



THE
TIBOR COLLECTION

A NOBLE EYE FOR CHINESE EXPORT

New York 10 April 2019

CHRISTIE'S





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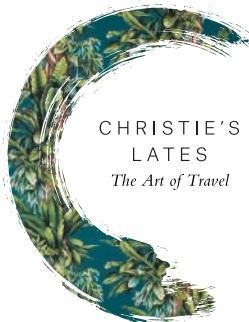
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11/30/2018



THE
TIBOR COLLECTION
 A NOBLE EYE FOR CHINESE EXPORT
PART I

AUCTION

Wednesday 10 April 2019
 at 10.00 am (Lots 1-115)

20 Rockefeller Plaza
 New York, NY 10020

VIEWING

Friday	5 April	10.00 am - 5.00 pm
Saturday	6 April	10.00 am - 5.00 pm
Sunday	7 April	1.00 pm - 5.00 pm
Monday	8 April	10.00 am - 5.00 pm
Tuesday	9 April	10.00 am - 5.00 pm

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Robert Gordy (#2033717)

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CHRISTIE'S





THE TIBOR COLLECTION

A NOBLE EYE FOR CHINESE EXPORT

PART I

In a quiet, leafy street near the heart of a major Latin American capital city a discreetly chic, vine-covered house guarded one of the world's most significant collections of Chinese export porcelain. Stepping across the threshold of this house, the longtime residence of an old and distinguished family, one entered a world of cultivated connoisseurship, elegant living and courtly hospitality. And the magnificence of the collection within was equaled by the charm of the collector, an unfailingly gracious man whose acute sense of beauty was honed by his keen interest in the history of the China trade and of his region.

The great pleasure this collector took in his finds - whether a magnificent pair of 'soldier' vases or a small, amusing biscuit figure - was infectious, and his many guests always found laughter and learning in his rooms and at his table, where excellent food and drink were served from 18th century silver and glass while large animal tureens and exquisitely enameled jars looked on. Each visit would reveal not only new pieces in the collection but also new arrangements on the handsome tables or on the silk-hung walls, each creating an intriguing dialogue between diverse works of art united by their quality and appeal.

The collector's interest in Chinese export porcelain was broad and included much classic European subject, blue and white, famille rose and armorial porcelain. He had a special fondness for beautifully sculpted birds, a flock of which dotted the walls of his favorite sitting room, and for amusing porcelain dogs. He assembled an incredible array of bird and animal tureens and amassed what is probably the largest group of 'soldier' vases since these impressive porcelains first arrived in Europe in the 18th century. He adored large jars of all kinds - tibores - reflecting his deep appreciation for the porcelain carried by the Manila galleons to New Spain and Spain in the China trade period.

In this first of a series of sales we invite collectors to enjoy the opportunity to share in the very special vision of the Tibor Collection.

Becky MacGuire



Juan van der Hamen y León, Still life with Artichokes, Flowers and Glass Vessels, 1627, Spanish School
Courtesy Museo del Prado, Madrid



1

1
A VERY LARGE 'POMPADOUR' PLATTER
 QIANLONG PERIOD, CIRCA 1745

With the well-known pattern showing colorful cut fruit and blooms within cartouches of crowned eagles alternating with fish, iron-red sprigs on the back
 18½ in. (47 cm.) long

\$5,000-8,000



2

2
A RARE EUROPEAN SUBJECT TEABOWL AND SAUCER
 QIANLONG PERIOD, CIRCA 1740

With the Habsburg Empress Maria Theresa and her Prince Consort, possibly made to commemorate her 1740 succession
 4½ in. (11.5 cm.) diameter, the saucer (2)

\$3,000-5,000

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

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 216, no. 75.



3

3
A FAMILLE ROSE BOUGHPOT
 QIANLONG PERIOD, CIRCA 1770

Of bombe commode form, each side with a cartouche of a Chinese beauty
 8¼ in. (21 cm.) long

\$2,000-3,000

PROVENANCE:
 The Hodroff Collection, Part II; Christie's, New York, 23 January 2008, lot 375.

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 292, no. 120 (part).

4

**A PAIR OF 'MANDARIN PALETTE'
BALUSTER VASES AND COVERS**

QIANLONG PERIOD, CIRCA 1785

Of quatrefoil form, each enameled with a flower-filled vase, within a surround of applied berried vine, surmounted by a Buddhistic lion finial and flanked by dragon handles

14½ in. (36.8 cm.) high

(4)

\$4,000-6,000



4

5

**A PAIR OF FAMILLE ROSE
CANDLESTICKS**

QIANLONG PERIOD (1736-1795)

Each knopped standard supported by iron-red hound puppies

6¾ in. (17.1 cm.) high

(2)

\$4,000-6,000

PROVENANCE:

With Santos, London.

Export porcelain candlesticks in this charming form are fairly rare, but were made in both blue and white and famille rose in the second half of the 18th century. Although the basic form is clearly derived from European silver, no one has identified the origin of the amusing hound supporters, who are derived from a familiar Chinese model made since the early Kangxi period. Hounds were well-known in both China and Europe by the China trade period, and the two cultures shared a love of dogs.

For a fuller discussion see W.R. Sargent, *The Copeland Collection*, pp. 232-3 and M. Cohen and W. Motley, *Mandarin and Menagerie*, pp. 159-60.



5



6



6

A LARGE PAIR OF FAMILLE NOIRE JARS AND COVERS
19TH CENTURY

Each richly enameled with large chrysanthemum and peony blooms on a field of green vine, surmounted by Buddhist lion finials, one with metal rim mount
24¾ in. (62.8 cm.) high (4)

\$7,000-10,000

PROVENANCE:

The Amis Eno Collection, New York, 1915.
The Professor Arthur Michael Collection, Newton Center, Massachusetts.
With Ralph M. Chait Galleries, New York.



