'un monogramme entrelacé, poinçon au bord de la base

of octagonal baluster form with vertical panels of alternating jasper and onyx within gold borders, a bloodstone terminal and matrix inscribed with an interlaced monogram, *struck to the edge of the base*
weight: 51 g
height 2¾ in.: 7 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 222.

3 000-5 000 €
3 100-5 200 US\$



1145

1146

SCEAU EN CALCÉDOINE, NACRE ET OR, PROBABLEMENT ANGLETERRE, VERS 1830

A GOLD-MOUNTED CHALCEDONY AND MOTHER-OF-PEARL SEAL, PROBABLY ENGLISH, CIRCA 1830

en forme de bras, la main tenant un bâton, une extrémité en lapis, l'autre en agate, la matrice en jaspe sanguin

with tapering arm, the carved hand grasping a baton, with inset lapis lazuli at one end and banded agate at other end, the oblong bloodstone matrix plain and with band of chased acanthus leaves around mount, similar borders around either end of baton
length 2½ in.: 6 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 230.

2 500-3 500 €
2 600-3 600 US\$



1146



1147

1147

CACHET EN FORME DE MAIN EN IVOIRE AVEC MONTURES EN OR, ANGLETERRE, VERS 1820

A GEORGE IV IVORY HAND-SEAL WITH GOLD MOUNTS, ENGLAND, CIRCA 1820

la main tenant un bâton avec une matrice en cornaline gravée d'initiales, un doigt orné d'une bague en pierre dure, les montures en or ciselées de palmettes, la matrice en jaspe sanguin gravé d'armoiries

formed as an ivory hand holding a baton with carnelian initialled matrix, the hand with hardstone signet-ring, the gold mounts chased with palmettes, the bloodstone matrix with a coat-of-arms

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item. Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en

mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. height 3⁵/₁₆in.; 9.2 cm.

PROVENANCE

Ulick de Burgh, 1er marquis de Clanricarde (1802-1874) et son épouse, l'Honorable Harriett, marquise de Clanricarde (1804-1876). Transmis par descendance à leur fils, Hubert George de Burgh-Canning, 2ème Marquis de Clanricarde (1832- 1916)

Legs à son petit-neveu, Henry Lascelles, 6ème comte de Harewood (1882-1947)

Transmis par descendance à Harewood House, Yorkshire

Christie's Londres, 5 décembre 2012, lot 562

The arms are those of de Burgh accolé with de Burgh impaling Canning quartering others for Ulick, 14th Earl of Clanricarde (1802-1874), late 1st Marquess of Clanricarde, and his wife Harriet (1804-1876), daughter of George Canning (1770-1827), prime minister, whom he married in 1825.

• 3 000-5 000 €

3 100-5 200 US\$



1148

1148

SCEAU DE BUREAU EN CORNALINE ET OR, EUROPE CONTINENTALE, MILIEU DU XIXE SIÈCLE

A GOLD AND CARNELIAN DESK SEAL, CONTINENTAL, MID-19TH CENTURY

balustre, la matrice octogonale unie, apparemment non poinçonné

of lobed baluster form with chased foliate scroll borders, circular top with central boss and plain octagonal matrix, *apparently unmarked*

weight: 46.7 g

height 2¹⁵/₁₆in.; 7,5 cm

PROVENANCE

Christie's Londres, 11 mars 2014, lot 227.

1 500-2 000 €

1 550-2 050 US\$

1149

DEUX SCEAUX EN PIERRE DURE MONTÉE EN OR ET ACIER, PROBABLEMENT VENDUS PAR STORR & MORTIMER, ANGLETERRE, VERS 1835 ET ITALIE, XIXE SIÈCLE

TWO JEWELLED GOLD AND STEEL-MOUNTED HARDSTONE DESK SEALS, PROBABLY RETAILED BY STORR & MORTIMER, ENGLISH, CIRCA 1835 AND ITALIAN, 19TH CENTURY

le premier, la matrice gravée d'armoiries, dans son étui Wartski moderne; le second, la matrice gravée des armes d'Antonelli, le manche en lapis-lazuli probablement plus récent, apparemment non poinçonnés

The first of gold-mounted hardstone, tapering, the gold cap, collar and cushion chased with flowers and scrolls, lobed with purpurin, malachite and lapis lazuli, the bloodstone matrix engraved with a coat of arms, *in*

modern Wartski fitted case; the second with circular steel matrix engraved with the arms of Antonelli, the handle probably later and formed of lapis lazuli springing from a silver frieze of conch-blowing mermaids, above leaves and a ruby-set collar, *both apparently unmarked*

weight: 208.2 g

height of largest 4¹/₄in.; 10,7 cm

(2)

PROVENANCE

Sotheby's Paris, 26 juin 2013, lot 10.

The arms engraved on the first seal are those of George Paulet (1803-1879), third son of the 13th Marquess of Winchester, who married Georgina, daughter of Major-General Sir George Wood, in 1835. Their union is probably the occasion for the commissioning of this seal.

Despite having caused an international incident in 1843, while defending British interests as a naval officer in command of HMS Carysfort in the Hawaiian Islands, Paulet distinguished himself during the Crimean War. Lord George was later appointed ADC to Queen Victoria in 1854, Companion of the Order of the Bath in 1855 and full Admiral in 1866.

The arms on the second seal are those of Cardinal Giacomo Antonelli (1808-1876), Secretary of State to Pope Pius IX from 1848. The frieze on the handle echoes the central element of the coat of arms, a mermaid blowing a horn below a distant star.

3 000-5 000 €

3 100-5 200 US\$





1150

1150

SCEAU DE BUREAU EN OR MULTICOLORE ET CORNALINE, PROBABLEMENT ANGLETERRE, DERNIER QUART DU XVIIIÈ SIÈCLE

A VARICOLOURED GOLD AND CARNELIAN DESK SEAL, PROBABLY ENGLISH, LAST QUARTER 18TH CENTURY

en forme de canon, gravé d'un cimier en forme de cygne, la matrice avec armes et devise de la famille Maclean, apparemment non poinçonné

In the form of a cannon barrel with hinged suspension loop, chased with ribbon-tied leafy swags, alternate bands of spiral fluting and foliage and narrow acanthus leaf borders, engraved with a swan crest, the matrix with a coat of arms in a ribbon-tied lozenge cartouche with motto scroll below, the crest above this coat of arms and motto scroll below for Maclean, *apparently unmarked*
weight: 50.9 g
height 4 in.: 10.3 cm

PROVENANCE
Christie's Londres, 11 mars 2014, lot 212.

1 500-2 000 €

1 550-2 050 US\$

1151

LOUPE EN AGATE MONTÉE EN OR ET VERMEIL, XIXE SIÈCLE DANS UN GOÛT PLUS ANCIEN

AN AGATE MAGNIFYING GLASS WITH GOLD AND SILVER-GILT MOUNTS, 19TH CENTURY IN EARLIER STYLE

the circular lens mounted in gold chased with scrolling foliage on a matted ground, the tapering grey agate handle overlaid in gold openwork chased with a rabbit, a squirrel and a stag and a hunter blowing his hunting horn within scrolls, the collar with ropetwist borders, *apparently unmarked*
weight: 91.4 g
length 6½in.: 15,5cm.

PROVENANCE
Christie's Londres, 30 mai 2012, lot 52.

agate, silver-gilt, gold

Loupe en agate montée en or et vermeil, XIXe siècle dans un goût plus ancien

la loupe ronde montée en or ciselé de feuillages sur fond amati, la poignée en agate grise à décor en or ajouré ciselé de lapin, écureuil, cerf et chasseur soufflant dans son cor de chasse, à l'intérieur de rinceaux, *apparemment non poinçonnée*

2 000-3 000 €

2 050-3 100 US\$



1151



1152

LOT DE NEUF SCEAUX EN PIERRES DURES MONTÉS EN OR, XVIII ET XIXE SIÈCLES

A GROUP OF NINE GOLD-MOUNTED HARDSTONE FOB SEALS, 18TH AND 19TH CENTURY

un la matrice aux armes de la famille Meade, un avec matrice aux armes de la famille Massey of Sale, co. Chester, un, matrice aux armes des familles Maxwell et Herries, un, vers 1815, gravé JW, un dans un étui Bulgari moderne

The first, circa 1760, with agate handle carved as the bust of a Moorish figure, banded rose diamond and ruby-set cushion, the amethyst matrix later engraved with the arms of Meade, later case; the second with flowered openwork handle, maker's mark probably William Tanner, London, 1815, crystal matrix engraved with the arms of Massey of Sale, co. Chester; the third an urn-shaped example, circa 1785, citrine matrix, arms of Maxwell quartering Herries; the fourth a ribbed varicoloured gold fob seal, circa 1814, hung with a grape cluster, carnelian matrix; the fifth a turquoise bead-set seal, circa 1820, the amethyst matrix engraved with a flower stemming from four leaves; the sixth a gold fox-form fob seal, the cushion chased

with the hunt; the seventh a gold bull-form fob seal, the bloodstone matrix engraved with the arms of a continental Baron beneath a nine-pronged coronet; the eighth a fob seal with handle formed as a miniature figure of Louis XVIII in a pavilion, circa 1815, carnelian matrix engraved with initials JW; the ninth a seal with varicoloured gold mounts, in 19th century taste, citrine handle and matrix, *modern Bulgari case*
weight: 232.2 g
height of largest 3½in.: 8 cm

PROVENANCE
Sotheby's Londres, *The Dimitri Mavrommatis Collection*, 8 juillet 2008, lot 71.

The second fob seal is unusually struck with London hallmarks for 1815. The maker is most probably William Tanner who first entered his mark as a goldworker from 8 Georges Row, City Road in 1803. A second mark, from 4 Badger Yard, Clerkenwell, was registered in 1811. A maker's mark WT was also registered in 1810 by William Tongue of Birmingham, but he seems a less likely candidate for the creation of this seal.

8 000-12 000 €

8 200-12 300 US\$



1153

1153

SCEAU EN FORME DE MAIN EN AGATE MONTÉE SUR OR ET SCEAU EN OR, EUROPE CONTINENTALE, XIXE SIÈCLE

A GOLD-MOUNTED AGATE HAND SEAL AND GOLD FOB SEAL, CONTINENTAL, 19TH CENTURY

le premier ovale, avec un petit anneau de préhension, la matrice gravée d'un blason couronné, le second avec une prise en agate facettée, la matrice gravée d'un blason d'alliance surmonté d'une couronne comtale, apparemment non poinçonnés

The fob seal oval, with a small grip ring, the matrix engraved with a crowned coat of arms; the second with a faceted tapering agate handle, the matrix engraved with an alliance coat-of-arms surmounted by a count's coronet, *both apparently unmarked* length of largest 2 5/8 in.: 6,8 cm

(2)

PROVENANCE
Tajan Paris, 24 juin 2008, lot 7.

400-600 €

450-650 US\$

1154

QUATRE SCEAUX EN PIERRES DURES ET OR, ANGLETERRE, VERS 1840, UN MANCHE DE CANNE, ALLEMAGNE, ET UNE INTAILLE

FOUR HARDSTONE AND GOLD DESK SEALS, ENGLISH, CIRCA 1840, ONE CANE HANDLE, GERMAN, AND ONE INTAGLIO

les manches en agate rouge et brune montée en or, les matrices gravées d'un écusson, d'initiales et d'une devise; le pommeau de canne en agate rubanée à prise en forme d'étoile, poinçon pour l'or 14 carats; l'intaille en agate

the four desk seals made of gold-mounted moulded red and brown agate handles of various shapes, gold cushions chased with bulbous foliate scrolls, the matrixes engraved with crest, initials and motto, the banded agate cane handle of tapering cylindrical form with a bulbous terminal chased and engraved with rosettes and surmounted by a star shaped finial, *marked for 14-carat gold.*, the agate intaglio with a flaming heart weight: 63,4 g length of largest 3 in.: 7,7 cm.

(5)

PROVENANCE
Sotheby's Londres, *The Ballyedmond Collection*, 23-24 mai 2017, lot 211

1 500-2 000 €

1 550-2 050 US\$



1154

1155

CACHET EN FORME DE MAIN EN IVOIRE MONTÉ EN OR ET AMÉTHYSTE, ANGLETERRE, VERS 1820

A GEORGE III IVORY HAND SEAL WITH GOLD MOUNTS AND AMETHYST, CIRCA 1820

la matrice en jaspe sanguine grave d'un tortil de baron, l'autre extrémité sertie d'une matrice en agate gravée d'un monogramme in the form of a hand issuing from a cuff, clutching a baton, one end of the baton set with a bloodstone disc with intaglio baron's coronet, the other end set with banded agate disc with intaglio monogram, the ends of the baton chased with acanthus leaves, the fluted oblong base with amethyst matrix with intaglio coat-of-arms

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. height 2 3/4 in.: 7 cm.

PROVENANCE
Christie's Londres, 11 mars 2014, lot 213

The arms are for Graves of Gravesend, Co. Londonderry, impaling Paget, for Thomas, 2nd Baron Graves (1775-1830) and his wife, Mary Paget (died 1835), youngest daughter of Henry, 1st Earl of Uxbridge. Baron Graves was MP for Oakhampton, Windsor and Melborne Court and Lord of the Bedchamber of the Prince Regent.

• 2 500-3 500 €

2 600-3 600 US\$



1155

1156

SCEAU EN IVOIRE AVEC UNE FEMME TENANT UNE COLOMBE, LA MATRICE EN OR GRAVÉE D'UN LION, FRANCE, FIN XIXE SIÈCLE

A FRENCH CARVED IVORY GOLD SEAL WITH A NAKED WOMAN HOLDING A DOVE, LATE 19TH CENTURY

Ivory the gold matrix engraved with a lion rampant Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. height 3 1/8 in.: 8 cm

PROVENANCE
Christie's Londres, 11 mars 2014, lot 225

• 400-600 €

450-650 US\$



1156



1157

PAIRE DE MINIATURES EN NACRE, ÉMAIL, CAMÉES ET PIERRES PRÉCIEUSES, REPRÉSENTANTS LES DOUZE CÉSARS, PAR JOHANN SALOMON MAYER DE ZERBST, ALLEMAGNE, MILIEU DU XVIIIÈ SIÈCLE

A PAIR OF JEWELLED MOTHER OF PEARL, ENAMEL AND SHELL CAMEO MINIATURE STANDS OF THE TWELVE CEASARS, JOHANN SALOMON MAYER OF ZERBST, GERMAN, MID-18TH CENTURY

each of upright rectangular form, the mother-of-pearl panels with scrolling outlines and carved with rocaille ornaments, rosettes and leafy foliage, decorated with emeralds and rose-cut diamonds, surrounding three rows of two silver-mounted oval shell cameos above an oval cartouche of opaque pale blue enamel inscribed in gold with the abbreviated name, the first panel set with the profiles of six Roman rulers to sinister: Julius Caesar, Augustus, Tiberius, Caligula, Claudius and

Nero, the second with profiles to dexter, representing Galva, Othonius, Vitellius, Vespasian, Titus, and Domitius, the gilt-metal reverse set with an easel support, *apparently unmarked*, height 4 1/2 in, 11,5cm.

The source for the present lot with shell cameos of 'The Twelve Ceasars', successive Roman rulers, is *De vita Caesarum* by the Roman historian Gaius Suetonius Tranquillus. It was widely used as a source of inspiration for cameos after the Antique, busts or even marble reliefs. The popularity of the theme goes back to the Renaissance and continued until the first half of the 19th century, when persons of power sought to align themselves with the ideals and values connected to the Roman Empire. For another example, see a set of shell and hardstone cameos after the Antique representing Napoleon Bonaparte and his immediate family, sold Sotheby's London, 4 July 2018, lot 29.

The carved and jewelled mother-of-pearl stands are characteristic of the work by Johann Salomon Mayer. They notably show strong similarities to two clocks, signed and dated, in mother-of-pearl, enamel, gold and precious stones. The first one is a richly jewelled example set with two oval agate or shell cameos of Augustus and Vespasian, inscribed on the reverse: *Johann Salomon Meyer Zerbst 1738*, and is located in the Victoria & Albert Museum in London (acc. no. 7677-1861), a second one, whose whereabouts are unknown today, is signed: *J.S.Meyer Zerbst 1748*.

PROVENANCE
Galerie J. Kugel, 2015.

Paire de représentations miniatures en nacre, émail, camées sur coquillage et pierres précieuses représentant les Douze Césars, par Johann Salomon Mayer de Zerbst, Allemagne, milieu du XVIIIe siècle

8 000-12 000 €

8 200-12 300 US\$





GOLD BOXES AND OBJECTS OF VERTU AT THE HÔTEL LAMBERT – TIME TRAVEL THROUGH ‘MICROCOSMS OF BEAUTY’ FROM 1720 TO THE LATE 19TH CENTURY

The manifold world of objects of vertu, *objets de vertu*, or *Galanteriewaren* spanning nearly 200 years, is represented in the wonderful collection of objets d’art carefully curated for the Hôtel Lambert. Intricately carved and painted fans, finely inlaid or jewelled parasol handles, desk seals and walking canes, as well as an impressive collection of gold boxes from the early 18th century to the late 19th century demonstrate both the historical importance and the development of craftsmanship in this category.

Bold English or German chasing in high relief from the 1720s is juxtaposed with the elegant and rare gold and lacquer *boite-a-secrets* made in Paris in 1759, which soon found its way into the collection of Baron Mayer Amschel de Rothschild (1818-1874). Nearly two decades later, the Dresden court jeweller Johann Christian Neuber created both beautiful and scientifically interesting portable *Galanteriewaren* (small but precious objects with a function) see lots 1176 and 1181 in this collection. Another favoured material at the time - enamel - has been mastered for the chic and unusual snuff box from the collection of Mayer Carl von Rothschild (1820-86), decorated in leopard fur enamel which was the latest trend in Paris in the mid-1770s (to be offered in the Hôtel Lambert evening sale, lot 60). By the early 19th century, the earlier type of *bijoux de fantaisie et à secret* which was so fashionable in Paris had slightly changed its appearance and been adapted for certain markets and tastes further away, as demonstrated by a lavishly decorated pearl-set gold and enamel singing bird gold box by one of the most famous makers of automata in Geneva, Jaquet-Droz & Leschot, circa 1805. Another two or three decades later, the Geneva *bijoutiers* also specialised in gold boxes with scalloped edges, finely enamelled in pastel colours with still lifes or trophies and sometimes set with diamonds during the Ottoman Empire, such as an example with the tughra of Sultan Abdülmecid I. The list is endless, and all of these precious, clever, technically advanced or sometimes simply marvellously beautiful gold boxes and objects of vertu with their stories and histories, offer us a glimpse into a bygone era of unparalleled elegance for which places such as the Hôtel Lambert and its visionary owners and visitors played a crucial role, allowing us today to travel back in time by engaging with these ‘microcosms of beauty’.





1158

POMMEAU DE CANNE EN OR ET AGATE, FIN DU XVIII^E SIÈCLE ET APRÈS

A GOLD-MOUNTED JEWELLED HARDSTONE CANE HANDLE, LATE 18TH CENTURY AND LATER

le manche en forme de tau sculpté dans de la pierre dure, les montures en or ciselées de feuillage rococo, surmontées d'un portrait en agate sculptée d'un Ottoman, apparemment non poinçonné

the tau-shaped handle carved in carnelian-coloured hardstone, the gold mounts chased with rococo foliage and decorated with clasps of a uniform leading up to a carved agate portrait of an Ottoman wearing a jewelled gold turban, engraved gold collar, wood stick, *apparently unmarked* length 4¾ in.; 12 cm.

PROVENANCE
Christie's Paris, 5 novembre 2014, lot 111.

8 000-12 000 €
8 200-12 300 US\$



1159

BOÎTE DE PRÉSENTATION EN OR ET ÉMAIL SERTIE DE PIERRES PRÉCIEUSES, PROBABLEMENT JOLY, CHENEVARD & JOYET, GENÈVE, VERS 1835-40

A JEWELLED GOLD AND ENAMEL IMPERIAL PRESENTATION SNUFF BOX, POSSIBLY JOLY, CHENEVARD & JOYET, GENEVA, CIRCA 1835-40

ovale, le couvercle centré d'une plaque en or ciselée du tughra d'Abdülmeçid (1823-1861), sultan de l'Empire ottoman (1839-1861), poinçon d'orfèvre ICI couronné dans un losange vertical, également insculpté : 18K



Sultan Abdülmeçid I. Huile sur toile, Musée Pera (inv. PM_GAP_PC.051)

oval with wavy edges, the lid centred with an oval gold plaque chased with the tughra of Abdülmeçid (1823-1861), Sultan of the Ottoman Empire 1839-1861, on a zig-zag edged finely matted plaque on a polished ground, within paste-set oval frames and sun-ray decoration, on opaque purple enamel ground, the base enamelled *en plein* with trophies of Mathematics and Astrology on an opaque pink ground, surrounded by wavy gold and opaque white enamel borders framing a broad border of roses, sunflowers and other flowers on a bright green enamel ground, the sides similarly decorated with floral garlands on pink and bright green enamel ground, and circular medallions of flower vases, the inside of the lid painted with a still life of peaches, grapes, plums and roses on translucent scarlet enamel ground over wavy engine-turning, within a pale pink opaque enamel border of flowers in amber and scarlet alternating with gold quatrefoils on a black enamel ground in circular frames, *maker's mark 'ICI' crowned in a vertical lozenge, further struck: 18K* weight: 166.8 g length 3¼ in.; 8,2 cm

PROVENANCE
Christie's Londres, 10 juin 2008, lot 2.

Abdülmeçid I (1823-1861, fig. 1) was the 31st Sultan of the Ottoman Empire, presiding over a sweeping programme of reforms as well as the country's participation in the Crimean War. After being crowned in 1839, he ushered in the 'Tanzimat' era of civic reorganisation, creating a constitutional monarchy, reshaping the education and justice systems and also pushing for greater religious tolerance. His reforms drew strong inspiration from European models, and he also took great cultural influence from the West: he was the first Sultan to speak French, and his adoption of Western fashions at Court saw him outlaw the turban across the Empire in favour of the fez. To his tughra, the unique calligraphic marker of each Ottoman Sultan, he often added a rose motif on the right, as seen on the present lot.

15 000-20 000 €
15 400-20 500 US\$



1160

PAIRE DE FLACONS À PARFUM EN CRISTAL DE ROCHE MONTÉS EN OR, EUROPE CONTINENTALE, VERS 1840

A PAIR OF GOLD-MOUNTED ROCK CRYSTAL SCENT-BOTTLES, CONTINENTAL, CIRCA 1840

balustre, monté en or, le couvercles ciselé de feuillages, le bouchon en verre, apparemment non poinçonnés

Each of baluster shape and overlaid with gold cagework, chased foliate covers with detachable glass stoppers, *apparently unmarked*

weight: 116.7 g
height of largest 4¾in.; 12 cm

PROVENANCE
Christie's Londres, 5 décembre 2017, lot 41.

1 200-1 800 €
1 250-1 850 US\$



1161

FACE À MAIN EN ÉMAIL, CORNALINE, DIAMANTS ET OR, PAR FRÉDÉRIC PHILIPPI, PARIS, VERS 1860

AN ENAMEL, CARNELIAN COME AND GOLD LORGNETTE, FREDERIC PHILIPPI, PARIS, CIRCA 1860

enamel, diamond, carnelian, gold
The case inset with a translucent carnelian cameo depicting the head of Mercury framed by rose diamonds, the openwork ground delicately chased with leafy scrolls embellished with black and white enamel ornament, *French assay marks for 18 carat gold, maker's mark for Frédéric Philippi. length 3½in.; 8.8 cm.*

PROVENANCE
Vendu Sotheby's Paris, 26 juin 2013, lot 75

Frédéric Philippi (1814-1892) moved to Paris from his native Hanover in 1836, following extensive training in Hamburg followed by study in all the main artistic centres of Germany and Austria. At first associated with the jewellery firm of Caillot, he soon made a name for himself in Paris and set up

his own workshop concentrating at first on then popular rings set with blue glass and applied with rose diamond flower sprays. Once established with a dozen workmen, a stone setter, an engraver and four apprentices, his studio became known as a place for individual special orders particularly for artistic Historismus enamelled jewellery in the German renaissance taste. Surprisingly he was also known for elegantly enamelled snuff boxes in Louis XVI taste. Following the sad irony of his eldest son's death in the Franco-Prussian war, he lost heart and the firm was finally taken over in 1876 by his old employers. At his peak in the mid-century Philippi produced exquisite work such as this face à main which is closely related to a bracelet, now in the musée des Arts Décoratifs, by Fannièrre Frères. The bracelet is composed of very similar gold scrollwork enclosed by black and white enamel and centered with a similar diamond-framed carnelian cameo of a Mercury head.

2 000-3 000 €
2 050-3 100 US\$



1162

TABATIÈRE EN OR ET ÉMAIL SERTIE DE PIERRES PRÉCIEUSES, RÉALISÉE POUR LE MARCHÉ OTTOMAN, PROBABLEMENT CHARLES MAGNIN, GENÈVE, VERS 1835-40

A JEWELLED GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, POSSIBLY CHARLES MAGNIN, GENEVA, CIRCA 1835-40

le couvercle orné ultérieurement d'un décor floral ajouré serti de diamants sur un fond d'or mat, poinçon d'orfèvre, poinçon de contrôle en forme de fleur dans un losange vertical

oval with scalloped edges, the lid later applied with a rose-cut diamond-set openwork floral ornament on a matted gold ground, within a border of rose-cut diamonds on an opaque

pale blue and lime green enamel ground decorated with *taille d'épargne* scrolls, the base centred with a translucent blue enamel reserve over sun ray engine-turning, painted with a bouquet of roses, tulips and pansies within opaque white and gold scalloped frame, further border of gold, white, pale blue and lime green *taille d'épargne* foliage forming stylised hearts, the sides similarly decorated, *maker's mark*, *flower-shaped control mark in a vertical lozenge*
weight: 97.5 g
length 3 in.; 7.5cm.

PROVENANCE
Christie's Londres, 10 juin 2008, lot 6.

7 000-9 000 €
7 200-9 300 US\$



1163

1163

TABATIÈRE EN PIERRES DURES MONTÉE EN OR, XIXE SIÈCLE, DANS LE STYLE DE DRESDE DU XVIIIÈ SIÈCLE

A GOLD-MOUNTED HARDSTONE SNUFF BOX, 19TH CENTURY IN THE MANNER OF 18TH CENTURY DRESDEN

rectangulaire, les côtés et la base en agate, le couvercle sculpté d'une scène de Vénus, les montures ciselées de rinceaux et de fleurs, apparemment non poinçonnée, dans un étui en cuir rouge postérieur estampillé Wartski

rectangular, all sides formed of agate panels mounted à cage, the lid carved with Venus in a grotto formed of scrolls, on one of which the river god is seated, pouring water from a jug, the sides carved with putti frolicking around shell grottoes, one riding a dolphin and

another dressed as a merman, the mounts chased with scrollwork and flowers, the chasing on the sides of the lid incorporating carnelian-coloured foiled hardstone plaques, the base of plain light brown agate, *apparently unmarked*, in a later red leather case stamped for Wartski
weight: 122.4 g
length 2¾ in.; 7 cm.

PROVENANCE
Wartski, 1974;
Bonhams Londres, *The Arnold and Barbara Burton Collection*, 28 juin 2014, lot 21.

6 000-8 000 €
6 200-8 200 US\$



1164

1164

BOITE EN OR SERTIE DE PIERRES PRÉCIEUSES, PROBABLEMENT JULES CHALLIER & CIE., PARIS, VERS 1860

A JEWELLED GOLD-MOUNTED SILVER VANITY BOX, PROBABLY JULES CHALLIER & CIE., PARIS, CIRCA 1860

ovale, le couvercle orné d'un motif de demi-perles et de diamants, les hautes parois en argent oxydé incrustées de diamants, l'intérieur du couvercle muni d'un miroir, poinçon de titre français tête d'aigle postérieur à 1918 et poinçon d'orfèvre

oval, the lid decorated with a regular pattern of split-pearls and small rose-cut diamonds in between, the high oxidised silver sides inset with irregular rose-cut diamonds, mounted with gold borders of leaf-tips and ribbon-bound foliage within plain polished rims, plain underside, the interior of the lid fitted with a mirror, *maker's mark JC in a vertical lozenge*, *French post-1918 eagle's head control mark*, weight: 77.3 g
length 1⅞ in.; 4.7cm

PROVENANCE
Fred Leighton, New York;
Collection privée, New York;
Sotheby's New York, 20 octobre 2009, lot 118.

4 000-6 000 €
4 100-6 200 US\$



1165

1165

TABATIÈRE EN OR ET ÉMAIL SERTIE DE DIAMANTS POUR LE MARCHÉ OTTOMAN, GENÈVE, VERS 1825

A DIAMOND-SET GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, GENEVA, CIRCA 1840

le couvercle centré d'une fleur entourée de rinceaux en relief sertie de diamants, la base émaillée en plein d'un bouquet de fleurs, les côtés émaillés de panneaux alternés de bouquets de fleurs et d'un décor de rubans entrelacés, poinçon d'orfèvre CR, poinçon de contrôle illisible

oval with scalloped edges, the lid centred with a rose-cut diamond-set raised flowerhead within scrolls, flanked by smaller flowers, on opaque pale blue enamel ground within a border of tied ribbons in translucent red, amber and dark green enamel and opaque white, peach and pale blue enamel, alternating with white and blue forget-me-nots and lozenges, on a bright apple green enamel ground, the base enamelled *en plein* with a bouquet of flowers including white and pink peonies and berries centred with a peach, on an opaque pale blue ground, within gold scalloped rim and tied ribbon and flower border on a green ground, the sides enamelled with alternating panels of flower bouquets and interlaced ribbon decoration, *maker's mark CR*, *illegible control mark*

weight: 121.1 g
length 3 1/8 in.; 8,1cm.

PROVENANCE
Christie's Londres, 10 juin 2008, lot 4.

8 000-12 000 €
8 200-12 300 US\$



1166

1166

BOÎTE À PILULES EN OR ET ÉMAIL, DEUXIÈME MOITIÉ DU XIXE SIÈCLE

A GOLD AND ENAMEL PILL BOX, SECOND HALF 19TH CENTURY

gravée de motifs de feuillage, de fleurs et de volutes, le couvercle à charnière décoré d'un appui-pouce en forme de serpent émaillé de couleur turquoise, apparemment non poinçonnée

oblong, engraved with foliage, floral and scroll motifs, the hinged lid decorated with a turquoise coloured enameled snake thumbpiece, *apparently unmarked*
weight: 24 g
length 1 3/8 in.; weight 0.07 oz; 3,6 cm; 2 g.

PROVENANCE
Collection Portland, Royaume-Uni;
Christie's Londres, 29 novembre 2011, lot 402.

1 500-1 800 €
1 550-1 850 US\$



1167

TABATIÈRE EN OR ET ÉMAIL SERTIE DE PIERRES PRECIEUSES, POUR LE MARCHÉ OTTOMAN, GENÈVE, VERS 1825

A JEWELLED GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, GENEVA, CIRCA 1825

le couvercle orné a posteriori d'un trophée militaire ciselé et sertie de diamants, la base à décor d'une gerbe de fleurs, l'intérieur du couvercle d'une plaque en or gravée d'un trophée militaire, poinçon de lion insculpé deux fois

oval with scalloped edges, the lid later applied with a chased and partially rose-cut diamond-set military trophy including sabres, trumpets and flags with crescent moon finials, in a rose-cut diamond-set frame on an opaque pink enamel ground decorated with *taille d'épargne* flowers and scrolls in opaque turquoise and white, as well as translucent

dark blue and bright red enamel, the sides enamelled with further floral and leafy ornaments on alternating opaque pink and turquoise grounds, the base with a central floral spray including a tulip and a sunflower on an opaque cornflower blue enamel ground, in an oval gold frame, surrounded by elaborate *taille d'épargne* foliage in the same colours as on the lid, the interior of the lid set with a gold plaque of a military trophy within festoon border, *double lion head mark*
weight: 124.3 g
length 3 1/4 in.; 8,5cm.

PROVENANCE
Sotheby's Londres, 18 décembre 2007, lot 44.

