

# CHINESE EXPORT ART

Including 100 lots from Marchant, est 1925.

*New York 18 January 2018*



CHRISTIE'S



# CHINESE EXPORT ART

Including 100 lots from Marchant, est 1925.

THURSDAY 18 JANUARY 2018

## PROPERTIES FROM

The Anna-Maria and  
Stephen Kellen Foundation  
The Robert A. Landau Collection  
Marchant, est. 1925  
The Estate of Gladys (Patsy)  
Pulitzer Preston  
The Rosebrook Collection  
The Westervelt Company

## AUCTION

Thursday 18 January 2018  
at 10.00 am (Lots 1-207)

20 Rockefeller Plaza  
New York, NY 10020

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Friday	12 January	10.00 am - 5.00 pm
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21/06/16

Cover: lot 165  
Opposite: lot 157  
Specialists Page: lot 158  
Inside Back Cover: lot 185  
Back Cover: lot 63

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# CHRISTIE'S



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Victoria Tudor  
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Astrid Malingreau  
*Junior Specialist*

### SPECIALIST IN CHARGE

Becky MacGuire  
bmacguire@christies.com

### SALE COORDINATOR

Annsley McKinney  
amckinney@christies.com  
Tel: +1 212 974 4495

### BUSINESS DIRECTOR

Sima Jalili  
sjalili@christies.com

### HEAD OF SALE MANAGEMENT

Nina Milbank  
smilbank@christies.com

### EMAIL

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1

**1**  
**A BLUE AND WHITE RECTANGULAR TRAY**  
KANGXI PERIOD (1662-1722)

Painted with chrysanthemum, peony and lotus blossoms,  
with molded pie-crust borders and woven handles  
16¼ in. (41.2 cm.) long

\$3,000-5,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**2**  
**A LARGE PAIR OF BLUE AND WHITE SPIRAL-MOLDED DISHES**  
KANGXI PERIOD (1662-1722)

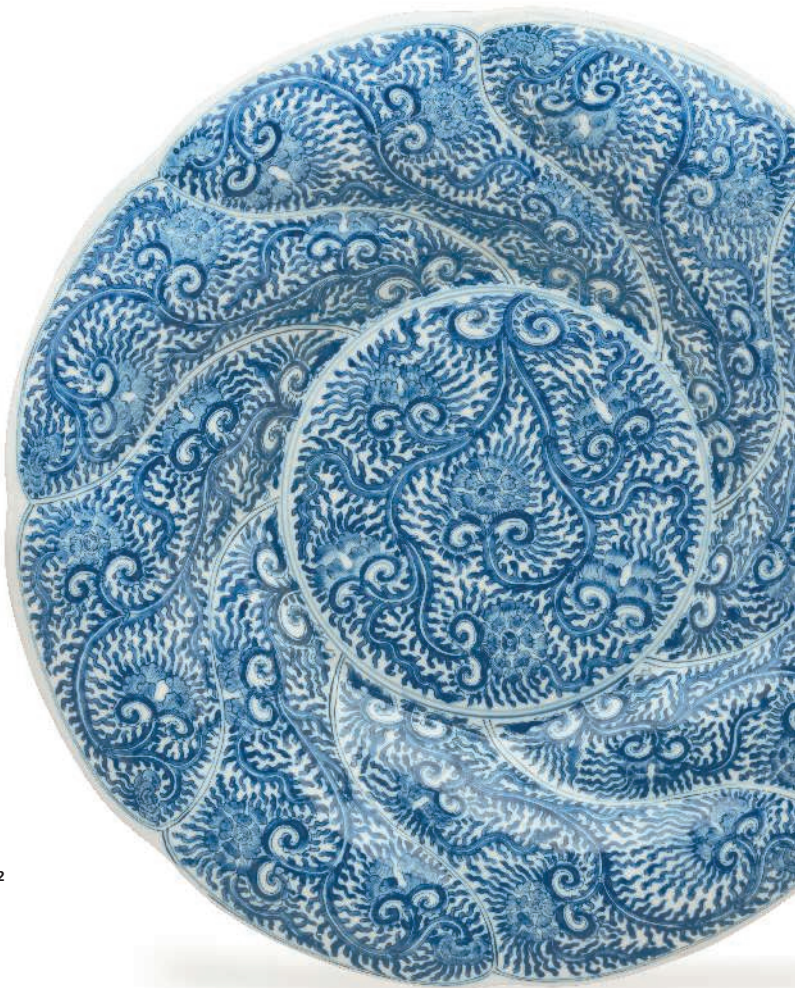
Painted in inky blue with scrolling peony, the undersides  
with blossoming branches and a *lingzhi* within double circles  
20 in. (50.8 cm.) diameter

(2)

\$10,000-15,000



2





3



THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION

3

**A PAIR OF BLUE AND WHITE CAT NIGHT LIGHTS**  
KANGXI PERIOD (1662-1722)

Modeled in mirror image, seated erect.

8 in. (20.3 cm.) high

(2)

\$8,000-12,000

**EXHIBITED**

The Chinese Porcelain Company, New York, Chinese Glass Paintings & Export Porcelain, 8 October - 9 November 1996, no. 27.

Porcelain night lights modeled as cats date to at least the late Ming Dynasty, as evidenced by their appearance in the famed circa 1643-46 shipwreck of the VOC vessel *The Geldermalsen*, sold as the Hatcher Cargo by Christie's in 1983-84. Their purpose was to ward off rats and mice, cats being known for both their hunting abilities and their superb night vision. This charming night light form continued to be produced into the Kangxi period (1662-1722), in which some of the finest examples were made for export to the West. Most are modeled recumbent, this pair, with their erect seated posture, is both rare and highly appealing.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

4

**A BLUE AND WHITE PHOENIX-TAIL VASE**  
KANGXI PERIOD (1662-1722)

Decorated with two pairs of deer in a continuous landscape

18 $\frac{1}{2}$  in. (47.3 cm.) high, wood stand

\$8,000-12,000



4



5

THE PROPERTY OF A MIDWEST COLLECTOR

**5**  
**A PAIR OF BLUE AND WHITE EWERS  
 AND COVERS**

KANGXI PERIOD (1662-1722)

Each of elongated hexagonal form, decorated with roundels and vining foliage beneath a lappet border, the covers petal molded with fluted finial

9½ in. (24 cm.) high (4)

\$12,000-18,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**6**  
**A VERY LARGE BLUE AND WHITE JAR  
 AND COVER**

KANGXI PERIOD (1662-1722)

Decorated with rows of shaped petal-form panels enclosing vignettes and blossoming branches

22¼ in. (56.5 cm.) high, overall (2)

\$15,000-25,000



6





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**7**

**A LARGE PAIR OF BLUE AND WHITE OCTAGONAL BEAKER VASES**  
KANGXI PERIOD (1662-1722)

Each facet decorated with vining prunus branches and foliage within slender borders, on a raised foot

21 in. (53.4 cm.) high

(2)

\$30,000–50,000



8

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

**8**  
A VERY RARE JAPANESE ARITA BLUE  
AND WHITE EUROPEAN SUBJECT  
TEAPOT AND COVER  
CIRCA 1700

8 in. (20.3 cm.) wide over spout

\$10,000–15,000

Compare with an Arita pot at the  
Ashmolean Museum, Oxford, both  
likely decorated after engravings of  
Olfert Dapper (c 1635–89).



9

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

**9**  
A RARE BLUE AND WHITE 'LA DAME  
AU PARASOL' TEAPOT AND COVER  
QIANLONG PERIOD, CIRCA 1736–38

7 in. (17.8 cm.) wide over spout

\$4,000–6,000

PROVENANCE

Christie's Amsterdam, 23–24 May 2006,  
lot 269.

**10**

A VERY LARGE FAMILLE VERTE  
PROVINCE DISH  
KANGXI PERIOD, CIRCA 1720

With the crowned arms of the county  
Henegovw-Hainault, Holland  
18½ in. (47 cm.) diameter

\$6,000–8,000

PROVENANCE

Anonymous sale, Sotheby's New York,  
25 January 1989, lot 323.



10



11

PROPERTY OF AN EAST COAST COLLECTOR

**11**  
**A RARE BLUE AND WHITE MONTEITH**  
 KANGXI PERIOD (1662-1722)

The notched rim above cartouches of beasts and birds reserved on a ground of dense scrolling foliage, the interior with auspicious antiques below Buddhist emblems, the base with a blue flower mark

12½ in. (31.7 cm.) diameter  
 \$20,000-30,000

This rare form emulates English silver examples that were fashionable between about 1680 and 1720, their distinctive rims made to hold wine glass bases so their bowls could cool in ice. The bowls were named after an eccentric Scot, Lord Monteith, who wore his cloak hem notched in this fashion.

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

**12**  
**A JAPANESE ARITA BLUE AND WHITE**  
**'VOC' DISH**  
 KANGXI PERIOD, CIRCA 1680

14¼ in. (36.2 cm.) diameter

\$7,000-10,000

**PROVENANCE**

Christie's Amsterdam, 20-21 May 2008, lot 401.

The VOC (*Verenigde Oostindische Compagnie* or Dutch East India Co.) was key to the prosperity of the Dutch Golden Age. Dishes such as this were made for the use of Company officials at their outpost in Batavia and elsewhere. See K.H. Corrigan, J. van Campen and F. Diercks, *Asia in Amsterdam*, pp. 14-15.



12



13



14



15

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**13**  
**A LARGE CHINESE IMARI JAR**  
 KANGXI PERIOD (1662-1722)

Each side decorated with two phoenix and Buddhist lion amidst various prunus blossoms, between lappets and *ruyi* heads and geometric bands, later gilt-metal cover  
 24½ in. (62.2 cm.) high, the porcelain (2)  
 \$7,000-10,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**14**  
**A PAIR OF BLUE-GROUND VASES**  
 KANGXI PERIOD (1662-1722)

Each decorated with large panels of landscape alternating with panels of antiques and potted plants, smaller cloud and fan-shaped panels above and below, all on a lustrous cobalt blue ground  
 16¾ in. (42.5 cm.) high  
 \$8,000-12,000

**15**  
**A VERY LARGE PAIR OF CHINESE IMARI ARMORIAL DISHES**  
 KANGXI PERIOD, CIRCA 1715

With the arms probably of van Overveldt beneath a bandrole inscribed PAMEN, surrounded by three large gilt Buddhist lions against a backdrop of peony stems, a deep blue-ground lappet border with further gilt and iron-red peony scroll  
 20½ in. (52 cm.) diameter (2)  
 \$12,000-18,000

Probably ordered by the Van Overveldt family of The Hague. See Dr. J. Kroes, *Chinese Armorial Porcelain for the Dutch Market*, p. 115, where he notes, "In view of the extraordinarily large size and rich decoration of the chargers the actual commissioner must have been very wealthy." The significance of 'PAMEN' is unknown.



16

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

**16**  
**A LARGE FAMILLE VERTE DISH**  
 KANGXI PERIOD (1662-1722)

Vividly enameled with a ferocious battle scene, the reverse with underglaze blue artemisia leaf within double circle  
 15¼ in. (38.7 cm.) diameter

\$20,000-30,000

**PROVENANCE**

Chait Galleries, New York.  
 Chinese Porcelain Co., New York.



17

**17**  
**A PAIR OF FAMILLE VERTE SQUARE BOTTLES**  
 KANGXI PERIOD (1662-1722)

Each panel decorated with various scenes of blossoming branches, potted vases and scholar's objects  
 10½ in. (26.6 cm.) high

(2)

\$4,000-6,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**18**

**A LARGE PAIR OF FAMILLE ROSE SEATED LUOHAN**  
LATE 18TH/EARLY 19TH CENTURY

The smiling deities modeled seated, each wearing a patterned cape over colorful robes and with pendulous earlobes, one with *niyi* sceptre, the other with fly whisk and one foot raised to his lap  
16¾ in. (42.5 cm.) high (2)

\$40,000-60,000

These very large figures may have been part of a set of eighteen luohan, or Buddhist 'enlightened ones' - certainly an important commission. With their sweetly smiling, finely rendered heads and large scale, these luohan relate to a small group of later 18th century standing figures of high quality, such as those in the Ionides collection at Buxted Park, Sussex, illustrated by Jourdain and Jenyns in *Chinese Export Art*, pp. 110-111.





19

**19**  
**A PAIR OF MOLDED FAMILLE VERTE WINE COOLERS**  
 KANGXI PERIOD (1662-1722)

Flanked by beast head-handles  
 9¼ in. (23.5 cm.) wide over handles  
 \$8,000-12,000

**20**  
**A LARGE PAIR OF FAMILLE VERTE DISHES**  
 KANGXI PERIOD (1662-1722)

(2) Each decorated with phoenix in a fenced garden with blossoming prunus, insects and birds before a pond with goldfish, underglaze blue artemisia leaf within double circle to reverse  
 15¼ in. (38.7 cm.) diameter  
 \$8,000-12,000 (2)



20





THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION

**21**  
**A RARE PAIR OF DEER WATER-DROPPERS AND COVERS**  
 KANGXI PERIOD (1662-1722)

Each modeled seated with a *lingzhi* sprig in its jaw, the coats picked out and spotted in white enamel, the handle in the form of a pine bough, the covers the top of the heads with antlers  
 9¼ in. (23.5 cm.) high, overall

(4)

\$40,000-60,000

**PROVENANCE**

Possibly the pair listed as “two browne painted staggs” in the 1688 inventory at Burghley House, England. Sold Christie’s, London 1 November 1982, lot 371. The collection of Anna-Maria and Stephen Kellen, New York.

The spotted deer, or *meihua lu* (prunus blossom deer, a reference to the markings) was often portrayed with sacred *lingzhi* fungus and the long-lived pine. It was the familiar of Shoulao, and thus closely associated with longevity. A single example, glazed yellow not brown, was sold Christie’s, New York, 23 January 2008, lot 28.

