

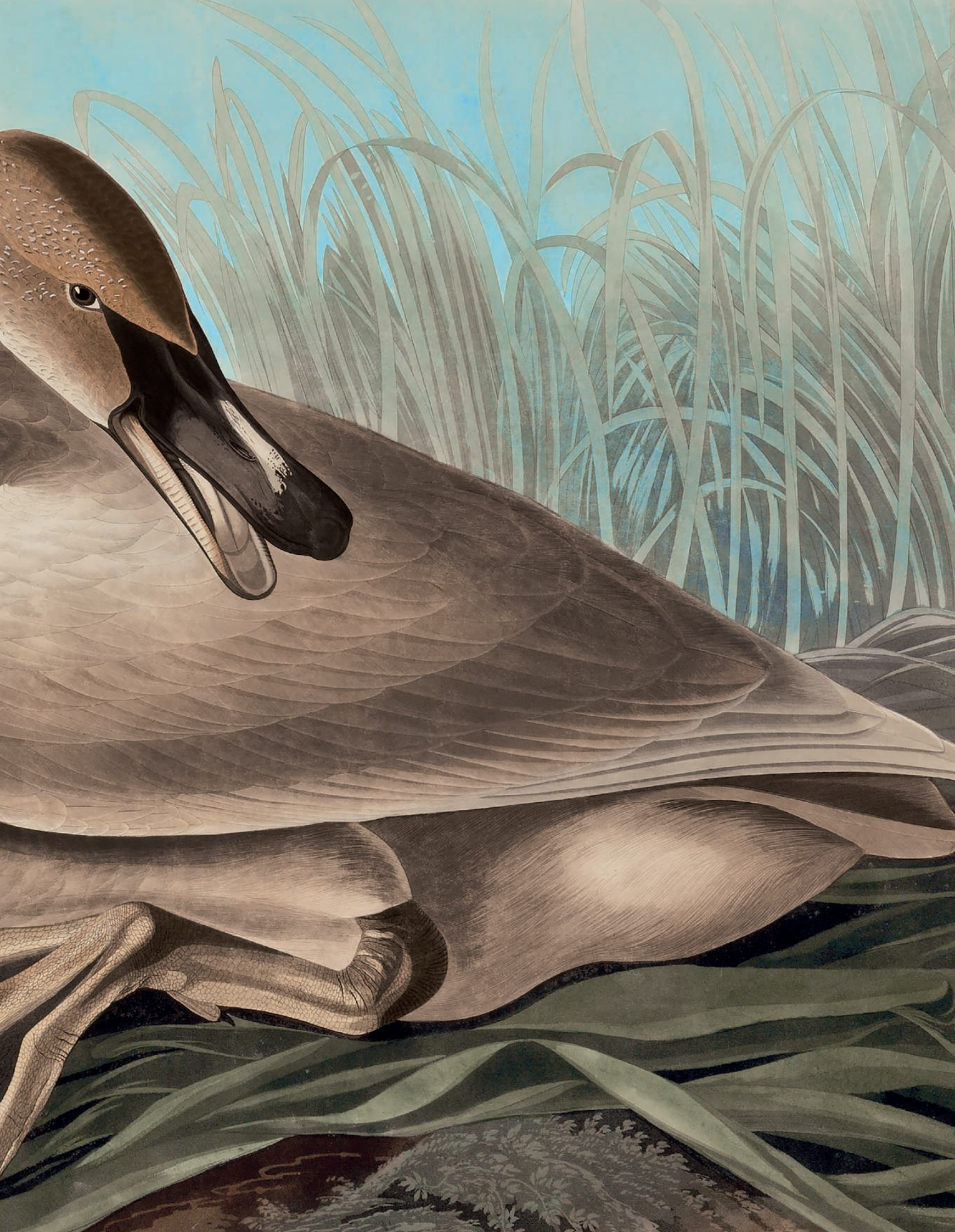


THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME VI

CHRISTIE'S





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THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

CHRISTIE'S





THE COLLECTION OF PEGGY AND DAVID
R O C K E F E L L E R

VOLUME VI

TRAVEL AND AMERICANA

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018
 at approximately 7.00 pm (lots 901–1084)
 20 Rockefeller Plaza, New York, NY 10020

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| Monday | 30 April | 11.00 am – 4.00 pm |
| Tuesday | 1 May | 11.00 am – 4.00 pm |
| Wednesday | 2 May | 11.00 am – 4.00 pm |
| Thursday | 3 May | 11.00 am – 4.00 pm |
| Friday | 4 May | 11.00 am – 4.00 pm |
| Saturday | 5 May | 11.00 am – 4.00 pm |
| Sunday | 6 May | 1.00 pm – 4.00 pm |
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[60]

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CHRISTIE'S



THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

THE COMPLETE SESSIONS CALENDAR

VOLUME I

19TH & 20TH CENTURY ART, **EVENING SALE**

Tuesday 8 May 2018

VOLUME II

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART I**

Wednesday 9 May 2018

VOLUME III

ART OF THE AMERICAS, **EVENING SALE**

Wednesday 9 May 2018

VOLUME IV

FINE ART, **DAY SALE**

Thursday 10 May 2018

VOLUME V

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART II**

Thursday 10 May 2018

VOLUME VI

TRAVEL AND AMERICANA

Thursday 10 May 2018

ONLINE SALE

THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER

Opens Thursday 1 May 2018

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Opposite Credit Page:
Lot 901

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Lot 905

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*"Beauty, to me, whether found
in nature or in man-made
objects, is ennobling and
enriches the soul."*

—DAVID ROCKEFELLER

R

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting, which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions

that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole... [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.





ANCIENT ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

A group of five Egyptian faience vases dating to the Roman Period (two of which are presented here as lot 904) were displayed prominently on the mantel in the Music Room of David Rockefeller's childhood home at 10 West 54th Street in New York. David writes that his parents, John D. Rockefeller, Junior, and Abby Aldrich Rockefeller, "prized [these vases] highly and often pointed out that they represented a bridge linking ancient Egypt, Greece, and the Christian world" (R. Ellsworth, *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, p. 373). While antiquities represent a minority share of The Collection of Peggy and David Rockefeller, the prominent placement of these works of art in Mr. Rockefeller's childhood home speak to his early exposure to and enduring interest in ancient western civilizations.

The majority of the objects presented in this section were originally collected by Abby Aldrich Rockefeller, David Rockefeller's mother, in the first half of the 20th century. Abby's introduction to ancient Western Art came from her father, Senator Nelson Aldrich, who owned a collection of Greek vases. An examination of her files reveals frequent correspondence with Dikran G. Kelekian, a prominent dealer of Antiquities and Islamic art in the early 20th century. In turn, Abby passed on an appreciation of ancient art to her children, and to David in particular.

The link between the Rockefeller family and Egypt, Syria and the surrounding regions was further established through academics at the University of Chicago—which had been established by the Rockefellers in 1891—who invited Junior, Abby and David to visit in person in 1929. David recalled that he had read about the discovery of King Tutankhamen's tomb a few years earlier, and a trip to Egypt "seemed to me the most exciting of adventures." (D. Rockefeller, *Memoirs*, New York, 2003, p. 46). James Henry Breasted was the first American to receive a PhD in Egyptology and was an early champion of documenting the role that the ancient Near East played in the rise of western civilization. Dr. Breasted had been receiving support and encouragement from "Junior" over many years, having worked together to establish The Oriental Institute at the University of Chicago ten years earlier. David noted, "Father was enthralled by the discoveries of archaeologists who had uncovered so much about the emergence of the great civilizations of antiquity."

The family absorbed all that the experience had to offer, from visiting the Sphinx and riding a camel out to Giza before a four-week trip up the Nile to Luxor in a large *dahabiyah* (a passenger boat) named the *Serapis*. Abby, a diligent correspondent, exclaimed in a letter to her son Laurance that she was experiencing "great joy" from the spectacular environs and experiences that the journey had to offer. David would echo his mother's sentiments, "We spent a month on the Nile, traveling from Cairo to Wadi Halfa on the northern Sudanese border.... Even though I was only thirteen, I nevertheless carried away with me a very vivid memory of that truly remarkable civilization which flourished so many thousands of years ago" (M. Potter *et al.*, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I. p. 26).



901

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT

NEW KINGDOM, LATE 18TH-EARLY 19TH DYNASTY, CIRCA 1300 B.C.

12¼ in. (31.1 cm.) high

\$15,000-20,000

PROVENANCE

with Dikran G. Kelekian (1868-1951), New York.

Abby Aldrich Rockefeller, New York, acquired from the above, circa 1924-1925.

Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1961.

Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1961-1973.

Estate of Winthrop Rockefeller, 1973-1974.

David Rockefeller, New York, acquired from the above, 1974.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 368-369, no. 274.



902

AN EGYPTIAN BRONZE FALCON

LATE PERIOD-TO PTOLEMAIC PERIOD, 664-30 B.C.

5¾ in. (14.6 cm.) high

\$12,000-18,000

PROVENANCE

Dr. William Moir Bryce (1842-1919), Edinburgh.
Alexander Scott (1872-1925), Philadelphia.
The Oriental and European Collection of Mr. Alexander Scott; Anderson Galleries,
New York, 2-4 March 1922, lot 308.
Abby Aldrich Rockefeller, New York, acquired from the above.
David Rockefeller, New York, gifted from the above, early 1930s, a few years after
the family's trip to Egypt in 1929.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and
Neighboring Cultures*, New York, 1993, vol III, p. 370, no. 275.



David Rockefeller's childhood bedroom. Photograph by Samuel H. Gottscho, courtesy of The Rockefeller Archive Center.





903

AN EGYPTIAN BRONZE ANUBIS

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

7¼ in. (18.4 cm.) high

\$7,000-9,000

PROVENANCE

Lord Braye Collection, U.K.

Alexander Scott (1872-1925), Philadelphia.

The Oriental and European Collection of Mr. Alexander Scott, Anderson Galleries, New York, 2-4 March 1922, lot 312.

Abby Aldrich Rockefeller, New York, acquired from the above.

David Rockefeller, New York, gifted from the above, early 1930s, a few years after the family's trip to Egypt in 1929.

LITERATURE

R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 371, no. 277.



904

TWO EGYPTIAN FAIENCE VASES

ROMAN PERIOD, CIRCA LATE 1ST CENTURY A.D.

Left: 8¼ in. (21 cm.) high; right: 8¾ in. (22.2 cm.) high

(2)

\$15,000-20,000

PROVENANCE

Left:

Reportedly found at Tuneh.

Dr. Daniel Marie Fouquet (1850-1914), Cairo.

Collection du Docteur Fouquet du Caire; Galerie Georges Petit, Hôtel Drouot, Paris, 12-14 June 1922, lot, 249, pl. XI.

with Parish Watson & Co., New York.

Abby Aldrich Rockefeller, New York, acquired from the above, 1930.

Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1961.

Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1961-1973.

Estate of Winthrop Rockefeller, 1973-1974.

David Rockefeller, New York, acquired from the above, 1974

Right:

Reportedly found at Tuneh.

with *Ars Classica*, Geneva.

Abby Aldrich Rockefeller, New York, acquired from the above, 1930.

Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1961.

Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1961-1973.

Estate of Winthrop Rockefeller, 1973-1974.

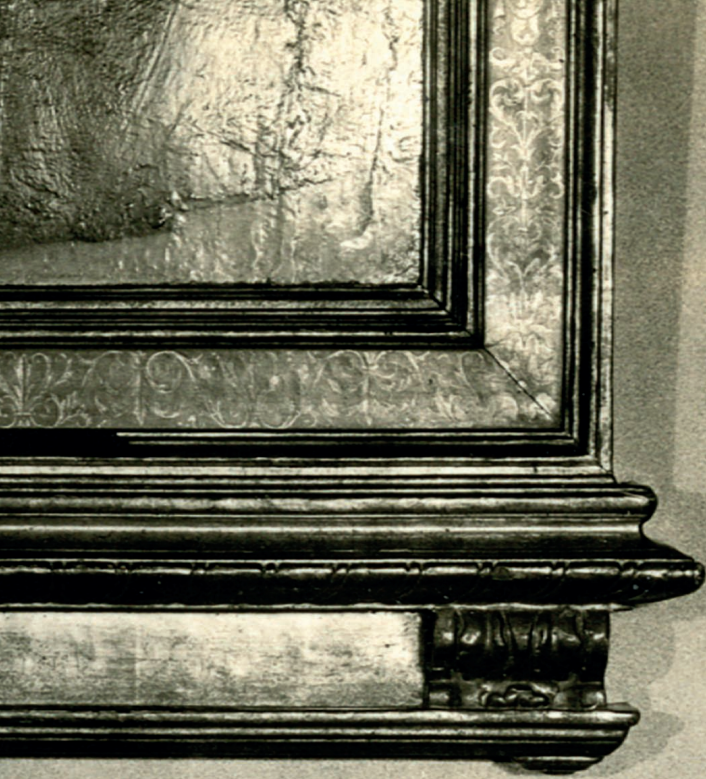
David Rockefeller, New York, acquired from the above, 1974.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 372-373, nos. 278 and 279.



Lot 904. Photographed in 10 West 54th Street. Photographer Unknown.
Courtesy of The Rockefeller Archives Center.



905

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

ATTRIBUTED TO THE SWING PAINTER, CIRCA 530-520 B.C.

15¼ in. (38.7 cm.) high

\$100,000-150,000

PROVENANCE

Samuel Rogers, London (1763-1856), banker and poet.

Catalogue of the Very Celebrated Collection of Works of Art the Property of Samuel Rogers; Christie's, London, 28 April 1856 and eighteen following days, lot 340.
Lord Swansea, Swansea, Wales.

Property of Lord Swansea; Anderson Galleries, New York, 28 January 1921, lot 476.
Abby Aldrich Rockefeller, New York, acquired from the above.
David Rockefeller, New York, gifted from the above, mid 1920s.

LITERATURE

D. von Bothmer, "Greek Vases Lost and Found," in *Studies Presented to David Moore Robinson*, St. Louis, 1953, Vol. II, p. 135, no. 2.

D. von Bothmer, "Reviewed Work(s): Herakles: Die zwölf Taten des Helden in antiker Kunst und Literatur by Frank Brommer," *American Journal of Archaeology*, Vol. LVIII, Jan. 1954, p. 63.

J.D. Beazley, *Attic Black-figure Vase-Painters*, Oxford, 1956, p. 306, no. 40.

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 132, no. 40.

F. Brommer, *Vasenlisten zur griechischen Heldensage*, 3rd ed., Marburg, 1973, p. 77, no. 17.

E. Böhr, *Der Schaukelmaler*, Mainz, 1982, p. 85, no. 46. pl. 48.

C. Berard, ed., *Images et société en Grèce ancienne: L'iconographie comme méthode d'analyse*, *Cahiers d'Archeologie Romande* 36, Lausanne, 1987, p.122, fig. 1 [A].

T.H. Carpenter, *Beazley Addenda*, Oxford, 1989, p. 81.

R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 374-375, no. 280.
Beazley Archive Pottery Database no. 301520.



The Swing Painter takes his name from the amphora in the Museum of Fine Arts, Boston, which depicts a young maiden on a swing. As J. Boardman informs (p. 63 in *Athenian Black Figure Vases*, Oxford, 1974), the Swing Painter "is not a good painter, nor a conscious comedian, although his placid figures with their big heads, fashionably tiny noses, and often clenched fists, bring a smile to our lips." The Rockefeller amphora is a very fine example of the Swing Painter's work. The frontal chariot scene shown on the obverse was a favorite of the artist, which he painted multiple times (see the examples now in the Tampa Museum of Art, the Virginia Museum of Fine Arts, Richmond, and two in the Poldi Pezzoli Museum, Milan, pls. 35, 47, 56 & 57 in E. Böhr, *Der Schaukelmaler*, Mainz, 1982). The bearded man, possibly the hero Herakles, capturing the hind in the presence of Hermes on the reverse is unique, although on another amphora by the Swing Painter in the British Museum, Apollo is shown similarly grasping the animal's horns, but here observed by three draped men (Böhr, op. cit., pl. 47).

Mr. Rockefeller fondly recalled receiving this vase in the mid 1920s as prize awarded to him over his brothers by his mother in a competition designed to "encourage habits of orderliness in her sons."





906

**A ROMAN ALABASTER HEAD OF
SERAPIS**

CIRCA 2ND CENTURY A.D.

3¼ in. (8.2 cm.) high

\$6,000-8,000

PROVENANCE

Arthur B. Davies (1868-1928), American artist, New York.
The Arthur B. Davies Art Collection; American Art Association, New York, 16-17
April 1929, lot 176.

Abby Aldrich Rockefeller (1874-1948), New York, acquired from the above.
David Rockefeller, New York, gifted from the above, 1949.



907

A ROMAN GREEN GLASS OINOCHOE

CIRCA 3RD CENTURY A.D.

4¼ in. (10.8 cm.) high

\$600-800

PROVENANCE

Marianne Gerschel, New York.
David Rockefeller, New York, gifted from the above, 1995.



908

**A ROMAN MARBLE PORTRAIT
HEAD OF THE EMPEROR
AUGUSTUS**

REIGN 27 B.C.-14 A.D.

13½ in. (34.3 cm.) high

\$25,000-35,000

PROVENANCE

with Dikran G. Kelekian (1868-1951), New York.
Abby Aldrich Rockefeller, New York, acquired from the above, 1928.
David Rockefeller, New York, gifted from the above, 1942.

LITERATURE

R.H. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection*,
New York, 1993, vol III, pp. 386-387, no. 289.





AFRICAN AND OCEANIC ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

While David Rockefeller's mother, Abby Aldrich Rockefeller, first exposed him to African art, it was his brother Nelson's collection that taught him about the diversity and intricacies of such objects. Nelson was an active and serious collector of tribal art, as was his son, Michael, whose expansive collection is now housed in the Michael C. Rockefeller Wing of the Metropolitan Museum of Art.

While Peggy and David gained an appreciation of these works from Nelson, their own travels afforded them the opportunity to contextualize the pieces they saw; David states, "one feels very differently about the art of a nation when one encounters it in its native surroundings, and [Peggy and I] were overwhelmed by the beauty of the many places we saw" (M. Potter *et al.*, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 48).

Peggy and David acquired a small but distinguished collection of tribal art. Much of their collection was comprised of African art, with a few notable Oceanic objects, including a Sepik River Paddle, which was gifted to them by Nelson (lot 916). Of his African art, David writes, "My own interest in African art was greatly stimulated by the dramatic African pieces in Nelson's collection. It was further enhanced in 1959 when Peggy and I first visited several countries in Africa south of the Sahara, where we made our initial purchases of tribal art" (R. Ellsworth, *et al.*,

The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures, vol. III, New York, 1993, p. 366). Peggy and David also warmly welcomed the gifts they received from African leaders, which are excellent representations of tribal art (some examples include lot 909 and lot 910). Peggy and David were pleased to display their African collection at the family office at 30 Rockefeller Plaza and at their house in Maine.

David understood that art provided a window into other cultures and could be used to understand humanity. David notes, "collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels" (M. Potter *et al.*, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 13). Peggy and David Rockefeller's travels put them in contact with a diverse range of cultures and societies. Their highly international purview, like that of David's brother, Nelson Rockefeller, placed them at the forefront of conversations about the changing and dynamic world in which they lived.



909

A MOSSI FEMALE FIGURE

BURKINA FASO, 19TH TO 20TH CENTURY

Wood

15 in. (38 cm.) high

\$15,000-25,000

PROVENANCE

with Pace Primitive, New York (#54-0844).

Private Collection, United States.

Collection of Lucien van de Velde, Belgium, 2002.

with Tambaran Gallery, New York.

Acquired by the current owner from the above, October 2010.

LITERATURE

W. Adelson et al., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, p. 223, no 107.





910

A DAN/GUERE MASK

IVORY COAST, MID 20TH CENTURY

Wood, fiber and metal
17¾ in. (45 cm.) high

\$1,500-2,500

PROVENANCE

Gift of Léopold Sédar Senghor, President of Senegal, October 1973.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 410, no. 312.



911

A SENUFO FIRESPIITTER HELMET MASK

IVORY COAST, 20TH CENTURY

Wood
31 in. (79 cm.) long

\$8,000-12,000

PROVENANCE

Gift of His Excellency Félix Houphouët-Boigny, President of the Republic of the Ivory Coast, 1962.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 406-407, no. 310.



912

A SENUFO HELMET MASK

IVORY COAST, 20TH CENTURY

Wood
11½ in. (29 cm.) high

\$6,000-9,000

PROVENANCE

Gift of His Excellency Rene Amany, Ambassador of the Ivory Coast to the United States, 1982.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 408-409, no. 311.

913

A TERRACOTTA FIGURINE

CAMEROON, 20TH CENTURY

8.5 in. (21.5 cm.) tall

\$100-200

PROVENANCE

Acquired from Father Luitfrid Marfurt, Mont Fèbé, Yaoundé, Cameroon, September 1973.



914

A TERRACOTTA FIGURINE

CAMEROON, 20TH CENTURY

7 in. (18 cm.) high

\$100-200

PROVENANCE

Acquired from Father Luitfrid Marfurt, Mont Fèbé, Yaoundé, Cameroon, September 1973.





915

**A TELOFOMIN, WESTERN SEPIK
DISTRICT, HOUSE BOARD**

PAPUA NEW GUINEA, 20TH CENTURY

Wood
71 in. (181 cm.) long

\$3,000-5,000

916

A SEPIK RIVER PADDLE

PAPUA NEW GUINEA, MID 20TH CENTURY

Wood

\$800-1,200

PROVENANCE

Raw Material Processing Company, Melbourne, Australia.
Nelson A. Rockefeller, acquired in the early 1960s.
Gifted from the above to the present owner, late 1970s.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 414, no. 316.

917

A PAPUAN GULF GOPE BOARD

PAPUA NEW GUINEA, MID 20TH CENTURY

Wood

72 in. (182.8 cm.) tall

\$1,000-2,000



916

917





JAPANESE AND KOREAN ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

In 1921, David Rockefeller's parents, John D. Rockefeller, Junior, and his wife, Abby Aldrich Rockefeller, journeyed by steam ship to Japan, Korea and China—the first members of the legendary Rockefeller family to visit the region. While in Japan, "Junior" and Abby attended a formal reception given by the Taisho Emperor at the Imperial Palace (they would later supply funds for repair to the library of the Imperial University after the earthquake of 1923). In addition to Tokyo, Junior and Abby visited Kyoto, Nara, Nikko, and Osaka, where they received by Baron and Baroness Fujita (Christie's sold *Important Chinese Art from the Fujita Museum* in March 2017).

Both Junior and Abby's interest in Asian art and design was ignited in the years prior to their trip. Described by Holland Cotter in 2006 *New York Times* article, "As collectors, the Rockefellers are spiritual descendants of the "Boston Buddhists," a social and academic elite that visited Japan in the late 19th century, fell in love with it and sent Buddhist art back to the United States by the crate-full." Under the direction of patrons like William Sturgis Bigelow, Ernest Fenollosa, and Senator Nelson Wilmarth Aldrich—Abby's father—the arts of Asia became woven into the fabric of American interiors and museums. Following in this tradition, Junior and Abby built a Japanese teahouse on the grounds of their country estate, Kykuit, in 1909, and Junior began collecting important ceramics in 1913. Lucy Truman Aldrich, Abby's sister, traveled to Japan in 1919 and returned with ample art and objects for both her own and Abby's collection. The following summer, Abby invited one hundred guests to The Eyrie, the Rockefeller family summer retreat in Maine, for tea and an illustrated lecture on the subject of Japanese prints.

Junior and Abby also sourced items from Yamanaka & Company: "[W]e are using our Japanese china on the table for dinner every night," Abby wrote to her sister Lucy in 1922. "We all enjoy it, even the children...It looks much better being used..." As a boy, David Rockefeller was enthralled by his parents' collection of Asian art, and was instructed to begin acquiring his own groupings at an early age. "In a certain sense," David recalled, "I began my own career as a collector at Yamanaka when I started to assemble, with Mother's advice and encouragement, a number of small and delicately carved animals."

Among all of Junior and Abby's children, David Rockefeller and his brother, John D. Rockefeller, 3rd, were the most instrumental in building formal links between America and Asia. John 3rd's boyhood interest in Japan deepened after a diplomatic tour of the country in the early 1950s, after which he worked to expand the role of the non-profit Japan. Under his leadership, the Japan Society built a permanent headquarters in New York in 1971, near the United Nations. David continued to support and promote the Japan Society after his brother's death, serving as Honorary Chairman of the Board (1978 – 1986), among other vital posts.

In the 1960s, the Museum of Modern Art, New York—which had been co-founded by Abby in 1929 and built on land formerly owned by the Rockefeller family—organized an exhibition entitled, *The New Japanese Painting and Sculpture*. Twenty-three works by artists such as Yoshishige Saito and Saburo Hasegawa were loaned by the Rockefellers to the exhibition. Around this time, John 3rd began working with esteemed Asian art dealer Robert Hatfield Ellsworth, who would also assist Peggy and David

Rockefeller with selecting items for their houses. Ellsworth, whose collection was sold at Christie's in March 2015, later provided the Introduction and other texts for Volume III of Peggy and David's formal collection catalogue, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*.

The Japanese and selected Korean works of art offered in the pages that follow represent pieces that the Rockefellers collected and enjoyed for decades. Some descend from Lucy Truman Aldrich (1869 – 1955), who gifted her collection of Japanese textiles to the Rhode Island School of Design (RISD) Museum, one of the most important gifts of its kind in the United States. In turn, Abby's collection of Japanese prints, including examples by Hokusai, Utamaro, and Hiroshige was also bequeathed to RISD, and Philip Johnson would design a gallery for the works in the 1950s. As the provenance reveals, both sisters bought regularly from a range of sources in and out of Japan.

Comprised of an array of materials, styles and subjects spanning over 600 years in history, interesting and unique examples of Japanese ceramics and religious sculptures, alongside Korean paintings, ceramics and furniture, are being offered. Among the ceramics highlights is the widely acclaimed Nabeshima ware which was first produced for the Nabeshima clan in the 17th Century under the influence of Chinese *doucai* porcelain, most celebrated for its splendid colors, striking outlines, contrasting patterns and high control of overall quality (see Lot 931). Although masterpieces of utmost importance and quality from the world-renowned Rockefeller collection of Japanese art generously went to the public sphere as part of the family's gifts to Asia Society in 1970s, the selection in this catalogue offers collectors a glimpse of the kaleidoscopic world of Japanese treasures sustained and expanded by Peggy and David Rockefeller.

Peggy and David Rockefeller at the residence of Baron H. Fujita Amijima in Osaka, Japan, October 25, 1921. Photograph by S. Wakabayashi.











