

CHINESE EXPORT ART

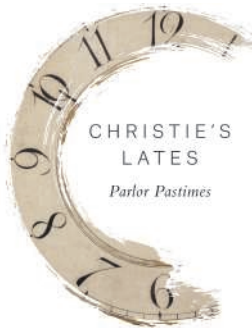
Featuring The Hodroff Collection, Part IV

New York 17 January 2019



CHRISTIE'S





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Property From the Estate of
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Property From Antoine Lebel

The Leo and Doris Hodroff Collection

Property From the Collection of Robert
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CHINESE EXPORT ART

Featuring The Hodroff Collection, Part IV

THURSDAY 17 JANUARY 2019

CHINA FROM CHINA

Online Sale

14-23 JANUARY 2019

AUCTION

Thursday 17 January 2019
at 10.00 am (Lots 301-582)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	12 January	10.00 am - 5.00 pm
Sunday	13 January	1.00 pm - 5.00 pm
Monday	14 January	10.00 am - 5.00 pm
Tuesday	15 January	10.00 am - 5.00 pm
Wednesday	16 January	10.00 am - 5.00 pm

AUCTIONEERS

Gemma Sudlow (#2016494)
Robby Gordy (#2033717)

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Christie's (#1213717)

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301



302

CHINESE EXPORT ART

FEATURING THE HODROFF COLLECTION, PART IV

THURSDAY 17 JANUARY 2019
AT 10.00 AM

(LOTS 301-582)

THE PROPERTY OF A RHODE ISLAND COLLECTOR

301

A MASSIVE BLUE AND WHITE SOLDIER VASE AND COVER

QIANLONG PERIOD, CIRCA 1775

Vividly enameled with enormous blossoms amongst flowering branches and rockwork, the finial modeled as a buddhist lion, with later gilt wood stand

56½ in. (143.5 cm.) high, overall

(3)

\$20,000-30,000

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA
(LOTS 302-303)

302

A FIVE-PIECE BLUE AND WHITE GARNITURE

KANGXI PERIOD (1662-1722)

Decorated with panels enclosing various prunus blossoms, comprising three jars and covers and a pair of beaker vases 12 in. (30.5 cm.) high, the jars and covers

(8)

\$3,000-5,000



303

303

A BLUE AND WHITE JAR AND COVER
KANGXI PERIOD (1662-1722)

Decorated with petal-shaped panels enclosing
birds and prunus blossoms

16¾ in. (42.5 cm.) high (2)

\$3,000-5,000



304

304

**A BLUE AND WHITE PHOENIX HEAD
EWER AND COVER**

KANGXI PERIOD (1662-1722)

With molded prunus cover and blossom knob

10⅞ in. (25.7 cm.) high (2)

\$3,000-5,000

PROVENANCE:

With Lynda Willauer Antiques, Nantucket.
Leo and Doris Hodroff Collection; Christie's, New
York, 23 January 2008, lot 241.
With Marchant & Son, Ltd., London.



305

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA (LOTS 306-307)

305
A JAPANESE BLUE AND WHITE FIVE-PIECE GARNITURE

EDO PERIOD, 18TH CENTURY

Octagonal, Arita ware, decorated with lions and phoenix, comprising three jars and covers and a pair of beaker vases

19½ (49.5 cm.) high, the jars and covers (8)

\$6,000–8,000

306
A BLUE AND WHITE EWER

TRANSITIONAL PERIOD, 17TH CENTURY

Decorated with a rectangular panel enclosing a mountain scene and various scholar's objects, with later silvered-metal mount

8¾ in. (21.9 cm.) high

\$1,500–2,500



306



307



307
A PAIR OF 'CHINESE IMARI'
GINGER JARS

KANGXI PERIOD (1662-1722)

Enameled with blossoming prunus, phoenix and mythical beasts, each with later European metal covers inscribed *THE NOIR* and *THE VERT*

10¾ in. (27.2 cm.) high, each (4)

\$4,000-6,000

PROPERTY FROM A DISTINGUISHED
 NEW YORK COLLECTION

308
A PAIR OF FAMILLE VERTE EWERS
AND COVERS

KANGXI PERIOD, CIRCA 1720

Richly enameled on each side with flowering prunus branches

9¼ in. (23.5 cm.) high, each (4)

\$5,000-7,000



308



PROPERTY OF AN EAST COAST COLLECTOR

309

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

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

12½ in. (31.7 cm.) diameter

\$12,000-18,000

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





310



311

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

310

A PAIR OF FAMILLE VERTE TRIPLE-GOURD VASES

KANGXI PERIOD (1662-1722)

Each decorated with scrolling chrysanthemum vines
10¼ in. (26 cm.) high, each

(2)

\$7,000-10,000

PROPERTY FROM A NEW JERSEY COLLECTOR

311

A LARGE PAIR OF FAMILLE VERTE DISHES

KANGXI PERIOD (1662-1722)

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

(2)

\$4,000-8,000

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

312

**A VERY LARGE FAMILLE VERTE BISCUIT-GLAZED
GUANYIN**

KANGXI PERIOD (1662-1722)

Modeled holding an acolyte in one hand, a vessel in the other,
standing on a lotus bloom and stepped rectangular base
29½ in. (74.9 cm.) high

\$5,000-7,000



312



313

PROPERTY OF A NEW ENGLAND COLLECTOR

313
A LARGE PAIR OF FAMILLE VERTE BEAKER VASES
 KANGXI PERIOD (1662-1722)

Each richly enameled with blossoms on a dense foliate ground, the central bands with dragons
 17 $\frac{1}{2}$ in. (44.7 cm.) high, each (2)

\$10,000-15,000



314

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

314
A PAIR OF FAMILLE VERTE HEXAGONAL VASES
 KANGXI PERIOD, CIRCA 1720

Each decorated with alternating panels enclosing vignettes, figures, and flowering branches
 13 in. (33 cm.) high, each (2)

\$6,000-8,000



315

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 315-316)

315

A PAIR OF FAMILLE VERTE BISCUIT-GLAZED BUDDHIST LIONS

KANGXI PERIOD (1662-1722)

Each modeled seated, the male with his paw on a pierced ball, the female with a pup, fitted wood stands

15 in. (38.1 cm.) high, each (4)

\$20,000-30,000

316

A FAMILLE VERTE CENSER

19TH CENTURY

Of square form, the sides painted with ogival panels of insects and birds among flowering plants, with a wooden cover and stand, impressed seal mark to underside

13 in. (33 cm.) high (3)

\$3,000-5,000



316



317

317
A LARGE FAMILLE VERTE DISH
 KANGXI PERIOD (1662-1722)

Decorated with a flower basket within a border of
 Buddhist emblems
 14 $\frac{1}{8}$ in. (36.1 cm.) diameter

\$6,000–8,000

PROVENANCE:
 With Chait Galleries, New York.



318

PROPERTY FROM A DISTINGUISHED NEW YORK
 COLLECTION

318
A FAMILLE VERTE OCTAGONAL DISH
 KANGXI PERIOD, CIRCA 1720

With two birds in a landscape, the border richly
 enameled with dragons and peonies on a dense
 green ground
 16 in. (40.6 cm.) diameter

\$3,000–5,000



319



319

A VERY LARGE PAIR OF BISCUIT-GLAZED GUANYINS

19TH CENTURY, POSSIBLY SAMSON

Each modeled seated holding a lotus flower in her right hand and a strand of beads in her left, with double-lotus wood stands

18¾ in. (46.3 cm) high

(4)

\$7,000–10,000

320

A LARGE FAMILLE VERTE VASE

18TH/19TH CENTURY

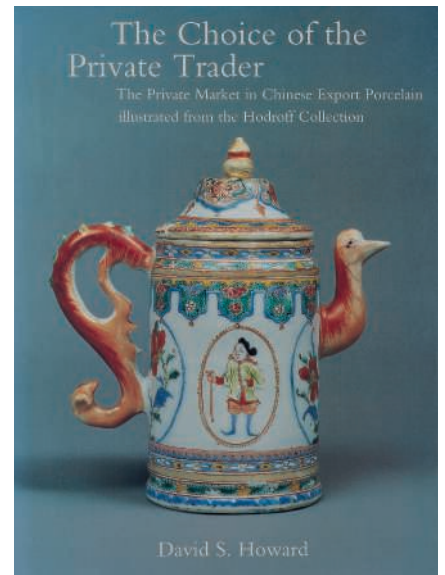
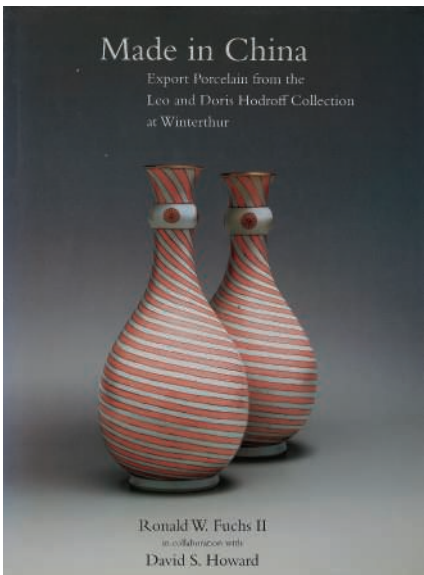
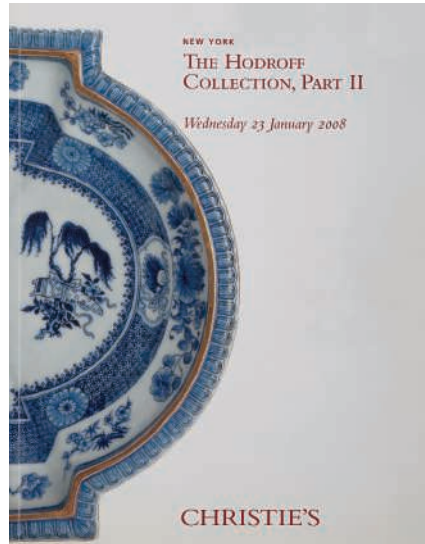
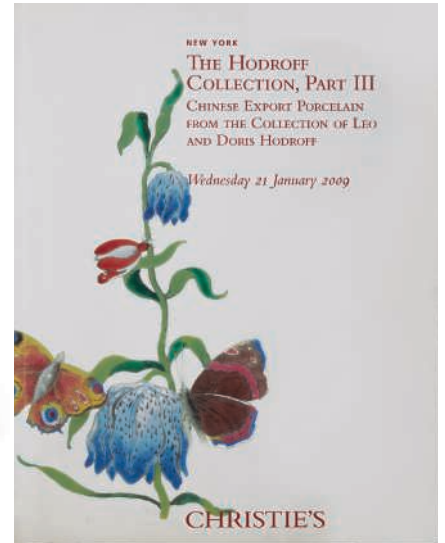
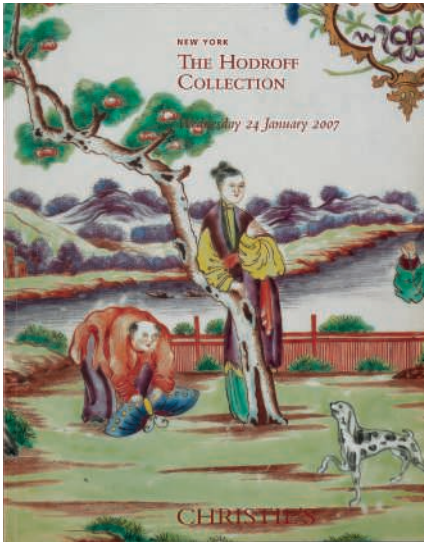
Decorated with a continuous hunting scene, later mounted as a lamp (drilled)

23¼ in. (59 cm.) high, the porcelain

\$3,000–5,000



320



THE HODROFF COLLECTION, PART IV

(Lots 321 - 373 and 445 - 493)

THE LEO AND DORIS HODROFF COLLECTION OF CHINESE EXPORT PORCELAIN

Leo and Doris Hodroff built one of the largest and most comprehensive collections of Chinese export porcelain in private hands. Covering four centuries of the history of the China Trade, it contains pieces as early as 1500 and as late as 1900, and has pieces made for the American, British, Continental European, Middle Eastern, and Asian export markets. As represented by the selection in this sale, it is especially rich in pieces with European subjects and coats of arms, the latter partly influenced by their long friendship with the armorial scholar David Sanctuary Howard.

But the Hodroffs did more than just amass one of the largest export porcelain collections in existence just for themselves; they also generously gave parts of their collection to several museums, including the Minneapolis Institute of Art, the Norton Museum, the Peabody-Essex, and Winterthur, where I was lucky enough to work with the Hodroffs and their collection.

They were active donors, drawing on their knowledge of the material to advise on how best to display and interpret the porcelain they cared so much about. Leo encouraged Winterthur to depart from its standard "museum gray" to pick a bright coral color for the cases, which he thought would make the pieces "pop" and show to best advantage. Doris came up with the name "Made in China" for the traveling exhibit and catalog, tying the past to the present and reminding visitors that the West has long desired objects from Asia. Needless to say, in both instances they were absolutely correct.

Ronald W. Fuchs II

Curator of Ceramics/Manager of the Reeves Center

Washington and Lee University

THE HODROFF COLLECTION: PORCELAIN AND PROVENANCE

Christie's has been privileged to hold three different one-owner auctions of the magnificent Leo and Doris Hodroff Collection, each greeted with great enthusiasm by worldwide collectors, who appreciated the careful selections the Hodroffs made as they assembled their stellar collection. Two important books have been published on the collection, **The Choice of the Private Trader**, by esteemed scholar David S. Howard, and **Made in China**, by Ron Fuchs, who writes above, each a major contribution to the field.

In Christie's first Hodroff catalogue (January 2007) we wrote of the threads of provenance that link this great American collection to landmark collections of the past. The present selection, too, reflects this Chinese export family tree, with numerous rarities from the famed Rafi and Mildred Mottahedeh Collection as well as from the Benjamin F. Edwards III Collection. Now the labels on these pieces are joined by their Hodroff Collection labels. After January 17 each piece will go on to live and breathe in new hands, on different shelves, continuing the journey it began in China centuries ago.

Becky MacGuire

Senior Specialist, Christie's

THE HODROFF COLLECTION



321

321
A LARGE PAIR OF SEATED HOUNDS
 QIANLONG PERIOD, CIRCA 1750-75

Each open-mouthed hound modeled seated, its fur picked out in iron-red, a green collar suspending a bell about its neck

(2)

\$8,000-12,000



322

322
AN UNUSUAL IRON-RED AND BLUE ENAMEL TEAPOT AND COVER
 KANGXI PERIOD (1662-1722)

Each side with three boys and a scholar in a garden

(2)

\$1,500-2,500

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 20 January 2004, lot 77.
 With Solveig & Anita Gray, London.



323

323
A FAMILLE VERTE SAUCER DISH
 KANGXI PERIOD, CIRCA 1710

A Buddhist lion in a fenced garden, a hawk flying overhead

\$2,000-3,000

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 30 October 1985, lot 46.



324

324

A LARGE SEPIA, IRON-RED AND GILT PUNCHBOWL
QIANLONG PERIOD, CIRCA 1756

A trellis band at the rim interrupted by cartouches of auspicious objects
15¼ in. (38.7 cm.) diameter

\$7,000–10,000

PROVENANCE:

The Benjamin F. Edwards Collection; Christie's, New York, 22 January 2003, lot 179.

325

AN IRON-RED AND GILT BEAKER VASE
KANGXI PERIOD (1662–1722)

Decorated with a flowering tree
9 in. (22.5 cm.) high

\$1,200–1,800

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 20 January 2004, lot 103 (part).



325



326

326
A MASSIVE POWDER-BLUE AND FAMILLE VERTE
DISH

KANGXI PERIOD (1662-1722)

Two mounted warriors race through a mountainous landscape within an iron-red lotus surround, the powder-blue rim with petal-shaped panels of antiques and flowering plants reserved on a lotus scroll ground

21 in. (53.3 cm.) diameter

\$20,000-30,000



327

327
A PAIR OF VERTE-IMARI BEAKER VASES

QIANLONG PERIOD, CIRCA 1750

Of typical form, each with equestrian scenes
 11 1/2 in. (28.9 cm.) high, each

(2)

\$4,000-6,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 22 January 2002, lot 21.



328

328

A PAIR OF WHITE COCKERELS

QIANLONG PERIOD (1736-1795)

Modeled standing in mirror image, their wattles and comb picked out in iron-red, perched on bright blue rockwork
13¾ in. (34.9 cm.) high, each (2)

\$20,000-30,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 265, no. 318.

329

A PAIR OF IRON-RED TRIPLE-GOURD BEAKER VASES

KANGXI PERIOD, CIRCA 1700

Each with three central knobs, decorated in iron-red with variant floral patterns in resist
12¼ in. (30.8 cm.) high, each (2)

\$6,000-9,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 22 January 2002, lot 55.



329



330

330
A BLUE AND WHITE BRUSHPOT
 KANGXI PERIOD (1662-1722)

Of cylindrical form, painted with scholars in landscapes, a fretwork band at the rim
 7⁵/₈ in. (20 cm.) diameter

\$4,000-6,000



331

331
A BLUE AND WHITE BRUSHPOT
 KANGXI PERIOD, CIRCA 1700

Of cylindrical form, painted in inky blue tones with warriors and court figures beneath whirling clouds
 6¹/₂ in. (16.5 cm.) high

\$3,000-5,000



332

332
A PAIR OF BLUE AND WHITE GIN BOTTLES
 17TH CENTURY

Of squared form, the sides painted in shades of inky blue with court figures and warriors on winding paths within borders of flowering vines
 12³/₈ in. (31.4 cm.) high, each (2)

\$3,000-5,000

PROVENANCE:
 With The Chinese Porcelain Co., New York.



333

A LARGE 'NANKING CARGO' BLUE AND WHITE DISH
QIANLONG PERIOD, CIRCA 1750

Four large carp swimming amidst water weeds and lotus blooms
18 in. (45.7 cm.) diameter

\$5,000–8,000

334

A PAIR OF CAFE-AU-LAIT GROUND VASES
FIRST HALF 18TH CENTURY

Of flaring form with shaped panels enclosing flowering branches in
the 'Chinese Imari' palette
8¼ in. (21 cm.) high, each (2)

\$3,000–5,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 22
January 2003, lot 35.
With Geoffrey Waters, London.