This very rare pair seems to be one of just three pair known. One, without covers, sold Christie’s, London, 13 July 1959; a complete pair was sold Christie’s, London, 14 May 1968, the property of Lady Sarah Roubanis, from the collection of the late Consuelo Vanderbilt Balsan. It is unclear whether the complete pair is the same as the present deer - and as the pair found in the Burghley House inventory.





22

**A VERY LARGE PAIR OF IRON-RED AND UNDERGLAZE  
BLUE JARS AND COVERS**

KANGXI PERIOD, FIRST QUARTER 18TH CENTURY

With bands of petal-shaped panels enclosing landscape vignettes,  
the collar of scrollwork, and the domed covers of conforming  
decoration with underglaze blue knob finial

24¼ in. (61.5 cm.) high, overall

(4)

\$20,000–30,000

**PROVENANCE**

The Benjamin F. Edwards III Collection of Chinese Export Porcelain,  
Christie's New York, 22 January 2002, lot 44.  
Collection no. 'A52'



23

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**23**  
**A RARE PAIR OF ATTENDANTS RIDING MYTHICAL BEASTS**  
 QIANLONG PERIOD (1736-1795)

The attendants modeled in mirror image, each holding an iron-red vase to his side and wearing a yellow and red peaked cap, seated astride blue Buddhist lions with yellow *shou* characters decorating their heads  
 10¾ in. (27.3 cm.) high (2)

\$12,000-18,000

**24**  
**A CORAL-GROUND ROULEAU VASE**  
 LATE QING DYNASTY, LATE 19TH/20TH CENTURY

Lushly enameled with medallions enclosing chrysanthemum and writhing dragons on a scroll and blossom ground  
 18½ in. (47 cm.) high

\$2,000-3,000



24



25



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**25**  
**A PAIR OF VER-TE-IMARI JARS AND COVERS**  
 QING DYNASTY, 19TH CENTURY

Each decorated with a petal-form panel enclosing pheasants and phoenix on blossoming branches, underglaze blue double circles to bases

22½ in. (57.2 cm.) high, overall

(4)

\$5,000–8,000



26



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**26**  
**A PAIR OF SAMSON FAMILLE VERTE**  
**BALUSTER JARS AND COVERS**  
 PROBABLY LATE 19TH/EARLY 20TH CENTURY

19 in. (48.3 cm.) high, overall

(4)

\$3,000–5,000

27

**A LARGE DOUCAI 'MANDARIN DUCKS  
AND DAOIST IMMORTALS' DISH**  
EARLY QIANLONG PERIOD, CIRCA 1740

Enamelled with ducks, lotus flowers and lily pads in an underglaze blue pond, the border with the Eight Daoist Immortals holding their attributes riding amongst cresting waves

1 5/4 in. (38.7 cm.) diameter

\$5,000-8,000



27

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

28

**A LARGE BLUE AND WHITE GLOBULAR  
LOTUS JAR AND A COVER**  
QING DYNASTY, 19TH CENTURY

Painted with large lotus blooms on meandering stems with curled leaves, the cover a marriage

20 1/2 in. (52.1 cm.) high overall, stand (2)

\$10,000-15,000

**PROVENANCE**

Anonymous sale, Christie's New York,  
26 October 1981, lot 232.  
Stair & Co., New York.



28



29



30

THE PROPERTY OF A LADY

**29**

**A PAIR OF FAMILLE ROSE 'TOBACCO LEAF' SCALLOPED PLATES**

QIANLONG PERIOD (1735-1796), CIRCA 1775

Enameled with large colorful leaves, the centers with three large pomegranates  
10 $\frac{3}{4}$  in. (27 cm.) diameter

(2)

\$7,000-10,000

**PROVENANCE**

H. Leo Gould, New York.

THE PROPERTY OF A MIDWEST COLLECTOR

**30**

**A LARGE PAIR OF BLUE AND WHITE MOLDED DOUBLE GOURD VASES AND COVERS**

KANGXI PERIOD (1662-1722)

Decorated with ladies in fenced gardens and potted jardinières or vases, with underglaze blue artemesia leaf to bases

17 in. (43.2 cm.) high, overall

(4)

\$20,000-30,000



31

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**31**  
**A LARGE PAIR OF 'TOBACCO LEAF' BEAKER VASES**  
 QIANLONG PERIOD, CIRCA 1775

In the classic pattern with vivid famille rose colors  
 15¾ in. (40 cm.) high

\$15,000–25,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**32**  
**TWO LARGE 'TOBACCO LEAF' PLATTERS**  
 QIANLONG PERIOD, CIRCA 1775

(2) Richly enameled in the classic pattern  
 15¼ in. (39 cm.) wide

\$20,000–30,000

(2)



32

**33**  
**A PAIR OF 'POMPADOUR' LARGE OVAL DISHES**

QIANLONG PERIOD, CIRCA 1745

Painted with peony, daisy, and lotus sprays and seed pods flanking an eagle crest surmounted by a stylized crown  
 14 $\frac{7}{8}$  in. (37.8 cm.) wide (2)

\$8,000–12,000

Traditional attribution for this service, with its many elaborately shaped pieces, has been Madame de Pompadour (1721–64), based on the fish vignettes (relating to her maiden name of Poisson) and the eagle vignettes (representing her husband, King Louis XV). But, though certainly a French market pattern, it seems unlikely Mme. de Pompadour would have highlighted her humble origins in this way.



33



34

**34**  
**A 'POMPADOUR' OVAL TUREEN AND COVER**  
 QIANLONG PERIOD, CIRCA 1745

*En suite* with the preceding lot  
 8 $\frac{1}{2}$  in. (21.5 cm.) wide (2)

\$6,000–8,000



35

36

**35**  
**A 'POMPADOUR' BORDALOUÉ**  
 QIANLONG PERIOD, CIRCA 1745

*En suite* with the preceding lots  
 10 $\frac{1}{4}$  in. (26 cm.) long

\$2,000–3,000

**36**  
**A 'POMPADOUR' MEDIUM OVAL DISH**  
 QIANLONG PERIOD, CIRCA 1745

*En suite* with the preceding lots  
 12 $\frac{3}{4}$  in. (32.4 cm.) wide

\$4,000–6,000





37

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**37**  
**A LARGE FAMILLE ROSE COURT LADY**  
 QIANLONG PERIOD (1736-1795)

The finely modeled lady holding a silk-wrapped vase and standing atop a dragon who swims through purple waves  
 14¼ in. (36.2 cm.) high

\$10,000-15,000

**38**  
**A FAMILLE ROSE COCKEREL TEAPOT AND COVER**  
 YONGZHENG PERIOD (1723-35)

Brilliantly enameled with the large bird  
 6½ in. (16.5 cm.) wide over spout

\$4,000-6,000

A cup and saucer in this very high quality pattern was in the Rizk collection, sold Sotheby's NY, 25 April 2008, lot 71.

**39**  
**A FAMILLE ROSE COCKEREL TEA BOWL AND SAUCER**  
 YONGZHENG PERIOD (1723-35)

With seals as if copied from a painting  
 4½ in. (11.5 cm.) diameter, the saucer

\$3,000-5,000

A cup and saucer in this very high quality pattern was in the Rizk collection, sold Sotheby's NY, 25 April 2008, lot 71.



38



39



▲40

**A VERY LARGE FAMILLE ROSE DISH**  
YONGZHENG PERIOD (1723-35)

Richly enameled with the farewell scene from *The Dream of the Western Chamber*

21¼ in. (53.3 cm.) diameter

\$20,000-30,000

**PROVENANCE**

The Popowich Collection, sold Christie's, New York, 18 January 2017, lot 305.



41

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**41**  
**A RARE PAIR OF FAMILLE ROSE OCTAGONAL BOXES AND COVERS**  
 YONGZHENG PERIOD (1723-35)

Each domed cover elaborately enameled with the Eight Daoist Immortals (four to each) within shaped cartouche, with ball knob finial, the eight sides of the box are decorated with quatrefoil panels painted with foliage, all on a prunus and stippled ground  
 8¾ in. (22 cm.) wide

(4)

\$30,000-50,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**42**  
**A SMALL FAMILLE ROSE COURT LADY CANDLEHOLDER**  
 QIANLONG PERIOD (1736-1795)

The sweetly smiling lady atop a garden seat, an open book in her hand, another garden seat at her side holds a vase as the candle nozzle  
 9 in. (22.8 cm.) high

\$6,000-9,000



42



43

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**43**

**A LARGE FAMILLE ROSE PUNCH BOWL**  
YONGZHENG PERIOD (1723-35)

The interior decorated with a bird perched on chrysanthemum, prunus and peony branches at center and a continuous cell border with alternating lotus blooms and peony blossoms

1 5/8 in. (39.5 cm.) diameter

\$6,000-9,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**44**

**A LARGE PAIR OF FAMILLE ROSE CHARGERS**  
YONGZHENG PERIOD (1723-35)

1 5/4 in. (39 cm.) diameter

\$6,000-9,000

(2)



44



**45**  
**A VERY LARGE FAMILLE ROSE FISH BOWL**  
QIANLONG PERIOD, MID-18TH CENTURY

Enamelled with figures in a riverscape to each side within a shaped cartouche, the sides with gilt scroll work and famille rose blossom heads and flanked with applied lion's head and loop ring handles, brightly enamelled inside with colorful fish swimming amongst waterweeds

27 in. (68.6 cm.) diameter

\$25,000-40,000

Porcelains of this size and scale were a challenge to pot and to fire, and represented very expensive output. In China, as their decoration indicates, they were used in gardens as miniature fishponds, while when exported to Europe they became either massive jardinières or simply impressive room decoration.





**46**  
**A LARGE FAMILLE ROSE THREE-PIECE GARNITURE**  
 QIANLONG PERIOD (1735-96)

Molded with panels of mountainous landscape alternating with bird and flower vignettes, all on a patterned ground strewn with peony and prunus

25½ in. (63.5 cm.) high, the vase and cover

\$15,000-25,000

(4)



47



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

47

**A PAIR OF FAMILLE ROSE HEXAGONAL JARDINIÈRES**  
YONGZHENG PERIOD (1723-35)

Each panel molded with a shaped cartouche enclosing blossoming branches, on alternating diaper borders  
16 in. (40.5 cm.) wide

\$8,000-12,000

(2)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

48

**A FAMILLE ROSE OCTAGONAL JAR**  
QIANLONG PERIOD, CIRCA 1740

Each facet with molded shaped panels enclosing finely enameled vignettes of birds on blossoming branches and maidens on terraces  
20¼ in. (51.4 cm.) high

\$6,000-9,000

**PROVENANCE**

Stair & Co., New York



48



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**49**

**A VERY LARGE BLUE-GROUND FAMILLE ROSE FISH BOWL**  
QIANLONG PERIOD, MID-18TH CENTURY

Each side decorated with shaped panel enclosing phoenix among large peony blossoms, two applied gilt-metal beast head-handles with loose rings, the interior with carp, shrimp, crabs and sea plantlife  
23 $\frac{3}{4}$  in. (60.3 cm.) diameter

\$15,000-25,000

**PROVENANCE**

With Ralph M. Chait Galleries, New York.





50

THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION

**50**  
**A LARGE PAIR OF CHINESE EXPORT TURQUOISE AND PURPLE-GLAZED BUDDHIST LIONS**  
 KANGXI PERIOD (1662-1722)

Each modeled seated, the female cub clambering up one leg, the male with a pierced brocade ball, on a rectangular plinth and gilt-metal base  
 18¾ in. (47.6 cm.) high, each (2)

\$12,000-18,000

THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION

**51**  
**A CHINESE EXPORT TURQUOISE AND PURPLE SPLASHED-GLAZED MONKEY-FORM WATER DROPPER AND COVER**  
 KANGXI PERIOD (1662-1722)

Modeled seated, the spout as a large peach in its paws, with silvered-metal mounts

7¼ in. (18.5 cm.) high, overall (2)

\$5,000-8,000

**PROVENANCE**

The Chinese Porcelain Company, New York.



51



52

52

**A PAIR OF 'PETER THE GREAT' PLATES**  
QIANLONG PERIOD, MID-18TH CENTURY

Showing Peter the Great on his famous 1697-8 trip to study Dutch shipping within a *bianco-sopra-bianco* border  
9 in. (22.9 cm.) diameter

(2)

\$4,000-6,000

53

**A LARGE AND RARE FAMILLE ROSE EUROPEAN SUBJECT PUNCHBOWL**

EARLY QIANLONG PERIOD (1736-95)

Richly enameled with a procession of European horsemen, some with banners or swords, one beating time on a drum and another blowing a trumpet, the interior with loose blossom sprigs at the center and a deep border of lavish prunus blossoms within alternating spear-head registers.  
15¾ in. (40 cm.) diameter

\$40,000-60,000

This very rare subject is known in just two other punchbowls, one in the Mottahedeh collection (published by Howard & Ayers, *op. cit.*, pp. 230-33 and by Hervouet et Bruneau, *op. cit.*, p. 222) and one sold Christie's London, 31 October 1956, lot 31; and 10 July 1985, lot 317 and 13 June 1990 (The Jarras Collection, Part I), lot 113. It is also found in a fishbowl sold Christie's Amsterdam 13 October 1998 and 2 October 2012 and from the collection at Kasteel de Haar, a storybook Dutch castle in the van Zuylen family since 1482 and extensively renovated by Baroness Rothschild van Zuylen in 1892.