918

A JAPANESE SQUARE DISH

EDO PERIOD (18TH CENTURY)

Shino ware, pottery with iron-oxide
6½ in. (16.5 cm.) square

\$2,000-3,000

PROVENANCE

Yamanaka & Company, Kyoto, Japan, 6 April 1970.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 110, no. 60 (illustrated, p. 110).

919

A JAPANESE RECTANGULAR DISH

EDO PERIOD (1615-1868)

Arita ware, Imari style, porcelain with red, green, yellow and greyish aubergine
overglaze enamels

8½ in. (21.6 cm.) long; 4¾ (11.2 cm.) in. wide

\$1,000-2,000

PROVENANCE

Miss Lucy Truman Aldrich, Providence, Rhode Island.

Estate of Lucy Truman Aldrich, 1955.

Acquired October, 1955.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 125, no. 71 (illustrated, p. 125).





920

A JAPANESE WATER DROPPER

EDO PERIOD (1615-1868)

Arita ware, Imari style, porcelain with green and red overglaze enamels

1¼ in. (3.2 cm.) high; 4½ in. (10.8 cm.) long; 2⅞ in. (7.3 cm.) wide

\$1,000-2,000

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, October 1933.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1933-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 114, no. 62 (illustrated, p. 114).

921

A JAPANESE FOLIATE DISH

KOKUTANI STYLE, EDO PERIOD (LATE 17TH CENTURY)

The dish with foliate rim on raised foot, decorated in polychrome overglaze enamels with a magpie standing on a branch of blossoming flowers, the underside with arrow-shaped strokes

5¾ in. (14.5 cm.)

\$4,000-6,000

PROVENANCE

Miss Lucy Truman Aldrich, Providence, Rhode Island, acquired as a gift in the early 1950s.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 131, no. 77 (illustrated, p. 131).





922

A JAPANESE FOLIATE DISH

KOKUTANI STYLE, EDO PERIOD (LATE 17TH CENTURY)

The dish with foliate rim on raised foot, decorated in polychrome overglaze enamels with blossoming flowers and on the underside with arrow-shaped strokes 5¼ in. (14.5 cm.) diam.

\$4,000-6,000

PROVENANCE

Miss Lucy Truman Aldrich, Providence, Rhode Island, acquired as a gift in the early 1950s.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 131, no. 76 (illustrated, p. 131).

923

A LARGE JAPANESE DISH

EDO PERIOD (19TH CENTURY)

Nabeshima style, porcelain with underglaze blue, and red overglaze enamel
12 in. (30.5 cm.) diam.

\$1,000-2,000

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1931.

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1931-1948.

Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.

Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1960-1973.

Estate of Winthrop Rockefeller, 1973-1974.

Acquired 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 168-169, no. 111 (illustrated, p. 168).



924

A JAPANESE DISH

MEIJI PERIOD, LATE 19TH CENTURY

Nabeshima style, porcelain with underglaze blue and red, green and yellow overglaze enamels
2½ in. (6.4 cm.) high; 9 in. (22.9 cm.) diam.

\$700-900

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1931.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1931-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 168-169, no. 112 (illustrated, p. 168).



925

A JAPANESE DISH

MEIJI PERIOD, LATE 19TH CENTURY

Nabeshima style, porcelain with underglaze blue
4 in. (10.2 cm.) high; 13½ in. (34.2 cm.) diam.

\$800-1,200

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1931.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1931-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1960-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 166-167, no. 109 (illustrated, pp. 166-167).





926

A SET OF FIVE JAPANESE DISHES

EDO PERIOD (19TH CENTURY)

Yoshidaya style, porcelain with green, aubergine, yellow, black, brown and coral-red overglaze enamels

1 in. (2.54 cm.) high; 6½ in. (16.5 cm.) wide; 5 in. (12.7 cm.) long

\$2,500-3,500

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1938.

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1938-1948.

Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.

Acquired 30 September 1960.

EXHIBITED

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 111-113, no. 61 (illustrated, pp. 112-113).



927

A JAPANESE COVERED BOWL

EDO PERIOD (19TH CENTURY)

Arita ware, Imari style, porcelain with underglaze blue and red, green, yellow, turquoise and black overglaze enamels, and gold

5 in. (12.7 cm.) high; 8½ (21.6 cm.) in. wide

\$1,500-2,500

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1938.

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1937-1948.

Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.

Acquired 30 September 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 126-127, no. 72 (illustrated, pp. 126-127).





928

A JAPANESE TRIANGULAR INCENSE BURNER

19TH CENTURY

Arita ware, Imari style, porcelain with underglaze blue and yellow, green, black and red overglaze enamels, and gold; silver cover and rim
3 in. (7.6 cm.) high

\$800-1,200

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, September 1941.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1941-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1960-1973
Estate of Winthrop Rockefeller, 1973-1974.
Acquired August 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 128-130, no. 73 (illustrated, p. 182).



929

A JAPANESE ROUND INCENSE BURNER

19TH CENTURY

Arita ware, Imari style, porcelain with red, green and black overglaze enamels, and gold; silver cover
3¼ in. (8.3 cm.) high; 3½ in. (8 cm.) diam.

\$800-1,200

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1941.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1941-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 128-130, no. 74 (illustrated, p. 182).





930

A JAPANESE HEXAGONAL INCENSE BURNER

20TH CENTURY

Arita ware, Imari style, porcelain with red, green, yellow and black overglaze enamels, and gold; silver cover and rim
3¾ in. (9.5 cm.) high

\$500-700

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, September 1940.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1940-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 128-130, no. 75 (illustrated, p. 182).

931

A JAPANESE DISH

20TH CENTURY

Arita ware, Nabeshima style, porcelain with underglaze blue and red, green and yellow overglaze enamels

2 in. (5.1 cm.) high; 8½ in. (21.5 cm.) diam.

\$5,000-7,000

PROVENANCE

Purchased at a shop in the Hotel Okura, Tokyo, by Mr. Joseph Verner Reed, New York, 19 June 1972

Gift of Mr. Joseph Verner Reed, 19 June 1972

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 118-119, no. 65 (illustrated, p.119).



932

A JAPANESE DISH

20TH CENTURY

Nabeshima ware, porcelain with underglaze blue and red and green overglaze enamels

3 in. (7.6 cm.) high; 10½ in. (26.6 cm.) diam.

\$2,500-3,500

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1937.

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1937-1948.

Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.

Acquired 30 September 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 121, no. 68 (illustrated, p. 121).





933

A SET OF FIVE JAPANESE DISHES

20TH CENTURY

Nabeshima ware, porcelain with underglaze blue and red and green overglaze enamels
3 in. (7.6 cm.) high; 10½ (26.7 cm.) in. diam.

\$2,500-3,500

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1932
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1932-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.),
1948-1960.
Acquired 30 September 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*,
New York, Vol. III, 1993, p. 116-117, no. 64 (illustrated, pp. 116-117).

934

A PAIR OF JAPANESE DISHES

20TH CENTURY

Nabeshima ware, porcelain with underglaze blue and red, green, and yellow
overglaze enamels
7 in. (17.7 cm.) diam.

\$5,000-7,000

PROVENANCE

S. Kobayashi Art Trading Company, Ltd., Nikko, Japan, June 1972

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*,
New York, Vol. III, 1993, p. 120, no. 67 (illustrated, p. 120).





935

A JAPANESE FLOWER VASE

20TH CENTURY

The ovoid body set with a short white glazed slim neck, suffused with crackles throughout
13 in. (33.1 cm.)

\$400-600

PROVENANCE

Ohi Museum, Kanazawa, Japan

LITERATURE

W. Adelson and C. Cherix, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. V, 2015, p. 221, no. 105 (illustrated, p. 221).



936

TWO JAPANESE VASES

ATTRIBUTED TO SHOJI HAMADA (1894-1979)

Two waisted vases, one applied with dark brown glaze, the irregular painted section resembling a flower, the other splashed with green, black and brown glaze
11 in. (27.9 cm.) high each

\$400-600

937

A JAPANESE FIGURE OF TWO PUPPIES CAVORTING ON A ROCK

EDO PERIOD (1615-1868)

Arita ware, Imari style, porcelain with brown, orange-red and black overglaze enamels
5½ (13.9 cm.) in. high; 6½ (16.5 cm.) in. long

\$700-900

PROVENANCE

Hokusui Gallery, Toyko, 20 April 1985

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 132, no. 78 (Illustrated, p. 132).





938

**A JAPANESE FIGURE OF A
BIRD OF PREY PERCHED ON A
STUMP**

MEIJI PERIOD (LATE 19TH CENTURY)

Hirado ware, porcelain with underglaze blue and brown and black overglaze enamels
8¾ in. (22.3 cm.) high.

\$700-900

PROVENANCE

Miss Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1955-1974.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired August 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 140, no. 86 (illustrated, p.140).





939

A JAPANESE MODEL OF A LOUNGING DOG

EDO PERIOD (1615-1868)

A recumbent puppy decorated in reddish-orange underglaze with black enamels on its eyes and nose
3½ in. (8.9 cm.) high, 6 in. (15.2 cm.) long

\$400-600

PROVENANCE

Acquired in Tokyo, Japan 1985.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp.146-147. no. 92 (illustrated, p. 146).

940

A JAPANESE INCENSE BURNER IN THE FORM OF A ROOSTER

EDO PERIOD (1615-1868)

Pottery with clear glaze
8½ in. (21.6 cm.) high

\$1,000-2,000

PROVENANCE

Miss Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1955-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired August 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 144, no. 90 (illustrated, p. 144).





941

**A JAPANESE INCENSE BURNER IN
THE FORM OF A PHEASANT**

MEIJI PERIOD (LATE 19TH CENTURY)

Porcelain with clear glaze
6 $\frac{3}{4}$ in. (16.8 cm.) high; 15 in. (38.1 cm.) long

\$1,000-2,000

PROVENANCE

Miss Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Acquired 23 August 1955.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*,
New York, Vol. III, 1993, p. 143, no. 89 (illustrated, p.143).



942

A JAPANESE FIGURE OF A SEATED SHINTO DEITY

EDO PERIOD (1615-1868)

A painted carved wood figure of a Shinto deity, dressed in a voluminous robe, seated in *seiza* style on a platform carved in openwork, with his hands folded before his chest.

10½ in. (26.6 cm.) high

\$1,500-2,500

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 18 September 1930.

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1930-1948.

Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.

Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1960-1973.

Estate of Winthrop Rockefeller, 1973-1974.

Acquired August 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 240, no. 186 (illustrated, p. 240).

943

**A JAPANESE CARVED STONE
FIGURE OF AVALOKITESVARA
(KANNON)**

EDO PERIOD (19TH CENTURY)

Carved as the bodhisattva Kannon, standing barefoot on a thick plinth and carved in full relief against an inscribed nimbus, the left hand holding a lotus stalk to the chest, indicating giving or generosity, the full-faced head held serenely erect, framed by tresses of hair to either side rising to high crown, inscription obscured by partial stone losses
27 x 11½ x 9 in. (68.5 x 29.2 x 22.8 cm.)

\$1,000-2,000

PROVENANCE

Acquired Charlotte Horstmann & Gerald Godfrey Ltd.,
July 14, 1999.





944

A JAPANESE SHRINE (ZUSHI)

19TH CENTURY

Wood, lacquer, gold leaf, gold paint, and mineral pigments
15 in. (38.1 cm.) high; 13¼ in. (33.7 cm.) wide; 7½ (19.1 cm.) in. deep

\$2,000-3,000

PROVENANCE

Mutsuhito (r. 1867-1912), Meiji Emperor, Japan.
Gift to Chulalongkorn, King Rama V (1853-1910) of Siam (Thailand).
Gift of Prince Upalisan of Thailand, January 1964.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*,
New York, Vol. III, 1993, pp. 237-239, no. 185 (illustrated, pp. 237-239).

945

A KOREAN WOOD LOW TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

With eight sided top set on four legs
11½ in. (29.2 cm.) high

\$500-700



946

A KOREAN WOOD TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

With a polygonal tray top on four legs
11½ in. (29.2 cm.) high

\$400-600



947

**A KOREAN RED-LACQUERED ELM
LOW TABLE**

JOSEON DYNASTY (19TH-20TH CENTURY)

The top of foliate form with slightly raised edge, above shaped aprons
and cabriole legs joined by base stretchers

9¾ in. (24.7 cm.) high, 13½ in. (34.3 cm.) across

\$800-1,200



948

A KOREAN LACQUERED ELM LOW TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

The octagonal top carved with raised edge, above shaped aprons and carved cabriole legs joined by base stretchers on the narrow side
14½ in. (36.8 cm.) high, 30½ in. (77.5 cm.) wide,
20½ in. (52 cm.) deep

\$400-600



949

A KOREAN WOOD LOW TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

With polygonal top and tapering sides
11 in. (27.9 cm.) high

\$400-600



950

TWO KOREAN WOOD TRESTLE TABLES

JOSEON DYNASTY (19TH-20TH CENTURY)

(2)

\$1,500-2,500

PROVENANCE

Tomita Collection, Japan.
Yamanaka & Company, March 1936.
Mrs. Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.),
1948-1960.
Acquired December 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*,
New York, Vol. III, 1993, p. 257, no. 199 (illustrated, p. 257).

951

A KOREAN CABINET

20TH CENTURY

30½ x 27½ x 16½ in. (77.4 x 69.8 x 41.9 cm.)

\$25,000-35,000

PROVENANCE

Nakada Brothers, Miyanoshita, Sagami, Japan, July 1923.

Miss Lucy Truman Aldrich, Providence, Rhode Island, 1923-1955.

Estate of Lucy Truman Aldrich, 1955.

Acquired October 1955.





952

A KOREAN CHEST

JOSEON DYNASTY (20TH CENTURY)

The wood cabinet with two pairs of hinged front doors and four drawers with metal fittings

36 x 39 x 16 in. (91.4 x 99 x 40.6 cm.)

\$1,500-2,000

953

A KOREAN FLUTED VASE

JOSEON DYNASTY (19th century)

the fluted body is set with short neck on a short circular foot, applied with white glaze throughout except the center of the base
7¾ in. (19.5 cm.) tall

\$4,000-6,000

PROVENANCE

Gallery Kapitan, Tokyo, Japan, 1985

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 105, no. 55 (illustrated, p. 105).





954

**A KOREAN STORAGE JAR,
MOUNTED AS A LAMP**

19TH-20TH CENTURY

Porcelain with underglaze copper red

\$4,000-6,000

PROVENANCE

Mrs. Beatrix Farrand, Reef Point, Maine, 1046.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 106-107, no. 58 (illustrated, p. 106).

955

**A KOREAN STORAGE JAR,
MOUNTED AS A LAMP**

19TH CENTURY

Porcelain with underglaze copper red
9½ in. (24.1 cm.) high

\$6,000-8,000

PROVENANCE

Acquired in Kyoto, Japan, March 1971.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 106-107, no. 57 (illustrated, p.106).





956

**A KOREAN STANDING FIGURE
MOUNTED AS LAMP**

20TH CENTURY

13¼ in. (33.6 cm.) high

\$2,000-3,000

PROVENANCE

Clare MacReady, Inc. New York, November 24, 1927

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 230, no. 179 (illustrated, p. 230).



957

**TWO KOREAN RETICULATED
PANELS**

20TH CENTURY

Wood carvings, polychrome decoration
24 x 25 in. (60.9 x 63.5 cm.) each

(2)

\$1,000-2,000



958

A KOREAN WEDDING DUCK

20TH CENTURY

Carved wood and brass
8¼ in. (21 cm.) high; 6¼ in. (15.9 cm.) long

\$1,500-2,500

PROVENANCE

Tong-in, traditional crafts store, Seoul, February 1978

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 231, no. 180 (illustrated, p. 231).

959

**A KOREAN WOOD FIGURE OF
A MAN RIDING A LION**

JOSEON DYNASTY (19TH CENTURY)

\$1,000-2,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine.
Gift to David Rockefeller, September 1932.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller
Collection*, New York, Vol. III, 1993, pp. 228-229, no. 176
(illustrated, p. 228).





960

**A KOREAN WOOD FIGURE OF
A MAN STANDING ON HIS
HANDS**

JOSEON DYNASTY (19TH CENTURY)

Wood with traces of red pigment
8½ in. (21.5 cm.) high

\$800-1,200

PROVENANCE

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine.
Gift to David Rockefeller, September 1932.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller
Collection*, New York, Vol. III, 1993, pp. 228-229, no. 177
(illustrated, p. 228).

961

**A KOREAN WOOD FIGURE OF
A MAN WITH A DRUM**

JOSEON DYNASTY (19TH CENTURY)

9 in. (22.8 cm.) high

\$1,000-2,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine.
Gift to David Rockefeller, September 1932.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller
Collection*, New York, Vol. III, 1993, pp. 228-229, no. 178
(illustrated, p. 228).





962

**KOREAN SCHOOL
(20TH CENTURY)**

Catfish and Turtle

Ink on linen
28 x 12 in. (71.1 x 30.4 cm.)

\$3,000-4,000

963

**KOREAN SCHOOL
(20TH CENTURY)**

Pair of Ducks and Blossoms

Ink and colors on paper
37 x 18 in. (94 x 45.7 cm.)

\$3,000-4,000





CHINESE ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

In 1921, John D. Rockefeller, Junior, and his wife, Abby Aldrich Rockefeller, departed on the *S.S. Empress of China* for the month-long journey from America to Asia to celebrate the formal opening of the Peking Union Medical College, which the Rockefeller family had endowed several years earlier.

It was the couple's visit to China, Korea and Japan that would forever change their approach toward art and collecting. Although both Junior and Abby Aldrich Rockefeller had held an interest in Asian art and design for some years—Junior began collecting Ming and Kangxi ceramics in 1913—the trip placed into context the wonders of Asian history and culture. The letters that Abby penned to her sons from China recorded her impressions of the trip, including her admiration for the people she met along the way. As David Rockefeller later recalled, "Mother and Father... returned with a wonderful array of Asian art that completely entranced me.... Mother, who was just beginning to collect art, had been deeply influenced by the experience." A number of Junior and Abby Rockefeller's Asian objects have since been donated to prestigious public institutions.

When the J.P. Morgan Collection of porcelains was offered by Lord Duveen, Junior could not resist. In a wonderful letter to his father, John D. Rockefeller, Senior, he requested a loan to purchase a large group that he had selected, noting that he had never squandered money on foolish extravagances, and that his fondness for these porcelains was his only hobby. He received the funds, and went on to amass one of the greatest private collections of *famille verte* porcelain in America. Junior had distinctive stands made for all of his porcelains, some of which remain with

the porcelains from his collection that are found today (see lot 977). Archival photos of the Rockefeller house on West 54th Street (illustrated here; now the site of the Museum of Modern Art, New York, co-founded by Abby in 1929) give an indication of Junior's passion for Chinese porcelain, and the interiors in which David Rockefeller grew up.

Later, working through esteemed dealers including as Sadjiro Yamanaka—who had opened shops in New York, Boston, and near the Rockefellers' summer house, The Eyrie, on Mount Desert Island, Maine—Junior and Abby Rockefeller curated a striking assemblage of Buddhist sculpture, Chinese and Korean furniture, Japanese prints, textiles, and Chinese and Japanese porcelain. These objects were very much lived with and enjoyed by the Rockefellers at home in New York and Maine (see lot 962); indeed, the Chinese have an aphorism that says that the art connoisseur finds pleasure not only in acquisition, but also in *gongzhu tonghao*, or "sharing appreciation."

Abby's sister, Lucy Truman Aldrich, was also a great inspiration to Peggy and David. Never married, she lived in her father's home in Providence and enjoyed world travel and collecting objects from around the globe (lot 982). She loved to share her collection with the visitors she entertained at home, and David Rockefeller recalled frequent Sunday lunches with his aunt Lucy during his time at Harvard. Later, he and Peggy enjoyed exploring aunt Lucy's closets and attic in search of hidden treasures.

All of the Chinese objects presented here were subtly integrated into David and Peggy Rockefeller's houses, where they seamlessly blended with artworks from Europe, Africa, Asia and the Americas. Many were acquired or passed down through his family, while others he and Peggy

purchased together. David Rockefeller noted that "Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and joy, in turn, generally adds new and productive facets to one's overall perspective." From the magnificent gilt-bronze figure of Amitayus (lot 979) to the small smiling gilt-bronze figure of Samantabhadra on an elephant (lot 980), the Chinese objects presented here reminded the couple of their travels in Asia and around the world but are also very much a reflection their common eye for beauty and charm.

While each of Junior and Abby Rockefeller's children would inherit a love of Asia, it was David Rockefeller and his brother, John D. Rockefeller 3rd, who would become the most devoted to the continent and its culture. In 1956, John 3rd founded the Asia Society, which swiftly grew into one of the world's foremost centers for the promotion of Asian art, education, business, and government. John 3rd and his wife Blanchette Rockefeller's exceptional collection of Asian art, assembled in part with the guidance of Robert Hatfield Ellsworth, is now held and exhibited at the Asia Society's New York City headquarters.







964

A SMALL GREEN-GLAZED POTTERY JAR

CHINA, HAN DYNASTY (206 BC-AD 220)

The bulbous body encircled by a grooved band with pendent triangle border, with a further grooved band encircling the shoulder below the waisted neck and the dished mouth, the exterior covered with a streaked glaze of deep green tone

5 in. (12.8 cm.) high

\$1,000-1,500

PROVENANCE

Mathias Komor, New York.
Gift of Peter Weil, 25 December 1948.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 74, no. 31.



965

A SANCAI-GLAZED POTTERY JAR

CHINA, TANG DYNASTY (AD 618-907)

The wide ovoid body liberally splashed with bright amber, cream and green glazes that cover the short neck and continue over the out-turned rim, all on a white slip that falls irregularly towards the flat base exposing the pale pinkish-buff body
10½ in. (26.7 cm.) high

\$8,000-12,000

PROVENANCE

Yamanaka & Co., Bar Harbor, 1929.
Mrs. Abby Aldrich Rockefeller, New York, 1929-1948.
Estate of Abby Aldrich Rockefeller (with a lifetime interest to John D. Rockefeller, Jr.), 1948-1960.
Winthrop Rockefeller, Petit John Mountain, Arkansas, 1960-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired in August 1974.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 80, no. 36.





966

TWO PAINTED POTTERY FIGURES OF EQUESTRIANS

CHINA, NORTHERN WEI DYNASTY (AD 386-535)

Each modeled wearing armored robes, the horse standing four square on a rectangular base, with traces of white, black and red pigments remaining
8 $\frac{3}{8}$ in. (21 cm.) high, wood stands

[2]

\$3,000-5,000

PROVENANCE

Yamanka & Co., New York.
The Blair Collection, Chicago.
Claire Macready, Inc., Chicago.
Acquired in 1947.

LITERATURE

W. Adelson *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, pp. 201, no 91.



967

**A PAINTED POTTERY FIGURE
OF A DANCING LADY**

CHINA, TANG DYNASTY (AD 618-907)

Modeled with the right arm raised and both hands concealed within long sleeves, wearing a striped robe and her hair bound in two buns

11¼ in. (28.6 cm.) high, wood stand

\$1,000-1,500

PROVENANCE

Gift of Mr. and Mrs. George S. Franklin, Jr., New York, 1961.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 77, no. 34.





968

A BLACK-GLAZED RIBBED JAR

CHINA, JIN DYNASTY (1115-1234)

Of ovoid form with a wide neck flanked by ribbed strap handles, the body decorated with vertical ribs formed by trails of white slip that stand in contrast to the blackish-brown glaze that continues over the rounded mouth rim to cover the interior and ends in a line above the foot

5¾ in. (13.5 cm.) high

\$10,000-15,000

PROVENANCE

Acquired from Roger Keverne, Ltd., London, 2013.

LITERATURE

W. Adelson et al., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, p. 212, no 99.



969

A LARGE BLACK-GLAZED RIBBED JAR

CHINA, NORTHERN SONG-JIN DYNASTY (AD 960-1234)

Of ovoid form with a wide neck flanked by ribbed strap handles, the body decorated with groups of four spaced vertical ribs formed by trails of white slip that stand in contrast to the blackish-brown glaze that continues over the rounded mouth rim to cover the interior and ends in a line above the foot
9¾ in. (23.6 cm.) high

\$15,000-25,000

PROVENANCE

Acquired from Roger Keverne, Ltd., London, 2012.

LITERATURE

W. Adelson *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, pp. 210-211, no 98.



970

**TWO LARGE BROWN-GLAZED
MARTABAN STORAGE JARS**

CHINA OR SOUTHEAST ASIA, 17TH-18TH CENTURY

The rounded sides molded with dragons and cranes in flight below decorative bands and looped straps at the shoulder, covered in an amber-brown glaze
22¼ in. (56.5 cm.) high

(2)

\$300-500

971

**A LONGQUAN CELADON
FIVE-SPOUTED JAR AND COVER**

CHINA, NORTHERN SONG DYNASTY
(AD 960-1127)

Molded with five stepped tiers, each carved with a band of different petals and cross-hatch-pattern, with five spouts rising from the canted shoulder, the cover carved with petals and with a shaped upturned rim and a flower-form finial, covered overall with a greyish-olive-tone glaze
10 $\frac{1}{8}$ in. (25.7 cm.) high, wood stand

\$3,000-5,000

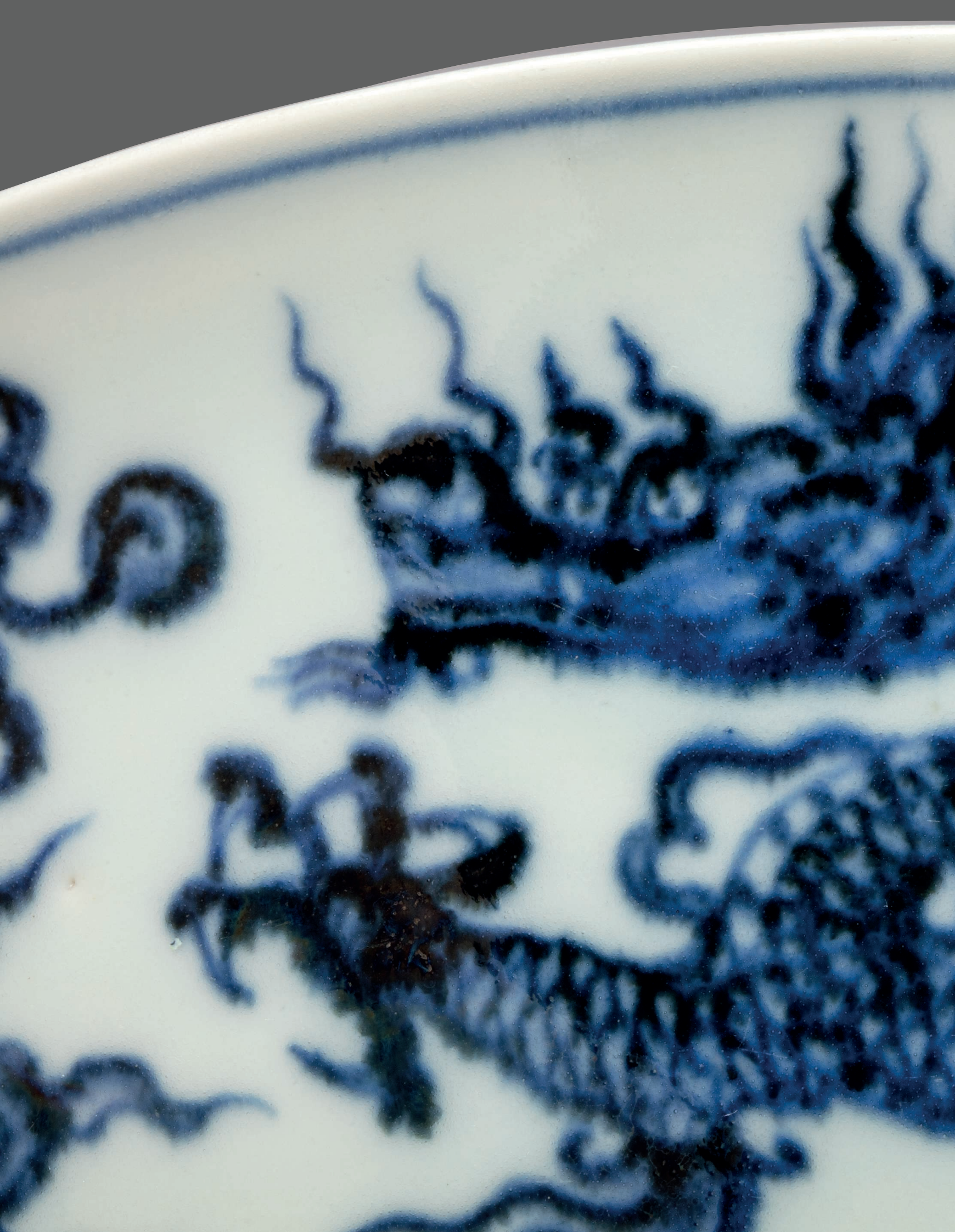
PROVENANCE

Mathias Komor, New York.
Gift of Peter Weil, 1949.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 81, no. 37.







THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

972

A RARE ANHUA-DECORATED BLUE AND WHITE 'DRAGON' BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

Finely potted with deep rounded sides rising to the slightly flaring rim, decorated on the exterior in brilliant tones of cobalt blue with two five-clawed dragons striding through cruciform clouds in pursuit of 'flaming pearls' above a band of overlapping lappets, the interior with a central medallion of a descending dragon amidst clouds encircled by *anhua* decoration of two five-clawed dragons on the cavetto, below a band of classic scroll at the mouth rim

8¼ in. (21 cm.) diam.

\$100,000-150,000

PROVENANCE

David and Peggy Rockefeller, Seal Harbor, Maine, by 1985.





With its fine potting and powerful decoration in both underglaze blue and the *anhua* (hidden decoration) style, this extremely rare bowl represents the finest quality of porcelain produced at the imperial kilns in the Xuande reign. The design of an imperial five-clawed dragon flying through the clouds and

chasing a flaming pearl is one of the most classic motifs of Chinese porcelain, and yet one of the rarest patterns of the Xuande repertoire. No other example of this exact form and decoration appears to be published. Two Xuande bowls of very similar design on the exterior but with cloud-scroll motifs on the center of the interior, are in the National Palace Museum, Taipei, illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Hsuan-te Ware I*, Taipei, 2000, nos. 64 and 65.

This design originated in as early as the Hongwu period (1368-1398) as seen on a blue and white and molded bowl in the Tianminlou collection, illustrated in *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong, 2015, p. 18, no. 1. However, it was not until the Yongle period (1426-1435) that this design became standardized. A Yongle blue and white stem bowl of very similar decoration with fitted gold cover and silver stand was found in the tomb of Prince Zhuang of Liang in Zhongxiang city, Hubei province, illustrated in the British Museum, *Ming: 50 years that changed China*, London, 2014, p. 87, fig. 70. On the Prince Zhuang of Liang example, not only the porcelain stem bowl but also the gold cover and silver stand bear a conforming five-clawed dragon design. It is important to note that an inscription on the gold cover dates it to the second year of Zhengtong (1437). The consistency of this design across precious mediums and different reign periods might suggest that in the early 15th century this design became one of the standard designs supplied by the court to various imperial workshops. Bowls of this type continued to be made in the following periods in the Ming dynasty (1368-1644) such as a Chenghua (1465-1487) example and a Hongzhi (1488-1505) example in the Shanghai Museum, illustrated by Lu Minghua in *Porcelain Wares from the Official Kilns of the Ming*, Shanghai, 2007, fig. 3-61 and fig. 3-69 respectively.

Xuande 'dragon' bowls of this form also exist in a slightly different version, in which the dragons have three claws and the interiors are decorated with various floral scrolls and sprays in underglaze blue. This group includes four examples in the National Palace Museum, Taipei, illustrated in *ibid*, nos. 69-73; one in the British Museum, illustrated by Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 134, no. 4:26; one in the Matsuoka Art Museum, Tokyo, illustrated in the *Toji Taikei* (Ceramics of East Asia), vol. 42, Tokyo, 1975, figs. 51 and 52; and the other one sold at Sotheby's Hong Kong, 2 November 1994, lot 36. As noted by Liao Pao-show from the National Palace Museum, on the three-clawed dragon group the lappets borders below the dragons are separated, see *A Panorama of Ceramics in the Collection of the National Palace Museum: Hsuan-te Ware I*, *op. cit.*, p. 198.

These bowls were so admired by the emperors in the 18th century that they had close copies made at the imperial kilns, as shown by the 18th century example with apocryphal Xuande mark sold at Christie's Hong Kong, 2 October 2017, lot 129.





973

**A GROUP OF FIVE BLUE AND WHITE
FOLIATE-RIMMED DISHES**

CHINA, KANGXI PERIOD (1662-1722)

Each decorated in the center with a flowering tree and birds, enclosed by floral-filled panels
8½ in (21.6 cm.) across (5)

\$5,000-7,000

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 156-157, no. 96 (part illustrated).



975

**A TURQUOISE, AUBERGINE AND
BLACK-ENAMELED FIGURE OF LAOZI ON
A BUFFALO**

CHINA, 17TH CENTURY

The figure shown holding a fan and wearing loose robes tied at the lower chest, seated side-saddle on the back of a buffalo, the beast standing foursquare on a shaped base

9 in. (23 cm.) high, softwood stand

\$6,000-8,000

PROVENANCE

C.T. Loo & Company, New York, 12 June 1949.

John D. Rockefeller, Jr., New York, 1949-1960.

Estate of John D. Rockefeller, Jr., 1960.

Acquired 10 November 1960.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 90, no. 44.

976

A FAHUA RETICULATED BOTTLE VASE

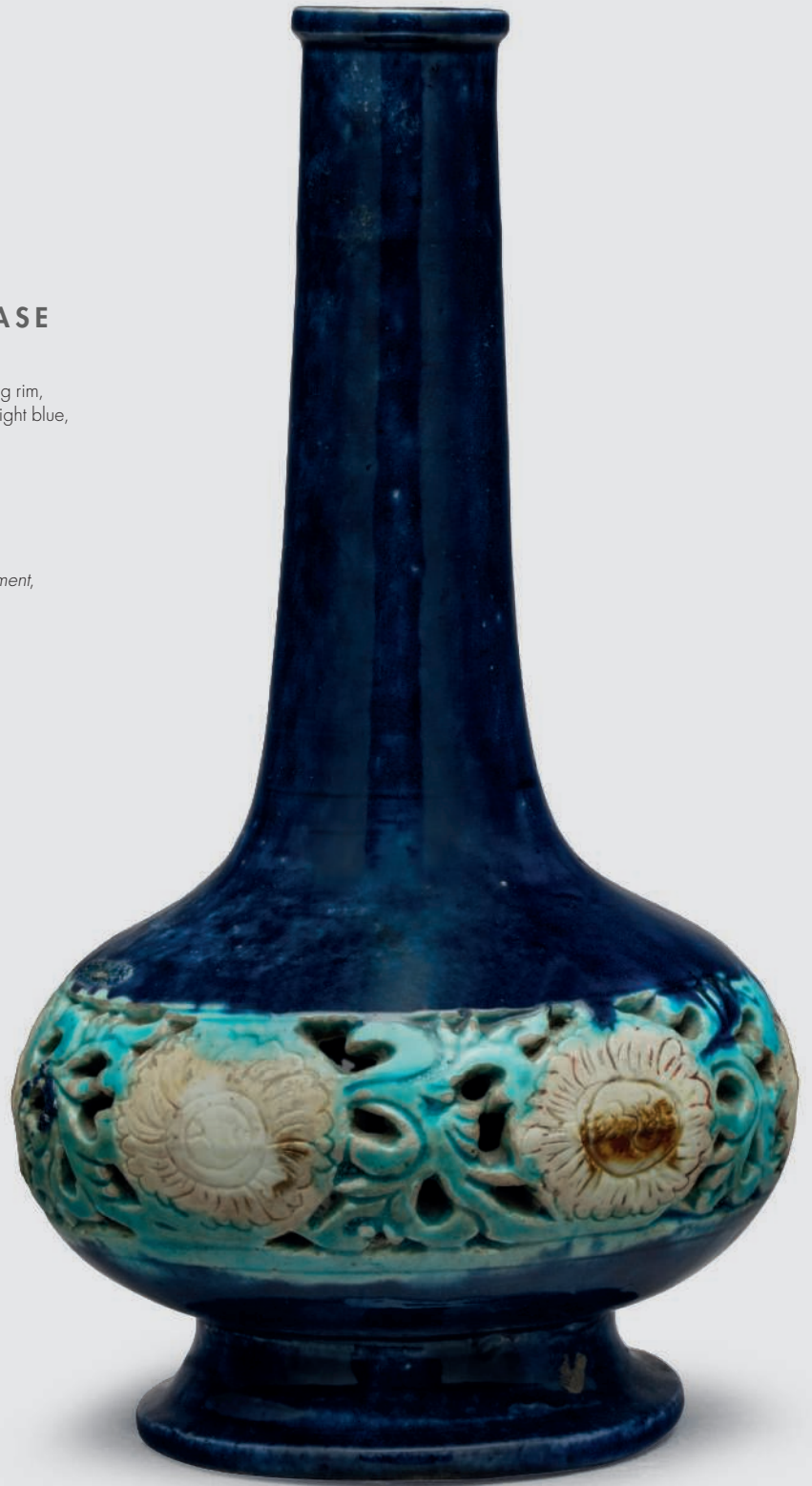
CHINA, MING DYNASTY, 16TH-17TH CENTURY

The compressed spherical body rising to a long neck and a slightly flaring rim, the body decorated with a reticulated floral band in yellow, cream and light blue, all reserved on a deep blue ground
8½ in. (21.6 cm.) high

\$4,000-6,000

LITERATURE

W. Adelson *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, p. 213, no 100.





977

**A FAMILLE VERTE BISCUIT
LIBATION CUP**

CHINA, KANGXI PERIOD (1662-1722)

Shaped in imitation of a lotus leaf with two handles formed as twisting branches issuing peony flowers, the exterior decorated with two phoenixes and cranes in flight and ducks swimming amid lotus, all on a pale-green ground, the interior with scattered tiny fish in black enamel

4¾ in. (12 cm.) wide, softwood stand

\$4,000-6,000

PROVENANCE

Parish-Watson & Co., Inc., New York, 2 October 1930.
John D. Rockefeller, Jr., New York, 1930-1960.
Estate of John D. Rockefeller, Jr., 1960.
Acquired 10 November 1960.

LITERATURE

The John D. Rockefeller Collection of Chinese Ceramics, New York, circa 1933, pl. 82.
R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 92, no. 46.

978

**A YELLOW-GROUND ENAMELED
BOWL**

CHINA, KANGXI PERIOD (1662-1722)

Decorated on the interior and exterior with nine cranes in flight alternating with pairs of peaches borne on leafy gnarled branches, the base with an apocryphal Jiaqing mark in underglaze blue

7½ in. (18.2 cm.) diam.

\$1,000-1,500

PROVENANCE

Parish-Watson & Co., Inc., New York, 2 June 1929.
John D. Rockefeller, Jr., New York, 1929-1960.
Estate of John D. Rockefeller, Jr. (with a life interest to Martha Baird Rockefeller), 1960-1971.
Acquired 2 May 1971.

LITERATURE

R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 88-89, no. 42.



(interior)



A GROUP OF FOUR *FAMILLE VERTE* BISCUIT SQUARE DISHES

CHINA, KANGXI PERIOD (1662-1722)

The larger decorated on the interior with water plants and with a four-character mark on the base, the smaller three with flowering plants on a yellow ground 5¼ in. (13.3 cm.) square, the largest

\$6,000-8,000

PROVENANCE

Larger: C.T. Loo & Co., New York, 9 March 1949.

John D. Rockefeller, Jr., New York, 1949-1960.

Estate of John D. Rockefeller.

Acquired 10 November 1960.

Three smaller: Frank Partridge, 22 December 1942.

John D. Rockefeller, Jr., New York, 1942-1960.

(4) Estate of John D. Rockefeller, Jr. (with a life interest to Martha Baird Rockefeller), 1960-1971.

Acquired 2 May 1971.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 96-98, nos. 50a, 51c,d, f.





980

A PAIR OF YELLOW-GROUND FAMILLE VERTE HEXAGONAL VASES AND COVERS

CHINA, KANGXI PERIOD (1662-1722)

Decorated with butterflies and birds in flight amidst peony, prunus and magnolia on a yellow ground, the conforming covers surmounted by lotus-bud finials 12 in. (30.5 cm.) high, softwood stands with painted clips

\$6,000-8,000

PROVENANCE

Gorer of London.
 Dreicer & Company, New York, as agents for Gorer of London, 15 April 1915.
 John D. Rockefeller, Jr., New York, 1915-1960.
 Estate of John D. Rockefeller, Jr.
 Acquired 10 November 1960.

LITERATURE

(2) *The John D. Rockefeller Collection of Chinese Ceramics*, New York, circa 1933, pl. 52.
 R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 93-94, no. 47.

981

A LARGE GILT-BRONZE FIGURE OF BUDDHA

CHINA, 17TH-18TH CENTURY

Seated in *dhyanasana* on a separately-cast double-lotus base with his right hand in *varadamudra* and his left held in his lap, clad in voluminous robes with incised hems, the face serene in expression below the snail-shell curls of hair over the *ushnisha*
11 $\frac{7}{8}$ in. (30.2 cm.) high

\$200,000-300,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, New York.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1952.
Acquired in 1952.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 217, no. 169.



Image of the present lot from Abby Aldrich's personal inventory.
Photographer unknown. Courtesy of The Rockefeller Archives Center.



The present work belongs to a small and rare group of gilt-bronze figures from the Kangxi period that have separately cast bases. Among other known examples include a figure of Amitayus, around 24 cm. high and figures of Vajradhara and Green Tara, both approximately 16 cm. high, all in the National Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – Buddhist Statues in Tibet*, Hong Kong, 2008, pp. 239-241, nos. 228-230. Another related figure of a *bodhisattva*, around 24 cm. high, was sold by Christie's Hong Kong on 28 November 2012, lot 2265.

The aforementioned works, however, have bases represented as flowering lotus blossoms, with individualized lotus leaves, in contrast to the present example, which is a traditional double-lotus base. The present figure is exceedingly rare in that it appears to be the only known Kangxi-period figure of the Buddha with a separately cast base. It is unclear why the present figure was constructed with a separately cast base, when many of the other Kangxi-period gilt-bronzes, including the massive gilt-bronze figure of Amitayus following the present lot, have integrated bases, but in the case of the smaller *bodhisattva* figures in the National Palace Museum, it would have made casting the individualized lotus petals significantly simpler. In the case of the present Buddha figure, which does not have the individualized lotus petals, it may have allowed for both the figure and the base to hold consecration relics.



982

AN IMPERIAL GILT-BRONZE FIGURE OF AMITAYUS

CHINA, KANGXI PERIOD (1662-1722)

Seated in *dhyanasana* on a double-lotus base with the hands held in *dhyanamudra*, clad in a voluminous *dhoti* and adorned with various jewelry and with a rippling ribbon, the ends of which elegantly fall over the front edge of the base, the face with serene expression flanked by large foliate earrings and surmounted by an elaborate tiara secured at the back by flared ties
16½ in. (41.9 cm.) high

\$400,000-600,000

PROVENANCE

Laurance S. Rockefeller, New York, by 1994.

Estate of Laurance S. Rockefeller, 2004.

Laura Rockefeller Chasin, 2004-2006.

Acquired in 2006.

LITERATURE

W. Adelson *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, pp. 217-218, no 103 (incorrect image reproduced).





As a newly established dynasty, the Qing, who were themselves Manchus and not of Han Chinese descent, relied on the discipline and support of other foreign ethnic groups, including the Mongolians and Tibetans, for their dominance of China proper. In the pursuit of this goal, the Manchus propagated and heavily patronized Tibetan-style Buddhism. As early as the Yuan dynasty, the Mongolians had relied on the spiritual wisdom of Tibetan Buddhist masters as guidance in matters both religious and secular. They would consult with Tibetan lamas (teachers), for instance, prior to battle, and believed that subsequent victories were the result of their karmic righteousness. In the following centuries, Mongolian adherence to Tibetan Buddhism only increased, and the Qing Emperors took advantage of this devotion by lavishly patronizing Buddhist activities in both the capital of Beijing and in areas closer to Mongolia. During the reigns of the Kangxi, Yongzheng, and Qianlong Emperors, several Tibetan Buddhist temples were constructed in Beijing and in Inner Mongolia and filled with lamas from Tibet, who increasingly took on administrative roles within the secular government.

Although the Kangxi Emperor may have propagated Tibetan Buddhism initially as a means to control the Mongol tribes, he eventually became a devout Buddhist himself. After 1696, he increasingly came under the sway of the Mongolian lama and artist, Zanabazar, and from 1701 until 1723 alone, he himself produced more than four hundred handwritten versions of the *Heart Sutra* and *Medicine Buddha Sutra*. He also commissioned large-scale gilt-bronze images of various Buddhist deities during his reign. A gilt-bronze figure of Shadakshari Avalokiteshvara, now in the collection of the Beijing National Palace Museum, was commissioned by the Kangxi Emperor in memory of his recently deceased grandmother, the Empress Dowager Xiaozhuang; the poetic inscription, incised along the base in Tibetan, Chinese, Manchurian, and Mongolian, dates the work to the 25th year of his reign, corresponding to 1686 (see *The Complete Collection of Treasures of the Palace Museum - Buddhist Statues of Tibet*, Hong Kong, 2008, p. 237, no. 226). Another large-scale (69.2 cm. high) gilt-bronze

image of Dipankara Buddha, now in the collection of the Rhode Island School of Design, is dated by its inscription to 1662 and was likely presented to an important monastery in Tibet as a gift.

Many of the massive gilt-bronzes commissioned during the Kangxi Emperor's reign, however, do not bear inscriptions, making their purpose more difficult to ascertain. As the Qing Emperors, and in particular Kangxi, constantly sought to associate themselves with the deity Manjushri, one can surmise that the large gilt-bronze figure of Four-Armed Manjushri in the collection of the Bishishangzhuang (Summer Palace) at Chengde, illustrated by Wang Jiapeng, *et al.*, *Buddhist Art from Rehol: Tibetan Buddhist images and ritual objects from the Qing dynasty Summer Palace at Chengde*, Taipei, 1999, p. 81, no. 19, was a propagandistic attempt at divine association. The nature behind the present work is not entirely known, but it is often suggested that such cast images of Amitayus were commissioned for the birthdays of the Emperor or his royal family. As Amitayus was considered to be the deity of long life, images of the *bodhisatva* were fitting gifts for such occasions. In the reign of the Qianlong Emperor (1736-1795) for instance, thousands of small, and significantly less expensive, images of Amiyas were cast for the sixtieth, seventieth, and eightieth birthdays of Qianlong's mother, the Empress Dowager Xiaoshengxian.

A number of identical examples to the present work are known, both in museum and private collections, and have appeared on the market in recent years. All are almost identical in weight and proportions, indicating they were likely cast from a mold, and many retain some gilt lacquer and cold gold on the torso and face, as in the present example. It is unclear if they were cast at different times or as a single group, but many, including the current work, bear numbers inscribed under the edge of the base. Whether they were cast individually or at one time, an enormous amount of bronze and gilding would have been required for each image, and would thus have been an extremely important commission.



983

**A GILT-BRONZE FIGURE OF
SAMANTABHADRA**

CHINA, MING DYNASTY (1368-1644)

Seated on the back of a recumbent elephant with the left leg crossed over the right and holding a scroll in his left hand, clad in heavy robes tied at the waist with a knot, the serene face flanked by long locks of hair and surmounted by a small tiara
9¼ in. (23.5 cm.) high

\$10,000-15,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, New York.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.),
1948-1960.
Acquired in December 1960.

LITERATURE

R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and
Neighboring Cultures*, New York, 1993, vol III, p. 226, no. 174.



984

A GILT-BRONZE FIGURE OF A LAMA

CHINA, 17TH-18TH CENTURY

Seated on a double cushion incised with large foliate medallions and a diaper pattern, the right hand raised in *vitarkamudra* and the left held in the lap, dressed in heavy robes with foliate-patterned hems, with a lotus blossom at each shoulder, one supporting a book, the face with jovial expression below close-cropped hair 6½ in. (16.2 cm.) high, softwood stand

\$15,000-25,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, New York, acquired in China, 1921.
Estate of Abby Aldrich Rockefeller, 1948.

During the reign of the Qianlong Emperor, who was himself a fervent Buddhist devotee, the production of Buddhist images, paintings, and ritual items, drastically increased to fill the large numbers of temples and religious halls built during this period. In some temples, such as the Fanhua Lou at the Forbidden City, the entirety of the Buddhist pantheon, numbering in the several hundreds of deities and important personages, were depicted sculpturally in gilt-bronze, as illustrated by Yu Zhuoyun in *Palaces of the Forbidden City*, Hong Kong, 1982, pp. 180-181, figs. 200 and 201. Although the present work does not bear an identifying inscription, it is highly likely the figure depicts an important disciple or teacher from the lineage of the Gelugpa sect, which was the dominant strain of Tibetan Buddhism in China at this time.



985

**A SMALL LACQUERED WOOD
FIGURE OF A SEATED BOY**

CHINA, MING DYNASTY (1368-1644)

Seated on his feet tucked below his body, his hands clasped before his chest in adoration, dressed in a smock tied at the small of the back and adorned with bracelets and armlets, the jovial expression of the face surmounted by a small forelock of hair
3 $\frac{3}{8}$ in. (9.2 cm.) high

\$3,000-5,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.

Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1955-1973.
Estate of Winthrop Rockefeller, 1973-1974.

Acquired in August 1974.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 224-225, no. 173.



986

A STONE HEAD OF GUANYIN

CHINA, MING DYNASTY (1368-1644)

With bow-shaped mouth, full cheeks, and heavy-lidded eyes, the tight rows of hair surmounted by a tall diadem centered with an image of Amitabha

10 in. (25.4 cm.) high, marble base

\$4,000-6,000

PROVENANCE

Mrs. Brooke Astor, New York.

Bequest from the estate of the above, 2007.

LITERATURE

W. Adelson *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, p. 216, no 102.



987

**A GILT-DECORATED RED LACQUERED
LEATHER-WRAPPED WOOD CHEST**

CHINA, QING DYNASTY (1644-1911)

Of rectangular form, the top decorated with a scholarly gathering on a terraced pavilion within a shaped medallion, the sides decorated with scholars in a landscape setting, mounted with a central metal lockplate and handles on the sides
10¾ in. (27.3 cm.) high, 28½ in. (72.4 cm.) wide, 19 in. (48.2 cm.) deep

\$1,000-1,500

PROVENANCE

Yamanaka & Company, Boston, Massachusetts.

Lucy Truman Aldrich, Providence, Rhode Island.

Estate of Lucy Truman Aldrich, 1955.

Acquired in August 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 250-251, no. 194.



988

**A POLYCHROME AND
BLACK LACQUER PANEL,
MOUNTED AS A LOW
TABLE**

THE PANEL, CHINA, 19TH CENTURY

The rectangular panel decorated in vibrant colors with birds amidst blossoming flowers issuing from a rock, later mounted as a low table with rectangular legs terminating in hoof feet

18½ in. (47 cm.) high, 44 in. (111.8 cm.) wide, 20¼ in. (51.4 cm.) deep

\$700-900



~989

A CARVED HARDWOOD LOW TABLE

CHINA, 19TH-20TH CENTURY

The three paneled top set in a rectangular frame above a narrow waist and aprons carved with scrolling vines, raised on shaped legs terminating in upturned *ruyi*-form feet

12¼ in. (31 cm.) high, 23¾ in. (60.6 cm.) wide, 17¾ in. (45 cm.) deep

\$600-800

~990

A HUANGHUALI-VENEERED KANG TABLE

CHINA, 19TH-20TH CENTURY

The top set in a rectangular frame above beaded aprons and two drawers, raised on beaded legs of square section terminating in scroll-form feet and short chucks

14¾ in. (37.4 cm.) high, 32 in. (81.3 cm.) wide, 19¾ in. (50.2 cm.) deep

\$500-700



~991

**A MING-STYLE *HUALI*
HEXAGONAL CHAIR**

20TH CENTURY

Of hexagonal form, the mat seat set within a double-molded frame below the straight back and sides fitted with vertical spindles, raised on five legs inset with plain aprons and shaped spandrels and joined by low stretchers at the sides
32½ in. (81.6 cm.) high, 24¼ in. (61.5 cm.) wide,
17 in. (43.1 cm.) deep

\$1,000-1,500



992

THE EYRIE-ROCKEFELLER 'BUDDHIST LION' CARPET

NINGXIA, NORTH CHINA, QING DYNASTY, KANGXI PERIOD, FIRST QUARTER
18TH CENTURY

With a central pinched cartouche containing two circling 'Buddhist lions' around a brocade ball amidst auspicious emblems on a maize-colored field of peony scroll within rosette and meandering key-fret borders with an outer solid brown border

Approximately 13 ft. 8 in. x 14 ft. 11 in. (417 cm. x 455 cm.)

\$12,000-18,000

The Eyrie-Rockefeller carpet belongs to a small group of eighteenth century 'Buddhist lion' carpets that display a central medallion with axial points and pinched corners containing two circling 'Buddhist lions' around a single brocade ball. In the Ming period, circling 'Buddhist lions' can be found on carpets, but it isn't until the Kangxi period (1662-1722) that one finds circling 'Buddhist lions' around a brocade ball contained within a medallion.