7 000-10 000 €
7 200-10 300 US\$

1168

BOÎTE À PORTRAITS MONTÉE EN OR, FRANCE, VERS 1840

A GOLD-MOUNTED BOÎTE-À-MINIATURES, FRENCH, CIRCA 1840

rectangulaire, le couvercle orné d'une miniature attribuée à Robert Mussard, les côtés incrustés de gouaches sur vélin, la miniature de la base attribuée à Louis-Gabriel Moreau, les montures en or ciselé, l'intérieur doublé d'or, non poinçonnée à l'exception d'un poinçon français de garantie pour l'or postérieur à 1838

rectangular, the lid set with a miniature of a lady in blue-trimmed white dress, blue ribbon at corsage and tied around her neck, her left shoulder decorated with flowers, wearing a gauze veil falling from her upswept powdered hair adorned with blue ribbons, in a landscape,

attributed to Robert Mussard, the sides inset with glazed gouaches on vellum painted with rural views or a classical folly admired by visitors, the miniature on the base depicting a washer woman and her child by a river in front of a water mill, attributed to Louis-Gabriel Moreau, the broad gold cagework mounts chased with roses and scrolls, gold-lined interior, *unmarked apart from French post-1838 restricted warranty mark for gold* weight: 278.9 g length 3³/₄in.: 8,6cm

PROVENANCE

Hôtel Drouot Paris, 11 décembre 1964, lot 38; Christie's Londres, 10 juin 2008, lot 183.

30 000-50 000 €

30 700-51 500 US\$



1169

BOÎTE À PORTRAITS EN OR DE TROIS COULEURS ET IVOIRE PAR GABRIEL-RAOUL MOREL, PARIS, VERS 1815-20

A THREE-COLOURED GOLD AND IVORY BOÎTE-A-MINIATURE, GABRIEL-RAOUL MOREL, PARIS, CIRCA 1815-20

le couvercle centré d'une miniature de Louis XIV d'après Petitot, encadré de miniatures de Madame Montespan (1640-1707) et de Madame de Fontanges (1661-1681), peintes sur ivoire sous verre, dans son étui en cuir of navette shape, the lid centred with an oval portrait miniature of Louis XIV after Petitot, flanked by miniatures of Madame de Montespan (1640-1707) and Madame de Fontanges (1661-1681), all painted on ivory, under glass, on a finely matted ground chased with floral and plummy scrollwork, within chased lemon gold border, the sides and base decorated in panels of diaper engine-turning and chased acanthus borders on a *sablé* ground, rose and foliage dividers, the sides of the lid hung with classical rose and husk garlands, *maker's mark, Paris troisième titre*

1819-1838, Paris grosse garantie 1809-1819, the right rim numbered: 700, in a fitted velvet-lined leather case

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.* width 3³/₄ in; 9,5 cm.

PROVENANCE

Koopman Rare Art, 2016.

See catalogue note on Sothebys.com

• 20 000-30 000 €

20 500-30 700 US\$

1170

BOÎTE À OISEAU CHANTEUR EN OR ET ÉMAIL SERTIE DE PERLES, JAQUET-DROZ & LESCHOT, GENÈVE, VERS 1805

A PEARL-SET GOLD AND ENAMEL SINGING BIRD BOX, JAQUET-DROZ & LESCHOT, GENEVA, CIRCA 1805

rectangulaire à pans coupés, le couvercle orné d'une plaque d'émail peinte postérieurement révélant l'oiseau automate, dans une grille ajourée ciselée de rinceaux et une bannière signée : Jt & Léchet / à Genève, poinçon d'orfèvre M couronné estampé

of cut-cornered rectangular form, the lid centred with later oval pearl-framed enamel plaque painted with a young girl admiring her flower wreath in a mirror, opening to reveal the hummingbird-feathered automaton bird flapping its wings and opening and closing its ivory beak to sing, within an openwork grille chased with floral scrollwork including parrot tulips and a plain banner signed : *Jt & Léchet / à Genève*, all sides enamelled in translucent blue and black enamel ground over complicated engine- turning picking up the feather pattern of the bird, within split-pearl or swagged *taille d'épargne* borders, the angles hung with theatrical curtains and tassels enamelled in dark red and black, each centred with small oval gold plaque engraved with symbols of love such as a flaming heart or Cupid's quiver, the base inset with a fine enamel plaque representing visitors in a racy high perch phaeton admiring an Alpine landscape and covering the key compartment, *maker's mark M crowned incuse* width 3½ in., 9 cm.

PROVENANCE

Sotheby's Paris, 15 avril 2010, lot 61.

LITERATURE

Ian White and Julia Clarke, *The Majesty of the Chinese-Market Watch*, London, 2019, p. 244, no. 64

Jean-Frédéric Leschot (1746-1824) was born in La Chaux-de-Fonds, a Swiss town well known for its horological achievements. From an early age he worked for their neighbour Pierre Jaquet Droz (1721-1790) and his son Henry-Louis (1752-1791). The exploits of the Jaquets Droz in creating innovative automata of all sizes are well-known. They travelled widely in Europe, showing and selling their automata at royal courts, setting up business in London and, through their associate Henri Maillardet and the entrepreneur James Cox, exporting to the East. In 1769 Leschot became partner in the firm which moved base in 1784 to Geneva. From 1790 until his retirement in 1810, Leschot was dogged by business difficulties and tragic events outside his control. He lost his two partners in 1790 and 1791, the firm of Cox & Beale in Canton failed in 1792, leaving him with vast debts and the outbreak of the French revolutionary wars made what trade remained very difficult. His correspondence, conserved in the University Library in Geneva, gives a vivid picture of the struggles of a man who was inspired technically but not as business-minded as his mentor.

The current singing bird box is particularly lavish in its ornament, set with both an enamel

plaque on the lid and on the base, all framed by half pearls. Its pair, with a matching plaque on the base, the phaeton on the opposite side, the lid with a Roman subject, was sold at Sotheby's Zurich, 6 May 1980, lot 109. Another double-opening box with similar pearl ornament and the base panel signed by Richter is illustrated by Sharon Bailly, *Oiseaux de bonheur*, Geneva, 2001, pp. 106/7. A pair of such boxes, *2 tabatières octogones ... émaillées à étoffe cadres à perles dessus et dessous*, are listed in Leschot's *Livre d'ouvriers* as having been supplied by Rémond Lami & Comp. in 1803. Such a date for the current box may well explain the curious signature which replaces the more common *Jaquet-Droz & Leschot à Londres/London with Jaquet-Droz & Léchet à Genève*. If the box was intended for the Paris market rather than for export, Leschot's usual reasoning that anything said to have been made in England would sell better, would not stand when the two countries (Geneva having been conquered by France in 1797) were once more at war following the Peace of Amiens. It is clear the box was not intended for export to China, since Leschot explained in another letter of 6 May 1792 to Henri Maillardet that he had been told that enamels showing figures in European dress were not popular there so boxes should only be ornamented with flowers or 'arabesques'.

• 60 000-80 000 €

61 500-82 000 US\$



Lot 1170 base





1171

TABATIÈRE EN OR ET ÉMAIL SERTIE DE PERLES, PROBABLEMENT HANAU, VERS 1790

A PEARL-SET GOLD AND ENAMEL SNUFF BOX, PROBABLY HANAU, CIRCA 1790

ovale, les faces ornées d'un décor de paillons or et bleu pâle imitant le tissu, le couvercle centré d'une plaque en émail peint en grisaille, poinçon d'orfèvre AI couronné surplombant trois perles, insculpée 20K 1/4, le bord avec deux poinçons de contrôle illisibles
 oval, all sides decorated with alternating bands of opaque white and semi-translucent dark blue with gold and pale blue paillon decoration, emulating fabric, the lid centred with an oval

enamel plaque painted *en grisaille* with an elegant couple by an urn, within split-pearl frame, further *paillon* border of quatrefoils and white leaves, the sides further decorated with dividers of gold *paillon* vases on a dark blue ground, *maker's mark AI crowned above triple beads, further struck 20K 1/4, the rim with two illegible control marks,*
 weight: 81.5 g
 length 2 $\frac{5}{8}$ in.; 6,7cm.

PROVENANCE
 Sotheby's New York, 20 octobre 2009, lot 117.

8 000-12 000 €
8 200-12 300 US\$



1172

TABATIÈRE DE PRÉSENTATION EN OR ET ÉMAIL, PARIS, DÉBUT DU XIX SIÈCLE, VENDUE PAR PITAUX

A GOLD AND ENAMEL PRESENTATION SNUFF BOX, PARIS, EARLY 19TH CENTURY, RETAILED BY PITAUX

rectangulaire, le couvercle au chiffre de Charles Ferdinand d'Artois, duc de Berry (1778-1820), poinçon tête d'ours 3e garantie, Paris recense et troisième titre 1809-1819, Paris recense 1819-1838 ; marque du marchand: Pitaux Bijer de S. A. R. Mgr le Duc de Berry"

rectangular with rounded corners, the lid centred with the cipher of Charles Ferdinand d'Artois, Duc de Berry (1778-1820) on *sablé* ground, a fleurs-de-lis to each corner, framed by narrow royal blue enamel rims and chased scrolling foliage, the sides with wavy engine-turned panels below chased borders of flowers alternating with stylised husks, the corners

chased with tulips within foliage, the interior of the lid engraved with a presentation inscription, *bear's head 3e garantie, Paris recense et troisième titre 1809-1819, Paris recense 1819-1838; the rim with retailer's inscription: 'Pitaux Bijer de S.A. R. Mgr le Duc de Berry'*
 weight: 159 g
 length 1 $\frac{3}{8}$ in.; 8,5cm.

PROVENANCE
 Sotheby's Paris, 15 avril 2010, lot 54.

The engraved presentation inscription reads: *'Relation historique, heure par heure / des Evénemens funèbres du 13 Février 1820 / Donnée à l'auteur par Mme la / Duchesse de Berry'*. The box was presented to the French author Jean-Baptiste-Augustin Hapdé (1777-1839) by the widow of the Duke of Berry. Hapdé was a prolific writer across genres, who predominantly wrote for the stage over his career spanning several decades. The

publication that prompted this gift, though, was a retelling of the events surrounding the assassination of the Duke of Berry – its full title in English is *A Historical Recount of the Funereal Events of the Night of the 13th February 1820, according to Eye-Witnesses*. In his Preface, he notes that he wanted to commit the events to posterity with accuracy, since "when we cry, we see indistinctly", but that he did not want to profit from public suffering, so would donate all profits of the sale to the needy. Charles-Ferdinand d'Artois, Duc de Berry, fought on the counter-revolutionary side during the French Revolution and married Princess Maria-Carolina of Bourbon-Two Sicilies in 1816. He was assassinated by an anti-monarchist in 1820, before he could see his father Charles X become king in 1824.

8 000-12 000 €
8 200-12 300 US\$



1173

1173

**DRAGEOIR EN OR ET ÉMAIL,
PROBABLEMENT HANAU, VERS 1795**

**A GOLD AND ENAMEL DRAGEOIR,
PROBABLY HANAU, CIRCA 1795**

circulaire, le couvercle peint en plein d'une jeune femme en tenue classique, dans une bordure de perles d'or façonnées ; entouré d'un décor élaboré de paillons en or sur un fond d'émail bleu foncé translucide, poinçon d'orfèvre P couronné 'P' insculpé trois fois

circular, the lid painted *en plein* with a young lady in classical attire pouring from a ewer into a gold basin held by a putto, within shaped gold bead border; surrounded by elaborate gold *paillonwork* including a lion mask above a bow, flanked by sea horses within fine scrolling foliage and classical vases, a classical portrait and parrots picking from stylised cornucopiae to the lower part, on a translucent dark blue enamel ground over concentric *moiré* engine-turning, within opaque white enamel border and tulip *paillon* frame, the sides and base similarly decorated around plain translucent dark blue enamel panels, *maker's mark P* crowned 'P' incuse struck three times, the base struck with leafy sprigs, weight: 144.7 g diameter 3¼ in.; 8,1cm

PROVENANCE

Christie's Londres, 10 juin 2008, lot 101.

6 000-8 000 €

6 200-8 200 US\$



1174

**CINQ ÉTUIS À AIGUILLES EN OR,
TURQUOISES ET ÉMAIL, PARIS ET
GENÈVE, DÉBUT DU XIXE SIÈCLE**

**FIVE GOLD, TURQUOISES OR ENAMEL
NEEDLE CASES, PARIS AND GENEVA,
EARLY 19TH CENTURY**

le premier, prob. Genève pour le marché ottoman, début XIXe ; le deuxième, poinçon de décharge à Paris d'Henri Clavel ; le troisième, poinçon de contrôle français ; le quatrième, Gabriel Raoul Morel, Paris 2e titre ; le cinquième, Antoine Beauvisage fils, Paris

The first, inset diagonally with bands of turquoise half beads, probably Geneva, for the Ottoman market, early 19th, *unmarked*; the second varicoloured gold, tubular, pellets on reeding within corded borders, base initialled: 'M G'; *Paris discharge of Henri Clavel 1782-89, other marks rubbed*; the third formed as a stele with Pharaoh head, chased with Egyptian symbols, the base with compartment, *maker's mark rubbed, later French control marks*; the fourth a gold and pale blue enamel example, one side with initials C in a shield, *Gabriel Raoul Morel, Paris 2e titre*; the fifth a very small gold example with anthemion ornament, Antoine Beauvisage fils, Paris weight: 70.2 g length of largest 3¾ in.; 9,5 cm.

PROVENANCE

Sotheby's, Paris, 26 juin 2013, lot 53.

4 000-6 000 €

4 100-6 200 US\$



1174

1175

**LOT DE TROIS DRAGEOIRS EN OR OU
AVENTURINE, PARIS ET GENÈVE, 1784-1810**

**A GROUP OF THREE GOLD OR
AVENTURINE GLASS DRAGEOIRS, PARIS
AND GENEVA, 1784-1810**

la première prob. Jean-François Morand, Paris, 1784, poinçon d'orfèvre partiellement gratté, poinçons de charge et de décharge d'Henri Clavel; la deuxième, prob. Roux, Ponçon & Co, Genève, vers 1790, RP [C]; la troisième Gérard Lugol, Paris, 1798-1809, Paris 3e titre et garantie

all circular; the first, probably Jean-François Morand, Paris, 1784, circular, the gold cagework mounts stamped with daisies enclosing panels of blue aventurine glass, domed lid and base, horn over foil lining, partially rubbed *maker's mark*, *second charge*

*and discharge marks of Henri Clavel (1782-89); the second, probably Roux, Ponçon & Co., Geneva, circa 1790, of three-colour gold with central rosette, chased with love trophies, all sides decorated with engraved ornaments on reeded engine-turning, within leaf chased borders, maker's mark RP[C] incuse; the third, Gérard Lugol, Paris, 1798-1809, rayed engine-turned ground within chased scrollwork borders on a *sablé* ground, maker's mark, Paris 3e titre et garantie weight: 191.9 g diameter of largest 2½ in.; 6,2cm.*

PROVENANCE

Sotheby's Paris, 7 novembre 2013, lot 20.

6 000-8 000 €

6 200-8 200 US\$

DRAGEOIR "STEINKABINETT" EN PIERRES DURES ET MICROMOSAÏQUE MONTÉE EN OR PAR JOHANN-CHRISTIAN NEUBER, DRESDE, 1790

A GOLD-MOUNTED HARDSTONE AND MICROMOSAIC 'STEINKABINETT' DRAGEOIR, JOHANN-CHRISTIAN NEUBER, DRESDEN, 1790

circulaire, le couvercle orné d'une micromosaïque représentant un papillon, attribuée à Giacomo Raffaelli, dans un cadre en or ciselé, non poinçonné, dans un étui en cuir

circualar, the lid centred with a circular micromosaic plaque representing a colourful peacock butterfly on a white ground within blue and red tesserae border, attributed to Giacomo Raffaelli, in a chased gold frame, on a ground inlaid in *Zellenmosaik* with 24 different trapezoidal hardstone specimens within chased interlaced or half circle borders, the specimen picking up the colours of the butterfly's wings and each numbered above; the sides inlaid with a further 24 rectangular hardstones, the base mirroring the lid decoration, featuring specimens numbered 73 to 85 in the center, gold lining, *unmarked*, in a fitted tooled brown leather case, with modern reprint of a booklet listing the specimens to be found on the box weight: 179 g diameter 3 1/8 in.; 7,9 cm.

PROVENANCE

Collection privée suisse ;
Christie's Londres, 29 novembre 2016, lot 126.

The court jeweller Johann Christian Neuber (1736-1808) and his workshops in Dresden produced a wide range of *Galantariwaren* combining locally-mined hardstones with delicate work in gold. As Jean Auguste Lehninger, a contemporary visitor to Dresden, wrote in 1782: 'Chez le Sieur NEUBERT, *Jouailler de la Cour, on trouve nombre de pierres rare et très belles, toutes sortes d'ouvrages de Jouaillerie et particulièrement un superbe assortiment de tabatières de pierres composées, espèce de mosaïque qui étonne le connoisseur et dont le Sr NEUBERT fait un commerce considerable*. The present lot certainly falls into this category of hardstone boxes set with micromosaics that surprised the connoisseur.

Micromosaicists often depicted animals of various kinds, drawing on the enjoyable potential they have to combine formal beauty, playful individuality and symbolic metaphor. Alongside goldfinches, butterflies were a particularly favoured subject for Giacomo Raffaelli; according to Jeanette Hanisee Gabriel, butterflies are 'something of a trademark' of his. The ornate and polychromatic wings of butterflies are often a marvel to behold, and

their miniature scale makes them visually well-suited to the micromosaic form. Beyond their aesthetic appeal, however, in some cultures butterflies also signify rebirth due to their metamorphosis from caterpillar to chrysalis to butterfly. Like many beautiful but short-lived natural phenomena, they are also often symbolically invoked to indicate the transience of all earthly things, a meaning that underpins the Ancient Roman mosaic 'Memento mori' at Pompeii which depicts a skull crushing a butterfly. Giacomo Raffaelli (1753-1836) had a workshop in Rome and was one of the most famous Italian micromosaicists, bringing a new level of sophistication and refinement to the art form. While he often worked on smaller plaques and boxes, one of his most famous works is a large-scale reproduction of Da Vinci's *Last Supper*, which was commissioned by Napoleon and is now at the *Minoritenkirche* in Vienna. Interestingly, both in Vienna and in Dresden, home to the maker of the present lot, the fascination for hardstones in combination with other materials such as micromosaics, *appliqué* flower bouquets or cameos seems to have been immense, as for example a porphyry bonbonnière by the Viennese goldsmith Johann Georg Aigner demonstrates, the lid set with an Italian micromosaic plaque of a butterfly (Sotheby's London, 25 May 2022, lot 41). It is widely known that the Dresden court jeweller Johann Christian Neuber was intrigued by hardstones, gemstones, cameos, pearls and micromosaics and the characteristics of each of these materials. For a biography about Johann Christian Neuber, please see lot 1181 in this sale.

The present, previously unrecorded hardstone specimen box belongs to the last group of *Tabatieren* and *Galanteriewaren* in Neuber's oeuvre beginning in the late 1780s, characterised by the arrangement of the hardstones in straight rays, as opposed to the earlier scale pattern in which the specimens were inlaid (see for example lot 1181 in this sale). Neuber seems to have used micromosaics to decorate both lids and bases

of his *Zellenmosaik* or *Steinkabinett* boxes at different periods in his oeuvre. One of the two earliest examples recorded so far is a cut-cornered rectangular box, dated circa 1780/85, in the Gilbert Collection in London (LOAN:GILBERT.353-2008), decorated in lapis lazuli inlaid with rays of *Schlottwitz* agate, set with an oval micromosaic representing the doves of Pliny on the lid. The other recorded examples seem to all be circular bonbonnières set with circular micromosaics – one representing a floral ornament on the base of a hardstone box now applied with a later cameo (Kugel, *op. cit.*, no. 134), another with a micromosaic of the doves of Pliny (Kugel, *op. cit.*, no. 180) and a third, also in a private collection, decorated with a micromosaic goldfinch (Kugel, *op. cit.*, no. 182). Interestingly, another earlier example by Neuber, c. 1780, now in the Gilbert Collection in London (LOAN:GILBERT.349:1, 2-2008), is also set with two micromosaic plaques by Raffaelli. The lid represents a dog, while the base is decorated with a butterfly in profile on a ground of midnight blue tesserae, the red carnelian on the box cleverly picking up the red hues of the wings, not dissimilar to the present lot with the agates in different hues of dark green, brown and yellow repeating the finely nuanced colours of the glass tesserae forming the body of the butterfly.

150 000-250 000 €

154 000-256 000 US\$





1177

1177

BOÎTE À PORTRAIT EN OR, IVOIRE ET ÉMAIL, XIX SIÈCLE DANS LE GOÛT DU XVIIIÈ SIÈCLE

A GOLD, IVORY AND ENAMEL BOÎTE-A-MINIATURE, 19TH CENTURY IN EARLIER TASTE

circulaire, le couvercle orné d'un portrait ovale miniature peint sur ivoire sur un fond d'émail bleu translucide, poinçons apocryphes dont le poinçon d'orfèvre de Charles Ouizille, poinçons de charge et de décharge d'Henri Clavel, lettre-date de Paris

circular, the lid set with an oval portrait miniature of a young lady in a white dress wearing a gold necklace, in front of classical landscape, painted on ivory, in a split-pearl frame, on a translucent blue enamel ground over reeded engine-turning scattered with pellets, within gold borders decorated with green enamel leaves enclosing split-pearls, the sides and base similarly decorated, French prestige marks including maker's mark for Charles Ouizille, first charge and second discharge marks of Henri Clavel, Paris date letter

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.

PROVENANCE
Christie's Londres, 10 juin 2008, lot 102.

• 3 000-5 000 €
3 100-5 200 US\$



1178

1178

TABATIÈRE EN OR ET ÉMAIL, FIN DU XVIIIÈ SIÈCLE

A GOLD AND ENAMEL SNUFF BOX, LATE 18TH CENTURY

ovale, le couvercle centré d'une plaque d'émail, sur un fond guilloché émaillé, les côtés guillochés de losanges et de bandes alternées de motifs cannelés et ondulés, sous une bordure de rinceaux vitruviens sur un fond mat, la base décorée de façon similaire, apparemment non poinçonnée, le bord gauche numéroté : 172

oval, the lid centred with an oval enamel plaque painted with a lady in a pink and green dress, seated sewing with a cat by her side, on an engine-turned ground enamelled in basse-taille with translucent blue and green leafy sprays within geometrical opaque white enamel border, the sides engine-turned with lozenges and alternating bands of reeded and wavy patterns, below a border of Vitruvian scrolls on a matted ground, the base similarly decorated, apparently unmarked, the left rim numbered: 172, weight: 58.7 g length 2 3/4 in.; 6 cm

PROVENANCE
Christie's Londres, 10 juin 2010, lot 292.

1 200-1 800 €
1 250-1 850 US\$

1179

TABATIÈRE EN OR DE DEUX COULEURS ET ÉMAIL, XIX SIÈCLE

A TWO-COLOUR GOLD AND ENAMEL SNUFF BOX, 19TH CENTURY IN EARLIER TASTE

rectangulaire, le couvercle centré d'une plaque en émail peinte d'après une gravure de Charles Monnet (1732-1808), le fond ciselé en émail translucide vert foncé, poinçons apocryphes dont poinçon d'orfèvre, poinçons de charge et de décharge d'Henri Clavel (1782-1789), lettre-date de Paris

rectangular, the lid centred with an oval enamel plaque painted with 'Telemachus, in the Desert of Oasis, consoled by Terminus, a Priest of Apollo', based on an engraving after Charles Monnet (1732-1808, see fig. 1), in a frame of white enamel bands alternating with chased lime gold flower heads, surrounded by a fluted ground picked out in translucent dark green enamel, framed by a border of chased laurel interlaced with a geometrical opaque white enamel band, the sides and base similarly decorated, French prestige marks including maker's mark, charge and discharge mark of Henri Clavel (1782-1789), Paris date letter,

weight: 265.7 g
length 3 1/4 in.; 8.6 cm.

PROVENANCE
Collection Gontaut-Biron; puis par descendance;
Christie's Londres, 10 juin 2010, lot 293.

The subject represented on this box is taken from an illustration of *The Adventures of Telemachus*, a novel originally published in French in 1699. Its author, François Fénelon, was an archbishop who was given the weighty responsibility of tutoring the young Duke of Burgundy, grandson of Louis XIV and second in line to the French throne. While *The Adventures of Telemachus* was written as an educational tool for the young Duke, it quickly became extremely popular across Europe and remained so for much of the eighteenth century, with the illustrations also being circulated as sources for enamel painters.

A different episode from the same series of engravings can for example be found on a gold and enamel snuff box by Joseph-Étienne Blerzy from the same collection as the present lot, to be sold Sotheby's Paris, *Hotel Lambert, Chefs d'œuvre*, 11 October 2022, lot 72.

5 000-7 000 €
5 200-7 200 US\$



1179

1180

CARNET-DE-BAL EN OR DE DEUX COULEURS, IVOIRE ET ÉCAILLE, ANGLETERRE OU ALLEMAGNE, VERS 1775-80

A TWO-COLOUR GOLD, TINTED HORN AND IVORY CARNET DE BAL, ENGLISH OR GERMAN, CIRCA 1775/80

les faces en corne, l'avant orné d'une plaque en nacre, le revers chiffré CM en or, le couvercle inscrit en lettres d'or SOUVENIR / d'amitié, révélant une tablette à trois feuilles en ivoire et un crayon à capuchon en or, apparemment non poinçonné

Of slightly tapering rectangular form, all sides of bovid horn inlaid with engraved roses alternating with bands in different golds, chased floral and leaf borders, gold pushpiece, the front applied with a plain oval mother of pearl plaque, the reverse set with the chased gold initials 'CM' in gold on a dusky silk ground, in a chased floral frame, hinged lid applied with the openwork ribbon-crowned gold inscription 'SOUVENIR / d'amitie', opening to reveal a three-leaf ivory writing tablet and wooden pencil with gold cap, apparently unmarked. Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement*

européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.

height 4 in., 10 cm.

PROVENANCE
Collection Gontaut-Biron, puis par descendance;
Christie's Londres, 10 juin 2010, lot 117.

1 200-1 800 €
1 250-1 850 US\$



1180

1181

DRAGEOIR 'STEINKABINETT' EN OR ET PIERRE DURES, JOHANN CHRISTIAN NEUBER, DRESDE, VERS 1780-1785

A JEWELLED GOLD AND HARDSTONE 'STEINKABINETT' DRAGEOIR, JOHANN CHRISTIAN NEUBER, DRESDEN, CIRCA 1780-1785

de forme circulaire, le couvercle centré de pierres précieuses, dont un diamant, une améthyste et un topaze, dans un coffret en galuchat doublé de velours, estampillé : Hancock / 39 Bruton Street / Jeweller & Silversmith / to the / Principal Sovereigns / of Europe

circular, the lid centred with an ornament of trapeze-shaped gemstones, including a diamond, an amethyst and a topas, numbered 2 to 13, around a central half pearl, on a hardstone-inlaid ground of further 24 semi-translucent scale-shaped hardstone specimen, each engraved with a number above, framed by a simulated pearl border, the sides and base also inlaid with brightly-coloured and vividly-patterned specimen, the base centred with a small wreath of four turquoise forget-me-nots and bloodstone leaves within a border of simulated pearls and further hardstone scales numbered 66 to 101, in a fitted velvet-lined shagreen case, stamped: Hancock / 39 Bruton Street / Jeweller & Silversmith / to the / Principal Sovereigns / of Europe, weight: 121.3 g
¾in.; diameter: 2¾in.; 2 cm.; 6.5 cm.

PROVENANCE

Collection Eklöh, Hagen (Allemagne);
Van Ham, Cologne, 21 avril 2007, lot 325;
Collection privée européenne;
Galerie Kugel, Paris, 2015.

LITERATURE

Alexis Kugel, *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London 2012, no. 156, p. 363;
Walter Holzhausen, 'Johann Christian Neuber', in *Apollo*, October 1950, p. 104, fig. 1

Johann Christian Neuber was born in Neuwerndorf in the Ore mountains, and in 1752 he was apprenticed to Johann Friedrich Trechaon, a goldsmith of Swedish origin. Ten years later he became master goldsmith and burger of Dresden, succeeding Heinrich Taddel as director of the Grünes Gewölbe, which had been founded in 1723 as the luxurious treasure chamber of Augustus the Strong of Poland and Saxony to form an extensive collection of *objets d'art* from baroque to classicism. Before 1775 Neuber was also appointed Court Jeweller. One of his most famous objects in larger scale is a side table inlaid with 128 hardstones given by Frederick Augustus III, Elector of Saxony, to the Baron de Breteuil in 1780 to celebrate the peace of Teschen (now in the Musée du Louvre). Neuber advertised a wide range of small objects made from inlaid hardstones for ladies and gentlemen and these *Galanteriewaren* in their recognisable style were popular both at court and with the many visitors who came to Dresden as it rebuilt itself after the Seven Years' War (1756-63). The great majority of precious objects from the Neuber workshops, such as the present box, are unsigned and unmarked, but are recognisable from the incomparable art seen in both the choice of hardstones and in their arrangement.

As his hardstone-inlaid objects show, Neuber was not only a visionary genius in terms of the aesthetics of these gold boxes, cane handles, carnet de bals etc., but he also had a strong scientific interest. Both lapidary and amateur scientist, Neuber had even rented several quarries to pursue his fascination for the hardstones found in local mines, which had been of economic importance to Saxony since the beginning of the eighteenth century. For many of his precious boxes, Neuber used a broad variety of locally-mined stones, such as agate from Schlottwitz or 'starling' stone from Chemnitz and sometimes he would even combine these with more exotic hardstones

such as Egyptian porphyry or lapis lazuli from Afghanistan (for example in a magnificent hardstone gold box with an architectural perspective of galleried arches formed of agate, chrysoprase and bloodstone, surrounding a lapis lazuli table on porphyry ground, from *La Collection Ribes I*, Sotheby's Paris, 11 December 2019, lot 59).

The present lot belongs to the group of *Steinkabinettstabatieren*, Neuber's speciality. These boxes could be oval, circular or octagonal and were inlaid with sometimes as many as 140 different Saxon polished hardstone specimens, with the aim of displaying nature's manifold mineral offerings at the same time as providing an outlet for the natural products of cash-poor Saxony. The present box contains 101 numbered specimens held smoothly *en cloison* within narrow gold cagework. The small numbers engraved in the gold mount above each hardstone would have allowed the owner of such a box to look up the exact name and place of origin of each specimen in an accompanying explanatory booklet, only a few of which survive today. While many boxes by Neuber are decorated with a portrait miniature, a hardstone or shell cameo, a Meissen porcelain plaque or a micromosaic, he chose different semi-precious and precious stones around a central pearl for the present lot, an elegant *bijou* of small size, as opposed to some of his larger *tabatières* with a completely different effect. Diamond, topas, amethyst etc. form the central ornament which is raised, as opposed to the inlaid hardstone specimens forming the ground. Four mineralogical cabinets centred with raised precious stone elements are recorded so far, including the present lot. Two bonbonnières are also decorated with a border of simulated pearls around the lid - another technique in which Neuber specialised, for which foiled silver half beads were inset on the gold ground (Alexis Kugel, *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, cat. no.s 154, 155, p. 363). Both of these, as well as the third example (also in private hands, Kugel, *op. cit.*, no. 157), include a pearl in the centre of the lid as specimen no. 1. Although not a hardstone, pearls were not only of special interest to Johann Christian Neuber, but also a material with a long-standing history in Dresden, dating back to baroque pearls mounted as *Perlfiguren* collected by Augustus the Strong (1760-1733) for the treasure chambers in the Green Vaults.