Howard & Ayers suggest that the subject could have been commissioned in honor of the centenary of the third Dutch Embassy to China in the 1660s that was recorded in *Nederlandsche Ost-Indische Martschappye op de Kuste en in het Keizerik Varr Taising of SIna* (Amsterdam 1670). While the premise of this theory is excellent, that date seems too late for the bowl stylistically. More likely it commemorated the first Dutch embassy that set off for Peking from Batavia in 1655, returning two years later. That journey was famously recorded by Johan Nieuhoff, whose *Het Gezantschap* became an extremely influential work on China, eventually being reprinted fourteen times and translated into English, French, German and Latin. With 149 prints taken from the drawings Nieuhoff made while on the journey, *Het Gezantschap's* portrayal of China became the definitive European vision of this exotic land for at least a century.

It is even quite possible that these pieces were commissioned in the 1730s, which would have been the 75th anniversary of this crucial first VOC embassy to the court at Peking. Whatever the exact occasion of the commission, clearly it recorded a specific and unique historic event that took place in the second half of the 17th century, as reflected in the dress of the horsemen. And this event was of great significance to someone of the wealth and the China Trade connections to command such a large, richly enameled, special order piece of Chinese export porcelain.



53



53  
(another view)



54

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

**54**

**A PAIR OF DOUCAI 'SOUTH SEA BUBBLE' PLATES**

YONGZHENG PERIOD (1723-35)

Underglaze blue and enameled with satirical comment on the 1720 financial speculation disaster using the Commedia del'Arte  
8¼ in. (21 cm.) diameter (2)

\$10,000-15,000

**PROVENANCE**

Sotheby's New York, 15 January 2004, lot 68.



55

**55**

**A PAIR OF 'PRONK' TYPE BLUE ENAMEL VASES**

EARLY QIANLONG PERIOD, CIRCA 1740

Likely based on the designs of Cornelius Pronk, each side painted with a butterfly hovering over a blossom  
11¼ in. (28.5 cm.) high (2)

\$3,000-5,000

**PROVENANCE**

With H. Moog, Atlanta.

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

**56**

**THREE RARE DUTCH-DECORATED  
'WONDER OF ZAANDAM' PIECES**  
QIANLONG PERIOD, MID-LATE 18TH CENTURY

Decorated with 'The Bull's Cruelty', after the Dutch painting, depicting a farmer and his wife attacked by a bull, the wife thrown up in the air giving premature birth to a baby which falls on the ground together with her shoes, a boy flying a kite on the right, comprising a *sgraffito*-ground plate and a tea bowl and saucer inscribed in black paint '29 Augustus 1647'

8 $\frac{3}{8}$  in. (22.6 cm.) diameter, the plate (3)

\$4,000-6,000

**PROVENANCE**

Sotheby's, New York, 28 January 1993,  
lot 289 (the tea bowl and saucer)

Christie's, Amsterdam, 13 May 1997, lot 154  
(the plate)



56

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

**57**

**A RARE 'GLUCKLIG ARIVEMENT' PLATE**  
YONGZHENG PERIOD (1723-35)

Richly enameled with three laden Dutch ships above an inscription translating to *Happy Homecoming*, the border with scrolling dragon medallions and peonies

8 $\frac{3}{4}$  in. (22.2 cm.) diameter

\$6,000-8,000

**PROVENANCE**

The Hodroff Collection, Part II, Christie's  
New York, 23 January 2008, lot 343.

**LITERATURE**

D.S. Howard, *The Choice of the  
Private Trader*, p. 66, pl. 43.



57

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

**58**

**TWO FAMILLE ROSE 'AMSTERDAM  
WATERFRONT' PIECES**  
QIANLONG PERIOD, CIRCA 1765

Comprising a dinner plate and a rare coffee cup, each enameled with a view of the *Nieuwe Stadsherberg* on the waterfront of Amsterdam

9 in. (22.8 cm.) diameter, the plate (2)

\$5,000-8,000

**PROVENANCE**

With The Chinese Porcelain Co., New York  
(the plate).

With S. Marchant & Son Ltd., London  
(the coffee cup).

The Louis J. Binder Collection, Christie's  
London, 17 June 2003, lots 72 and 73.



58

# MARCHANT:

## CELEBRATING NINE DECADES IN CHINESE ART

(lots 59-150 and 116-173)



For over ninety years the firm of Marchant has been one of the most respected in all of Chinese art, known for deep scholarship and high quality. Founded in 1925 by the visionary Samuel Sydney Marchant, the firm developed alongside fellow legendary London dealers Bluett & Sons and John Sparks, Ltd. Its first premises were in Cursitor Street in the City of London, but the shop suffered a direct bombing hit in World War II that, though it spared the staff, destroyed the entire stock. After the War, the firm reopened in Duke Street, moving in 1952 to its current location, 120 Kensington Church Street.



In 1953 Sydney's son Richard entered the business, and his keen knowledge of and affinity for Imperial wares of the Ming and Qing dynasties led the firm increasingly into these areas. Though supply of high quality goods was relatively plentiful in the U.K. in those days, with weekly Chinese art sales in London and other opportunities in the country, Sydney and Richard began regular travel to Hong Kong and Japan in the 1960s, developing key relationships and sources. Marchant was a longstanding exhibitor at the important Grosvenor House Art & Antiques Fair (1975-2009), with Richard leading the Oriental Vetting Committee for a decade (1999-2009). He was also a leader in the British Antique Dealers Association, serving as treasurer (2003-2005) and then chairman (2005-2009).



Richard's son Stuart joined the firm in 1985 after working for two years at Christie's King Street and a further two years in the New York Chinese art trade. From 1980 Marchant held regular exhibitions with accompanying catalogues, many with an introduction by John Ayers, founder and keeper of the Far Eastern Department at the Victoria & Albert Museum. Now those catalogues are worked on by Stuart's children Natalie and Samuel, who came onboard in 2011 and 2015, respectively.

So now the firm of Marchant celebrates not just more than 90 years in business, but also the commitment of four generations of the family, each with a dedication to the exceptional, the rare and the interesting in Chinese art. For those who have not yet visited the Kensington Church Street gallery or the Marchant stand at a major antiques fair, this sale is an opportunity to consider a rich selection of Marchant pieces.



59

**A GROUP OF ELEVEN MINIATURE  
BLANC-DE-CHINE FIGURES**  
KANGXI/QIANLONG PERIOD, 18TH CENTURY

A bearded European man seated atop a *qilin*, a grotto with three dice players, a whistle in the form of two conversing men, five whistles each in the form of a man subduing a tiger (with slight variations to size and posture), and three whistles or joss stick holders with seated man and bird

5¼ in. (13.4 cm.) high, the *qilin* rider (11)

\$2,000-3,000



60

**A PAIR OF BLUE-GROUND FAMILLE VERTE  
DOUBLE-GOURD EWERS AND COVERS**  
KANGXI PERIOD (1662-1722)

Each enameled with quatrefoil lobed panels enclosing birds perched amongst branches of flowering prunus and camellia

7½ in. (19 cm.) high (4)

\$5,000-7,000

**PROVENANCE**

With Ralph M. Chait Galleries, New York.  
Anonymous sale; Christie's, New York, 19  
September 2006, lot 309.



60



61

**61**  
**A LARGE BLUE-GROUND FAMILLE VERTE DISH**

KANGXI PERIOD (1662-1722)

Painted with a lady and a man in close embrace being observed by a boy with a flower head shaped medallion, encircled by eight landscape cartouches, the underside with Johanneum mark

16 in. (40.6 cm.) diameter

\$4,000-6,000

**PROVENANCE**

Formerly in the collection of Augustus the Strong, King of Saxony and Poland and bearing the Johanneum mark N1498.

**62**  
**THREE 'CHINESE IMARI' DISHES**

KANGXI PERIOD (1662-1722)

A pair of saucer dishes painted with three fans on a gilt scrolling foliate ground and a large dish with a lady and two young playful boys picking up flowers

1 5/8 in. (39.4 cm.) diameter, the larger dish (3)

\$1,200-1,500



62





63

**A RARE IRON-RED AND GILT EWER AND HINGED COVER**  
KANGXI PERIOD (1662-1722)

Of Islamic metalwork form, the peach-shaped cover above a molded neck and a body delicately enameled with lilies flanking iron-red teardrop panels with lotus, with later Dutch silver mounts  
13¼ in. (33 cm.) high

\$15,000-20,000

**PROVENANCE**

A French private collection.  
Acquired from The Collection of Bernardino Gomez (1944-2006),  
Ader, Paris, 7th June 2006, lot 217.

An identical ewer and cover in the Victoria & Albert Museum is illustrated by R. Kerr and L. E. Mengoni, in *Chinese Export Ceramics*, no. 152, p. 108.

(2)

Another identical ewer, with a non matching cover from an underglaze blue example, is illustrated by R. Krahl and J. Ayers in *Chinese Ceramics in the Topkapi Saray Museum Istanbul, Volume III*, p. 935. Three similar ewers in the Topkapi Saray, one with an Ottoman silver gilt handle and cover, are also shown, pps. 1192 and 1200-01.



64



**64**  
A BLUE AND WHITE JAR AND COVER  
AND VASE

KANGXI PERIOD (1662-1722)

The jar with alternating panels of flowering plants and antiques, underglaze blue double circle to the base; the lobed vase body with twelve flower stems, base with artemesia leaf mark

7¾ in. (17.8 cm.) high, the jar and cover

8 in. (20.3 cm.) high, the vase

(3)

\$2,000-3,000

**65**  
A LARGE PAIR OF BLUE AND WHITE  
ECUELLES AND COVERS

KANGXI PERIOD (1662-1722)

Each piece with four panels of flowers and rockwork, the interiors with underglaze blue floral sprig, the bases with sketchy underglaze blue two-character seal mark

9 in. (22.9 cm.) wide

(4)

\$2,500-3,500



65



66

**66**  
AN UNUSUAL PAIR OF BLUE AND WHITE  
EUROPEAN SUBJECT DEEP DISHES

KANGXI PERIOD (1662-1722)

Depicting a drawbridge with a Western boat and figures beside a walled city, encircled by flower heads and leaves, the underside with three flower sprays, the base with a *yu* mark within a double circle

8¾ in. (20.3 cm.) diameter

(2)

\$1,000-1,500



67

**67**  
**A PAIR OF FAMILLE VERTE SAUCER DISHES**  
**WITH BASKETS OF FLOWERS**  
 KANGXI PERIOD (1662-1722)

Enameled with a basket of flowers, each  
 with artemesia leaf symbol in underglaze  
 blue within double circle to the underside  
 10¾ in. (25.4 cm.) diameter (2)  
 \$1,500-2,500



68

**68**  
**A FAMILLE VERTE JUG AND COVER**  
 KANGXI PERIOD (1662-1722)

9¼ in. (22.9 cm.) high (2)  
 \$7,000-9,000

**PROVENANCE**

From an American private collection.  
 Sold Christie's New York, Fine Chinese  
 Ceramics and Works of Art, 9th September  
 2000, lot 341.

**69**  
**A GROUP OF THREE FAMILLE**  
**VERTE ARTICLES**  
 KANGXI PERIOD (1662-1722)

Comprising a ecuelle and cover painted with  
 panels of flowering plants and a pair of plates  
 painted with birds on flowering branches,  
 the reverse with peonies and an iron-red  
 patterned border  
 9 in. (22.9 cm.) diameter, the plates (4)  
 \$2,000-3,000



69



70

**70**  
**A PAIR OF FAMILLE VERTE KENDI**  
KANGXI PERIOD (1662-1722)

The bodies of lotus flower form, each petal with flowering branches above further iron-red, yellow and aubergine lotus petals, the necks with matching decoration, the bulbous spouts molded as lotus buds  
8 in. (20.3 cm.) high (2)  
\$7,000-9,000



71

**71**  
**A LARGE FAMILLE VERTE PHOENIX DISH**  
KANGXI PERIOD (1662-1722)

Painted with pairs of phoenix and cockerels amidst a blossoming garden scene, the reverse with peonies and double circle in underglaze blue  
15¼ in. (38.7 cm.) diameter  
\$2,500-4,000

**PROVENANCE**  
A Belgian private collection.



72

**72**  
**A LARGE PAIR OF SEATED HOUNDS**  
 QIANLONG PERIOD (1736-95)

Each modeled with its tail curled round its haunches, a green collar suspending a gilt bell, the fur picked out in iron-red  
 10½ in. (26.7 cm.) high

(2)

\$15,000-20,000

**PROVENANCE**

A European private collection.  
 Anonymous sale; Daguerre, Paris,  
 29 March 2013, lot 78.

**73**  
**A PAIR OF FAMILLE VERTE SQUARE BOTTLES**  
 KANGXI PERIOD (1662-1722)

Each with gourd, scroll, pomegranate and leaf-shaped panels enclosing scenes of birds or figures on a coral ground, with later pierced wood covers  
 9½ in. (24.2 cm.) high

(4)

\$2,000-3,000



73



74

**A FAMILLE ROSE 'PRONK DAME AU PARASOL' PLATE**  
QIANLONG PERIOD, CIRCA 1740

Finely enameled in a rich famille rose palette with the classic scene designed by Dutch artist Cornelis Pronk for the VOC, the underside with border of iron-red insects

9 in. (22.8 cm.) diameter  
\$6,000–8,000

In 1734 the Dutch East India Co. ('VOC') commissioned well-known artist Cornelis Pronk (1691–1759) to design patterns to be made in Chinese porcelain. Four official designs were made, the porcelain produced for several seasons before 1740, most patterns made in several color palettes as well as different forms, from small vases to garnitures, large basins and dinner services. Each design reflected a romantic European vision of Chinese life.



75

**A BLUE AND WHITE 'PRONK DOCTOR'S' SAUCER DISH**  
QIANLONG PERIOD, CIRCA 1737

After one of the official designs ordered by the VOC from Dutch artist Cornelis Pronk, showing four Chinese wise men before a small table holding a large Ming style dish, the back with underglaze blue diaper pattern border

7 in. (17.8 cm.) diameter

\$3,000–5,000

See note to preceding lot.