There are six known examples from the Kangxi period with similar pinched central medallions providing the prototype for the Eyrie-Rockefeller carpet, the most famous and closely related example is in The Metropolitan Museum of Art and originally in Louis Comfort Tiffany's collection (M. S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p. 315, fig. 282).

Until now, this carpet was unknown and unpublished and not mentioned in Michael Franes' seminal book *Lion-Dogs Hundred Antiques Classical Chinese Carpets I* (London, 2000). At the time, he notes that there are only eight 'Buddhist lion' carpets from the early 18th century, however, with this recent discovery Franes plans to include this carpet in his forthcoming book on Chinese carpets.



卯辰吹乐看马蓬补意

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993

MA XINLE (B. 1963)

Galloping Horses

Scroll, mounted and framed, ink and color on paper
27 1/2 x 54 3/4 in. (69.9 x 139 cm.)

Inscribed by Hao Ran (1932-2008)

Further inscribed and signed, with four seals of the artist

Dated summer, *xinmao* year (2001)

Dedicated to David Rockefeller

\$45,000-65,000

PROVENANCE

Acquired directly from the artist.



روزگار گدازد
از دست هر کس
که در راهش
نماند

ISLAMIC ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

In his book, *Glimpses of My Life*, David Rockefeller recalled, "Looking back, it seems as if I have had a connection with the Middle East for most of my life. I first visited [the region] as a thirteen-year-old on a trip with my parents... [Later,] I was stationed in Algiers during World War II and traveled throughout North Africa and as far as Istanbul for my work as an intelligence officer."

John D. Rockefeller, Junior, Abby Aldrich Rockefeller, and their son, David, visited the Middle East in 1929 at the invitation of academics from the University of Chicago, which had been founded by the Rockefellers in 1891. By this time, the Rockefellers were avid art enthusiasts, and a selection of the Islamic items in their collection were acquired during this trip. Another one of their greatest sources was the famous art dealer Lord Duveen, supplier to many of the leading families of America in the early 20th century. Not only did he sell exquisite Old Master Paintings, many sourced from the old families in England, but he also promoted other areas including that of Oriental carpets. Almost single-handedly he created the excitement in America for Persian Rugs attracting the attention of, among others, Henry Clay Frick (for what is now the Frick Collection), William A. Clark, "The Copper King" whose collection was given to the Corcoran Gallery of Art, and the Rockefellers. Chief among these is a magnificent pair of 17th century Polonaise carpets, sold in the early 20th century by the Marchioness of Graham through Christie's, thence to Duveen who sold them to "Junior". These carpets, two of the best to survive from the heyday of Persian carpet weaving, were gifted by Rockefellers to the Metropolitan Museum of Art.

From Abby and her sister Lucy, Peggy and David acquired two outstanding paintings by Mu'in Musavvir, the leading classical artist of mid-17th century Iran, including the *Portrait of the artist Reza 'Abbasi* (lot 1001). David recalled that his mother "first displayed the Persian miniatures [...] at her office at 10 West 54th Street and later in her second floor sitting room at 740 Park Avenue," and that he had always been fascinated by them.

An Ayyubid silver inlaid brass domed cylindrical incense burner made in Syria in the second-half 13th century (lot 996), which in later years David kept on the desk in his office, had also come from Abby's collection. The small incense burner is one of the very few such objects that has retained its original cover. It is a good example of silver-inlaid brass, a technique which was employed widely with magnificent effect in the medieval Islamic World, also a style loved by Orientalist-inspired decorators and thus part of many an educated western collection in the later 19th century in Europe. But in this particular case there is a substantial added interest in that the arcade around the main body contains the figures of a row of saints which would not look at all out of place in any western Christian Church. It is one of only a handful of items that were made in the Islamic World but with Christian iconography and thus almost certainly for a Christian patron, whether in the Kingdom of Outremer (the Holy Land) or in Western Europe.

In his introduction to the catalogue of his collection David Rockefeller noted that "my mother, whose tastes were unusually eclectic, enjoyed anything which she considered beautiful regardless of its age or national origin." His aunt, Lucy Truman Aldrich, was also fascinated by art from around the world as well as being an inveterate traveller in her own right. "There were few countries she did not visit, and everywhere she went she found things which captivated her well-trained eye." It is interesting to compare how the vast majority of the important pieces in this section originate through one or other of these two sisters, Peggy and David subsequently inheriting them or buying them out of the estates.

Abby and Lucy were not the only family members to be interested in these areas. The two lamps in this section, each using a very different Iranian work of art as the body, a Kashan medieval pottery albarello and a Safavid cylindrical brass torchstand, are among the items that David bought from the estates of his father and his elder brother Nelson. "Altogether, the things we have inherited or purchased from my family over the years represent some of the most cherished and precious items which we possess today. Beyond their quality, they have enormous sentimental value and add immeasurably to our ongoing sense of family, unity, and continuity."

David travelled extensively, both on business and for pleasure, frequently with his wife. "Peggy went with me several times to Asia, the Middle East, and North Africa, so that our acquisitions of textiles, rugs, brass, paintings, and sculpture in those areas have, in most cases, been made jointly. Indeed, we made many purchases together on numerous trips to Iran, India, and Morocco, three of the countries that we have most enjoyed visiting." All three countries are well represented in this sale, with a number of the items coming directly from their travels. A magnificent *pichhvai* temple hanging, painted in silver and gold with touches of colour, depict Krishna in the forest with three *gopis* on either side. The hanging was purchased in Mumbai in 1963 (lot 1012). David explains a strong motivation for their acquisition choices: "Behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures – especially when they meet with their surroundings to create a harmonious whole" (M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 14).

Through all of his experience and connection with the region, David recalled in his *Memoirs* that his inaugural trip to the Middle East and the broader region in 1929 "opened [my family's] eyes to nature, to people, and to history in a way that expanded our interests and stimulated our curiosity. They made us feel the excitement of the opportunities open to us and recognize the role the family was playing in so many areas. These experiences gave us an education that transcended formal learning."

John D. Rockefeller, Jr., Abby Aldrich Rockefeller, and David Rockefeller in Egypt visiting Dr. James Henry Breasted's Excavations in Luxor, 1929. Courtesy of The Rockefeller Archives Center.





994

A MOROCCAN PAINTED PINE CHEST

DATED 1859

Of rectangular form with shouldered top, the front half hinged, on skirt with open arched centre and four turned feet, simple iron lock, the surface painted in bright colors with panels of arabesques, dated lower center, the sides with an arcade, the top with a large medallion, the interior plain pine with small compartment
43 $\frac{3}{8}$ x 15 $\frac{3}{8}$ x 31 in. (110.2 x 39.1 x 78.7 cm.)

\$1,000-1,500

995

**A MOROCCAN GLAZED
STORAGE TUREEN AND COVER
(JUBBANA)**

PROBABLY FES, LATE 19TH CENTURY

Of deep rounded form on short foot, the sloping cover with flat top
Overall 11¼ in. (28.6 cm.) high

\$500-700

PROVENANCE

Acquired in Morocco 1970s.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 401, no. 303.





David Rockefeller in his Chase Manhattan Bank office. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program, and The Rockefeller Archive Center.



AN AYYUBID SILVER-INLAID BRASS DOMED CYLINDRICAL INCENSE BURNER

SYRIA, SECOND HALF 13TH CENTURY

On tripod hoof feet, the body with a band of nimbate saints in an arcade, the cover with continuous knot roundels and panels, baluster knob, plain quatrefoil for fixing of original handle

7½ in. (19.1 cm.) high

\$150,000-200,000

PROVENANCE

Abby Aldrich Rockefeller, New York.

Acquired from the estate of the above December 1960.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 391-2.

In the medieval Islamic period the technique of inlaying silver into a copper alloy body was first fully developed in the Iraqi city of Mosul. After its appearance in the first half of the thirteenth century the city's workshops quickly developed an impressive level of technical and aesthetic refinement so that the Andalusian geographer Ibn Sa'īd in AH 648/1250 AD wrote "Mosul hosts an abundance of crafts, prime among them inlaid brass vessels, which are carried from there to numerous royal courts" (quoted in James W Allan, *Islamic Metalwork, the Nuḥad Es-Said Collection*, London, 1982, p.18). The technique was soon adopted across the Islamic Near East, with Damascus in Syria becoming a renowned centre in the later 13th and 14th centuries.

The Rockefeller incense burner belongs to a very rare subgroup of silver-inlaid brass objects that combine Islamic metalwork traditions and Christian imagery. Only twenty such items from the Ayyubid period are known today, most outstanding of which are the Freer Canteen and the d'Arenberg basin, each now in the collection of the Freer Gallery, Washington D.C. (inv. nos. F.1941.10 and F.1955.10). Among this surviving group are six incense burners. Apart from the present example only one other retains its original domed cover, an example decorated with an ogival arcade in the British Museum (inv.no.1878,1230.679). The other four, lacking original covers, are all in Western museum collections.

The proximity of Ayyubid Syria to the Latin Crusader states explains this incense burner's iconography. Early scholarship maintained that this unusual Christian iconography in metalwork should be seen as an extension of Syriac manuscript painting. More recent scholars have looked at the relationship between the crusader kingdoms and the Muslim polities surrounding them. This was a complex relationship, with considerable amounts of trade and artistic interaction as the crusaders transformed from external threats to semi-integrated internal political forces (Ranee A Katzenstein and Glenn D. Lowry, 'Christian Themes in Thirteenth Century Islamic Metalwork', *Muqarnas* vol.1, Leiden, 1983, p.62). A century later than the production of this incense burner the link is openly displayed. Muslim craftsmen in Damascus produced silver-inlaid brass vessels for St. Louis IX of France, Princess Elisabeth von Habsburg-Kärnten and at least three for King Hugues IV de Lusignan, ruler of Cyprus and nominally of Jerusalem.

The Ayyubid lands in the second half of the thirteenth century were a region of diverse cultural and aesthetic influences, reflecting in part the various dominions that had occupied the area, including the Christian kingdom of Jerusalem, before being conquered and thus united by the Ayyubids. The great Persian poet Nizami, musing on this abundant artistic interaction, wrote, "I took up materials from every book; I bound on them the ornament of verse; More than new Histories; Jewish, Christian and Pahlavi. I chose from every book its charm, took out from every husk its grain" (Katzenstein and Lowry, *op.cit.*, p.62).

It is fitting then that this exceptional incense burner, the product of a mediaeval multicultural society, should find its way to the desk of David Rockefeller at One Chase Manhattan Plaza, at the heart of the world's most cosmopolitan city.







997

A MAMLUK TINNED-COPPER BOWL

EGYPT, 15TH CENTURY

Of deep rounded form, the shoulder with a densely engraved band of inscription alternating with dense arabesque interlace and divided by rosette roundels, occasional pendants, later engraved floral motifs on interior, old repair, tinning rubbed 12 $\frac{3}{8}$ in. (31.4 cm.) diam. at mouth

\$1,200-1,800

PROVENANCE

Abby Aldrich Rockefeller, New York.

Acquired from the estate of the above. December 1 1960

LITERATURE

R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 393, no. 293.

In the cartouches around the body, with parts missing and words repeated, Arabic verses:

*balaghta min al'ulya a'la [a]l-mara[tib] / al-maratib
wa qaranaka al / wa qaranaka al-taw/faq [a]l-tawfiq min kull janib
wa / la zalta marghuban ilayka / ilayka wa [ba]sitan
yamin[ayka fi']-dun[ya bi-nayl al-maratib]*

"You have reached through greatness the highest of ranks,
And success has accompanied you on all sides,
You continue to be desired and to stretch
Out your hands into the world in the attainment of rank."

These verses are commonly found on 15th-century Mamluk metalwork. (Doris Behrens-Abousaif, "Veneto-Saracenic Metalware in Mamluk Art", in *Mamluk Studies Review* IX (2), 2005, p. 150).



998

A MAMLUK TINNED-COPPER DISH

EGYPT, LATE 15TH CENTURY

With narrow rim, the interior engraved and pounced with a central diaper roundel within a band of inscription cartouches alternating with knotted *kufic* panels, divided by arabesque and blazon roundels, meandering bands around the rim
15¼ in. (38.7 cm.) diam.

\$2,000-3,000

PROVENANCE

Abby Aldrich Rockefeller, New York.

Acquired from the estate of the above. December 1 1960

LITERATURE

L.A. Mayer, *Saracenic Heraldry: A Survey*, Oxford University Press, 1933, p. 129.
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 394, no. 294.

The inscriptions in the cartouches around the centre read:

*mimma 'umila bi-rasm al-maqarr al-'ali (?) ... / al-mawlawi al-makhd[u]mi
al-sayfi / janbalat al-maliki al-ashrafi*

"One of what was made for the Most High Authority ... the lordly, the well-served, al-Sayfi Janbalat [officer of] al-Malik al-Ashraf."

Some mystery surrounds the *mamluk* Janbalat, for whom this dish was made. The possibility that Janbalat may be identified with the Mamluk sultan al-Malik al-Ashraf (r. 1500-1), known as al-Sayfi Janbalat prior to his brief reign, has been raised by L.A. Mayer (*Saracenic Heraldry: A Survey*, Oxford, 1933) and later by Michael Meinecke ('Zur mamlukischen Heraldik', in *Mitteilungen des Deutschen Archäologischen Instituts Abteilung Kairo*, band 28/2, Mainz, 1972). No conclusive evidence for this identification has yet been discovered.



999

**A SAFAVID ENGRAVED BRASS
TORCH STAND**

IRAN, LATE 16TH CENTURY

Of tapering cylindrical form with flaring base, the sides with light vertical facets engraved with chevron bands of meandering arabesques on a cross-hatched ground, bands of floral meander above and below, mounted as a lamp
11½ in. (29.2 cm.) high

\$8,000-12,000

PROVENANCE

Nelson A. Rockefeller, New York.
Acquired from the estate of the above 1979.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 395, no. 295.



1000

**A KASHAN BLUE AND WHITE
POTTERY ALBARELLO**

CENTRAL IRAN, EARLY 13TH CENTURY

Of slightly tapering cylindrical form with flat shoulder, vertical neck with everted mouth on short foot, the exterior painted under the clear glaze with cobalt-blue vertical stripes, now mounted into the base of a lamp
7 in. (17.8 cm.) high

\$3,000-5,000

PROVENANCE

John D. Rockefeller, Jr., New York.

Acquired from the estate of the above June 1971.

PORTRAIT OF THE ARTIST REZA 'ABBASI

BY MU'IN MUSAVVIR, ISFAHAN, IRAN, SIGNED AND DATED 5 SAFAR AH 1087/19 APRIL 1676 AD

Gouache heightened with gold and silver on paper, signed and dated on the upper left side of the page, ruled borders, applied blue paper margin, laid down on thin card, reverse plain, mounted, framed and glazed, collection label on reverse of frame
Painting 7¾ x 4½ in. (19.7 x 11.4 cm.)

\$120,000-180,000

PROVENANCE

Nasir al-Din Shah Qajar as part of an album given to the geographer J. Petermann, 1855.
F. Engel-Gros, Fifaile, Switzerland, sold Galerie Georges Petit, Paris, May 3-June 1, 1921, lot 252d.
Parish-Watson & Co., New York, Nov. 1930-31.
Emile Tabbagh, Paris, sold New York, American Art Association-Anderson Galleries, Inc., Jan. 3-4, 1936, lot 73.
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above December 1960.

EXHIBITED

Philadelphia, Pennsylvania Museum and School of Industrial Arts, 1926.
Philadelphia, *Sesqui-Centennial International Exposition*, 1926.
Detroit, Detroit Institute of Arts, *The Fourteenth Loan Exhibition, Mohammedan Decorative Arts*, Oct. 21-Nov. 23, 1930, no. 49 (lent by Parish-Watson & Co., Inc., New York).
London, Royal Academy of Arts, *International Exhibition of Persian Art*, Jan. 7-Feb. 7, 1931, no. 708.

LITERATURE

P. Ganz, *L'Oeuvre d'un amateur d'art, la collection de Monsieur F. Engel-Gros, catalogue raisonné*, Geneva and Paris, 1926, no. 11d.
L. Binyon, J.V.S. Wilkinson, and B. Gray, *Persian Miniature Painting, Including a Critical and Descriptive Catalogue of the Miniatures Exhibited at Burlington House, January-March, 1931*, Oxford, 1933, no. 374, repr. Pl. CXII.
I. Stchoukine, *Les Peintures des manuscrits de Shah 'Abbas Ier à la fin des Safavis*, Institut Français d'Archéologie de Beyrouth, Bibliothèque Archéologique et Historique, tome LXXVI, Paris, 1964, pp. 89-90.
R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol.III, p. 286-297, no. 215.



Mu'in Musavvir, *Portrait of the Artist Reza Abbasi*, signed and dated 1673 AD, Garrett Collection, Princeton University Library, inv.no.95G.

Inscriptions:

shabih-i marhamat va ma'rifat panahi-yi marhumi-yi jannat makani ustadam riza' musavvir-i 'abbasi 'alayhi al-rahmah wa al-ghufran bi-tarikh-i sanah 104[?] naql shudah bud va bi- tarikh-i panjom-i shahri safar khutima bi'l-khair wa'lzafar sanah 1087 bi-yadigar (?) bi-jihat-i muraqqa' bi-itmam rasid mubarak bad

mashqi mu'in musavvir ghafara allah dhanubahu

"The likeness of the one who takes refuge in [God's] mercy and forgiveness, the deceased, the one whose abode is paradise, my master Reza, the 'Abbasi painter, God's mercy and forgiveness be upon him. [It] was copied [from an original drawn] in the year 104[?] and was completed on the fifth of the month of Safar of the year 1087, which concluded in success and victory, as a keepsake (?) for insertion in an album, may it be blessed."

Drawn by Mu'in Musavvir, may God forgive his sins."

This painting is a portrait of Reza 'Abbasi (ca.1565–1635), who is regarded as the most innovative and influential later Safavid artist. The painter is Mu'in Musavvir (ca.1630s-1697), Reza's most celebrated and talented student, who was taken on as a pupil at an early age. Mu'in followed the tradition of Reza, by signing most of his works, often adding information on the place and precise date of production, who it was for, and even the occasion on which it was made.

This painting bears one of the most significant inscriptions by Mu'in on his single page compositions. On this painting, Mu'in informs us that it was copied from another, and painted in the year 104[?], in the memory of his late master, and mounted, intended for inclusion in an album some years later in, AH 1087/1676 AD. Although Toby Falk interpreted the first date of this painting as 104(0), it is not possible to be sure this is accurate as the last digit of the year is missing.

There is only one other known portrait of Reza, also by Mu'in, now housed in the Princeton University Library, Garrett Collection (F.R. Martin, *The Miniature Painting and Painters of Persia, India and Turkey*, London, 1912, fig.32). On that portrait, Mu'in states that it was painted (*abrang gardideh bud*) in AH 1044/1635 AD and completed (*bi itman risanideh*) forty years later in 1084 AH/ 1673 AD on the order of Mu'in's son. Our painting would have had to have been copied after 1044 AH, since the Princeton portrait which was created while Reza was still alive dates to that year, and there is no mention of it being a copy. It is therefore highly plausible that our painting was copied from the painting housed at Princeton. This is supported by the fact that both our painting and the Princeton painting are almost identical in size and composition of the figure. Furthermore, since that painting was completed for Mu'in's son, it is highly probable that he would have had easy access to it for reference and creation of our painting at a later date.

Stylistically, our painting and the Princeton example are strikingly similar, although there are minor differences notably in the subject matter of the painting held by Reza, the arrangement of the portfolios and bowls of pigment. In both paintings, Reza is depicted sitting on the floor against a plain background with his drawing equipment surrounding him. In both paintings, by looking at the direction of Reza's eyes Mu'in brings the attention of the viewer to the paintings that Reza is working on, a youth in a European garb in one, and a seated dervish in another, exactly the kind of images that he had popularized.

Realistic portraits such as this are extremely rare and most unusual in Persian painting. This practice would have been passed on to Mu'in from his master Reza, who was highly respected for his ability to capture his sitter's features in the most realistic manner. A noteworthy example is Reza's portrait of Nashmi Kamandar, housed in the Harvard Art Museum (<http://www.harvardartmuseums.org/art/213050>). Our painting is not only significant because of its documentary value, but also for its precision of execution and for the fact that it demonstrates the master and pupil relationship between two of the most renowned Persian painters of all time.



1002

MUSHTARI AND BADR ARE BROUGHT TO THE CASTLE OF THE ROBBERS

SAFAVID STYLE, IRAN, SECOND HALF 19TH CENTURY, ON OLD MANUSCRIPT LEAF

From 'Assar Tabrizi's *Mihr-u Mushtari* gouache heightened with gold on paper, two columns of black *nasta'liq* couplets above and below, reverse with two columns of *nasta'liq*, gold and black marginal rules, trimmed, mounted, framed and glazed, collection label on reverse of frame
Leaf 9¾ x 6¼ in. (24.8 x 15.9 cm.)

\$800-1,200

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 288, no. 216.

1003

A QAJAR REPOUSSÉ BRASS BOWL

IRAN, LATE 19TH OR EARLY 20TH CENTURY

Of wide rounded form on rounded base, the tapering shoulder with everted mouth, the shoulder with a band on interlaced roundels, inscription panels around the neck, the underside with extensive arabesque interlace, the interior with an applied roundel with further inscriptions and arabesques
7 in. (17.8 cm.) diam. at mouth

\$600-800

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 398, no. 299.

The inscriptions contain verses from Sa'di's *Gulistan*, followed by a date:

*har chih ravad bar saram chun tu pasandi rava[st]
bandah chih da'va kunad hukm-i khuda [rasi]*

"Whatever happens to me is correct since you [ie.. God] have approved it, How can the slave dispute it? God's command is right."

*mihtari dar qabuli farman ast
tarki farman dalili haraman ast*

"Greatness is in accepting commands, Ignoring them is the sign of the excluded."

*har kih sima-yi rasan darad
sari khidmat bar astan darad 1084*

"Whoever bears the sign of the righteous, Places the head of service upon the threshold. 1084 (1673-4)."



On the inside of the bowl, the inscriptions around the centre includes a further couplet from the *Gulistan* of Sa'di:

*ta dili dustan bi-dast ari
bustan-i pidar furukhtah bih*

"In order to gain the hearts of friends, Sell even the garden of your father."

In the centre is an owner's inscription:

sahihubu khw[ajjah (?)] wali bin (?)] haji ...

"It's owner, Khwajah (?) Wali bin Haji ... "



1004

**A KIRMAN MOULDED
AND LUSTRE PAINTED
MONOCHROME BLUE POTTERY
BOTTLE**

SOUTH EAST IRAN, SECOND HALF
17TH CENTURY

The globular body painted with lustre floral motifs, the shoulder with four light blue glazed groups of four rosettes, mouth replaced 5¼ in. (13.3 cm.) high

\$2,000-3,000

PROVENANCE

Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above February 1958.

This bottle is extremely rare in that it combines two very different techniques. The moulded applied elements glazed in a different color are found on a small number of vessels that have generally been attributed to Kirman in south east Iran. A very impressive example was sold in our King Street salerooms 26th October 2017, lot 94. What is very unusual here is that this is combined with the lustre painting technique for the floral designs on the blue ground, an addition that would have necessitated the vessel being re-fired. This technique is also attributed to Kirman, but is extremely rare, possibly unique, to find on a moulded and applied polychrome vessel.

1005

**A KIRMAN LUSTRE PAINTED
POTTERY BOTTLE**

SOUTH EAST IRAN, SECOND HALF
17TH CENTURY

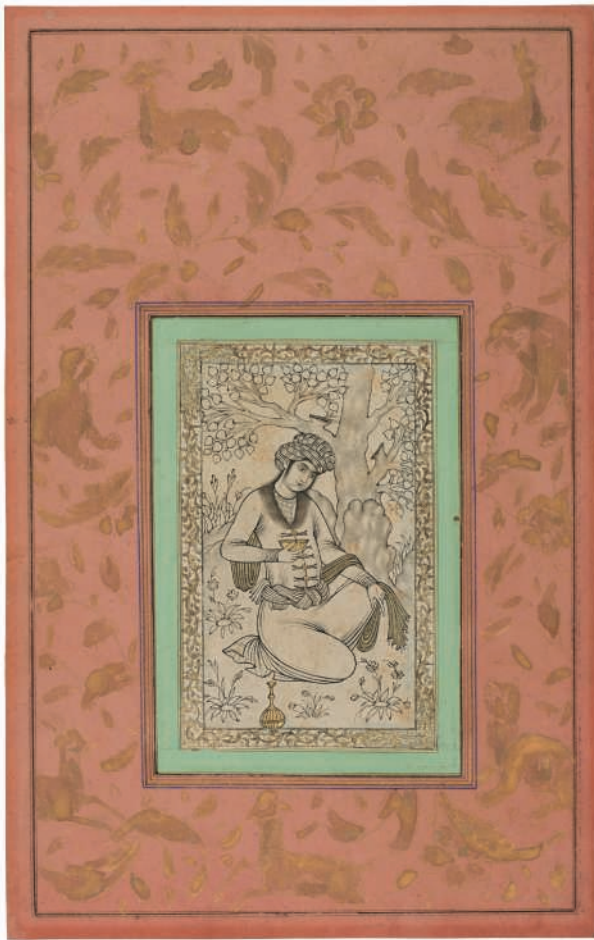
The globular body painted with bold lustre floral motifs, mouth replaced 4 in. (10.2 cm.) high

\$1,500-2,500

PROVENANCE

Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above February 1958.





1006

A SEATED YOUTH WITH WINE CUP

SAFAVID STYLE, IRAN, SECOND HALF 19TH CENTURY

Grisaille pen and ink heightened with gold on paper, laid down on Qajar album leaf with green paper applied border and pink leaf with gold animal and floral motifs, ruled black and gold lines, mounted, framed and glazed, collection label on reverse of frame

Painting: 4¼ x 2½ in. (10.8 x 6.4 cm.)

Folio: 10⅞ x 6⅞ in. (27.6 x 17.5 cm.)

\$1,200-1,800

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.

Acquired from the estate of the above September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 289, no. 217.



1007

A SEATED YOUTH WITH WINE CUP

SAFAVID STYLE, IRAN, SECOND HALF 19TH CENTURY

Grisaille pen and ink heightened with gold and red on paper, laid down on Qajar album leaf with colored paper applied border and blue leaf with gold animal and floral motifs, ruled black and gold lines, mounted, framed and glazed, collection label on reverse of frame

Painting: 6 x 3 ½ in. (15.2 x 8.9 cm.)

Folio: 12⅞ x 7¾ in. (32.1 x 19.7 cm.)

\$1,500-2,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.

Acquired from the estate of the above September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 289, no. 218.