334

THE HODROFF COLLECTION



335

335

A PAIR OF BLUE AND WHITE JUGS TRANSITIONAL PERIOD, 17TH CENTURY

Each with beak spout, the sides painted with flowering prunus boughs, with upright loop handle
9 in. (22.8 cm.) high, each (2)

\$3,000-5,000

336

A BLUE AND WHITE JARDINIÈRE 19TH/20TH CENTURY

Painted with a continuous landscape between key-pattern and trellis borders
18 7/8 in. (47.9 cm.) diameter

\$800-1,200



336

337

A BLUE AND WHITE VASE
KANGXI PERIOD, CIRCA 1700

Bisected by a band of scrollwork and flanked by two flanges
8 $\frac{7}{8}$ in. (22.5 cm.) high

\$2,000–3,000



337

338

A BLUE AND WHITE SWEDISH MARKET PLATE
YONGZHENG PERIOD, CIRCA 1735

The center with the armorial water bird device of the Grill family in an inky cobalt blue in the center, the rim finely molded in a floral pattern
8 $\frac{3}{4}$ in. (22.2 cm.) diameter

\$1,500–2,500



338

339

A PAIR OF TROMPE L'OEIL 'REVERSIBLE PORTRAIT' PLATES
QIANLONG PERIOD, CIRCA 1790

Each enameled in blue, *grisaille*, sepia, iron-red, and gilt with a central roundel depicting the profile portrait of a young woman wearing a bonnet tied with a ribbon, conjoined to the profile of an elderly bespectacled matron, the border with a blue enamel leaf band (2)
9 $\frac{1}{2}$ in. (24.1 cm.) diameter

\$2,000–3,000

PROVENANCE:

With Cohen & Cohen, London.

This design is taken from a series of similar portraits, first illustrated in a comic print and then copied on to English ceramics, where they have been given titles such as 'Grandma/Miss' and 'Before and After Marriage.'



339

THE HODROFF COLLECTION



340

340

A GRISAILLE CRUCIFIXION PLATE

QIANLONG PERIOD, CIRCA 1745

The religious subject finely painted in the center in tones of black enamel enriched with gilt highlights, a crowd of mourners and onlookers below Christ and the two thieves and the Roman soldiers gambling in the foreground, the borders detailed strapwork with cornucopiae and trailing vine
8 $\frac{3}{4}$ in. (22.5 cm.) diameter

\$2,000–3,000

341

A FAMILLE ROSE BUTTERFLY SPECIMEN PLATE

QIANLONG PERIOD (1736–1795)

Finely enameled with a large moth or butterfly with furry antennae on a plain ground
9 in. (22.7 cm.) diameter

\$1,200–1,500

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 76, no. 58.



341

342

A GRISAILLE RESURRECTION PLATE

QIANLONG PERIOD, CIRCA 1750

With Christ rising above a seated figure of the Angel Gabriel, several Roman soldiers asleep in the foreground, below a border of gilt C-scrolls and strapwork embellished with flowerheads
8 $\frac{3}{4}$ in. (22.2 cm.) diameter

\$2,000–3,000

PROVENANCE:

The Francois Hervouet Collection; Sotheby's, Monaco, 22 June 1987, lot 1651.



342



343

343

A LARGE AND RARE DON QUIXOTE PLATTER

QIANLONG PERIOD, CIRCA 1750

The Spanish knight riding his horse, the faithful Sancho Panza at his side, all within landscape, grisaille panels on the rim
18½ in. (47 cm.) wide

\$25,000-40,000

In this depiction of the famous scene from Cervantes' literary classic, the landscape has become more Chinese and the basin on Don Quixote's head has become an odd black hat.

344

A RARE GRISAILLE AND GILT EUROPEAN SUBJECT COFFEE-POT AND COVER

QIANLONG PERIOD, CIRCA 1765

With a monk hiding a girl in a bundle of wheat, the scene known as 'Provender for the Monastery'
8⅞ in. (22.5 cm.) high (2)

\$1,500-2,500



344



345

345

A FAMILLE ROSE COURT LADY AND DEER GROUP
QIANLONG PERIOD (1736-1795)

She with a vase in her arms to serve as a candle holder, the spotted deer with a double-gourd form vase about its neck
10 1/8 in. (25.7 cm.) high

\$7,000-10,000

346

A FAMILLE ROSE EUROPEAN SUBJECT SAUCER DISH
QIANLONG PERIOD, CIRCA 1770

Enameled with 'The Courtesan,' showing a wigged gentleman coaxing a young lady in the boudoir, a pink roccaille band suspending flower sprigs at the rim
7 7/8 in. (20 cm.) diameter

\$1,200-1,800



346

347

A FAMILLE ROSE EUROPEAN SUBJECT TEABOWL AND SAUCER
QIANLONG PERIOD, CIRCA 1750

Enameled with a young man beside a sleeping nude maiden in front of a large circular iron-red fan, all within a rococo irregular surround

4 1/2 in. (11.3 cm.) diameter, the saucer

(2)

\$800-1,200

PROVENANCE:

The Angelo Castelo Branco Cerqueira Caldas Collection;
Sotheby's, London, 8 May 1990, lot 151.



347



348

A FIVE-PIECE 'PARROT ON A PERCH' GARNITURE
QIANLONG PERIOD, CIRCA 1740

Enameled in a rich famille rose palette with a colorful parrot perched beside a sprig of cherries, his swing suspended from a gilt ornament on the neck, comprising: three pear-shaped vases, 12% in. (28.8 cm.) high, and a pair of beaker vases, 11% in. (28.8 cm.) high (5)

\$25,000-40,000

PROVENANCE:

With Cohen & Cohen, London.

This charming and unusual European taste design is sometimes attributed to Dutch artist, Cornelis Pronk (1691-1759), due to date, shapes and the similarity of its motifs, including the distinctive gilt melon-form ornament on the necks, to Pronk's *oeuvre*. The 'Parrot on a Perch' decoration was also employed at Meissen.





349

349

A FAMILLE ROSE MYTHOLOGICAL PLATE
QIANLONG PERIOD, CIRCA 1760

Enameled with Hermes seated with a beauty, possible Venus, below a tree, two lovebirds beside them, flower sprays at the rim
9 in. (22.9 cm.) diameter

\$4,000–6,000



350

350

A FAMILLE ROSE MYTHOLOGICAL SAUCER DISH
QIANLONG PERIOD, CIRCA 1740

Enameled with Leda and the Swan after a European painting
4 7/8 in. (10.1 cm.) diameter

\$1,000–1,500



351

351

A FAMILLE ROSE EUROPEAN SUBJECT PLATE
YONGZHENG PERIOD, CIRCA 1730

Enameled with a seated gentleman and his companion on a terrace, a cockerel and small dog in the foreground
8 7/8 in. (22.5 cm.) diameter

\$2,000–3,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 71, no. 51.

352

A EUROPEAN SUBJECT TEA CADDY AND COVER
YONGZHENG PERIOD, CIRCA 1735

Enameled with a gentleman and a lady carrying a basket of flowers on his lap

4¼ in. (10.8 cm.) high (2)

\$2,500–4,000

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 19 October 2000, lot 209.
Martin Hurst Collection, no. 995.



352

353

A FINELY ENAMELED EUROPEAN SUBJECT TEAPOT AND COVER

QIANLONG PERIOD, CIRCA 1755 AND 1770

Finely enameled with two gentlemen looking at a small dog, a large home in the distance

5½ in. (13.9 cm.) high (2)

\$1,500–2,500

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 30 January 1985, lot 188.



353

354

A PAIR OF FAMILLE ROSE BALUSTER VASES AND COVERS

QIANLONG PERIOD, CIRCA 1750

Each painted with a rooster perched among flowering peony

9¼ in. (23.5 cm.) high, each (4)

\$3,000–5,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 242, no. 286.



354



355

355

A FAMILLE ROSE CORNUCOPIA PLATE

YONGZHENG/QIANLONG PERIOD, CIRCA 1730-1740

Richly and boldly enameled with a large cornucopia of peony, tulip, hydrangea, and clematis blooms with an ornamental cabbage leaf behind, the rim with a gilt and grisaille band of scrolling vine and flowers

9 in. (22.8 cm.) diameter

\$2,000-3,000



356

356

A MEISSEN STYLE SNUFFBOX AND COVER

QIANLONG PERIOD, CIRCA 1750

The top and sides enameled with figures by a harbor within iron-red scroll surrounds, the interior with pheasants perched on rockwork

2¾ in. (7 cm.) wide

\$1,500-2,500

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 222, no. 260.



357

357

A FAMILLE ROSE BIBLICAL SUBJECT PLATE

MID-18TH CENTURY

Enameled with Ruth and two companions standing in a field, the rim with a gilt roccaille shell-and-scroll band

9 in. (22.8 cm.) diameter

\$1,500-2,500

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 93, no. 83.

THE HODROFF COLLECTION

358

A SMALL EUROPEAN SUBJECT PAINTED ENAMEL PLAQUE

QIANLONG PERIOD (1736-95)

Very finely enameled with court figures relaxing by a gnarled tree, one with a hunting horn, framed
5 $\frac{7}{8}$ in. (14.9 cm.) diameter

\$5,000-7,000



358

359

A SHELL-FORM PAINTED ENAMEL SNUFFBOX AND COVER

QIANLONG PERIOD (1736-1795)

The interior with a gourd and flowers, two insects hovering above
3 $\frac{1}{4}$ in. (8.2 cm.) wide

\$2,000-3,000

PROVENANCE:

The Collection of Mrs. Alfred Clark.



359

360

A SET OF EIGHT PAINTED ENAMEL EUROPEAN SUBJECT WINE CUPS AND SAUCERS

QIANLONG PERIOD (1736-1795)

Each decorated with pairs of figures at leisurely pursuits
4 x 4 in. (10.1 x 10.1 cm) each, the saucers

(16)

\$2,000-3,000



360

THE HODROFF COLLECTION



361

361
A SET OF THREE FAMILLE ROSE
IMMORTALS

LATE 18TH/EARLY 19TH CENTURY

Each modeled standing, wearing colorful robe and holding his attribute
 9 7/8 in. (23.8 cm.) high, each (3)

\$7,000–10,000

362
A FAMILLE ROSE TEA CADDY AND
COVER

SHUNZHI PERIOD, CIRCA 1650

Of lobed form, with peony and finger citrus
 4 1/8 in. (11.1 cm.) high

\$3,000–5,000

PROVENANCE:
 Martin Hurst Collection, no. 571.
 Jacob Gieling Collection.

EXHIBITED:
 Exhibited Dorchester Hotel, London, 28 May - 18 June 1931.

363
A SMALL CYLINDRICAL VASE
 18TH CENTURY

Painted with a scholar on horseback attended by a young boy bearing a flowering branch
 6 1/8 in. (16.8 cm.) high (2)

\$1,500–2,500



362



363



364

364

A FAMILLE ROSE PUNCHBOWL

QIANLONG PERIOD (1736-1795)

Finely enameled with figures in pavilions and on terraces of a palace garden, the interior with blue and pink cell pattern border above a cluster of lush peony blooms

15 3/4 in. (39 cm.) diameter

\$15,000-25,000

365

A FAMILLE ROSE 'EGGSHELL' PLATE

YONGZHENG PERIOD (1723-1735)

Finely enameled with a court lady attended by four young boys and surrounded by a host of antiques

8 1/4 in. (20.9 cm.) diameter

\$3,000-5,000

PROVENANCE:

The J.P. Morgan Collection, no. 1062.

The Ivan B. Hart Collection, no. 920.



365

THE HODROFF COLLECTION



366

366

A LARGE FAMILLE VERTE BOWL

KANGXI PERIOD (1662-1722)

Painted with figures in a fenced landscape, the rim with cartouches of ribbon-tied auspicious objects on a trellis and cell-patterned band, the interior with colorful peony
12 in. (30.4 cm.) diameter

\$7,000-10,000

367

A PAIR OF FAMILLE VERTE LIME POTS AND COVERS

17TH CENTURY

In the traditional Southeast Asian form with small round notched covers and short spouts, decorated with overall floral scroll
8¾ in. (22.3 cm.) high, each

(4)

\$6,000-9,000



367





368

368

A PAIR OF FAMILLE VERTE EWERS

KANGXI PERIOD (1662-1722)

Each of hexagonal form, the neck with a band of stiff-leaf tips and panels of peony, the lower body and spout molded as bamboo
8¼ in. (20.6 cm.) high, each (2)

\$15,000-25,000

369

AN UNUSUAL FAMILLE ROSE TEAPOT AND COVER

EARLY QIANLONG PERIOD, CIRCA 1740

Of quadrangular outline with curving sides, enameled with scenes of amorous Chinese couples

5¾ in. (14.6 cm.) high (2)

\$2,500-4,000



369

THE HODROFF COLLECTION



370

370

A BISCUIT-GLAZED MAN AND HIS HORSE
KANGXI PERIOD (1662-1722)

Modeled as a mustached man standing beside his horse, the animal wearing a saddle, blanked and belled collar, on a pierced rectangular base
7¼ in. (18.5 cm.) high

\$3,000-5,000

371

A PAIR OF BISCUIT-GLAZED PARROTS
KANGXI PERIOD (1662-1722)

Perched on pierced rockwork bases with speckled green breasts, the beaks and talons left in the biscuit

8¾ in. (22.2 cm.) high, each

(2)

\$2,500-4,000



371

372

A PAIR OF ROSE-VERTE ROULEAU VASES
DAOGUANG PERIOD, CIRCA 1830

Each painted with birds perched among fruiting trees, chrysanthemum and colorful rocks, the neck with a band of stiff-leaf tips, underglaze blue mark and Kangxi mark

12 in. (30.5 cm.) high, each

(2)

\$4,000-6,000



372



373

A MASSIVE PAIR OF BLANC-DE-CHINE MAIDENS

LATE 19TH CENTURY

Standing with their pet deer

24¾ in. (62.8 cm.) high, each

\$20,000–30,000

LITERATURE:

- (2) D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 284, no. 343.

CHINESE EXPORT PORCELAIN FROM ANTOINE LEBEL

(Lots 374 - 421 and 534 - 561)

THE CHOICE OF A FRENCH DEALER AND COLLECTOR

Scholar and dealer Antoine Lebel is well-known for his vast knowledge of French and Swiss armorial Chinese export porcelain as well as for his eye for both charm and quality in European subject Chinese export porcelain. Born in Geneva, Switzerland, Lebel passed his *baccalaureat* at the *Lycee Henri IV* in Paris and then received a BA at the University of California, Berkeley in history of art, an MA at Columbia University in New York and a D.Phil. at Oxford University. Lebel then took his academic passions into commerce, opening a business in Paris in 1996 in the well known area of the *Carré Rive Gauche* near the *Musée d'Orsay*.

A leader in the French Asian Art trade, Lebel was elected by his peers to be a member of the *Syndicat National des Antiquaires* board of directors in Paris. There he organized the *Biennale des Arts Asiatiques*, and afterwards the *Salon du Collectionneur*, two important antiques fairs held in Paris in alternate years from the legendary *Biennale des Antiquaires*. After ten years in Paris, he relocated in Brussels where he has run his gallery until now.

Lebel's landmark work, *French and Swiss Armorials on Chinese Export Porcelain of the 18th Century*, published in 2009, was a major contribution to the field, becoming an instant classic of Chinese export literature.

After more than thirty years in the business, Antoine Lebel has decided to take time off and sell part of his collection, providing an opportunity for auction buyers to benefit from the eye of this respected dealer and connoisseur.

Becky MacGuire



detail lot 386



374



374

A LARGE PAIR OF BLUE AND WHITE JARS AND COVERS

KANGXI PERIOD (1662-1722)

Decorated with rows of shaped panels enclosing vignettes and blossoming branches
16½ in. (41.9 cm.) high, each (4)

\$15,000-25,000

375

A LARGE BLUE AND WHITE DISH

JIAJING PERIOD (1521-67)

The center with a landscape, the rim decorated as a river with cranes amongst water weeds
16⅞ in. (42.9 cm.) diameter

\$7,000-10,000



375

THE LABEL COLLECTION



376

376 A PAIR OF FAMILLE VERTE VASES AND COVERS

KANGXI PERIOD, CIRCA 1680

Enameled with alternating panels of mythical
beasts and ducks in a landscape
12¾ in. (32.3 cm.) high, each

(4)

\$10,000-15,000

377 A LARGE PAIR OF SEATED HOUNDS

QIANLONG PERIOD, CIRCA 1770

Each modeled with its tail curled round its
haunches, a green collar suspending a gilt bell, the
fur picked out in iron-red
10 in. (25.4 cm) high, each

(2)

\$10,000-15,000



377



378

A LARGE FAMILLE VERTE DISH
KANGXI PERIOD, CIRCA 1680

Enameled with a landscape scene of warriors in combat
15½ in. (38.4 cm.) diameter

\$20,000–30,000

THE LABEL COLLECTION



379

379

A SET OF SIX FAMILLE VERTE PLATES
KANGXI PERIOD, CIRCA 1680

Each brightly-enameled with sea snails amongst waves, the creatures repeated in alternating cartouches around the rim
8¼ in. (20.9 cm.) diameter, each

(6)

\$7,000-10,000



380

380

A FAMILLE VERTE DISH
KANGXI PERIOD, CIRCA 1680

Enameled with a scene of ladies within a pavilion, the cell-pattern border with six vignettes
14¼ in. (37.5 cm.) diameter

\$8,000-12,000



381

381
AN ORMOLU-MOUNTED FAMILLE VERTE VASE
 KANGXI PERIOD, CIRCA 1700

16½ in. (41.6 cm.) high

\$8,000–12,000

382
A FAMILLE VERTE VASE
 KANGXI PERIOD, CIRCA 1700

Enameled with flowering prunus and phoenix on a foliate ground
 18¼ in. (46.3 cm.) high

\$10,000–15,000



382

383
A FAMILLE VERTE OCTAGONAL BASIN
 KANGXI PERIOD, CIRCA 1700

Enameled with a pair of birds perched on a flowering branch, the cell-pattern border with alternating cartouches of grasshoppers and butterflies
 12 in. (30.5 cm.) long

\$3,000–5,000



383



384

384

A LARGE ARMORIAL DISH
KANGXI PERIOD, CIRCA 1715

'Chinese Imari' pattern, with the arms of Ferrand de Villemilan

16 $\frac{3}{4}$ in. (42.2 cm.) diameter

\$4,000–6,000

From a service ordered for Antoine-François Ferrand (1657-1731), Seigneur de Villemilan. A director of Compagnie des Andes in the 1720's, Ferrand's family was a distinguished member of the Parisian *noblesse de robe*.