76

**A LARGE FAMILLE ROSE 'PRONK ARBOR' DISH**  
QIANLONG PERIOD, CIRCA 1740

Decorated after the Dutch artist Cornelius Pronk's design with the classic topiary garden scene, the border with cartouches of insects, flowers and fruit, the reverse with iron-red and purple lambrequin border

12¾ in. (32.4 cm.) diameter

\$5,000–7,000

**PROVENANCE**

A private Swiss collection.

See note to lot 74.



77

**77**  
**A FAMILLE ROSE FOXHUNTING PUNCHBOWL**  
 QIANLONG PERIOD (1735-96)

Finely painted on the exterior with a continuous landscape showing various stages of the hunt after the set of paintings by James Seymour (c 1702-52), the interior with a mounted hunter

13¼ in. (33.6 cm.) diameter

**PROVENANCE**

A private collection, Yorkshire, England.  
 With Tennant's, Yorkshire, 21st April 2004.



**78**  
**A PAIR OF PUCE AND GILT 'BATAVIA' PLATES**  
 QIANLONG PERIOD, CIRCA 1755

Each decorated with natives, Eastern merchants, the god Mercury and a lion before a flag monogrammed V.O.C for the Dutch East India Company, the foreground inscribed 'BATAVIA'

9 in. (22.9 cm.) diameter (2)

\$6,000-8,000

**PROVENANCE**

The collection of Dr Hardouin,  
 Nantes, France.



78



79

**79**  
**A FAMILLE ROSE 'FOUR ELEMENTS'**  
**PLATE, EARTH**  
QIANLONG, CIRCA 1740

Bacchus and three goddesses in a chariot drawn by a mythical beast  
9 in. (22.9 cm.) diameter  
\$6,000–8,000

After a series of paintings by Francesco Albani (1578–1660) commissioned probably for the Borghese Palace, Rome



80

**80**  
**THREE 'CHERRY-PICKERS' ARTICLES**  
QIANLONG PERIOD (1736–95)

Comprising a pair of deep dishes and a bowl, all depicting the allegorical scene  
9¼ in. (23.5 cm.) diameter, the bowl (3)  
\$2,000–3,000



81

**81**  
**THREE FAMILLE ROSE EUROPEAN**  
**SUBJECT PLATES**  
EARLY QIANLONG PERIOD, CIRCA 1740

A pair of soups depicting horn players and a small plate with *bianco sopra bianco* border  
9¼ in. (23.5 cm.) diameter, the pair (3)  
\$2,500–3,500





82

**82**  
**A RARE SET OF FOUR EUROPEAN SUBJECT PAINTED ENAMEL PLAQUES**

EARLY QIANLONG PERIOD, CIRCA 1740

Finely enameled in the famille rose palette with scenes of elegantly dressed Europeans and putti at leisure in Chinese palace gardens, several with small dogs, one with putto chasing a hare, antiques and a tiled floor visible through the pavilion windows behind them, modern gilt wood frames

7 1/8 in. (17.8 cm) high, 4 1/4 in. (10.2 cm) wide, each

\$20,000–30,000

**PROVENANCE**

The collection of Mr. and Mrs. Rafi Y. Mottahedeh. The Mottahedeh Collection; Sotheby's, New York, 19 October 2000, lot 412.

**EXHIBITED**

China Institute in America, 1969–70, p. 12, no. 4. The De Cordova Museum, 1979. The Chinese Porcelain Company, *Chinese Painted Enamels of the 18th Century*, October 1993, pl. 44.

(4)

**LITERATURE**

D. Howard and J. Ayers, *China for the West*, vol. II, p. 632, no. 658.

J.A. Lloyd Hyde, *Chinese Painted Enamels in Private and Museum Collections*, no. 4.

Developed in the first decades of the 18th century in response to Limoges enamels, Chinese painted enamels on copper, or *yang ci* (foreign porcelain) were produced at both Canton and the Imperial workshops in Beijing. Deemed a highly desirable curiosity in both East and West, painted enamels were often made in contemporaneous porcelain forms. These small plaques were likely destined to be table screens. Compare a set of four and a pair published by L. Vinhais and J. Welsh, *China of All Colours: Painted Enamels on Copper*, nos. 76 and 85, though all six show European figures in simple landscape settings. The exaggerated linear perspective of the buildings in the present set reflects the newness of this European approach to composition in the Chinese painter's oeuvre, a technique learned from Jesuits at the Imperial court.

**83**  
**A GROUP OF FAMILLE ROSE EUROPEAN SUBJECT TEA ARTICLES**  
 YONGZHENG/ QIANLONG PERIOD, 18TH CENTURY

A cream jug with amorous couple, a 'Peeping Tom' saucer, a farm girl teabowl and saucer and a jug and cover after Nicolas Lancret; together with a saucer with the arms of Macfarlane 4 3/4 in. (12 cm.) diam., the Peeping Tom saucer

\$2,000–3,000

(5)



83



84

**84**  
**A RARE PAIR OF GRISAILLE AND GILT PLATES**  
QIANLONG PERIOD, CIRCA 1760

With a finely rendered harvest scene heightened in colored enamels and within elaborate inner and outer borders  
9 in. (22.9 cm.) diameter (2)

\$3,000–5,000

**PROVENANCE**

The collection of Dr Hardouin,  
Nantes, France.

**85**  
**A FAMILLE ROSE 'REBECCA AT THE WELL' PLATE**  
QIANLONG PERIOD, CIRCA 1750

Finely painted with the Biblical scene within a gilt scroll-and-shell border  
9 in. (22.8 cm.) diameter

\$4,000–6,000

**PROVENANCE**

The collection of Dr Hardouin, Nantes, France.



85

**86**  
**A MEISSEN-STYLE CIRCULAR TUREEN, COVER AND STAND**  
QIANLONG PERIOD, CIRCA 1745

Decorated with a riverscape showing small European figures, buildings and ships, inner border of gilt, puce and red scrolls  
12½ in. (31.8 cm.) wide (3)

\$5,000–7,000

**PROVENANCE**

The collection of Dr Hardouin,  
Nantes, France.



86



87  
(two views)

**87**  
**A RARE DANCING TYROLEAN COUPLE**  
QIANLONG PERIOD, CIRCA 1752

After a Meissen model, the couple in the midst of a lively dance, clasp each other's hands and balancing on one foot as they look over each other's shoulder  
5¾ in. (14.6 cm.) high

\$20,000-30,000

**PROVENANCE**

The collection of Sir Mark Wrightson, Bt., England.

This charming figural group, its complexity and delicacy difficult to achieve in clay, was first modeled in 1743 at the Meissen factory by the master J.J. Kandler (1706-1775) as a Harlequin and girl dancing a Polish mazurka, a popular dance at the time.

**88**  
**THREE GRISAILLE AND GILT EUROPEAN SUBJECT ARTICLES**  
QIANLONG PERIOD (1735-96)

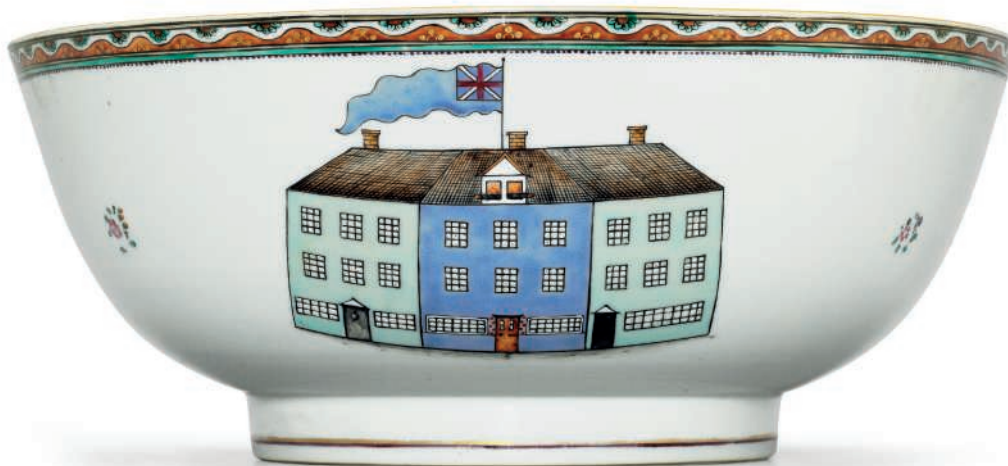
A large tankard and a plate with 'The Seamstress', the tankard base inscribed 'F.W.R. Wall, 1887', and a plate with a shepherdess  
6⅞ in. (15.5 cm.) high, the tankard

(3)

\$3,000-4,000



88



89

**89**  
**A RARE EUROPEAN SUBJECT PUNCHBOWL**  
 QIANLONG PERIOD, CIRCA 1795

One side with a cluster of three buildings and flags flying above, the other side with a western ship under full sail  
 11 3/8 in. (28.7 cm.) diameter  
 \$6,000–9,000

This very rare subject seems to be unrecorded, though it appeared on a tea caddy in the P.H.B. Frelinghuysen collection, sold Christie's, New York, 24 January 2012, lot 96. Its flag may represent either the Hudson Bay Company, granted royal charter to trade furs in 1670, or the King's Colors as used in the 18th century for both military and merchant ships.



90

**90**  
**A RARE EUROPEAN SUBJECT CHILD'S TEA SERVICE**  
 QIANLONG PERIOD, CIRCA 1790

Comprising a teapot and cover, a cream jug and cover, a waste bowl, a saucer dish, a pair of teabowls and saucers and a pair of coffee cups and saucers

4 in. (10.2 cm.) high, the teapot (14)  
 \$2,500–4,000



91

**91**  
**A SAILOR'S FAREWELL AND HOMECOMING PUNCHBOWL**  
 QIANLONG PERIOD (1735–96)

The farewell embrace on one side, a British vessel nearby, on the other the returning sailor presents her with gold  
 10 1/2 in. (52 cm.) diameter

\$2,000–3,000

**92**  
**AN UNUSUAL ELEPHANT**  
**PROCESSION BOWL**  
 QIANLONG PERIOD, CIRCA 1780

In the 'Mandarin palette' with a continuous scene of a procession, the interior with a decorative stylised wide floral border at the rim, the centre with a European couple within a medallion  
 11 1/2 in. (28.8 cm.) diameter

\$1,500-2,500



92

**93**  
**TWO FAMILLE ROSE EUROPEAN**  
**SUBJECT PLATES**  
 QIANLONG PERIOD (1735-96)

Both depicting courting couples within gilt scroll-and-shell borders  
 8 7/8 in. (22 cm.) diameter, the hunter plate  
 9 in. (22.8 cm.) diameter, the couple plate (2)

\$3,000-4,000



93

**94**  
**TWO FAMILLE ROSE EUROPEAN**  
**SUBJECT PLATES**  
 QIANLONG PERIOD (1735-96)

The well-known mythological scene, 'The Judgment of Paris', and a rare harvest scene possibly depicting the Biblical subject of 'Ruth, Naomi and Orpah'  
 9 in. (22.8 cm.) diameter (2)

\$2,000-3,000

**PROVENANCE**

From the collection of Dr Hardouin, Nantes, western France.



94



95

**95**  
**A GRISAILLE AND GILT 'FISHERMAN' PLATE**  
 QIANLONG PERIOD, CIRCA 1750

Painted with a Dutch fisherman standing on a riverbank holding a pole, the rim with four Chinese landscape panels in gilt, grisaille and iron-red reserved on a cell diaper ground  
 9 in. (22.9 cm.) wide

\$3,000-5,000

**PROVENANCE**

The collection of Dr. Hardouin, Nantes, France.

After the Dutch painter Abraham Bloemaert (1566-1651) of Utrecht, who specialized in history painting as well as rural landscapes.



96

**96**  
**A RARE GRISAILLE AND GILT 'FORTUNE TELLER' PLATE**  
 QIANLONG PERIOD (1735-96)

The fortune-teller standing with a baby on her back, her gentleman client seated between his horse and hound  
 9¼ in. (24.5 cm.) diameter

\$4,000-6,000

**PROVENANCE**

The collection of Dr. Hardouin, Nantes, France.



97

**97**  
**THREE GRISAILLE AND GILT EUROPEAN SUBJECT PLATES**  
 QIANLONG PERIOD (1735-96)

The first depicting an European couple with a parrot, the second Apollo on his chariot, and the third an allegory of marriage amongst classical ruins topped by two coats-of-arms  
 9 in. (22.8 cm.) diameter, each

\$3,000-5,000

**PROVENANCE**

The collection of Dr Hardouin, Nantes, France.

(3)



98

**98**  
**THREE GRISAILLE AND GILT BIBLICAL PLATES**  
 QIANLONG PERIOD, CIRCA 1745

One decorated with the Nativity, the second with the Crucifixion, the third with the Resurrection, all within Du Paquier taste borders 9 in. (22.9 cm.) diameter, each

\$4,000–6,000

**PROVENANCE**

The collection of Dr. Hardouin, Nantes, France.

From a very rare series of five depicting scenes from the life of Christ after the illustrations in an early 18th century bible by Amsterdam artist Jan Luyken (1649–1712).

(3)



99

**99**  
**AN IRON-RED AND GILT 'BAPTISM OF CHRIST' DISH**  
 YONGZHENG PERIOD, CIRCA 1735

Depicting the baptism in the River Jordan by St. John, the border with the inscription 'Mat. 3.16' and four putti amongst ribbons 10¾ in. (50.1 cm.) diameter

\$1,000–1,500

**100**  
**THREE GILT AND GRISAILLE TEA ARTICLES**  
 YONGZHENG/QIANLONG PERIOD, 18TH CENTURY

Tea pot and cover and pair of tea bowls and saucers 5¼ in. (13.3 cm.) high, the tea pot

\$1,200–1,800

**PROVENANCE**

The collection of Dr Hardouin, Nantes, France.