180 000-250 000 €

185 000-256 000 US\$





1182

1182

**TABATIÈRE EN OR ET ÉCAILLE,
XIXE SIÈCLE**

**A DECORATIVE GOLD AND
TORTOISESHELL SNUFF BOX, 19TH
CENTURY IN EARLIER TASTE**

les faces ornées de scènes tirées des Fables d'Esopé, poinçon apocryphe français comprenant le poinçon d'orfèvre gratté, poinçons de charge et de décharge de Julien Berthe (1750-56), lettre-date de Paris, marque d'importation néerlandaise ultérieure pour les petits objets 1831-1893

rectangular, all sides decorated with chased scenes from Aesop's Fables within strapwork border or below chased theatrical fringed curtains, including *The Frogs and the Crane* on the lid, the *Frogs who desired a King* on the front panel, and *The Frog and the Wolf* on the back panel, the short sides with classical birds flanking flower vases, reeded mounts and small protruding thumbpiece, the rim of the base inscribed: 'Amour constans, lamour sur passe tout', *French prestige mark including rubbed maker's mark, charge and discharge marks of Julien Berthe (1750-56), Paris date letter, later Dutch import mark for small objects 1831-1893*, weight: 144.8 g
length 2 $\frac{7}{8}$ in.; 7.3cm

PROVENANCE

Sotheby's Londres, 21 mars 1966, lot 94;
Christie's Londres, 8 décembre 2011, lot 115.

6 000-8 000 €

6 200-8 200 US\$



1183

1183

**TABATIÈRE EN NACRE MONTÉE EN OR,
EUROPE CONTINENTALE, VERS 1860**

**A GOLD-MOUNTED MOTHER-OF-PEARL
SNUFF BOX, CONTINENTAL EUROPE,
CIRCA 1860**

rectangulaire, les panneaux en nacre montés en cage en or ciselé d'un motif de feuillage géométrique, le couvercle orné d'un chien de chasse dans un cartouche à volutes, les côtés gravés de fruits et de feuilles, la base décorée en son centre d'un héron, l'appui-pouce festonné, apparemment non poinçonnée
rectangular, the mother-of-pearl panels mounted à cage in gold chased with a geometrical leafy pattern, the lid carved with a hunting dog within scroll cartouche, the sides engraved with fruit within foliage, the base centred with a heron, slightly protruding scalloped thumbpiece, *apparently unmarked*
weight: 202.2 g
length 3 $\frac{1}{8}$ in.; 7.8cm.

PROVENANCE

Christie's Londres, 8 décembre 2011, lot 160.

2 000-3 000 €

2 050-3 100 US\$



1184

**TABATIÈRE DÉCORATIVE EN OR ET
NACRE, XIXE SIÈCLE DANS LE GOÛT DU
XVIIIÈ SIÈCLE**

**A DECORATIVE GOLD AND MOTHER-OF-PEARL
SNUFF BOX, 19TH CENTURY IN
EARLIER TASTE**

rectangulaire, les faces en panneaux de nacre sculptés de rinceaux rappelant les vagues de la mer, sertis de losanges et de rinceaux, les montures en or ciselé, chaque face centrée d'une coquille, l'une d'elles légèrement saillante formant appui-pouce, poinçons apocryphes

rectangular, all sides formed of shimmering mother-of-pearl panels carved with scrollwork reminiscent of waves in the sea, set with

reeded scrolling lozenges and elongated reeded scrolls, the gold cagework mounts chased with c-scrolls, each side centred with a shell, one slightly protruding as a thumbpiece, *French prestige marks*, weight: 159.1 g
length 3 $\frac{1}{8}$ in.; 8cm

PROVENANCE

Christie's Genève, 10 novembre 1987, lot 307;
Axel Vervoordt, Belge;
Kunsthandel Albrecht Neuhaus, Wurtzbourg, Allemagne;
Christie's Londres, 10 juin 2010, lot 258.

10 000-15 000 €

10 300-15 400 US\$



1185

COFFRET À PARFUMS EN AGATE ET NACRE MONTÉ EN OR, ALLEMAGNE, MILIEU DU XVIII SIÈCLE

A GOLD-MOUNTED AGATE AND MOTHER-OF-PEARL SCENT CASKET, GERMAN, MID-18TH CENTURY

carré, appliqué de cartouches d'agate encadrés d'or sur fond de nacre, têtes de putti aux angles, l'intérieur comprenant un gobelet en or, un entonnoir en or et quatre flacons de parfum en verre avec bouchons en or ciselés d'écureuils et d'oiseaux, le couvercle intérieur présentant un miroir

of square form, applied with agate cartouches in chased gold scrollwork over tinted mother-

of-pearl ground, putto heads at the angles, the interior fitted with a gold beaker, a gold funnel, and four gold-capped glass scent bottles, the caps chased with squirrels and birds, the interior of the lid fitted with a mirror, chased suspension loop and plain key, *later French control marks*
length 4½ in., 11.3 cm.

PROVENANCE

Jeremy Ltd., Londres, 12 décembre 1997;
Sotheby's New York, 25 avril 2008, lot 336.

10 000-15 000 €

10 300-15 400 US\$





1186

1186

ETUI À CIRE EN OR DE PLUSIEURS COULEURS ET ÉMAIL, CHARLES LE BASTIER, PARIS, 1776

A VARICOLOURED GOLD AND ENAMEL ÉTUI-À-CIRE, CHARLES LE BASTIER, PARIS, 1776

les deux faces ornées de panneaux en émail translucide décorées de branchages bruns peints, sur fond d'émail blanc opaque, poinçon d'orfèvre, poinçon de charge et de décharge de Jean Baptiste Fouache (1774-1780), jurande (letter N)

of slightly tapering form with oval section, both sides decorated with shaped panels of translucent champagne-coloured enamel painted with brown winter branches, over

wavy engine-turning, on an opaque white enamel ground, with chased gold flowerheads to corners, framed by acanthus borders and reeded rims, plain matrix, *maker's mark, charge and discharge mark of Jean Baptiste Fouache (1774-1780), Paris date letter N for 1776*

weight: 64.3 g
length 5 in.; 12.7 cm.

PROVENANCE

Christie's Londres, 25-26 novembre 2014, lot 190.

See catalogue note on Sothebys.com

5 000-7 000 €

5 200-7 200 US\$

1187

TABATIÈRE EN LAQUE ET MONTURE EN MÉTAL DORÉ, FRANCE, XIX SIÈCLE, DANS LE GOÛT DU XVIIIÈ SIÈCLE

A GILT-METAL MOUNTED LACQUER SNUFF BOX, FRENCH, 19TH CENTURY IN EARLIER TASTE

rectangulaire, les faces ornées de panneaux en laque, les montures ciselées de feuillage, les coins simulant des colonnes agrémentées de bandes à motifs végétaux, apparemment non poinçonnée

rectangular, all sides set with lacquer panels with a bold zig zag pattern around circular floral ornaments, the mounts chased with foliage, the corners chased as columns embellished with leafy bands, *apparently unmarked*

weight: 204.8 g
length 3³/₄in.; 8.3 cm

PROVENANCE

A La Vieille Russie, New York; Christie's Londres, 6 novembre 2008, lot 93.

3 000-5 000 €

3 100-5 200 US\$



1188

1188

DRAGEOIR EN OR ET ÉMAIL PAR JOSEPH-ETIENNE BLERZY, PARIS, 1779

A GOLD AND ENAMEL BONBONNIÈRE, JOSEPH-ETIENNE BLERZY, PARIS, 1779

le couvercle et la base centrés de médaillons circulaires en émail peint ornés de colombes, de l'arc et du carquois de Cupidon et d'un autel à l'Amour, poinçon de l'orfèvre, charge et décharge de Jean Baptiste Fouache (1774-1780), jurande (letter Q), le rebord numéroté 833

circular, the lid and base centred with circular enamel medallions painted in crimson camaïeu with turtle doves, Cupid's bow and quiver or an altar of love, on a diaper engine-turned ground, within borders of alternating opalescent beads and green enamelled florettes or garlands within interlaced ribbons, *maker's mark, charge and discharge marks of Jean Baptiste Fouache (1774-1780), Paris date letter Q for 1779, the rim numbered 833*

weight: 124.6 g
diameter 2³/₄ in.; 7.3 cm.

PROVENANCE

Sotheby's Paris, 1 décembre 2011, lot 40.

On 27 February 1750, Joseph-Etienne Blerzy became apprentice to François-Joachim Aubert, a goldsmith who had specialised in mounting tortoiseshell and lacquer snuff boxes. Aubert also acted as sponsor in 1768 when Blerzy became master, from the pont au Change. His shop remained on the bridge until 1785 when all the houses were destroyed in order to widen the road. Blerzy subsequently moved to the rue de la Monnaie 41, and sometime before 1798 to the rue du Coq St. Honoré where he is recorded in the *Almanach de Commerce* in 1806 with his brother Etienne-Lucien. Blerzy was one of the most accomplished late eighteenth century Parisian gold box makers, and examples made during his long career can be found in most of the major museum collections for decorative arts, such as the Gilbert Collection in the Victoria & Albert Museum (e. g. inv. no 370-2008), or the Metropolitan Museum of Art (inv. no. 17.190.1130).

6 000-8 000 €

6 200-8 200 US\$



1189

1189

BOÎTE À MINIATURE EN OR, IVOIRE ET ÉMAIL, PARIS, 1784

A GOLD, IVORY AND ENAMEL BOÎTE-À-MINIATURE, PARIS, 1784

circulaire, le couvercle incrusté d'un portrait miniature peint sur ivoire, les côtés et la base décorés d'émail et d'étoiles en paillon d'or, poinçon d'orfèvre gratté, poinçons de charge et de décharge d'Henry Clavel, jurande millésimée, l'intérieur de la base numéroté : 2612

circular, the lid inset with a glazed portrait miniature painted on ivory, representing a young lady wearing a rose crown in a white dress with a blue shawl draped over her right shoulder, in a classical landscape with architectural elements and pine trees, within floral and bead frame in blue, green and opalescent white enamel on a sable ground, the sides and base decorated in dark blue enamel and gold *paillon* stars, the sides also with green and white enamel *entrelac-de-rubans* border, *rubbed maker's mark, second charge and discharge marks of Henry Clavel, Paris date letter, the interior of the base numbered: 2612*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.*

diameter 2¹/₄in.; 7.2 cm

PROVENANCE

Christie's Londres, 10 juin 2008, lot 104.

5 000-7 000 €

5 200-7 200 US\$



1187

1190

DEUX ÉTUIS À CIRE, L'UN EN OR ET ÉMAIL PAR ALEXIS PROFFIT, PARIS, 1787, L'AUTRE EN OR, DE DATE SIMILAIRE

A GOLD AND ENAMEL ETUI-À-CIRE, ALEXIS PROFFIT, PARIS, 1787, AND A GOLD EXAMPLE, OF SIMILAR DATE

le premier orné de rayures d'émail bleu, blanc opaque et orange translucide, la base sertie d'une matrice en calcédoine ; le second par Nicolas Durier, Paris, 1782-1789, en or de trois couleurs, transformé plus tard étui à rouge à lèvres

both of tapering form with oval section, the first, elegantly striped in opaque blue and white and translucent orange enamel, chased and enamelled bead and garland borders, the base inset with blank chalcedony matrix, *maker's mark, second charge and discharge marks of Henri Clavel (1782-1789), Paris date letter*; the second, Nicolas Durier, Paris, 1782-1789, of three-colour gold, scattered with mullets on a reeded ground within corded borders, later converted into a lipstick holder, *maker's mark, charge and discharge marks of Henri Clavel, later French maker's mark in a vertical lozenge, and post-1918 French control mark, serial number: 01133*

weight: 106.4 g
length of largest 4¾ in.; 12.2 cm.

PROVENANCE
Sotheby's Paris, 26 juin 2013, lot 54.

3 500-4 500 €
3 600-4 650 US\$



1190



1191

CARNET À SOUVENIRS EN OR DE PLUSIEURS COULEURS, BURGAU ET IVOIRE, PARIS, 1771 ET APRÈS

A VARICOLOURED GOLD, BURGAU SHELL AND IVORY SOUVENIR, PARIS, 1771 AND LATER

rectangulaire, les côtés ornés de miniatures plus tardives, sur un fond d'ivoire et de burgau monté en or, l'intérieur contenant un crayon en or, les feuillets manquants, poussoir en or, poinçon d'orfèvre gratté, poinçon de charge d'Alaterre (1768-1774), jurande (lettre H)

rectangular, each side centred with later *en grisaille* miniatures on paper depicting putti playing music or frolicking in classical landscape, within rose gold frame, on an ivory and burgau shell ground decorated with tiny chased flowers, and mounted in gold chased with roses and stylised sunflowers, the hinged lid inset with miniatures representing banners reading 'd'amitie' and 'souvenir' draped over flower bouquets, the fitted interior containing a gold pencil, writing slips now missing, gold



1191

pushpiece, *maker's mark rubbed, charge mark of Alaterre (1768-1774), Paris date letter H for 1771.*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.* height 3 in., 7.8 cm

PROVENANCE
Collection privée, Europe;
Christie's Londres, 10 juin 2010, lot 116.

1 500-2 500 €
1 550-2 600 US\$

1192

BONBONNIÈRE EN PORCELAINE DE SÈVRES ET MONTURE EN OR, 1762-1768

A SÈVRES GOLD-MOUNTED BONBONNIÈRE, 1762-1768, THE MOUNTS, PARIS, 1765

les montures avec une marque probablement d'André-Louis Cassé, poinçon de charge et de décharge de Jean-Jacques Prevost (1762-1768), lettre date B pour 1765

painted with trailing flowers within swirling reserves alternating with puce and blue trellis-pattern sections on a puce sablé pattern ground, enriched in gilt *the mounts with a maker's mark probably of André-Louis Cassé, charge and discharge mark of Jean-Jacques Prevost (1762-1768), Paris date letter B for 1765* height 2½ in.; 5.5 cm.

PROVENANCE
Adrian Sassoon, Londres;
Christie's Londres, 12 mai 2010, lot 267;
Christie's Londres, 8 décembre 2011, lot 25.

The Sèvres Archives Sales Ledger's records (Vy 3 fol. 66): *Ventes faites par les marchands depuis le 15 juin jusqu'au 25 octobre 1762 livré a M. Dulac 2 oeufs 7,50 [livres each] 15 [livres in total].*

10 000-15 000 €
10 300-15 400 US\$



1193

RARE ET COMPLEXE NÉCESSAIRE À SECRETS EN OR, IVOIRE ET LAQUE, PROBABLEMENT A. J. L. COUTURIER, PARIS, 1758

A RARE AND COMPLEX GOLD, IVORY AND LACQUER NÉCESSAIRE À SECRETS, PROBABLY A. J. L. COUTURIER, PARIS, 1758

orné de panneaux en laque japonaise sur chaque face, la boîte à plusieurs compartiments secrets, le couvercle orné de miniatures par Antonio Bencini, poinçon d'orfèvre, poinçon de charge et de décharge d'Eloi Brichard, jurande (lettre S)

rectangular, each side set with an oval panel of Japanese lacquer decorated with flowers and leaves, on tortoiseshell grounds inlaid in coloured gold *piqué posé* with flowers, chevron engraved gold cagework mounts, the box filled with several secret compartments holding a gold pencil and formerly containing 'un petit bureau à écrire', the interior of the lid set with a portrait miniature of Franz I, Holy Roman Emperor, by Antonio Bencini, circa 1750, wearing a red jacket with gold lace and the Order of the Golden Fleece, painted on ivory, in a gold locket frame, on an aventurine lacquer ground, the oval lid containing a miniature of Maria Theresa by the same hand, wearing a white lace dress and black lace streamers in her hair, cloud and sky background, one end concealing a gold-mounted calendar dated 1759, the other with two gold ink bottles and a funnel; enclosed within the box are the

handwritten instructions for unveiling the secrets of the box and avoiding the decoy pressure points, *maker's mark, charge and discharge mark of Eloi Brichard (1756-1762), Paris date letter S for 1758.*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item. Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. width 4¼ in., 11 cm.

PROVENANCE

Baron Mayer Amschel de Rothschild (1818-1874);
Sa fille Primrose, comtesse de Rosebery (1851-1890);
Son mari Archibald Primrose, 5ème comte de Rosebery, 1er comte de Midlothian et puis par descendance familiale;
Sotheby's Londres, *Magnificent Silver-gilt, Objects of Vertu and Miniatures from the Rothschild and Rosebery Collection*, Mentmore, 11 février 1999, lot 183;
Collection Carl De Santis;
Sotheby's New York, 4 novembre 2011, lot 266.

60 000-80 000 €

61 500-82 000 US\$



It is the greatest good fortune that this box and its secrets still exist virtually complete and in good order as early mechanisms of the artfulness and complexity of the present example must be of the utmost rarity. *Boîtes à secret* were extremely prized in mid 18th century Paris. According to Maze-Sentier, certain *orfèvres* such as Couturier, Bellanger, Corbin, Délion, de la Salle and Porcher were specifically listed in the *Almanach Dauphin* as specializing in 'les bijoux de fantaisie et à secret'. The type of mechanism varied from simple false bottoms containing miniatures (usually suggestive) to secret springs flipping open to reveal a miniature (often a portrait) or compartment. An example of 1770-1775 by Johann Christian Neuber of Dresden, in the Wallace Collection, of carnelian mounted in gold, the lid carved with Leda and the Swan, is now known to conceal a secret drawer in the base, swinging open one a pin-prick and containing portraits of Voltaire and his beloved, Madame Emilie du Châtelet (illustrated A.K. Snowman, *Gold Boxes of Paris*, 1974, nos. 687/8). This Neuber box was included in a collection from H.I.M the Empress Eugénie, sold by Frederick David of Pall Mall, from which the Earl of Rosebery purchased a number of items in 1872.

A few other gold and hardstone boxes by Neuber or his contemporary Christian Gottlieb Stiehl contain secret compartments holding small booklets identifying the hardstone specimens on the boxes, using a similar mechanism of hidden buttons integrated in chased or engraved borders, such as a *Steinkabinett-Tabatiere* by Stiehl, sold Sotheby's London, 20 December 2020, lot 12.

The portrait miniature painter Antonio Bencini was born in Italy about 1710 and became miniaturist to Empress Maria Theresia, making portraits of numerous members of the Imperial family. An example, signed: A. Bencini pinxit, showing Emperor Francis I with the Empress and their children on the terrace at Schloss Schönbrunn, is illustrated by G.B. Beirmann, *Die Miniaturensammlung dess Grossh. v. Hessen*, Leipzig, 1917, pl.131.

The maker's mark on the gold mounts of the present lot appears to read JLC with a slightly raised A between. The mark cannot be that of J. A. Lecocq (JALC with a cockerel *différent*,

the small symbol incorporated in the mark which was often a pun on the name of the maker) who entered his mark on 16 October 1758 as there is no cockerel and Lecocq is specified by Nocq as *joaillier metteur en oeuvre*. It can be suggested that the mark is that of Aimé-Joseph-Louis-Couturier who had registered his mark, described as *fleur de lys couronnée, deux grains*, AJLC, in 1747. There are a number of examples among the hundreds of marks listed by Nocq where the orders of letters in not as officially registered (for example Edmé de Limoges, ELD for EDL, or François-Germain Tiron, FTG for FGT). Furthermore, the name of Couturier appears on Maze-Sentier's list of goldsmiths specializing in *boîtes à secret*. Aimé-Joseph-Louis, son of Jean Couturier, *valet de chambre* of the comte d'Offémont, was apprenticed to the gold-box maker Pierre-Aimé Joubert, at the age of 15 years 8 months on 28 February 1736. He was sponsored by Claude Boyer, from the rue de Roule where he remained until 1755. He is listed in the rue de la Ferronnerie from 1756 until his death in 1773. No works by Couturier appear to be recorded but this would not be surprising given the fragile and ephemeral nature of a *boîte à secret*.

The date letter 'S' on the box was in use between July 1758 and July 1759 but even so the box must date from between July and Christmas 1758 as the almanac for 1759, which is one of the secrets, would suggest that the box was an *étrenne* or New Year's gift. It is evident that the *necessaire* must have been a special commission both because of its richness and the political nature of the concealed miniatures. Even though Madame de Pompadour had engineered the 'renversement des alliances' in 1756 this allying France with Austria rather than Prussia, and involving France in the Seven Years' War with disastrous colonial results, the Austrians were still extremely unpopular with most of the French.

By tantalizing coincidence, a celebrated *necessaire* with remarkable similarities to the present example was actually given to Madame de Pompadour herself by the Empress Maria Theresa in January 1759 in gratitude for her help. The Empress had considered offering some choice token to

the king's favorite since the signing of the second treaty of Versailles in May 1757 and asked von Starhemberg, her envoy in Paris, whether a sum of money, a *boîte à portrait*, or a diamond aigrette in Viennese taste would be appreciated. He replied that the present that would give most pleasure would be 'une écritoire du prix de 4,000 ducats, jolité de mode alors très-goûtée par les dames de Paris'. The Empress felt that this was not expensive enough and suggested that her portrait framed by valuable diamonds be set into the writing-case which would be created from the choicest Japanese lacquers sent from her own extensive collection in Vienna. The final bill, including payment to the jeweller Empereur goldsmith Ducrollay, miniature painter Veneveault, an unknown designer, and for an outer case and the cost of sending the *écritoire* to Vienna for the Empress's approval and back to Paris for presentation, came to 77,278.19s. Apparently Madame de Pompadour was so overwhelmed by the flattering lavishness of the gift that she took the unusual step of writing directly to the Empress to thank her.

Certainly by the time of her death, the *necessaire* appears to have been denuded of the portrait and diamonds. When it was sold by her heir, the Marquis de Marigny, on 25 January 1765, it was simply described as 'une très belle et riche écritoire de lacquer par laque, montée en or, encrier, *poudrier et porte-éponge d'or*, le tout ciselé et grave, garni d'une guirlande de fleurs qui entoure un cercle d'or pour recevoir un portrait et enfermé dans une belle boîte de lacquer garnie d'argent.'

The present box appears in the Mentmore inventory of 1884, vol.II, no.173. *Piqué box, opens with secret springs and contains two scent bottles, a funnel, an almanac in manuscript of the year 1759, a pencil, the pointed key with manuscript directions for finding the secret springs, and two portraits representing a lady and a gentleman. They were probably members of the Austrian Imperial family*, with added note copied from a receipted list in Mr Barker's handwriting dated 1851, 'A gold and tortoiseshell case; secrets...£80' (Blarenberghe Room)





1194

BOÎTE À MOUCHES EN OR DE PLUSIEURS COULEURS, PAR PIERRE CERNEAU, PARIS, 1771

A VARICOLOURED GOLD BOÎTE-À-MOUCHES, PIERRE CERNEAU, PARIS, 1771

le couvercle révélant un compartiment et un espace pour le pinceau monté sur or, la base s'ouvrant pour révéler un compartiment, la face interne des couvercles équipée de miroirs, poinçon d'orfèvre, poinçons de charge et de décharge de Julien Alaterre, le pinceau avec le poinçon de décharge d'Alaterre

rectangular, each panel centred by an oval reserve with floral spray in rose, lemon, white and yellow gold, chased foliate band to the rim, the sides with bands of leaves alternating

with scallop shells, the lid opening to reveal a compartment with a hinged lid and space for the gold mounted brush, the base opening to reveal a shallow compartment, both lid interiors fitted with a mirror, *maker's mark, charge and discharge marks of Julien Alaterre, the brush with discharge mark of Alaterre*
weight: 150.9 g
length 2¼in.; 5,7 cm

PROVENANCE
Koopman Rare Art, 2015.

See catalogue note on Sothebys.com

5 000-7 000 €

5 200-7 200 US\$



1195

TABATIÈRE EN OR ET BURGAU, XIXE SIÈCLE DANS LE GOÛT DU XVIIIE SIÈCLE

A GOLD, BURGAU SHELL SNUFF BOX, 19TH CENTURY IN EARLIER STYLE

ornée d'un motif de diagonales et d'ondulations guillochées, le couvercle appliqué de reliefs sculptés et incrustés représentant un couple devant des ruines classiques, la face avant ornée d'une lavandière, deux figures pastorales dans un paysage figurées au revers, le bord inscrit George a Paris

oval, engine-turned with diagonal bands of scale pattern alternating with wavy decoration, the hinged lid applied with carved and inlaid raised mother-of-pearl and burgau reliefs representing a young couple in front of classical ruins and below trees, a reclining lamb next to them, the front side decorated with a washer

woman leaning over a bridge in riverscape, flanked by shimmering trees, a sheep and its lambs to the left, the reverse applied with a two pastoral figures idling near a mother of pearl staircase within detailed landscape, the rim inscribed: 'George a Paris', *French prestige marks including charge and discharge mark of Eloi Brichard (1756-1762), rubbed maker's mark JC, Paris date letter, further numbered: 971, later French post-1864 import marks and pre-1921 Austrian import mark*
width 3¼ in.; 8.2 cm.

PROVENANCE
Collection Gontaut-Biron, puis par descendance familiale;
Christie's Londres, 10 juin 2010, lot 259.

12 000-18 000 €

12 300-18 500 US\$



1196

TABATIÈRE EN OR DE PLUSIEURS COULEURS PAR JEAN-BAPTISTE LIZON, PARIS, 1760-1761

A VARICOLOURED GOLD SNUFF-BOX, JEAN-BAPTISTE LIZON, PARIS, 1760-1761

le couvercle ciselé d'une jeune femme tenant un râteau et un arrosoir, les côtés ornés d'un jardinier et sa brouette, le dessous décoré d'un chien assis et de fleurs, poinçon d'orfèvre, de charge et de décharge d'Eloi Brichard, jurande (lettre V)

oval, the lid chased with a young lady holding a rake and a watering can, a basket of flowers and a sheaf of wheat to her side, in front of a lime gold landscape and a tree trunk, on engraved sun-ray ground, in a frame of scrolls and further wavy border, the sides within similar borders and chased with a gardener and his wheelbarrow and trophies of gardening and harvest, the underside decorated with a dog seated next to an opulent flower basket and a gardening trophy, *maker's mark, charge and discharge marks of Eloi Brichard (1756-1762), Paris date letter V for 1760, later struck with two French post-1838 restricted warranty marks for gold*

weight: 114 g
length 2 $\frac{1}{8}$ in.: 6,7 cm.
weight 110g

PROVENANCE

Sotheby's New York, 20 octobre 2009, lot 129; Christie's Londres, 25-26 novembre 2014, lot 224.

Mystery and scandal surround the 18th century records of Jean-Baptiste Lizon. According to Arminjon (*Dictionnaire des poinçons* ..., 1991, no. 01612), this mark was entered by him for *la bijouterie ; le gros et le petit bijou* from 17 rue de Harlay in 1798 and he is recorded in the various almanacs at this address until at least 1811.

According to Nocq (*Le poinçon de Paris*, reprint 1986), however, Jean-Baptiste Lizon is first recorded in July 1747, working in the *atelier* of Jean Gaillard. Here he committed such a severe breach of the Goldsmiths' corporation regulations, that Gaillard, as responsible for anyone working under his mark, was immediately arrested, given a large fine and stripped of his *maitrise*, which was not restored for three years. Furthermore, the brothers Jean and Nicolas Lizon, were sentenced by default to branding and five years in the galleys.

Nevertheless, Jean-Baptiste Lizon re-appears in April 1757 having obtained letters patent

from the corporation's council and the following month executes his masterpiece, a cagework snuff box, in front of Germain Chayé and Pierre Bouillerot. It was approved and Lizon became master, working from 1759 in the cour Lamoignon, *aux armes de Noailles*, selling *le bijou d'or*. While at this address he lost two wives, the first by death in 1764 and the second through separation in 1777. From 1781 until 1793 he is recorded in the rue de Harlay. Nocq notes that another Lizon, unfortunately without a first name, is listed in the records for 1792 and 1793. Nocq then asks the pertinent question which, if either, is the Jean-Baptiste Lizon who appears or re-appears in the rue de Harlay after the revolution. It is not unknown for a goldsmith to have such a lengthy career but it is also not unknown for two people of the same name, often father and son, to pursue the same career in the same street. If it was the same man, how lucky he must have felt to have overcome his youthful indiscretion and to have survived so long.

30 000-50 000 €

30 700-51 500 US\$





1197

FLACON À PARFUM ET TABATIÈRE EN OR, PROBABLEMENT ALLEMAGNE, MILIEU DU XVIIIÈ SIÈCLE

A COMBINED GOLD SCENT FLASK AND SNUFF BOX, PROBABLY GERMAN, MID-18TH CENTURY

en forme de perroquet, la tête de l'oiseau se dévissant pour révéler le flacon de parfum, la base amovible formant le couvercle d'un compartiment à tabac, la base gravée du chiffre FR surmonté d'une couronne royale, apparemment non poinçonné

in the shape of a parrot perched on an Ionic capital, the pedestal below chased with scrollwork around a central classical mask, the collared head of the bird unscrews to reveal the capped scent flask, the detachable base forming the lid of a snuff compartment in the base, the reverse of the lid set with two gold straps holding a small spoon to dispense the snuff, the base engraved with the cypher FR within scrollwork below a Royal crown, *apparently unmarked*, weight: 50.3 g height 3 in.; 7,6 cm.

PROVENANCE
Michael Wellby, Oxford;
Graf Paris, 2015.

An almost identical combined scent flask and snuff box, with a height of 7.8 centimetres and differing only in minor details at the base of the capital, is in the Musée du Louvre, Paris (Philippe Lenoir, inv. no. 350, see Serge Grandjean, *Les tabatières du Musée du Louvre*, Paris, 1981, no. 623, p. 383).

The absence of hallmarks preclude the identification of a specific place of manufacture. The style of the chasing is reminiscent of work produced in both Germany and England in the middle of the 18th century; however, the fitted spoon - a feature associated more usually with German snuff boxes - suggests Germany as the most likely place of origin. At a later date the base was engraved with a crowned initial F within palm leaves, intended to suggest a provenance of Frederick II, King of Prussia (r. 1740-86). This cypher, however, was not used

for the king's personal chattels but rather for identifying silver plate used at the court (see *Friedrich der Große, Sammler und Mäzen*, Kunsthalle der Hypo-Kulturstiftung, Munich, 1992/1993, cat. no. 143).

In mid-18th century Europe, parrots were a popular subject in the decorative arts. At Meissen in the early 1740s, Johann Joachim Kändler created models of several species of the bird. These were intended to be used as decoration for the dessert table but shortly after - with the addition of ormolu mounts - they became part of elaborate candleholders and mantle clocks that were displayed in salons and boudoirs. The Charles Gouyn porcelain factory, which flourished in London in the 1750s, specialised in figural scent bottles, among them a parrot perched on a domed base that provides an interesting comparison with the present gold vessel (see Victoria & Albert Museum, London, inv. no. 414:287/&A-1885).

8 000-12 000 €
8 200-12 300 US\$



1198

BOL EN OR, PORTUGAL, APPAREMMENT NON POINÇONNÉ, PROBABLEMENT XVIIIÈ SIÈCLE

A PORTUGUESE GOLD BOWL, APPARENTLY UNMARKED, PROBABLY 18TH CENTURY

cisé, gravé et repoussé de cannelures et de fleurs, gravé d'armoiries et initiales JMC
chased, engraved and embossed with swirling flutes and flowers, armorial engraved and initialled JMC
height 3³/₄in.; diameter 6¹/₁₆in.; weight 12,3 oz.; 9,5 cm; 17 cm, 350 gr.

PROVENANCE
Sotheby's Paris, 1 décembre 2011, lot 213

The arms are those of the Portuguese family Ceasar.

30 000-40 000 €
30 700-41 000 US\$





1199

1199

TABATIÈRE EN NACRE ET MONTURES EN MÉTAL DORÉ, PROBABLEMENT ANGLETERRE, VERS 1790

A GILT-METAL MOUNTED MOTHER OF PEARL SNUFF BOX, PROBABLY ENGLISH, CIRCA 1790

rectangulaire à pans coupés, les panneaux de nacre sculptée à montures en métal doré, le couvercle gravé des initiales JM, les faces décorées de colombes dans un médaillon circulaire, le revers centré d'un médaillon orné de fleurs, apparemment non poinçonné

rectangular with cut corners, all sides formed of carved mother-of-pearl mounted à jour in reeded gilt-metal mounts, the lid engraved with the with initials 'JM' within a circular zig-zag frame, the sides decorated with turtle doves in a central circular medallion, underside centred with a medallion carved with flowers, small thumbpiece, *apparently unmarked*
weight: 48.3 g
length 2¼ in.; 6,3 cm.