1008

THE MI'RAJ (THE ASCENT OF THE PROPHET MUHAMMAD TO HEAVEN)

SCHOOL OF REZA 'ABBASI, ISFAHAN, IRAN,
SECOND QUARTER 17TH CENTURY

Gouache heightened with gold on paper, a black *nasta'liq* couplet above and below, laid down on card with applied colored paper margins and colored marginal rules, later inscription above, laid down onto modern mount, mounted, framed and glazed, collection label on reverse of frame
Painting 8¼ x 5 in. (21 x 12.7 cm.)
Folio: 15½ x 9¾ in. (38.4 x 23.7 cm.)

\$15,000-20,000

PROVENANCE

Nasir al-Din Shah Qajar, as part of an album given to the geographer J. Petermann, 1855.
F. Engel-Gros, Fiffaille, Switzerland, sold Galerie Georges Petit, Paris, May 30-June 1, 1921, no. 252a.
Parish-Watson & Co., New York, 1924
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above December 1960.

LITERATURE

P. Ganz, *L'Oeuvre d'un amateur d'art, la collection de Monsieur F. Engel-Gros*, catalogue raisonné, Geneva and Paris, 1926, no. 11a.
R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 282-3.

The inscription in French on the mount reads: *Souvenir à Mr. Petermann de son séjour à Bagdad (signed) g. g. m. del l'Europe etc. Mehmed Beschur Pascha le 14 mars 1855.*

The inscription is a *ruba'i* (quatrain) praising the prophet Muhammad by the well-known Shi'a Safavid poet Mirza Ibrahim Adham, son of Mirza Muhammad Razi Artmani. Mirza Ibrahim was the student of Mir Muhammad Baqir Damad Astarabadi Esfahani.

Persian poets from the turn of the fourteenth century onward illustrated their epics with a colourful description of the *mi'raj*, the heavenly journey that brought the Prophet into the presence of God. These compositions most often serve as pictorial eulogies to the Prophet, since they portray angels presenting platters containing jewels, incense burners, a crown, and flames. In this miniature, the Prophet is shown rising amidst golden flames with his face veiled, riding on the mysterious mount Buraq who is led by the Angel Gabriel. With both hands raised as if in speech, he is flanked by angels with fantastic wings, adorned in Safavid robes typical of the period.

The scene is modelled on Safavid *mi'raj* pictures such as the scene from the *Khamsa* of Nizami, attributed to Sultan Muhammad, dated 1539-43, housed in the British Library (see J. Thompson et al., *Hunt for Paradise*, exhibition catalogue, Milan, 2003, p. 22, fig. 1.6 and p.115 fig. 4.29) and the *mi'raj* illustration in the *Falnama* of Ja'far al-Sadiq, attributed to Aqa Mirak c.1550 housed in the Freer



Sackler Gallery, Washington, D.C., inv. no. S1896.253.

The colour palette used with the wide range of purples, blues and oranges are stylistically typical of those used by Reza 'Abbasi and his students such as Mu'in. The facial features illustrate the work of a close follower of Reza and can be confidently attributed to his school.

1009

PORTRAIT OF NAZAR 'ALI BEG, SON OF ALQAS MIRZA

BY MU'IN MUSAVVIR, ISFAHAN, IRAN, DATED AH 1084/1674-5 AD

Gouache heightened with gold on paper, inscribed and dated on the left side of the page, ruled margin, laid down on plain leaf, later laid down again, the reverse with pencil confirmation of the inscriptions, mounted, framed and glazed

Painting: 3¾ x 7¾ in. (9.5 x 19.7 cm.)

Folio: 6¾ x 10⅞ in. (16 x 26.9 cm.)

\$70,000-100,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.

Acquired from the estate of the above September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 284-285, no. 214.

Inscriptions:

ruzi shanbah bistu hashtum-i shahri ramazan al-mubarak sanah 1084 bi-itmam rasid mubarak bad

"It was finished on Saturday, twenty-eighth of the blessed month of Ramadan in the year of 1084, may it be blessed."

Identified in a contemporary Persian hand on border at top:

shabih-i nazar 'ali bayg pisari alqas mirza

"Likeness of Nazar 'Ali Bayg, son of Alqas Mirza."

Mu'in Musavvir was one of the most prolific artists working in Iran from the 1630s to the 1690s. In addition to his illustrated manuscripts such as *Shahnamas*, he created a large number of single-page drawings and paintings of a wide variety of subjects. Our painting represents Mu'in's unique style, which shows little of the European and Indian influences so popular at the Safavid court from the 1640s onward. This portrait presents the artist's skillful painterly brushwork and his affection for shades of pinks, purples and oranges, evident here in some of the youth's attire. The artist worked for non-royal patrons, such as our example, who were presumably more conservative in their taste than Shahs Safi (r. 1629–42) and 'Abbas II (r. 1642–66), and at certain times lived outside the capital, Isfahan.

Although this work is not signed, the hand in which the date is recorded and the overall style of the work is typical of Mu'in's style making this a confident attribution to him.

نظر عجبک لیس القاصیرا



464



1010

**A PAIR OF PERFUME BOTTLES IN
THE FORM OF BIRDS**

POSSIBLY KUTCH, NORTH OR WEST INDIA,
LATE 19TH/ 20TH CENTURY

Modelled as birds, their necks and wings with chased and embossed decoration comprising smaller birds in flight or perching amidst scrolling floral vines, engraved tuft of feathers on the crown of their heads
each 8 in. (20.3 cm.) high

(2)

\$2,000-3,000

1011

RADHA AND KRISHNA MEETING IN A GARDEN

PROBABLY LUCKNOW OR FAIZABAD, EAST INDIA, EARLY 19TH CENTURY

Gouache with gold on paper, depicting Radha and Krishna embracing in a garden pavilion under a stormy sky, with floral borders, within polychrome rules and pink margins

Painting: 8½ x 10⅞ in. (21.6 x 25.7 cm.)

Folio: 9¾ x 11⅞ in. (24.7 x 29.6 cm.)

\$2,000-3,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE

R. Ellsworth et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 295, no. 224.

This depiction has many of the features associated with the painting of Jaipur; the stiffness, the slightly stumpy figures and the detailing of the background with the very dense birds; see for example the outstanding Jaipur painting of Krishna and the *gopis* sheltering from the rain in the Metropolitan Museum of Art (Steven Kossak, *Indian Court Painting, 16th-19th centuries*, New York, 1997, no.71, p.114-5). The very strongly centralized composition however and formal depiction is more typical of the provincial Mughal centres of Lucknow and Faizabad whose paintings, particularly architectural compositions, are strictly symmetric; the figures, as here, are also equally stiff and with small-featured faces more like those found here.



1012

A PICHHVAI DEPICTING KRISHNA AND THE GOPIS IN THE FOREST OF BRINDAVAN

HYDERABAD, DECCAN, INDIA,
LATE 18TH / EARLY 19TH CENTURY

Gouache with gold and silver on indigo dyed cotton, depicting Krishna standing under a *kadamba* tree in the centre, with three gopis on either side holding fans of peacock feathers and flywhisks under mango trees, a row of adoring cows flanked by cowherds in the register below, within floral and chevron patterned borders
65½ x 75 in. (166.4 x 190.5 cm.)

\$20,000-30,000

PROVENANCE

Gazdar Pie Ltd., Bombay, 12 April 1963

LITERATURE

R. Ellsworth *et al*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 211, no. 166.

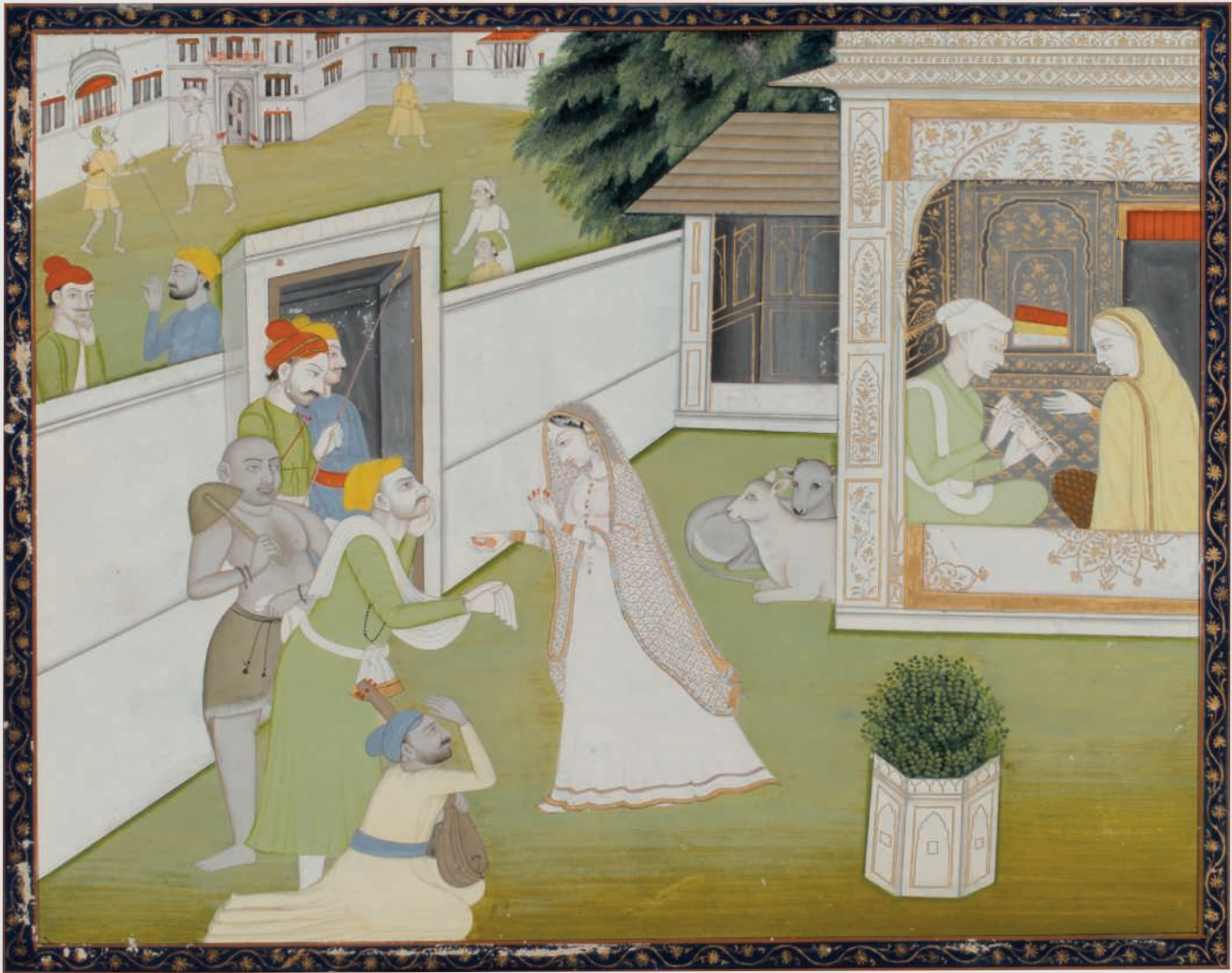
This *pichhvai* belongs to a small group of Deccani textiles which date from the late 18th and early 19th centuries. They were made for Gujarati merchants from the *Pushimarg* sect who had migrated to the Deccan. This was a sect founded in the early 16th century by the saint Vallabhacharya based on the adoration of Krishna through the *Pushimarg* or path of grace. The wealthy merchants brought their religious traditions with them to the south and commissioned local artists to make these distinctive *pichhvais* making lavish use of gold and sometimes silver.

This *pichhvai* would have hung behind an image of Krishna in a Vallabhachari shrine during the monsoon season. It is a rare example as it depicts Krishna himself standing under a *kadamba* tree in the centre. In other examples, Krishna is usually represented by the *kadamba*, a tree native to the region of Braj near Brindavan. The tree also evokes the story of Krishna hiding in its branches after stealing the clothes of the bathing gopis.

Other comparable examples from this group of Deccani *pichhvais* are in various public collections including the National Museum, New Delhi (64.291; P.B. Ramaswami and Kavita Singh (ed.), *Nauras - The Many Arts of the Deccan*, exhibition catalogue, New Delhi, 2015, pp. 90-91); the Calico Museum of Textiles, Ahmedabad (museum no.1131; Madhuvanti Ghose (ed.), *Gates of the Lord - The Tradition of Krishna Paintings*, exhibition catalogue, The Art Institute of Chicago, 2015, p. 43, fig.2); the Arthur Sackler Gallery, Smithsonian Institution (S1992.38; *op. cit.*, pp.108-109, no. 46) and in private collections such as that of Thomas and Margot Pritzker (*op. cit.*, p.107, no. 45).







1013

A LADY RECEIVING MUSICIANS AT HER HOUSE

KANGRA, NORTH INDIA, CIRCA 1830

Gouache with gold on paper, depicting a lady welcoming musicians in a courtyard while her older companion converses with a priest inside the house, within red rules and narrow dark blue border comprising gold scrolling floral vine

Painting: 9¾ x 7¾ in. (24.6 x 19.5 cm.)

Folio: 10½ x 8½ in. (26.9 x 21.6 cm.)

\$2,500-3,500

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.

Acquired from the estate of the above, September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 302, no. 231.

In his note on the present painting Toby Falk comments that while it is clearly mainly in the Kangra style, by this stage influence from other centres is visible; he detects that of Jaipur in the treatment of the *tulsi* plant leaves in the foreground and in the use of gold in the detailing on the façade of the house.

1014

RANJIT SINGH RAJAWAT ON A PRANCING HORSE

JAIPUR, NORTH WEST INDIA, DATED SAMVAT
1879/1822-23 AD

Gouache with gold on paper, depicting the nobleman seated on a horse in a green landscape, within yellow border comprising black lozenge forms with red outlines, with white rules and red margins, a partially rubbed identification inscription in the upper margin including date in black *devanagari* script
Painting: 10 $\frac{7}{8}$ x 7 $\frac{1}{4}$ in. (27.8 x 18.4 cm.)
Folio: 10 x 13 $\frac{3}{8}$ in. (25.2 x 35.3 cm.)

\$1,500-2,500

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 298, no. 227.



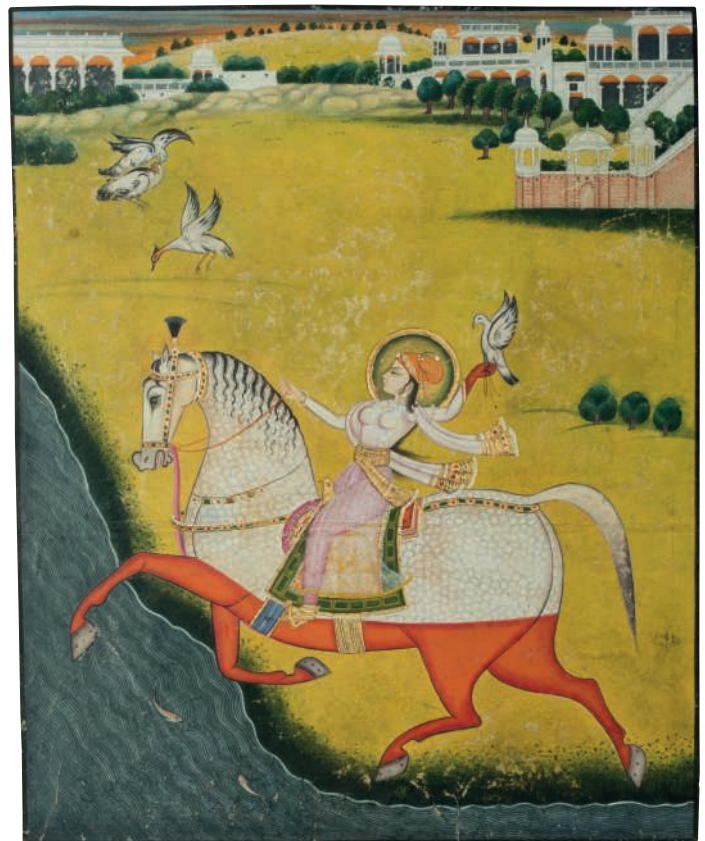
1015

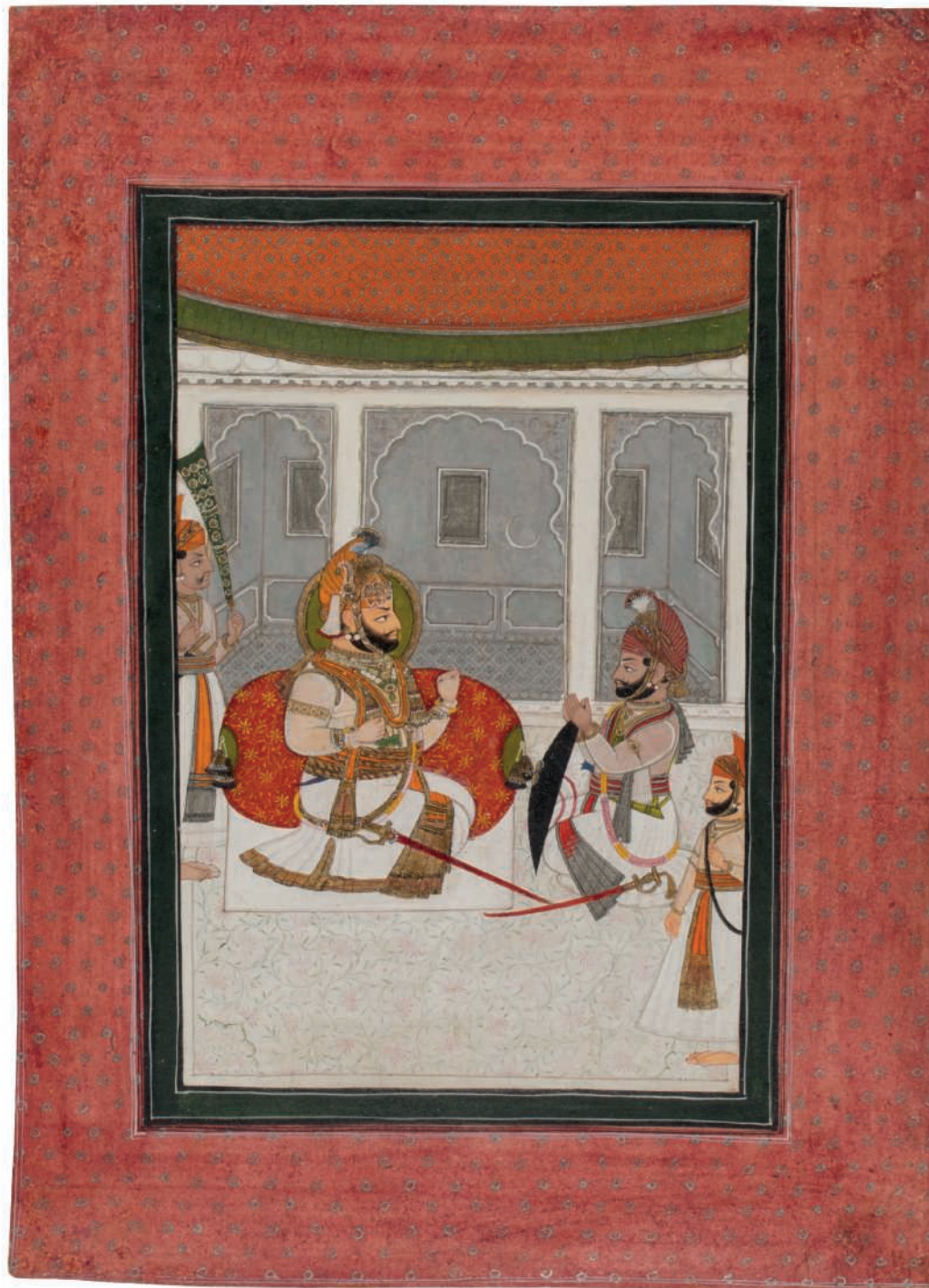
AN EQUESTRIAN PORTRAIT OF A PRINCESS HOLDING A FALCON

KISHANGARH, NORTH WEST INDIA, FIRST HALF
19TH CENTURY

Gouache with gold on paper, depicting the princess seated on a rearing stallion holding a falcon in her left hand, crossing a stream in a green landscape with a palace in the background, within black rules, with narrow buff borders
Painting: 6 $\frac{7}{8}$ x 9 $\frac{3}{8}$ in. (17.5 x 23.6 cm.)
Folio: 10 $\frac{1}{4}$ x 15 in. (26 x 38 cm.)

\$3,000-5,000





1016

**MAHARANA JAWAN SINGH OF MEWAR
(R.1828-38) RECEIVING ONE OF HIS
NOBLEMEN**

UDAIPUR, NORTH WEST INDIA, CIRCA 1835

Gouache with gold on paper, depicting the nimbate ruler seated against a red bolster, receiving a nobleman in a palace interior, with two attendants, within narrow black border with white rules and wide red margins

Painting: 5¾ x 8¾ in. (13.7 x 21.2 cm.)

Folio: 12¾ x 9 in. (22.7 x 31.5 cm.)

\$2,000-3,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 296, no. 225.

In his entry on this painting Toby Falk notes that second figure is almost certainly Rawat Dule Singh, a minor ruler (*Thakur*) of the small state of Asind in Mewar. Evidently Jawan Singh made a companion of Rawat Dule Singh as he appears in a number of paintings of the period, including one where they are shown bathing together in the same pool with other chiefs (A. Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Victoria, 1980, nos. 241, 242 and 244). Dule Singh however fell completely out of favour under Jawan Singh's successor and youngest brother, Sarup Singh (A Topsfield, *Court Painting at Udaipur*, Zurich [2002], p.253).



1017

MAHARAJA DAULAT RAO SCINDIA OF GWALIOR SEATED WITH HIS GENERAL

GWALIOR, INDIA, FIRST HALF 19TH CENTURY

Gouache with gold on paper, the nimbate ruler holding a dagger (*katar*) in his right hand, seated on cushions with a nobleman on a terrace, within narrow blue border comprising scrolling vine, with white and blue rules and red margins

Painting: 7⁷/₈ x 10³/₈ in. (20.1 x 26.2 cm.)

Folio: 9⁹/₈ x 12 2/8 in. (24.5 x 31.2 cm.)

\$2,500-3,500

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.

Acquired from the estate of the above, September 1955.

EXHIBITED

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 300, no. 229.

In the 1993 catalogue Toby Falk identified the nimbate maharaja as Jhanku (or Jhankoji) Rao Scindia who reigned from 1827-1843. He also however very closely resembles Jhanku Rao's predecessor, Daulat Rao Scindia, as in a portrait formerly with Ed Binney, now in the San Diego Museum of Art or, even closer, in a company school depiction of him in identical pose by Khairullah of Delhi now in the Victoria and Albert Museum (O3526 (S); Mildred Archer, *Company Paintings Indian Paintings of the British period*, London, 1992, p.162). It is interesting to compare the Company school interpretation of the subject with the present painting which clearly shows the strong influence of Jaipur traditions.



1018

**AN ALBUM LEAF: ILLUSTRATION TO A
RAGAMALA SERIES: KEDAR RAGINI, AND TWO
NASTA'LIQ QUATRAINS**

DECCAN, INDIA, LATE 18TH CENTURY

Gouache with gold on paper, depicting a devotee visiting an ascetic at night, the latter seated on a tiger skin outside his shrine smoking a *huqqa*, with a *yogini* playing a *vina* and a dog seated in the foreground, within narrow blue border with scrolling foliate motifs, white rules and wide red margins, an inscription in black *nasta'liq* in upper margin 'pir birun' (ascetic outside), the reverse with a calligraphic panel comprising 8 ll. of black *nasta'liq*, within cream and blue minor borders and wide red margins
Painting: 8½ x 5,2/4 in. (21.5 x 14.5 cm.)
Folio: 11 ½ x 8 ½ in. (29.2 x 21.6 cm.)

\$4,000-6,000



1019

AN ALBUM LEAF: ILLUSTRATION TO A RAGAMALA SERIES: DESAKHYA RAGINI; AND A FLORAL COMPOSITION

MUGHAL, DELHI, NORTH INDIA, LATE 18TH CENTURY

Gouache with gold on paper, depicting wrestlers and acrobats practising in a courtyard, on an album page decorated with a floral lattice in polychrome on blue ground, the reverse with a central floral panel surrounded by a border comprising a variety of golden blooms and birds, with *nasta'liq* and *devanagari* inscriptions on verso and recto identifying the *ragini* and possibly the name of a patron 'Raja Raghu putra Raja Ajay' (Raja Raghu son of Raja Ajay)

Painting: 16⁵/₈ x 7³/₈ in. (42.2 x 27.2 cm.)

Folio: 17.4/8 x 11⁵/₈ in. (44.6 x 29.4 cm.)

\$6,000-8,000

PROVENANCE

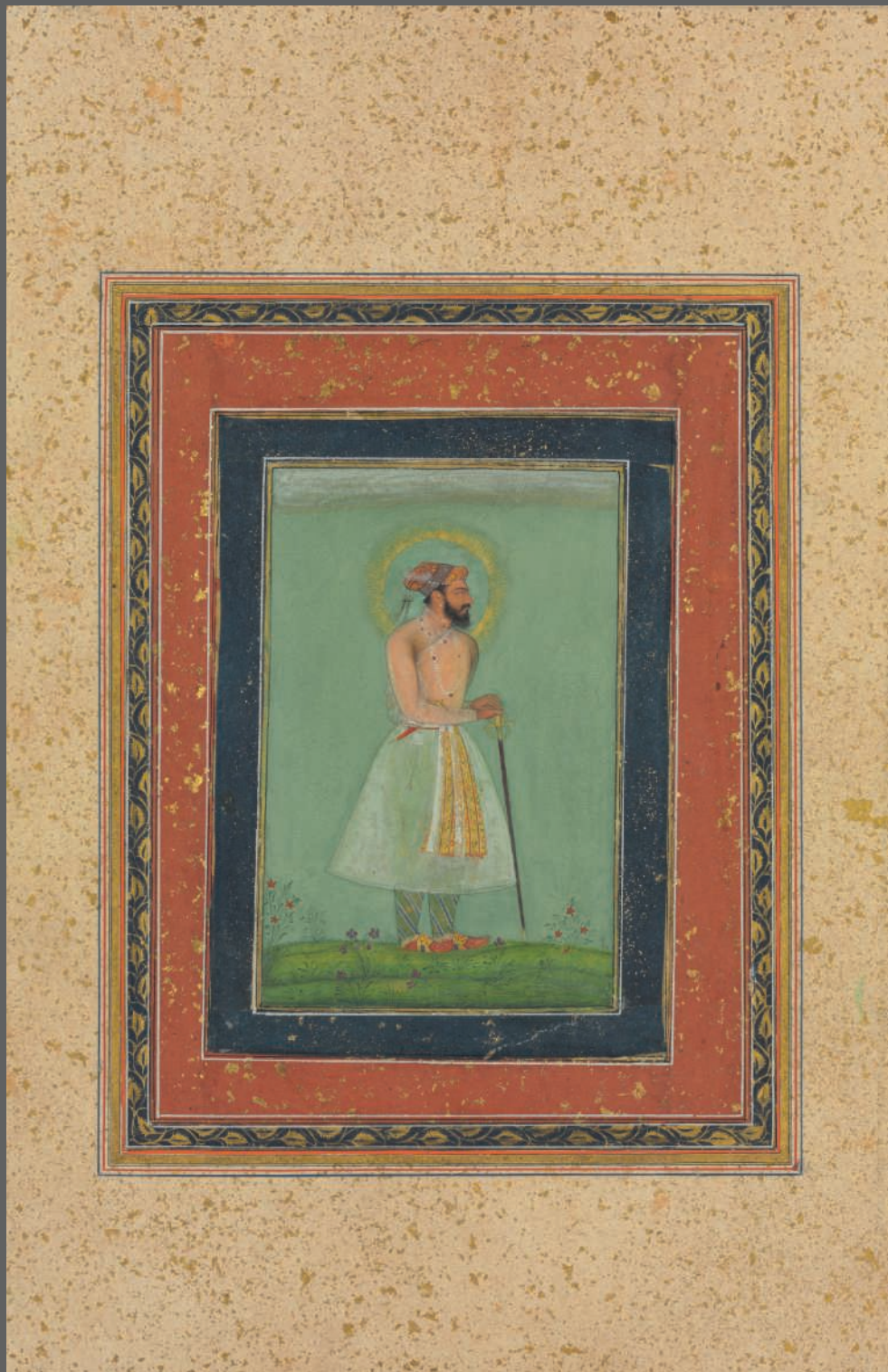
Gazdar Pte Ltd., Bombay.