(6)



100

# PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

(Lots 101-115)

Behind the elegant, shuttered façade of an 18th century townhouse tucked away on a leafy street a collecting couple created a stunning and unusual interior, mixing African art, modern furniture and Chinese export porcelain. Light-filled, airy rooms with classic architectural details made a perfect showcase for the carefully selected, high quality armorial and tea cultivation porcelain dishes. Now it is time for the couple to let the collection go, with the hope that each piece will be enjoyed by other collectors in other beautiful rooms.







101

**101**  
**A LARGE PAIR OF BLUE AND WHITE GU VASES**  
 KANGXI PERIOD (1662-1722)

20 in. (50.8 cm.) high

\$15,000-25,000

**PROVENANCE**

The Hodroff Collection, Part II, Christie's New York,  
 23 January 2008, lot 226.

**102**  
**A PAIR OF FAMILLE ROSE 'PRONK DOCTORS' DISHES**  
 QIANLONG PERIOD, CIRCA 1738

(2) 10 $\frac{1}{8}$  in. (25.7 cm.) diameter

\$5,000-8,000

See note to lot 74.

(2)



102



Page from a tea cultivation album.

103

**A VERY RARE SET OF BLUE AND WHITE 'TEA CULTIVATION' DISHES**

QIANLONG PERIOD, CIRCA 1750

Painted with the various stages of tea cultivation within borders of *rocaille*, numbered in underglaze blue to reverse, in various sizes 1 5/8 in. (38.5 cm.) diameter, the largest

(17)

\$40,000-60,000

In the 1690s the Kangxi Emperor commissioned a work to portray significant Chinese industries, the *Gengzhi tu*, or *Illustrations of Ploughing and Weaving*. This album of woodblock prints outlining the stages of silk cultivation and rice production was then expanded by the Qianlong Emperor to include porcelain production.

Westerners were fascinated by these exotic Chinese industries. Both tea and silk were luxuries previously unknown in Europe, and tea, in particular, had become the driving commercial force of the China trade by the mid-18th century. Export artists created watercolor and gouache albums for their Western clientele delineating the stages of tea cultivation in highly idealized and romanticized views.

Vary rarely, these themes appeared as decoration on porcelain. One or two famille rose tea services were made depicting merchants in a tea warehouse; a single set of famille rose plates with the theme is known. Examples from the present series, with its exuberant rococo borders after Delft, are found in Dutch public collections, and it seems likely that the original commission was from a Dutch tea merchant. There are 23 subjects known in the series, each numbered but not in a logical order. The Chinese porcelain enamellers would of course not have been familiar with Arabic numerals on watercolors, but they certainly copied these flat art subjects onto round dishes masterfully.







104

**104**  
**A LARGE FAMILLE ROSE ARMORIAL DISH**  
YONGZHENG PERIOD, CIRCA 1728

With the arms of Yorke impaling Cocks  
1 1/2 in. (39.3 cm.) diameter

\$3,000–5,000

**PROVENANCE**

With H. Moog, Atlanta.

**105**  
**A PAIR OF FAMILLE ROSE ARMORIAL SCALLOPED RIM PLATES**  
QIANLONG PERIOD, CIRCA 1745

With the arms of Snoek of Amsterdam  
9 1/8 in. (23.2 cm.) diameter

\$7,000–10,000

**PROVENANCE**

With H. Moog, Atlanta.

(2)



105



106

**106**  
**TWO FAMILLE ROSE ARMORIAL DISHES**  
YONGZHENG PERIOD, CIRCA 1724-25

Comprising a large dish with the arms of Boothby quartering Scrimshire impaling Clopton, circa 1725; and a soup plate with the arms of Cock quartering Roach impaling Trevor, circa 1724  
14 in. (35.6 cm.) diameter  
8 $\frac{7}{8}$  in. (21.9 cm.) diameter

\$4,000-6,000

**107**  
**A GROUP OF FAMILLE ROSE ARMORIAL PLATES**  
YONGZHENG/QIANLONG PERIOD, CIRCA 1730-45

Comprising a pair with the arms of Grimaldi di Castro, circa 1730; a plate with the arms of Izod of Kilkenny, circa 1730; and a plate with the arms of Viscount Arbuthnott, circa 1745  
8 $\frac{7}{8}$  to 9 $\frac{1}{8}$  in. (22.5 - 23.2 cm.) diameter

(2)

(4)

\$4,000-6,000



107



108

**108**  
**A VERY LARGE PAIR OF CHINESE IMARI ARMORIAL DISHES**  
 KANGXI PERIOD, CIRCA 1705

The arms of Pitt, auspicious symbol mark on base in blue  
 18½ in. (47 cm.) diameter

\$10,000–15,000

(2)

Thomas Pitt (1653–1726), founder of the 18th century political dynasty, was a Governor General of Fort St. George and later of Jamiaca. Known as ‘Diamond Pitt’, he sold a 141-carat diamond to the Duc d’Orleans for the French crown jewels, on view at the Louvre since 1887.



109

**109**  
**A SET OF NINE CHINESE IMARI ARMORIAL PLATES**  
 KANGXI PERIOD, CIRCA 1705

With the arms of Pitt, the reverse with underglaze blue and iron-red sprigs, comprising a medium plate and eight dinner plates

12¼ in. (30.8 cm.) diameter

8½ in. (21.6 cm.) diameter

\$6,000–8,000

(9)

See note to preceding lot.

**110**  
**A LARGE IMARI ARMORIAL PLATE**  
 YONGZHENG PERIOD, CIRCA 1720

From one of seven services with the arms of Pietro Marini of the wealthy ship-owning and merchant family of Milan  
 10 $\frac{5}{8}$  in. (27 cm.) diameter

\$4,000-6,000

**PROVENANCE**

Leo and Doris Hodroff Collection no. 4941



110

**111**  
**TWO ARMORIAL DISHES**  
 EARLY QING DYNASTY, FIRST HALF  
 18TH CENTURY

The first octagonal with the arms of Chase, circa 1750; the second Imari with the arms of Lord Somers, circa 1715  
 9 in. (22.8 cm.) diameter, the second (2)

\$3,000-5,000



111

**112**  
**TWO DUTCH MARKET ARMORIAL DISHES**  
 CIRCA 1745 AND DATED 1747

The first with the arms of either Adriaan or Theodorus van Reverhorst within the arms of his eight great-grandparents, the second with the arms of Hesselink and with rare merchant's mark, dated 1747  
 9 in. (22.8 cm.) diameter, the first (2)

\$2,000-3,000



112



113

**113**  
**A SET OF THREE ARMORIAL DISHES**  
 KANGXI PERIOD, CIRCA 1720

Comprising a large saucer dish and a pair of smaller saucer dishes with the arms of Lutwyche with Bagnall in pretense within underglaze blue dragon borders  
 8¾ in. (22.2 cm.) to 14¾ in. (37.4 cm.) diam. (3)

\$4,000–6,000

**114**  
**A COLLECTION OF EIGHT ARMORIAL TEA CADDIES AND COVERS**  
 YONGZHENG/QIANLONG PERIODS, CIRCA 1725-95

See lot entry on [www.christies.com](http://www.christies.com) for full details.  
 5½ in. (14 cm.) high, the largest (16)  
 \$4,000–6,000



114

**115**  
**THREE GRISAILLE AND GILT ARMORIAL PLATES**  
 YONGZHENG/QIANLONG PERIODS, CIRCA 1730-40

Comprising a soup plate with the arms of Elwick, circa 1730; a plate with the arms of Stephens with Russell in pretense, circa 1740; and a plate with the arms probably of More impaling Hogg of Cammo, circa 1736-8  
 8⅝ in. (21.9 cm.) to 9⅞ in. (23.2 cm.) diam. (3)

\$3,000–5,000



115







116

**116**  
**A PAIR OF FAMILLE ROSE  
SQUARE CANISTERS**  
QIANLONG PERIOD, CIRCA 1750

Painted on each side with birds, butterflies  
and insects amongst flowering branches,  
with later silver covers  
10½ in. (26.7 cm.) high (4)  
\$4,000-6,000

**PROVENANCE**

Formerly in the collection of Ian Voase  
Askew (1921-2014), nephew of J. Arthur  
Rank (1886-1972) of Wellingham Folly,  
Sussex. He became High Sheriff of Sussex.



117

**117**  
**A SET OF TWELVE FAMILLE ROSE PLATES**  
QIANLONG PERIOD (1735-96)

Depicting a couple of geese amongst  
rockwork and peonies, within an elaborate  
border, the reverse with iron-red  
blossoming prunus  
9 in. (22.8 cm.) diameter (12)  
\$2,000-3,000



118

**118**  
**A PAIR OF FAMILLE ROSE GINGER JARS  
AND COVERS**  
QIANLONG PERIOD, CIRCA 1740

Each painted with a chicken on pierced  
rockwork amidst butterflies and flowers  
9¼ in. (23.5 cm.) high (4)  
\$4,000-6,000

**PROVENANCE**

From a private French collection.

119

**A PAIR OF FAMILLE ROSE CANDLESTICKS**

QIANLONG PERIOD, CIRCA 1740

Of European silver form and enameled with flower heads, the shaped square bases with a turquoise scrolling band 7½ in. (19 cm.) high

\$6,000-9,000

(2)



119



120

120

**A SET OF TEN FAMILLE ROSE PLATES**

QIANLONG PERIOD (1735-96)

Each enameled with the end of a scroll depicting quails in a garden surrounded by flowering chrysanthemum branches 8¾ in. (20.3 cm.) diameter

\$2,000-3,000

(10)

121

**THREE FAMILLE ROSE ARTICLES**

QIANLONG PERIOD (1735-96)

Comprising a large dish with a couple of peacocks amidst a brightly enameled floral garden, a plate with four ducks amidst pierced rockwork and flowers, and a bowl with a sparrow on a blossoming branch and butterflies

14 in. (35.6 cm.) diameter, the large dish (3)

\$1,200-1,500

**PROVENANCE**

Formerly in the Roy Davids collection (the bowl)



121



122

**122**  
**A FAMILLE ROSE TANKARD WITH  
 RUSSIAN COIN INSET COVER**  
 EARLY QIANLONG PERIOD (1736-95)

Enameled with a cockerel, a hound, a Buddhist lion and a gilt eagle, the European silver cover inset with a Russian commemorative coin dated 1742  
 8 in. (20.3 cm.) high, overall

\$2,000–3,000

The Russian coin or *jeton* commemorates the coronation of Empress Elizabeth, who is depicted in low relief, with inscription, *the providence of God through faithful subjects / Crowned in Moscow in 1742.*

**123**  
**AN UNUSUAL PAIR OF FAMILLE ROSE  
 TEABOWLS AND SAUCERS**  
 QIANLONG PERIOD, CIRCA 1740

Of delicate fluted petal form, painted with a reclining lady on her bed, the borders with flowers and pattern panels  
 4¼ in. (10.8 cm.) diameter

(4)

\$1,000–1,500



123



124

**124**  
**AN UNUSUAL GILT AND GRISAILLE DISH**  
 YONGZHENG PERIOD (1723-35)

Enameled with a gilt crane surrounded by two large iron-red and a black carp between blue waves on a gilt ground  
 13¾ in. (34.9 cm.) diameter

\$1,000–1,500



125

**A LARGE VERTE-IMARI MONTEITH**

QIANLONG PERIOD, CIRCA 1740

Brightly painted on each side with large blooms growing from blue rockwork, smaller sprays on the sides, the lappets floral-decorated on each side, the inside with matching floral decoration

20¼ (51.5 cm.) wide

\$50,000–80,000

**PROVENANCE**

Anonymous sale, Sotheby's, Monaco, 5 March 1989, lot 331.

The Collection of Benjamin Edwards III; Christie's, New York, 26 January 2010, lot 47.

This monumental basin would have been intended for the chilling of whole bottles, while the more familiar, smaller, round form was used for icing glasses. The crenellated rims first appear in English silver of the 1680s, named after an eccentric Scot, Lord Monteith, who wore his cloak hem notched in this fashion. By about 1710 the Dutch were producing monteith bowls in Delftware.

Five related examples are published; this may have been a set of six made to stand around a great dining room. A pair from the collection of a European noble family was sold Christie's, London, 16 December 1996, lot 293. A single in the collection of the Metropolitan Museum of Art and illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 11, pl. 25. Another single is illustrated by Beurdeley, *op. cit.*, cat. 52, and a final single, reputedly from the collection of Princess Marina, Duchess of Kent, was exhibited by Cohen & Cohen in *Now and Then*, November 2005, no. 13. These monteiths are among the most monumental and impressive porcelains ever made for the China trade.





126

**126**  
**A LARGE PAIR OF RECUMBENT SPANIELS**  
QIANLONG PERIOD, CIRCA 1760

Lying in mirror image, with spotted dark brown coats  
9 in. (22.8 cm.) long

(2)

\$18,000–25,000

**PROVENANCE**

The Kjellberg family (at least six generations),  
near Gothenburg, Sweden.