PROVENANCE
Christie's Londres, 8 décembre 2011, lot 155.

1 500-2 000 €
1 550-2 050 US\$



1200

1200

TABATIÈRE EN OR, ÉMAIL ET MÉTAL DORÉ, PIERRE FROMERY, BERLIN, VERS 1760

A GOLD AND ENAMEL SNUFF BOX WITH GILT-METAL MOUNTS, PIERRE FROMERY, BERLIN, CIRCA 1760

rectangulaire, le couvercle orné d'une représentation de Vulcan à sa forge, les flancs décorés de scènes classiques, de corbeilles de fleurs et de chérubins, peint en camaïeu rose avec trois figures au-dessous d'une banderole gravée PROVISION POUR LE COUVENT

rectangular, the lid decorated with Vulcan at his forge, on a landscape background painted with clouds and trees, all sides painted with classical architecture behind gold flower baskets, putti and classical figures, reeded gilt mounts with a small thumbpiece, the inside of the lid painted *en camaïeu* rose with a couple and one monk carrying another on his shoulder, below a banner inscribed 'PROVISION POUR LE COUVENT'
weight: 156.8 g
length 3¾ in.; 8,2 cm.

PROVENANCE
Schloss Ahlden, 2010.

2 000-3 000 €
2 050-3 100 US\$



1201



1202

1201

BOÎTE À MOUCHES EN OR ET NACRE, EUROPE CONTINENTALE, DERNIER TIERS DU XVIIIÈ SIÈCLE

A GOLD-MOUNTED MOTHER OF PEARL BOÎTE-À-MOUCHES, CONTINENTAL, LAST THIRD OF THE 18TH CENTURY

de forme ovale, les panneaux de nacre montés dans des bordures en or ciselé et estampé, le poussoir en or, l'intérieur du couvercle à charnière orné d'un miroir, la base doublée de velours rouge, apparemment non poinçonné

oval, the mother of pearl panels mounted in chased and stamped gold borders, gold pushpiece, the interior of the hinged lid set with a mirror, the base lined with red velvet plush, *apparently unmarked*
weight: 61.4 g
length 3 in.; 7 cm.

PROVENANCE
Christie's Londres, 8 décembre 2011, lot 154.

600-800 €
650-850 US\$

1202

TABATIÈRE EN OR, PROBABLEMENT ALLEMAGNE, VERS 1740

A GOLD SNUFF BOX, PROBABLY GERMAN, CIRCA 1740

en forme de cartouche, le couvercle, les côtés et la base ciselés d'opulents rinceaux et rocailles à la manière de Meissonnier, l'appui-pouce centré d'une coquille entourée de rinceaux, la bordure cannelée, un poinçon illisible à l'intérieur

cartouche-shaped, the lid, baluster sides and base chased with opulent scrolls and rocailles in the manner of Meissonnier, slightly protruding thumbpiece centred with a shell flanked by scrolls, reeded footrim, *apparently unmarked apart from one illegible mark to inside lid*
weight: 146.8 g
length 3¼ in.; 8,5 cm.
weight 146g

PROVENANCE
Sotheby's Londres, 4 juin 1974, lot 191; Collection Dr. Anton C. R. Dreesmann (inventaire no. F-4); Christie's Londres, 11 avril 2002, lot 912; Christie's Londres, 8 décembre 2011, lot 165.

10 000-15 000 €
10 300-15 400 US\$



1203

TABATIÈRE EN OR, PROBABLEMENT ALLEMAGNE DU SUD, 1740 ET APRÈS

A GOLD SNUFF BOX, POSSIBLY SOUTH GERMAN, 1740 AND LATER

en forme de cartouche, le couvercle ciselé de Vénus et Cupidon dans un paysage, la base plus tardive présentant un profil en relief d'un empereur, l'intérieur du couvercle orné d'une gouache miniature de Vénus entrant dans la forge de Vulcain, apparemment non poinçonnée

of cartouche form, the cover chased with Venus and Cupid in a landscape, surrounded

by diaper strapwork, shells and husks, the later base with a raised profile of an emperor on matted ground, interior of the cover mounted with a gouache miniature of Venus entering the forge of Vulcan, *apparently unmarked*

weight: 125.1 g
length 3 in.; 7.8 cm.

PROVENANCE
Sotheby's New York, 15 avril 2010, lot 274.

4 000-6 000 €
4 100-6 200 US\$

1204

TABATIÈRE EN OR ET NACRE, PROBABLEMENT ALLEMAGNE, VERS 1720-1730

A GOLD-MOUNTED MOTHER OF PEARL SNUFF BOX, PROBABLY GERMAN, CIRCA 1720-1730

ovale, le couvercle à charnière et les côtés en nacre sculptée à bandes alternées de rinceaux et de tulipes stylisées incrustées de motifs piqués d'or, les montures en or, le couvercle ciselé de volutes, l'appui-pouce en forme d'arc, apparemment non poinçonnée, dans un étui postérieur

of flattened oval shape, the hinged lid and both sides carved in mother-of-pearl with alternating trellis strapwork and stylised tulip bands inlaid in gold *piqué point*, reeded gold mounts with scrolled chasing on the lid and underside of the bow-shaped thumbpiece, *apparently unmarked*, in a later gilt tooled red leather case

weight: 61 g
length 3¼ in., 8.4 cm.

PROVENANCE
Christie's Londres, 2 juin 2009, lot 158;
Christie's Londres, 8 décembre 2011, lot 156.

4 000-6 000 €
4 100-6 200 US\$



1204

1205

TABATIÈRE EN OR DE DEUX COULEURS ET PIERRE DURE, PROBABLEMENT ALLEMAGNE, XIXE SIÈCLE, DANS LE GOÛT DU XVIIIIE SIÈCLE

A JEWELLED TWO-COLOURED GOLD AND HARDSTONE SNUFF BOX, PROBABLY GERMAN, 19TH CENTURY IN EARLIER TASTE

ovale, le couvercle formé d'un panneau de pierre dure brune sculptée, les montures centrées d'un appui-pouce à neuf émeraudes, sept diamants et deux rubis, gravée à l'intérieur Souvenir / WSD / 1830, apparemment non poinçonnée

oval, the lid formed of a brown hardstone panel carved with a rustic scene in front of a hilly landscape with a village in the distance, a shepherd and two sheep to the right, mounted in interlaced reeded gold borders centred with a richly jewelled thumbpiece of nine emeralds, seven diamonds and two rubies within foliage, the sides chased with gardeners, shepherds and farm animals in landscape, on a finely engine-turned wavy ground, the base chased with a young man pushing his wheelbarrow, a dog by his side, on a tree-flanked landscape on chased sun-burst background within interlaced footim, the base of the interior engraved: Souvenir / WSD / 1830, *apparently unmarked*,
weight: 89.1 g
length 2½ in.; 6.5 cm.

PROVENANCE
Sotheby's Londres, 27 mai 2004;
Bonham's Londres, 23 novembre 2011, lot 21.

10 000-15 000 €
10 300-15 400 US\$



1205



1206



1206

TABATIÈRE ORNÉE D'UNE MINIATURE EN OR ET ÉMAIL, ANGLETERRE, 1742-43, LA MINIATURE PAR JEAN-ANDRÉ ROUQUET

A GOLD AND ENAMEL PORTRAIT MINIATURE SNUFF BOX, ENGLISH, 1742-43, MINIATURE BY JEAN-ANDRÉ ROUQUET

en forme de cartouche, le couvercle au haut-relief probablement de Cléobis et Biton, l'intérieur orné d'une miniature en émail d'Andrew de Visme, poinçon d'orfèvre G. H., poinçon standard anglais or pour 1739-1755, lettre-date (G), dans son étui

cartouche shaped, the hinged cover chased in high relief, probably depicting Cleobis and Biton pulling their mother's chariot to the temple of Juno at Argos, the lobed baluster sides and base chased with scrolling foliage, small scrollwork thumbpiece, the interior of the lid set with an enamel miniature of Andrew de Visme in a grey coat and powdered wig, struck with maker's mark 'G.H.', with the English standard mark for gold 1739-1755, the London assay mark for 1742/1743, in a fitted shagreen case with label inscribed, 'my Brother Andrew

de Visme 1743 by Roquette [sic] Enamel' weight: 93.3 g length 2¾ in.; 6,3 cm.

PROVENANCE

Andrew de Visme (1718-1779), marchand huguenot, St Margaret, Lothbury, Londres, vraisemblablement donné à l'un de ses frères; Christie's Londres, 8 décembre 2011, lot 138.

The de Visme family were Huguenots.

Two brothers, Peter and Philippe de Visme emigrated to England in the late 17th century. The younger, Philippe (1687-1763), was the father of Andrew de Visme (1718-1779). Although the family long claimed descent from the Barons de Visme they were never able to provide documentation to support their claim, notwithstanding their inclusion in Burke's *A Genealogical and Heraldic History of the Commoners of Great Britain and Ireland Enjoying Territorial Possessions or High Official Rank; But Uninvested with Heritable Honours*, vol. IV, 1838, pp. 320-322. Andrew was a London merchant with a house in the parish of St Margaret, Lothbury and a country house to which he refers in his will proved on 19 July 1779 (PROB 11/1055). He married Ann Webb

in 1742. He died in 1779 and she in 1805. He was one of eight sons and six daughters of Philippe and his wife Marianne.

André Rouquet (1701-1758) was a portrait miniaturist who was born in Geneva but moved to London aged 21, where he would spend around 30 years of his working life. He was a fierce advocate for the works of William Hogarth, publishing explanations of his works in French to foster a greater appreciation for his talent outside of England. A miniature portrait of Hogarth by Rouquet can be found at the National Portrait Gallery, accession number 5717. Aside from his miniatures, Rouquet is best known for a book he published in 1755 called *L'État des Arts en Angleterre*. Indeed, Diderot quotes from this work directly in his 1751-1772 *Encyclopédie* under the entry for enamel, specifically the passage in which Rouquet argues that the medium is best suited for works on a miniature scale. On returning to France, Rouquet was made a member of the *Académie Royale de la Peinture et de la Sculpture* in 1754.

10 000-15 000 €

10 300-15 400 US\$



1207

1207

TABATIÈRE EN OR PAR FRANCIS HARRACHE, LONDRES, VERS 1745

A GOLD SNUFF BOX, FRANCIS HARRACHE, LONDON, CIRCA 1745

rectangulaire, le couvercle représentant Terpsichore jouant de la lyre dans un décor de rinceaux ciselés, les côtés ciselés de guirlandes de fleurs et de rinceaux, la base ornée d'un haut-relief de moutons dans un paysage rural, l'appui-pouce en forme d'arc, poinçon de l'orfèvre, deux poinçons illisibles

rectangular, the lid chased with Terpsichore playing the lyre, a flute-playing putto by her side, within boldly chased scrollwork, the sides decorated with chased flower garlands and scrollwork on a *sablé* ground and chased columns on the corners, the base chased in high relief with sheep in a rural landscape, within scrollwork cartouche frames and reeded footrim, small bow-shaped thumbpiece, maker's mark only, two further illegible marks
weight: 67.9 g
length 2 in.; weight 2.36 oz; 5,2cm; 67 g.

PROVENANCE

Christie's Londres, 8 décembre 2011, lot 137.

10 000-15 000 €

10 300-15 400 US\$



1208

1208

TABATIÈRE EN OR PAR FRANCIS HARRACHE, LONDRES, PROBABLEMENT 1754

A GOLD SNUFF BOX, FRANCIS HARRACHE, LONDON, POSSIBLY 1754

rectangulaire, le couvercle représentant Énée et la sibylle de Cumes, les côtés ciselés d'oiseaux et d'une chèvre dans un décor de fleurs et de rinceaux, l'appui-pouce en relief centré d'une coquille entourée de rinceaux, poinçons de l'orfèvre et de Londres, lettre date probablement pour 1754

rectangular, the lid chased in high relief with Aeneas and the Cumaean Sibyl within opulent rocaille scrollwork on a matted ground, the baluster sides chased with birds and a goat within floral and scrolling foliage, the raised thumbpiece centred with a shell between scrolls, reeded footrim and plain polished base, maker's mark, town mark, rubbed date letter possibly for 1754
weight: 114.3 g
length 2¾ in.; 6,9 cm.
weight 110g

PROVENANCE

Christie's Londres, 8 décembre 2011, lot 135.

12 000-18 000 €

12 300-18 500 US\$



1209

1209

TABATIÈRE EN PIERRE DURE ET ÉMAIL MONTÉE EN OR, LONDRES, VERS 1760

AN ENAMELLED GOLD-MOUNTED HARDSTONE SNUFF BOX, ENGLAND, CIRCA 1760

de forme ovoïde, les montures ajourées en or à décor d'oiseaux et de feuillage, le couvercle à charnière orné d'un bandeau en émail blanc opaque avec l'inscription en lettres d'or DIEU VOUS BENIT, le fermoir serti de diamants, apparemment non poinçonné

egg-shaped, the gold openwork mounts decorated with birds and scrolling foliage, the hinged lid decorated with an opaque white enamel band with an inscription in gold reading: 'DIEU VOUS BENIT', rose-cut diamond-set pushpiece, *apparently unmarked* weight: 36.4 g height 1¾ in.: 4.4 cm.

PROVENANCE
Christie's Londres, 8 décembre 2011, lot 32.

2 500-3 500 €

2 600-3 600 US\$



1210

1210

TABATIÈRE EN OR, ANGLETERRE, VERS 1740

A GOLD SNUFF BOX, ENGLISH, CIRCA 1740

en forme de cartouche, le couvercle ciselé d'un gentilhomme représenté en dieu fleuve versant de l'eau, les côtés ciselés de riches volutes rocaille, de fleurs et de coquilles, l'intérieur gravé ultérieurement des armes de la famille de Minnitt empalant celles de Goring, apparemment non poinçonnée, dans un coffret en galuchat

cartouche-shaped, the lid chased with a gentleman posing as the River God pouring water from a jug, holding a paddle in his right hand, seated on a scroll decorated with stylised shells on a finely matted background, the lobed baluster sides and the base chased with rich rococo scrollwork, flowers and shells, the raised bow-shaped front flanked by Corinthian columns, small protruding thumbpiece, the interior of the lid later engraved with a presentation inscription and the coat-of-arms of Minnitt for Joshua Robert Minnitt (1806-1881) impaling those of Goring, for his wife Elizabeth Goring (1808-1901), above a banner inscribed with the motto 'virtute et armis', *apparently unmarked, in a fitted velvet-lined shagreen case* weight: 70.3 g length 2¾ in.: 6.9 cm. weight 7g

PROVENANCE
Martha Minnitt (née en 1677), puis par descendance;
Son arrière-arrière-neveu Joshua Robert Minnitt (1806-1881), puis par descendance;
Christie's Londres, 10 juin 2010, lot 330;
Christie's Londres, 8 décembre 2011, lot 136.

The engraved presentation inscription on the inside of the lid reads: *This Box, the property of / Martha Minnitt, born 29th April 1677. / and Married to Richard Powell 10th January 1694 / was given by her descendant George Powell Esq^r late of Clifton / to Joshua Robert Minnitt of Annabeg in the year 1830.*

Annabeg (or Annaghbeg) was the Georgian home of the Minnitt family until just after World War II, located near Nenagh in County Tipperary, Ireland. The Minnitt family was primarily based in Ireland from the 17th century. Martha Minnitt was the second daughter of Robert and Jane Minnitt of Knigh Castle and Blackfort in Tipperary. Robert Minnitt was her youngest brother and the great-grandfather of Joshua Robert Minnitt, a prominent landowner and active in public life. He married Elizabeth, daughter of Sir Charles Forster Goring of Highden in Sussex at St George's, Hanover Square, London, on 19 May 1834.

5 000-7 000 €

5 200-7 200 US\$

1211

**TABATIÈRE EN OR, LONDRES, 1752-1753
A GOLD SNUFF BOX, LONDON, 1752-1753**

rectangulaire, le couvercle représentant la Clémence de Scipion, les côtés en ciselés d'éléments architecturaux, de vases classiques et de fleurs, poinçon de l'orfèvre 'GH', poinçon du standard anglais post-1739 pour l'or, poinçon d'essai de Londres pour 1739-1756, lettre date de Londres pour 1752/1753

rectangular, the lid chased in high relief with the Contingence of Scipio within scrolling *rocaille* borders on a finely matted ground, the baluster sides chased with architectural elements, classical vases and flowers, with slightly raised scroll thumbpiece, reeded foot-rim, plain polished base, *struck with maker's mark 'GH', with the English post-1739 standard mark for gold, London assay mark for 1739-1756, London date letter for 1752/1753* weight: 158.8 g length 3⅜ in.: 7.8 cm. weight 160g

PROVENANCE
Christie's Londres, 8 décembre 2011, lot 132.

The seated figure represented in the chased scene on the lid of the present lot is Scipio Africanus, the great Roman general whose most famous triumph was the defeat of Hannibal in 202 BC. This episode sees him demonstrate clemency and grace to the vulnerable. After his army have just won a significant victory in Spain, Scipio is presented with a beautiful young virgin as part of the spoils of battle. However, Scipio finds out that she is already engaged to a prominent local prince, and spares them both the humiliation: he gives her back unharmed to her fiancé, asking only that they be friends to Rome in the future. The subject was a popular example of the virtues of compassion and magnanimity, and was frequently depicted in art by painters including Bellini, Poussin and Reynolds.

12 000-18 000 €

12 300-18 500 US\$





1212

1212

TABATIÈRE EN OR, ÉMAIL ET PIERRE DURE, ANGLETERRE, VERS 1760

A GOLD, AGATE AND ENAMEL SNUFF BOX, ENGLISH, CIRCA 1760

de forme ovoïde, le corps en agate recouvert d'or ajouré ciselé de chinoiseries et d'éléments architecturaux, le couvercle avec une bande d'émail blanc opaque portant l'inscription en lettres d'or : VOTRE AMITIÉ EN EST LE PRIX, l'appui-pouce en or, apparemment non poinçonnée

egg-shaped, the grey agate body overlaid in gold openwork chased with *chinoiserie* figures and architectural elements, surrounded by scrollwork, the lid with an opaque white enamel band inscribed in gold: 'VOTRE AMITIÉ EN EST LE PRIX'; reeded gold thumbpiece, apparently unmarked
weight: 41.6 g
height 1¾ in.: 4.4cm.

PROVENANCE

Christie's Londres, 8 décembre 2008, lot 31.

1 500-2 000 €

1 550-2 050 US\$



1214

TABATIÈRE EN OR, ANGLETERRE, VERS 1720-1725

A GOLD SNUFF BOX, ENGLISH, CIRCA 1720-1725

rectangulaire, le couvercle centré d'un blason, probablement celui de la famille Bolington, Duckenfield, Dakenfield ou Babthorp, tenu par des putti ailés, encadré d'une élégante bordure à volutes ornée de cygnes, dauphins, coquillages et autres créatures marines, apparemment non poinçonnée

rectangular with shallow sides, the lid centred with an engraved coat of arms, probably that of Bolington, Duckenfield, Dakenfield or Babthorp, held by winged putti on a trellis background within ornate scroll frame, surrounded by a polished ground framed by an elegant scrollwork border including swans, dolphins, shells and other sea creatures, with a stylised tulip to each spandrel, the border to the plain polished base with further foliage and shells, flower baskets and trelliswork, apparently unmarked
weight: 135 g
length 3⅞ in.: 7,9 cm

PROVENANCE

Christie's Londres, 17 décembre 1986, lot 67;

Christie's Londres, 6 novembre 2001, lot 47;

Christie's Londres, 8 décembre 2011, lot 134.

EXHIBITED

London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989 - 1989, no. 208.

It is probable that the engraver of this elegant gold box looked at earlier designs of the Italian draughtsman and etcher Stefano della Bella (1610-1664). Born in Florence and counting the Medici among his patrons, he also spent a decade of his career in Rome before moving to Paris in 1642. Interestingly, della Bella began his career training at a goldsmith's studio, but he is now mainly known for his diverse range of prints. These include both large-scale landscapes and fanciful designs for cartouches or borders in metalwork or carvings, often incorporating animals, such as a design for a cartouche surmounted with biting horses (*fig. 1*; now in the Victoria & Albert Museum, London, acc. no. 26486:3), which are strikingly similar to those incorporated in the engraved strapwork border in the present lot.

12 000-18 000 €

12 300-18 500 US\$



Raccolta di vari capricci et nove invenzioni di cartelle et ornamenti, d'après Stefano della Bella, 1646. Victoria & Albert Museum, London (acc. no. 26486:3)
© Victoria and Albert Museum, Londres

1213

VINAIGRETTE EN PORCELAINE BLEU CÉLESTE ET MONTURE D'OR, MANUFACTURE DE SÈVRES, VERS 1785, LES MONTURES CONTEMPORAINES AVEC UN POINÇON D'IMPORT

A LOUIS XVI BLEU CÉLESTE GOLD-MOUNTED PORCELAIN VINAIGRETTE, SÈVRES, CIRCA 1785 THE CONTEMPORARY FRENCH MOUNTS WITH A LATER FRENCH IMPORT MARK

les montures contemporaines avec un poinçon d'import

ovid, the *bleu céleste* lobed borders edged in gilding suspending swags of flowers, the top and bottom with a gilt flowerhead on a *bleu céleste* medallion, with hinged bright-cut gold mount and pierced grille engraved with flowers and scrolling foliage, with loop finial
height 2¾ in.: 6cm

PROVENANCE

Christie's Londres, 16 avril 2000, lot 134;

Christie's Londres, 8 décembre 2011, lot 23.

See the 'jewelled' example in the Musée des Arts Décoratifs in Paris, illustrated by M. Brunet and T. Préaud, *Sèvres, Des Origines à nos Jours*, Fribourg, 1978, p. 201, no. 232.

10 000-15 000 €

10 300-15 400 US\$



1213

1215

TABATIÈRE EN OR PAR JOHN BARBE, LONDRES, 1759

A GOLD SNUFF BOX, JOHN BARBE, LONDON, 1759

rectangulaire, le couvercle ciselé d'une scène de Jason présentant la Toison d'or au roi Pélias, les côtés légèrement balustres ciselés de ruines et de fleurs pittoresques entourées de rinceaux, la partie inférieure et la bordure polis et unis, entièrement poinçonnée

rectangular, the lid boldly chased with Jason presenting the Golden Fleece to King Pelias, on a finely matted ground within rococo scrolls; the slight baluster sides chased with picturesque ruins and flowers surrounded by scrollwork, plain polished underside and footrim, *fully hallmarked*
weight: 56.5 g
length 2 1/8 in. 5.1 cm.

PROVENANCE
Christie's Amsterdam, 4 mars 2003, lot 219;
Sotheby's New York, 15 avril 2010, lot 272.

4 000-6 000 €
4 100-6 200 US\$



1215

1217

TABATIÈRE EN OR, ANGLETERRE, 1760
A GOLD SNUFF BOX, ENGLAND, 1760

rectangulaire, le couvercle ciselé orné d'Énée et de la sibylle de Cumès, les côtés ciselés de roses et d'éléments architecturaux, la base ciselée d'un musicien et d'un perroquet, l'appui-pouce centré d'une volute, poinçon d'orfèvre J.B. surmonté d'une couronne

the lid boldly chased with Aeneas consulting the Cumaean Sibyl, within *rocaille* scrollwork in high relief, the waisted sides chased with roses and architectural elements within scrolls and leafy bands, the base chased with a musician and a parrot perched on a classical pedestal, the protruding thumbpiece centred with a scroll, *maker's mark J.B. surmounted by a crown*
weight: 73.4 g
length 2 5/16 in.; 5.9 cm.
weight 70g

PROVENANCE
Christie's Londres, 8 décembre 2011, lot 123.

From April 1697, the surviving registers of the Goldsmiths' Hall recorded the maker's mark of goldsmiths in two volumes, one for largeworkers and one for smallworkers, running concurrently. The volume for smallworkers from 1738 until 1758 has long been missing, which has caused many problems for the identification of individual makers. Much work has been done under the aegis of David Beasley at the Goldsmith's Hall to fill in the gaps (see John Culme, 'Trade of fancy', The Silver Society Journal, autumn 2000, p. 98) but certain marks still remain unidentified, such as the one on the present lot, mostly due to the high number of suitable candidates.

JB, IB or TB are very common initials and there are a few recorded examples of this maker's work. These include another

rectangular box chased with Jason presenting the Golden Fleece to Pelias, dated 1759 (Sotheby's New York, 15 April 2010, lot 272), a gold box chased with the same subject, but dated 1761, sold Sotheby's London, 3 July 2012, lot 169, and a gold-mounted bloodstone etui with chased scrollwork mounts, sold Sotheby's London, 25 May 2022, lot 43. But this maker seems to not have worked exclusively in chased gold, as a gold and *basse-taille* enamel snuff box (sold Christies, 3 June 2014, lot 242) demonstrates.

6 000-8 000 €
6 200-8 200 US\$

1218

NÉCESSAIRE EN PIERRES DURES MONTÉ EN OR, LONDRES, VERS 1760

A JEWELLED GOLD-MOUNTED HARDSTONE NECESSAIRE, LONDON, CIRCA 1760

les montures entourant des panneaux d'agate, la devise sur le col Il faut l'ouvrir pour s'en servir, l'appui-pouce en diamant, accompagné de deux flacons de parfum, des plaquettes en ivoire, un couteau pliant, un crayon et une cuillère, apparemment non poinçonné, dans un étui moderne en cuir rouge

of upright rectangular form, the gold cagework mounts chased with garlands and scrolls and enclosing banded agate panels over red lacquer, the front and back overlaid with chased animals including birds and a dog, the gold motto on the white enamel collar reading 'Il faut l'ouvrir pour s'en servir', rose diamond push-piece, the interior fitted with two gold-capped scent bottles, ivory writing slips, a folding knife, pencil and spoon, the lid mirror-lined, *apparently unmarked, in modern red leather case*
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2 in.; 5 cm.

PROVENANCE
Sotheby's New York, *The Collections of Hanns and Elisabeth Weinberg and the Antique Porcelain Company of New York*, 10 & 11 novembre 2006, lot 15;
Sotheby's Londres, 10 juillet 2013, lot 159.

• 5 000-7 000 €
5 200-7 200 US\$



1217



1218

1216

TABATIÈRE EN OR, ÉMAIL ET PIERRES DURES SERTIE DE PIERRES PRECIEUSES, ANGLETERRE, VERS 1760

A JEWELLED GOLD, ENAMEL AND HARDSTONE SNUFF BOX, ENGLISH, CIRCA 1760

de forme ovoïde, ciselée de rinceaux et de fleurs rococo autour de plaques d'agate, une bande d'émail blanc opaque autour du col portant l'inscription en lettres d'or MON AMITIE NE CHANGERA JAMAIS, l'appui-pouce serti d'un diamant flanqué d'une émeraude et d'un rubis

egg-shaped, chased with scrolling rococo foliage and flowers around irregularly shaped agate plaques, an opaque white enamel band around the collar inscribed with gold letters reading 'MON AMITIE NE CHANGERA JAMAIS', small thumbpiece set with a rose-cut diamond flanked by an emerald and a ruby
weight: 60.5 g
height 2 in.; 5.5 cm.

PROVENANCE
Christie's Londres, 8 décembre 2011, lot 30.

2 000-3 000 €
2 050-3 100 US\$



1216

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TVA

Régime de la marge – biens non marqués par un symbole Tous les biens non marqués seront vendus sous le régime de la marge et le prix d'adjudication ne sera pas majoré de la TVA. La Commission d'Achat et la Commission de Frais Généraux (ensemble les « Commissions ») seront majorées d'un montant tenant lieu de TVA (actuellement au taux de 20% ou 5,5% pour les livres) inclus dans la marge. Ce montant fait partie des Commissions et il ne sera pas mentionné séparément sur nos documents.

Biens mis en vente par des professionnels de l'Union Européenne Les biens mis en vente par un professionnel de l'Union Européenne en dehors du régime de la marge seront marqués d'un **†** à côté du numéro du Lot ou de l'estimation. Le prix d'adjudication, la Commission d'Achat et la Commission de Frais Généraux seront majorés de la TVA (actuellement au taux de 20% ou 5,5% pour les livres), à la charge de l'Acheteur, sous réserve d'un éventuel remboursement de cette TVA en cas d'exportation vers un pays tiers à l'Union Européenne ou de livraison intracommunautaire à destination d'un professionnel identifié dans un autre Etat membre de l'Union Européenne (cf. ci-après les cas de remboursement de cette TVA).

Remboursement de la TVA pour les professionnels de l'Union Européenne La TVA sur la Commission d'Achat, la Commission de Frais Généraux et sur le prix d'adjudication des biens marqués par un **†** sera

remboursée si l'Acheteur est un professionnel identifié à la TVA dans un autre pays de l'Union Européenne, sous réserve de la preuve de cette identification et de la fourniture de justificatifs du transport des biens de France vers un autre Etat membre, dans un délai d'un mois à compter de la date de la vente.

Biens en admission temporaire † ou ‡ Les biens en admission temporaire en provenance d'un pays tiers à l'Union Européenne seront marqués d'un **†** ou **‡** à côté du numéro du Lot ou de l'estimation. Le prix d'adjudication sera majoré de frais additionnels de 5,5% net (**†**) ou de 20% net (**‡**) et la Commission d'Achat et la Commission de Frais Généraux seront majorées de la TVA actuellement au taux de 20% (5,5% pour les livres), à la charge de l'Acheteur, sous réserve d'un éventuel remboursement de ces frais additionnels et de cette TVA en cas d'exportation vers un pays tiers à l'Union Européenne ou de livraison intracommunautaire (remboursement uniquement de la TVA sur la Commission d'Achat dans ce cas) à destination d'un professionnel identifié dans un autre Etat membre de l'Union Européenne (cf. ci-après les cas de remboursement de ces frais).

Remboursement de la TVA pour les non-résidents de l'Union Européenne La TVA incluse dans la marge (pour les ventes relevant du régime de la marge) et la TVA facturée sur le prix d'adjudication, sur la Commission d'Achat et sur la Commission de Frais Généraux seront remboursées aux Acheteurs non-résidents de l'Union Européenne pour autant qu'ils aient fait parvenir au service comptable l'exemplaire n°3 du document douanier d'exportation, sur lequel Sotheby's figure dans la case 44 selon les modalités prévues par la « Note aux opérateurs » de la Direction générale des Douanes et droits indirects du 24 juillet 2017, visé par les douanes au recto et au verso, et que cette exportation soit intervenue dans un délai de deux mois à compter de la date de la vente aux enchères.

Tout bien en admission temporaire en France acheté par un non résident de l'Union Européenne fera l'objet d'une mise à la consommation (paiement de la TVA, droits et taxes) dès lors que l'objet aura été enlevé. Toutefois, si Sotheby's est informée par écrit que les biens en admission temporaire vont faire l'objet d'une réexportation et que les documents douaniers français sont retournés visés à Sotheby's dans les 60 jours après la vente, la TVA, les droits et taxes pourront être remboursés à l'Acheteur. Passé ce délai, aucun remboursement ne sera possible.