Acquired from the above, 12 August 1963.

EXHIBITED

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 294, no. 223.

The painting here clearly shows that it has been worked by a Delhi-trained artist both in the painting of the figures and in their setting within a landscape with trees. The margin is an unusually brightly colored version of a Mughal floral lattice. A similar margin is found surrounding a painting by the Lucknow artist Mir Kalan Khan in the Catherine and Ralph Benkaim Collection (Steven Markel and Tushara Bindu Gude, *India's Fabled City: The Art of Courty Lucknow*, Los Angeles, 2011, no.17, p.168).



1020

A PORTRAIT OF THE MUGHAL EMPEROR SHAH JAHAN

MUGHAL, NORTH INDIA, FIRST HALF 18TH CENTURY

Gouache with gold on paper, the nimbate ruler facing right, dressed in diaphanous white *jama*, hands resting on a sword, on green ground, within polychrome borders, gold rules and wide gold-speckled margins

Painting: 6 x 4 in. (15.2 x 10.1 cm.)
Folio: 15 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (38.2 x 26 cm.)

\$2,000-3,000

PROVENANCE

Anon. gift, before 6 June 1973



1021

**MAHARAJA SURAT SINGH OF BIKANER
(1787-1828)**

BIKANER, NORTH WEST INDIA, CIRCA 1820

Gouache with gold on paper, depicting the portly ruler on a palace terrace, within floral peach borders, with gold rules and wide gray margins comprising large gold flowering plants, a text panel in the upper margin erroneously identifying the ruler as Raja Todar Mal, vizier to the Mughal Emperor Akbar, in black *nasta'liq* script

Painting: 9¼ x 5¼ in. (23.5 x 13.5 cm.)

Folio: 15½ x 10¼ in. (38.4 x 26.1 cm.)

\$3,000-5,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 297, no. 226.

The erroneous inscription reads:

tasvir raja todar mal vazir khazaneh navratan darbar jalaluddin akbar shah badshah - a portrait of Raja Todar Mal, Finance Minister and (one of the) Nine Gems at the court of the Mughal Emperor Akbar

1022

THE MUGHAL EMPEROR SHAH JAHAN WITH HIS ANCESTOR TIMUR

MUGHAL, PROBABLY DELHI BUT POSSIBLY DECCAN OR KISHANGARH, SECOND HALF 17TH OR EARLY 18TH CENTURY

Gouache with gold on paper, Shah Jahan depicted with gray beard and in Mughal dress, seated on the left in a garden, facing his ancestor Timur who is depicted in Central Asian attire, with Sa'dullah Khan standing behind Shah Jahan holding a parasol over the Emperor and an unidentified attendant standing similarly behind Timur, with inscriptions in black *nasta'liq* below, within buff and dark blue composite borders

Painting: 17½ x 10¼ in. (16.6 x 26 cm.)

Folio: 9½ x 12⅞ in. (23.3 x 32.6 cm.)

\$10,000-15,000

PROVENANCE

Gazdar Pie Ltd., Bombay, 12 August 1963

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 292, no. 221.

This allegorical painting alludes to the descent of the Mughals from Timur, the 14th century Central Asian ruler, and reinforces the lineage and legitimacy of the Mughal dynasty. The Mughal Emperor Shah Jahan, seated on the left, is depicted as a middle-aged man with a gray beard. Shah Jahan's distinctive facial features appear to have been based on several known portraits of him as an older man. For a closely comparable portrait of the Emperor by the artist Hashim, circa 1650, from the Late Shah Jahan Album, now in the Chester Beatty Library (CBL In 62.4), see E. Wright (ed.), *Imperial Mughal Albums from the Chester Beatty Library, Dublin, Alexandria*, 2008, p. 412, no. 71.

The figure seated on the right, erroneously identified as Babur, the founder of the Mughal dynasty, is in fact Timur. The face, style of turban and seated posture bear a strong resemblance to the figure of Timur in a well-known painting by the Mughal artist Govardhan, circa 1630, now in the Victoria and Albert Museum (IM. 8-1925; illustrated in S. Stronge, *Painting for the Mughal Emperor. The Art of the Book in India 1560-1650*, London, 2002, p. 150, pl. 112). In our painting, Shah Jahan's chief minister, Sa'dullah Khan, stands behind him holding a parasol. Perhaps the unidentified figure standing behind Timur in a similar fashion is his chief minister.

In his 1993 catalogue Toby Falk attributed this painting to the Mughal court atelier [in Delhi/Agra] and dated it to circa 1650. Although the figures and composition are clearly closely related to painting at court, our painting displays features that are not normally encountered in Mughal painting from

the capital. The coloring, with its dark tonality and the use of pinks, greens and deep turquoise, and the very prominent flowers in the foreground extending to cover the royal subjects (probably *Amaranthus gangeticus*) are much larger and more prominent than one normally encounters. This led Cary Welch, when discussing the painting in a private note of 1977, to say "No Mughal artist would have treated the ornamental flowers in the foreground with such zestful freedom; nor would he have employed throughout so vivid a palette, which is, however, characteristic of the Deccan, with its violet and purplish coloring".

It has also been suggested that the artist was Kishangarh-based in the early 18th century. After the reign of Shah Jahan, when his successor Aurangzeb came to the throne in 1658, his strict views on the arts led to a ban on dance, music and painting. This led to a gradual dispersal of imperial artists from Delhi as they sought employment elsewhere. Some carried the Mughal style to Rajasthan. Painting in Kishangarh was heavily influenced by the Mughal style. Bhavani Das was a Mughal artist who was active at the Mughal court between 1700 and 1719 and moved to Kishangarh in 1719. His work in Delhi and Kishangarh played an important role in influencing a generation of Kishangarh artists. Mughal genealogical subjects appear to have a particular forte of Bhavani Das. Of particular note is the painting of the Mughal royal family with Timur seated with his descendants which has been attributed to Bhavani Das (Linda York Leach, *Paintings from India, The Nasser D. Khalili Collection of Islamic Art*, Vol. VIII, London, 1998, pp.146-49, no. 40).

The later inscriptions below read:

shabih sa'dullah khan - a likeness of Sa'dullah Khan

shabih shah jahan badshah - a likeness of Emperor Shah Jahan

shabih babur bad shah - a likeness of Emperor Babur

isme khaheen ma'loom nist - the name of this gentleman is not known



شهبه اللدان

شهبه جهان پادشاه

شهبه پادشاه

خاموشی

1023

**A POTTERY WATER DROPPER
IN THE FORM OF A TOAD**

THAILAND, SAWANKHALOK,
14TH/15TH CENTURY

On near square base, modelled squatting, with globular eyes,
its back with raised circular opening
3 $\frac{3}{8}$ in. (8.7 cm.) high, 3 $\frac{3}{4}$ in. (9.6 cm.) long

\$600-800

PROVENANCE

Austins Company, Ltd., Bangkok, 7 November 1974.

LITERATURE

R. Ellsworth et. al., *The David and Peggy Rockefeller Collection :
Arts of Asia and Neighboring Cultures*, New York, 1993, vol. III,
p. 150, no. 94.



1024

**A BROWN GLAZED POTTERY
FIGURE OF A HAWK**

THAILAND, 20TH CENTURY

Realistically modelled, in a calm stance, perching on a base
with opening to side
10 $\frac{1}{4}$ in. (25.9 cm.) high

\$3,000-5,000

PROVENANCE

Acquired in Bangkok, 13 January 2001.



1025

**A POTTERY INCENSE
BURNER IN THE SHAPE
OF A GUARDIAN LION**

THAILAND, SAWANKHALOK,
14TH/15TH CENTURY

Realistically modelled, standing erect on all fours, with abundant mane and open mouth, wearing a necklace, its coat rendered in underglaze brown and a cream-colored slip, its back with raised circular opening
9½ in. (24.2 cm.) high

\$1,500-2,500

PROVENANCE

Austins Company Ltd., Bangkok, 7 November 1974.

LITERATURE

R. Ellsworth *et. al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol. III, pp. 148-149, no. 93.



1026

**A GANDHARAN STYLE GRAY SCHIST
RELIEF WITH TWO STANDING FIGURES
OF BUDDHA**

PROBABLY 20TH CENTURY

Each finely carved, wearing robes with cascading folds, the right hand in *abhaya mudra*, the left hand lowered holding the fold of the robe, the face with calm expression and finely delineated features, with curled hair

13 $\frac{3}{8}$ in. (34.5 cm.) high

\$1,000-2,000

PROVENANCE

Sarwat Ahsan, Lahore
Gifted from the above to Peggy Rockefeller, November 1974

LITERATURE

R. Ellsworth, et. al., *The David and Peggy Rockefeller Collection : Arts of Asia and Neighboring Cultures*, New York, 1993, vol. III, pp. 204-205, no. 161.

1027

**A GILT-BRONZE SEATED
FIGURE OF BUDDHA**

THAILAND, RATNAKOSIN PERIOD,
LATE 19TH CENTURY

Cast seated in *sattvasana* on a shaped plinth, with his right hand in *bhumisparsha mudra*, his face in a serene expression of meditation, with arched brows and pendulous earlobes, his hair curled, with high tiered *ushnisha*
11½ in. (28.5 cm.) high

\$3,000-5,000

PROVENANCE

Yamanaka and Co, Bar Harbor, probably one of the seated Buddhas purchased on November 1, 1926.
Abby Aldrich Rockefeller, acquired from the above.
Winthrop Rockefeller, acquired from the above.
Acquired from the estate of the above, August 1974.





1028

**A GROUP OF SIX LARGE
COPPER FIGURES OF DEITIES
AND ATTENDANTS**

PROBABLY BENGAL, EAST INDIA, LATE 19TH OR
EARLY 20TH CENTURY

Depicting the characters from the *Ramayana*
Tallest 31 in. (79 cm.) high

(6)

\$3,000-5,000

PROVENANCE

Gazdar Pte Ltd., Bombay, 12 August 1963.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection:
Arts of Asia and Neighboring Cultures*, New York, 1993, vol. III,
pp. 206-207, no. 162.





FOLK ART AND AMERICANA IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

Peggy and David Rockefeller embraced the artistic expressions of cultures far and wide, but works illustrating the American experience held a special place in their collection. From a "Massasoit" Indian weathervane and a Pennsylvania-German chest to the letters of George Washington and a painting of a screw steamship, the following lots celebrate the heritage, cultural diversity and innovative spirit unique to America's past.

American history and social responsibility played an integral role in David's upbringing. He recalled, "looking back I realize the debt I owe to my parents for my education.... On our many trips and excursions they opened our eyes to nature, to people, and to history in a way that expanded our interests and stimulated our curiosity. They made us feel the excitement of the opportunities open to us and recognize the role the family was playing in so many areas" (D. Rockefeller, *Memoirs*, New York, 2003, pp. 48-49). In the 1920s, his father, John D. Rockefeller, Junior, financed and played a crucial visionary role in the preservation of Colonial Williamsburg. With a commitment to historical accuracy, "Junior" sought to re-create the past to benefit those in the present and future generations to come. "The purpose of this undertaking," he wrote in 1927, "is to restore Williamsburg, so far as that may be possible, to what it was in the old colonial days and to make it a great centre for historical study and inspiration" (Junior to Arthur Woods, November 30, 1927). Upon America's entry into World War II, Junior capitalized on Colonial Williamsburg's ability to inspire. Along with his eldest son and namesake, John III, he enabled servicemen and women to attend on-site educational programs that examined the founding of America and the ideals that were worth fighting for over a hundred and fifty years later. Out of all his philanthropic pursuits, Junior considered Colonial Williamsburg his most important endeavor (A. Greenspan, *Creating Colonial Williamsburg: The Restoration of Virginia's Eighteenth-Century Capital*, Chapel Hill, North Carolina, 2002, pp. 10, 13-14).

While Junior often focused on the historical narrative, it was David's mother, Abby Aldrich Rockefeller, who particularly sought works of aesthetic value. He writes:

Along with her interest in contemporary art, Mother also was fascinated by [...] American folk art – an interest sparked in part by her awareness that many great modern masters, such as Picasso, had been profoundly influenced and inspired by [this genre of] art. Mother saw in all forms of [folk] art a purity, strength, and freshness of expression which she found very exciting. She started to buy examples of American folk art in the late 1920s along with her purchases of contemporary paintings. At that time, virtually no other collectors were seriously interested in American folk art, and it was readily available at very reasonable prices. Mother was greatly assisted in finding fine examples by Mrs. Edith Gregor Halpert, a dealer and friend who had started The Downtown Gallery in 1926. Mrs. Halpert specialized both in folk art and in

the paintings of numerous contemporary American artists such as Marsden Hartley, Arthur Dove, Charles Demuth, Charles Sheeler, Stuart Davis, Georgia O'Keeffe, and John Marin.

Examples of folk art which Mother bought through Mrs. Halpert were later given to Colonial Williamsburg, where they are housed in a building constructed by my father in my mother's name after her death. (M. Potter *et al.*, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. 1, p. 23).

In true Rockefeller fashion, many can now enjoy her collection of over 400 pieces of American folk art. Opened in 1957, the Abby Aldrich Rockefeller Folk Art Museum at Colonial Williamsburg is the oldest museum in the country dedicated to the field.

The "Massasoit" Indian weathervane (lot 1030) speaks both to Abby's love of American folk art and her appreciation of Native American contributions to American society. Both Junior and Abby were enamored with Southwestern artefacts, a passion witnessed by David on a family trip to the region in 1926. Navajo rugs, Pueblo pottery, and baskets were among the numerous objects purchased by the Rockefellers that would later furnish their house in Mount Desert Island, Maine. Coupled with these acquisitions was their desire to preserve Native American culture. In this vein, Junior founded the Laboratory of Anthropology in Santa Fe. The Laboratory later merged with the Museum of Indian Arts and Culture to become the largest repository of Native American artefacts.

A love of American history and contemporary concerns are well illustrated by two autograph letters written by George Washington, which were purchased by Peggy and David in 1952 (lot 1028; lot 1029). Most often celebrated as a victorious general and revered first President, in these letters, George Washington reveals his expertise as a pioneering agriculturalist by offering his support to a Philadelphia organization dedicated to promoting new and innovated farming practices. His words must have resonated deeply with Peggy and David, as among the numerous endeavors supported by the Rockefeller Foundation, one of its earliest and most celebrated was its effort to prevent mass starvation through improved farming practices. Beginning in the early 1940s in Mexico, the Foundation's agricultural program was unprecedented in scope and impact, expanding across India and Southeast Asia into what eventually became known as the "Green Revolution." The Foundation's efforts follow in the tradition of Washington, as well as Thomas Jefferson and Benjamin Franklin, all of whom lent their names, prestige, and fortune to advancement of humankind.



Philadelphia 13th April 1795.

Dear Sir,

A double set of Youngs
annals, was sent to me sometime ago,
by that gentleman, without mentioning
for whom the duplicates were intended. -
Taking it for granted, however, that
they were meant to be presented to the
Agricultural Society of this city, - and un-
derstanding that you are vice. presid^t.
thereof, I take the liberty of committing
them to your care, for the use of the said
society. - I also send for the infor-
mation & such other uses as the society
may think proper to make of it. Maun-
sell's experiments on the culture of
Potatoes from the Shoots. -

With very great esteem & regard
I am - Dear Sir
Your Obed^t. & Affec^t. Serv^t

G. Washington

Beah Bordley Esq^r.

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

1029

WASHINGTON, George (1732-1799). Autograph letter signed ("Go: Washington") as President, to [John Beale] "Beah" Bordley, Philadelphia, 13 April 1795.

One page, 225 x 185mm, (light creases, small loss at bottom left corner infilled).

George Washington, the President as a farmer. Washington, who took a deep interest in the latest horticultural innovations, forwards several scientific volumes to a fellow member of the Philadelphia Society for Promoting Agriculture. He advises Bordley that "A double set of Youngs annals was sent to me sometime ago, without mentioning for whom the duplicates were intended. - Taking it for granted, however, that they were meant to be preserved to the Agricultural Society of this city [...] I take the liberty of committing them to you care for the use of sad society." Bordley was among the founding members the of the society, founded in February 1785. Arthur Young, the English Agriculturalist, published *Annals of Agriculture, and Other Useful Arts*, in forty-six volumes between 1784 and 1815 and had sent Washington volumes

19 through 21 in late 1794. In closing, the President refers to an additional enclosure, no longer present, concerning "Maunsell's experiments on the culture of Potatoes from the Shoots." Similarly, William Maunsell's had sent Washington his volume, *Letters to the Right Honourable ... Dublin Society, on the Culture of the Potatoes from the Shoots* in 1794, the year of its publication. (Published in Fitzpatrick, *Writings*, and *The Papers of George Washington Digital Edition*) Published from a draft and the letter book copy, both at the Library of Congress. Provenance: Parke-Bernet Galleries, 25-26 November 1952, lot 373.

\$8,000-12,000

H. L.
Mount Vernon 4 Aug. 1799

Dear Sir,

Through the medium of the Secretary of War, I have been honoured with your "Essays and Notes on Husbandry, and Rural Affairs" and offer you my sincere thanks for your kindness in sending them to me. - Persuading myself that I shall find both pleasure and edification in the perusal of them. -

With best respects to which M^r Washington writes, to M^r and Miss Bordley and yourself - I remain
Dear Sir,

Your most Obedient and
Obliged Humble Servant
G. Washington

J. B. Bordley Esq^r

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

1030

WASHINGTON, George (1732-1799). Autograph letter signed ("Go:Washington") to [John Beale] "Beah" Bordley, Philadelphia, 4 August 1799.

One page, 250 x 188mm, (weak vertical crease reinforced on verso, minor tear at top left margin clear of text).

Washington, now retired to his Mount Vernon plantation, thanks Bordley for his "Essays and Notes on Husbandry, and Rural Affairs", and anticipating he would "find both pleasure and edification in the perusal of them." Bordley (1727 - 1804) was a prominent Maryland judge and planter who, with Washington, was a founding member of the Philadelphia Society for Promoting Agriculture, established in February 1785. Bordley also shared Washington's penchant for agricultural experimentation. In his 1799 book for which Washington sent his thanks, Bordley outlined an eight-stage crop rotation system that included the use of clover and legumes for soil rejuvenation. Not published in Fitzpatrick, *Writings* or *The Papers of George Washington*. Provenance: Parke-Bernet Galleries, 25-26 November 1952, lot 375.

\$7,000-10,000

1031

A MOLDED AND GILT-COPPER MASSASOIT INDIAN WEATHERVANE

ATTRIBUTED TO J. HARRIS & CO. (W. 1868-1882)
OR W. A. SNOW COMPANY (W. 1883-1940),
BOSTON, 1875-1900

30 in. high, 32 in. wide

\$30,000-50,000

PROVENANCE

Sold Sotheby's, New York, Selections from the American Folk Art Collection of Mr. and Mrs. Robert P. Marcus, 14 October 1989, lot 18

EXHIBITED

Aspen Colorado, Aspen Art Museum, November 1983-February 1984.

Boca Raton, Florida, Florida Atlantic University, Ritter Art Gallery, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, (Exhibition sponsored by Manufacturers Hanover Trust, Florida), March 1-April 7, 1984.

Vero Beach, Florida, Florida Center for the Arts, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. and Mrs. Robert P. Marcus*, September 7-November 16, 1986.

Named after Massasoit, sachem of the Wampanoag tribe whose assistance enabled the survival of the Pilgrim settlers in seventeenth-century Massachusetts, the model for this weathervane was derived from a larger vane depicting the Massachusetts state seal made by J. Harris & Co. in 1875 for the Old State House in Boston. Thereafter, this standing figure model was produced by the company for sale to the public and after 1883, continued to be made by the W. A. Snow Company, which had acquired the molds of the Harris company. The model appears in the J. Harris & Co. 1878 illustrated catalogue as no. 13 and at the time the 30-inch model retailed for \$40.







1032

**AN AMERICAN LARGE CARVED
PINE PILOTHOUSE EAGLE**

CIRCA 1825

39 in. (99.1 cm.) high, 31½ (80 cm.) wide

\$4,000-6,000

PROVENANCE

Willard Gallery, New York
Acquired from above March 1, 1972
Arthur J. Sussel (d. 1958), Philadelphia, Pennsylvania
Cordelia Hamilton and Adele Earnest, Stony Point Folk Art Gallery,
Stony Point, New York

LITERATURE

Adele Earnest, *Folk Art in America, A Personal View* (Exton, PA
1984), p. 46.
J.J. Stoudt, J. Barnitz and O. Bragazzi, et. al., *The David and Peggy
Rockefeller Collection*, New York, vol. II, 1988, p. 275, no. 138.



1033

**AN AMERICAN ZINC MOLDED
SPREADWING EAGLE
ORNAMENT**

19TH/20TH CENTURY

33 in. (83.8 cm.) high, 76 in. (193 cm.) wide

\$4,000-6,000



1034

**ANTONIO NICOLO
GASPARO JACOBSEN
(1850-1921)**

Screw Steamship *Willkommen*, 1895

signed and dated A. JACOBSEN 1895 lower left
oil on canvas
21¾ x 35¾ in.

\$7,000-10,000

Built in 1887, the screw steamship *Willkommen* was a German oil tanker owned by the Deutsch-American Petroleum Company (for an unsigned version of the same vessel, see Harold S. Sniffen, *Antonio Jacobsen - The Checklist: Addenda List Number 2* (Newport News, 1994), no. 18, pp. 76-77). With ties to his grandfather's company and the source of the Rockefeller family's fortune, this work may have been of personal interest to David Rockefeller. In 1913, the *Gut Heil*, a tanker en route to the Standard Oil refinery, collided with the *Willkommen* off the coast of Louisiana and despite the assistance of several Standard Oil vessels, lost 5,000 gallons of oil (G. H. Williams, *The United States Merchant Marine in World War I: Ships, Crews, Shipbuilders and Operators*, Jefferson, North Carolina, 2017, pp. 368-369).





1035

CHARLES WILLSON PEALE (1741-1827)

Matthias and Thomas Bordley, circa 1771

oil on canvas
50 x 40 ½ in.

\$50,000-80,000

PROVENANCE

The artist's studio, until 1775

Elizabeth Bordley Gibson (1777-1863), Baltimore, sister of the subjects

Elizabeth Bordley Belt McGrath (1842-1926), great niece

Lady Frances Hadfield (née Frances Belt Wickersham) (1862-1950), London, niece

Sims McGrath, Tenants Harbor, Maine, to 1988, second cousin

Margaret (Peggy) Rockefeller (1915-1996), October 1990, sister

LITERATURE

F.S. McGrath, "A Letter to Eileen," *Maryland Historical Magazine*, vol. XXIV, December 1929, p. 299.

F.S. McGrath, *Pillars of Maryland*, Richmond, VA, 1950, p. 393.

C.C. Sellers, *Portraits and Miniatures by Charles Willson Peale*, *Transactions of the American Philosophical Society*, n.s., vol. XLII, pt. 1, Philadelphia, 1952, no. 68, repr. P. 277.

L.B. Miller, ed., *The Selected Papers of Charles Willson Peale and His Family*, New Haven, CT, 1983, vol. 1, p. 104-105, 153.

A. Ribeiro, *The Dress at Masquerades in England, 1730 to 1790, and Its Relation to Fancy Dress in Portraiture*, New York and London, 1984, p. 215, repr. P. 231 (misidentified as by R. Livesay).

L.B. Miller and D.C. Ward, eds., *New Perspectives on Charles Willson Peale*, Pittsburgh, PA, 1991, p. 53.

In 1771, Charles Willson Peale painted this double portrait of Matthias and Thomas Bordley. The painting was commissioned by the boys' father John Beale Bordley, who was Peale's good friend and patron. Although the boys appear youthful and healthy, the painting is a posthumous homage to Thomas, Bordley's eldest son. Thomas died from consumption in 1771 at the age of sixteen while studying at Eton College. From the inclusion of St. Paul's Cathedral in the background to the stone carving of Minerva in the foreground, the composition is rife with subtle references to Thomas' religious and academic prowess. In addition to showing his technical mastery of English portraiture, the painting exhibits Peale's emotional sensitivity as a friend. Both Bordley and his wife Sarah would later have their portraits done by Peale. The painting of Matthias and Thomas descended in the Bordley family to Peggy Rockefeller who was a descendent of the sitters' sister Elizabeth Bordley Gibson.



1036

AFTER JOHN JAMES AUDUBON (1785-1851)

BY ROBERT HAVELL (1793 - 1878)

Trumpeter Swan (Plate CCCLXXVI)

Cygnus buccinator

engraving with etching, aquatint and hand-coloring on J. Whatman paper dated 1838

Image: 25 $\frac{1}{8}$ x 27 $\frac{1}{4}$ in. (638 x 692 mm.)

Sheet: 25 $\frac{1}{2}$ x 37 $\frac{7}{8}$ in. (648 x 962 mm.)

Executed in 1837.