385

385

A FAMILLE VERTE DISH
KANGXI PERIOD, CIRCA 1680

Brightly-enameled in the verte-Imari pattern with a basket of flowers within a foliate border

15 $\frac{1}{4}$ in. (38.7 cm.) diameter

\$6,000–8,000



386

A SET OF FRENCH MARKET ARMORIAL DISHES

YONGZHENG PERIOD, CIRCA 1730

With the arms of Orry in colors and gilt within *rocaillerie* surrounded by a vividly enameled foliate border, the rims scalloped, comprising a large dish and four large plates 14 in. (35.5 cm.) diameter, the large dish (5)

\$6,000–8,000

From an exceptionally grand and vibrant service made for Philibert Orry, Comte de Vignory (1689-1747), an important royal finance minister under Louis XV who, in the tradition of Colbert, stabilized the budget of the state and worked to develop French industries such as textile and paper. In 1740 he was responsible for the founding of the royal porcelain factory of Vincennes. Orry also worked to reform the Compagnie des Indes. His father and his half-brother also ordered armorial services from China and another relative, Pere Louis-Francois Orry, was the recipient of the very famous letters Pere d'Entrecolles wrote describing the manufacture of porcelain at Jingdezhen. See A. Lebel, *French and Swiss Armorials on Chinese Export Porcelain*, pp. 324-5.



Philibert Orry by Maurice-Quentin De La Tour (1704-1788)

387-388 No Lots

THE LABEL COLLECTION



Louis XV of France (enamel on gold) by Louis Aubert (fl. 1740-80)

"...DES PORCELAINES POUR LE ROY"

An extraordinary array of wonderful forms comprised the two extremely similar services with the French royal arms that were ordered for Louis XV circa 1735-40. The refined decoration on the large services relates closely to other Yongzheng period patterns, and the addorsed L's supporting a flower sprig in the pattern's gilt border likely represent the King's initial.

Recent research has unearthed the Compagnie des Indes orders for these services (as well as for a matching set of bidets) from the archives. Correspondence from Directors of the Compagnie based in France to the Conseil de Canton describes the orders, and it seems the big service arrived at the French port of Lorient in July of 1740. Likely it was intended for use in the King's new Winter Dining Room on the second floor of Versailles, executed in 1738

The service descended in the Orléans family until Charles X gifted it to a family with whom much remains today. See A. Lebel, *Christie's International Magazine*, January 2003 and A. Lebel, *French and Swiss Armorial on Chinese Export Porcelain of the 18th Century*, Brussels, 2009, cover and pp. 38-39.

Two candlesticks from this service in the collection of Benjamin F. Edwards III were sold Christie's, New York, 22 January 2002, lot 136; a tripartite spice box and cover was sold Christie's, New York, 14 October 1999, lot 114; and tureens were sold in The Hodroff Collection, Christie's, New York, 21 January 2009, lot 266.



390



389

389
A MASSIVE PAIR OF FRENCH ROYAL ARMORIAL DISHES
 YONGZHENG PERIOD, CIRCA 1730

Each enameled with the Royal arms of Louis XV within the orders of Saint-Michel and Saint-Esprit, a band of gilt and iron-red scrolling lotus at the well punctuated by cartouches of adorned L's, the rim with Kakiemon style panels of fans and lotus alternate with bowls of finger citrus and other fruit on elaborate daises 18½ in. (47 cm.) diameter, each (2)

\$30,000–50,000

PROVENANCE:
 Louis XV, King of France and Navarre, circa 1725-1730.
 Presented to the Orleans family.
 Presented to a French noble family by Charles X.

390
A SET OF THREE GRADUATED FRENCH ROYAL ARMORIAL ECUELLES AND COVERS
 YONGZHENG PERIOD, CIRCA 1733

Each enameled with the Royal arms of Louis XV within the orders of Saint-Michel and Saint-Esprit 5¾ in. (13.6 cm.) diameter, the largest (6)

\$25,000–40,000

PROVENANCE:
 Louis XV, King of France and Navarre, circa 1725-1730.
 Presented to the Orleans family.
 Presented to a French noble family by Charles X.



391

391
A PAIR OF FAMILLE ROSE 'CORNUCOPIA'
PLATES

EARLY QIANLONG PERIOD, CIRCA 1740

Richly enameled in the classic European style pattern

9 in. (22.8 cm.) diameter (2)

\$7,000-10,000

392
A FAMILLE ROSE AND GILT HUNT BOWL
QIANLONG PERIOD, CIRCA 1785

Enameled on either side with scenes of a fox hunt, the interior with a sepia vignette

14¼ in. (36.2 cm.) diameter

\$3,000-5,000



392

393
A FAMILLE ROSE AND GILT DINNER
SERVICE

QIANLONG PERIOD, CIRCA 1745-50

Each richly enameled with a boy riding a water buffalo along a riverbank, comprising:

A soup tureen, cover and stand, 14¾ in. long the stand (36.8 cm.)

One large platter, 15¼ in. long (41.2 cm.)

Two large platters, 14½ in. long (37.1 cm.)

Two medium platters, 13 in. long (33 cm.)

A medium platter, 11¼ in. long (29.8 cm.)

Two small platters, 11½ in. long (28.2 cm.)

Four small platters, 9¾ in. long (24.7 cm.)

Two ecuelles and covers, 7¾ in. long (19.3 cm.)

A sauceboat, 9¾ in. long (23.1 cm.)

Two salts, 3¾ in. long (7.9 cm.)

Eighteen soup plates, 8¾ in. diameter (22.5 cm.)

Twelve dinner plates, 8¾ in. diameter (22.2 cm.)

(52)

\$20,000-30,000



393

THE LABEL COLLECTION



394

394

A SET OF THREE GRADUATED ENGLISH MARKET ARMORIAL MUGS

KANGXI PERIOD, CIRCA 1720

With the arms of Gough impaling Hynde between two underglaze blue fret-work bands
6¼ in. (15.8 cm.) high, the largest (3)

\$10,000-15,000

Captain Harry Gough (1681-1751) made numerous voyages to Canton, where he was known as "Amy Wang" or "the white-haired boy," eventually becoming a Director and then Chairman of the Company (1737-47). He married Elizabeth Hynde in 1719; together they commissioned four Chinese export dinner services (Howard, *op. cit.*, p. 98).



395

395

A VERY LARGE ENGLISH MARKET ARMORIAL DISH

YONGZHENG PERIOD, CIRCA 1725

With the arms of Campbell within a border of lotus blooms, the rim with flowering branches
17 in. (43.2 cm.) diameter

\$6,000-9,000

Scottish-born, Colin Campbell worked at the British East India Company, the South Sea Company, and the Austrian East India Company. In the early 1730s he helped form the Swedish East India Company and for his knowledge of the China Trade, he was raised to nobility. See M. Cohen and W. Motley, *Mandarin and Menagerie*, Surrey, 2008, p. 17.



396

A LARGE ENGLISH MARKET ARMORIAL PLATTER

QIANLONG PERIOD, CIRCA 1760

Arms of Nassau quarterly for the Earl of Rochford;
motto *SPES DURAT AMORUM*
18¼ in. (46.3 cm.) long

\$5,000–8,000

William Henry Nassau de Zuylestein, 4th Earl of Rochford (1717-1781) was the son of the courtier and landowner Frederick, 3rd Earl of Rochford (1682-1738). His grandfather had been a close friend of King William III and had served as a major-general in the invasion force of 1688.

396

397

AN ENGLISH MARKET ARMORIAL DISH

KANGXI PERIOD, CIRCA 1720

With a large coat-of-arms for Thomas Pitt of Blandford within distinctive gilt border enclosing the coronet four times
13¾ in. (34.9 cm.) diameter

\$6,000–9,000

Thomas Pitt of Blandford married Lady Frances Ridgeway in 1717 and was created Baron Londonderry in 1719. His father, a Governor of Fort St. George India, had fostered the family fortune when he sold an Indian diamond (still in the Crown of France) to the French royal family for a huge profit. See D.S. Howard, *Chinese Armorial Porcelain*, vol. I, p. 184.

397





398

398

A FAMILLE ROSE PLATE

YONGZHENG PERIOD (1723-35)

Richly enameled with a bird perched upon rockwork and a fan amidst flowering branches
9 in. (22.8 cm.) diameter

\$1,500-2,500



399

399

A VERY LARGE FAMILLE ROSE DISH

YONGZHENG PERIOD (1723-35)

With fishermen in a river, the border with a continuous scene of figures in a landscape
17½ in. (43.5 cm.) diameter

\$6,000-9,000



400

A MASSIVE PAIR OF FAMILLE ROSE DISHES

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1735

Each vividly enameled with a pheasant perched amongst magnolia and peony, the rim with leaf and scroll-shaped reserves on a richly patterned ground

21½ in. (53.6 cm.) diameter

(2)

\$30,000–50,000

THE LABEL COLLECTION



401

401

AN ITALIAN MARKET ARMORIAL DISH
YONGZHENG PERIOD, CIRCA 1735

With the arms of Grimaldi di Castro, four butterfly wings enclosing a fly, the pink trellis border with alternating cartouches of a coat of arms and a cypher beneath a coronet

11½ in. (29.5 cm.) diameter

\$1,500-2,500



402

402

A RARE FAMILLE ROSE 'LOYALTY OF PERU' COFFEE CUP AND SAUCER
QIANLONG PERIOD, CIRCA 1785

Each inscribed *LEALTAD DEL PERU*

6¼ in. (15.5 cm.) diameter, the saucer (2)

\$1,000-1,500

In 1780-82 the famous Tupac Amaru II led a Peruvian uprising against Spanish Royal rule. After the Spaniards squelched the rebellion and executed Amaru this tea service was ordered from China, no doubt as a gift of gratitude for an important Peruvian who had sided with Spain.



403

403

A RARE MEXICAN MARKET 'CARLOS BUSTAMANTE' HELMET JUG
JIAQING PERIOD, CIRCA 1810

Decorated after a medal by Carlos Bustamante honoring Ferdinand VII of Spain

6¼ in. (15.9 cm.) long

\$1,000-1,500

Carlos Maria de Bustamante (1774-1848) was an important Mexican statesman and historian and a leader in the Mexican independence movement. He designed the medal that inspired this tea service, one side with a profile portrait of Ferdinand VII and the other, shown in gilt on the service, showing a crown above symbols of the different peoples of Mexico against a sunburst, portraying Ferdinand as a leader of a 'free and united populace'.



404



404
A PAIR OF FAMILLE ROSE SOUP
TUREENS, COVERS AND STANDS
 QIANLONG PERIOD, CIRCA 1760

Each enameled with floral sprays within a puce border
 14¾ in. (37.4 cm.) long, the stands (6)
 \$10,000-15,000

405
AN UNUSUAL PAIR OF FAMILLE ROSE
TWO-HANDLED VASES
 QIANLONG PERIOD, CIRCA 1780

The handles modeled as open-mouthed dragons, their wings spread
 8½ in. (21.6 cm.) high, each (2)
 \$2,500-4,000

For another pair of vases in this pattern, see D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 244, no. 290.



405

THE LABEL COLLECTION



406



407

406

A DUCK EWER AND COVER

QIANLONG PERIOD, CIRCA 1760

With brightly enameled feathers and peach breast, the handle modeled as a flower stem, the cover its bloom

8½ in. (21.6 cm.) long

(2)

\$8,000–12,000

407

A GREEN ENAMEL SOUP TUREEN, COVER AND STAND

QIANLONG PERIOD, CIRCA 1770

Enameled with green tulip bunches within a scalloped border, the finial modeled as a blossoming flower

14¾ in. (37.1 cm.) long, the stand

(3)

\$3,000–5,000



408

408
A PAIR OF EUROPEAN CHILDREN IN
TURKISH DRESS

QIANLONG PERIOD, CIRCA 1770

Modeled as a boy and girl standing in brightly-
 colored clothing
 5½ in. (14 cm.) high, the boy

(2)

\$7,000–10,000

409
A FAMILLE ROSE SOUP TUREEN, COVER
AND STAND

QIANLONG PERIOD, CIRCA 1760

Enameled with ladies in landscape
 15½ in. (38.4 cm.) long, the stand

(3)

\$5,000–8,000



409

THE LABEL COLLECTION



410

410

**A FAMILLE ROSE OCTAGONAL SOUP
TUREEN, COVER AND STAND**

QIANLONG PERIOD, CIRCA 1765

Enameled with peonies and flowering branches,
the finial modeled as a pomegranate
16¾ in. (41.6 cm.) long, the stand (3)

\$6,000–8,000



411

411

A LARGE FAMILLE ROSE PUNCHBOWL

QIANLONG PERIOD, CIRCA 1760

Enameled with two birds seated upon rockwork
amidst flowering prunus branches, the reverse
with a butterfly
15¾ in. (40 cm.) diameter

\$4,000–6,000



412

412
A PAIR OF FAMILLE ROSE COURT LADY
CANDLEHOLDERS

QIANLONG PERIOD, CIRCA 1780

Each modeled holding a lotus blossom form
 candle-nozzle, the robes decorated with vivid
famille rose enamels

11½ in. (28.8 cm.) high, each (2)

\$8,000-12,000

413
AN EARLY FAMILLE ROSE BARBER'S
BASIN

YONGZHENG PERIOD (1723-35)

Enamelled with two men and a boy seated on a
 blanket amongst flowering branches, the border
 with peonies and chrysanthemum on a dense floral
 ground

12½ in. (31.7 cm.) long

\$2,000-3,000



413

THE LABEL COLLECTION



414



415

414

A VERY LARGE 'TOBACCO LEAF' PLATTER

QIANLONG PERIOD, CIRCA 1770

Richly enameled in the classic pattern
16 $\frac{3}{8}$ in. (42.9 cm.) long

\$7,000–10,000

415

AN OVAL 'TOBACCO LEAF' PLATTER

QIANLONG PERIOD, CIRCA 1775

Richly enameled in the classic pattern, with
phoenix perched amongst the leaves
12 $\frac{1}{4}$ in. (31.1 cm.) long

\$4,000–6,000

416

A RARE CRAB CUPSTAND AND CUP

QIANLONG PERIOD, MID-18TH CENTURY

Formed as a lotus leaf raised on a short pedestal foot and enameled in shaded turquoise with scattered waterweeds and flowers, applied with a crab into which the notched cup slots, the cup's reticulated sides decorated with pink lotus blooms and gilt lotus roundels

8 in. (20.3 cm.) diameter

(2)

\$3,000–5,000

Cupstands, a form known in Song ceramics, came to the West with the custom of hot chocolate drinking. Particularly associated with the Hispanic markets and known as *mancerinas* in Spanish, cupstands were made in silver as well as porcelain, to hold silver, coconut shell or porcelain cups. It is rare to find a cupstand with original porcelain cup. For a silver example see H.R. Borrell *et al*, *The Grandeur of Viceregal Mexico*, p. 380.



416

417

A PAIR OF LADIES ON HORSEBACK

LATE 18TH/EARLY 19TH CENTURY

Each modeled as a colorfully-dressed lady holding a mandolin atop a spotted horse

8 3/8 in. (21.3 cm.) high, each

(2)

\$2,000–3,000



417

418

A SET OF EIGHT IMMORTALS AND SHOULAO

EARLY 19TH CENTURY

Each clothed in colorful robe, holding his attribute

8 3/4 in. (22.2 cm.) high, the tallest

(9)

\$4,000–6,000



418

THE LABEL COLLECTION



419



420

419

A SET OF FAMILLE ROSE DISHES

QIANLONG PERIOD, CIRCA 1760

Comprising three oval platters and six plates, each enameled with flowering branches, the borders with butterflies

16½ in. (41.9 cm.) long, the platters (9)

\$4,000–6,000

420

A FAMILLE ROSE OVAL SOUP TUREEN, COVER AND STAND

QIANLONG PERIOD, CIRCA 1770

Enameled with floral sprays within a puce border 13¾ in. (34.9 cm.) long, the stand (3)

\$5,000–7,000



421

A REVERSE-PAINTED GLASS PICTURE
LAST QUARTER 18TH CENTURY

Depicting two figures smoking pipes on a lakeshore, a female attendant at their side bears a basket of flowers, within a gilt lacquered frame
14½ x 20½ in. (36.8 x 52 cm.)

\$10,000–15,000



422

PROPERTY OF A NEW ENGLAND COLLECTOR

422
A 'PRONK PORCELAIN' BLACK-GROUND VASE

QIANLONG PERIOD, CIRCA 1738-40

Of quadrangular form, each panel decorated with berry branches in the style of Cornelis Pronk 11¾ in. (29.8 cm.) high

\$8,000-10,000

The unusual shape of this vase was conceived by Dutch artist, Cornelis Pronk (1691-1759), who was employed by the Dutch East India Company to produce porcelain designs from about 1734 until about 1740. Pronk incorporated a number of these designs, details from botanical studies by the Dutch-Swiss botanist, Marie Sybille Merian (1646-1717). A very small number of these meticulously enameled vases, their shapes inspired by archaic Chinese bronzes, survive.

PROPERTY FROM A FLORIDA COLLECTION

423
AN EARLY FAMILLE ROSE SHIPPING PLATE

YONGZHENG PERIOD (1723-35)

A European vessel sails towards a Chinese junk on frothy green waves, within a pink diaper border with four panels enclosing various landscapes, the reverse with underglaze blue symbol within double circles

8¾ in. (21.2 cm.) diameter

\$3,000-5,000

A similar plate with this decoration was in the Mottahedeh Collection and published by Howard & Ayers (*op cit*, vol I, p. 218), who suggests that it may represent shipping on the Pearl River. A similar saucer was sold from the Peter H B Frelinghuysen, Jr. collection of Chinese Export porcelain in these rooms 24 January 2012, lot 106.



423



424

△ 424

A GRISAILLE AND GILT 'HONGS OF CANTON' PUNCHBOWL

QIANLONG PERIOD, CIRCA 1785

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

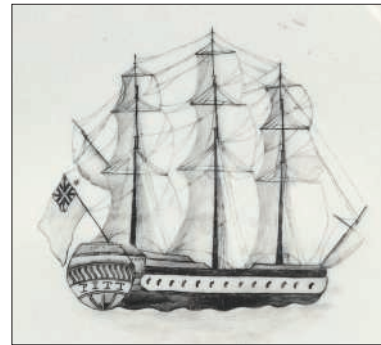
\$15,000–35,000

PROVENANCE:

Acquired from The Art Exchange, New York, in 1952
The Collection of J. Jefferson and Anne Weiler Miller, Baltimore

This view of the hong is more painterly than the more familiar Mandarin palette bowls, with less sky and sea. Compare a grisaille example in the Peabody Essex Museum, Salem, Massachusetts (illustrated by K.I. Choi, *The Magazine Antiques*, October 1999, *Hong Bowls and the Landscape of the China Trade*).

The *Pitt* was launched in 1780 and sailed to China in 1786 under Captain George Cowper and in 1788 under Captain Edward Manning.