127

**127**  
**A GROUP OF THREE IRON-RED TEAPOTS  
AND COVERS**

QIANLONG PERIOD (1736–96)

Comprising a faceted pot and cover with gilt  
flower basket, a pear-shaped floral relief-  
decorated pot and cover with matching stand  
and a round pot and cover with large iron-red  
peony plant

4½ in. (11.5 cm.) high, the tallest

(6)

\$1,500–2,500



128

**128**  
**A GROUP OF FAMILLE ROSE TEABOWLS  
AND SAUCERS**

QIANLONG PERIOD (1736–95)

A pair with *ruyi*-head borders, a single semi-  
eggshell with a putto amidst lotus and a set  
of four with garden scene

4¾ in. (12 cm.) diam., the set of four

(14)

\$1,000–1,500



**129**  
**A FAMILLE ROSE FISH BOWL**  
 QIANLONG PERIOD, CIRCA 1740

Finely enameled with a fenced garden showing birds hovering above peonies growing from rockwork, all between molded lion head handles, the interior with various carp and shellfish swimming amongst aquatic plants

23½ in. (59.7 cm.) diameter, 16½ in. (41.9 cm.) high

\$20,000–30,000

**PROVENANCE**

with Ed Hardy, San Francisco.

Anonymous sale; Christie's, New York, 17 May 2005, lot 235.

Compare with a pair from the collection of the late Alfred Morrison sold by order of the Rt. Hon. the Lord Margdale of Islay, Christie's London, 18 October 1971, lot 12. Another similar fishbowl, from the collection of Sir Philip Sassoon, is illustrated by G.C. Williamson, *The Book of Famille Rose*, pl, L111. These large-scale pieces were among the most expensive and important output of the export kilns.





130

**130**  
**A FAMILLE ROSE COCKEREL DISH**  
QIANLONG PERIOD (1736-95)

Painted with two cockerels in a fenced garden scene with flowers, encircled by a shaped border with flowers on a blue ground  
1 5/4 in. (38.7 cm.) diameter

\$3,000-5,000

**131**  
**A PAIR OF FAMILLE ROSE COCKEREL DISHES**  
QIANLONG PERIOD (1736-95)

Each painted with two cockerels in a fenced garden scene with flowers, encircled by a shaped border with flowers on a blue ground  
14 in. (35.3 cm.) diameter (2)

\$2,000-3,000



131



**132**  
**A GROUP OF FAMILLE ROSE**  
**COCKEREL WARES**  
 YONGZHENG/QIANLONG PERIOD, 18TH

CENTURY  
 Comprising a pair of teabowls and saucers,  
 a deep dish and a pair of plates  
 9¼ in. (23.5 cm.) diameter, the plates (7)  
 \$1,500–2,500



132



133

**133**  
**A PAIR OF FAMILLE ROSE VASES**  
 YONGZHENG PERIOD (1723-35)

Depicting a scene with an accompanied dignitary amidst a garden  
 7¾ in. (17.8 cm.) high (2)  
 \$2,000–3,000

**PROVENANCE**

Anonymous sale, Bonhams, London, 19 February 2014, lot 247.

**134**  
**A SET OF FIVE FAMILLE ROSE DISHES**  
 QIANLONG PERIOD (1735-96)

Comprising two plates and three larger dishes,  
 each richly enameled with peony and prunus  
 amongst further floral and diaper borders, the  
 reverse with iron-red blossoming branches  
 12½ in. (31.8 cm.) diameter, the larger dishes (5)  
 \$2,000–3,000



134



135

**135**  
**THREE FAMILLE ROSE DISHES**  
QIANLONG PERIOD (1736-95)

A large dish and a pair of soup plates  
11¼ in. (29.8 cm.) diameter, the larger (3)  
\$1,500-2,500



136

**136**  
**A GROUP OF FAMILLE ROSE TEAWARES**  
QIANLONG PERIOD (1736-95)

A pair of semi-eggshell tea bowls and saucers,  
a tea caddy and cover and a teapot and cover  
4¼ in. (10.6 cm.) high, caddy and cover (8)  
\$1,500-2,500

**137**  
**A SET OF FOUR FAMILLE ROSE AND SEPIA DISHES**  
QIANLONG PERIOD (1736-95)

Each with leaf-shaped panel showing a bouquet, the borders bamboo and prunus on sepia whorls  
15½ in. (39.4 cm.) diameter, the largest (4)  
\$2,000-3,000



137



138

**138**  
**A RARE PAIR OF FAMILLE ROSE ROCOCO**  
**CHAMBERSTICKS**

QIANLONG PERIOD (1735-96)

Each in the form of a colorful flowerhead supported on a large berried vine leaf, curving floriform handle, all on a plinth base, now with silver drip pans  
 6¾ in. (15.3 cm.) high (2)

\$20,000-30,000

**PROVENANCE**

The collection of Roger Boutemy, Paris.  
 Sold Beaussant Lefevre, 9 March 2007, lot 52.

Published by M. Beurdeley, *Chinese Trade Porcelain*, p. 170, where the author suggests that this unusual form may have been made in imitation of Chinese painted enamel of the first decades of the 18th century.

**139**  
**FOUR FAMILLE ROSE DISHES**  
 QIANLONG PERIOD, CIRCA 1760

Comprising a large circular dish with chrysanthemum and bamboos, a plate painted with a pair of ducks at the center and a pair of plates with peonies and blossoming branches, all within sepia patterned borders  
 15¾ in. (40 cm.) diameter, the largest (4)

\$1,000-1,500



139



140

**140**  
**A FAMILLE ROSE FIGURAL GROUP OF LOVERS**

QIANLONG PERIOD (1735-96)

Modeled as a man kneeling, his arms around a giggling lady who raises a sleeve to her mouth coyly

9 in. (22.7 cm.) high

\$4,000-6,000

**PROVENANCE**

A Danish private collection.



141

**141**  
**A LARGE FAMILLE ROSE DISH**  
QIANLONG PERIOD, CIRCA 1740

Brightly enameled with *Ho Hsien-ku*, figure of the maiden immortal, her attendant and a yellow stag within a fenced garden scene, surrounded by peony and stylised lotus within a further patterned rim

15¼ in. (38.7 cm.) diameter

\$3,000-5,000

**PROVENANCE**

A Belgian private collection.

**142**  
**A PAIR OF FAMILLE ROSE FIGURAL GROUPS OF WINE DRINKERS**  
 QIANLONG PERIOD (1735-96)

Each a kneeling man presenting a wine cup to a lady, their gazes entwined  
 8¾ in. (22.2 cm.) high

\$4,000-6,000

(2)



142

**143**  
**A GROUP OF FAMILLE ROSE ENAMEL TEAWARES**  
 YONGZHENG/QIANLONG PERIOD,  
 CIRCA 1735-45

Comprising a pair of teapots, covers and stands, a pair of teabowls and saucers and a single teabowl and saucer  
 4 in. (10.2 cm.) high, the teapots

\$2,000-3,000

(12)



143

**144**  
**TWO PAIRS OF FAMILLE ROSE PLATES WITH GARDEN SCENES**  
 QIANLONG PERIOD (1735-96)

The first pair with a phoenix hovering above the scene, pink diaper border to the well, the second pair with a yellow spotted deer in. (22.8 cm.) diameter, the yellow deer plate

\$1,200-1,500

(4)



144



145

**145**  
**A LARGE PAIR OF ARMORIAL DISHES**  
 YONGZHENG PERIOD, CIRCA 1735

Each with large, bold coat of-arms of Willes impaling Broster encircled by a bianco sopra bianco border  
 13¾ in. (34.9 cm.) diameter (2)  
 \$6,000-8,000

Sir John Willes (1685-1761) was an MP from 1726-1737, became Attorney General in 1733 and Lord Chief Justice of the Common Pleas in 1737



146

**146**  
**A LARGE ARMORIAL DISH**  
 KANGXI PERIOD, CIRCA 1720

With a large coat-of-arms for Thomas Pitt of Blandford, appointed Governor of Fort St. George and created Baron Londonderry in 1719, above the motto AMITIE, distinctive gilt border enclosing the coronet four times  
 13⅝ in. (34.6 cm.) diameter  
 \$7,000-10,000

**PROVENANCE**

The collection of Phillip B. Cooke with label collection number 110.  
 With Heirloom & Howard Ltd,  
 3 December 1982.  
 The personal collection of Khalil Rizk with label K.R. Rizk Collection, CEPA 2.



147

**147**  
**A LARGE PAIR OF ARMORIAL PLATTERS**  
 QIANLONG PERIOD, CIRCA 1750

The arms of Skinner within borders of flowering vine  
 15 in. (38.1 cm.) wide  
 \$3,000–5,000

(2)



148

**148**  
**A SET OF TWO FAMILLE ROSE ARMORIAL DISHES**  
 YONGZHENG PERIOD, CIRCA 1730

With the arms of Lawson impaling Jessop surmounted by the Lawson crest, centered by an open-winged peacock, on a gilt diaper ground  
 12½ in. (31.8 cm.) diameter, the largest dish

(2)

\$4,000–6,000

**149**  
**A PAIR OF BELGIAN MARKET ARMORIAL PLATES**  
 QIANLONG PERIOD (1735–96)

With the arms of Van Den Cruyce flanked by unicorns and surmounted by a coronet with a crown, the rim with landscape cartouches on a gilt ground  
 9 in. (22.8 cm.) diameter  
 \$1,000–1,500

(2)



149

**PROVENANCE**

The collection of a European noble family.



150

**150**  
**A LARGE PAIR OF ARMORIAL DISHES**  
KANGXI PERIOD, CIRCA 1720

From one of seven services with the arms of Pietro Marini of the wealthy ship-owning and merchant family of Milan  
13¼ in. (33.6 cm.) diameter (2)  
\$6,000–9,000



151

**151**  
**A 'CHINESE IMARI' ARMORIAL DISH**  
KANGXI PERIOD, CIRCA 1716

The arms of Horsemonden of Kent, probably for Daniel Horsemonden (1692–1778), who emigrated to Brooklyn  
14 in. (35.6 cm.) diameter  
\$2,000–3,000

**PROVENANCE**  
An English private collection.



152

**152**  
**A GROUP OF IBERIAN MARKET ARTICLES**  
QIANLONG PERIOD (1736–95)

A knife handle, a small tray and a pair of small trays  
6¾ in. (17.1 cm.) wide, the trays (4)  
\$1,000–1,500



**153**  
**A LARGE ARMORIAL SOUP TUREEN AND COVER**

QIANLONG PERIOD (1735-96)

Bearing the arms of Alexander Sweder Graaf Spaen Heer van Ringenberg, Hammilkehn and Hardstein (1703-1768) who married Elisabeth Agnes Jacoba van Nassau-Lalecq (1724-1798) in 1749

1½ in. (39.4 cm.) wide

(2)

\$5,000-8,000



153

**154**  
**A LARGE PAIR OF BELGIAN MARKET ARMORIAL PLATES**

YONGZHENG PERIOD, CIRCA 1730

The arms of Goos de Ghyseghem, Vecquemans and Golbeau in vibrant enamels and gilt

10 in. (25.4 cm.) diameter

(2)

\$5,000-8,000



154

**155**  
**THREE SWEDISH MARKET ARMORIAL PLATES**

QIANLONG PERIOD (1736-95)

The arms of Hopken with gilt border, the arms of Klinckowstroms within gilt flower sprays, and the third with eagles as supporters

9 in. (22.9 cm.) diameter, each

(3)

\$1,500-2,500



155



156

**156**

**AN UNUSUAL MOLDED AND RETICULATED FAMILLE ROSE VASE**  
QIANLONG PERIOD, CIRCA 1775

Each side amusingly decorated in extremely deep relief with small figures peering from the doorway and windows of an elegant pavilion with colorful latticework windows, clouds swirling against the rooflines above, all beneath unusual handles of robed figures standing on dragon carp

14¼ in. (36.1 cm.) high

\$5,000–7,000

**PROVENANCE**

An English private collection, Tunbridge Wells, Kent.

**157**

**A PAIR OF 'PEEPING TOM' REVERSE-PAINTED GLASS PICTURES**  
QIANLONG PERIOD, CIRCA 1780

European ladies prepare to bathe in a river as a peeping Tom hides mischievously behind a tree, giltwood frames

14 in. (35.6 cm.) x 12 in. (30.5 cm.), overall

(2)

\$5,000–7,000



157



158

**158**  
**A VERY LARGE COURT OFFICIAL**  
QIANLONG PERIOD (1735-96)

Wearing iron red robes with floral medallions in gilt, his tall hat molded with scrolls at the back and issuing long ribbons  
17 in. (43.2 cm.) high

\$15,000-25,000

**PROVENANCE**

A European private collection.  
Sold Daguerre, Paris, Une Collection  
Européenne, 29th March 2013, lot 79.

**159**  
**AN IRON-RED AND BLUE ENAMEL**  
**COMMODE BOUGH POT**  
QIANLONG PERIOD, CIRCA 1770

The center drawer monogrammed 'SS'  
8 in. (20.3 cm.) wide

\$1,500-2,500

**PROVENANCE**

From an English private collection, Suffolk.



159



160

**160**  
**A LARGE FAMILLE ROSE PUNCHBOWL**  
QIANLONG PERIOD (1735-96)

A large panel on each side brightly painted with mothers and playful young boys in a garden, the interior with a cluster of finger citron and flowers beneath a spearhead border  
1 5/4 in. (38.7 cm.) diameter

\$4,000-6,000



161

**161**  
**A PAIR OF FAMILLE ROSE BALUSTER  
VASES AND COVERS**  
JIAQING PERIOD, CIRCA 1800

A roundel on each side shows lovers meeting in a fenced garden  
14 1/4 in. (36.1 cm.) high (4)

\$1,500-2,500



162

**162**  
**THREE SMALL FAMILLE ROSE CHOCOLATE  
AND TEAPOTS AND COVERS**  
QIANLONG PERIOD (1736-95)

A courting scene chocolate pot and cover, a cafe-au-lait chocolate pot and cover and a blue-ground teapot and cover  
7 1/4 in. (18.4 cm.) high, the cafe-au-lait chocolate pot (6)

\$1,500-2,500



163

**163**  
**A SMALL BLUE-GROUND FAMILLE ROSE OVAL BASIN**

QIANLONG PERIOD (1735-96)

Each side enameled with a lushly blooming garden, one with a phoenix, the other with a pheasant, between Buddhist lion mask handles, the interior with fish, crab, shrimps and aquatic plants beneath a butterfly border

14¼ in. (36.2 cm.) wide

\$8,000-12,000

**PROVENANCE**  
 With Frank Partridge, London.  
 Anonymous sale; Sotheby's, London,  
 10 March 2005, lot 272.

**164**  
**A LARGE PAIR OF FAMILLE ROSE AND UNDERGLAZE BLUE VASES AND COVERS**

QIANLONG PERIOD, CIRCA 1780

Each vase decorated in colored enamels with six winter scenes, Buddhist lion finials

17½ in. (44.5 cm.) high

(4)

**PROVENANCE**  
 The Collection of Professor Sir Albert Richardson; Christie's, London,  
 18 September 2013, lot 560.

Professor Sir Albert Richardson of University College of London was a leading English architect. He was knighted in 1956.