1. AVANT LA VENTE

Enchères Anticipées avant l'ouverture de la Vente en Salle : Pour la présente vente, la procédure usuelle des ordres d'achat est remplacée par la procédure décrite ci-après. En conséquence, **Sotheby's n'acceptera pas d'ordres d'achat « traditionnels »**. Si vous souhaitez enchérir sans pouvoir assister personnellement à la vente en salle, ou si vous préférez soumettre une enchère avant la vente en salle, vous devrez le faire sur le site internet www.sothebys.com, ou via l'application Sotheby's App ou toute autre plateforme internet permettant de porter des enchères (ci-après, les « Plateformes Internet »). Pour ce faire, vous devez créer un compte à votre nom chez Sotheby's en fournissant les informations demandées. Après la création de votre compte, vous pourrez sélectionner le Lot souhaité et cliquer sur le bouton « Placer une enchère » pour démarrer le processus. Le montant de votre enchère devra être égal ou supérieur au montant de la mise à prix affichée sur les Plateformes Internet. Veuillez noter que Sotheby's pourra, le cas échéant, modifier la mise à prix avant le début de la vente en salle. En plaçant votre enchère, vous pourrez également indiquer, si vous le souhaitez, jusqu'à quel montant vous acceptez d'aller si votre première enchère est couverte. En ce cas, le système informatique, après vous avoir demandé confirmation, portera automatiquement des enchères à votre nom, en réponse aux autres enchères, et s'arrêtera si le niveau maximal que vous avez indiqué est atteint. Notez que, si le Lot a fait l'objet d'un prix de Réserve, le système génère des contre-enchères tant que le prix de Réserve n'est pas atteint. Sur la Plateforme Internet, l'enchère la plus élevée qui a été portée sera visible par tous. En revanche, le niveau de votre enchère maximale ne pourra être vu que par vous, ainsi que l'information selon laquelle vous êtes (ou n'êtes pas) le meilleur enchérisseur au moment de la consultation. Si le statut de votre enchère change, vous recevrez, avant l'ouverture de la vente en salle, un courriel et, si vous avez enchéri via l'application Sotheby's

App et autorisé l'envoi de notifications, vous recevrez une notification de l'application. Vous pourrez augmenter le niveau de votre enchère maximale à tout moment avant l'ouverture de la vente en salle. A l'ouverture de la vente en salle, le commissaire-priseur débutera les enchères au niveau de l'enchère la plus élevée enregistrée sur la Plateforme Internet. Si, à ce moment-là, le niveau d'enchère maximal enregistré par vous sur la Plateforme Internet n'est pas atteint, le système continuera d'enchérir pour votre compte pendant la vente en salle jusqu'au plafond enregistré. Vous pourrez également, pendant la vente en salle, continuer à enchérir personnellement via la Plateforme Internet à des paliers supérieurs au plafond que vous aviez enregistré. Après la clôture des enchères sur chaque Lot, vous recevrez un courriel ou une notification (si vous avez enchéri via l'application Sotheby's App et autorisé l'envoi de notifications) indiquant si vous avez été ou non déclaré adjudicataire du Lot.

Les enchères en ligne sont soumises aux Conditions Online, publiées ci-après et également consultables sur le site internet de Sotheby's, ainsi qu'aux Conditions Générales de Vente. Les enchères en ligne peuvent ne pas être disponibles pour les Lots Premium.

Caractère indicatif des estimations Les estimations faites avant la vente sont fournies à titre purement indicatif. Toute offre dans la fourchette de l'estimation basse et de l'estimation haute a des chances raisonnables de succès. Nous vous conseillons toutefois de nous consulter avant la vente car les estimations peuvent faire l'objet d'ajustements. Les estimations ne prennent pas en compte la Commission Acheteur, la Commission de Frais Généraux, le droit de suite (si applicable) ou la TVA.

État des biens Sotheby's est à votre disposition pour vous fournir un rapport détaillé sur l'état des biens.

Tous les biens sont vendus tels quels, dans l'état où ils se trouvent au moment de la vente avec leurs imperfections ou défauts. Aucune réclamation ne sera possible pour les restaurations d'usage et petits accidents.

Il est de la responsabilité des futurs enchérisseurs d'examiner chaque bien avant la vente et de compter sur leur propre jugement aux fins de vérifier si chaque bien correspond à sa description. Le ré-entoilage, le parquetage ou le doublage constituant une mesure conservatoire et non un vice ne seront pas signalés. Les dimensions sont données à titre indicatif.

Dans le cadre de l'exposition d'avant-vente, tout Acheteur potentiel aura la possibilité d'inspecter préalablement à la vente chaque objet proposé à la vente afin de prendre connaissance de l'ensemble de ses caractéristiques, de sa taille ainsi que de ses éventuelles réparations ou restaurations. A défaut, les enchérisseurs peuvent contacter le ou les experts de la vente afin d'obtenir de leur part des renseignements sur l'état des Lots concernés.

Sécurité des biens Soucieuse de votre sécurité dans ses locaux, la société Sotheby's s'efforce d'exposer les objets de la manière la plus sûre. Toute manipulation d'objet non supervisée par le personnel de Sotheby's se fait à votre propre risque.

Certains objets peuvent être volumineux et/ou lourds, ainsi que dangereux, s'ils sont maniés sans précaution. Dans le cas où vous souhaiteriez examiner plus attentivement des objets, veuillez faire appel au personnel de Sotheby's pour votre sécurité et celle de l'objet exposé.

Certains biens peuvent porter une mention « NE PAS TOUCHER ». Si vous souhaitez les étudier plus en détails, vous devez demander l'assistance du personnel de Sotheby's.

Objets mécaniques et électriques Les objets mécaniques et électriques (notamment les horloges et les montres) sont vendus sur la base de leur valeur décorative. Il ne faut donc pas s'attendre à ce qu'ils fonctionnent. Il est important avant toute mise en marche de faire vérifier le système électrique ou mécanique par un professionnel.

NFT désigne un jeton numérique non fongible établi sur une chaîne de blocs (*blockchain*). Un NFT peut être associé à un « automate exécuteur de clauses » (*smart contract*), qui est un programme informatique destiné à exécuter, contrôler ou documenter automatiquement des événements et/ou actions liés au NFT.

Contenu Associé : désigne le contenu numérique et/ou l'élément physique associé(s) à un NFT.

⚠ **Bien sur lequel Sotheby’s a un droit de propriété**

Ce symbole signifie que Sotheby’s a un droit de propriété sur tout ou partie du Lot ou possède un intérêt économique équivalent à un droit de propriété.

✚ **Parties intéressées**

Les Lots marqués de ce symbole indiquent que des personnes ayant un intérêt direct ou indirect dans la vente du Lot, notamment (i) un membre d’une indivision successorale qui vend le Lot, ou (ii) le copropriétaire d’un Lot, pourront enchérir sur le Lot. Si la personne intéressée est l’adjudicataire, elle devra payer la totalité de la Commission d’Achat et de la Commission de Frais Généraux. Dans certains cas, les personnes intéressées peuvent avoir connaissance du Prix de Réserve. Dans le cas où la participation à la vente d’un Lot par une personne intéressée ne sera envisagée qu’après l’impression du catalogue de la vente, un avis sera ajouté pour indiquer que des personnes intéressées pourront enchérir sur le Lot.

➡ **Ordre irrévocable**

Ce symbole signifie que Sotheby’s a reçu pour le Lot un ordre d’achat irrévocable qui sera exécuté durant la vente à un montant garantissant que le Lot se vendra. L’enchérisseur irrévocable reste libre d’enchérir au-dessus du montant de son ordre durant la vente. S’il n’est pas déclaré adjudicataire à l’issue des enchères, il percevra une rémunération calculée en fonction du prix d’adjudication. S’il est déclaré adjudicataire à l’issue des enchères, il sera tenu de payer l’intégralité du prix, y compris la Commission Acheteur, la Commission de Frais Généraux, le droit de suite (si applicable) et les autres frais, et ne recevra aucune rémunération ou autre avantage financier. Si un ordre irrévocable est passé après la date d’impression du catalogue, une annonce sera faite au début de la vente ou avant la vente du Lot indiquant que celui-ci a fait l’objet d’un ordre irrévocable. Si l’enchérisseur irrévocable dispense des conseils en rapport avec le Lot à une personne, Sotheby’s exige qu’il divulgue ses intérêts financiers concernant la vente du Lot. Si un agent vous conseille ou enchérit pour votre compte sur un Lot faisant l’objet d’un ordre d’achat irrévocable, vous devez exiger que l’agent divulgue s’il a ou non des intérêts financiers la vente du Lot.

Ⓢ **Présence de matériaux restreignant l’importation ou l’exportation**

Les Lots marqués de ce symbole ont été identifiés comme contenant des matériaux organiques pouvant impliquer des restrictions quant à l’importation ou à l’exportation. Cette information est mise à la disposition des Acheteurs pour leur convenance, mais l’absence de ce symbole ne garantit pas qu’il n’y ait pas de restriction quant à l’importation ou à l’exportation d’un Lot.

Veillez-vous référer au paragraphe « Espèces en voie d’extinction » dans la partie « Informations importantes destinées aux Acheteurs ». Comme indiqué dans ce paragraphe, Sotheby’s n’est pas en mesure d’assister les Acheteurs pour le transport des Lots marqués de ce symbole vers les Etats-Unis. L’impossibilité d’exporter ou d’importer un Lot marqué de ce symbole ne justifie pas un retard de paiement du montant dû ou l’annulation de la vente.

⊕ **Biens assujettis au droit de suite**

L’acquisition d’un Lot marqué de ce symbole (⊕) est soumise au paiement du droit de suite, dont le montant représente un pourcentage du prix d’adjudicalion calculé comme suit :

Tranche du prix d’adjudication (en €)

Taux du droit de suite

De 0 à 50.000 € 4%

De 50.000,01 à 200.000 € 3%

De 200.000,01 à 350.000 € 1%

De 350.000,01 à 500.000 € 0.5%

Au-delà de 500.000 € 0.25%

Le montant du droit de suite dû résulte de la somme des montants calculés selon les tranches indiquées ci-dessus, et ne pourra excéder 12.500 euros pour chaque bien à chaque vente de celui-ci. Le montant maximum du droit de suite de 12.500 euros s’applique pour les biens adjugés à 2 millions d’euros et au-delà.

α **TVA**

Les Lots vendus aux Acheteurs qui ont une adresse dans l’UE seront considérés comme devant rester dans

l’Union Européenne. Les clients Acheteurs seront facturés comme s’il n’y avait pas de symbole de TVA (cf. régime de la marge – biens non marqués par un symbole). Cependant, si les Lots sont exportés en dehors de l’UE, ou s’ils sont l’objet d’une livraison intracommunautaire à destination d’un professionnel identifié dans un autre Etat membre de l’Union Européenne, Sotheby’s refacturera les clients selon le régime général de TVA (cf. Biens mis en vente par des professionnels de l’Union Européenne †) comme demandé par le Vendeur.

Les Lots vendus aux Acheteurs ayant une adresse en dehors de l’Union Européenne seront considérés comme devant être exportés hors UE. De même, les Lots vendus aux professionnels identifiés dans un autre Etat membre de l’Union Européenne seront considérés comme devant être l’objet d’une livraison intracommunautaire. Les clients seront facturés selon le régime général de TVA (cf. Biens mis en vente par des professionnels de l’Union Européenne †). Bien que le prix marteau soit sujet à la TVA, celle-ci sera annulée ou remboursée sur preuve d’exportation (cf. Remboursement de la TVA pour les non-résidents de l’Union Européenne et Remboursement de la TVA pour les professionnels de l’Union Européenne). Cependant, les Acheteurs qui n’ont pas l’intention d’exporter leurs Lots en dehors de l’UE devront en aviser la comptabilité client le jour de la vente. Ainsi, leurs Lots seront refacturés de telle manière que la TVA n’apparaisse pas sur le prix marteau (cf. Régime de la marge – biens non marqués par un symbole).

Ⓜ **Paieiments en Cybermonnaie**

Ce symbole signifie qu’il est possible de payer en Cybermonnaie pour l’achat du Lot correspondant, conformément aux Conditions Générales de Vente (le paiement en monnaie fiduciaire restant toujours possible). Lorsque le paiement en Cybermonnaie est accepté, il ne peut se faire que dans les conditions et selon les modalités définies dans les Conditions Générales de Vente. Si vous souhaitez payer en Cybermonnaie, veuillez consulter celles-ci et contacter le département « Post Sale » de Sotheby’s pour plus d’informations.

INFORMATION TO BUYERS

All property is being offered subject to French Law, to the Conditions of Business printed in this catalogue and/ or available on Sotheby’s website and to the Conditions for Online Bidding in respect of bidding via the internet, which are printed in this catalogue and/or available on Sotheby’s website (the “Conditions for Online Bidding”).

The following are intended to give you useful information on how to participate in an auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). Our staff will be happy to assist you. Please refer to the Sales Enquiries and Information section of this catalogue. It is important that you read the following information carefully.

Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Please note that French auction houses are subject to rules of professional conduct. These rules are specified in a code approved by a ministerial order of 30 March 2022. This document is available (in French) on the website of the regulatory body www.conseildesventes.fr.

A commissioner at the Conseil des ventes volontaires de meubles aux enchères publiques (regulatory body) can be contacted in writing for any issue and will assist, if necessary, in finding an amicable solution.

Provenance In certain circumstances, Sotheby’s may include the history of ownership of a work of art in the catalogue if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the Seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a Seller’s request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer’s Premium According to Sotheby’s Conditions of Business printed in this catalogue, the Buyer shall pay to Sotheby’s and Sotheby’s shall retain for its own account a Buyer’s Premium, which will be added to the hammer price and is payable by the Buyer as part of the total purchase price. The Buyer’s Premium is 25% of the hammer price up to and including €700,000, 20% of any amount in excess of €700,000 up to and including

€3,200,000, and 13.9% of any amount in excess of €3,200,000, plus any applicable VAT or amount in lieu of VAT at the applicable rate.

Overhead Premium The Overhead Premium is 1% of the hammer price plus any applicable VAT or amount in lieu of VAT at the applicable rate.

VAT RULES

Property with no VAT symbol (Margin Scheme) Where there is no VAT symbol, Sotheby’s is able to use the Margin Scheme and VAT will not normally be charged on the hammer price. Sotheby’s must bear VAT on the Buyer’s Premium and Overhead Premium (together the “Premiums”) and hence will charge an amount in lieu of VAT (currently at a rate of 20% or 5.5% for books) on those Premiums. This amount will form part of the Premiums on our invoice and will not be separately identified.

Property with † symbol (property sold by European Union professionals) Where there is the † symbol next to the property number or the estimate, the property is sold outside the margin scheme by EU professionals. VAT will be charged to the Buyer (currently at a rate of 20% or 5.5% for books) on the hammer price, Buyer’s Premium, and Overhead Premium subject to a possible refund of such VAT if the property is exported outside the EU or if it is shipped to a company base in another EU country (see also paragraph below).

VAT refund for property with † symbol for European Union professionals VAT registered professionals Buyers from other EU countries may have the VAT on the hammer price, on the Buyer’s Premium and on the Overhead Premium refunded if they provide Sotheby’s with their VAT registration number and evidence that the property has been removed from France to another country within the EU within a month of the date of sale.

Property with † or Ω symbols (temporary admission) These items with the † or Ω symbols next to the property number or the estimate have been imported from outside the EU to be sold at auction under temporary admission. VAT at a rate of 5.5% (†) or of 20 %(Ω) will be applied to the hammer price and VAT currently at a rate of 20 % (5.5 % for books) will be applied to the Buyer’s Premium and to the Overhead Premium. These taxes will be charged to the Buyer who may be able to claim a refund of these additional expenses and of this VAT if the property is exported outside the EU or if it is shipped to a company located in another EU country (refund of VAT only on the Buyer’s Premium in that case) (cf. see also paragraph below)

VAT refund for non-European Union Buyers Non-European Union (EU) Buyers may have the amount in lieu of VAT (for property sold under the margin scheme) and any applicable VAT on the hammer price, on the Buyer’s Premium and on the Overhead Premium refunded if they provide Sotheby’s with evidence that the property has been shipped from France to another country outside the EU within two months of the date of sale (in the form of a copy of the export documentation stamped by customs officers, where Sotheby’s appears in Box 44 in accordance with the arrangements laid down by the notice of July 24th, 2017 of the French Customs Authorities).

Any property which is on temporary admission in France and bought by a non EU resident will be subjected to clearance inward (payment of the VAT, duties and taxes) upon release of the property. However, if written confirmation is provided to Sotheby’s that the temporarily imported property will be re-exported, and the French customs documentation has been duly signed and returned to Sotheby’s within 60 days after the sale, the duties and taxes can be reimbursed to the Buyer. After the 60-day period, no reimbursement will be possible.

1. BEFORE THE AUCTION

Bidding in advance of the live auction For this sale, the usual procedure for purchase orders is replaced by the procedure described below. As a result, Sotheby’s will not accept “traditional” purchase orders. Certain auctions have a period of online bidding followed by a live auction. In such cases, If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on www.sothebys.com or via the Sotheby’s App (each an “Online Platform” and together, the “Online Platforms”). In order to do so, you must register an account with Sotheby’s and provide the requested information. Once you have done so, navigate to your desired Lot, and click the

“Place Bid” button to start the process. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby’s reserves the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby’s up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push notification (if you have enabled push notifications on your device) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each Lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby’s App and enabled the push notification facility) indicating whether you have won or lost each Lot on which you have placed a bid. Online bids are made subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Pre-sale Estimates The pre-sale estimates are intended purely as a guide for prospective Buyers. Any bid between the high and the low pre-sale estimates offers a fair chance of success. It is always advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the Buyer’s Premium, the Overhead Premium, any applicable Artist’s Resale right levy or VAT.

Condition of the Lots Solely as a convenience, we may provide condition reports.

All Lots are sold in the condition in which they were offered for sale with all their imperfections and defects. No claim can be accepted for minor restoration or small damages.

It is the responsibility of the prospective bidders to inspect each property prior to the sale and to satisfy themselves that each property corresponds with its description. Given that the re-lining, frames and linings constitute protective measures and not defects, they will not be noted. Any measurements provided are only approximate.

All prospective Buyers shall have the opportunity to inspect each property for sale during the pre-sale exhibition in order to satisfy themselves as to characteristics, size as well as any necessary repairs or restoration. Prospective Buyers may contact the auction’s experts to obtain information on the condition of a Lot.

Cryptocurrency has the meaning given to it in Article L. 54-10-1 2° of the French Monetary and Financial Code, i.e. *“any digital representation of value which is not issued or guaranteed by a central bank or by a public authority, which is not necessarily attached to a legal currency and which does not have the legal status of a currency, but which is accepted by natural or legal persons as a means of exchange and which can be transferred, stored or exchanged electronically”*;

Safety of the property Sotheby’s is concerned for your safety while on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby’s staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled “PLEASE DO NOT TOUCH”. Should you wish to view these items you must ask for assistance from a member of Sotheby’s staff, who will be pleased to assist you.

Electrical and Mechanical Goods All electrical and mechanical goods (including without limitation clocks and watches) are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

NFT An NFT is a non-fungible token established on a blockchain. An NFT can be associated with a “smart contract”, which is a computer program or transaction protocol intended to automatically execute, control or document relevant events and actions related to the NFT.

Referenced Content With respect to an NFT, means the digital content and/or physical item, if any, to which the NFT relates.

2. BIDDING IN THE SALE

Bids may be executed, prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person during the auction or by telephone or online, or by a third person who will transmit the orders in writing or by telephone prior to the sale. The auctions will be conducted in Euros. A currency converter will be operated in the salesroom solely for Information purposes, only the Euro price is accurate.

To bid on a Lot containing an NFT, prior to bidding, you must have a digital wallet capable of supporting and accepting the NFT.

Bidding in Person at the live auction To bid in person at the auction, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity and bank references will be required. If you are a first-time bidder, you will also be asked for your address, phone number, email address and signature to create your account. The paddle is used to indicate your bids to the auctioneer during the auction. If you wish to bid on a property, please indicate clearly that you are bidding by raising your paddle and attracting the auctioneer’s attention, if you wish to bid on a Lot please ensure that the auctioneer can see your paddle and that it is your number that is called out.

Should there be any doubts as to price or Buyer, please draw the auctioneer’s attention to it immediately.

Sotheby’s will invoice all property sold to the name and address in which the paddle has been registered and invoices cannot be transferred to other names and addresses. In the event of loss of your paddle, please inform the sales clerk immediately.

At the end of the sale, please return your paddle to the registration desk.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an “Advance Bid” (as described above in “BEFORE THE AUCTION”) and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid

Bidding as Principal If you make a bid at auction, you do so as principal and Sotheby’s may hold you personally and solely liable for that bid unless it has been previously agreed that you are bidding on behalf of an identified and acceptable third party and you have produced a valid written power of attorney acceptable to us. In this case, you and the third party are held jointly and severally responsible. In the event of a challenge by the third party, Sotheby’s may hold you solely liable for that bid.

Bidding by Telephone If you cannot attend the live auction, it is possible to bid on the telephone on property with a minimum low estimate of €4,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. Moreover, in order to ensure a satisfactory service to bidders, we kindly ask you to make sure that we have received your written confirmation of telephone bids at least 24 hours before the sale.

We also suggest that you leave a covering bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you.

Telephone bidding will be recorded, in the conditions provided by law, to avoid any misunderstanding regarding bidding during the auctions.

Telephone bids are accepted only at the caller’s risk. Sotheby’s will not accept any liability for failure to place such bids, in particular if such failure is due to technical to technical problems or any breakdown affecting a telephone line.

Live Online Bidding If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the “Bidding in advance of the live auction” method described in the section headed “BEFORE THE AUCTION” above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on www.sothebys.com or via the Sotheby’s App, please refer to www.sothebys.com. Online bids are made subject to the Conditions for Online Bidding, which are published below and can also be viewed at www.sothebys.com , as well as the Conditions of Business applicable to this sale.

Currency Board As a courtesy to bidders, a currency board is operated in the salesroom. It displays the Lot number and current bid in both euros and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby’s assumes no responsibility for any error or omission in the currency amounts shown. Only the Euro price is accurate.

3. AT THE AUCTION

Conditions of Business and Additional Terms and Conditions for Online Bidding Conditions The auction is governed by the Conditions of Sale and the Conditions for Online Bidding which are published below and can also be viewed at www.sothebys.com. Anyone considering bidding in the auction should read the Conditions of Sale and the Conditions for Online Bidding carefully. They may be amended by way of notices posted in the salesroom or by way of announcement made by the auctioneer.

Access to the property during the sale For security reasons, prospective bidders will not be able to view the property whilst the auction is taking place.

Auctioning The auctioneer may commence and advance the bidding at levels he considers appropriate and is entitled to place consecutive and responsive bids on behalf of the Seller until the reserve price is achieved.

4. AFTER THE AUCTION

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and collection of goods.

Results If you would like to know the result of any absentee bids which you may have instructed us to execute on your behalf, please telephone Sotheby’s (France) S.A.S. on: +33 (0)1 53 05 53 34.

Payment Payment is due immediately after the sale and may be made by the following methods:

• Bank wire transfer in Euros

• Euro banker’s draft

• Euro cheque

• Credit cards (Visa, Mastercard, American Express, CUP); Please note that 40,000 EUR is the maximum payment that can be accepted by credit card.

• Cash in Euros: for private or professionals to an equal or lower amount of €1,000 per sale (but to an amount of €15,000 for a non-French resident for tax purposes who does not operate as a professional). It remains at the discretion of Sotheby’s to assess the evidence of non-tax residence as well as proof that the Buyer is not acting for professional purposes.

For Lots eligible for payment in cryptocurrencies (as indicated by the Cryptocurrency Payments symbol, see below for details), payments made in cryptocurrency shall be subject to the terms set out in Condition XIII of the Conditions of Business.

The Collection of Purchases office is open each business day from 10am to 12.30pm and from 2pm to 6pm.

It is Sotheby’s policy to require any new clients or Buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver’s licence) and confirmation of permanent address.

Cheques and bank drafts should be made payable to Sotheby’s. Although personal and company cheques drawn up in Euro by a French bank or foreign bank are accepted, you are advised that property will not be released before the final clearing of the cheque, which can take several days, or even several weeks in the case of foreign cheque (credit after clearing). Otherwise, the Lot will be released immediately if you have a pre-arranged Cheque Acceptance Facility.

Bank transfers should be made to:

HSBC Paris St Augustin
3, rue La Boétie
75008 Paris
Name: Sotheby’s (France) S.A.S.
Account Number: 30056 00050 00502497340 26
IBAN: FR 76 30056 00050 00502497340 26
Swift Code: CCFRFRPP

Please include your name, Sotheby’s account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the Buyer of record that the payment must be done in disposable funds and that clearance of such payments will be required. Please contact our Post-Sales Services if you have any questions concerning clearance.

No administrative fee is charged for payment by Mastercard and Visa.

We reserve the right to seek identification of the source of funds received.

Collection of Purchases Purchases can only be collected after payment in full in cleared funds has been made and appropriate identification has been provided.

Should Lots sold at auction not be collected by the Buyer immediately after the auction, those Lots will, after 30 days following the auction sale (including the date of the sale), be stored at the Buyer’s risk and expense and then transferred to a storage facility designated by Sotheby’s at the Buyer’s risk and expense.

All charges due to the storage company must be paid in full by the Buyer before collection of the property by the Buyer. If the Lot is an NFT, it may be stored in our electronic wallet or that of the Seller, or elsewhere at the sole risk and expense of the Buyer.

For any purchase of an NFT Lot, in order to receive the NFT, the Buyer must have a digital wallet that is capable of supporting and accepting the NFT, and which he/she, or the company he/she has registered to bid as, own, and to which he/she has access. The Buyer understands and acknowledges that not all digital wallets can support storage of a non-fungible token, and that if his/her wallet does not support storage of the NFT purchased by him/her, he/she may lose access to that NFT. The Buyer further understands and acknowledges that if he/she fails to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five (5) business days of the conclusion of the auction, we may, in our sole discretion, treat the NFT as transferred to the Buyer, treat the NFT Lot as a Lot for which the Buyer has failed to pay in full, and hold the Buyer responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.). We or the Seller will transfer the NFT to the digital wallet that the Buyer has specified, after he/she has paid his/her purchase. The Buyer agrees that we may require him/her to follow a security protocol to ensure that the NFT is safely received by him/her. We will transfer the NFT to the wallet address specified by the Buyer and are not responsible for confirming that the Buyer has supplied us with the correct or a valid address, and we are not responsible if the transfer of the NFT to his/her wallet fails unless such failure is the result of us sending the NFT to a wallet address other than the one provided by him/her.

Insurance Sotheby’s accepts liability for loss or damage to Lots for a maximum period of 30 (thirty) calendar days after the date of the auction (including the date of the auction). After that period, the purchased Lots are at the Buyer’s sole responsibility for insurance.

Export of cultural goods The export of any property from France or import into any other country may be subject to one or more export or import licences being granted.

It is the Buyer’s responsibility to obtain any relevant export or import licence.

Buyers are reminded that property purchased must be paid for immediately after the auction.

The denial of any export or import licence required or any delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sold property will only be delivered to the Buyer or sent to the Buyer at their expense, following his/her written instructions, once the export formalities are complete.

An EU Licence is necessary to export from the European Union cultural goods subject to the EU Regulation on the export of cultural property (Regulation (EC) No 116/2009 of December 18, 2008). Sotheby’s, upon request, may apply for a licence to export your property outside France (a “Passport”).

A French Passport is necessary to move from France to another Member State of the EU cultural goods valued at or above the relevant French Passport threshold.

A French Passport may also be necessary to export outside the European Union cultural goods valued at or above the relevant French Passport limit but below the EU Licence limit.

The following is a selection of some of the categories and a summary of the limits above which either an EU licence or a French Passport is required:

- Watercolours, gouaches and pastels more than 50 years old €50,000

- Drawings more than 50 years old €30,000

- Pictures and paintings in any medium on any material more than 50 years old (other than watercolours, gouaches and pastels above mentioned) €300,000

- Original sculpture or statuary and copies produced by the same process as the original more than 50 years old €100,000

- Books more than 50 years old singly or in collection €50,000

- Vehicles more than 75 years old €50,000

- Original prints, engravings, serigraphs and lithographs with their respective plates more than 50 years old €20,000

- Original posters and postcards, isolated and more than 50 years old or in collection with elements more than 50 years old €20,000

- Photographs, films and negatives there of more than 50 years old €25,000

- Printed Maps more than 100 years old €25,000

- Incunabula and manuscripts including maps and musical scores (single or in collections) more than 50 years old €3,000

- Archaeological items more than 100 years old €3,000

- Elements of artistic, historic or religious monuments more than 100 years old irrespective of value

- Archives more than 50 years old irrespective of value

- Any other antique items, including jewels, more than 50 years old €100,000

Please note that French regulation n°2004-709 dated 16th July 2004 modifying French regulation n°93-124 dated 29th January 1993, states that *for* the delivery of the French passport, the appendix of the regulation provides for some categories, different thresholds will depending where the goods will be sent outside or inside the EUx.

We recommend that you keep any document relating to the import and export of property, including any licences, as these documents may be required by the relevant government authority.

Please note that when applying for a certificate of free circulation for the property, the authority issuing such certificate may express its intention to acquire the property within the conditions provided by law.

Sales and Use Taxes

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby’s ships items for a purchaser in this sale to a destination within a US state in which Sotheby’s is registered to collect sales tax, Sotheby’s is obliged to collect and remit the respective state’s sales / use tax in effect on the total purchase price (including hammer price, Buyer’s Premium, Overhead Premium, artist’s resale right levy and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen.

Where the purchaser has provided Sotheby’s with a valid Resale Exemption Certificate prior to the release of the

property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased Lots shipped to the US by Sotheby’s are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

Endangered Species Items made of or incorporating plant or animal material such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, require a specific licence from the French Ministry of the Environment prior to leaving France. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. It is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the United States under certain US regulations which are designed to protect wildlife conservation and there are significant restrictions amounting to an almost total ban on the import and export of any elephant ivory into the United Kingdom and the European Union. Sotheby’s suggests that Buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the Buyer’s responsibility to obtain any export or import licences and/or certificates as well as any other required documentation.

Please note that Sotheby’s is not able to assist Buyers with the shipment of any Lots containing ivory and/or other restricted materials into the United States, the United Kingdom and the European Union. A Buyer’s inability to export or import these Lots cannot justify a delay in payment or a sale’s cancellation.

Economic Sanctions The United States, the United Kingdom and the European Union maintain economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States, the United Kingdom and the European Union of certain items originating in sanctioned countries. The purchaser’s inability to import any item into these countries or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a Lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Pre-emption right The French state retains a pre-emption right on certain works of art and archives which may be exercised during the auction. In case of confirmation of the pre-emption right within fifteen (15) days from the date of the sale, the French state shall be subrogated in the Buyer’s position.

Considered as works of art, for purposes of pre-emption rights are the following categories:

(1) Archaeological objects more than 100 years old found during land based and underwater searches of archaeological sites and collections;

(2) Pieces of decoration issuing from dismembered buildings;

(3) Watercolours, gouaches and pastels, drawings, collages, prints, posters and their frames;

(4) Photographs, films and negatives thereof irrespective of the number;

(5) Films and audio-visual works;

(6) Original sculptures or statuary or copies obtained by the same process and castings which were produced under the artists or legal descendants control and limited in number to less than eight copies, plus four numbered copies by the artists;

(7) Contemporary works of art not included in the above categories 3) to 6);

(8) Furniture and decorative works of art;

(9) Incunabula and manuscripts, books and other printed documents;

(10) Collections and specimens from zoological, botanical, mineralogy, anatomy collections : collections and objects presenting a historical, palaeontological, ethnographic or numismatic interest;

(11) Means of transport;

(12) Any other antique objects not included in the above categories 1) to 11)

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue and/or the sale page on Sotheby’s website.

No Reserve

Unless indicated by a box (☐), all Lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby’s and the Seller and below which a Lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot as set out in the catalogue or as announced by the auctioneer. If any Lots in the catalogue are offered without a reserve, these lots are indicated by a box (☐). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

Guaranteed Property

The Seller of Lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby’s or jointly by Sotheby’s and a third party. Sotheby’s and any third parties providing a guarantee jointly with Sotheby’s benefit financially if a guaranteed Lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a Lot is not included in the printing of the auction catalogue, a pre-sale or pre-Lot announcement will be made indicating that there is a guarantee on the Lot. If every Lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each Lot.

Property in which Sotheby’s has an Ownership Interest

Lots with this symbol indicate that Sotheby’s owns the Lot in whole or in part or has an economic interest in the Lot equivalent to an ownership interest.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the Lot may be bidding on the Lot, including (i) the beneficiary of an estate selling the Lot, or (ii) the joint owner of a Lot. If the interested party is the successful bidder, they will be required to pay the full Buyer’s Premium and Overhead Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party’s possible participation in the sale is not known until after the printing of any the auction catalogue, a notice will be added made indicating that interested parties may be bidding on the Lot.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby’s with an irrevocable bid on the Lot that will be excuted during the sale at a value that ensures that the Lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer’s Premium, Overhead Premium, the Artist Resale Right (if applicable) and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-sale or pre-Lot announcement will be made indicating that there is an irrevocable bid on the Lot. If the irrevocable bidder is advising anyone with respect to the Lot, Sotheby’s requires the irrevocable bidder to disclose his or her financial interest in the Lot. If an agent is advising you or bidding on your behalf with respect to a Lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the Lot.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot.