425

A GRISAILLE 'CAPE OF GOOD HOPE' PLATE

QIANLONG PERIOD, CIRCA 1740

Enamelled with Dutch ships in Table Bay, with Table Mountain, Devil's Peak and Signal Hill in the distance 8 7/8 in. (21.3 cm.) diameter

\$2,000–3,000

PROVENANCE:

With Charles Perry Chinese Export Porcelain, Atlanta.



425



426

427

A FAMILLE ROSE BIBLICAL PLATE
QIANLONG PERIOD, CIRCA 1750

Enameled with a scene of Rebecca at the Well
9 in. (22.8 cm.) diameter

\$3,000–5,000

PROVENANCE:
The Martin Hurst Collection.
With Elinor Gordon, Villanova, PA.



427

PROPERTY OF A PRIVATE COLLECTOR (LOTS 426–427)

426

A FAMILLE ROSE MYTHOLOGICAL PLATE
QIANLONG PERIOD, CIRCA 1740

Enameled with a scene of Jupiter and Mnemosyne
amongst the trees
9½ in. (23.2 cm.) diameter

\$4,000–6,000

PROVENANCE:
With Elinor Gordon, Villanova, PA.



428

PROPERTY FROM A NEW YORK COLLECTION

428

A FAMILLE ROSE HUNT BOWL
QIANLONG PERIOD, CIRCA 1780

Enameled on either side with scenes of a fox hunt, the
interior with a sepia vignette
11½ in. (28.9 cm.) diameter

\$6,000–9,000



429

A SET OF FOUR DOUCAI 'SOUTH SEA BUBBLE' PLATES
KANGXI PERIOD, CIRCA 1720

Each enameled with a Commedia dell'Arte figure wearing a chequered costume above a tiled floor, the border with a band of leaves in blue, green, iron-red and gilt
8¼ in. (20.9 cm.) diameter

\$15,000–25,000

PROVENANCE:

With Charles Perry Chinese Export Porcelain, Atlanta (two plates).

(4)

The 'South Sea Bubble' was a rampant, widespread 1720s financial speculation that led to financial ruin and even imprisonment in both Holland and England. Spoofs of the foolish and greedy investors were published in many media, often using the popular Commedia dell'Arte Harlequin to mock investor buffoonery. One influential satirical work published in Amsterdam in 1720 was titled *This great Theatre of Folly, representing the origin, progress and downfall of the South Sea Bubble in France, England and Holland*. Engravings of this type eventually made their way to China, to be copied onto porcelain.

This set of four is from the best-known series of export "Bubble" plates, with Commedia figures in doucai enamels alongside Dutch inscriptions lampooning both swindlers and speculators. This version, with its exaggerated poses of Harlequin, whose features have become almost Asian, was found in the Dreesman Collection, no. J-83, sold Christie's, Amsterdam, 16 April 2002, lot 1309 (a set of five plus one repeat).



430



431



432

430

A PAIR OF 'CAPE OF GOOD HOPE' PLATES

QIANLONG PERIOD, CIRCA 1740

Finely enameled and gilt with Dutch ships in Table Bay, with Table Mountain, Devil's Peak and Signal Hill in the distance, within gilt lambrequins at the border

9 in. (22.8 cm.) diameter

(2)

\$10,000-15,000

431

AN 'AMSTERDAM WATERFRONT' PLATE

QIANLONG PERIOD, CIRCA 1765

Painted with a view of Nieuwe Stadsherberg, the public house on the River IJ in Amsterdam

9½ in. (30.1 cm.) diameter

\$4,000-6,000

432

A 'CAPE OF GOOD HOPE' PLATE

QIANLONG PERIOD, CIRCA 1745

Dutch ships at anchor in the harbor before Table Mountain Bay and Cape Town

8⅞ in. (22.5 cm.)

\$6,000-8,000



433

433

A LARGE FAMILLE ROSE 'FISHERMAN' DISH

QIANLONG PERIOD, CIRCA 1740

Decorated with a Dutch fisherman before traps and a tree trunk, the border gilt and grisaille enameled lattice-work with four reserve panels of Chinese-style gilt, grisaille, and iron-red mountain and lake scenes

14 in. (35.5 cm.) diameter

\$5,000–7,000



434

434

A FAMILLE ROSE 'FISHERMAN' PLATE

QIANLONG PERIOD, CIRCA 1740

Decorated with a Dutch fisherman before traps and a tree trunk, the border gilt and grisaille enameled lattice-work with four reserve panels of Chinese-style gilt, grisaille, and iron-red mountain

9½ in. (23.1 cm) diameter

\$3,000–5,000



435

435

A 'CLOBBERED' SHIPPING SAUCER DISH

YONGZHENG PERIOD, CIRCA 1730

Enameled in Holland, with several ships with full sails and a small boat, each with the Dutch flag

8¼ in. (20.6 cm.)

\$2,000–3,000



436



PROPERTY FROM THE COLLECTION OF ARNOLD SCAASI AND PARKER LADD

436

CHINESE SCHOOL, EARLY 19TH CENTURY

The Four Seasons

Depicting lakeside terrace scenes emblematic of the four seasons

oil on canvas

24% x 37% in. (62.5 x 94.9 cm.), each

\$30,000–50,000

(4)

One illustrated by C. Crossman, *The China Trade*, p. 161, where the author suggests that this set may have been painted by Spoilum or an immediate follower.



437

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

437
A SET OF EIGHT FIGURES OF IMMORTALS
 EARLY 19TH CENTURY

Each figure standing in flowering robes and holding an identifying attribute, on a pierced base
 14½ in. (35.8 cm.) high, the largest (8)
 \$7,000–10,000

438
A LARGE TURQUOISE CRACKED-ICE GROUND FAMILLE ROSE VASE AND COVER
 QIANLONG PERIOD, CIRCA 1780

Finely painted with deities in clouds, later mounted as a lamp (drilled)
 16¼ in. (41.3 cm.) high, the porcelain (2)
 \$4,000–6,000

439
A PAIR OF FAMILLE ROSE VASES
 18TH/19TH CENTURY

Each richly enameled with blossoming flowers amongst rockwork, a bird perched atop a leafy branch and one flying above, the reverse with three butterflies
 17¾ in. (45.1 cm.) high, each (2)
 \$6,000–9,000



438



439



PROPERTY FROM A FLORIDA COLLECTION

440

A RARE EUROPEAN SUBJECT FAMILLE ROSE TEAPOT AND COVER

YONGZHENG PERIOD, CIRCA 1735

Each side decorated with a pink-robed, curly haired Westerner holding a branch of coral beside a semi-nude boy with a spotted hound, 6 in. (15.2 cm.) wide over handle (2)

\$4,000–6,000

Part of a small group of early European subject porcelains made in the Yongzheng period that show Westerners in very Chinese dress and settings. A saucer from this tea service was sold in the collection of Peter H B Frelinghuysen, Jr., sold Christie's New York, 24 January 2012, lot 55.



440

PROPERTY OF A NEW ENGLAND COLLECTOR

441

A PAIR OF FAMILLE ROSE PLATES
LATE YONGZHENG/EARLY QIANLONG PERIOD

Each with two quail beneath flowering branches 8⁷/₈ in. (22.5 cm.) diameter (2)

\$3,000–5,000



441

PROPERTY OF A PRIVATE COLLECTOR

442

A LOTUS BUD TUREEN, COVER, AND STAND

QIANLONG PERIOD, MID-18TH CENTURY

The tureen and cover modeled as a lotus bud, the underside of the stand enameled with leaf veins 8⁵/₈ in. (21.9 cm.) wide, the stand (3)

\$4,000–6,000

PROVENANCE:

With Elinor Gordon, Villanova, PA.



442



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

443

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

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

27 in. (68.6 cm.) diameter

\$20,000-30,000

PROVENANCE:

Sotheby's, London, 12 May 1992, Lot 119.

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



PROPERTY FROM A PHILADELPHIA FAMILY COLLECTION

444

PORTRAIT OF HOUQUA

ATTRIBUTED TO LAMQUA (ACT. CIRCA 1840 TO CIRCA 1870)

Oil on canvas, framed
25 x 19 ¼ in. (63.5 x 48.8 cm.)

\$40,000-60,000

PROVENANCE:

John Kearsley Mitchell (1793-1858)

Silas Weir Mitchell (1829-1914)

By descent to the present owners

Houqua (1769-1843) became the most powerful - and wealthy - of the Chinese merchants who made up the Co-Hong in Canton. D.S. Howard writes (*New York and the China Trade*) that Houqua "developed a reputation of almost legendary proportions (by) his retirement in 1834, (when his) wealth was estimated at \$26 million". Forbes, Kernan & Wilkins (*Chinese Export Silver*, p.29) note that "the style of life of the wealthiest Hong merchants,

such as...Houqua, involved a degree of luxury...scarcely imagined except in the greatest houses of England and the Continent." Many journals of China traders record the lavish entertaining and generous gifts of Houqua, who was apparently as well-liked as he was respected for his business acumen.

Portraits of Houqua became treasured acquisitions for leading Western visitors to the China coast in the first decades of the 19th century, and in Western collections became almost iconic images of the China trade. Lamqua (b. 1801) was the portrait artist of choice.

John Kearsley Mitchell was an important Philadelphia doctor who made three voyages to China as a ship's surgeon. His account of medical anomalies he encountered there was published in 1821 in *The Philadelphia Journal of the Medical and Physical Sciences*. His son, Silas Weir Mitchell, was also a leading physician in Philadelphia, known for his pioneering work on the nervous system and sometimes called the father of psychiatry.



445

445

A RARE EUROPEAN SUBJECT BLUE AND WHITE TUREEN AND COVER

QIANLONG PERIOD, CIRCA 1750

Painted with exotic birds perched near a castle
14 in. (35.5 cm.) wide (2)

\$5,000–8,000

446

A BLUE AND WHITE 'PRONK ARBOR' PLATE

QIANLONG PERIOD, CIRCA 1738

Finely painted after the design by Cornelis Pronk for the Dutch East India Co.
9 in. (22.8 cm.) diameter

\$3,000–5,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 75, no. 56.



446

447

A BLUE AND WHITE BOTANICAL PLATE

QIANLONG PERIOD, CIRCA 1740

Decorated after botanist Marie-Sybille Merian's notebooks
9 in. (22.8 cm.) diameter

\$1,500–2,500



447



448

448
A RARE BLUE AND WHITE COFFEE-POT AND COVER

KANGXI PERIOD, CIRCA 1700-1720

A European hunt depicted around the sides, a vignette of Europa and the Bull above
11¼ in. (29.8 cm.) high

(2)

\$10,000-15,000

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 19 October 2000, lot 92.

The Ionides Collection; Sotheby's, London, 2 July 1963, lot 10.

449
A LARGE BLUE AND WHITE 'PORCELAIN PRODUCTION' CHARGER

QIANLONG PERIOD, CIRCA 1740

Workers refining the clay, the reverse with underglaze blue 23
15½ in. (39.1 cm.) diameter

\$4,000-6,000

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 19 October 2000, lot 192.



449

THE HODROFF COLLECTION



450

450

A BLUE AND WHITE 'SENSE OF SMELL' DISH

KANGXI MARK, CIRCA 1700

With French court figures on a terrace, a servant bringing them blooms to smell, six-character Kangxi mark in underglaze blue and of the period
13½ in. (34.2 cm.) diameter

\$8,000–12,000

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 30 January 1985, lot 24.

With Hancock, St. James', London

The Ionides Collection; Sotheby's, London, 2 July 1963, lot 15 (one of a pair).



451

451

AN IRON-RED AND GILT EUROPEAN SUBJECT DISH

KANGXI PERIOD (1662-1722)

A Chinese couple rides in a cart, an attendant holding a parasol above them
10⅞ in. (27.1 cm.) diameter

\$5,000–8,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 22 January 2003, lot 192 (part).

With Mark and Marjorie Allen, Laconia, New Hampshire.

452

**A RARE JAPANESE PORCELAIN
MYTHOLOGICAL PLATE**

KANGXI PERIOD, CIRCA 1700

Painted in Imari colors with three centaurs, two brandishing weapons, the rim with scrolling vine
10¼ in. (26 cm.) diameter

\$800–1,200

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York,
30 January 1985, lot 64.



452

453

**A BLUE AND WHITE EUROPEAN
SUBJECT CUP, COVER, AND STAND**

KANGXI PERIOD, CIRCA 1690

Each painted with the 'Queen Blanche' of France
telling Louis XI, 'The Empire of Virtue stretches to
the end of the world' (*L'EMPIRE DE LA VERTU EST
AB AU BOUT DE L'UNIVERS*)

5¾ (13.6 cm.) diameter, the saucer

(3)

\$2,000–3,000

PROVENANCE:

With Charles Perry, Atlanta.

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*,
London, 1994, p. 173, no. 195 (the cover).



453

454

**A EUROPEAN SUBJECT SILVER-
MOUNTED SNUFFBOX AND COVER**

18TH CENTURY

Decorated in iron-red with a gentleman standing
before a seated maiden, a hound at their feet, the
sides with landscapes, the interior monogrammed
3⅞ in. (7.9 cm.) wide

\$1,500–2,500

PROVENANCE:

The Benjamin F. Edwards Collection; Christie's,
New York, 26 January 2010. Lot 271.



454

THE HODROFF COLLECTION



455

455

A 'CHINESE IMARI' DEEP BOWL

KANGXI PERIOD (1662-1722)

Exuberantly painted with the Eight Immortals among clouds around the exterior, the interior with ribbon-tied auspicious object
13½ in. (34.2 cm.) diameter

\$3,000–5,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 22 January 2003, lot 10.



456

456

A 'CHINESE IMARI' STYLE GOBLET

KANGXI PERIOD (1662-1722)

Of European glass shape with pedestal foot, the exterior with landscape roundels among flowering vine
4¼ in. (10.7 cm.) high

\$700–1,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 20 January 2004, lot 126.
With Santos, London.



457

457

A 'CHINESE IMARI' GINGER JAR AND COVER

KANGXI PERIOD (1661-1722)

Painted with a *qilin* and variant flowers
9½ in. (24.1 cm.) high

(2)

\$2,500–4,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 22 January 2002, lot 29 (part).

458

**A PAIR OF 'CHINESE IMARI'
APOTHECARY BOTTLES**

KANGXI PERIOD, CIRCA 1720

Each with bands of stiff-leaf tips at the neck, the
bulbous lower body with large chrysanthemum
blooms

9 $\frac{1}{8}$ in. (24.4 cm.) high, each (2)

\$6,000–9,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's,
New York, 22 January 2003, lot 15.



458

459

**A 'CHINESE IMARI' CONICAL COFFEE
POT AND COVER**

QIANLONG PERIOD, CIRCA 1760

Of 'lighthouse' form, the sides with large ogival
panels of peony, all on iron-red *oeil-de-perdrix*
ground

8 $\frac{3}{8}$ in. (22.5 cm.) high (2)

\$1,500–2,500

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's,
New York, 22 January 2002, lot 14 (part).



459

460

**TWO CHINESE IMARI TANKARDS AND
COVERS**

KANGXI PERIOD (1662-1722)

Each bell-shape with loop handle, with alternating
panels of floral decoration on either powder-blue
or iron-red whorl grounds

8 $\frac{1}{4}$ in. (21 cm.) high, each (4)

\$2,000–3,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's,
New York, 20 January 2004, lot 159.



460

THE HODROFF COLLECTION



461

461

A SHIPPING BOWL

QIANLONG PERIOD, CIRCA 1775-80

Painted with an engagement probably from the Seven Years' War, a large British ship in the center and to the sides smaller ships flying the white Bourbon flag, the interior rim with floral swags 10 in. (25.3 cm.) diameter

\$2,000-3,000



462

462

AN INITIALED SHIPPING MUG

QIANLONG PERIOD, CIRCA 1750

The sides with a ship and a rocaile cartouche centering the initials *WD*, a gilt rocaile shell-and-scroll band at the rim 6 in. (15.2 cm.) high

\$1,500-2,500

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 191, no. 224.



463

463

A RARE SCANDINAVIAN SUBJECT PLATE

YONGZHENG PERIOD, CIRCA 1730

Enameled with two classically draped figures wearing crowns, shaking hands, and holding either the arms of Denmark or Sweden, gilt *laub-und-bandelwerk* borders 9 in. (22.8 cm.) diameter

\$1,000-1,500

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 30 January 1985, lot 142.

464

A PAIR OF EUROPEAN SUBJECT PAINTED ENAMEL TILES

EARLY 18TH CENTURY

Each enameled with a mother and child by a tree, attended by either a male or child companion, framed

4 $\frac{7}{8}$ x 4 $\frac{3}{4}$ in. (12.4 x 11.1 cm.) each (2)

\$2,500–4,000



464

465

A BOX AND COVER AFTER A SPANISH COIN

JIAQING PERIOD (1796-1820)

The top with Charles III in profile, the underside with a coat-of-arms flanked by columns and surmounted by a crown
2 $\frac{3}{8}$ in. (6 cm.) diameter

(2)

\$2,500–4,000



465

466

A MARRIAGE PLATE

QIANLONG PERIOD, CIRCA 1765

Showing a crest above double-gilt cipher, all within a cartouche and above a Dutch couple beside an altar of love, a hunter to their side taking aim at a dove

9 $\frac{1}{8}$ in. (23.2 cm.) diameter

\$2,000–3,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 48, no. 90.



466

THE HODROFF COLLECTION



467

467

A LARGE 'PROVINCES' DISH

KANGXI PERIOD, CIRCA 1710

The coat-of-arms reading *LUXENBURGH*
18½ in. (47 cm.) diameter

\$15,000–25,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*,
London, 1994, p. 49, no. 18.

Series of these dishes, in four related patterns, were ordered in China in the 1720s with the arms of the principle towns and provinces of present-day Belgium and the Netherlands plus the arms of England and France. 23 different arms seem to comprise each series; the spellings suggest a Dutch clientele, and the grouping suggests the borders of this region after the 1713 Treaty of Utrecht.

468

A BAROQUE TASTE WINE COOLER

QIANLONG PERIOD, CIRCA 1740

With baroque strapwork after Jean Berain and
figural handles inspired by Alcora faience
8¼ in. (21 cm.) high

\$10,000–15,000

PROVENANCE:

With Cohen & Cohen, London.

469

A VERY LARGE ITALIAN MARKET ARMORIAL DISH

KANGXI PERIOD, CIRCA 1720

From one of seven services with the arms of Pietro
Marini of the wealthy ship-owning and merchant
family of Milan
18½ in. (47.3 cm.) diameter

\$8,000–12,000

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York,
30 January 1985, lot 271.