\$15,000-20,000

LITERATURE

M. Potter *et. al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 196, no. 104.



Trumpeter Swan
SWAN



1037

**A PENNSYLVANIA-GERMAN POPLAR
AND PINE PAINT-DECORATED "BLACK-
UNICORN" CHEST OVER DRAWERS**

BERN TOWNSHIP, BERKS COUNTY, PENNSYLVANIA, 1790-1805

appears to retain its original pierced brasses; repairs to feet
29 in. high, 52 3/4 in. wide, 23 in. deep

\$40,000-80,000

PROVENANCE

Mrs. Miles White, Jr., née Virginia Purviance Bonsal (1870-1955), Baltimore
Colonial Williamsburg, Williamsburg, Virginia, 1933
Acquired from above in March 1947

LITERATURE

D. Fennimore et al., *The David and Peggy Rockefeller Collection: Decorative Arts*,
New York, 1992, vol. IV, p. 354-355, no. 398 (illustrated in color, p. 358).

A magnificent display of Pennsylvania-German artistry, this chest over drawers is a particularly outstanding example of the renowned "black unicorn" chests of Berks County, Pennsylvania. Vibrantly colored and rich in detail, this group of chests has long captured the attention of collectors and museum curators. Esther Stevens Fraser first identified these forms as a distinct group in 1925 and since that time, scholars have explored their European antecedents, iconography and use within the household. While the rampant unicorn is seen on both American and English coats of arms, the design also appears on furniture made in Switzerland and its use on these chests may reflect the Swiss ancestry of some of the group's makers (Esther Stevens Fraser, "Pennsylvania Bride Boxes and Dowry Chests, II: County Types of Chests," *The Magazine Antiques* (August 1925), pp. 79-84; Monroe H. Fabian, *The Pennsylvania-German Paint Decorated Chest* (1978); Beatrice B. Garvan and Charles F. Hummel, *The Pennsylvania Germans: A Celebration of Their Arts* (Philadelphia, 1982), p. 33; Benno M. Forman, "German Influences in Pennsylvania Furniture," in *Arts of the Pennsylvania Germans* (Winterthur, 1983), p. 142; Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850* (Winterthur, 2011), pp. 144-149; for a chest dated 1753 made in Switzerland with rampant unicorns and other related motifs, see the Swiss National Museum, Zurich, accession no. LM-17665).





Fig. 1 chest over drawers, Philadelphia Museum of Art: Gift of Arthur Sussel, 1945, 12.1.

Through a rigorous analysis of the chests' construction and paintwork, Patricia J. Keller determined that at least eight different cabinet shops and four different decorators were responsible for the approximately forty known forms comprising the "black unicorn" group. The chest offered here features construction details consistent with the practices assigned to cabinet shop "D" by Keller; these details comprise three through-tenons joining the lids to the side lid moldings, a distinctive lid molding profile, side lid moldings enclosing the front lid molding with butted joints, a front skirt lacking a central drop and drawers with bottoms that slide into grooves in the fronts and sides. As indicated by inscribed dates and names of first owners, cabinet shop "D" was active in Bern Township from at least 1794 to 1803, the earliest and latest dates on other chests from this group, which comprise those at the Philadelphia Museum of Art (fig. 1), the Metropolitan Museum of Art (fig. 2) and a private collection. Displaying only slightly differing practices, such as the addition of a central drop on the skirt and variant drawer construction, a chest at Winterthur Museum and another in a private collection represent the work of maker "E," who appears to have been closely allied through training to maker "D" (Patricia J. Keller, "Workmanship, Form and Cultural Identity: The Black-Unicorn Paint-Decorated Chests of Berks County, Pennsylvania" (M.A. Thesis, Winterthur Program in Early American Culture, The University of Delaware, 1984), pp. 28-30; an adaptation of her thesis appears in the article, "Black-Unicorn Chests of Berks County, Pennsylvania," *The Magazine Antiques* (October 1991), pp. 592-605; for the "D" shop chest in a private collection, see Fabian, figs. 89, 259, 260; for the "E" shop chests, see Keller 1991, pls. VI, VIII. Based on photographs, Keller identifies three additional chests that may have been made in either the "D" or "E" shops, see Keller 1984, p. 41, fn. 15).

His work described by Keller as "distinguishable by virtue of his crisply articulated forms carefully and sparingly spaced on the ground color, and by the enamel-like quality of his paint," a single painter identified as decorator "3" was responsible for the decoration of the chests from both the "D" and "E" cabinet shops described above. The high level of consistency in the motifs indicates that the decorator used templates and possibly transferred the designs by pin-pricking the outline on a sheet and then pouncing powder through these holes on to the new surface. Keller speculates that the dotted surrounds, such as those seen on the floral stems on the chest offered here, were inspired by the marks left by the transfer process. With access to the same templates, decorator "3" appears to have been the third in a succession of craftsmen practicing this trade and may have trained under those who decorated chests made by Keller's "A," "B," "C" and "F" cabinet shops, which range in date from 1776 to 1787 (Keller 1984, pp. 50-57; Keller 1991, p. 601).

The chest was previously owned by Mrs. Miles White, Jr., née Virginia Purviance Bonsal (1870-1955), a pioneering collector, historic preservationist and philanthropist in early twentieth-century Baltimore. A niece of John Hopkins, Mrs. White was instrumental in the foundation of the Hammond-Harwood House and gave much of her silver collection to the Baltimore Museum of Art. She sold the chest to Colonial Williamsburg in 1933 and according to the recollections of David Rockefeller, the chest was among items deaccessioned soon after World War II (D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 355).



Fig. 2 chest over drawers, Collection of the Metropolitan Museum of Art, New York: Courtesy of the Rogers fund, 1923., 23.16.





THE ROCKEFELLER DECOYS

Upon arriving at Ringing Point, the Rockefeller home tucked away on the shoreline cliffs of Maine, guests were greeted by a pair of curious curlews on the center table in the foyer. Venturing a bit further into the home, they encountered an array of birds including graceful Canada geese, life-like red breasted mergansers, and a magnificent whistling swan. These birds, on prime display in the Rockefellers' living room, are a just a few of the many decoys in David Rockefeller's prized collection.

Rockefeller established this collection with the help of Donal C. O'Brien, Jr. – decoy carver, collector, and enthusiast – who was also Chief Counsel to the Rockefeller family. Rockefeller and O'Brien worked together to form an appealing collection of extraordinary decoys. A significant portion of the collection was originally acquired from the collection of William J. Mackey, Jr., a foremost authority on American bird decoys. Rockefeller further assembled his personal collection with examples owned by Thomas C. Marshall, a collector inspired by well-known carver Shang Wheeler. The instrumental influence of these three men in the growth of the decoy field solidifies the importance of the remarkable collection of decoys that Rockefeller assembled.

At Ringing Point, the thoughtfulness and passion driving Rockefeller's decoy collection was unmistakable. He displayed the magnificent birds throughout his home – everywhere from atop the dining room sideboard to nestled in the kitchen rafters. Even when Rockefeller moved later in life to the Pavilion, a more accessible home, he purposefully selected a number of his favorite decoys to bring with him. When looking at the family's meticulously kept records, it is evident that Rockefeller cherished his decoys as much as the acclaimed fine art in his vast collection. He gave the decoys special attention and prime placement even in the company of a collection of major paintings, sculpture, and furniture. It is clear that with this passion guiding them, the Rockefeller decoys will continue to inspire the American bird decoy field as they venture out to their new homes.



1038

PAIR OF BUFFLEHEADS

DONAL C. O'BRIEN, JR. (1934-2013), NEW CANAAN,
CONNECTICUT, DATED 1972

the drake marked on underside *O'Brien 72*

11 in. long (drake); 10 in. long (hen)

(2)

\$2,500-3,500

PROVENANCE

Gift from the maker, 1972

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 307, no. 196 (illustrated in color, p. 307).

This pair of Bufflehead ducks was a gift to Peggy and David Rockefeller from carver and decoy collector Donal C. O'Brien, Jr. O'Brien worked in the Rockefeller family office and oversaw the growth of David and Peggy's decoy collection. He chose to gift them Bufflehead ducks as they were Peggy's favorite birds because she had no trouble spotting them from a distance due to the white spot on the drake. This meaningful pair resided in Peggy and David's kitchen at Ringing Point.





1039

PAIR OF OVERSIZED EIDERS

CAPTAIN PINKHAM (1861-1947), SEGUIN ISLAND, MAINE, 1898

22½ in. long (drake); 22½ in. long (hen) (2)

\$6,000-8,000

PROVENANCE

Donal C. O'Brien, Jr., New Canaan, Connecticut, December 1985

LITERATURE

J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 292, no. 179 (illustrated in color, p. 293).

These monumental eiders were carved from the pine bowsprit of a schooner that foundered on Seguin Island during the storm of 1898.

1040

RED BREASTED MERGANSER

TAYLOR JOHNSON (1863-1929), POINT PLEASANT, NEW JERSEY,
LAST QUARTER 19TH/FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside; very rare high head pose
18½ in. long

\$3,000-5,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 20 October 1973, lot 81
(see Decoy Index for original cataloguing)

EXHIBITED

New York, New York, IBM Gallery of Arts and Sciences, *Collection of William J. Mackey, Jr., of Belford, New Jersey*, 29 August - 1 October 1966.

LITERATURE

W. J. Mackey, Jr., *American Bird Decoys*, New York, 1965, p. 117, pl. 100.



1041

RED-BREASTED MERGANSER HEN

ROCKPORT, MASSACHUSETTS, 1900-1920

wide-bodied with glass eyes and horsehair crest
18 in. long

\$4,000-6,000

PROVENANCE

Steve Miller Collection
Sold, James D. Julia Gallery, Fairfield, Maine, 24 August 1985, lot 128

LITERATURE

S. and J. Delph, *New England Decoys*, Exton, Pennsylvania, 1981, pp. 100-101.
J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 295, no. 181 (illustrated in color, p. 294).





1042

HOLLOW-CARVED SLEEPING CANADA GOOSE

SAMUEL SOPER (1863-1943), BARNEGAT, NEW JERSEY, CIRCA 1930

Mackey Collection stamped on underside
22 in. long

\$18,000-22,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne, Hyannis, Massachusetts, 21 August 1973, lot 103 (see Decoy Index for original cataloguing)

EXHIBITED

New York, New York, IBM Gallery of Arts and Sciences, *Collection of William J. Mackey Jr. of Belford, New Jersey*, 29 August - 1 October 1966.
Osaka, Japan, *United States Pavilion*, Japan World Exposition, 15 March - 13 September 1970.

LITERATURE

Q. Colio, *American Bird Decoys*, Ephrata, Pennsylvania, 1972, p. 35.
J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 296, no. 182 (illustrated in color, p. 297).

This graceful "sleeper" is a superb example of a Canada Goose decoy. Not many of Soper's decoys are left to be enjoyed and this one is truly a work of art with its graceful curved neck and elegant sleeping pose.





1043

**RARE HOLLOW-CARVED
CANADA GOOSE**

CAPTAIN JESSE BIRDSALL (1852-1929), BARNEGAT, NEW JERSEY,
LAST QUARTER 19TH CENTURY

underside inscribed *Captain Jesse Birdsall/ Barnegat N.J./ 1880-1900*
23 in. long

\$8,000-10,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 104 (see
Decoy Index for original cataloguing)

LITERATURE

W.J. Mackey, Jr., *American Bird Decoys*, New York, 1965, p. 123, pl. 105.
J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western
Hemisphere*, New York, 1988, vol. II, p. 296, no. 183 (illustrated in color, p. 297).

Renowned folk art patron and decoy enthusiast Adele Earnest considered
Birdsall geese to be the "epitome of folk art: the happy union of use and
beauty; life and art" (J. Barnitz *et al.*, *The David and Peggy Rockefeller
Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p.
296). With its hollow construction and wide, flat bottom, this goose is a
wonderful example of Birdsall's beautiful, high-quality and effective decoys.



1044

RARE CURLEW

ROBERT ANDREWS, SMITH ISLAND, VIRGINIA,
LAST QUARTER 19TH CENTURY

With incised *R* to underside
Mackey Collection stamped on underside
15½ in. long

\$3,000-5,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
21 August 1973, lot 147 (see Decoy Index for original cataloging)



1045

YELLOWLEGS

GEORGE BOYD (1873-1941), SEABROOK,
NEW HAMPSHIRE, CIRCA 1910

Mackey Collection stamped on underside
10½ in. long

\$6,000-8,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 20 October
1973, lot 122 (see Decoy Index for original cataloging)

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of
the Western Hemisphere*, New York, 1988, vol. II, p. 300, no. 188
(illustrated in color, p. 300).







1046

WHISTLING SWAN

JOHN HAYNES WILLIAMS (1857-1937), CEDAR ISLAND, VIRGINIA, CIRCA 1910

Mackey Collection stamped on underside
25 in. long

\$100,000-150,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 201 (see Decoy Index for original cataloguing)

EXHIBITED

New York, New York, IBM Gallery of Arts and Sciences, *Collection of William J. Mackey, Jr. of Belford, New Jersey*, 29 August - 1 October 1966.

LITERATURE

W.J. Mackey, Jr., *American Bird Decoys*, New York, 1965, pp. 170-72, pl. 141.
Q. Colio, *American Decoys*, Ephrata, Pennsylvania, 1972, p. 45.
J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 299, no. 186 (illustrated in color, p. 299).

Old working swans are extremely rare. This swan by one of this country's premier makers has a rich and colorful history. Williams was considered a specialist in swan decoys, each of his birds created with a different pose to mimic the the movement of an actual flock of swans. With its long neck held high, this decoy is a true work of art capturing the grace and poise of the swan. Donal C. O'Brien, Jr., decoy collector, carver and advisor to the Rockefellers, felt that this swan was the rarest decoy in the collection.



1047

RED BREASTED MERGANSER DRAKE

AMOS WALLACE (1882-1968), SMALLS POINT, MAINE,
EARLY 20TH CENTURY

with wrought-iron keel weight
20 in. long

\$3,000-5,000





1048

**EARLY RED-BREASTED
MERGANSER HEN**

MASSACHUSETTS, FIRST QUARTER 20TH CENTURY

with horsehair crest
18¼ in. long

\$4,000-6,000

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973

1049

EARLY MERGANSER HEN

IRA HUDSON (1876-1949), CHINCOTEAGUE, VIRGINIA,
FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
12½ in. long

\$2,000-3,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 17-18 July 1973, lot 113

This early merganser hen may be one of the Hudson decoys sold at a farm estate sale in Gargatha, Virginia, 8 May 1983 (see H. A. Fleckenstein, Jr., "A Day at Gargatha," *Southern Decoys of Virginia and the Carolinas*, pp. 10-15).





1050

BLUEBILL DRAKE

ALBERT LAING (1811-1886), STRATFORD, CONNECTICUT,
MID-19TH CENTURY

impressed *Laing* on underside under paint
14 in. long

\$6,000-9,000

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 291, no. 175 (illustrated in color, p. 290).





1051

HUDSONIAN CURLEW

NATHAN F. COBB, JR. (1825-1905), COBB ISLAND,
VIRGINIA, CIRCA 1880

Letter *N* carved on underside
12½ in. long

\$30,000-50,000

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973

LITERATURE

J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 300, no. 187 (illustrated in color, p. 300).

"If I could only acquire one decoy, it would be the Hudsonian Curlew," wrote Donal C. O'Brien, Jr., decoy collector, carver and advisor to David and Peggy Rockefeller, when asked which example from their collection was his favorite (email, 6 October 2010). A charming curlew, this decoy is a fine example of Cobb's work.





1052

EARLY YELLOWLEGS

MASSACHUSETTS, LAST QUARTER
19TH/ FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
12 in. long

\$1,000-1,500

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
21 August 1973, lot 88 (see Decoy Index for original cataloguing)

1053

KNOT

PROBABLY NATHAN F. COBB, JR. (1825-1905),
COBB ISLAND, VIRGINIA, LAST QUARTER
19TH CENTURY

Marked W on underside
8½ in. long

\$2,500-3,500

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973





1054

TWO GOLDEN PLOVERS

MASSACHUSETTS, FIRST QUARTER 20TH CENTURY

together on one base
Mackey Collection stamped on underside
11 in. long (larger); 10 in. long (smaller)

\$3,000-5,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 139
and lot 206





1055

BLACK-BELLIED PLOVER

A. ELMER CROWELL (1852-1951),
EAST HARWICH, MASSACHUSETTS,
LATE 19TH/ EARLY 20TH CENTURY

with carved wings
11 in. long

\$40,000-60,000

PROVENANCE

Henry Channing Rivers, Northeast Harbor, Maine, May 1975

LITERATURE

J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 301, no. 190 (illustrated in color, p. 301).

1056

YELLOWLEGS

A. ELMER CROWELL (1852-1951),
EAST HARWICH, MASSACHUSETTS,
LATE 19TH/EARLY 20TH CENTURY

with carved wings
11½ in. long

\$20,000-30,000

PROVENANCE

Henry Channing Rivers, Northeast Harbor, Maine, May 1975

LITERATURE

J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 301, no. 189 (illustrated in color, p. 301).



1056



1057

**HOLLOW CHALLENGE GRADE
MALLARD HEN**

MASON DECOY FACTORY (1896-1924), DETROIT, MICHIGAN,
FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
16½ in. long

\$2,500-3,500

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne, Hyannis, Massachusetts, 20 October 1973,
lot 4 (see Decoy Index for original cataloging)

1058

GREATER YELLOWLEGS SLEEPER

AFTER MELVIN LAWRENCE GARDNER (1880-1930),
REVERE, MASSACHUSETTS, MID-20TH CENTURY

9½ in. long

\$300-500

PROVENANCE

Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 287



1059

EARLY YELLOWLEGS

SOUTH SHORE, MASSACHUSETTS,
LAST QUARTER 19TH/ FIRST QUARTER 20TH CENTURY

11 in. long

\$600-900

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973



1060

EARLY CURLEW

EASTERN SHORE, VIRGINIA, LAST QUARTER 19TH CENTURY

carved raised wings and split tail
14 in. long

\$3,000-4,000

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973







1061

EIDER DRAKE

EBEN WEED EATON, DEER ISLE AREA,
COAST OF MAINE, MID-19TH CENTURY

stenciled under the tail ó, along with the initials *E.W.E*
17¾ in. long

\$75,000-125,000

PROVENANCE

Sold, James D. Julia Gallery, Fairfield, Maine, 25 August 1985, lot 592A

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 295, no. 180 (illustrated in color, p. 294).





This wonderful and very early eider drake from Deer Island, Maine is believed to have been made by Eben Weed Eaton (1838-1888). Mr. Eaton resided near Deer Island and Isle au Haut at a place known as Eben's Head, at the entrance to Duck Harbor. Eaton was a local fisherman, lobsterman and ship's carpenter. He was one of the first in the area to build lobster traps.

The bottom of the bird bears a stenciled numeral "6" and the initials "E.W.E." for the attributed maker's name. It is certain that there was a rig of at least ten of these birds produced as there are three decoys with stenciled numerals on the bottom, the largest number being "10".

Gene Kangas chronicles the history of "duck driving" an early method of "taking ducks" through the use of nets as recorded in George Lawrence Hosmer's 1886 book, *An Historical Sketch of the Town of Deer Isle, Maine*. (G. Kangas, "Duck Harbor 'Snakey Neck' Eiders," *Decoy Magazine*, January/ February 2018.) The unique construction and the unusual placement of screw eyes behind the head of these eiders support Kangas's theory that these works served not only as decoys but as floats to support the nets used to "take ducks".

For additional information on these unusual decoys, their maker, and how they were used in the rough Atlantic waters off the coast of Maine in and around the mid-19th century, please see the following references:

Hal Sorenson, *Decoy Collector's Guide*, 1965, p. 2.

William J. Mackey, Jr., *American Bird Decoys*, 1965, p. 243.

Adele Earnest, *The Art of the Decoy*, 1965, p. 117.

Quintina Colio, *American Decoys*, 1972, p. 29.

George Reiger, *Floaters and Stickups*, 1986, p. 22.

Gene and Linda Kangas, *Decoys*, 1992, p. 187.

By Frank Schmidt



1062

WHITE WINGED SCOTER

AUGUSTUS (GUS) AARON WILSON (1864-1950),
SOUTH PORTLAND, MAINE, 1910-1920

Mackey Collection stamped on underside
17 in. long

\$10,000-15,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August
1973, Lot 179 (see Decoy Index for original cataloging)

LITERATURE

Q. Colio, *American Decoys*, Ephrata, Pennsylvania, 1972,
pp. 30-31.
J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection:
Art of the Western Hemisphere*, New York, 1988, vol. II, p. 292,
no. 177 (illustrated in color, p. 293).



1063

WHITE-WINGED SCOTER

AUGUSTUS (GUS) AARON WILSON (1864-1950),
SOUTH PORTLAND, MAINE, 1910-1920

Monhegan style

Mackey Collection stamped on underside

17 in. long

\$6,000-9,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey

Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 17 July
1973, lot 121 (see Decoy Index for original cataloguing)

LITERATURE

Q. Colio, *American Decoys*, Ephrata, Pennsylvania, 1972,
pp. 30-31.

J. Barnitz et al., *The David and Peggy Rockefeller Collection:
Art of the Western Hemisphere*, New York, 1988, vol. II, p. 292,
no. 178 (illustrated in color, p. 293).





1064

YELLOWLEGS

CAPE MAY, NEW JERSEY, LAST QUARTER 19TH/
FIRST QUARTER 20TH CENTURY

12 in. long

\$1,500-2,500

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973

1065

**HOLLOW BLACK DUCK
IN SWIMMING POSE**

ARTIST UNKNOWN, MERRYMEETING BAY,
MAINE, FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside

18 in. long

\$800-1,200

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
17-18 July 1973, lot 88



1066

MERGANSER HEN

JAMES HALSTEAD BROWN (1890-1974), NOANK,
CONNECTICUT, SECOND TO THIRD QUARTERS
20TH CENTURY

14 in. long

\$1,500-2,500

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973



1067

PINTAIL DRAKE

LLOYD JOHNSON (1910-1965), BAY HEAD,
NEW JERSEY, 1959

*Marked Drake Pintail 1959 Lloyd Johnson, collected from Harry
Johnson, Pt. Pleasant, N. J. on underside*

18½ in. long

\$2,000-3,000

PROVENANCE

Harry Johnson, Point Pleasant, New Jersey
Donal C. O'Brien, Jr., New Canaan, Connecticut, August 1976



1068

UNUSUAL PAIR OF HOLLOW RED-BREADED MERGANSERS

NEW JERSEY, 1875-1900

with rectangular recessed ballast weights in the manner of Harry Shourds
Mackey Collection stamped on underside
14 in. long (hen); 14½ in. long (drake)

(2)

\$40,000-60,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne, Hyannis, Massachusetts, 17 July 1973, lot 445 [see Decoy
Index for original cataloguing]

LITERATURE

Q. Colio, *American Decoys*, Ephrata, Pennsylvania, 1972, p. 21.
J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western
Hemisphere*, New York, 1988, vol. II, p. 296, no. 184 [illustrated in color, p. 297].

While the carver of this unique pair of decoys remains a mystery, these mergansers, with their symmetrical crests and geometric painted patterns, are truly a work of art. This pair lived in a place of honor on the Rockefellers' dining room sideboard in their Ringing Point home. Carver, collector and advisor Donal C. O'Brien, Jr. felt that these mergansers were "the best of DR's decoys" (email dated 6 October 2010).





1069

**CANVAS OVER WOOD SLAT FRAME
CANADA GOOSE**

JOSEPH W. LINCOLN (1859-1938), SOUTH HINGHAM-ACCORD
AREA, MASSACHUSETTS, FIRST TO SECOND QUARTERS
19TH CENTURY

Mackey Collection stamped on underside
34 in. long

\$800-1,200

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne, Hyannis, Massachusetts, 21 August 1973, lot 102
(see Decoy Index for original cataloguing)

1070

MALLARD HEN

PETER PRINGLE (1870-1942), DUNNVILLE, ONTARIO, CANADA,
SECOND QUARTER 20TH CENTURY

Mackey Collection stamped on underside
16½ in. long

\$800-1,200

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 17-18 July 1973,
lot 103 (see Decoy Index for original cataloguing)







1071

TWO DECORATIVE LESSER YELLOWLEGS

A. ELMER CROWELL (1862-1952),
EAST HARWICH, MASSACHUSETTS,
CIRCA 1935

so-called "wing up" models; mounted on wooden
bases each of which bears Crowell's rectangular
stamp; *Mackey Collection* stamped on underside
of each
7 in. long (each) (2)

\$30,000-50,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
21 August 1973, lot 285 (see Decoy Index for original
cataloguing)
Donal C. O'Brien, Jr., New Canaan, Connecticut, 1976

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller
Collection:
Art of the Western Hemisphere*, New York, 1988, vol. II,
p. 304, no. 193 (illustrated in color, p. 304).

With delicate raised wings and finely detailed
paint, the present Yellowlegs are wonderful
examples of Crowell's decorative decoys. It is
unusual to have a compiled pair of two decorative
yellowlegs, making this example very rare. These
two were likely made at the same time and
may have been commissioned as a pair. When
displayed side by side, the raised wings of these
beautiful birds create a wonderful symmetry which
further solidifies the likelihood that these birds
were made to be displayed together. Both bear
Crowell's rectangular stamp, which he used from
circa 1927 until his death in 1952.







1072

EARLY SANDPIPER

JOE KING (1835-1913), MANAHAWKIN,
NEW JERSEY, LAST QUARTER 19TH CENTURY

Mackey Collection stamped on underside
8 in. long

\$800-1,200

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
17-18 July 1973, lot 144

1073

CURLEW

NEW GRETNNA, NEW JERSEY, LAST QUARTER
19TH CENTURY/ FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
12½ in. long

\$1,000-1,500

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
17-18 July 1973, lot 58







1074

STANDING WOOD DUCK DRAKE

CHARLES E. (SHANG) WHEELER (1872-1949), STRATFORD,
CONNECTICUT, DATED 1942

signed and dated on bottom *Chas. E. ("Shang") Wheeler/ 1942*
Mackey Collection stamped on underside
10 in. long

\$20,000-30,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 269
(see Decoy Index for original cataloguing)

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 303, no. 191 (illustrated in color, p. 303).



1075

WOOD DUCK DRAKE AND HEN

CHARLES E. (SHANG) WHEELER (1872-1949), STRATFORD, CONNECTICUT, CIRCA 1930

matched pair
14 in. long (drake); 13 in. long (hen)

\$50,000-70,000

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973

LITERATURE

A. Earnest, *The Art of the Decoy*, Exton, PA, 1965, p. 73, fig. 58.

J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 303, no. 192 (illustrated in color, p. 303).

- (2) This pair of wood ducks as well as the standing drake (in previous lot) are excellent examples of Shang Wheeler's decorative carvings and complement his working decoys. Adele Earnest called these decorative decoys "the rarest of the rare."



1076

YELLOWLEGS

ARTIST UNKNOWN, CHINCOTEAGUE AREA,
VIRGINIA, LAST QUARTER 19TH/ FIRST QUARTER
20TH CENTURY

12½ in. long
Mackey Collection stamped on underside

\$5,000-6,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
21 August 1973, lot 142

This unique Yellowlegs can be displayed two ways: as a
feeder or standing straight up.