Please refer to the section on “Endangered species” in the “Information to Buyers”. As indicated in this section, Sotheby’s is not able to assist Buyers with the shipment of any Lots with this symbol into the United States. A Buyer’s inability to export or import any Lots with this

symbol cannot justify a delay in payment or a sale’s cancellation.

Property Subject to the Artist’s Resale Right

Purchase of Lots marked with this symbol (☉) will be subject to payment of the Artist’s Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate

From 0 to 50,000 4%

From 50,000.01 to 200,000 3%

From 200,000.01 to 350,000 1%

From 350,000.01 to 500,000 0.5%

Exceeding 500,000 0.25%

The Artist’s Resale Right payable will be the aggregate of the amount payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above.

VAT

Items sold to Buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see ‘Property with no VAT symbol’ above). However, if the property is to be exported from the EU, or if it is removed to an identified professional in another EU country, Sotheby’s will re-invoice the property under the normal VAT rules (see ‘Property sold with a † symbol’ above) as requested by the Seller.

Items sold to Buyers whose address is outside the EU will be assumed to be exported from the EU. Likewise, items sold to identified professionals in another EU country will be assumed as subject to an intracommunity supply. The property will be invoiced under the normal VAT rules (see ‘Property sold with a † symbol’ above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see ‘Exports from the European Union’. However, Buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see ‘Property sold with no VAT symbol’ above).

Cryptocurrency Payments

We will accept cryptocurrency as payment for Lots with this symbol, within the parameters specified in the Conditions of Business applicable to the sale (payment in fiat currency remains always possible). When payment in cryptocurrency is accepted, it can only be done under the terms and conditions set out in the Conditions of Business as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency and contact Post Sale Services for more information.

CONDITIONS GENERALES DE VENTE

Article I : Généralités

Les présentes Conditions Générales de Vente, auxquelles s’ajoutent les conditions relatives aux enchères en ligne, accessibles sur le site internet de Sotheby’s ou disponibles sur demande (dites « Conditions Online »), régissent les relations entre, d’une part, la société Sotheby’s France S.A.S (« Sotheby’s ») agissant en tant que mandataire du (des) Vendeur(s) dans le cadre de son activité de vente de biens aux enchères publiques ainsi que de son activité de vente de gré à gré des biens non adjugés en vente publique, et, d’autre part, les Acheteurs, les enchérisseurs et leurs mandataires et ayants-droit respectifs.

Dans le cadre des ventes mentionnées au paragraphe précédent, Sotheby’s agit en qualité de mandataire du Vendeur, le contrat de vente étant conclu entre le Vendeur et l’Acheteur.

Les présentes Conditions Générales de Vente, les Conditions Online pour les enchères en ligne et toutes les notifications, descriptions, déclarations et autres concernant un bien quelconque, qui figurent dans le catalogue de la vente ou qui sont affichées dans la salle de vente, sont susceptibles d’être modifiées par toute déclaration faite par le commissaire-priseur de ventes

volontaires préalablement à la mise aux enchères du bien concerné.

Le « groupe Sotheby’s » comprend la société Sotheby’s dont le siège est situé aux Etats-Unis d’Amérique, toutes les entités contrôlées par celle-ci au sens de l’article L. 233-3 du Code de Commerce (y compris Sotheby’s) ainsi que la société Sotheby’s Diamonds et toutes les entités contrôlées par elle au sens de l’article L. 233-3 du Code de Commerce.

Le fait de participer à la vente vaut acceptation des présentes Conditions Générales de Vente, des Conditions Online et des Informations Importantes Destinées aux Acheteurs.

AVANT LA VENTE EN SALLE

Article II : État des biens vendus

(a) Tous les Lots sont vendus tels quels, dans l’état où ils se trouvent au moment de la vente, avec leurs imperfections ou défauts. Les enchérisseurs reconnaissent que l’ancienneté et la nature des Lots mis en vente impliquent que ceux-ci ne soient pas nécessairement en parfait état. La description des lots dans le catalogue de vente n’est pas forcément exhaustive et l’absence d’indication particulière quant à l’état d’un Lot ne signifie pas qu’il soit dépourvu d’imperfections ou de défauts. Aucune réclamation ne sera admise relativement aux restaurations mineures et/ou d’usage et aux petits accidents. Pour certains Lots, un rapport d’état est disponible à titre purement indicatif. Les reproductions des Lots dans le catalogue de la vente et/ou publiées en ligne font partie du rapport d’état. Il convient cependant de noter que ces reproductions peuvent ne pas donner une image entièrement fidèle de l’état réel d’un Lot, notamment parce que les couleurs ou les ombres figurant sur la reproduction peuvent différer de ce que percevrait un observateur direct. Le fait que le catalogue de la vente et/ou les rapports d’état mentionnent l’existence de défauts ou d’imperfections pour un Lot ne signifie pas que ces mentions soient exhaustives. Le Lot peut comporter d’autres imperfections ou défauts, non signalés et/ou non visibles sur les reproductions.

(b) En ce qui concerne les NFT, sauf si cela est expressément indiqué, Sotheby’s et le Vendeur ne font aucune déclaration et ne donnent aucune garantie sur : (1) l’existence ou non de droits de propriété intellectuelle sur le NFT et son Contenu Associé ; (2) la nature, le caractère, le contenu, la condition, le comportement, le fonctionnement, la performance, la sécurité, l’intégrité, les métadonnées, la stabilité, la qualité, les détails techniques et les conditions du NFT, de l’automate exécuteur de clauses, et du Contenu Associé ; (3) l’absence de failles informatiques, de virus, de logiciels malveillants ou d’autres composants nuisibles dans le NFT, l’automate exécuteur de clauses et le Contenu Associé, et plus généralement, aucune garantie n’est donnée en ce qui concerne le fonctionnement ultérieur du NFT et du Contenu Associé et leur éventuel transfert par l’Acheteur à des tiers ; (4) le caractère unique du Contenu Associé ; (5) le fait que le NFT et son Contenu Associé soient correctement programmés, exempts d’erreurs, compatibles avec le système informatique et/ou le portefeuille électronique de l’Acheteur ou de tout tiers, ou que d’éventuels défauts puissent être corrigés ; (6) l’exactitude ou la fiabilité de toute simulation, vidéo ou autre présentation figurant sur le site Internet de Sotheby’s ou toute autre plateforme, décrivant la performance prévue du NFT ou du Contenu Associé.

(c) Les indications fournies par Sotheby’s sur les Lots sont le reflet de son opinion raisonnable et ne peuvent être regardées comme émanant d’un professionnel de la conservation ou de la restauration. L’opinion de Sotheby’s sur un Lot dépend notamment de l’information donnée par le Vendeur. Sotheby’s ne peut procéder à des recherches et enquêtes exhaustives sur chacun des Lots qui lui sont confiés. Les dimensions des Lots sont données à titre indicatif. Pour toutes ces raisons, les enchérisseurs ne doivent pas se fonder uniquement sur les indications et rapports d’état fournis par Sotheby’s. Ils doivent se renseigner personnellement sur les Lots qui les intéressent et demander, le cas échéant, des avis externes de la part de professionnels compétents, avant de décider d’enchérir. Pour tout Lot incluant un NFT, il appartient en outre à l’Acheteur, et à lui seul, d’examiner avant d’enchérir le contenu de l’automate exécuteur de clauses que le Lot comporte éventuellement.

(d) En ce qui concerne les NFT, l'Acheteur reconnaît que Sotheby's n'est pas un expert en matière d'informatique et de technologies de l'information, et il accepte les risques technologiques inhérents aux NFT, qui sont susceptibles d'affecter leurs performances actuelles ou futures. L'Acheteur reconnaît en outre que le cadre juridique applicable aux NFT, aux Cybermonnaies, et plus généralement aux actifs numériques et à la technologie des chaînes de bloc n'est pas stabilisée et comporte des incertitudes et que des évolutions juridiques pourraient impacter négativement la vente ultérieure des NFT. Il incombe à l'Acheteur de s'assurer que l'achat et la détention de NFT sont permis par les lois et règlements de son lieu de résidence.

(e) En ce qui concerne les NFT, l'Acheteur reconnaît que ceux-ci peuvent comporter un automate exécuteur de clauses subordonnant toute revente ultérieure au paiement de redevances. L'Acheteur serait alors obligé de payer cette redevance au tiers désigné par l'automate exécuteur de clauses, outre les frais de réseau et tous autres droits prévus par les textes applicables.

(f) Sotheby's se réserve le droit de retirer tout Lot d'une vente aux enchères ou d'annuler une vente aux enchères, que ce soit avant ou pendant la vente aux enchères, et Sotheby's ne sera pas responsables envers vous des réclamations, causes d'action, responsabilités, dommages, pertes, ou dépenses liées à ce retrait ou à cette annulation.

Article III : Droits de propriété intellectuelle

Aucune garantie n'est donnée par Sotheby's ou par le Vendeur quant à l'existence de droits de propriété intellectuelle sur les biens mis en vente. Lorsque de tels droits existent, il est rappelé que l'achat du bien n'emporte en aucun cas transfert à l'acquéreur des droits de propriété intellectuelle sur ledit bien, tels que notamment les droits de reproduction ou de représentation

Article IV : Indications du catalogue

Les indications portées sur le catalogue sont établies par Sotheby's avec toute la diligence requise d'un opérateur de ventes volontaires de meubles aux enchères publiques, sous réserve des rectifications affichées dans la salle de vente avant l'ouverture de la vacation ou de celles annoncées par le commissaire-priseur de ventes volontaires en début de vacation et portées sur le procès-verbal de la vente. Les indications sont établies compte tenu des informations données par le Vendeur, des connaissances scientifiques, techniques et artistiques et de l'opinion généralement admise des experts et des spécialistes, existantes à la date à laquelle lesdites indications sont établies.

Les estimations sont fournies à titre purement indicatif et peuvent faire l'objet de modifications à tout moment avant la vente. Les estimations ne prennent pas en compte la Commission Acheteur, la Commission de Frais Généraux, le droit de suite (si applicable) ou la TVA.

Toute reproduction de textes, d'illustrations ou de photographies figurant au catalogue nécessite l'autorisation préalable de Sotheby's.

Article V : Exposition

Dans le cadre de l'exposition avant-vente, tout Acheteur potentiel a la possibilité d'inspecter chaque objet proposé à la vente afin de prendre connaissance de l'ensemble de ses caractéristiques, de sa taille ainsi que de ses éventuelles réparations ou restaurations.

Article VI : Ordres d'achat

Avant d'enchérir sur un Lot comprenant un NFT, vous devez disposer d'un portefeuille électronique capable de prendre en charge et d'accepter le NFT.

Bien que les futurs enchérisseurs aient tout avantage à être présents à la vente, Sotheby's peut, sur demande, exécuter des ordres d'achat pour leur compte, y compris par téléphone, télécopie ou messagerie électronique si ce dernier moyen est indiqué spécifiquement dans le catalogue, étant entendu que Sotheby's, ses agents ou préposés, ne porteront aucune responsabilité en cas d'erreur ou omission quelconque dans l'exécution des ordres reçus, comme en cas de non-exécution de ceux-ci. Sotheby's se réserve le droit d'enregistrer, dans les conditions prévues par la loi, les enchères portées par téléphone ou par Internet.

Toute personne qui ne peut être présente en salle pour la vente aux enchères, peut enchérir en ligne. Ces enchères en ligne peuvent être portées avant le début de la vente en salle via le système d'enchères anticipées puis pendant la

vente. Les enchères en ligne sont régies par les Conditions Online disponibles sur le site Internet de Sotheby's ou fournies sur demande. Les Conditions Online s'appliquent aux enchères en ligne en sus des présentes Conditions Générales de Vente.

Toute personne physique qui enchérît est réputée agir pour son propre compte. Si l'enchérisseur entend représenter une autre personne, physique ou morale, il doit le notifier par écrit à Sotheby's avant la vente. Sotheby's se réserve le droit de refuser si la personne représentée n'est pas suffisamment connue de Sotheby's. En tout état de cause, l'enchérisseur, personne physique, demeure solidairement responsable avec la personne, physique ou morale, qu'il représente de l'exécution des engagements incombant à tout Acheteur en vertu de la loi, des présentes Conditions Générales de Vente et des Conditions Online. En cas de contestation de la part de la personne représentée, Sotheby's pourra tenir l'enchérisseur pour seul responsable de l'enchère en cause.

Article VII : Retrait des biens

Sotheby's pourra, sans que sa responsabilité puisse être engagée, retirer de la vente les biens proposés à la vente pour tout motif légitime (notamment en cas de (i) non-respect par le Vendeur de ses déclarations et garanties, (ii) de doute légitime sur l'authenticité du bien proposé à la vente, ou (iii) à la suite d'une opposition formulée par un tiers quel qu'en soit le bien fondé, ou (iv) si, compte tenu des circonstances, la mise en vente du Bien pourrait porter atteinte à la réputation de Sotheby's ou (v) en application d'une décision de justice, ou (vi) en cas de révocation par le Vendeur de son mandat).

Si Sotheby's a connaissance d'une contestation relative au titre de propriété du bien que le Vendeur a confié à Sotheby's ou relative à une sûreté ou un privilège grevant celui-ci, Sotheby's ne pourra remettre ledit bien au Vendeur tant que la contestation n'aura pas été résolue en faveur du Vendeur.

Article VIII : Experts extérieurs

Conformément à l'article L. 321-29 du Code de commerce, Sotheby's peut faire appel à des experts extérieurs pour l'assister dans la description, la présentation et l'estimation de biens. Lorsque ces experts interviennent dans l'organisation de la vente, mention de leur intervention est faite dans le catalogue. Si cette intervention se produit après l'impression du catalogue, mention en est faite par le commissaire-priseur dirigeant la vente avant le début de celle-ci et cette mention est consignée au procès-verbal de la vente.

Sotheby's s'assure préalablement que les experts extérieurs auxquels elle a recours ont souscrit une assurance couvrant leur responsabilité professionnelle, étant précisé que Sotheby's demeure solidairement responsable avec ces experts.

Sauf indication contraire, les experts extérieurs intervenant dans les ventes de Sotheby's ne sont pas propriétaires des biens offerts à la vente.

PENDANT LA VENTE

Article IX : Déroulement de la vente

Sauf indication contraire, tous les Lots figurant au catalogue sont offerts à la vente avec un prix de réserve.

Le commissaire-priseur de ventes volontaires dirigeant la vente prononce les adjudications. Il assure la police de la vente et peut faire toutes réquisitions pour y maintenir l'ordre.

A l'ouverture de chaque vacation, le commissaire-priseur de ventes volontaires fait connaître les modalités de la vente et des enchères.

Chaque Lot est identifié par un numéro qui correspond au numéro qui lui est attribué dans le catalogue de la vente.

Sauf déclaration contraire du commissaire-priseur de ventes volontaires, la vente est effectuée dans l'ordre de la numérotation des Lots, étant précisé que, avant ou pendant la vente, Sotheby's peut procéder à des retraits de biens de la vente conformément à la loi.

Le commissaire-priseur de ventes volontaires commence les enchères au niveau qu'il juge approprié et les poursuit de même. Il peut porter des enchères successives ou répondre jusqu'à ce que le prix de réserve soit atteint.

En cas de doute sur la validité de toute enchère, et notamment en cas d'enchères simultanées, le commissaire-priseur de ventes volontaires peut, à sa

discrétion, annuler l'enchère portée et poursuivre la procédure de vente aux enchères du Lot concerné.

Sotheby's se réserve la possibilité de ne pas prendre l'enchère portée par ou pour le compte d'un enchérisseur si celui-ci a été précédemment en défaut de paiement ou a été impliqué dans des incidents de paiement, de telle sorte que l'acceptation de son enchère pourrait mettre en cause la bonne fin de la vente aux enchères.

Le commissaire-priseur de ventes volontaires peut, si le Vendeur en est d'accord, procéder à toute division des biens mis en vente. Il peut aussi procéder à la réunion des biens mis en vente par un même Vendeur.

Article X : Adjudication / Transfert de propriété / Transfert de risque

Le plus offrant et dernier enchérisseur sera l'Acheteur sous réserve que le commissaire-priseur de ventes volontaires accepte la dernière enchère en déclarant le Lot adjudgé. Un contrat de vente entre l'Acheteur et le Vendeur sera alors formé, à moins que, après qu'un Lot ait été adjudgé, il apparaisse qu'une erreur a été commise ou une contestation est élevée. Dans ce cas, le commissaire-priseur de ventes volontaires aura la faculté discrétionnaire de constater que la vente de ce Lot n'est pas formée et pourra décider, selon le cas, de désigner un autre adjudicataire, ou de poursuivre les enchères, ou d'annuler la vente et de remettre en vente le Lot concerné. Cette faculté devra être mise en œuvre avant que le commissaire-priseur de ventes volontaires ne prononce la fin de la vacation. Les ventes seront définitivement formées à la clôture de la vacation. Si une contestation s'élève après la vacation, le procès-verbal de la vente fera foi.

L'Acheteur ne deviendra propriétaire du bien adjudgé qu'à compter du règlement effectif à Sotheby's du prix d'adjudication, du montant du droit de suite si applicable, de la Commission Acheteur, de la Commission de Frais Généraux et des frais dus.

Cependant, tous les risques afférents au bien adjudgé seront transférés à la charge de l'Acheteur à l'expiration d'un délai de 30 (trente) jours suivant la date de la vente, le jour de la vacation étant inclus dans le calcul. Si le Lot est retiré par l'Acheteur avant l'expiration de ce délai, le transfert de risques interviendra lors du retrait du bien par l'Acheteur.

Pour tout achat d'un NFT, l'Acheteur doit disposer d'un portefeuille électronique capable de recevoir le NFT acheté. L'Acheteur est informé de ce que certains portefeuilles électroniques ne peuvent pas recevoir de NFT, et que si le NFT qu'il a acquis est transféré sur un portefeuille électronique qui n'est pas adapté, il risque de perdre l'accès à ce NFT et à son Contenu Associé. L'Acheteur reconnaît que s'il ne fournit pas à Sotheby's l'adresse d'un portefeuille électronique capable de recevoir le NFT dans les cinq (5) jours ouvrables suivant la conclusion de la Vente, Sotheby's pourra mettre à sa charge tous les frais résultants de ce retard (notamment les frais de garde, les frais d'assurance, les frais de réseau, les taxes, les frais de transfert).

Sotheby's ou le Vendeur transféreront le NFT vers le portefeuille électronique que l'Acheteur aura désigné, une fois qu'il aura payé son achat. L'Acheteur accepte de se conformer au protocole de sécurité que Sotheby's lui communiquera afin de garantir que le NFT est reçu en toute sécurité par lui. Sotheby's ne sera pas tenu de vérifier que l'Acheteur a fourni une adresse correcte et valide, et ne sera pas responsable si le transfert du NFT vers le portefeuille électronique concerné échoue, sauf si cet échec est dû à ce que Sotheby's a transféré le NFT vers une adresse autre que celle fournie par l'Acheteur .

Pour les NFT, la garde du Lot acheté, et tous les risque et responsabilités qui en découlent, seront transférés à l'Acheteur après que le NFT aura été transféré vers l'adresse de portefeuille électronique désignée par l'Acheteur. Sotheby's et le Vendeur n'encourront aucune responsabilité après ce transfert, même si le NFT n'a pas été reçu ou n'est pas accessible à l'adresse fournie par l'Acheteur. En particulier, aucune responsabilité ne sera encourue en cas de perte, de dommage ou de corruption du Contenu Associé, de disparition ou d'absence de fonctionnement du lien entre le NFT et son Contenu Associé, ou de tout autre problème de sécurité ou de stabilité lié au Contenu Associé.

En cas de dommages (notamment perte, vol ou destruction) causés au bien adjudgé, survenant avant le transfert des risques à l'Acheteur et après le paiement effectif à Sotheby's du prix d'adjudication, du montant du droit de suite si applicable et des commissions et

frais dus, l'indemnité versée par Sotheby's à l'Acheteur ne pourra être supérieure au prix d'adjudication (hors taxes). Aucune indemnité ne sera due dans les cas suivants : (i) dommages causés aux encadrements et verres recouvrant les biens achetés, (ii) dommages causés par un tiers à qui le bien a été confié en accord avec l'Acheteur, en ce compris les erreurs de traitement (notamment travaux de restauration, encadrement ou nettoyage), (iii) dommages causés de manière directe ou indirecte, par les changements d'humidité ou de température, l'usage normale, la détérioration progressive ou le vice caché (notamment la vermoulure), (iv) dommages causés par les guerres ou les armes de guerre utilisant la fission atomique ou la contamination radioactive, les armes chimiques, biochimiques ou électromagnétiques.

Les conditions supplémentaires suivantes s'appliquent aux NFT :

(i) L'Acheteur reconnaît que les NFT ne sont pas créés ou émis par Sotheby's, qui agit uniquement en tant que mandataire du Vendeur du NFT pour proposer celui-ci dans la Vente en Ligne.

(ii) Sotheby's vend uniquement un droit d'accès au NFT et ne donne aucune garantie ni n'accepte aucune responsabilité concernant toute cession ultérieure de ce droit, ni ne garantit que le NFT ou son Contenu Associé ne subiront aucune altération ou modification. L'achat du NFT n'emporte pas cession de droits de propriété intellectuelle sur le NFT et son Contenu Associé. Ceux-ci, et notamment les droits de reproduction du Contenu Associé, demeurent la propriété de leur(s) créateur(s).

(iii) Le transfert du NFT ne garantira pas l'accès continu à son Contenu Associé et l'Acheteur reconnait et accepte les risques associés à l'achat, à l'utilisation, au transfert et à la possession de NFT, notamment les risques de pannes, de défaillances ou de perturbations des télécommunications, des réseaux, des serveurs ou de la chaine de blocs ; le risque de perdre l'accès au NFT en cas de perte ou d'oubli des clés privées ou des mots de passe ou de corruption des fichiers informatiques ; des erreurs de saisie ; des virus, du phishing, des attaques en force brute, du piratage, des failles de sécurité, et tous autres risques de cybersécurité ; des modifications réglementaires et fiscales dans une ou plusieurs juridictions.

(iv) Ni l'Acheteur, ni Sotheby's, ni le Vendeur ne seront responsables de tout dommage, direct ou indirect, matériel ou immatériel, résultant du NFT et de son Contenu Associé après le transfert.

(v) L'Acheteur a une compréhension suffisante des NFT, des portefeuilles électroniques et autres mécanismes de stockage, des Cybermonnaies, de la chaine de blocs et de l'utilisation, des caractéristiques, des fonctionnalités, de la programmation et/ou d'autres caractéristiques matérielles de tout ce qui précède, pour bien comprendre et accepter ces Conditions Générales de Vente applicables aux Acheteurs et les renoncations et acceptations de risques qu'elles contiennent ; il a été en mesure de prendre l'avis de conseils externes compétents sur toutes ces questions, de sorte qu'en prenant part à la Vente en Ligne de NFT il confirme accepter en connaissance de cause lesdites renoncations et acceptations de risques.

Article XI : Droit de préemption

L'État français dispose d'un droit de préemption sur certaines œuvres d'art et archives, dont l'exercice, au cours de la vente, doit être confirmé dans un délai de 15 (quinze) jours suivant la date de la vente. En cas de confirmation dans ce délai, l'État français est subrogé à l'Acheteur.

APRÈS LA VENTE

Article XII : Commission d'Achat et Commission de Frais Généraux

L'Acheteur est tenu de payer à Sotheby's, en sus du prix d'adjudication, une Commission d'Achat et une Commission de Frais Généraux qui font parties du prix d'achat.

Le montant HT de la Commission d'Achat est de 25% du prix d'adjudication sur la tranche jusqu'à 700.000 € inclus, de 20% sur la tranche supérieure à 700.000€ jusqu'à 3.200.000€ inclus, et de 13,9% sur la tranche

supérieure à 3.200.000€, la TVA ou toute taxe similaire au taux en vigueur calculée sur la Commission d'Achat étant ajoutée et prélevée en sus par Sotheby's.

La Commission de Frais Généraux correspondant à une quote-part des frais généraux de Sotheby's relatifs aux installations, à la manutention des biens et aux autres frais administratifs. La Commission de Frais Généraux HT est de 1% du prix d'adjudication, la TVA ou toute taxe similaire au taux en vigueur calculée sur la Commission de Frais Généraux étant prélevée en sus par Sotheby's.

Article XIII : Règlement

(a) Dès qu'un bien est adjudgé, l'Acheteur doit présenter au commissaire-priseur dirigeant la vente ou à ses assistants, le numéro sous lequel il est enregistré et acquitter immédiatement le montant du prix d'adjudication, de la Commission d'Achat, la Commission de Frais Généraux, du montant du droit de suite si applicable et des frais de vente en euros.

L'Acheteur doit procéder à l'enlèvement de ses achats à ses propres frais.

Conformément à l'article L. 321-6 du Code de commerce, les fonds détenus par Sotheby's pour le compte de tiers sont portés sur des comptes destinés à ce seul usage ouverts dans un établissement de crédit. En outre, Sotheby's a souscrit auprès d'organismes d'assurance ou de cautionnement des contrats garantissant la représentation de ces fonds.

(b) Paiement en Cybermonnaie : Pour les Lots éligibles au paiement en Cybermonnaie, le paiement ne peut en outre s'effectuer que conformément aux conditions ci-après définies. Toute autre modalité de paiement en Cybermonnaie ne sera pas acceptée.

(i) Le paiement en Cybermonnaie n'est accepté que pour les Lots expressément désignés par Sotheby's comme étant éligibles à ce mode de paiement. Seules les Cybermonnaie suivantes sont acceptées : Bitcoin (BTC), Ether (ETH) et USD Coin (USDC).

(ii) Le montant à payer en Cybermonnaie doit être égal à la conversion, à la date du paiement, du montant qui a été facturé en Euro par Sotheby's. Tous les frais et commissions liés à l'exécution la transaction sur la chaine de blocs sont à la charge de l'acheteur.

(iii) Tout paiement en Cybermonnaie doit être effectué dans les dix (10) jours ouvrables suivant la réception par l'acheteur de la facture émise par Sotheby's. Le paiement doit être effectué exclusivement entre 9h00 et 12h00 (fuseau horaire de New York), du lundi au vendredi (hors jours fériés américains).

(iv) Le paiement doit être effectué à partir d'un compte ou d'un portefeuille électronique au nom de l'acheteur, géré par l'une des plateformes suivantes : (i) Coinbase Custody Trust ; (ii) Coinbase Inc. (comptes Coinbase, Coinbase Pro et Coinbase Prime) ; (iii) Fidelity Digital Assets Services LLC ; (iv) Gemini Trust Company LLC ; (v) Paxos Trust Company LLC. Les paiements fractionnés provenant de plusieurs comptes ou portefeuilles électroniques ne seront pas acceptés. L'acheteur devra fournir les documents confirmant qu'il est bien titulaire du compte ou portefeuille électronique utilisé pour effectuer le paiement.

(v) Si l'acheteur effectue un paiement en Cybermonnaie sans respecter les conditions et modalités posées par Sotheby's, et notamment si Sotheby's constate que l'une des déclarations et garanties que l'acheteur a souscrites est inexacte, incomplète ou n'a pas été respectée, Sotheby's pourra, à son entière discrétion, lui retourner son paiement et mettre à sa charge tous les frais et commissions liés à cette opération. L'acheteur sera alors tenu de payer son acquisition en Euro. En outre, si Sotheby's est amenée à rembourser des taxes ou prélèvements qu'elle a payés pour le compte de l'acheteur à partir de la somme transféré par lui en Cybermonnaie, Sotheby's pourra, à son libre choix, effectuer ce remboursement dans la Cybermonnaie utilisée pour le paiement initial par l'acheteur ou dans la monnaie fiduciaire utilisée pour le règlement par Sotheby's des taxes et prélèvements, étant précisé qu'en aucun cas ce remboursement ne pourra conduire l'acheteur à bénéficier d'une plus-value par rapport à la contrevaieur en monnaie fiduciaire du montant en Cybermonnaie qu'il a initialement transféré.

(vi) Après que l'Acheteur aura lancé une transaction en Cybermonnaie, celle-ci ne pourra être annulée, étant rappelé que cela ne résulte pas d'une décision de Sotheby's mais est inhérent au mécanisme de fonctionnement des Cybermonnaies. Il incombe à l'acheteur de vérifier que les références du compte ou portefeuille électronique auquel il adresse son paiement sont exactes.

(vii) Sotheby's n'encourra aucune responsabilité si un paiement effectué en Cybermonnaie n'est pas reçu par Sotheby's pour quelque raison que ce soit.

(viii) L'acheteur qui entend payer en Cybermonnaie est réputé connaître et accepter les risques inhérents à l'utilisation de ce procédé de paiement, notamment les risques liés aux défaillances des matériels, des logiciels et/ou des connexions ; les risques liés aux logiciels malveillants et autres virus informatiques ; les risques de piratage ou d'accès non autorisés à un compte ou portefeuille électronique ou aux informations qui y sont stockées ; les risques liés à la volatilité des taux de conversion entre monnaie fiduciaire et Cybermonnaie ; les risque de modification du cadre juridique et/ ou fiscal dans un sens défavorable conduisant à une pénalisation ou une interdiction des transactions en Cybermonnaie. Sotheby's ne pourra être aucune tenue responsable en cas de concrétisation de ces risques.

Tous les impôts et autres prélèvements obligatoires applicables à la vente ou à l'achat de NFT et/ ou à l'utilisation de Cybermonnaie sont payables conformément à la loi applicable.

Article XIV : Défaut de paiement de l'Acheteur

En cas de défaut de paiement de l'Acheteur, Sotheby's lui adressera une mise en demeure. Si cette mise en demeure reste infructueuse :

(a) Le bien pourra être remis en vente sur réitération des enchères (également appelée « revente sur folle enchère »); l'acquéreur défaillant devra indemniser Sotheby's de tous les frais encourus pour l'organisation de cette remise en vente ; en outre, si le prix atteint par le bien à l'issue de la réitération des enchères est inférieur au prix atteint lors de l'enchère initiale, l'acquéreur défaillant devra payer la différence entre l'enchère initiale et le prix finalement atteint (y compris toute différence dans le montant de la Commission d'Achat, la Commission de Frais Généraux ainsi que la TVA ou toute taxe similaire applicable) ;

(b) Si le bien n'est pas remis en vente sur réitération des enchères, le Vendeur, ou Sotheby's agissant en son nom, pourra :

(i) Soit notifier à l'acquéreur défaillant la résolution de plein droit de la vente ; la vente sera alors réputée ne jamais avoir eu lieu et l'acquéreur défaillant demeurera redevable envers le Vendeur et envers Sotheby's de la réparation du préjudice causé, comprenant notamment les commissions d'achat et de frais généraux, frais, accessoires et pénalités dus en application des présentes conditions générales de vente ;

(ii) Soit poursuivre l'exécution forcée de la vente et le paiement du prix d'adjudication (augmenté de tous les frais, les commissions d'achat et de frais généraux et taxes dus, et du montant du droit de suite si applicable)

Article XV : Conséquences pour l'Acheteur d'un défaut de paiement

(a) Quelle que soit l'option retenue conformément à l'Article XIV (réitération des enchères, résolution de plein droit de la vente ou exécution forcée de la vente), l'acquéreur défaillant sera tenu, du seul fait de son défaut de paiement, de payer :

(i) Tous les frais et accessoires encourus par Sotheby's, de quelque nature qu'ils soient, relatifs au défaut de paiement (incluant notamment les frais de conseil) ;

(ii) des pénalités de retard calculées en appliquant, pour chaque jour de retard, un taux EURIBOR 1 mois augmenté de 6% sur la totalité des sommes dues (le nombre de jours de retard étant rapportés à une année de 365 jours) ; et

(iii) des dommages et intérêts permettant de compenser intégralement le préjudice subi par Sotheby's, incluant notamment toutes les commissions que Sotheby's aurait dû percevoir sur la vente.