468



469



470

470
A FAMILLE ROSE ENGLISH MARKET
ARMORIAL CHARGER

YONGZHENG PERIOD, CIRCA 1726

Enameled with the arms of Barrington above the motto *TOUT UNE DURANT MA VIE*, a cell-pattern border at the well, four flower sprays at the rim
 15¾ in. (40 cm.) diameter

\$7,000–10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 January 2003, lot 291.



471

471
A SWEDISH MARKET ARMORIAL PLATE
 QIANLONG PERIOD, CIRCA 1745

The center with the arms of Grill surrounded by large foliate scrolls and surmounted by a crane crest, the rim with large rocaille shell cartouches and vine
 9 in. (22.8 cm.) diameter

\$1,500–2,500

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 30 January 1985, lot 270.



472

472
A LARGE ARMORIAL COFFEE POT AND COVER
 QIANLONG PERIOD, CIRCA 1740

Finely enameled in a striking palette with the arms probably of Krueger of Austria beneath a canopy, a colorful border above 12½ in. (31.7 cm.) high (2)

\$8,000–12,000

PROVENANCE:
 The Benjamin F. Edwards III Collection; Christie's, New York, 22 January 2002, lot 167.



473

473
A DUTCH MARKET ARMORIAL TEA CADDY AND COVER
 YONGZHENG PERIOD, CIRCA 1730-1735

Of quadrangular outline, enameled with the arms of Swellengrebel 4¾ in. (12.4 cm.) high (2)

\$1,500–2,500

474
A BELGIAN MARKET ARMORIAL PLATE
 QIANLONG PERIOD, CIRCA 1737

With arms of Vicomte de Fraula accollée with Van Colen supported by a lion and an angel, the rim with three landscape cartouches 8⅞ in. (22.5 cm.) diameter

\$1,200–1,800



474

THE HODROFF COLLECTION



475

475

**A LARGE HEXAGONAL ENGLISH
MARKET ARMORIAL DISH**
YONGZHENG PERIOD, CIRCA 1735

Boldly painted with the arms of Carleton in the center, the rim with five peony cartouches and one enclosing an arm rest on a cell-diaper ground
16½ in. (42.2 cm.) diameter

\$6,000–9,000



476

476

**A LARGE ANGLO-AMERICAN MARKET
ARMORIAL PLATE**
QIANLONG PERIOD, CIRCA 1750

With the arms of Warren impaling De Lancey with a band of fruiting grapevine in underglaze blue
11 in. (27.9 cm.) diameter

\$1,500–2,500

Sir Peter Warren is recorded as a vice admiral in the British Navy. He married a New Yorker, Anna Susanna De Lancey.



477

477

**A SET OF THREE ENGLISH MARKET
ARMORIAL DISHES**

KANGXI PERIOD, CIRCA 1720

With the arms of Pitt with Ridgway in pretense
12¼ in. (30.7 cm.) diameter, the charger (3)

\$5,000–7,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's,
New York, 22 January 2002, lot 227 (the plates).

Thomas Pitt of Blandford married Lady Frances
Ridgeway in 1717 and was created Baron
Londonderry in 1719. His father, a Governor of
Fort St. George India, had fostered the family
fortune when he sold an Indian diamond (still in
the Crown of France) to the French royal family
for a huge profit. His nephew was to become the
famous statesman and Prime Minister. See D.S.
Howard, *Chinese Armorial Porcelain*, vol. I, p. 184.

478

**A MASONIC ENGLISH MARKET
ARMORIAL SHAPED PLATE**

QIANLONG PERIOD, CIRCA 1765

The center with the arms of Devan impaling
Hellord surrounded by Masonic devices, the
border painted with butterflies, the rampant lion
crest and entwined gilt initials
8⅞ in. (22.5 cm.) diameter

\$1,500–2,500



478



479

479

A FAMILLE ROSE TUREEN AND COVER
QIANLONG PERIOD, CIRCA 1745

Painted with two roosters, one riding a grasshopper, before fenced peony, spearhead
14 in. (35.6 cm.) long, over handles (2)

\$6,000–9,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 116, no. 113.



480

480

A PAIR OF 'TOBACCO LEAF' SALTS
QIANLONG PERIOD, CIRCA 1775

On the tops a Chinese lady standing on a large leaf, the sides richly enameled with the classic pattern showing large, overlapping leaves issuing blossoms and large pink hibiscus
3 in. (7.6 cm.) wide, each (2)

\$4,000–6,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 137, no. 130.



481

481

A 'TOBACCO LEAF' COFFEEPOT AND COVER
QIANLONG PERIOD, CIRCA 1775

Of baluster form, richly enameled with the classic pattern showing large, overlapping leaves issuing blossoms and large pink hibiscus
9¾ in. (24.8 cm.) high (2)

\$5,000–7,000

PROVENANCE:

The Benjamin F. Edwards III Collection; Christie's, New York, 22 January 2003, lot 70.



483



482

482
A SMALL DUCK TUREEN AND COVER
 EARLY 19TH CENTURY

Modeled seated with its wings at its side, its feathers picked out in pink and black, its open bill yellow
 5 7/8 in. (13.6 cm.) long

(2)

\$5,000–8,000

PROVENANCE:
 The Mottahedeh Collection; Sotheby's, New York, 19 October 2000, lot 372.

483
A 'ROCKEFELLER PATTERN' PIERCED BASKET AND STAND
 QIANLONG PERIOD (1736-1795)

Both painted with scholar seated at a table next to a pavilion within the classic patterned border, the basket staves "tied"
 10 1/2 in. (26.6 cm.) diameter, the stand

(2)

\$4,000–6,000

484
THREE 'ROCKEFELLER TYPE' RETICULATED DISHES
 QIANLONG PERIOD, CIRCA 1780

Each with scenes of court life in a 'Rockefeller' type pattern, in three sizes
 8 1/4 in. (21 cm.) diameter, the largest

(3)

\$2,500–4,000

LITERATURE:
 D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 139, no. 147 (part).



484

THE HODROFF COLLECTION



485

AN INITIALED PART DINNER SERVICE

JIAQING PERIOD, CIRCA 1800

Blue and gilt star band at rim, initials JA, comprising:

An oval vegetable tureen and cover, 13½ in. (34.3 cm.) long

Two vegetable dishes and covers, 10¾ in. (27.3 cm.) long

Two sauceboats and lozenge-shaped stands, 7½ in. (19 cm.) long,
the stands

A square bowl, 9¾ in. (25 cm.) wide

Two large oval platters, 15¾ in. (40.5 cm.) long

Two large oval platters, 14¾ in. (37.5 cm.) long

Two medium oval platters, 13¾ in. (34 cm.) long

Two small oval platters, 13 in. (33 cm.) long

Two small oval platters, 12 in. (31 cm.) long

Seventeen soup plates, 9¾ in. (24.8 cm.) diameter

Twenty-seven plates, 9¾ in. (24.8 cm.) diameter

Twenty-three saucers, 7¾ in. (19.6 cm.) diameter

(88)

\$8,000–12,000



486

486
**A CRESTED 'GREEN FITZHUGH' SOUP TUREEN,
 COVER, AND STAND**

JIAQING PERIOD, CIRCA 1820

With the crest of Rawson and the motto *LAUS VIRTUTIS ACTIO*
 14½ in. (37.2 cm.) long (3)

\$7,000–10,000

LITERATURE:

D.S. Howard, *The Choice of the Private Trader*, London, 1994, p. 119,
 no. 118.

487
A RARE YELLOW 'FITZHUGH' PLATE
 EARLY 19TH CENTURY

In the classic pattern
 8½ in. (21.6 cm.) diameter

\$1,500–2,500



487

488
**A RARE BLUE AND WHITE DISH FOR THE AMERICAN
 MARKET**
 CIRCA 1915

The center with a fierce bird holding three arrows in its talons
 11½ in. (28.2 cm.) diameter

\$3,000–5,000

PROVENANCE:

The Mottahedah Collection; Sotheby's, New York, 19 October
 2000, lot 337.

Probably commemorating the 1912 admission of the state of
 New Mexico to the Union and depicting the 1913 state seal
 with its motto, *Crescit Eundo*, copied by the Chinese painter as
DSERIETC (mirror)



488



489

489

**A LARGE MIDDLE EASTERN MARKET
CHARGER**

CIRCA 1892

The center with Arabic calligraphy within swirling
bands of gilt and blue flowers
14½ in. (36.8 cm.) diameter

\$3,000–5,000

PROVENANCE:

The Collection of Seymour Stein.

490

**A PAIR OF SEPIA, BLUE, AND IRON-RED
ELEPHANT CANDLEHOLDERS**

EARLY 19TH CENTURY

Recumbent with tall, flaring vases on their backs
4¾ in. (12.1 cm.) high, each (2)

\$5,000–7,000



490

491

**A PAIR OF CHINESE PORCELAIN
GARDEN SEATS**

19TH/20TH CENTURY

With pierced tops and sides, stud horizontal
bands, the underglaze with blue floral decoration
18½ in. (46.9 cm.) high, each (2)

\$2,000–3,000



491





492

492
A LARGE 'CANTON FAMILLE ROSE' PLATTER
FIRST HALF 19TH CENTURY

Finely enameled with two peacocks and four cockerels perched among brightly colored weathered rocks
18 in. (45.7 cm.) wide

\$1,200-1,800

493
A 'CANTON FAMILLE ROSE' CIDER JUG AND COVER
JIAQING MARK AND PERIOD, CIRCA 1810

A colorfully-enameled, large panel on each side, one with a young man riding a buffalo through waves toward his lady love in the clouds, all on a field of colorful lotus scroll, the handle terminating in peacock feathers, Jiaqing seal mark in gilt and of the period
11½ in. (29.2 cm.) high (2)

\$2,000-3,000



493



494

PROPERTY OF A GENTLEMAN

494

CHINESE SCHOOL, MID-19TH CENTURY

Hong Kong Harbor

oil on canvas
17¾ x 30¾ in. (45 x 78.1 cm.)

\$15,000–20,000



495

PROPERTY OF A PRIVATE COLLECTOR

495

**AN ENGLISH MARKET ARMORIAL
PLATTER**

QIANLONG PERIOD, CIRCA 1775

With the arms of the Fishmongers' Company
14⅝ in. (36.5 cm.) long

\$5,000–8,000



PROPERTY FROM THE COLLECTION OF THE FORT LIGONIER ASSOCIATION

496

A VERY RARE 'BEGGAR'S BENNISON' ARMORIAL PUNCHBOWL
QIANLONG PERIOD, CIRCA 1765

With the arms probably of Sir Thomas Wentworth (5th and last baronet) front and back, on the sides and in the interior a roundel inscribed THE BEGGAR'S BENNISON enclosing the Society's crest
15 3/4 in. (39 cm.) diameter

\$30,000-50,000

PROVENANCE:

Sotheby's London, 27 October 1922.
The collection of Sir Algernon Tudor-Craig (1873-1943).
With W. Waddingham, Harrowgate, London (as of 1974).
Acquired from the above by a distinguished Mid-Atlantic private collector.
By whom donated to the Fort Ligonier Museum, 1976.

LITERATURE:

Published by D.S. Howard, *Chinese Armorial Porcelain* (vol. I), p. 263

From 1732 to 1836 *'The Most Ancient and Most Puissant order of the Beggar's Benison and Merryland, Anstruther'* - better known as *'The Beggar's Bennison Society'* - honored licentiousness with libertine rituals and hedonistic celebrations. Like the better known 'Hellfire Club', which only lasted a few decades in several different iterations, the Beggar's Bennison Society was a gathering place for Georgian male society, where unrestrained sexuality was accompanied by the more ordinary pleasures of fellowship and camaraderie. 'Merryland' meant the female body, a land to be visited; the beggar's 'bennison', or 'blessing', referenced the story of a grateful beggar blessing King James V, saying "...*may your horn [always] be in bloom*".

Founded in Anstruther, Scotland, and originally comprised of local gentry and merchants, the Society spawned branches in such places as Edinburgh and London and its membership grew to include churchmen, aristocrats and even royals. George IV was an honorary member and reputedly gave the Society a locket of his own mistress's ginger pubic hairs in a silver snuff box. The toast 'Beggar's Bennison' outlasted the Society at London male gatherings, but the Society did not survive the more prudish mores of Victorian times.

Sir Thomas Wentworth (1726-92) was a famous libertine of the day. Never married, he is believed to have fathered ten illegitimate children. His self-professed interests were hunting, horses and horse racing, drinking, women and improving his estate at Bretton Hall. He inherited his maternal uncle's fortune in 1777 and, as a condition of the inheritance, took his uncle's name, Blackett.



Connoisseurs, 1799, by T. Rowlandson

The

Anstruther was a port town and its wealth came from sea trade augmented by smuggling. The Society's badge, with its phallus shown against an anchor and suspending a purse, probably refers to these activities. A number of objects displaying this device survive - pewter basins, glass receptacles, etcetera - but this punchbowl is unique.



497

497
A LARGE ENGLISH MARKET ARMORIAL DISH

YONGZHENG PERIOD, CIRCA 1720

With the arms of Heathcote impaling Parker quartering Venables and Carrier, the border with 'pencilled' dragons, pheonix and peonies between iron-red and gilt bands
 14 in. (35.5 cm.) diameter

\$6,000–9,000



498

PROPERTY OF A PRIVATE COLLECTOR (LOTS 498-499)

498
AN ENGLISH MARKET ARMORIAL BARBER'S BASIN

KANGXI PERIOD, CIRCA 1712

With the arms of Walker, four rising sun crests and a bold foliage border on the rims
 13¾ in. (34.9 cm.) wide

\$2,000–3,000

Most likely made for Dr. William Walker of Hertfordshire, Doctor of Laws and Judge Advocate. The 'Chinese Imari' service made for his friend Lord Somers, Solicitor General, Attorney General and then Lord Chancellor, displays in error the Walker sun crest. See D.S. Howard, *Chinese Armorial Porcelain*, pp. 38, 73 and 177.



499

A VERY LARGE ENGLISH MARKET ARMORIAL DISH

YONGZHENG PERIOD, CIRCA 1729

With the arms of Brydges, Duke of Chandos
18½ (47 cm.) diameter

\$8,000-12,000

Made for James Brydges, advanced to the Dukedom in 1719 and known as 'Princely Chandos.' J. Goldsmith-Phillips calls him "one of the most notable figures of 18th century England" (*China-Trade Porcelain*, p. 84). His service was particularly lavish, containing fountains, basins, jugs, baskets and numerous dishes; this is one of the largest - if not the largest - dish to survive.

499

• 500

AN ARMORIAL TUREEN AND COVER

QIANLONG PERIOD, CIRCA 1750

With the arms of Skinner, the cover twice with the griffin-head and hand crest
14¾ in. (37.4 cm.) long (2)

\$3,000-5,000

PROVENANCE:

The Hodroff Collection, Part III; Christie's, New York, 21 January 2009, lot 221.

The Bullivant Collection; Phillips, London, 22 March 1988, lot 17.



500



501

PROPERTY FROM A PRIVATE NEW YORK COLLECTION
(LOTS 501-502)

501
CHINESE SCHOOL, 19TH CENTURY

The Bund at Shanghai

oil on canvas
17¾ x 30½ in. (45 x 77.5 cm.)

\$15,000-25,000

502
CHINESE SCHOOL, 19TH CENTURY

The Praya Grande at Macao

oil on canvas
17¾ x 30½ in. (45 x 77.5 cm.)

\$10,000-15,000



502

503

**AN ENGLISH MARKET FAMILLE ROSE
ARMORIAL TEAPOT AND COVER**

YONGZHENG PERIOD, CIRCA 1730

With the arms of Husbands on one side, the
reverse with blossoming prunus

5¾ in. (14.6 cm.) long (2)

\$1,000–1,500

From a tea service made for the Revd. James
Husbands, LL.D., part of which was in the famous
Cecil Bullivant collection. See D. Howard, *op. cit.*,
vol. I, p. 255.



504

**A SET OF FOUR ENGLISH MARKET
ARMORIAL PLATES**

YONGZHENG/QIANLONG PERIOD, CIRCA
1735

With the arms of Chapman
9 in. (22.8 cm.) diameter (4)

\$3,000–5,000

Probably made for John Chapman, son of Sir
William, created a baronet in 1720 and a director
of the South Sea Company. See D. Howard, *op. cit.*,
vol I, p 101.



505

**AN ENGLISH MARKET ARMORIAL TEA
SERVICE**

YONGZHENG/QIANLONG PERIOD, CIRCA
1735

Decorated with the arms of Chapman, comprising:

A teapot and cover, 7¾ in. (18.7 cm.) wide

A tea caddy and cover, 5¼ in. (13.3 cm.) high

A pair of coffee cups, 5¼ in. (14.5 cm.) high

Five tea bowls, 3 in. (7.6 cm.) diameter

Two saucers, 4½ in. (11.4 cm.) diameter

7¼ in. (18.4 cm.) wide, the teapot (13)

\$2,000–3,000

Probably made for John Chapman, son of Sir
William, created a baronet in 1720 and a director
of the South Sea Company. See D. Howard, *op. cit.*,
vol I, p 101.





506

506

A PAIR OF ENGLISH MARKET ARMORIAL SOUP PLATES

YONGZHENG/QIANLONG PERIOD, CIRCA 1735

Decorated with the arms of Lee of Coton quartering Astley within a border of alternating scenes of Pearl and Thames Rivers
9 in. (22.8 cm.) diameter

(2)

\$7,000-10,000

PROPERTY OF A PRIVATE COLLECTOR (LOTS 507-508)

507

TWO ENGLISH MARKET ARMORIAL TEAPOTS AND COVERS

YONGZHENG PERIOD, CIRCA 1735

One with the crest of Elwick, the other with the arms of Stephenson
7 in. (17.8 cm.) wide

(4)

\$2,000-3,000



507



508

508

AN ENGLISH MARKET ARMORIAL PLATE

KANGXI PERIOD, CIRCA 1720

With the arms of Jekyll impaling Somers
8 7/8 in. (21.9 cm.) diameter

\$2,000-3,000



509

509

A LARGE PAIR OF ENGLISH MARKET ARMORIAL JUGS AND COVERS

QIANLONG PERIOD, CIRCA 1760

Arms of Stepney with Lloyd in pretence
15½ in. (39.3 cm.) high, each

(4)

\$5,000–8,000

LITERATURE:

Two different sons of Sir Thomas Stepney, 4th baronet, married women named Lloyd. See D. Howard, *op. cit.*, vol. 1, p. 487.

PROPERTY OF A PRIVATE COLLECTOR

510

A LARGE SCOTTISH ROYAL ARMORIAL DISH

QIANLONG PERIOD, CIRCA 1750

With the Royal Arms of Scotland
15¼ in. (38.7 cm.) diameter

\$3,000–5,000

From probably the only full dinner service with the Royal Arms of Scotland, likely ordered by a British Royal, as the Hanoverians were anxious following the rebellion of 1745 to strengthen their connections to Scotland. The initials on the rim fit several members of the Royal family. See D. Howard, *op. cit.*, vol I, p. 504.