1077

VERY EARLY HOLLOW RED- BREASTED MERGANSER DRAKE

POSSIBLY BY NATE FRASER, NEW JERSEY, LAST
QUARTER 19TH CENTURY

with inlet weight
17 in. long

\$3,000-5,000

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973

EXHIBITED

New York, New York, IBM Gallery of Arts and Sciences,
Collection of William J. Mackey Jr. of Belford, New Jersey, 1966.





1078

EARLY RUDDY DUCK

CURRITUCK, NORTH CAROLINA, FIRST QUARTER 20TH CENTURY

8½ in. long

Mackey Collection stamped on underside

\$3,000-5,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey

Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 20 October 1973, lot 247
(see Decoy Index for original cataloguing)

1079

RED-BREASTED MERGANSER HEN

PROBABLY BY IRA HUDSON (1873-1949), POSSIBLY PAINTED BY
DELBERT OR NORMAN HUDSON, CHINCOTEAGUE, VIRGINIA,
CIRCA 1910

15 in. long

\$50,000-70,000





1080

RED-BREASTED MERGANSER DRAKE

PROBABLY BY DELBERT HUDSON, CHINCOTEAGUE, VIRGINIA,
CIRCA 1910

slightly turned head, carved wooden crest, fluted tail
14½ in. long

\$20,000-30,000



1081

LESSER CANADA GOOSE

DAVID "UMBRELLA" WATSON (1851-1938), CHINCOTEAGUE,
VIRGINIA, CIRCA 1925

marked on bottom *Dr. Sawyer, Dentist & Physician/ Belle Harbor, / Va.*
18 in. long

\$3,000-5,000

PROVENANCE

Dr. Sawyer, Belle Harbor, Virginia
Donal C. O'Brien, Jr., New Canaan, Connecticut, May 1984

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 298, no. 185 (illustrated in color, p. 298).

1082

WHITE WING SCOTER DRAKE

CHARLES E. (SHANG) WHEELER (1872-1949), STRATFORD,
CONNECTICUT, CIRCA 1934

hollow carved, marked in chalk *Shang Wheeler/ 1934/ Milliken Rig* on bottom
16½ in. long

\$5,000-7,000

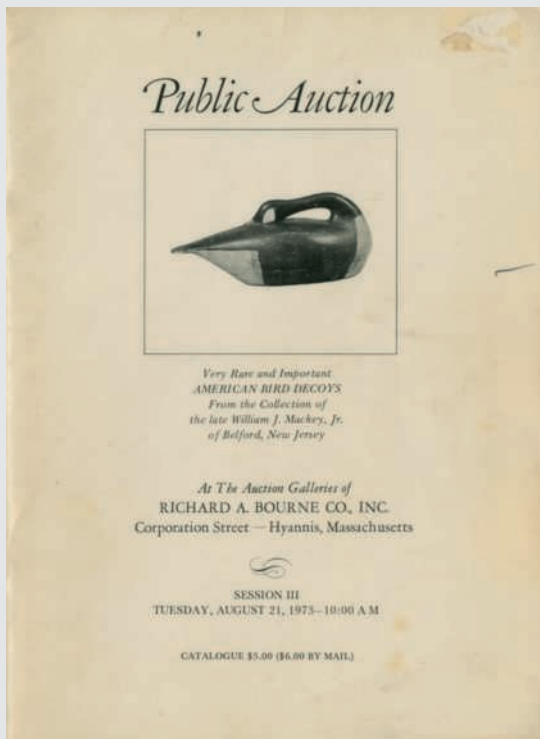
PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, 1973

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, p. 269, no. 183 (illustrated in color, p. 290).





DECOYS IN THE PEGGY AND DAVID ROCKEFELLER COLLECTION FROM THE MACKEY COLLECTION: AS CATALOGUED BY RICHARD A. BORUNE CO. IN 1973

In 1973 the collection of William J. Mackey, Jr., one of the pioneering collectors of American duck and bird decoys, was sold in a series of single owner sales starting on July 17, 1973 at Richard A. Borune Co., Inc. During this remarkable series of sales held in Hyannis, Massachusetts, David Rockefeller purchased at least 23 of his numerous decoys. 16 of these purchases were illustrated in the original catalogues and the remaining listed without photographs. Scholarship and knowledge in this unique field has evolved over the past 45 years, but the seminal collecting of Mackey continues to influence decoy collectors today.

1040 | RED BREASTED MERGANSER



* 81. UNUSUAL SWIMMING RED-BREASTED MERGANSER DECOY. By Taylor Johnson, Bay Head, New Jersey (1863-1929). This is the bird shown in Mackey Pl. 100 and described by Mr. Mackey as being a more imaginative product than usual for this maker. Condition: excellent used condition with fine original paint, worn in a few areas, head has been broken at the base of the neck and cleanly repaired, generally an excellent decoy. *[Illustrated]*

1042 | HOLLOW-CARVED SLEEPING CANADA GOOSE



103. EXTREMELY RARE HOLLOW-CARVED SLEEPING CANADA GOOSE DECOY. By Sam Soper of Barnegat Bay, New Jersey (1875-1942). This is the mate to the watch gander shown in Mackey Pl. 104, and Mr. Mackey frequently showed it with this decoy. It is one of a number of birds which were selected from the Mackey Collection by the United States State Department for exhibition at the World's Fair in Osaka, Japan in 1970. Condition: chipped on lower right side, otherwise structurally excellent, retains fine original paint with little flaking. *[Illustrated]*

1043 | RARE HOLLOW-CARVED CANADA GOOSE



* 104. EXTREMELY RARE HOLLOW-CARVED CANADA GOOSE. Circa 1880-1900. By Captain Jess Birdsall, Barnegat, New Jersey. This is the decoy shown in Mackey Pl. 105. Mr. Mackey considers such geese by Captain Birdsall to be very rare. Condition: outstanding with original paint, very well preserved. *[Illustrated]*

1044 | RARE CURLEW



147. RARE COBB ISLAND CURLEW. With unidentified "R" signature under tail. Condition: excellent used condition, original paint well preserved. *[Illustrated]*

1045 | YELLOWLEGS



121. OUTSTANDING AND VERY RARE PREENING LESSER YELLOWLEGS DECOY. From Virginia, with incised wing outline. Condition: superb, original, almost unused. *[Illustrated]*

1046 | WHISTLING SWAN



* 201. EXTREMELY RARE WHISTLING SWAN DECOY. By John Williams, Cedar Island, North Carolina (1857-1937). This rare and unique decoy is painted gray as a cygnet or young swan. This is the swan illustrated in Mackey Pl. 141 back. This bird and its companion are described on pages 170-172 in *American Bird Decoys*. Condition: retains the original gray paint, body block has age split. *[Illustrated]*

1052 | EARLY YELLOWLEGS



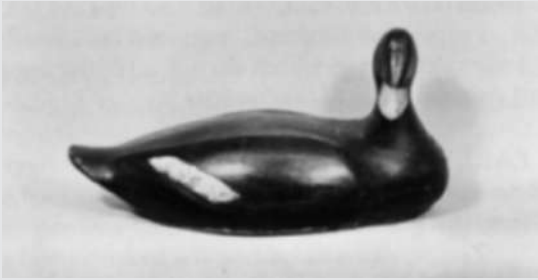
88. EARLY YELLOWLEGS DECOY. A very fine decoy. Condition: lightly hit by shot on right side, excellent original paint, bill worn at end, head is loose but not broken. *[Illustrated]*

1057 | HOLLOW CHALLENGE GRADE MALLARD HEN



3. MASON SCAUP DECOY. CHALLENGE GRADE. Condition: bird has been used but retains all its original paint with little wear, right glass eye missing. *[Illustrated]*

1062 | **WHITE WINGED SCOTER**



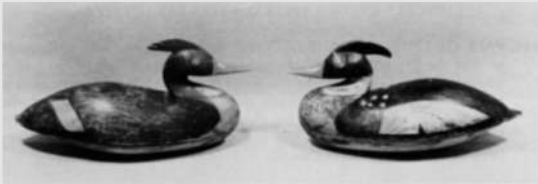
179. RARE AND EXCELLENT WHITE-WINGED SCOTER DECOY. Used in a rig from Monhegan Island, Maine. Inletted head, excellent carved wing details. Condition: outstanding original condition, appears almost unused. *[Illustrated]*

1063 | **WHITE-WINGED SCOTER**



121. SCOTER DECOY. From Maine, with inletted head. Very similar to Mackey Pl. 72. Condition: excellent used condition. *[Illustrated]*

1068 | **UNUSUAL PAIR OF HOLLOW RED-BREADED MERGANSERS**



445. A SUPERB PAIR OF VERY EARLY HOLLOW-CARVED SOUTH JERSEY RED-BREADED MERGANSERS. Hen and drake, by an unknown maker, circa 1880. This outstanding pair of birds is a truly exceptional example of the American decoy as folk art. Condition: fortunately, their condition is comparable to the skill and artistry of the carver. They retain much of their original paint and coloring. One can fine little, if any, fault with their condition. The top of the hen has separated somewhat from the bottom part and needs to be refastened. There is also an age split down her back which apparently was filled many years ago. *[Illustrated]*

1069 | **CANVAS OVER WOOD SLAT FRAME CANADA GOOSE**



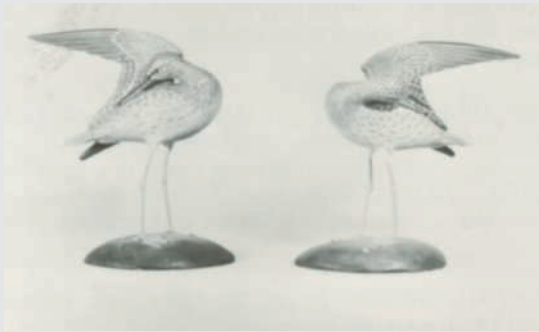
102. RARE CANVAS-COVERED SLAT CANADA GOOSE. By Joseph W. Lincoln, Accord, Massachusetts (1859-1938). Condition: superb condition, apparently unused. *[Illustrated]*

1070 | **MALLARD HEN**



103. GADWALL HEN. By Ken Anger, carved wing details, an early Anger decoy. Condition: good, some lifting of paint and one large chip of paint off on back, chip out of tail, has been retouched in many areas. *[Illustrated]*

1071 | **TWO DECORATIVE LESSER YELLOWLEGS**



DECOYS BY A. ELMER CROWELL

285. EXTREMELY RARE PAIR OF MATCHED LIFE-SIZED PREENING YELLOWLEGS. By A. Elmer Crowell, East Harwich, Massachusetts (1862-1952). Mounted as mantel birds, each marked with the rectangular stamp. This is the only matched pair known to us. Condition: about mint. *[Illustrated]*

1074 | **STANDING WOOD DUCK DRAKE**



269. EXTREMELY RARE LIFE-SIZED STANDING WOOD DUCK. Mounted on a piece of pine bark. By Charles E. ("Shang") Wheeler, Stratford, Connecticut (1872-1949), signed on the bottom and dated 1942. Condition: mint. *[Illustrated]*

1078 | **EARLY RUDDY DUCK**



247. VERY EARLY PRIMITIVE VIRGINIA RUDDY DUCK DECOY. With very short bill. Condition: traces of original paint remain, though mostly worn down to original wood, bill has probably been shortened after being damaged, hit on left side by shot. This nonetheless remains a very early, charming and desirable decoy. *[Illustrated]*

*The following lots were purchased from the Mackey Collection sales but were not illustrated in the catalogues: 1049, 1054, 1058, 1065, 1072, 1073, 1076.



1083

PUCARA POTTERY

A FIGURE OF A BULL, MID-20TH CENTURY

slipped terracotta

8¼ in. (21 cm.) high, 9 in. (23 cm.) wide, 3 in. (7.5 cm.) deep

\$2,000-3,000



1084

PUCARA POTTERY

A FIGURE OF A BULL, MID-20TH CENTURY

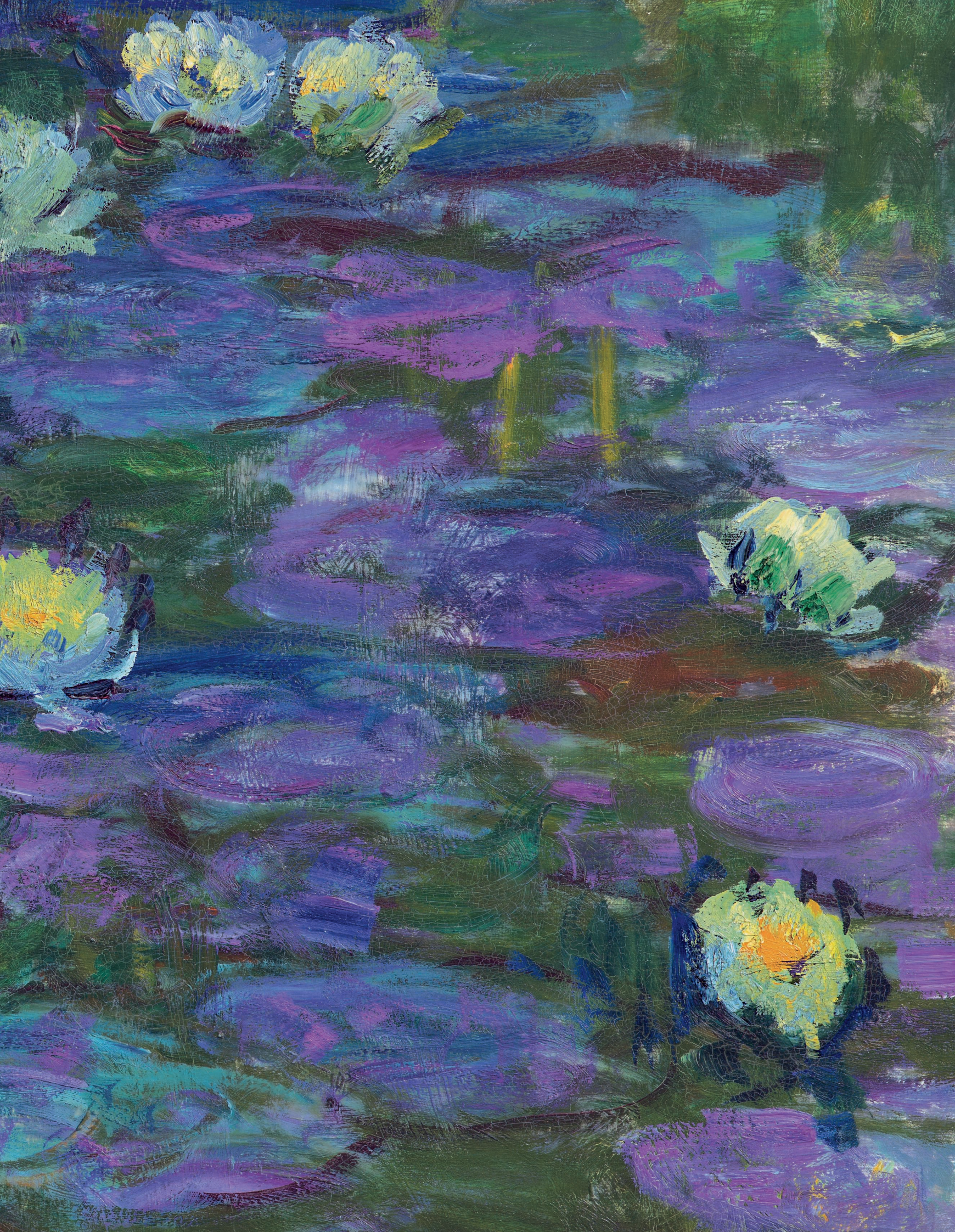
slipped terracotta

12½ in. (31 cm.) high, 15¾ in. (40 cm.) wide, 4¾ in. (12 cm.) deep

\$2,000-3,000







ALSO AT AUCTION



THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME I

19TH & 20TH CENTURY ART
EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018 at 7.00 pm (lots 1–44)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16718.

VIEWING

| | | |
|-----------|----------|---------------------|
| Saturday | 28 April | 11.00 am – 4.00 pm |
| Sunday | 29 April | 1.00 pm – 4.00 pm |
| Monday | 30 April | 11.00 am – 4.00 pm |
| Tuesday | 1 May | 11.00 am – 4.00 pm |
| Wednesday | 2 May | 11.00 am – 4.00 pm |
| Thursday | 3 May | 11.00 am – 4.00 pm |
| Friday | 4 May | 11.00 am – 4.00 pm |
| Saturday | 5 May | 11.00 am – 4.00 pm |
| Sunday | 6 May | 1.00 pm – 4.00 pm |
| Monday | 7 May | 11.00 am – 4.00 pm |
| Tuesday | 8 May | 10.00 am – 12.00 pm |

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ALSO AT AUCTION



THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME II

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART I

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 10.00 am (lots 101–353)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16719.

VIEWING

| | | |
|-----------|----------|--------------------|
| Saturday | 28 April | 11.00 am – 4.00 pm |
| Sunday | 29 April | 1.00 pm – 4.00 pm |
| Monday | 30 April | 11.00 am – 4.00 pm |
| Tuesday | 1 May | 11.00 am – 4.00 pm |
| Wednesday | 2 May | 11.00 am – 4.00 pm |
| Thursday | 3 May | 11.00 am – 4.00 pm |
| Friday | 4 May | 11.00 am – 4.00 pm |
| Saturday | 5 May | 11.00 am – 4.00 pm |
| Sunday | 6 May | 1.00 pm – 4.00 pm |
| Monday | 7 May | 11.00 am – 4.00 pm |

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ALSO AT AUCTION



THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME III

ART OF THE AMERICAS
EVENING SALE

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 7.00 pm (lots 401–441)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16720.

VIEWING

| | | |
|-----------|----------|---------------------|
| Saturday | 28 April | 11.00 am – 4.00 pm |
| Sunday | 29 April | 1.00 pm – 4.00 pm |
| Monday | 30 April | 11.00 am – 4.00 pm |
| Tuesday | 1 May | 11.00 am – 4.00 pm |
| Wednesday | 2 May | 11.00 am – 4.00 pm |
| Thursday | 3 May | 11.00 am – 4.00 pm |
| Friday | 4 May | 11.00 am – 4.00 pm |
| Saturday | 5 May | 11.00 am – 4.00 pm |
| Sunday | 6 May | 1.00 pm – 4.00 pm |
| Monday | 7 May | 11.00 am – 4.00 pm |
| Tuesday | 8 May | 10.00 am – 12.00 pm |

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CHRISTIE'S



ALSO AT AUCTION



THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME IV

FINE ART
DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at 10.00 am (lots 501–589)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16721.

VIEWING

| | | |
|-----------|----------|--------------------|
| Saturday | 28 April | 11.00 am – 4.00 pm |
| Sunday | 29 April | 1.00 pm – 4.00 pm |
| Monday | 30 April | 11.00 am – 4.00 pm |
| Tuesday | 1 May | 11.00 am – 4.00 pm |
| Wednesday | 2 May | 11.00 am – 4.00 pm |
| Thursday | 3 May | 11.00 am – 4.00 pm |
| Friday | 4 May | 11.00 am – 4.00 pm |
| Saturday | 5 May | 11.00 am – 4.00 pm |
| Sunday | 6 May | 1.00 pm – 4.00 pm |
| Monday | 7 May | 11.00 am – 4.00 pm |

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THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME V

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART II

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 12.30 pm (lots 601–882)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16722.

VIEWING

| | | |
|-----------|----------|--------------------|
| Saturday | 28 April | 11.00 am – 4.00 pm |
| Sunday | 29 April | 1.00 pm – 4.00 pm |
| Monday | 30 April | 11.00 am – 4.00 pm |
| Tuesday | 1 May | 11.00 am – 4.00 pm |
| Wednesday | 2 May | 11.00 am – 4.00 pm |
| Thursday | 3 May | 11.00 am – 4.00 pm |
| Friday | 4 May | 11.00 am – 4.00 pm |
| Saturday | 5 May | 11.00 am – 4.00 pm |
| Sunday | 6 May | 1.00 pm – 4.00 pm |
| Monday | 7 May | 11.00 am – 4.00 pm |

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CHRISTIE'S



ONLINE AUCTION: FREQUENTLY ASKED QUESTIONS

1. HOW DO I REGISTER FOR THE ONLINE AUCTION?

- i. Visit www.christies.com/rockefelleronline
- ii. Click the "Click here to register for the auction" button to either "Sign In" to your existing My Christie's account or "Join Now" to create a new login. Please note that even if you have an account with Christie's, you may still need to create a My Christie's login.
- iii. Choose your account from the drop-down menu; enter your billing and shipping information and credit card details.
- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

2. HOW DO I BID?

Bidding on all lots in the **Collection of Peggy and David Rockefeller Online** auction will open on **Tuesday, May 1st** at 10am EST.

Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.

If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST

Jewels
Lighting
Birds, Bugs and Beasts
Porcelain and Serveware

Thursday, May 10th starting at 10am EST

Japanese and Korean Art
Dining

Friday, May 11th starting at 10am EST

At Home – Town
At Home – Country

3. HOW WILL I KNOW IF I HAVE BEEN OUTBID?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

4. HOW DO I FIND OUT MORE ABOUT THE WORKS THAT INTEREST ME?

A detailed description of every work in the auction is available online, along with high-resolution images and condition reports. Works can be viewed in person upon request. To schedule an appointment to view property in person please contact rockefeller@christies.com or +1 212 636 2000.

5. WHAT IS THE FINAL COST OF MY PURCHASE?

For your convenience, all costs associated with each lot are available to you before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees. All applicable costs will appear again at the point of online checkout.

6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

7. HOW DO I BRING MY PURCHASE HOME?

At the point of online checkout you can select from options to either ship or collect your purchase(s). Most items ship within 5–7 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information. Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

8. WHAT IF I HAVE ANY OTHER QUESTIONS?

If you have any questions or require assistance, you can reach us at +1 212 636 2000 (Monday–Friday, 8am–6pm EST) or Rockefeller@christies.com



ALSO AT AUCTION

R

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

ONLINE SALES

BIDDING OPENS 1 MAY 2018

www.christies.com/rockefelleronline

| | |
|--------------------|--|
| SESSION I | Jewels |
| SESSION II | Lighting |
| SESSION III | Birds, Bugs, and Beasts Porcelain and Serviceware |
| SESSION IV | Japanese and Korean Art |
| SESSION V | Dining |
| SESSION VI | At Home – Town |
| SESSION VII | At Home – Country |

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CHRISTIE'S



ALSO AT AUCTION

R

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

MAGNIFICENT JEWELS
TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018
20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

| | | |
|----------|---------|--------------------|
| Friday | 8 June | 10.00 am – 6.00 pm |
| Saturday | 9 June | 10.00 am – 6.00 pm |
| Sunday | 10 June | 1.00 pm – 6.00 pm |
| Monday | 11 June | 10.00 am – 5.00 pm |

ENQUIRIES

Daphne Lingon
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CHRISTIE'S

HOW DO I GET STARTED?

All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.

Email: First initial followed by last name @christies.com (e.g. Betty Smith = bsmith@christies.com)

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Jonathan Rendell, Deputy Chairman

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JAPANESE & KOREAN WORKS OF ART

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For general enquiries about this auction (including requests for condition reports, additional images, bidding information), please contact one of the Sale Coordinators listed below or email RockefellerTravelandAmericana@christies.com.

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HOW TO REGISTER:

You must be registered to bid to participate in this auction. The most efficient way to register is to do so ahead of the sale day. You may do this in person during the viewing by visiting our registration desk or by contacting our Client Services team.

Any new bidder must provide proof of identity, proof of address and bank details (i.e bank statement, canceled check, etc.) at the time of registration. A business may be asked to provide a copy of their resale certificate.

For last minute registration, please arrive at the registration desk at least 30 minutes ahead of the auction.

WAYS TO BID IN THE AUCTION:

In Person: Check-in at the registration desk to receive your paddle on the day of the auction.

If you cannot attend the sale in person, you may also bid in the following ways:

By Telephone: Register with our Client Services team or with our specialists up until the morning of the sale. You will be contacted during the sale by one of our staff who will, at your instruction, place bids on your behalf.

Online: You may register and bid in real time or follow the sale on the internet through Christie's Live, our online bidding platform available on Christies.com.

Written Bids: Register and leave a written bid using the form at the back of the catalogue or by calling our Client Services team or a specialist.

HOW DO I WATCH THE AUCTION ONLINE?

If you cannot attend the sale in person, you may follow the sale live on christies.com. If you need assistance, please contact Christie's Client Service via +1 212 636 2000.

IF YOU ARE THE SUCCESSFUL BUYER...

Our team of experienced staff will guide you through a simple and seamless buying experience, from payment to delivery of your purchases anywhere around the world.

Immediately after the auction, you will receive the following via e-mail:

- An invoice (the hammer price plus the buyer's premium as well as any applicable taxes).
- Collection and storage information, including the location of your property and date of availability.
- Details on how to pay (payment is due within seven days after the auction).
- Shipping information.

POST SALE SERVICES COORDINATOR FOR THIS AUCTION:

Grace Rago
+1 212 636 2650
Fax +1 212 636 4939
PostSaleUS@christies.com

For auction results visit www.christies.com or call our Client Services team at +1 212 636 2000.



American Art w

IN W

WRITERS FOR THE SALE LOTS IN THIS CATALOGUE

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ANTIQUITIES:

Alexandra Olsman

CHINESE WORKS OF ART:

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CATALOGUE IMAGE SOURCE

p. 232: Richard A. Bourne Co., Inc, *Very Rare and Important American Bird Decoys From the Collection of the Late William J. Mackey, Jr. of Belford, New Jersey* (Hyannis, Massachusetts, 21 August 1973).

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

(c) Written Bids

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

C 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 2.5% 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 give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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;
 - books 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# 021000021; 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at 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:
- charge you storage fees while the **lot** is still at our saleroom; or
 - 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 or contact us at 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 or contact us at 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 writing 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.

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 arbitral 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.CHRTISTIES.COM

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

K GLOSSARY

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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 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, 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.

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

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

•
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.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie’s

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

◦ Minimum Price Guarantees

Unless otherwise indicated next to a lot in this catalogue, Christie’s has a direct financial interest in the outcome of all lots consigned in this sale. This will be where Christie’s has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

◦ ◆ 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.

05/03/18

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 Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. 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. **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.**

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, NY 10020
 +1 212 636 2000
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

Christie's Redstone Post-Sale
 32-23 48th Avenue
 Long Island City, NY 11101
 +1 212 974 4500
 Main Entrance on 48th Avenue
 Receiving/Shipping Entrance on 48th Avenue
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

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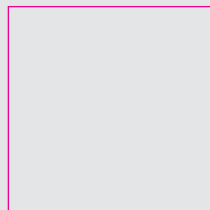
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