(b) Sotheby’s pourra communiquer les nom et adresse de l’acquéreur défaillant au Vendeur afin de permettre à ce dernier de faire valoir ses droits.

(c) Sotheby’s pourra exercer ou faire exercer tous les droits et recours, et notamment le droit de rétention, sur toute somme d’argent ou tout bien de l’acquéreur défaillant dont elle ou une autre société du groupe Sotheby’s aurait la garde,

(d) Sotheby’s pourra interdire à l’acquéreur défaillant d’enchérir dans les ventes organisées par le Groupe Sotheby’s ou subordonner la possibilité d’y enchérir au versement d’une provision.

(e) Sotheby’s pourra conserver le Lot dans ses locaux, ou si le Lot est un NFT, dans son portefeuille numérique ou celui du Vendeur, ou dans tout autre endroit choisi par Sotheby’s, aux seuls frais et risques de l’Acheteur ;

Article XVI : Exportation et importation

L’exportation de tout bien de France, et l’importation dans un autre pays, peuvent être sujettes à une ou plusieurs autorisations (d’exportation ou d’importation). Il est de la responsabilité de l’Acheteur d’obtenir toute autorisation nécessaire à l’exportation ou à l’importation. Le refus de toute autorisation d’exportation ou d’importation ou tout retard consécutif à l’obtention d’une telle autorisation ne justifiera ni la résolution ou l’annulation de la vente par l’Acheteur ni un retard de paiement du bien.

Article XVII : Remise des biens

L’emballage et la manutention des biens sont réalisés aux risques de l’Acheteur.

Le bien adjugé ne peut être délivré à l’Acheteur que lorsque (i) Sotheby’s a perçu le paiement intégral effectif du prix d’adjudication, de la Commission d’Achat, la Commission de Frais Généraux, du montant du droit de suite si applicable et des frais de vente de celui-ci, augmentés de toutes taxes y afférentes, ou lorsque toute garantie satisfaisante lui a été donnée sur ledit paiement, et (ii) l’Acheteur a délivré à Sotheby’s tout document permettant de s’assurer de son identité (que ce soit, selon le cas, une personne physique ou une personne morale).

Sotheby’s est autorisée à exercer un droit de rétention sur le bien adjugé, ainsi que sur tout autre bien appartenant à l’Acheteur et détenu par Sotheby’s jusqu’au paiement effectif de l’intégralité des sommes dues par l’Acheteur ou jusqu’à la réception d’une garantie de paiement satisfaisante.

Article XVIII : Biens non enlevés par l’Acheteur

Les biens vendus dans le cadre d’une vente aux enchères ou d’une vente de gré à gré, qui ne sont pas enlevés par l’Acheteur seront, à l’expiration d’un délai de 30 jours suivant l’adjudication ou la vente de gré à gré (le jour de la vente étant inclus dans ce délai), entreposés aux frais, risques et périls de l’Acheteur, puis transférés, aux frais de l’Acheteur, auprès d’une société de gardiennage désignée par Sotheby’s, le dépôt auprès de la société de gardiennage restant aux frais, risques et périls de l’Acheteur. Si le Lot est un NFT, il pourra être entreposé dans notre portefeuille électronique ou celui du Vendeur, ou ailleurs aux seuls risques et frais de l’Acheteur.

Si les biens ne sont pas enlevés dans l’année suivant l’expiration du délai de 30 jours mentionné au précédent paragraphe, Sotheby’s sera autorisée à mettre en vente aux enchères, ou en vente privée, lesdits biens, sans prix de réserve, le mandat de vente à cet effet étant donné au profit de Sotheby’s par les présentes. Les conditions générales de vente applicables à la remise en vente aux à ces enchères seront celles en vigueur au moment de la vente.

Tous les produits de cette vente seront consignés par Sotheby’s sur un compte spécial, après déduction par Sotheby’s de toute somme qui lui est due, comprenant les frais d’entreposage encourus jusqu’à la revente du bien.

Article XIX : Résolution de la vente pour défaut d’authenticité de l’œuvre vendue

Dans les cinq années suivant la date d’adjudication, et s’il est établi d’une manière jugée satisfaisante par Sotheby’s que le bien ou le Contenu Associé du NFT acquis n’est pas authentique, l’Acheteur pourra obtenir de Sotheby’s remboursement du prix payé par lui (commissions et TVA incluses) dans la devise de la vente d’origine après avoir notifié à Sotheby’s sa décision de se prévaloir de la présente clause résolutoire et avoir restitué le bien à Sotheby’s dans l’état dans lequel il se trouvait à la date de la vente et sous réserve de pouvoir transférer la propriété

pleine et entière du bien libre de toutes réclamations quelconques de la part de tiers. La charge de la preuve du défaut d’authenticité, ainsi que tous les frais afférents au retour du bien demeureront à la charge de l’Acheteur. Sotheby’s pourra exiger que deux experts indépendants qui, de l’opinion à la fois de Sotheby’s et de l’Acheteur, sont d’une compétence reconnue soient missionnés aux frais de l’Acheteur pour émettre un avis sur l’authenticité du bien. Sotheby’s ne sera pas liée par les conclusions de ces experts et se réserve le droit de solliciter l’avis d’autres experts à ses propres frais.

DISPOSITIONS GÉNÉRALES

Article XX : Garanties données par les acheteurs et des enchérisseurs

(a) En tant qu’Acheteur et/ou Enchérisseur, vous garantisiez que :

(i) vous fournirez à Sotheby’s, sur simple demande, tout justificatif de votre identité et toute information supplémentaire requise pour se conformer aux exigences réglementaires en matière de connaissance du client (« KYC »), à défaut de quoi Sotheby’s sera en droit, selon le cas, de ne pas conclure ou de l’annuler ;

(ii) vous ne faites pas l’objet de sanctions commerciales, d’embargo ou autres restrictions commerciales (A) dans la juridiction dans laquelle vous exercez, ou (B) qui sont imposés ou en vertu du droit de l’Union européenne, du droit français ou du droit des États-Unis d’Amérique et que vous n’êtes pas détenu (même partiellement) ou contrôlé par une/des personne(s) faisant l’objet de telles mesures (ensemble les « Personnes Sanctionnées ») ;

(iii) les fonds servant à l’achat des Lots qui vous sont adjugés ne proviennent pas d’une activité délictueuse, notamment la fraude fiscale, le blanchiment ou le terrorisme, et vous ne faites pas l’objet d’une enquête ni n’avez été accusé ou condamné pour fraude fiscale, blanchiment, terrorisme ou autres faits criminels ;

Si, vous effectuez un paiement en Cybermonnaie à partir d’un portefeuille électronique vous garantissiez que :

(i) vous êtes le titulaire effectif de ce portefeuille électronique et propriétaire du montant en Cybermonnaie utilisé pour effectuer le paiement ;

(ii) ce portefeuille électronique et le compte qui lui est associé ne sont pas directement ou indirectement hébergés, opérés ou autrement contrôlés par une Personne Sanctionnée ;

(iii) la Cybermonnaie et tout autre actif comptabilisé dans ce portefeuille électronique et le compte qui lui est associé ne proviennent pas d’une Personne Sanctionnée ;

(iv) votre paiement en Cybermonnaie n’entraînera pas (ni n’est susceptible d’entraîner) pour Sotheby’s, les vendeurs ou toute autre personne une violation des mesures de sanction, ni des règles applicables en matière de lutte contre le blanchiment d’argent, le terrorisme, la corruption, ni plus généralement de toute loi applicable.

Sotheby’s peut, à son entière discrétion, refuser tout paiement en Cybermonnaie si Sotheby’s est raisonnablement d’avis que l’une des déclarations ou garanties données par l’Acheteur est, ou serait susceptible d’être, inexacte, incomplète ou enfreinte.

(b) Lorsqu’une personne (ci-après, l’« Agent ») enchérit pour le compte d’une autre personne (ci-après le « Mandant »), l’Agent et son Mandant sont réputés agir conjointement et solidairement, et outre, les garanties énoncées à l’Article XX (a) qui sont données conjointement et solidairement par l’Agent et son Mandant, l’Agent garantit à titre personnel que :

(i) le ou les Mandant(s) ne sont pas des Personnes Sanctionnées et, pour les personnes morales, qu’elles ne sont pas détenues (même partiellement), ni sous le contrôle de Personnes Sanctionnées ;

(ii) les fonds servant à l’achat des Lots ne proviennent pas d’une activité délictueuse, notamment la fraude fiscale, le blanchiment, le terrorisme, et que les accords passés entre vous et le(s) Acheteur(s) du (des) Lot(s) n’ont pas pour objet ou pour effet d’aider ou de faciliter la commission d’une fraude fiscale ;

(iii) les biens achetés ne seront pas utilisés, par à des fins contraires aux lois applicables en matière

fiscale, de lutte contre le blanchiment et de lutte contre le terrorisme ;

(iv) il a procédé aux vérifications appropriées concernant le(s) Mandant(s) conformément aux lois et règlements applicables en matière de lutte contre le blanchiment et qu’à sa connaissance, rien ne permet de suspecter que les fonds servant à l’achat des Lots proviennent d’activités délictueuses, notamment la fraude fiscale, ni que le(s) Mandant(s) font l’objet d’une enquête ou sont accusés ou ont été condamnés pour faits de blanchiment, de terrorisme ou autres faits criminels ;

(v) il communiquera à Sothebys l’identité du (des) Mandant(s) et fournira, sur simple demande, un justificatif de leur identité et toute information supplémentaire requise pour permettre à Sotheby’s de se conformer aux exigences en matière de connaissance du client (« KYC ») en ce qui concerne tant l’Agent que le(s) Mandant(s). Si l’Agent ne satisfait pas aux exigences de Sotheby’s en matière de KYC, Sotheby’s sera en droit de ne pas conclure ou d’annuler la vente du Lot, selon le cas ;

(vi) les fonds employés pour les achats ne présentent aucun lien avec des Personnes Sanctionnées, et aucune des personnes appelées à intervenir dans la transaction, notamment les établissements financiers, les transporteurs ou transitaires, n’est une Personne Sanctionnée, ni n’est détenue (même partiellement) ou contrôlée par des Personnes Sanctionnées, à moins que leur activité n’ait fait l’objet d’une autorisation écrite de la part des autorités compétentes.

(c) Sotheby’s se réserve le droit de vérifier l’origine des fonds reçus et de se renseigner sur toute personne qui réalise des transactions avec elle. Si Sotheby’s n’a pas effectué les vérifications requises en matière de lutte contre le blanchiment et le financement du terrorisme ou pour tout motif approprié, à propos du Vendeur ou de l’Acheteur d’un Lot, Sotheby’s pourra conserver le Lot et/ou le produit de la vente jusqu’à ce que ces vérifications aient été effectuées et, le cas échéant, elle pourra annuler la vente et prendre toute autre mesure prévue par la réglementation applicable, sans que sa responsabilité soit engagée de ce fait.

Article XXI : Protection des données

Sotheby’s conservera et traitera vos informations personnelles et pourra être amenée à les partager avec les autres sociétés du groupe Sotheby’s uniquement dans le cadre d’une utilisation conforme à notre Politique de Confidentialité publiée sur notre site Internet www.sothebys.com ou disponible sur demande par courriel à l’adresse suivante : enquiries@sothebys.com.

Article XXIV : Loi applicable - Juridiction compétente - Autonomie des dispositions

Les présentes Conditions Générales de Vente, chaque vente et tout ce qui s’y rapporte (incluant toutes les enchères réalisées en ligne pour une vente régie par les présentes Conditions Générales de Vente) sont soumises à la loi française.

Conformément à l’article L. 321-37 du Code de commerce, le Tribunal de Grande Instance de Paris est seul compétent pour connaître de toute action en justice relative aux activités de vente dans lesquelles Sotheby’s est partie. S’agissant des actions contractuelles, les Vendeurs et les Acheteurs ainsi que les mandataires réels ou apparents de ceux-ci reconnaissent et acceptent que Paris est le lieu d’exécution des prestations de Sotheby’s.

Il est rappelé qu’en application de l’article L. 321-17 du Code de commerce, les actions en responsabilité civile engagées à l’occasion des ventes volontaires de meuble aux enchères publiques se prescrivent par cinq ans à compter de l’adjudication.

Sotheby’s conserve pour sa part le droit d’intenter toute action devant les tribunaux compétents du ressort de la Cour d’Appel de Paris ou tout autre tribunal de son choix.

Si l’une quelconque des dispositions des présentes Conditions Générales de Vente était déclarée nulle ou inapplicable, cela n’affectera pas la validité des autres dispositions des présentes qui demeureront parfaitement valables et efficaces.

En cas de divergence entre la version française des présentes Conditions Générales de Vente et une version dans une autre langue, la version française fait foi.

Juillet 2022

CONDITIONS OF BUSINESS

(Version in English for information purposes only)

Condition I: General

The activities of Sotheby’s (France) S.A.S. (“Sotheby’s”) at public auction and private sales of unsold Lots after a sale are governed by the Conditions of Business herewith, and in respect of online bidding via the internet, the Conditions for Online Bidding on the Sotheby’s website (the “Online Terms”), which are enforceable against sellers, bidders and buyers as well as their agents and successors in title, within the framework of Sotheby’s auction sales and post-auction sales of unsold Lots.

Within the framework of the abovementioned sales, Sotheby’s acts as agent for the seller and the sale contract is concluded between the seller and buyer.

The Conditions of Business herewith and in respect of online bidding, the Online Terms, and all notifications, descriptions, declarations and others regarding any property, mentioned in the catalogue or posted in the sale room, may be affected or modified by any declaration made by the auctioneer, prior to auctioning the property in question.

Any reference to the “Sotheby’s Group” in the Conditions of Business is a reference to Sotheby’s having its headquarters in the USA, any entities controlled by it within the meaning of article L.233-3 of the French commercial code (including “Sotheby’s”), and Sotheby’s Diamonds S.A. and any entities controlled by it within the meaning of article L.233-3 of the French commercial Code.

Participation in the sale implies acceptance of the present Conditions of Business, the Online Terms and Information to Buyers.

A) Before the Sale

Condition II: Condition of sold lots

(a) All Lots will be sold in the condition they are in at the time of the auction, with all their imperfections and defects. Bidders acknowledge that many Lots are of an age and type which means that they are not in perfect condition. Any reference to condition in the catalogue will not amount to a full description of condition and the absence of any reference to the condition of a Lot in the online catalogue description does not imply that the Lot is free from faults or imperfections. Sotheby’s will not be liable for the presence of minor restorations or damage. Condition reports may be available for guidance only. The images in the catalogue or published online of the Lot form part of the condition report provided by Sotheby’s. Certain images of the Lot may not accurately reflect the actual condition of the Lot. In particular, the images may represent colors and shades which are different to the Lot’s actual color and shades. The Catalogue Sale Information and/ or any condition report relating to the Lot may make reference to particular imperfections of the Lot but Bidders should note that the Lot may have other faults not expressly referred to in the condition report for the Lot or shown in the images of the Lot.

(b) Information provided by Sotheby’s reflects its reasonable opinion on the Lot because Sotheby’s is not a professional conservator or restorer. The opinion of Sotheby’s on a Lot depends in particular on information provided to it by the Seller, and Sotheby’s is not able to and does not carry out exhaustive due diligence on each Lot consigned to it for sale. Any measurements provided are approximate. For that reason, Sotheby’s condition report is not an alternative for Bidders to taking own professional advice regarding the condition of the Lot in which they may be interested, prior to deciding to bid. For any NFT Lot, in addition to the foregoing, the Buyer is solely responsible for reviewing and inspecting the smart contract, if available, prior to purchase.

(c) With respect to NFTs, in addition to the foregoing, and except for the express representations and warranties given by Seller, neither Sotheby’s nor Seller makes any representations or warranties as to the following: (1) the existence or absence of copyright in the NFT or Referenced Content; (2) the nature, character, content, condition, behavior, operation,

performance, security, integrity, metadata, persistence, quality, technical details or terms of the Smart Contract, the NFT or the Referenced Content, including, but not limited to, any other iteration thereof; (3) the fact that the Smart Contract, NFT, Referenced Content or NFT delivery mechanism does not contain vulnerabilities, viruses, malware or other harmful components, or that any of them will function as any Bidder or Buyer expects or without error or fault; (4) the uniqueness of the Referenced Content; (5) that the NFT is reliable, properly programmed, compatible with your or others’ computer systems, up to date, error free, compatible with your electronic wallet or meets your requirements, or that defects in the NFT can or will be corrected; or (6) the accuracy or reliability of any simulation or video depicting the expected performance of the NFT or the Referenced Content, whether posted on our website or any other platform.

(d) If the Lot is an NFT, the Buyer acknowledges and agrees that our team is not an information technology or data expert, and that by participating in the NFT auction, the Buyer accepts that NFTs are subject to inherent technological risks that may affect their current or future performance. Buyer further acknowledges and accepts that the characterisation and regulatory regime governing NFTs, crypto-currencies and blockchain technology is uncertain and undetermined, that its purchase and receipt of the NFT is in compliance with applicable laws and regulations in its jurisdiction, and that new regulations or policies could materially adversely affect the auction or the NFT.

(e) If the Lot is an NFT, the Buyer acknowledges and agrees that the NFT may be subject to resale fees by operation of the smart contract on any subsequent resale of the NFT. Upon any such resale by the Buyer, the Buyer may be obliged to collect and pay to the appropriate third party the resale fee, if any, and the Buyer shall be responsible for any network charges that may apply to such payments as well as any transaction fees imposed by law. Sotheby’s reserves the right to withdraw any Lot from the an auction or to cancel an auction, whether before or during the auction, and Sotheby’s will not be liable to you for any claims, causes of action, liabilities, damages, losses, or expenses related to such withdrawal or cancellation.

Condition III: Intellectual Property Rights

No warranties are made by Sotheby’s or the Seller as to whether any property is subject to copyright, nor whether the buyer acquires any copyright in any property sold.

Where such rights exist, it is understood that the purchase of the property does not include the acquisition of the intellectual property attached to the property such as reproduction or representation rights.

Condition IV: Catalogue descriptions

Sotheby’s shall exercise such due care when making express statements in catalogue descriptions, as amended by any sale room notices posted in the sale room prior to the opening of the auction or by announcements made by the auctioneer at the beginning of the auction and noted in the minutes of the sale, as is consistent with its role as a public auction house and in light of the information provided to it by the seller, of the scientific, technical and artistic information, and the generally accepted opinions of relevant experts, at the time any such express statement is made. The presale estimates are only indicative and may be subject to revision any time prior to the sale. Please note that presale estimates do not include buyer’s premium, overhead premium, any applicable VAT (or any amount in lieu of VAT) or any applicable Artist Resale Right.

Catalogue texts, illustration and photographs may not be reproduced without Sotheby’s express permission.

Condition V: Pre-sale exhibition

Any prospective buyer may inspect each property offered for sale during the pre-sale exhibition in order to satisfy themselves as to its characteristics and size, as well as any existing repairs or restorations.

Condition VI: Bidding at auction

To bid on a Lot containing an NFT, prior to bidding, you must have a digital wallet capable of supporting and accepting the NFT.

Although prospective bidders are advised to attend the sale, Sotheby’s may, upon request, execute purchase orders on their behalf, including by telephone, online, facsimile or electronic message services if such means are expressly mentioned in the catalogue. It is, however, understood that Sotheby’s, its agents or representatives cannot be held liable for errors or omissions of any kind in the handling of orders, including the non-execution of such orders. Sotheby’s also reserves the right to record telephone and online bids in the conditions provided by law.

Any person who is unable to attend the sale may bid online in advance of the auction or during the live auction. Online bids are made subject to the Online Terms available on the Sotheby’s website or upon request. The Online Terms apply in relation to online bids in addition to these Conditions of Business.

All natural persons who bid are deemed to act on their own behalf. Every bidder who wants to act on behalf of another person, natural or legal, must notify it in writing to Sotheby’s prior to the sale. Sotheby’s reserves the right to refuse if the represented person is not sufficiently known to Sotheby’s. In any event, the bidder remains jointly and severally liable with the person that he/she represents for the fulfilment of the obligations incumbent upon any buyer pursuant to the law, the Conditions of Business herein and the Online Terms. In the case of a challenge by the represented person, Sotheby’s has the right to hold the bidder solely responsible for the bid in question.

Condition VII: Withdrawal of property

Sotheby’s may withdraw any property from the sale, without any liability, for any legitimate reason (such as (i) breach of seller’s warranties or obligations, or (ii) legitimate doubt regarding the authenticity of the property proposed for sale, or (iii) following an opposition formulated by a third party, whether or not it has been substantiated, or (iv) if it appears that selling the Property might be detrimental to Sotheby’s reputation in light of circumstances surrounding the sale or (v) in application of a judicial decision or (vi) in case of revocation by the seller of the seller’s mandate).

If Sotheby’s becomes aware of any dispute as to the title of the property entrusted to Sotheby’s by the Seller or as to any security interest or lien thereon, Sotheby’s will not release the property to the Seller until the dispute has been resolved in favor of the Seller.

Condition VIII: Outside experts

Pursuant to article L. 321-29 of the French commercial Code, Sotheby’s may instruct outside experts to assist in describing, presenting and estimating the property. When these experts take part in organizing the sale, notice of their involvement is stated in the catalogue. If this involvement occurs after the catalogue is printed, it will be announced by the auctioneer before the sale starts and this announcement will be set out in the minutes of the sale.

Prior to instructing outside experts, Sotheby’s ensures that such experts have taken out insurance covering their professional liability. Sotheby’s remains jointly and severally liable with these experts.

Unless mentioned otherwise, outside experts involved in Sotheby’s sales are not the owners of the Lots offered for sale.

A) During the Sale
Condition IX: The sale

Unless mentioned otherwise, all Lots in this catalogue are offered with a Reserve.

The auctioneer auctions the Lots and is responsible for the security of the sale. The auctioneer is entitled to take any action he thinks fit in order to maintain order.

At the beginning of each auction, the auctioneer will inform the audience of the rules of the sale and how to place bids.

Each Lot is identified by a Lot number identifying the property in the catalogue for the sale.

The sale is conducted in the order the Lots are numbered, unless otherwise specified by the auctioneer. Pursuant to the law, the auctioneer is entitled to withdraw Lots before or during the sale.

The auctioneer may commence and advance the bidding at levels and in increments he considers appropriate and may advance the bidding until the reserve is reached.

In case of doubt over the validity of a bid, including simultaneous bids, the auctioneer may, at his/her discretion, cancel the bid and re-open the bidding for that Lot.

If a buyer has defaulted on payment of an earlier purchase or in case of payment problems is likely to jeopardize the smooth running and security of the auction, Sotheby's may refuse the bid placed by such buyer or a bid placed on such buyer's behalf.

The auctioneer is entitled, subject to the agreement of the seller, to divide the property into Lots.

The auctioneer may also combine into Lots property that has been consigned for sale by the same seller.

Condition X: Adjudication, transfer of ownership, transfer of risk

The highest and final bidder is the buyer, subject to the auctioneer accepting the final bid by declaring the Lot sold. A selling contract between the seller and the buyer will then be formed unless, after a Lot has been sold, it appears to the auctioneer that an error has been made or there is a dispute. In those circumstances the auctioneer may, in his/her absolute discretion, decide that the sale has not been successfully concluded and may, depending on the circumstances, determine the successful bidder, re-open the bidding, cancel the sale or re-offer and resell the Lot. This can only be done before the auctioneer has declared the selling session closed. All sales will be final at the close of the selling session. If any dispute arises after the sale, our sale record is conclusive.

Title to the property will pass to the buyer only after Sotheby's has received in full in cleared funds the hammer price, the buyer's premium, the overhead premium, the amount of Artist's Resale Right if applicable and any sale expenses due.

However, all risks in the property will pass to the buyer on collection of the property or on the thirty-first calendar day after the sale, whichever is the soonest (the day of the sale being the first day). If the Lot is collected by the buyer before the end of this period, risk will transfer from the time of collection of the work by the buyer.

In the event of damage (including but not limited to loss, theft or destruction) incurred to the property before risks has passed to the buyer and after Sotheby's has received the hammer price, commissions, the amount of Artist's Resale Right if applicable and any sale expenses due in full in cleared funds; the compensation paid by Sotheby's cannot exceed the hammer price (excluding taxes). No compensation will be due in the following cases: (i) loss or damage caused to frames or to glass covering property bought, (ii) loss or damage occurring in the course of any process undertaken by independent contractors employed with the buyer's consent including errors in processing (such as restoration, framing or cleaning), (iii) loss or damage which is caused directly or indirectly or results from changes in humidity or temperature; normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm); or (iv) war, nuclear fission or radioactive contamination, chemical, bio-chemical or electro-magnetic weapons.

For any purchase of an NFT Lot, in order to receive the NFT, the Buyer must have a digital wallet that is capable of supporting and accepting the NFT, and which he/she, or the company he/she has registered to bid as, own, and to which he/she has access. The Buyer understands and acknowledges that not all digital wallets can support storage of a non-fungible token, and that if his/her wallet does not support storage of the NFT purchased by him/her, he/she may lose access to that NFT. The Buyer further understands and acknowledges that if he/she fails to provide Sotheby's with an address for a digital wallet that is capable of supporting and accepting the NFT within five (5) business days of the conclusion of the auction, Sotheby's may, in its sole discretion, treat the NFT as transferred to the Buyer, treats the NFT Lot as a Lot for which the Buyer has failed to pay in full, and hold the Buyer responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.). We or the seller will transfer the NFT to the digital wallet that the Buyer has specified, after he/she has paid his/her purchase. The Buyer agrees that Sotheby's may requires him/her to follow a security protocol to ensure that the NFT is safely received by him/her. Sotheby's will transfer the NFT to the wallet address specified by the Buyer and is not responsible for confirming that the Buyer has supplied Sotheby's with the correct or a valid address,

and Sotheby's is not responsible if the transfer of the NFT to his/her wallet fails unless such failure is the result of us sending the NFT to a wallet address other than the one provided by him/her.

With respect to NFT Lots, the risk and liability for a purchased Lot will pass to the Buyer upon transfer of the NFT to the electronic wallet specified by the Buyer, and the Buyer will be responsible for the secure storage of the NFT in the wallet or other storage mechanism used by the Buyer to receive and/or hold the NFT. The Buyer further acknowledges that it is solely responsible for any risks associated with the transfer, creation, holding, storage or use of the NFT or an electronic wallet, as the case may be, including network failures or disruptions; corrupted wallet files; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks or any other means of attack against the NFT; the risk of losing access to the NFT due to loss of private key(s); custodian or Buyer error; regulatory interference in one or more jurisdictions; taxation of digital tokens; disclosure of personal information; uninsured losses; lack of proper maintenance (including, but not limited to, hosting); and any other unforeseen risks. Neither Sotheby's nor the Seller shall be liable for any such risks or losses.

If the Lot is an NFT, in addition to the foregoing, Sotheby's shall not be liable for any loss relating to damage or corruption of the Referenced Content, the incapacity of the NFT to reference the Referenced Content, the loss of the Referenced Content, or any other security or persistence issues relating to the Referenced Content.

In addition, NFT are subject to the following additional conditions:

(i) The Buyer acknowledges and agrees that the NFT is not issued, monetised or tokenised by Sotheby's and Sotheby's is acting solely as agent for the Seller of the NFT in order to offer the NFT for sale at auction.

(ii) Sotheby's only sell the ownership rights of the NFT and Sotheby's is not in any way associated with or responsible for any resale or sale in the secondary market of the NFT or the Referenced Content or any iteration thereof. All copyrights in the NFT and Referenced Content, including but not limited to the rights to reproduce any Referenced Content, remain with the creator(s) of such content, and the purchase of the NFT does not constitute an assignment of such rights.

(iii) The transfer of ownership of an NFT will not guarantee continued access to the Referenced Content to which it relates and the Buyer further acknowledges and accepts the risks associated with the purchase, use, transfer and possession of the NFT, if any, including, but not limited to, telecommunications, network, server or blockchain failures, malfunctions or disruptions; the risk of losing access to the NFT due to lost or forgotten passwords or private keys or corrupted wallet files; incorrectly entered addresses or improperly constructed transactions; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks or any other means of cybersecurity attack; custodian or Buyer error; regulatory interference in one or more jurisdictions; taxation of digital tokens; disclosure of personal information; uninsured losses; and any other unforeseen risks.

(iv) Neither the Buyer, Sotheby's nor the Seller shall be liable for any special, consequential, indirect, incidental or punitive damages. In addition to the foregoing, Sotheby's shall not be liable for any loss arising from damage to or corruption of the Referenced Content, the inability of the NFT to reference the Referenced Content, the loss of the Referenced Content, or other security or persistence issues relating to the Referenced Content.

(v) The Buyer has sufficient understanding of NFTs, electronic wallets and other storage mechanisms, crypto-currencies, blockchain technology and the use, features, functionality, programming and/or other material characteristics of all of the above, to fully understand and accept these Terms and Conditions applicable to Buyers and the disclaimers and risks described herein, or you have consulted professional advisors regarding the foregoing, so that any participation by you in the auction of any NFT constitutes informed acceptance of such disclaimers and risks.

Condition XI: Pre-emption right

The French State retains a pre-emption right on certain works of art and archives which may be exercised during the auction and must be confirmed within fifteen (15) days following the date of the sale. In case of confirmation within such time period, the French State shall be subrogated to the buyer's position.

B) After the Sale

Condition XII: Buyer's premium and Overhead premium

The buyer shall pay to Sotheby's a buyer's premium commission and an overhead premium, which will be added to the hammer price and is payable by the buyer as part of the total purchase price.

The buyer's premium before taxes is 25% of the hammer price up to and including €700,000, 20% of any amount in excess of €700,000 up to and including €3,200,000, and 13.9% of any amount in excess of €3,200,000, to which is added VAT or amount in lieu of VAT at the applicable rate applied to the premium, which is collected by Sotheby's.

The Overhead premium covers an allocation of Sotheby's overhead costs relating to our facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price. The Overhead Premium is 1% of the Hammer Price plus any applicable VAT or amount in lieu of VAT at the applicable rate.

Condition XIII: Payment

(a) Upon the fall of the auctioneer's hammer, the Buyer shall inform the auctioneer or his/her assistants of his/her paddle number and immediately pay the Hammer Price, the Buyer's Premium, the Overhead Premium, the amount of Artist's Resale Right if applicable and any sale expenses in euros.

Purchases must be collected by the Buyer at the Buyer's own expense.

Pursuant to article L. 321-6 of the French commercial Code, funds held by Sotheby's on behalf of third parties are held on accounts opened for this sole purpose in a credit institution. In addition, Sotheby's has arrangements with insurance or security companies guaranteeing the availability of these funds.

(b) Payment in cryptocurrency: for Lots eligible for payment in cryptocurrencies, payment can only be made in accordance with the conditions set out below. Any other form of payment in cryptocurrency will not be accepted.

(i) Cryptocurrency payment is only accepted for Lots expressly designated as eligible for this form of payment. Only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

(ii) The amount to be paid in cryptocurrency must be equal to the conversion, at the payment date, of the amount that has been invoiced in Euro by Sotheby's. All fees and commissions related to the transaction on the blockchain shall be borne by the Buyer.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of the buyer's receipt of the invoice issued by Sotheby's. Payment must be made exclusively between the hours of 9:00am and 12:00pm, Eastern Time, Monday to Friday (excluding American public holiday).

(iv) Payment must be made from an account or digital wallet in the Buyer's name, operated by one the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted. Buyer will be required to provide documentation confirming ownership of the account or of the digital wallet used to make the payment.

(v) If the Buyer makes a payment in cryptocurrency without complying with the terms and conditions set by Sotheby's and in particular if Sotheby's finds that any of your representations and warranties made are inaccurate, incomplete or breached, Sotheby's may, in our sole discretion, return the payment to the Buyer and charge the Buyer with all costs and fees associated with the transaction. The Buyer will then be required to pay the Property in Euro. Furthermore, if Sotheby's is required to refund any taxes or levies

paid by Sotheby's on behalf of the Buyer from the sum paid by the Buyer in cryptocurrency, Sotheby's may, at its sole discretion, make such payment in the cryptocurrency used by the Buyer's initial payment or in the fiat currency used for the settlement of taxes and levies by Sotheby's, provided that under no circumstances may such refund result in the buyer benefiting from an increase in value over the fiat currency equivalent of the cryptocurrency amount initially paid by the buyer.