510



511

511
TWO ENGLISH MARKET FAMILLE
ROSE ARMORIAL PLATTERS
 QIANLONG PERIOD, CIRCA 1772

Each with the arms of Pitt impaling Granville above the motto BENINGO NUMINE, the border with flower, a stork and anchor crest, and the coronetted initials 'C' and 'HC' 14 1/8 in. (37.1 cm.) long, the larger (2)

\$5,000-8,000

LITERATURE:

D. Sanctuary Howard, *Chinese Armorial Porcelain*, vol. I, London, Faber & Faber Ltd., 1974, p. 404.



512

512
A PAIR OF ENGLISH MARKET
ARMORIAL PLATTERS
 QIANLONG PERIOD, CIRCA 1765

With the arms of Pope and Bengal tiger crest 14 in. (37.1 cm.) long, each (2)

\$3,000-5,000



513

PROPERTY OF A PRIVATE COLLECTOR (LOTS 513-516)

513
A RARE FRENCH MARKET ARMORIAL
TEABOWL AND SAUCER
 QIANLONG PERIOD, CIRCA 1775

With the very unusual decoration of a Chinese merchant portrait 5 1/4 in. (13.3 cm.) diameter, the saucer (2)

\$2,000-3,000

With the arms of Magon de Saint-Elier accollee with those of Magon du Bos. Made for Dominique-Julien Magon de Saint-Elier (1759-1828), whose father was a director of the Compagnie des Indes, and who married his cousin, Marie-Anne-Angelique du Bos in 1775.

514

A PORTUGUESE MARKET ARMORIAL PLATE

QIANLONG PERIOD, CIRCA 1765

With the arms of Saldanha of Albuquerque and vividly enameled hunting trophies and vignettes, including a central leg of mutton 9 1/8 in. (23.2 cm.) diameter

\$2,000-3,000



514



515

515

AN ENGLISH MARKET ARMORIAL SAUCER DISH

QIANLONG PERIOD, CIRCA 1790

With the arms of Ker with Martin in pretence, the rim colorfully enameled with figure scenes apocryphal of the four continents 6 1/4 in. (15.6 cm.) diameter

\$2,000-3,000

PROVENANCE:

With Elinor Gordon, Villanova, PA.

516

TWO HISPANIC MARKET ARMORIAL PLATES

QIANLONG PERIOD (1736-95)

The first pink-bordered, circa 1785, and with the arms of Lardizabal y Arza for a captain of the militias in Mexico City; the other, circa 1770, with arms of the Count of Ricla, a Grandee of Spain and commander of Cuba 4 1/8 in. (11.7 cm.) diameter, the larger (2)

\$3,000-5,000



516



517

517

A LARGE FAMILLE ROSE AND UNDERGLAZE BLUE SOUP TUREEN, COVER, AND STAND

QIANLONG PERIOD, MID-18TH CENTURY

With a colorful landscape within the elaborate underglaze blue border
17 in. (43.1 cm.) long (3)

\$7,000–10,000

PROVENANCE:

With Lynda Willauer Antiques, Nantucket.

PROPERTY OF A NEW ENGLAND COLLECTOR

518

A FAMILLE ROSE DESK SET

YONGZHENG/EARLY QIANLONG PERIOD

The reverse decorated with a grisaille landscape, the two inkwells enameled with alternating panels of figures, antiques and landscapes
8¼ in. (20.9 cm) long (4)

\$4,000–6,000



518

519

A FAMILLE ROSE MANCERINA

QIANLONG PERIOD, CIRCA 1770–1780

Enameled with figures in a garden of massive flowers, a band of gilt spearhead at the well
9¼ in. (23.5 cm.) diameter

\$1,500–2,500

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 19 October 2000, lot 180.



519

PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN

(Lots 520-533)

Robert and Ellen Gutenstein traveled extensively, carefully forming a collection particularly strong in Georgian silver, fine gold boxes and Chinese export porcelain over a period of 40 years. Also known for their generosity, the Gutensteins formed the Robert S. and Ellen Gutenstein Family Foundation while still in their 30s in order to give back to society and leave a positive legacy. A portion of the proceeds from the sale of their collection will go directly to the Foundation in support of this legacy.

520

A FAMILLE ROSE 'PRONK ARBOR' SAUCER DISH

EARLY QIANLONG PERIOD, CIRCA 1738

Decorated after the Dutch artist Cornelius Pronk's design with the classic topiary garden scene, the border with cartouches of insects, flowers and fruit, the reverse with iron-red and purple lambrequin border
8 in. (20.3 cm.) diameter

\$1,500-2,500

PROVENANCE:

With Jorge Welsh Works of Art, London.



520

521

A SMALL PAIR OF FAMILLE ROSE PEACOCK OVAL PLATTERS

QIANLONG PERIOD, CIRCA 1770

11 in. (27.9 cm.) long, each

\$2,000-3,000

PROVENANCE:

With Solveig & Anita Gray, London.



521



522

522
THREE FAMILLE ROSE SPITTOONS
 EARLY QIANLONG PERIOD

Each richly enameled with prunus, the smallest with cockerels
 4¾ in. (12 cm.) high, the tallest (3)
 \$3,000–5,000



523

523
THREE FAMILLE ROSE SCALLOPED RIM SPITTOONS
 EARLY QIANLONG PERIOD

Comprising a pair a single pink ground and with *faux bois* handle
 4½ in. (11.4 cm.) high, the single example (3)
 \$3,000–5,000

PROVENANCE:
 With Elinor Gordon, Villanova, PA.



524

524
A SMALL FAMILLE ROSE OVOID VASE
 19TH CENTURY

Decorated with flowers in a basket, with iron-red apocryphal Qianlong seal
 6¾ in. (17.1 cm.) high
 \$3,000–5,000

525

THREE FAMILLE ROSE SPITOONS
EARLY QIANLONG PERIOD

The smallest with iron-red and gilt butterflies
4 1/8 in. (10.4 cm.) high, the tallest (3)

\$2,000-3,000

PROVENANCE:

With Solveig & Anita Gray, London (the smallest).



525

526

TWO FAMILLE ROSE TEAPOTS, COVERS, AND STANDS

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730-40

The first lotus with applied blossoms and pierced baskets, the second chrysanthemum black ground with shaped cartouches enclosing river scapes
6 1/4 in. (15.8 cm.) wide, the pierced example (6)

\$3,000-5,000



526

527

A RETICULATED AND DOUBLE-WALLED FAMILLE ROSE TEABOWL AND COVER AND A SMALL WATER POT AND COVER

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730-40

The cup and saucer with chrysanthemum blossoms, the pot with lead-shaped cartouches enclosing landscapes
6 1/2 in. (16.5 cm.) high, the water pot (4)

\$2,000-3,000



527

THE GUTENSTEIN COLLECTION



528

528

THREE CHINESE EXPORT SPITTOONS
KANGXI PERIOD, CIRCA 1720

Comprising two 'Chinese Imari' and one blue and white example
4¼ in. (10.8 cm.) high, the tallest (3)

\$2,000–3,000

PROVENANCE:

With Marchant & Sons, London (the blue and white example).
The Benjamin F. Edwards Collection; Christie's, New York, 22 January 2002, lot 126 (the two Imari examples).
With Elinor Gordon, Villanova, PA (the largest).



529

529

TWO FAMILLE VERTE TEAPOTS
KANGXI PERIOD (1662-1722)

One lotus form with cover, the other peach form cadogan

7 in. (17.8 cm.) wide, each (4)

\$2,000–3,000



530

530

A PAIR OF FAMILLE VERTE SHELL DISHES
KANGXI PERIOD (1662-1722)

Decorated with flowers in vases, within a dense flower border

7 in. (17.8 cm.) long, each (2)

\$1,000–1,500

531

A FAMILLE ROSE RETICULATED BASKET
YONGZHENG/EARLY QIANLONG PERIOD,
CIRCA 1730-40

Panels of birds on blossoming branches
7 in. (17.8 cm.) high

\$3,000-5,000



531

532

**A FAMILLE ROSE AND UNDERGLAZE
BLUE SQUARE VASE**
LATE QING DYNASTY

Apocryphal iron-red Jiaqing seal to base
5 1/8 in. (13 cm.) high

\$3,000-5,000



532

533

**A RARE MIDDLE-EASTERN MARKET
INSCRIBED FAMILLE ROSE LEAF DISH**
MID-19TH CENTURY

With Arabic inscription to center, Hebrew to the
rim
7 1/4 in. (18.4 cm.) long

\$5,000-7,000



533

THE LABEL COLLECTION



534

534

A RARE BLACK-GROUND 'TRUMPETER' PLATE QIANLONG PERIOD, CIRCA 1745

With two Turkish musicians, possibly inspired by or after Cornelis Pronk, gilt spearhead at the rim, all on a lustrous black ground 9 in. (22.8 cm.) diameter

\$10,000–15,000

Howard and Ayers, (*China For the West*, vol.1, p.305) suggest that this was undoubtedly a specially commissioned design, since the shapes of pieces are those of European tea-services in about 1740 and as it illustrates music played 'eastward of the Levant', and discuss the possibility that the pattern may have been designed by Cornelis Pronk for a private order through the VOC.



535

535

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

Finely enameled in a rich famille rose palette with the classic scene designed by Dutch artist Cornelis Pronk for the VOC, the underside with border of iron-red insects 10 in. (25.4 cm.) diameter

\$4,000–6,000

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



536

A LARGE 'PRONK PORCELAIN' FAMILLE ROSE BASIN

QIANLONG PERIOD, CIRCA 1740

Enamelled on each side with two swans on a riverbank, a colorful bird flying in the center, the interior with a border of swimming ducks surrounding a group of fish

18½ in. (47 cm.) long

\$12,000-18,000

While not one of the four commissioned designs by Cornelis Pronk for the Dutch East India Co. this magnificent basin clearly belongs with his *oeuvre* by virtue of both pattern and form. Its shape is identical to that of a number of large Pronk basins known and its distinctive borders relate closely to those

on a number of well-documented Pronk pieces. Most likely this design was a private commission undertaken by Pronk for a V.O.C. director or investor.

The birds and marshy grasses seen on this basin are highly reminiscent of those found as details in the *Dame au Parasol*, *Handwashing* and *Doctor's Visit* patterns. It has been suggested that this subject may represent an Aesop's or La Fontaine fable, subjects that were also popular at Meissen, as were the *Parrot on a Perch* and the *Pekinese and the Parrot* often associated by taste with the Pronk group.

A nearly identical basin, but in Chinese Imari colors, was in the collection of Benjamin F. Edwards III and sold Christie's New York, 20 January 2004, lot 32.

THE LABEL COLLECTION



537

537
A LARGE ORMOLU-MOUNTED 'PRONK ARCHER' BLUE AND WHITE JAR

QIANLONG PERIOD, CIRCA 1740

18 in. (45.7 cm.) high

\$10,000-15,000

538
A SET OF BLUE AND WHITE MYTHOLOGICAL DISHES

QIANLONG PERIOD, CIRCA 1765

Comprising a pair of large dishes and eight soup plates, each decorated with Neptune and his nymphs riding sea monsters

13⁷/₈ in. (35.2 cm.) diameter, the dishes

(10)

\$8,000-12,000



538



539

A SET OF FOUR DOUCAI 'SOUTH SEA BUBBLE' PLATES KANGXI PERIOD, CIRCA 1720

Each enameled with a Commedia dell'Arte figure wearing a chequered costume above a tiled floor, the border with a band of leaves in blue, green, iron-red and gilt
8¼ in. (20.9 cm.) diameter, each

(4)

\$15,000-25,000

The 'South Sea Bubble' was a rampant, widespread 1720s financial speculation that led to financial ruin and even imprisonment in both Holland and England. Spoofs of the foolish and greedy investors were published in many media, often using the popular Commedia dell'Arte Harlequin to mock

investor buffoonery. One influential satirical work published in Amsterdam in 1720 was titled *This great Theatre of Folly, representing the origin, progress and downfall of the South Sea Bubble in France, England and Holland*. Engravings of this type eventually made their way to China, to be copied onto porcelain.

This set of four is from the best-known series of export "Bubble" plates, with Commedia figures in doucai enamels alongside Dutch inscriptions lampooning both swindlers and speculators. This version, with its exaggerated poses of Harlequin, whose features have become almost Asian, was found in the Dreesman Collection, no. J-83, sold Christie's, Amsterdam, 16 April 2002, lot 1309 (a set of five plus one repeat).



540

540

A PAIR OF FAMILLE ROSE 'PRONK DOCTORS' PLATES

QIANLONG PERIOD, CIRCA 1740

Enameled with four figures in a garden, within an elaborately enameled border
9 in. (22.8 cm.) diameter (2)

\$6,000–9,000

After a design by Cornelius Pronk (1691-1759) entitled 'The Doctor's Visit to the Emperor,' executed in China for the Dutch East India Company (VOC).



541

541

A FAMILLE ROSE 'PRONK DOCTORS' LARGE DISH

QIANLONG PERIOD, CIRCA 1738-1740

Enameled with four robed Chinese courtiers in a garden within an elaborate border
12½ in. (32.1 cm.) diameter

\$3,000–5,000

After a design by Cornelius Pronk (1691-1759) entitled 'The Doctor's Visit to the Emperor,' executed in China for the Dutch East India Company (VOC).



542

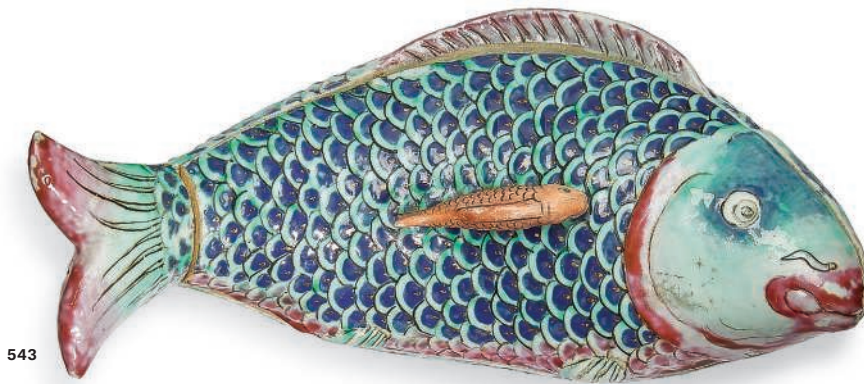
542

A RARE EUROPEAN SUBJECT OVAL DISH

QIANLONG PERIOD, CIRCA 1765

With a scene of Ferdinand IV of Bourbon, King of Naples, in the countryside
8¾ in. (22.2 cm.) long

\$1,200–1,800



543

543
A FAMILLE ROSE FISH TUREEN AND COVER
QIANLONG PERIOD, CIRCA 1770

The scaly fish modeled with its head and tail upturned, the cover with small fish handle

8½ in. (21.9 cm.) long

(2)

\$6,000–9,000

544
A SET OF FAMILLE ROSE DISHES
QIANLONG PERIOD, CIRCA 1760

Comprising three round dishes, in sizes, and twelve plates, each with peacock amongst flowering branches

14 in. (35.5 cm.) diameter, the larger dishes

(15)

\$5,000–8,000



544

THE LABEL COLLECTION



545

545

A LARGE FAMILLE ROSE 'FOUR ELEMENTS' DISH, EARTH

QIANLONG PERIOD, CIRCA 1740

With Gaia and her attendants in a chariot pulled by mythical beasts, nymphs with baskets of fruit seated about 11 in. (26.9 cm.) diameter

\$6,000–9,000

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



546

546

A RARE EUROPEAN SUBJECT PLATE

QIANLONG PERIOD, CIRCA 1745

With a scene of Bathsheba at her bath 9½ in. (23.2 cm.) diameter

\$4,000–6,000



547

547

A LARGE FAMILLE ROSE 'FOUR ELEMENTS' DISH, FIRE
QIANLONG PERIOD, CIRCA 1740

Venus in the sky with torches, Jupiter with his thunderbolt, and Vulcan with his forging tools, surrounded by putti cavorting with bows and arrows, one at a fiery blacksmith's forge
11¼ in. (28.6 cm.) diameter

\$4,000–6,000

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

548

A FAMILLE ROSE 'MUSICIAN' PLATTER
YONGZHENG PERIOD, CIRCA 1735

With a seated man playing a mandolin surrounded by flower sprays and scrolling border
12¼ in. (31.1 cm.) long

\$3,000–5,000



548



549

549

A MASONIC CIDER JUG AND COVER
QIANLONG PERIOD, CIRCA 1790

Enamelled with Masonic symbols beneath a grapevine border

10½ in. (26.7 cm.) high (2)

\$4,000–6,000

550

A PAIR OF ELEPHANT CANDLE HOLDERS
JIAQING PERIOD, CIRCA 1815

Each in mirror image, modeled standing with heads turned and trunks curled up, the candle nozzle formed as a vase atop the saddle

9¼ in. (23.5 cm.) long (2)

\$5,000–8,000



550

551

TWO DEHUA FIGURES OF ADAM AND EVE
KANGXI PERIOD, CIRCA 1700

9¼ in. (23.4 cm) high, each (2)

\$7,000–10,000



551

552

A PAIR OF 'AESOP'S FABLES' PLATES
QIANLONG PERIOD, MID-18TH CENTURY

Each enameled with a scene from 'The House-dog and the Wolf'

9 in. (22.8 cm.) diameter, each (2)

\$2,500–4,000



552



553

553

A LARGE GRISAILLE HUNTING BOWL
QIANLONG PERIOD, CIRCA 1750

With a continuous hunting scene showing the mounted men and their pack
16 in. (40.6 cm.) diameter

\$4,000–6,000



554

554

A PAIR OF SEPIA AND GRISAILLE ARMORIAL PLATES

QIANLONG PERIOD, CIRCA 1762

Unusually decorated with playful putti after a Bartolozzi engraving, a marten crest on the petal-scalloped rim, possibly for a Martin family
9 3/4 in. (24.7 cm.) diameter, each (2)

\$3,000–5,000



555

555

A PAIR OF IRON-RED, SEPIA AND GILT 'GOVERNOR DUFF' SAUCER DISHES

QIANLONG PERIOD, CIRCA 1735–40

Each decorated in the verte-Imari palette with the Governor and his wife strolling in a garden, their hound at their side and large lilies growing from weathered rocks before them
7 3/4 in. (19.6 cm.) diameter, each

\$2,500–4,000

556

A GRISAILLE PORTRAIT PLATE

QIANLONG PERIOD, CIRCA 1740

Possibly Lord Cecil of Burghley, with his hound and shotgun, inscribed 'PETRUS DE WOLFF PETR FIL'

9 in. (22.8 cm.) diameter

\$3,000–5,000



556

557

A 'SEAMSTRESS' TEAPOT, COVER AND STAND

QIANLONG PERIOD, CIRCA 1750

Grisaille and gilt decorated with a seamstress seated in an interior
7¼ in. (18.4 cm.) wide

\$1,500–2,500

(3)



557

558

A GRISAILLE AND GILT 'FISHERMAN' PLATE

QIANLONG PERIOD, CIRCA 1745

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

9 in. (22.8 cm.) diameter

\$2,500–4,000



558

THE LABEL COLLECTION



559



560



561

559

A LARGE HUNTING PUNCHBOWL

QIANLONG PERIOD, CIRCA 1780

With a continuous foxhunting scene showing the mounted hunters and their pack, the interior with a similar central scene

15½ in. (39.7 cm.) diameter

\$10,000–15,000

560

A LARGE PAIR OF TWO-HANDLED VASES AND COVERS

JIAQING PERIOD, CIRCA 1800

Each with a sepia medallion of a Greek temple above a shipping scene, the bases enameled to mimic marble

17¼ in. (43.8 cm.) high, each

\$10,000–15,000

561

CHINESE SCHOOL, 19TH CENTURY

The Godowns in Honam

oil on canvas

17½ x 30½ in. (44.4 x 77.4 cm.)