164



165



**165**  
**A PAIR OF REVERSE-PAINTED  
GLASS PICTURES**  
QIANLONG PERIOD (1735-96)

Each depicting a courting Chinese couple under trees, wearing elaborate and luxurious clothes and refined jewelry, within the original Chinese gilt lacquered frame 20¾ in. x 16¾ in. (52.7 cm. x 42.5 cm.), each overall

(2)

\$6,000-9,000



166

**166**  
**A LARGE FAMILLE ROSE WINE COOLER**  
QIANLONG PERIOD (1736-95)

Decorated with flower sprays between two iron-red and gilt branch handles emanating from a cabbage heart with flower heads and naturalistic leaf molded edges 6½ in. (15.5 cm.) high

\$3,000-5,000



**167**  
**A LARGE FAMILLE ROSE PUNCHBOWL**  
QIANLONG PERIOD (1735-96)

Very finely enameled with a continuous scene of Chinese families at leisure, inside a gilt grapevine border and central flower spray  
1 5/4 in. (38.7 cm.) diameter

\$25,000-40,000

**PROVENANCE**

The collection of Alfred Beit (1903-1994).  
Anonymous sale; Sotheby's, London, 6 November 2013, lot 88.

Sir Alfred Lane Beit, 2nd Baronet, was a British Conservative Party politician, art collector, philanthropist and honorary Irish citizen.





168

**168**  
A PAIR OF FAMILLE ROSE WINE COOLERS  
QIANLONG PERIOD, CIRCA 1770

The fluted sides with a ribbon-tied bouquet on each side  
6¼ in. (15.9 cm.) high (2)  
\$6,000–8,000



169

**169**  
A PAIR OF FAMILLE ROSE CANDLESTICKS  
QIANLONG PERIOD (1736–96)

After European silver, decorated in colored enamels and grisaille  
8 in. (20.3 cm.) high (2)  
\$4,000–6,000



170

**170**  
A SET OF THREE OVAL DOUBLE PEACOCK DISHES  
QIANLONG PERIOD (1735–96)

11½ in. (27.9 cm.) wide (3)  
\$1,500–2,500





171

**171**  
**A FAMILLE ROSE COCKEREL TUREEN,  
 COVER AND STAND**

QIANLONG PERIOD (1735-96)

Two cockerels, one clasping a grasshopper,  
 the other watching jealously, amidst a  
 fenced garden

14 in. (35.6 cm.) wide, the tureen

14¾ in. (37.5 cm.) wide, the stand (3)

\$4,000-6,000



172

**172**  
**A PAIR OF FAMILLE ROSE CANDLESTICKS**

QIANLONG PERIOD (1735-96)

After a European silver form and colorfully  
 enameled with floral sprigs

8¼ in. (20.3 cm.) high (2)

\$5,000-8,000



173

**173**  
**A GROUP OF FAMILLE ROSE AND  
 GILT TEAWARES**

YONGZHENG PERIOD (1723-35)

Comprising a teapot and cover, a pair of tea  
 caddies and covers, a pair of teabowls and  
 saucers and a similar teabowl and saucer

5¼ in. (13.4 cm.) high, the tea caddies (12)

\$2,000-3,000



**CHINESE EXPORT PORCELAIN ORDERED BY THE RUSSIAN IMPERIAL COURT (Lots 174-177)**

Three Chinese export porcelain orders, each enameled with the Imperial coat-of-arms, were made for the Russian court in the 18th century. The first, dating to circa 1720, was a set of apothecary jars ordered for Emperor Peter the Great, and the second, circa 1740, was a set of dishes made for Empress Elizabeth, but evidently appreciated and used by Empress Catherine the Great — an avid porcelain collector — at the Winter Palace, main residence of the Imperial family from 1732. The third was a large dinner service ordered by Catherine about 1785 in the then-fashionable neoclassical style, not unlike her famous Wedgwood ‘frog’ service. Most known plates from the Empress Elizabeth service bear the inventory marks in red of the Court Chamberlain’s Office at The Winter Palace.

Empress Catherine promoted the Chinese overland tea trade with Russia throughout her reign. Tea had arrived in Russia in the late 17th century, but under Peter the Great its restricted importation had made it a very expensive luxury. For further detail on the Russian orders, see T. B. Arapova, ‘The double-headed eagle on Chinese porcelain’, *Apollo*, January 1992, pp. 21-23.

**174**  
**A RARE RUSSIAN IMPERIAL ARMORIAL PLATE**  
 QIANLONG PERIOD, CIRCA 1740

With a large Imperial coat-of-arms, the reverse marked in red enamel with an inventory number and Cyrillic initial for the Winter Palace 9 in. (22.8 cm.) diameter

\$10,000-15,000



174

**175**  
**A RUSSIAN IMPERIAL ARMORIAL SOUP PLATE**  
 QIANLONG PERIOD, CIRCA 1785

With the Imperial Russian coat-of-arms for Catherine the Great, the border with purple ribbon interlaced with flowering vine 9 7/8 in. (25.1 cm.) diameter

\$3,000-5,000



175

**176**  
**A PAIR OF RUSSIAN IMPERIAL  
ARMORIAL PLATES**  
QIANLONG PERIOD, CIRCA 1785

The center with the Imperial Russian coat-of-arms for Catherine the Great, the border purple ribbon interlaced with flowering vine  
9 $\frac{5}{8}$  in. (24.4 cm.) diameter (2)  
\$7,000-9,000



176

**177**  
**THREE RUSSIAN IMPERIAL  
ARMORIAL PLATES**  
QIANLONG PERIOD, CIRCA 1785

With the Imperial Russian coat-of-arms for Catherine the Great, the border with purple ribbon interlaced with flowering vine  
9 $\frac{3}{4}$  in. (25.1 cm.) diameter (3)  
\$5,000-7,000



177

**178**  
**A PAIR OF BRITISH MARKET  
FAMILLE ROSE ARMORIAL GUGLETS**  
QIANLONG PERIOD, CIRCA 1755

Enameled on front and reverse with the arms probably of Marshall of Kilcormie  
9 $\frac{3}{4}$  in. (24.7 cm.) high (2)  
\$5,000-8,000

**LITERATURE**

Illustrated by D.S. Howard,  
Chinese Armorial Porcelain, Vol I, p. 609.  
See [www.christies.com](http://www.christies.com) for provenance details.



178



179

**179**  
**A LARGE PAIR OF ARMORIAL WINE COOLERS**  
QIANLONG PERIOD, CIRCA 1755

Finely gilt and enameled with the arms of O'Brien for the 6th Viscount O'Brien of Clare within the Order of the Holy Ghost  
10¼ in. (26 cm.) wide over handle (2)  
\$6,000-8,000



180

**180**  
**A SMALL PAIR OF ARMORIAL COOLERS**  
QIANLONG PERIOD, CIRCA 1755

*En suite* with the preceding lot  
7¼ in. (18.4 cm.) wide over handles (2)  
\$5,000-7,000



181

**181**  
**A SET OF THIRTEEN ARMORIAL DISHES AND A SIMILAR JUG**  
QIANLONG PERIOD, CIRCA 1755

*En suite* with the preceding lots  
9 in. (23 cm.) diameter, the dishes (14)  
\$4,000-6,000

182

**A RARE CHARLES IV PROCLAMATION  
CHILD'S COFFEE POT AND A COVER**  
QIANLONG PERIOD, CIRCA 1790

Of lighthouse form, finely enameled with  
a medallion showing Minerva seated by a  
bookshelf, a coat-of-arms leaning to her side  
and inscribed 'IN\*OSLEM\*INAUG\*MEX\*  
ACAD\*EX\*CUR\*AN\*1790'

4 $\frac{3}{8}$  in. (11.1 cm.) high (2)

\$7,000–10,000

**PROVENANCE**

Anonymous sale, Christie's New York,  
23 January 2008, lot 195.

Part of an interesting group of five services,  
apparently ordered on the occasion of King  
Charles IV's accession to the Spanish throne  
in 1788. The decoration here is after a medal  
struck as the prize for a literary contest at  
the Royal University of Mexico to celebrate  
the occasion.



182

183

**A CHARLES IV PROCLAMATION PLATTER**  
QIANLONG PERIOD, CIRCA 1792

Enameled with a central medallion,  
inscription 'EN SU EXALTACION AL  
TRONO LA CIUDAD DE MEXICO' and  
dated 'EN 27 DE DICIEMBRE DE 1789',  
after a medal in the series made to celebrate  
the 1788 proclamation of Charles IV as  
King of Spain.

14 in. (37.7 cm.) wide

\$10,000–15,000

Commissioned by Mexico City and  
showing the arms of the city.



183

184

**A CHARLES IV PROCLAMATION PLATTER**  
QIANLONG PERIOD, CIRCA 1792

Enameled with the arms of the city of Puebla  
de Los Angeles, modern day Puebla, Mexico,  
after a medal in the series commissioned to  
commemorate the proclamation of Charles IV  
as King of Spain in 1788

13 $\frac{1}{4}$  in. (33.7 cm.) wide

\$8,000–12,000



184



185

PROPERTY FROM THE ROSEBROOK COLLECTION

**185**

**CHINESE SCHOOL, CIRCA 1800**

Chinese Palace Scene

Reverse painting on glass  
20 x 30 in. (50.8 x 76.2 cm.)

\$10,000–15,000

**PROVENANCE**

With Martyn Gregory, London.

Another rare glass picture displaying the fascination Chinese artists had for vanishing point perspective, a new technique they had learned from Jesuit artists at the court in Beijing, was sold Christie's, New York, 25 January 2010, lot 448.



186

PROPERTY FROM THE WESTERVELT COMPANY

**186**

**CHINESE SCHOOL, CIRCA 1825**

The Hongts at Canton

oil on canvas  
11½ x 17 in. (29.2 x 43.2 cm.)

\$8,000–12,000



187

**187**  
**A PAIR OF 'ROCKEFELLER PATTERN'**  
**BASKETS AND STANDS**  
 JIAQING PERIOD, CIRCA 1800

Each vibrantly enameled with a unique Chinese figure scene within gilt and sepia borders

8¼ in. (21 cm.) wide, the stands

\$6,000–8,000

This richly decorated pattern known as 'Rockefeller' ever since John D. Rockefeller, Jr. (1874–1960) owned a service in it.

(4)



188

**188**  
**A PAIR OF 'ROCKEFELLER PATTERN'**  
**LOZENGE-SHAPED DISHES**  
 JIAQING PERIOD, CIRCA 1800

*En suite* with the preceding lot

9⅝ in. (24.5 cm.) wide

\$4,000–6,000

(2)

**189**  
**A SET OF TWELVE 'ROCKEFELLER PATTERN'**  
**SIDE PLATES**  
 JIAQING PERIOD, CIRCA 1800

*En suite* with the preceding lots

7¾ in. (19.7 cm.) diameter

\$6,000–9,000

(12)



189



190



**190**  
**A RARE INITIALED FOX HUNTING**  
**PUNCH BOWL**

QIANLONG PERIOD, CIRCA 1795

With a continuous foxhunting scene showing the mounted hunters and their pack, each side with neoclassical shield initialed 'WE' in gilt script, the interior with a similar initialed shield beneath underglaze blue and gilt border

1 5/8 in. (40.3 cm.) diameter  
 \$20,000–30,000



191

**191**  
**AN AMERICAN MARKET ARMORIAL PLATTER**  
 QIANLONG PERIOD, CIRCA 1785

The central coat-of-arms above the inscription *Elias Morgan* and in between crossed laurel branches tied with a gilt bow

14 1/8 in. (35.8 cm.) wide  
 \$4,000–6,000

From a service made for Elias Morgan of Hartford, Connecticut (ancestor of J.P. Morgan) whose brother, John, had ordered a nearly identical service (with no inscription) that returned from China on the *Empress of China*, among the very first special orders for the new direct American trade with China.





192

**192**  
**A RARE FAMILLE ROSE 'MANDARIN PALETTE' HUNTING PUNCH BOWL**  
 QIANLONG PERIOD, CIRCA 1775

The exterior decorated with two large hunting scenes within shaped cartouches, the interior with a spearhead border and a large finger citron at the center  
 14 in. (35.5 cm.) diameter

\$10,000-15,000

**PROVENANCE**

With Sydney L. Moss, Ltd., London  
 The Estate of Winthrop W. Aldrich,  
 sold Sotheby Parke Bernet, New York,  
 30 January 1975, lot 175.  
 Anonymous sale, Sotheby's, New York,  
 15 January 2004, lot 74.  
 A Midwestern Collection.

**193**  
**A RARE AMERICAN MARKET PUCE SHIPPING CUP AND SAUCER**  
 QIANLONG PERIOD, CIRCA 1785

Large ship flies the American flag  
 5½ in. (14 cm.) diameter, the saucer

\$2,000-3,000

Ships of the new nation were portrayed on Chinese export porcelain, but this puce tea and coffee service - certainly a special order - is apparently unrecorded.