(vi) Once you initiated a cryptocurrency transaction, it cannot be cancelled; as this is not the result of a decision by Sotheby's but is inherent in the operating mechanism of cryptocurrencies. It is the Buyer's responsibility to check that the references of the account or digital wallet to which he/she sends the payment are correct.

(vii) Sotheby's will not be liable if a payment made in cryptocurrency is not received by Sotheby's for any reason.

(viii) The Buyer who intends to pay in cryptocurrency is deemed to be aware and accepts the risks inherent to the use of this payment method, including the risk associated with hardware, software and/or connection failures; the risks associated with malicious software and other computers viruses; the risks of hacking or unauthorized access to an account or digital wallet or to the information stored therein; risks related to the volatility of conversion rates between fiat currency and cryptocurrency; risks of changes in the legal and/or tax framework leading the a penalization or prohibition of cryptocurrency transactions. Sotheby's shall not be liable for the occurrence of any of these risks.

All taxes, indirect taxes and other mandatory charges applicable to the sale or purchase of NFT and/or the use of cryptocurrencies are payable in accordance with the applicable law.

Condition XIV: Defaulting buyer

If the Buyer fails to make payment for the Lot, Sotheby's will deliver a letter of formal notice to the Buyer. If this letter remains without effect Sotheby's may exercise one the following remedies:

(a) Resell the Lot at auction in which case the Buyer will indemnify Sotheby's for all the costs incurred for the organization of the resale. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that Lot, the Buyer will remain liable for the shortfall (including any difference in buyer's premium, overhead premium and VAT or similar taxes applicable).

(b) If the property is not reoffered for sale, the Seller, or Sotheby's acting in his/her name, may:

(i) Either notify the defaulting Buyer of the cancellation of the sale by operation of law; the sale would then be deemed never to have taken place and the defaulting Buyer will remain liable to the Seller and Sotheby's for any damage caused, including but not limited to the buyer's premium, the overhead premium, costs, accessories and penalties due pursuant to the Conditions of Business.

(ii) or pursue the defaulting buyer to forced sale and payment of the hammer price (together with any buyer's premium, overhead premium costs, expenses and taxes due and any applicable amount of Artist's Resale Right).

Condition XV: Consequences for the buyer of a default payment

(a) Regardless of the option chosen pursuant to Condition XIV (resale at auction, cancellation of sale by operation of law or forced execution of the sale), the defaulting Buyer will be liable, on the grounds of his/her defaulting payment, to pay for:

(i) All costs and accessories incurred by Sotheby's, regardless of their nature, pertaining to the failure to pay (including but not limited to counselling costs);

(ii) Penalties for delay: for each day of default, interest equal to EURIBOR one month plus 6% (calculated on 365 days) will be applied on the aggregate amount due;

(iii) Damages to compensate the entire loss caused by the defaulting payment to Sotheby's, including all of the commissions Sotheby's should have received from the sale.

(b) Sotheby's shall be entitled to release the name and address of the buyer to the seller to enable the seller to assert his/her rights.

(c) Sotheby's shall have the right to exercise a lien on any money or Lots belonging to the defaulting buyer and held by any company of the Sotheby's Group.

(d) Sotheby's shall have the right to forbid the defaulting Buyer to bid in the sales organized by Sotheby's Group or request payment of an advance before bidding.

(e) Sotheby's shall have the right to store the Lot at our premises or, if the Lot is an NFT, in our or the Seller's digital wallet, or elsewhere at the Buyer's sole risk and expense.

Condition XVI: Export and import

The export of any property from France, and the import to another country, may be subject to one or several licences (export or import). It is the Buyer's sole responsibility to identify and obtain any necessary export or import licences. The denial of any export or import licence or any consequent delay in obtaining such a licence shall not justify the cancellation of the sale by the buyer, nor any delay in making payment for the property.

Condition XVII: Release of property

Handling and packing of the Property are the buyer's risk.

The sold Property will not be released to the buyer until (i) Sotheby's has received the full hammer price, buyer's premium, overhead premium, the amount of Artist's Resale Right if applicable and any sale expenses including taxes, or has received from the buyer a satisfactory payment guarantee, and (ii) the buyer has provided Sotheby's with proof of identity (as individual or legal entity as the case may be). Sotheby's is entitled to exercise a right of retention over the property until such time as the buyer has paid all the sums due, or until receipt of a satisfactory guarantee of payment.

Condition XVIII: Uncollected lots by the buyer

Should Property sold at auction or privately not be collected by the buyer immediately after the auction or on the date of the private sale, those Lots will, after 30 days following the auction or the private sale (the day of the sale being the first sale), be stored at the buyer's risk and expense and then transferred to a storage facility designated by Sotheby's at the buyer's risk and expense.

If the Lots are not collected within one year from the end of the 30 days period following the sale, as mentioned above, the buyer authorises Sotheby's to arrange a resale of the Lots by auction, or privately, without a reserve; a mandate to this effect is given to Sotheby's by the present Conditions of Business. If the resale of the Lot is by auction, the applicable Conditions of Business will be those in force at the date of the auction.

The proceeds of such sale will be deposited by Sotheby's in a specific account, after Sotheby's has deducted from the sale proceeds any sum due to Sotheby's, including the storage costs incurred until the resale of the Lot.

Condition XIX: Rescission of the sale for lack of authenticity of the item sold

If it is established to Sotheby's satisfaction within 5 years of the date of sale that the property is not authentic, the buyer may obtain from Sotheby's reimbursement of the price paid by the buyer (including commissions and VAT included) in the currency of the original sale, after the buyer has notified Sotheby's of his/her decision to benefit from this rescission clause and the buyer has returned the item to Sotheby's in the same condition as at the date of the sale to the buyer and is able to transfer good title to the item, free from any third party claims arising after the date of the sale. The buyer shall bear the burden of proof of lack of authenticity of the item and the costs of returning the item to Sotheby's. Sotheby's may require, at the buyer's cost, the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the buyer to be instructed to provide an opinion on the authenticity of the property. Sotheby's shall not be bound by the reports produced by the experts and reserves the right to seek additional expert opinion at its own expense.

C) General

Condition XX: Bidder's / Buyer's Warranties

(a) As Bidder and/or Buyer, you warrant that:

(i) you will provide to Sotheby's, upon request,

verification of identity and any additional information required to comply with Sotheby's Know Your Client ("KYC") requirements and/or the applicable law, failing which Sotheby's shall be entitled either not to complete or to cancel the sale of any Lot, as appropriate;

(ii) you are not subject to trade sanctions, embargoes or any other restriction on trade (A) in the jurisdiction in which you do business, and (B) that enforced, as well as under the laws of the European Union, the laws of France or the laws and regulations of the United States, and you are not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); and

(iii) the funds used for purchase and settlement of the Lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and you are neither under investigation, nor have been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

If you make a payment in cryptocurrencies from a digital wallet, you warrant that:

(i) you own the digital wallet and the cryptocurrency used to make the payment;

(ii) this digital wallet and the account linked to the digital wallet is not directly or indirectly hosted, operated or otherwise controlled by a Sanctioned Person;

(iii) the Cryptocurrency and any other assets in the digital wallet and the linked account are not from a Sanctioned Person;

(iv) your payment in Cryptocurrency will not cause (or is likely to cause) Sotheby's, the Sellers or any other person to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery nor other applicable laws.

Sotheby's may, in its sole discretion, refuse any payment in cryptocurrencies if Sotheby's believes in its reasonable opinion that any of the Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(b) Where you are bidding on behalf of another person or acting as agent (in either case, the "Agent") for another party (the "Principal(s)"), the "Bidder" or "Buyer" shall refer to Principal and Agent jointly and severally unless otherwise expressly indicated and the Agent warrants in its own capacity (in addition to the warranties set out in Condition XX(a)) which are given jointly and severally by the Agent and the Principal) that:

(i) the ultimate Buyer(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the Lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between you and the ultimate Buyer(s) of the Lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the Lot(s) purchased by the Agent or the ultimate Buyer(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) you will disclose to Sotheby's the identity of the Principal and will provide to Sotheby's, upon request, verification of identity and any additional information required to comply with Sotheby's KYC requirements and/or the applicable law with respect to the Agent and the Principal. If the Agent fails to satisfy Sotheby's KYC requirements, Sotheby's shall be entitled either not to complete or to cancel the sale of any Lot, as appropriate;

(v) You consent to us relying on your customer due diligence, and you will retain for a period of not less than 5 years the documentation evidencing your customer 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;

(vi) You hereby undertake and warrant that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

(c) Sotheby’s reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby’s. If Sotheby’s has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/ or Buyer or the Seller to Sotheby’s satisfaction at its discretion, Sotheby’s shall be entitled either not to complete or to cancel the sale of any Lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

Condition XXI: Data Protection

We will hold and process your personal information and may share it with another Sotheby’s Group company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

Condition XXII: Applicable Law and Jurisdiction – Severability

The Conditions of Business herewith, each sale and everything related thereto (including any online bids for a sale governed by these Conditions) are governed by French law.

Pursuant to article L. 321-37 of the French commercial Code, the Tribunal Judiciaire of Paris has exclusive jurisdiction on all claims relating to sale activities to which Sotheby’s is a party. With respect to any contractual claim, the sellers and buyer and their agents, recognize and agree that Paris is the place of performance of Sotheby’s services.

Pursuant to article L. 321-17 of the French commercial Code, civil liability proceedings relating to voluntary auction sales are subject to a five-year limitation period starting from the date of the auction.

Sotheby’s retains the right to institute legal action before the Courts within the jurisdiction of the Paris Court of Appeal or any other court of its choice.

Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions will remain in full force and effect.

Should there be any discrepancy between the English version and the French version of the Conditions of Business, the French version of the Conditions of Business is the only version with legal effect.

July 2022

CONDITIONS COMPLEMENTAIRES APPLICABLES AUX ENCHERES EN LIGNE

Les conditions ci-après (les « Conditions Online ») s’appliquent aux enchères en ligne via le site internet de Sotheby’s www.sothebys.com, ou via l’application Sotheby’s ou via toute autre plateforme permettant de porter des enchères par internet (ci-après « les Plateformes Internet »).

Les présentes Conditions Online complètent les Conditions Générales de Vente ainsi que toutes autres dispositions applicables, et n’ont pas vocation à les remplacer. Toute personne qui participe à une vente via les Plateformes Internet, accepte d’être liée par les Conditions Générales de Ventes applicables à cette vente ainsi que par les présentes Conditions Online.

ENCHERES ANTICIEEES

1. Pour porter des enchères par l’intermédiaire d’une Plateforme Internet, il est nécessaire de créer un compte chez Sotheby’s en fournissant les renseignements demandés. Après que le compte a été ouvert par Sotheby’s, les enchères peuvent être portées avant que la vente en salle ne débute (« Enchères Anticipées »).

Les enchères doivent être d’un montant égal ou supérieur au montant de la mise à prix affichée sur la Plateforme Internet. Sotheby’s se réserve le droit de baisser la mise à prix initiale avant le début de la vente en salle.

L’enchérisseur peut enregistrer un plafond d’enchères. En ce cas, les enchères sont automatiquement portées en son nom jusqu’à ce que le plafond enregistré soit atteint. L’enchérisseur peut augmenter le montant de son plafond d’enchères à tout moment avant le début de la vente en salle. Lorsqu’un prix de réserve a été fixé, des contre-enchères sont portées par Sotheby’s dans la limite de celui-ci. Les enchères portées par Sotheby’s jusqu’au montant du prix de réserve sont prises en compte pour l’indication du niveau atteint par les enchères qui s’affiche sur la Plateforme Internet.

Il est possible de contacter le Département des Enchères de Sotheby’s pour demander que le plafond d’enchères enregistré soit abaissé si celui-ci n’a pas encore été atteint. Cette demande ne peut être satisfaite que si elle est effectuée avant le début de la vente en salle. Le plafond ne peut pas être abaissé à un niveau inférieur à celui de la dernière enchère portée au moment où le Département des Enchères intervient.

L’enchère la plus élevée qui a été portée est visible de tous les enchérisseurs. Chaque enchérisseur est seul à voir le plafond d’enchère qu’il a fixé et l’indication de son statut par rapport à l’enchère la plus élevée qui a été portée. Il est averti, par courriel ou par une notification via l’application Sotheby’s app (si il a utilisé celle-ci et a autorisé l’envoi de notifications), en cas de changement de statut de son enchère.

Un enchérisseur ne peut annuler une enchère anticipée uniquement si (A) la description du Lot ou le rapport sur l’état du Lot figurant dans le catalogue en ligne a été substantiellement modifié après le placement de l’enchère ; ou (B) si une information concernant le Lot a été publiée sur le site Internet de Sotheby’s après le placement de l’enchère. Pour plus d’informations, veuillez contacter le Département des Enchères de Sotheby’s à Paris à l’adresse suivante : bids.paris@sothebys.com.

ENCHERES PENDANT LA VENTE EN SALLE

2. Lorsque la vente en salle commence, le commissaire-priseur ouvre les enchères au niveau de l’enchère la plus élevée qui a été portée sur la Plateforme Internet. Si un enchérisseur a enregistré un plafond d’enchères supérieur à ce niveau et que de nouvelles enchères sont portées en salle, le système informatique continue d’enchérir pour le compte de cet enchérisseur jusqu’à ce que le plafond ait été atteint. Un enchérisseur peut également enchérir directement via la Plateforme Internet pendant la vente en salle, pour des montants supérieurs au plafond qu’il a enregistré.

Les enchères en ligne sont réputées émaner de la personne au nom de laquelle a été ouvert le compte utilisé pour enchérir, quel que soit l’appareil employé pour se connecter au réseau. La procédure pour enchérir avant la vente en salle et pendant celle-ci est identique. Elle ne comprend qu’une seule étape. Lorsque le bouton « Placer l’Enchère » a été cliqué, l’enchère est définitivement portée et il n’est pas possible de la modifier, ni de la rétracter, pour quelque raison que ce soit.

3. Lorsqu’une enchère est portée en ligne, le montant du prochain palier d’enchère s’affiche sur l’écran pour information. Lors de la vente en salle, la personne habilitée à diriger la vente peut faire varier les paliers d’enchères pour les personnes présentes dans la salle ou qui enchérissent au téléphone. Mais les enchérisseurs utilisant les Plateformes Internet ne peuvent en principe enchérir que selon les paliers prédéfinis. Toutes les enchères sont portées dans la devise ayant cours au lieu d’organisation de vente. Les enchérisseurs en ligne n’ont pas la possibilité de voir le tableau pouvant se trouver dans la salle sur lequel s’affichent les conversions en devises étrangères des enchères portées.

UTILISATION DE LA PLATEFORME INTERNET

4. En enchérisant sur la Plateforme Internet, les enchérisseurs reconnaissent que leurs enchères sont définitives et qu’ils ne pourront pas les retirer ou les modifier. Après la clôture des enchères, l’enchérisseur reçoit un courriel ou, le cas échéant, une notification via l’application Sotheby’s App lui indiquant s’il a ou non été déclaré adjudicataire des Lots sur lesquels il a enchéri. L’enchérisseur déclaré adjudicataire est tenu de payer le prix d’adjudication ainsi que la Commission Acheteur, la Commission de Frais Généraux, le droit de suite si applicable, et toute autres taxes et charges applicables.

Les enchères en ligne sont enregistrées. L’enregistrement réalisé par Sotheby’s fait foi en cas de litige. S’il y a une différence entre les données figurant sur les systèmes ou les machines de l’enchérisseur et celles enregistrées par Sotheby’s, ces dernières prévalent.

5. Il appartient aux enchérisseurs en ligne de prendre connaissance des annonces et informations concernant la vente qui sont publiées sur les Plateformes Internet.

6. Sotheby’s se réserve le droit de refuser l’autorisation d’enchérir via les Plateformes Internet et de retirer le droit d’enchérir en cours de vente.

7. Les informations concernant le résultat des ventes qui sont publiées dans la rubrique « Mes Enchères » de l’application Sotheby’s et dans la rubrique « Activité du Compte » sur www.sotheby’s.com, sont fournies pour information uniquement. Les adjudicataires des Lots reçoivent, après la vente, une notification de Sotheby’s accompagnée d’une facture. Les informations figurant sur la facture expédiée par Sotheby’s font seules foi. Les conditions de paiement et de retrait des biens sont identiques, quelle que soit la façon dont les enchères ont été portées.

8. La possibilité d’enchérir sur internet est un service supplémentaire que Sotheby’s offre à ses clients. Sotheby’s n’est pas responsable en cas d’erreur ou d’omission dans le déroulement des enchères via les Plateformes Internet résultant de problèmes techniques, et notamment (sans que cette liste soit exhaustive) (i) les problèmes éprouvés par Sotheby’s ou ses clients pour se connecter au réseau ou à la Plateforme Internet ; (ii) les pannes ou dysfonctionnements du système informatique servant à la prise d’enchères en ligne ; ou (iii) les pannes ou dysfonctionnements affectant les appareils des clients ou leur connexion à internet. Sotheby’s n’est pas responsable en cas de non-enregistrement d’une enchère en ligne pour quelque cause que ce soit.

9. En cas de contradiction entre les présentes Conditions Online et les Conditions Générales de Vente de Sotheby’s, les Conditions Générales de Vente de Sotheby’s prévaudront.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the “Online Terms”) provide important information related to online bidding on www.sothebys.com or via the Sotheby’s App or through any other online platform through which bidding is made available (each, an “Online Platform” and together, the “Online Platforms”).

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, and any other terms that are applicable to the relevant sale (together “Conditions of Business”), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

ADVANCED BIDDING

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform (“Advance Bids”). In order to do so, you must register an account with Sotheby’s and provide requested information.

You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby’s reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby’s up to the amount of the reserve (if applicable). You may raise your maximum bid at any time in advance of the live auction. Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby’s up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

You may nevertheless lower your maximum bid if it has not yet been reached prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid. This request can only be satisfied if it is made before the start of the live auction.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby’s App installed) prior to the start of the live auction.

A Bidder may cancel an Advance Bid only if either (A) the description of the Lot or the condition report for the Lot listed in the e-catalogue has been materially revised after the bid was placed; or (B) a notice regarding the Lot has been posted on Sotheby’s website after the bid was placed. For further information, please contact the Sotheby’s Bids Department in Paris at bids.paris@sothebys.com.

LIVE ONLINE BIDDING

2. Once the live auction begins, the auctioneer will open bidding at the current leading bid on the Online Platform. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment.

Online Bidding are deemed to originate from the person in whose name the account created in order to bid was opened, regardless of the device used to connect to the network. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is a one-step process; as soon as the “Place Bid” button is clicked, a bid is submitted. By placing a Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid.

3. When a bid is placed online, the next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that may not be permitted to amend or retract your bid. Upon the closing of the sale, you will receive an email notification or a push notification via Sotheby’s App indicating whether you have won or lost each Lot on which you have placed a bid. If you have won a Lot, you irrevocably agree to pay the full purchase price, including Buyer’s Premium, Overhead Premium, artist resale right levy and all applicable taxes and other applicable charges.

Online bidding will be recorded. The record of sale kept by Sotheby’s will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby’s, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby’s reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the “My Bids” section of the Sotheby’s App and in the “Account Activity” section of “My Account” on www.sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby’s following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby’s offers online bidding as a convenience to our clients. Sotheby’s is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby’s or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client’s internet connection, computer or electronic device. Sotheby’s is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. In the event of any conflict between these Online Terms and Sotheby’s Conditions of Business, Sotheby’s Conditions of Business will control.

ESTIMATIONS ET CONVERSIONS

ESTIMATIONS EN EUROS

Les estimations imprimées dans le catalogue sont en Euros.

Pour guider les Acheteurs éventuels, ces estimations peuvent être converties aux taux suivants, taux en vigueur lors de la mise sous presse du catalogue. Ces estimations peuvent être arrondies à l’unité inférieure ou supérieure.

1 € = 1,023 \$

1 € = 0,838 £

D’ici le jour de la vente, les taux auront certainement varié et nous recommandons aux Acheteurs de les vérifier avant d’enchérir.

Lors de la vente, un convertisseur de monnaies suit les enchères en cours. Les valeurs affichées dans les autres monnaies ne sont qu’une aide, les enchères étant passées exclusivement en Euros. Sotheby’s n’est pas responsable des erreurs qui peuvent intervenir lors des opérations de conversions.

Le paiement des Lots est dû en Euros, mais le montant équivalent dans une autre monnaie peut être accepté au taux du jour de la vente.

Le règlement est fait au Vendeur en Euros.

ESTIMATES IN EUROS

The estimates printed in the catalogue are in Euros.

As a guide to potential Buyers, estimates for this sale can be converted at the following rate, which was current at the time of printing. These estimates may be rounded up or down:

1 € = 1,023 \$

1 € = 0,838 £

By the date of the sale this rate is likely to have changed, and Buyers are recommended to check before bidding.

During the sale Sotheby’s may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Euros. Sotheby’s is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Euros, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in Euros.

ENTREPOSAGE ET ENLEVEMENT DES LOTS

Les Lots achetés ne pourront être enlevés qu’après leur paiement et après que l’Acheteur a remis à Sotheby’s tout document permettant de s’assurer de son identité. (Veuillez-vous référer au paragraphe 4 des Informations Importantes Destinées aux Acheteurs).

Tous les Lots pourront être retirés pendant ou après chaque vacation au 6 rue de Duras, 75008 Paris, sur présentation de l’autorisation de délivrance du Post Sale Services de Sotheby’s.

Sotheby’s recommande vivement aux Acheteurs de prendre contact avec le Post Sale Services afin d’organiser la livraison de leurs Lots après paiement intégral de ceux-ci.

Dès la fin de la vente, les Lots sont susceptibles d’être transférés dans un garde-meubles tiers :

VULCAN ART SERVICES
135, rue du Fossé Blanc 92230
Gennevilliers
Tél. +33 (0)1 41 47 94 00
Fax. +33 (0)1 41 47 94 01
Horaires d’ouverture : 8h30 – 12h / 14h – 17h (vendredi fermeture à 16h)

Veuillez noter que les frais de manutention et d’entreposage sont pris en charge par Sotheby’s pendant les 30 premiers jours suivants la vente, et qu’ils sont à la charge de l’Acheteur après ce délai.

RESPONSABILITE EN CAS DE PERTE OU DOMMAGE DES LOTS

Il appartient aux Acheteurs d’effectuer les démarches nécessaires le plus rapidement possible. A cet égard, il leur est rappelé que Sotheby’s n’assume aucune responsabilité en cas de perte ou dommage causés aux Lots au-delà d’un délai de 30 (trente) jours suivant la date de la vente.

Veuillez vous référer aux dispositions de l’Article X des condions générales de vente relatives au *Transfert de risque*.

Tout Lot acquis n’ayant pas été retiré par l’Acheteur à l’expiration d’un délai de 30 jours suivant la date de la vente (incluant la date de la vacation) sera entreposé aux frais, risques et périls de l’Acheteur. L’Acheteur sera donc lui-même chargé de faire assurer les Lots acquis. Si le Lot est un NFT, il pourra être conservé dans le portefeuille électronique de Sotheby’s ou du Vendeur, ou de tout autre tiers désigné par Sotheby’s, aux frais et risques exclusifs de l’Acheteur.

FRAIS DE MANUTENTION ET D'ENTREPOSAGE

Pour tous les lots achetés qui ne sont pas enlevés dans les 30 jours suivant la date de la vente, il sera perçu des frais hors taxes selon le barème suivant :

- Biens de petite taille (tels que bijoux, montres, livres et objets en céramique) : frais de manutention de 25 EUR par lot et frais d’entreposage de 2.50 EUR par jour et par lot.

- Tableaux et Biens de taille moyenne (tels que la plupart des peintures et meubles de petit format) : frais de manutention de 35 EUR par lot et frais d’entreposage de 5 EUR par jour et par lot.

- Tableaux, Mobilier et Biens de grande taille (biens dont la manutention ne peut être effectuée par une personne seule) : frais de manutention de 50 EUR par lot et frais d’entreposage de 10 EUR par jour et par lot.

- Biens de taille exceptionnelle (tels que les sculptures monumentales) : frais de manutention de 100 EUR par lot et frais d’entreposage de 12 EUR par jour et par lot.

La taille du Lot sera déterminée par Sotheby’s au cas par cas (les exemples ci-dessus sont donnés à titre purement indicatif).

Tous les frais sont soumis à la TVA, si applicable.

Le paiement de ces frais devra être fait à l’ordre de Sotheby’s auprès du Post Sale Services à Paris.

Pour les Lots dont l’expédition est confiée à Sotheby’s, les frais d’entreposage cesseront d’être facturés à compter de la réception du paiement à Sotheby’s des frais de transport, après acceptation et signature du devis de transport.

Contact

Pour toute information, veuillez contacter notre Post Sale Services :

Du lundi au vendredi : 9h30 – 12h30 et 14h – 18h

T : +33 (0)1 53 05 53 67

F : +33 (0)1 53 05 52 11

E : frpostsaleservices@sothebys.com

COLLECTION OF PURCHASES

Purchased Lots can only be collected after payment in full in cleared funds has been made and appropriate identification has been provided (please refer to paragraph 4 of Information to Buyers).

All Lots will be available for collection during or after each sale session at 6 rue de Duras, 75008 Paris on presentation of the paid invoice with the release authorisation from Sotheby's Post Sale Services.

We recommend Buyers to promptly contact Post Sale Services in order to organise the shipment of their purchases once payment has been cleared.

Once the sale is complete, the Lots may be transferred to a third party warehouse:

VULCAN ART SERVICES
135, rue du Fossé Blanc 92230
Gennevilliers
Tel. +33 (0)1 41 47 94 00
Fax. +33 (0)1 41 47 94 01
Opening hours: 8.30-12AM/2-5PM
(Friday closed at 4PM)

Please note that handling costs and storage fees are borne by Sotheby's during the first 30 days after the sale, but will be at the Buyer's expense after this time.

LIABILITY FOR LOSS AND DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to Lots for a maximum period of thirty (30) calendar days following the date of the auction.

Please refer to clause XII Transfer of Risk of the Conditions of Business for Buyers.

Purchased Lots not collected by the Buyer after 30 days following the auction sale (including the date of the sale) will be stored at the Buyer's risk and expense. Therefore, the purchased Lots will be at the Buyer's sole responsibility for insurance. If the Lot is an NFT, it may be stored in Sotheby's electronic wallet or that of the Seller, or elsewhere at the sole risk and expense of the Buyer.

STORAGE AND HANDLING CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

- Small items (such as jewellery, watches, books or ceramics): handling fee of 25 EUR per lot plus storage charges of 2.50 EUR per day per lot.
- Paintings, Furniture and Medium Items (such as most paintings or small items of furniture): Handling fee of 35 EUR per lot plus storage charges of 5 EUR per day per lot.
- Paintings, Furniture and Large items (items that cannot be lifted or moved by one person alone): Handling fee of 50 EUR per lot plus storage charges of 10 EUR per day per lot.
- Oversized Items (such as monumental sculptures): Handling fee of 100 EUR per lot plus storage charges of 12 EUR per day per lot.

A Lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only). All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at Post Sale Services.

For Lots to be shipped by Sotheby's storage charges shall not apply from the date on which we have received a shipping quote signed and paid by you.

Contact

Post Sale Services (Mon – Fri 9:30am – 12:30pm / 2:00pm – 6:00pm)

T: +33 (0)1 53 05 53 67

F: +33 (0)1 53 05 52 11

E: frpostsaleservices@sothebys.com

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GLOSSAIRE DES TERMES

Toute indication concernant l'identification de l'artiste, l'attribution, l'origine, la date, l'âge, la provenance et l'état est l'expression d'une opinion et non pas une constatation de fait. Pour former son opinion, Sotheby's se réserve le droit de consulter tout expert ou autorité qu'elle estime digne de confiance et de suivre le jugement émis par ce tiers.

Nous vous conseillons de lire attentivement les Conditions Générales de Vente ci-dessus avant de prendre part à une vente, en particulier les Articles II (Etat des biens vendus), IV (Indications du Catalogue) et XIX (Résolution de la vente d'un Lot pour défaut d'authenticité de l'œuvre vendue).

Les exemples suivants explicitent la terminologie utilisée pour la présentation des Lots.

1. « Hubert Robert » :

A notre avis, il s'agit d'une œuvre de l'artiste. Lorsque le(s) prénom(s) est inconnu, des astérisques suivis du nom de l'artiste, précédés ou non d'une initiale, indiquent que, à notre avis, l'œuvre est de l'artiste mentionné.

Le même effet s'attache à l'emploi du terme « par » ou « de » suivie de la désignation de l'auteur.

2. « Attribué à ... Hubert Robert »

A notre avis, l'œuvre a été exécutée pendant la période de production de l'artiste mentionné et des présomptions sérieuses désignent celui-ci comme l'auteur vraisemblable, cependant la certitude est moindre que dans la précédente catégorie.

3. « Atelier de ... Hubert Robert »

A notre avis, il s'agit d'une œuvre exécutée par une main inconnue de l'atelier ou sous la direction de l'artiste.

4. « Entourage de ... Hubert Robert »

A notre avis, il s'agit d'une œuvre d'une main non encore identifiée, distincte de celle de l'artiste mentionné mais proche de lui, sans être nécessairement un élève.

5. « Suiveur de ... Hubert Robert »

A notre avis, il s'agit d'une œuvre d'un artiste travaillant dans le style de l'artiste, contemporain ou proche de son époque, mais pas nécessairement son élève.

6. « Dans le goût de ... A la manière de ... Hubert Robert »

A notre avis, il s'agit d'une œuvre dans le style de l'artiste mais exécuté à une date postérieure à la période d'activité de l'artiste.

7. « D'après ... Hubert Robert »

A notre avis, il s'agit d'une copie, qu'elle qu'en soit la date, d'une œuvre connue de l'artiste.

8. « Signé ... Daté ... Inscrit... Hubert Robert »

A notre avis, il s'agit d'une œuvre signée ou datée par l'artiste ou sur laquelle il a inscrit son nom.

9. « Porte une signature ... Porte une date ... Porte une inscription ... Hubert Robert »

A notre avis, il s'agit d'une œuvre dont la signature, la date ou l'inscription ont été portées par une autre main que celle de l'artiste.

Les dimensions sont données dans l'ordre suivant : la hauteur précède la largeur.

GLOSSARY OF TERMS

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. Sotheby reserves the right, in order to form its opinion, to consult an expert or any reliable authority and to follow its judgment.

Please read carefully the terms of the Conditions of Business for Buyers mentioned above before you take part in an auction, in particular Conditions II (Condition of sold Lots), IV (Catalogue descriptions) and XIX (Rescission of the sale for lack of authenticity of the item sold).

The following are examples of the terminology used in presenting the Lots.

1. « Hubert Robert »

In our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

The same meaning applies to the use of the term "by" or "of" followed by the designation of the author.

2. « Attributed to... Hubert Robert »

In our opinion probably the work was created at a time when the artist mentioned was active and there are serious grounds to believe that it is by the artist's hand, but less certainty as to authorship is expressed than in the preceding category.

3. « Studio of ... Hubert Robert »

In our opinion a work by an unknown hand in the studio of the artist or which may have been executed under the artist's direction.

4. « Circle of ... Hubert Robert »

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5. « Follower of... Hubert Robert »

In our opinion a work by an artist, working in the style of the artist, contemporary or close to his time but not inevitably his pupil.

6. « In the manner of ... Hubert Robert »

In our opinion a work in the style of the artist and of a later date.

7. « After ... Hubert Robert »

In our opinion a copy of a known work of the artist.

8. The term « signed... and/or dated... and/or inscribed... Hubert Robert »

Means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9. The term « bears a signature... and/or date... and/or inscription...Hubert Robert »

Means that in our opinion the signature and/or date and/or inscription have been added by another hand.

Dimensions are given in the following order: height before width.

Photography
Art Digital Studio /
Charlotte Hayet
Louis Blancard
Nicolas Dubois
Florian Perlot
Damien Perronnet
Arthur Voirin

Damien Westimage

London
Heath Cooper
Sean Edgar
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James Stabler