\$12,000–18,000

(4)



562



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

562

A PAIR OF REVERSE-PAINTED GLASS PICTURES

LATE 18TH/EARLY 19TH CENTURY

Each depicting a seated lady wearing elaborate and luxurious clothing and jewelry, a vase of flowers to her left, within a gilt and lacquered frame
17½ x 12¾ in. (44.4 x 32.4 cm.), each (2)

\$6,000–9,000



563

563

AN UNUSUAL REVERSE-PAINTED GLASS PICTURE

LATE 18TH/EARLY 19TH CENTURY

Depicting a harbor scene with ships coming in, the foreground with pairs of birds and bamboo shoots intertwined with flowering branches, within a black lacquer frame
20¼ x 16¼ in. (51.4 x 41.3 cm.)

\$10,000–15,000



564

A MASSIVE PAIR OF PAINTED ENAMEL PLAQUES
QIANLONG PERIOD (1736-95)

Each formed in relief with dense clusters of richly colored floral sprigs amidst leafy scrollwork, colorful parrots perched at the top, in the center of each a scene of court ladies in landscape, inscribed at the side with the apocryphal signature of an artisan from the Imperial Palace enameling workshops 29 3/4 in. (75.5 cm.) high, each

(2)

\$30,000-50,000

This form is found in export porcelain wall sconces (affixed in Europe with brass candle arms) in a much smaller scale, and - much more rarely - in painted enamel wall sconces. See a pair sold Christie's New York, 23 January 2002, lot 110, also featuring court ladies in an oval scene within floral relief decoration. This massive pair may, also, have been intended for the addition of silver or brass candle arms, or perhaps they came with matching wall sconces.



565

565
A PAIR OF BRONZE ATTENDANT PRICKET STICKS
 17TH/18TH CENTURY
 22½ in. (57.1 cm.) high, each (2)
 \$6,000–9,000

PROPERTY FROM A NEW YORK COLLECTION

566
A LACQUERED WOOD MODEL OF A STANDING BOY
 QING DYNASTY, 18TH CENTURY
 Wearing a brightly-painted red robe with dragons
 20 in. (50.8 cm.) high (2)
 \$5,000–8,000

567
A BRONZE HOUND INCENSE BURNER AND COVER
 17TH/18TH CENTURY
 Modeled as a seated hound, a bell suspended from his tied collar
 9¾ in. (24.7 cm.) high (2)
 \$5,000–8,000



567



566



568

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

568

A PAIR OF SEATED DOGS

QIANLONG/JIAQING PERIOD, THIRD QUARTER 18TH CENTURY

Each spotted dog modeled seated with open mouth
7¼ in. (18.4 cm.) high, each

(2)

\$12,000-18,000

569

A GRISAILLE, GILT AND SEPIA TEA SERVICE

QIANLONG PERIOD, CIRCA 1740

Each richly enameled with a continuous landscape, comprising:

A teapot, cover and stand, 7¼ in. long the teapot (18.4 cm.)

A tea caddy and cover, 5¼ in. high (13.3 cm.)

A cream jug and cover, 4 in. high (10.1 cm.)

A waste bowl and cover, 4¾ in. diameter (11.7 cm.)

A spoontray, 5 in. long (12.7 cm.)

Ten teabowls, 2¾ in. diameter (6.9 cm.)

Ten saucers, 4½ in. diameter (11.4 cm.)

(30)

\$3,000-5,000



569



570

570
A DEHUA GUANYIN WITH CHILD
18TH/19TH CENTURY
10¾ in. (27.3 cm.) high
\$4,000–5,000

PROPERTY FROM A NEW YORK COLLECTION

571
A BLUE-GLAZED FIGURE OF A DUTCHMAN AND BOY
PROBABLY JAPANESE, 18TH/19TH CENTURY
Modeled as a man seated in blue holding a boy in his left arm
9 in. (22.8 cm.) long
\$3,000–5,000

PROPERTY OF A GENTLEMAN

572
CHINESE SCHOOL, CIRCA 1860
*Inscribed CANTON ON FIER and depicting the fire of
December 1856*
oil on canvas
17¾ x 30¾ in. (45 x 78.1 cm.)
\$20,000–30,000



571

PROPERTY OF A MAINE COLLECTOR

573
CHINESE SCHOOL, 19TH CENTURY
The Hong's at Canton
oil on canvas
18½ x 23¾ in. (46 x 60 cm.)
\$8,000–12,000



572



573



574

THE PROPERTY OF A RHODE ISLAND COLLECTOR

574

CHINESE SCHOOL, 19TH CENTURY

Whampoa Anchorage, a brass label on the frame inscribed FONGGUA [sic]

oil on canvas
17½ x 31 in. (44.4 x 78.7 cm.)

\$8,000–12,000

The China Trade artist Fongqua was recorded on Old China Street circa 1819-20.



575

575

AN AMERICAN MARKET ARMORIAL PLATTER

QIANLONG PERIOD, CIRCA 1785

The central coat-of-arms above the inscription *Elias Morgan* and in between crossed laurel branches tied with a gilt bow
14½ in. (35.8 cm.) wide

\$2,000–4,000

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



576

PROPERTY OF A MAINE COLLECTOR

576

CHINESE SCHOOL, 19TH CENTURY

An American ship in Chinese waters

oil on canvas

18 x 23 $\frac{3}{8}$ in. (45.6 x 59.3 cm.)

\$6,000–9,000

THE PROPERTY OF A VIRGINIA COLLECTOR

577

**AN 'ORANGE FITZHUGH' SHIPPING
PLATTER**

JIAQING PERIOD, CIRCA 1805

Enameled with an American ship amongst the
waves

14 $\frac{1}{2}$ in. (37.2 cm.) wide

\$4,000–6,000



577



578

578

AN UNUSUAL FAMILLE ROSE DOUBLE WINE COOLER

QIANLONG PERIOD, CIRCA 1775

With floral spray and molded borders with iron-red highlights

13 $\frac{1}{8}$ in. (33.3 cm.) wide

\$4,000–6,000

579

A FAMILLE ROSE PART DINNER SERVICE

QIANLONG PERIOD (1736-1795)

Decorated with an elegant young woman seated on a terrace in a landscape, accompanied by two attendants, the border with alternating vignettes and flowers in cartouches on a geometric ground, comprising:

- Four tureens and covers, 13 $\frac{3}{8}$ in. (34 cm.) long
- Three stands, 14 $\frac{1}{8}$ in. (37 cm.) long
- Three large octagonal platters, 17 $\frac{1}{2}$ in. (44.5 cm.) long
- Two large octagonal platters, 16 $\frac{1}{8}$ in. (41 cm.) long
- Four medium octagonal platters, 14 $\frac{1}{2}$ in. (37 cm.) long
- Six medium octagonal platters, 12 $\frac{3}{4}$ in. (32.5 cm.) long
- Six small octagonal platters, 11 $\frac{1}{8}$ in. (29 cm.) long
- Two small octagonal platters, 9 $\frac{7}{8}$ in. (25 cm.) long
- Twenty-four soup plates, 9 $\frac{7}{8}$ in. (25 cm.) diameter
- Forty-four plates, 8 $\frac{7}{8}$ in. (22.5 cm.) diameter
- Ten small octagonal plates, 7 $\frac{1}{2}$ in. (19 cm.) diameter
- Three small tureens, covers and stands, 7 $\frac{3}{8}$ in. (19.5 cm.) long, the stands
- Three sauceboats, 7 $\frac{3}{8}$ in. (19.5 cm.) long
- Two circular plate stands, 5 $\frac{3}{8}$ in. (14.5 cm.) diameter (126)

\$40,000–60,000

PROVENANCE:

The Alberto Pinto Collection, sold Christie's Paris, 12-14 September 2017, lot 335.





579



580



581



582



580
A PAIR OF 'CANTON FAMILLE ROSE'
GARLIC-MOUTH VASES
 FIRST HALF 19TH CENTURY

24 in. (61 cm.) high, each

\$7,000-10,000

582
A VERY LARGE PAIR OF 'CANTON
FAMILLE ROSE' VASES
 FIRST HALF 19TH CENTURY

24 3/4 in. (61.9 cm.) high, each

\$10,000-15,000

583
A PAIR OF 'CANTON FAMILLE ROSE'
CACHEPOTS AND STANDS
 FIRST HALF 19TH CENTURY

6 1/2 in. (15.5 cm.) high, each

\$3,000-5,000

581
A PAIR OF 'CANTON FAMILLE ROSE'
VASES
 FIRST HALF 19TH CENTURY

Each of squared form, the body with alternating relief panels of antiques and figures in interiors

17 in. (43.1 cm.) high, each

\$7,000-10,000

(2)

(2)

(4)

(2)



583





CHINA FROM CHINA

Chinese Export Porcelain

ONLINE SALE (lots 601-723)

14-23 January 2019





601



602



603



604



605



606

601
AN IRON-RED, SEPIA, AND GILT TEA POT AND COVER
QIANLONG PERIOD, CIRCA 1740
7 in. (17.8 cm.) wide (2)
\$700-1,000

602
A GRISAILLE, GILT AND SEPIA PLATE
QIANLONG PERIOD, CIRCA 1760
8⁷/₈ in. (22.5 cm.) diameter
\$300-500

603
A 'GOVERNOR DUFF' CREAM JUG AND COVER
YONGZHENG PERIOD, CIRCA 1725
4⁷/₈ in. (12.4 cm.) high, overall (2)
\$700-1,000

604
A FAMILLE VERTE DISH
KANGXI PERIOD, CIRCA 1710
9³/₄ in. (28.4 cm.) diameter
\$300-500

605
A FAMILLE ROSE MUG
QIANLONG PERIOD, MID-18TH CENTURY
5⁷/₈ in. (14.9 cm.) high
\$500-700

606
A FAMILLE VERTE DISH
KANGXI PERIOD (1662-1722)
10¹/₂ in. (26.6 cm.) diameter
\$4,000-6,000



607



608



609



610



611



612

607
A JAPANESE FISH TUREEN AND COVER
19TH CENTURY
13½ in. (33.3 cm.) long
\$2,000–3,000

(2)

608
A FRENCH MARKET ARMORIAL BOTTLE
COOLER
YONGZHENG PERIOD, CIRCA 1730
5½ in. (14.2 cm.) high
\$2,000–3,000

609
A FRENCH MARKET ARMORIAL BASIN
YONGZHENG PERIOD, CIRCA 1725
\$2,000–3,000

610
A FRENCH MARKET ARMORIAL BOTTLE
COOLER
YONGZHENG PERIOD, CIRCA 1725
8 in. (20.3 cm.) diameter
\$2,500–4,000

611
A FRENCH MARKET ARMORIAL DISH
KANGXI PERIOD, CIRCA 1715
12¼ in. (31.1 cm.) diameter
\$2,000–3,000

612
AN ENGLISH MARKET ARMORIAL MUG
AND A CHINESE IMARI MUG
QIANLONG PERIOD, CIRCA 1740
5½ in. (14.9 cm.) high
\$600–900



613



614



615



616



617



618

613
A DUTCH-DECORATED 'CRUCIFIXION' CREAM JUG AND COVER
 QIANLONG PERIOD, CIRCA 1745
 5½ in. (14.3 cm.) high, overall (2)
 \$1,500–2,500

614
A RARE DUTCH-DECORATED 'WONDER OF ZAANDAM' PLATE
 9 in. (22.8 cm.) diameter
 \$1,000–1,500

615
A RARE PORTRAIT TEA BOWL AND SAUCER
 JIAQING PERIOD, CIRCA 1790
 5 in. (12.7 cm.) diameter, the saucer
 \$1,000–1,500

616
A RARE DUTCH DECORATED 'WONDER OF ZAANDAM' TEA BOWL AND SAUCER
 QIANLONG PERIOD, SECOND HALF 18TH CENTURY
 4½ in. (11.7 cm.) diameter, the saucer (2)
 \$1,200–1,800

617
A CHINESE IMARI 'PRONG DAME AU PARASOL' PLATE
 QIANLONG PERIOD, CIRCA 1736
 10¼ in. (26 cm.) diameter
 \$1,500–2,500

618
A DUTCH-DECORATED 'CRUCIFIXION' TEA BOWL AND SAUCER
 QIANLONG PERIOD, CIRCA 1745
 4¾ in. (12.1 cm.) diameter, the saucer (2)
 \$2,000–3,000



619



620



621



622



623



624

619

A DUTCH MARKET ARMORIAL PLATE

YONGZHENG PERIOD, CIRCA 1733

9 in. (22.8 cm.) diameter

\$1,000–1,500

620

TWO EUROPEAN SUBJECT TEA WARES

YONGZHENG/QIANLONG PERIOD, SECOND QUARTER 18TH CENTURY

7 in. (17.8 cm.) wide over handle (3)

\$800–1,200

621

AN UNUSUAL ENGLISH MARKET ARMORIAL PLATE

YONGZHENG PERIOD, CIRCA 1730

9½ in. (23.1 cm.) diameter

\$1,000–1,500

622

A PAIR OF 'BIRD CATCHER' SAUCERS AND A PAIR OF 'SEAMSTRESS' COFFEE CUPS AND SAUCERS

YONGZHENG/QIANLONG PERIOD, CIRCA 1735 AND 1750

4¾ in. (12 cm.) diameter, the 'Seamstress' saucers (6)

\$400–600

623

A CATHERINE THE GREAT PLATE

QIANLONG PERIOD, CIRCA 1780

9¾ in. (24.7 cm.) diameter

\$1,500–2,500

624

A PAIR OF DUTCH-DECORATED 'CHERRY-PICKERS' BOWLS

QIANLONG PERIOD (1735–95)

5¾ in. (14.8 cm.) diameter (2)

\$200–300



625



626



627



628



629



630

625
**TWO FAMILLE ROSE TEA POTS AND
COVERS**

YONGZHENG PERIOD, 1723-35

6½ in. (16.8 cm.) wide, the larger

(4)

\$1,500-2,500

626
**A FAMILLE ROSE FIVE-PIECE
GARNITURE**

QIANLONG PERIOD, MID-18TH CENTURY

9¼ in. (23.5 cm.) high, the vases and covers

(8)

\$3,000-5,000

627
A PAIR OF FAMILLE ROSE PORRINGS
EARLY QIANLONG PERIOD, MID-18TH
CENTURY

6½ in. (15.5 cm.) wide, each

(2)

\$700-1,000

628
**A FAMILLE ROSE ROUND TUREEN AND
COVER**

QIANLONG PERIOD, MID-18TH CENTURY

12 in. (30.5 cm.) wide

(2)

\$1,200-1,800

629
**AN UNUSUAL PAIR OF FAMILLE ROSE
PLATES**

QIANLONG PERIOD, CIRCA 1765

9 in. (22.8 cm.) diameter, each

(2)

\$1,000-1,500

630
TWO FAMILLE ROSE JUGS AND COVERS

QIANLONG PERIOD, CIRCA 1750-60

9 in. (22.8 cm.) high, the larger

(4)

\$700-900



631



632



633



634



635



636

631
A BLUE AND WHITE 'ROTTERDAM RIOTS' DISH

KANGXI PERIOD, CIRCA 1690-95
8 in. (20.3 cm.) diameter
\$1,200-1,800

632
A BLUE AND WHITE JAR AND COVER
QIANLONG PERIOD, 18TH CENTURY

9¾ in. (24.7 cm.) high
\$1,000-1,500

633
A LARGE BLUE AND WHITE 'KRAAK' DISH

(2)
KANGXI PERIOD, CIRCA 1710
10¾ in. (27.3 cm.) diameter
\$2,000-3,000

634
A BLUE AND WHITE DISH
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

8¾ in. (20.9 cm.) diameter
\$4,000-6,000

635
A DUTCH MARKET BLUE AND WHITE ARMORIAL DISH

KANGXI PERIOD (1662-1722), UNDERGLAZE BLUE KANGXI SYMBOL WITHIN DOUBLE CIRCLE TO REVERSE
15½ in. (39.4 cm.) diameter
\$3,000-5,000

636
A BLUE AND WHITE 'BURGHLEY HOUSE' PLATE

QIANLONG PERIOD, CIRCA 1745
9 in. (22.8 cm.) diameter
\$1,000-1,500



637



638



639



640



641



642

637

TWO FAMILLE VERTE PLATES
KANGXI PERIOD, CIRCA 1690

9 $\frac{7}{8}$ in. (25.1 cm.) diameter, the larger

(2)

\$1,000–1,500

638

A FAMILLE VERTE TEAPOT AND COVER
KANGXI PERIOD, CIRCA 1700

6 $\frac{1}{4}$ in. (15.8 cm.) long

(2)

\$1,000–1,500

639

A PAIR OF FAMILLE VERTE DISHES
KANGXI PERIOD, CIRCA 1710

9 $\frac{3}{4}$ in. (24.8 cm.) diameter, each

(2)

\$1,000–1,500

640

A FAMILLE VERTE TUREEN AND COVER
KANGXI PERIOD, CIRCA 1700

13 $\frac{1}{4}$ in. (33.6 cm.) long

(2)