**194**  
**A RARE 'SAMPLE' COFFEE CUP AND SAUCER**  
 QIANLONG PERIOD, CIRCA 1795

With four 'sample' borders, one with a shield enclosing a gilt script monogram  
 5¼ in. (13.4 cm.) diameter, the saucer

\$4,000-6,000

**PROVENANCE**

Anonymous sale, Christie's New York,  
 23 January 2008, lot 184.



193



194



PROPERTY FROM THE ROSEBROOK COLLECTION

195

**CHINESE SCHOOL, EARLY 19TH CENTURY**  
Porcelain Production, A Set of Four

Depicting four stages in the production of porcelain:

Shaping bowls on a kick-wheel

Perfecting the shape

Glazing the wares

Packing the finished wares

oil on canvas

18¼ x 23¾ in. (46.4 x 60.3 cm.) the image;

25½ x 27 in. (64.7 x 68.9 cm.) the frame (4)

\$15,000–25,000

**PROVENANCE**

With Martyn Gregory, London.

The Kangxi Emperor commissioned a work to portray significant Chinese industries of the era. Published in 1696, the *Gengzhi tu*, or *Illustrations of Ploughing and Weaving*, comprised woodblock prints by the court painter Jiao Bingzhen alongside poetry by the Emperor outlining the stages of silk cultivation and rice production. The *Gengzhi tu* remained popular throughout the following decades, and the Qianlong Emperor added the theme of porcelain production to the two existing series.

Westerners were fascinated by these exotic Chinese industries, and export artists of the later 18th and early 19th centuries created watercolor and gouache albums delineating the stages of rice, silk, porcelain and tea for their Western clientele. Highly idealized and romanticized, these portrayals, while broadly accurate, omitted the grittier aspects of these industries, depicting attractive pavilions in picturesque rural settings with workers in colorful clothing.

The themes of porcelain, silk and tea production even appeared, rarely, as decoration on porcelain, and still more rarely as the subject of wallpaper or in large-scale oil paintings, as in the present set. A very large set of four oil paintings was acquired in the 1850s by the Ethnography Museum in Copenhagen, each showing the multiple production stages in their entirety within a monumental landscape setting. Kee Il Choi, Jr, writing in *Antiques* magazine (October 1998), says of the Copenhagen set, “They were undoubtedly special commissions, perhaps presentation pieces intended for the home-based directors of the great East India companies. Their sheer size indicates they were made to impress as well as to inform.”





196

▲196

**A GRISAILLE AND GILT 'HONGS OF CANTON' PUNCHBOWL**

QIANLONG PERIOD, CIRCA 1785

A continuous scene of the Canton waterfront, small junks moored in the foreground and the foreign factories flying their flags, the interior with the British East Indiaman 'PITT' 14 in. (35.5 cm.) diameter

\$30,000-50,000

**PROVENANCE**

Acquired from The Art Exchange, New York, in 1952

The Collection of J. Jefferson and Anne Weiler Miller, Baltimore

This view of the hong is more painterly than the more familiar Mandarin palette bowls, with less sky and sea. Compare a grisaille example in the Peabody Essex Museum, Salem, Massachusetts (illustrated by K.I. Choi, *The Magazine Antiques*, October 1999, *Hong Bowls and the Landscape of the China Trade*). Most have a floral center or an unnamed ship. The *Pitt* was launched in 1780 and sailed to China in 1786 under Captain George Cowper and in 1788 under Captain Edward Manning. Her owner, George Mackenzie Macauley, was a Lloyd's underwriter, London merchant and alderman.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

197

**CHINESE SCHOOL, MID-19TH CENTURY  
THE HONGS OF CANTON**

A view of the Canton waterfront showing numerous 'junks' in the harbor, the factories flying the French, American, English and Dutch flags

Oil on canvas

17 x 23 in. (43.2 x 58.5 cm.)

\$8,000-12,000

197



**198**  
**A BOAR'S HEAD SOUP TUREEN AND COVER**  
 QIANLONG PERIOD, CIRCA 1760

Naturalistically modeled with raised snout and staring eyes, the open mouth revealing teeth, tongue and fangs, glazed in iron-red, *grisaille* and famille rose  
 14 $\frac{3}{8}$  in. (36.5 cm.) long (2)  
 \$30,000–50,000

**PROVENANCE**

The collection of Florence Adele Sloane Burden of Manhattan and Long Island, New York. A great-granddaughter of Commodore Vanderbilt, Florence numbered among her cousins Gertrude Vanderbilt Whitney and Consuelo Vanderbilt, Duchess of Marlborough. She traveled in Europe with Gertrude and with such friends as Helena Woolworth McCann and Henry du Pont, buying for her townhouse and for the house on Long Island, a Delano & Aldrich design built in 1913.

By descent through the family.  
 An American private collector.

W.R. Sargent, *The Copeland Collection*, p. 202, notes that the records of the Dutch East India Company document an order of 25 boar's head tureens in the 1763 season. In 1764 nineteen were shipped home to Holland but a further order was not fulfilled because "the supercargoes considered them too risky." The animal tureen form was fashionable in Europe in the mid-18th century, when faience or soft-paste models were made at Strasbourg, Palissy, Chelsea, Höchst and other factories. A faience boar's head tureen made at Kiel in Denmark is illustrated by D.L. Fennimore and P.A. Halfpenny in *The Campbell Collection of Soup Tureens at Winterthur*, p. 173, as is a Chelsea example, p. 148, where the authors quote a Chelsea factory auction catalogue of March 18, 1755 listing "a very curious TUREEN in the form of a BOAR'S HEAD." Whether Chinese porcelain or European pottery, boar's head tureens must have made an impressive effect on the dining table, especially when filled with hot soup or stew emitting clouds of steam through the snout.





199

**199**  
**A SHIPPING SOUP TUREEN AND COVER**  
 QIANLONG PERIOD, CIRCA 1785

Painted on each side with a large shipping vessel, the cover with gilt script initial, all within an underglaze blue border  
 13 in. (33 cm.) wide, overall (2)  
 \$4,000–6,000



200

PROPERTY FROM THE WESTERVELT COMPANY

**•200**  
**CHINESE SCHOOL, CIRCA 1875**  
 Hong Kong and the Harbor

Stamped in ink on the reverse with Chinese characters for 'Hou chang' and signed 'Liang yin nan'  
 watercolor and gouache on paper  
 6½ x 9½ in. (16.5 x 24.1 cm.)

\$2,000–3,000

**PROVENANCE**

Martyn Gregory, London.



PROPERTY FROM THE ROSEBROOK COLLECTION

**201**

**CHINESE SCHOOL, CIRCA 1820**

**A Mandarin's Family at Home, A Pair**

The first, a family on a veranda, inscribed 'S17' on reverse, the companion, a mandarin and his consort taking tea, inscribed 'S18' on reverse

oil on canvas

20 x 24¾ in. (50.8 x 62.8 cm.) and 20 x 25¼

in. (50.8 x 64.1 cm.) (2)

\$8,000–12,000

**PROVENANCE**

Martyn Gregory, London.

**EXHIBITED**

'In the Western Manner', Catalogue 53, no. 132a and 132b





202

**202**  
**AN 'ORANGE FITZHUGH' PATTERN**  
**AMERICAN MARKET HOT WATER PLATTER**  
 JIAQING PERIOD, CIRCA 1805

Decorated with a spread-winged United States eagle, his chest emblazoned with the American shield and puce banner inscribed *E. Pluribus Unum*

12½ in. (31.7 cm.) wide

\$7,000–10,000



203

**203**  
**AN INITIALED AMERICAN EAGLE 'GREEN**  
**FITZHUGH' SHAPED DISH**  
 JIAQING PERIOD, CIRCA 1810

With an American eagle, the shield emblazoned on his chest with gilt initials.

7⅞ in. (18 cm.) wide

\$6,000–9,000

**PROVENANCE**

The Peter H Frelinghuysen, Jr Collection, sold Christie's, New York, 24 January 2012, lot 79.

**204**  
**AN IRON-RED AND GILT DECORATED 'SACRED BIRD AND BUTTERFLY' DINNER SERVICE**  
 DAOGUANG PERIOD, SECOND QUARTER 19TH CENTURY

Lushly enameled with birds, insects and blossoms, comprising:

A soup tureen, cover and stand, 14½ in. wide the stand (36 4/5 cm.)

A rectangular vegetable dish and cover, 9½ in. wide (24 cm.)

A lozenge-shaped tureen and cover, 10½ in. wide (26 3/5 cm.)

A well-and-tree platter, 19¼ in. wide (49 cm.)

A mazarine platter and strainer, 16½ in. wide (42 cm.)

Three graduated oval platters, 16¾ in., 15 in., and 12 in. wide (42 ½ cm., 38 cm., and 30 ½ cm.)

A large lozenge-shaped footed compote, 15¼ in. wide (38 ¾ cm.)

A pair of square bowls, 9¾ in. square (24 ¾ cm.)

A shell-form dish, 10¼ in. wide (26 cm.)

A pair of leaf-form dishes, 8 in. wide (20 ¼ cm.)

A pair of oval shallow dishes, 11 in. wide (28 cm.)

A pair of shaped oval dishes, 10¾ in. wide (27 cm.)

A pair of baskets, and a basket stand, 9½ in., and 10 in. wide (24 cm., and 25 2/5 cm.)

A spoon tray, 7¼ in. wide (18 2/5 cm.)

Twelve dinner plates, 9½ in. diameter (24 cm.)

Nine soup plates, 9½ in. diameter (24 cm.)

Twenty salad plates, 8 in. diameter (20 ¼ cm.)

Ten saucers, three tea cups, and a similar tea cup, 6½ in. diameter (16 ½ cm.)

Seven small saucers, 4½ in. diameter (11 2/5 cm.)

(89)

\$10,000–15,000







205

PROPERTY FROM THE WESTERVELT COMPANY

**205**

**LAI FONG (1890-1910)**

The British Barque Daylight

Inscribed 'Barque Daylight 3599 tons  
Nett Register, John McBryde Master,  
Hong Kong, Xmas 1908'

oil on canvas

25¼ x 35 in. (64.2 x 88.9 cm.)

\$5,000-8,000

**206**

**A 'CANTON FAMILLE ROSE'  
PLATTER WITH THE FLAGS OF  
THE UNITED STATES AND CHINA**  
REPUBLIC PERIOD, CIRCA 1912-1928

13¾ in. (34 cm.) wide

\$4,000-6,000

The genesis of this intriguing decoration is unknown, though an identical example is in the collection of the U.S. Department of State and illustrated by J. M. Mudge, *Chinese Export Porcelain in North America*, p. 227.

**207**

**A RARE AMERICAN MARKET 'SURRENDER  
OF BURGOYNE' FAMILLE ROSE PUNCH BOWL**  
REPUBLIC PERIOD, CIRCA 1925

The exterior with the Founding Fathers and Declaration of Independence signers gathered at tables, the American eagle with a shield emblazoned on his chest, thirteen blue enameled stars, the interior of the bowl with a floral garland border and a central medallion 11½ in. (29.2 cm.) diameter

\$6,000-9,000

**END OF SALE**



206



207

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### 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

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

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 02100021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - (i) charge you storage fees while the **lot** is still at our saleroom; or
  - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) **Gold**

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

### (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the arbitration proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

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

#### ◦ Minimum Price Guarantees

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

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

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

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

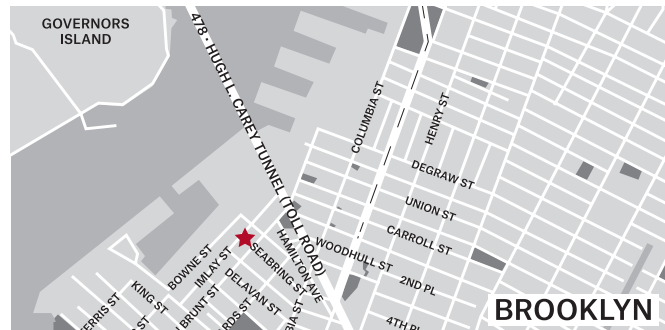
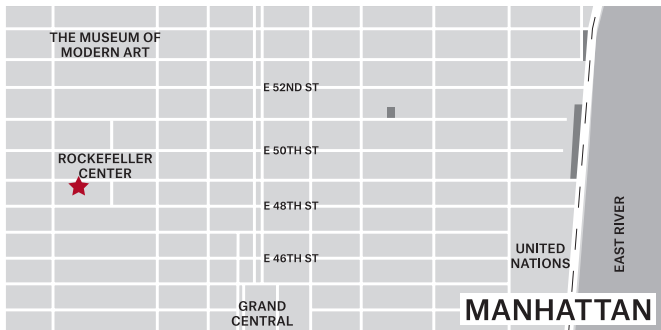
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**





THE COLLECTION OF PEGGY AND DAVID  
ROCKEFELLER

*“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”*

— DAVID ROCKEFELLER

**THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER**

New York, Spring 2018

**CONTACT**

Rockefeller@christies.com  
212.636.2000

To receive updates, and for more information,  
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),  
follow our dedicated Instagram feed @ChristiesRockefeller



A LARGE CHINESE EXPORT 'TOBACCO LEAF' PORCELAIN ASSEMBLED DINNER SERVICE  
Circa 1775  
(181 pieces)  
\$200,000-300,000

CHRISTIE'S



**THE JF CHEN COLLECTION**

*New York, 13 February 2018*

**VIEWING**

8-13 February 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Victoria Tudor  
vtudor@christies.com  
+1 212 974 4505

**CHRISTIE'S**

# CHRISTIE'S

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