\$2,500–4,000

641

A LARGE FAMILLE VERTE SAUCER DISH
KANGXI PERIOD, CIRCA 1700

15 $\frac{3}{8}$ in. (39 cm.) diameter

\$1,000–1,500

642

**A FAMILLE VERTE OCTAGONAL
PIECRUST DISH**
KANGXI PERIOD, CIRCA 1700

14 $\frac{1}{4}$ in. (36.2 cm.) long

\$1,000–1,500



643



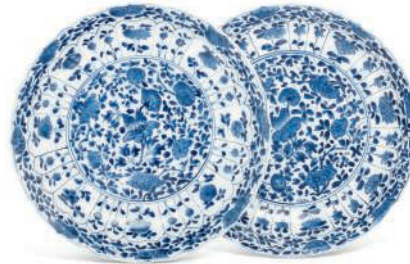
644



645



646



647



648

643
A FAMILLE VERTE DISH
KANGXI PERIOD (1662-1722)
11 in. (27.9 cm) diameter
\$2,000-3,000

644
**A PAIR OF FAMILLE VERTE VASES AND
COVERS**
KANGXI PERIOD, CIRCA 1700
11½ in. (29.2 cm.) high, each (4)
\$2,500-4,000

645
**A LARGE PAIR OF FAMILLE VERTE
OCTAGONAL PIECRUST DISHES**
KANGXI PERIOD, CIRCA 1700
17½ in. (44.4 cm.) diameter (2)
\$3,000-5,000

646
A BLUE AND WHITE CHARGER
KANGXI PERIOD (1662-1722)
18¾ in. (22.2 cm.) diam.
\$6,000-8,000

647
A PAIR OF BLUE AND WHITE DISHES
KANGXI PERIOD (1662-1722)
10⅞ in. (27.6 cm.) diameter (2)
\$3,000-5,000

648
A BLUE AND WHITE DISH
KANGXI PERIOD (1662-1722)
15½ in. (38.4 cm.) diameter
\$1,000-1,500



649



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649

A LARGE MANDARIN PALETTE MUG
QIANLONG PERIOD, SECOND HALF 18TH CENTURY

5½ in. (14.9 cm.) high

\$500-800

650

A RARE DUTCH-DECORATED SAUCER DISH

YONGZHENG PERIOD, CIRCA 1730

8¼ in. (21 cm.) diameter

\$1,200-1,800

651

A LARGE BRITISH MARKET SHIPPING MUG

QIANLONG PERIOD, LATE 18TH CENTURY

5½ in. (14 cm.) high

\$400-600

652

A GROUP OF SHIPPING TEA AND COFFEE WARES

QIANLONG PERIOD, SECOND HALF 18TH CENTURY

6 in. (15.3 cm.) high, the tea caddy over cover (6)

\$400-600

653

AN UNUSUAL GRISAILLE AND IRON-RED SHIPPING PLATE

QIANLONG PERIOD, CIRCA 1760

8½ in. (21.6 cm.) diameter

\$1,000-1,500

654

A DUTCH-DECORATED GROUP OF SHIPPING WARES

QIANLONG PERIOD (1736-95)

5½ in. (14 cm.) diameter, the wastebowl (4)

\$200-300



655



656



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655
TWO FAMILLE ROSE 'TABLE MOUNTAIN' ARTICLES
 QIANLONG PERIOD, CIRCA 1740
 9 in. (22.8 cm.) diameter, the plate (2)
 \$1,200-1,500

656
A BIBLICAL SUBJECT GRISAILLE TEA CADDY
 QIANLONG PERIOD, CIRCA 1745
 5½ in. (14.3 cm) high (2)
 \$800-1,200

657
A GRISAILLE AND GILT 'MARTIN LUTHER' TEA BOWL AND SAUCER
 QIANLONG PERIOD, CIRCA 1745
 4¾ in. (11.9 cm.) diameter, the saucer (2)
 \$300-500

658
A SEPIA AND GRISAILLE 'FORTUNE TELLER' PLATE
 QIANLONG PERIOD, CIRCA 1745
 9 in. (22.9 cm.) diameter
 \$2,000-3,000

659
A GRISAILLE SOUP TUREEN AND COVER
 QIANLONG PERIOD, CIRCA 1740
 13¾ in. (34.9 cm.) long (2)
 \$1,200-1,800

660
TWO EARLY FAMILLE ROSE SHIPPING WARES
 YONGZHENG-QIANLONG PERIODS (1723-95)
 5¾ in. (14.6 cm.) diameter, the bowl; 8¾ in. (22.5 cm.) diameter, the dish (2)
 \$1,000-1,500



661



662



663



664



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666

661
A PLUMÉ PRONK SPOON TRAY
QIANLONG PERIOD, CIRCA 1740
5 in. (12.7 cm.) long
\$1,500–2,500

662
A FAMILLE ROSE PRONK 'ARBOR' SAUCER DISH
QIANLONG PERIOD, CIRCA 1728-40
7 in. (17.8 cm.) diameter
\$1,000–1,500

663
A BLUE ENAMEL 'PARROT ON A PERCH' COFFEE CUP AND SAUCER
QIANLONG PERIOD, CIRCA 1740
4½ in. (11.8 cm.) diameter, the saucer (2)
\$300–500

664
A MYTHOLOGICAL AND MARINE SUBJECT PLATE
QIANLONG PERIOD, CIRCA 1745-55
9 in. (22.9 cm.) diameter
\$600–900

665
A LARGE MARINE SOCIETY MUG
LATE QIANLONG PERIOD, CIRCA 1795
5¾ in. (13.6 cm.) high
\$1,000–1,500

666
AN ENGLISH MARKET ARMORIAL PLATE
QIANLONG PERIOD, CIRCA 1760
9 in. (22.8 cm.) diameter
\$800–1,200



667



668



669



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672

667

A PAIR OF 'CHERRY PICKERS' PLATES

QIANLONG PERIOD, CIRCA 1775

9¼ in. (23.4 cm.) diameter

\$800–1,200

(2)

668

A EUROPEAN SUBJECT HUNTING TWO-HANDLED SUGAR BOWL AND COVER

CIRCA 1775

6½ in. (16.5 cm.) wide over handles

\$200–300

(2)

669

A FAMILLE ROSE EUROPEAN SUBJECT PLATE

QIANLONG PERIOD (1735–96)

9 in. (22.9 cm.) diameter

\$500–1,000

670

A FAMILLE ROSE 'DOCTOR'S CONSULTATION' PLATE

QIANLONG PERIOD, CIRCA 1760

9 in. (22.8 cm.) diameter

\$400–600

671

A GROUP OF MEISSEN-STYLE TEA WARES

QIANLONG PERIOD (1736–95)

5½ in. (14.3 cm.) diameter, the largest bowl

\$400–600

(7)

672

AN ENGLISH MARKET ARMORIAL TWO-HANDLED SUGAR BOWL AND COVER

QIANLONG PERIOD, CIRCA 1795

7¼ in. (18.4 cm.) wide, over handles

\$400–600

(2)



673



674



675



676



677



678

673
AN ENGLISH MARKET ARMORIAL CHAMBERSTICK
 QIANLONG PERIOD, CIRCA 1750
 6 in. (15.2 cm.) diameter
 \$700-1,000

674
A PAIR OF ENGLISH MARKET OCTAGONAL ARMORIAL PLATES
 QIANLONG PERIOD, CIRCA 1770
 9½ in. (23.2 cm) diameter
 \$1,500-2,500

675
A BRITISH MARKET ARMORIAL TEA POT AND COVER
 QIANLONG PERIOD, CIRCA 1770
 9¾ in. (23.8 cm) wide (2)
 \$400-600 (2)

676
A FRENCH MARKET ARMORIAL PLATE
 YONGZHENG PERIOD, CIRCA 1730
 9 in. (22.8 cm.) diameter
 \$700-1,000

677
A SET OF ARMORIAL DISHES
 REPUBLIC PERIOD
 14¾ in. (37.1 cm.) long, the platter (4)
 \$1,500-2,500

678
A FRENCH MARKET ARMORIAL PLATE
 YONGZHENG PERIOD, CIRCA 1730
 9 in. (22.8 cm.) diameter
 \$500-800



679



680



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682



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679

A 'TOBACCO LEAF' PLATE
QIANLONG PERIOD, CIRCA 1780
8 $\frac{7}{8}$ in. (22.5 cm.) diameter
\$1,000–1,500

680

A LARGE FAMILLE ROSE AND COBALT BLUE COFFEE POT AND COVER
QIANLONG PERIOD, CIRCA 1775
10 $\frac{1}{2}$ in. (26.6 cm.) high
\$1,000–1,500

681

A SET OF THREE FAMILLE ROSE AND COBALT BLUE PLATTERS
QIANLONG PERIOD, CIRCA 1775
14 $\frac{7}{8}$ in. (37.7 cm.) long, the largest (3)
\$1,500–2,500

682

TWO FAMILLE ROSE AND COBALT BLUE TEA POTS AND COVERS
QIANLONG PERIOD, CIRCA 1775
9 in. (22.8 cm.) wide, the larger (4)
\$700–1,000

683

A GROUP OF FAMILLE ROSE AND COBALT BLUE SERVING WARES
CIRCA 1760–70
12 $\frac{5}{8}$ in. (32 cm.) long, the platter (4)
\$2,000–3,000

684

A PAIR OF FAMILLE ROSE AND COBALT BLUE PLATTERS
QIANLONG PERIOD, CIRCA 1770
11 $\frac{1}{8}$ in. (28.8 cm.) long, each (2)
\$1,200–1,800



685



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685
THREE FAMILLE ROSE AND UNDERGLAZE BLUE MUGS
QIANLONG PERIOD, CIRCA 1785
5½ in. (14 cm.) high, the two larger (3)
\$1,000–1,500

686
THREE FAMILLE ROSE AND COBALT BLUE MUGS
QIANLONG PERIOD, CIRCA 1775
5½ in. (13 cm.) high, the largest (3)
\$800–1,200

687
THREE FAMILLE ROSE AND BLUE AND WHITE MUGS
QIANLONG PERIOD, CIRCA 1785
5½ in. (13.6 cm.) high, the largest (3)
\$800–1,200

688
A GROUP OF FAMILLE ROSE TEA WARES
QIANLONG PERIOD (1736–1795)
5¾ in. (14.6 cm.) high, the tallest (8)
\$700–900

689
A SMALL FAMILLE ROSE PLATTER AND A MUSTARD POT AND COVER
QIANLONG PERIOD, THIRD QUARTER 18TH CENTURY
11¾ in. (29.8 cm.) long, the platter (3)
\$800–1,200

690
A FAMILLE ROSE SQUARE BOWL
QIANLONG PERIOD, CIRCA 1770
12 in. (30.4 cm.) diameter
\$600–800



691



692



693



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695



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691
**A FAMILLE ROSE SHAPED OVAL
 PLATTER**

QIANLONG PERIOD, CIRCA 1765
 15 in. (38.1 cm.) long
 \$1,000-1,500

692
A SMALL FAMILLE ROSE PUNCH BOWL

QIANLONG PERIOD, CIRCA 1765
 11½ in. (28.2 cm.) diameter
 \$1,000-1,500

693
**A PAIR OF FAMILLE ROSE PLATES AND
 TWO MUGS**

QIANLONG PERIOD, MID-18TH CENTURY
 9 in. (22.8 cm.) diameter, the plates (4)
 \$1,200-1,800

694
**A PAIR OF PUCE AND GILT SOUP
 TUREENS AND COVERS**

QIANLONG PERIOD, CIRCA 1755
 13 in. (33 cm.) wide
 \$2,000-3,000

695
**A SMALL PAIR OF FAMILLE ROSE
 ARMORIAL PLATTERS**

QIANLONG PERIOD, CIRCA 1780
 9¾ in. (25.1 cm.) long, each (2)
 \$1,000-1,500

696
**A FAMILLE ROSE ARMORIAL TEAPOT
 AND COVER AND A PAIR OF PLATES**

QIANLONG PERIOD, CIRCA 1755
 9¾ in. (24.7 cm.) wide, the teapot (4)
 \$800-1,200



697



698



699



700



701



702

697
A FAMILLE ROSE JUG AND COVER
 QIANLONG PERIOD, CIRCA 1745

9 in. (22.8 cm.) high

\$1,500–2,500

698
AN INITIALED TEAPOT, COVER, AND STAND
 QIANLONG PERIOD, LAST QUARTER 18TH CENTURY

(2)
 9¼ in. (23.5 cm.) wide, the teapot (3)

\$200–300

699
THREE BLUE AND WHITE POTS AND COVERS
 QIANLONG PERIOD, CIRCA 1785

8¾ in. (22.2 cm.) high, the tallest (6)

\$1,200–1,800

700
A LARGE BLUE AND WHITE TEA POT AND COVER
 QIANLONG PERIOD, CIRCA 1785

10½ in. (26.6 cm.) wide (2)

\$700–1,000

701
THREE BLUE AND WHITE MUGS
 QIANLONG PERIOD, CIRCA 1785

5½ in. (13 cm.) high, the larger pair (3)

\$1,000–1,500

702
A PAIR OF BLUE AND WHITE OCTAGONAL PLATTERS
 QIANLONG PERIOD, CIRCA 1775

13¾ in. (33.9 cm.) long (2)

\$1,000–1,500



703



704



705



706



707



708

703
**A PAIR OF BLUE AND WHITE BALUSTER
JARS AND COVERS**

QIANLONG PERIOD, CIRCA 1775

12 in. (30.5 cm.) high, each

(4)

\$1,500-2,000

704
**A LARGE PAIR OF BLUE AND WHITE
PLATTERS**

QIANLONG PERIOD, CIRCA 1780

13¾ in. (34.9 cm.) long, each

(2)

\$1,000-1,500

705
**A PAIR OF BLUE AND WHITE OVAL
PLATTERS**

QIANLONG PERIOD, CIRCA 1780

12¾ in. (32.3 cm.) long

(2)

\$800-1,200

706
**THREE BLUE AND WHITE RETICULATED
SAUCER DISHES**

QIANLONG PERIOD, CIRCA 1785

11¼ in. (28.5 cm) diameter, the largest

(3)

\$800-1,200

707
**TWO BLUE AND WHITE COFFEE POTS
AND COVERS**

YONGZHENG PERIOD, CIRCA 1725

9¾ in. (25.1 cm.) high, the larger

(4)

\$1,000-1,500

708
**TWO COBALT BLUE AND IRON-RED TEA
POTS AND COVERS**

KANGXI PERIOD (1662-1722)

7½ in. (18.1 cm.) wide, the larger

(4)

\$600-800



709



710



711



712



713



714

709
A PAIR OF CHINESE IMARI GIN BOTTLES AND COVERS
 KANGXI PERIOD, CIRCA 1700
 9¼ in. (23.5 cm.) high, each (4)
 \$2,000–3,000

710
A GROUP OF JAPANESE IMARI NANBAN SHIPPING WARES
 LATE EDO-MEIJI PERIOD, 19TH/EARLY 20TH CENTURY
 9¼ in. (24.8 cm.) high, the vase (7)
 \$800–1,200

711
A CHINESE IMARI ARMORIAL DISH
 QIANLONG PERIOD, 18TH CENTURY
 15½ in. (39.6 cm.) diameter
 \$500–800

712
A LARGE VERTE-IMARI DISH
 KANGXI PERIOD, CIRCA 1720
 15¼ in. (38.7 cm.) diameter
 \$2,000–3,000

713
A CHINESE IMARI ARMORIAL DISH
 QIANLONG PERIOD, 18TH CENTURY
 12 in. (30.5 cm.) diameter
 \$500–800

714
A PAIR OF CHARLES IV PROCLAMATION DISHES
 QIANLONG PERIOD, CIRCA 1791
 6¼ in. (15.8 cm.) diameter (2)
 \$1,500–2,500



715



716



717



718



719



720

715
A VERRE-IMARI TEAPOT AND COVER
KANGXI PERIOD, CIRCA 1710

6¾ in. (17.1 cm.) long

\$800–1,200

716
A DATED ARMORIAL PLATTER
QIANLONG PERIOD, CIRCA 1791

(2) 11¼ in. (28.5 cm.) long

\$600–800

717
AN ANGLO-AMERICAN MARKET
ARMORIAL SOUP PLATE

QIANLONG PERIOD, CIRCA 1770-75

9 in. (22.8 cm.) diameter

\$800–1,200

718
AN AMERICAN MARKET ARMORIAL
PLATTER

QIANLONG PERIOD, CIRCA 1785

14½ in. (35.9 cm.) long

\$2,000–3,000

719
AN ANGLO-AMERICAN MARKET
ARMORIAL PLATE

QIANLONG PERIOD, CIRCA 1770-75

9 in. (22.9 cm.) diameter

\$700–1,000

720
A SEPIA AND GILT 'MOUNT VERNON'
SIDE PLATE

JIAQING PERIOD, CIRCA 1805

7¾ in. (19.7 cm.) diameter

\$1,500–2,500



721

721
A DEWITT CLINTON OVAL PLATTER
 JIAQING PERIOD, CIRCA 1796-1810
 11½ in. (28.9 cm.) wide
 \$2,000–3,000



722

722
TWO AMERICAN MARKET TEA WARES
 QING DYNASTY, LATE 18TH/EARLY 19TH
 CENTURY
 4¼ in. (12 cm.) wide, the spoon tray (2)
 \$300–500



723

723
THREE AMERICAN MARKET ARTICLES
 JIAQING PERIOD, CIRCA 1800-1810
 5½ in. (13.9 cm.) diameter, the saucers (5)
 \$800–1,200



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

- 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".
- 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

- 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.
- 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

- 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.
- 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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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:
 - 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- 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 on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C 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:

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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:

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 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:

- (a) 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**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

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

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, 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.
- (j) **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:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (k) 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.
- (l) **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

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any 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**").

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

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

- (i) 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.
- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. 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.

- (iii) 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
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) 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.

- (e) 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:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (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.

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of 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.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

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

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

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

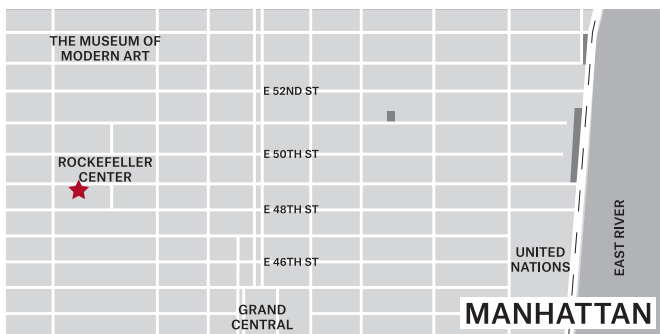
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SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

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Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

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Monday-Friday except Public Holidays



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OF SUSAN LYALL**

New York, 16 January 2019

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12-15 January 2019
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