7

7

A FAMILLE ROSE EUROPEAN SUBJECT CIRCULAR BOX AND COVER

QIANLONG PERIOD, CIRCA 1750

The cover enameled with a courting couple, the base with gilt spearhead border and puce and iron-red vines
4¼ in. (10.7 cm.) diameter (2)

\$1,500-2,500



8

8
A PAIR OF FAMILLE ROSE ROOSTERS
 QIANLONG PERIOD (1736-1795)

Each colorful bird modeled standing on a pierced rockwork base, its head turned to the side
 14½ in. (36.8 cm.) high (2)
 \$30,000-50,000

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 83.

An auspicious bird in China, associated with good luck as well as faithfulness and perseverance, the rooster was also one of the most favored models in Chinese export porcelain. For a full discussion see W.R. Sargent, *The Copeland Collection*, pp. 141-5.

9
A FAMILLE ROSE 'PRONK ARBOR' DISH
 QIANLONG PERIOD, CIRCA 1738

After the design of the Dutch artist Cornelis Pronk, showing two Chinese ladies within a topiary rose arbor, two small boys peeking in, the rim with floral and insect cartouches on soft green diaper pattern
 10¼ in. (26 cm.) diameter
 \$2,500-4,000

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 245, no. 96.



9



10
A LARGE PAIR OF GRISAILLE PUG DOGS
 QIANLONG PERIOD (1736-1795)

The seated pugs with with alert black eyes, cropped ears and pink tongues

10½ in. (26.7 cm.) high (2)

\$15,000-25,000

PROVENANCE:
 With Jorge Welsh Works of Art, London and Lisbon.

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 194.

The pug breed came from China and was a favourite of Qing Emperors. Interestingly, this Chinese export model is based on Meissen versions of the then-exotic dogs from about 1740.

11
A EUROPEAN SUBJECT COFFEE POT AND COVER
 QIANLONG PERIOD, CIRCA 1775

Modeled in the Meissen taste with wishbone handle and rocaille-molded spout, finely enameled with a view of a large manor surrounded by a moat

9½ in. (24.1 cm.) high (2)

\$1,000-1,500



11



12

A FAMILLE ROSE HONG BOWL
QIANLONG PERIOD, CIRCA 1785

Enameled around the exterior with the foreign factories, or "hongs", along the Canton waterfront, small Western figures seen strolling in the courtyards or conversing on balconies and junks plying the purple water, flags of Spain, Sweden, Great Britain, the Netherlands and Denmark flying, the Dutch folly fort rounding out the scene, the interior painted with a basket of flowers
12¼ in. (31.1 cm.) diameter

\$40,000-60,000

PROVENANCE:

With Rodrigo Rivera Lake, Mexico City.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 278-279, no. 114.

The iconic 'hong' punchbowls, with their lively depictions of the Canton waterfront buzzing with the activity of Chinese and foreigners alike, must have been among the most extraordinary souvenirs available to Western visitors in the China trade period. Depictions of the hongs appear on porcelain from about 1765; at first showing the scene in two large panels. Continuous views like we see on this example seem to date from about 1780.

Kee Il Choi has written of the conundrum of the Chinese artist who needed to transfer an essentially rectangular landscape image onto a circular bowl, pointing out that one solution, as we see here, was to insert the Dutch folly fort in the water at the start and finish of the waterfront.

Compare with a 'hong' bowl of similar size and composition in the collection of Benjamin F. Edwards III, sold Christie's New York, 26 January 2010, lot 51.





13



13

A PAIR OF MASSIVE GREY HOUNDS
20TH CENTURY

Modeled seated, with open mouths and alert expressions, wearing bell-hung iron-red collars
21½ in. (54.6 cm.) high (2)

\$8,000-12,000



14



14

A PAIR OF FISH SAUCE TUREENS AND COVERS

QIANLONG PERIOD (1736-1795)

Naturalistically modeled as swimming fish, their scaly bodies in a charcoal gray with fins, the heads and tails in a shaded iron-red
9¼ in. (23.5 cm.) long (4)

\$5,000-8,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 November 2006, lot 277.

15

A LARGE PAIR OF FAMILLE ROSE LADIES
CIRCA 1800

Wearing iron-red head scarves over floral robes,
their eyes downcast, with crosses around their
necks

20¼ in. (51.4 cm.) high (2)

\$12,000-18,000

Clearly modeled after traditional figures of the Chinese goddess Guanyin, these stately ladies curiously display Christian crosses. Guanyin, originally a Buddhist bodhisattva, slowly morphed over the centuries from a male deity to a female one, and in the China trade period became more and more like the Christian Mary, whose characteristics of compassion and mercy Guanyin shared.

Nearly identical, single examples were in the Mottahedeh Collection (Howard & Ayers, *op. cit.*, p. 615) and the Hodroff Collection (D.S. Howard, *The Choice of the Private Trader*, p. 259).



15

16

A PAIR OF 'CANTON FAMILLE ROSE'
ELEPHANT CANDLEHOLDERS
FIRST HALF 19TH CENTURY

The beasts standing foursquare with their large
heads turned in, on their backs saddle blankets
supporting candle nozzles

6 in. (15.2 cm.) high (2)

\$4,000-6,000



16



17

17

A MEXICAN MARKET VERTE-IMARI PLATE

KANGXI PERIOD (1662-1722)

With a Habsburg double-headed eagle, the symbol of the Spanish Viceroyalty, surrounded by Chinese floral ornament
8½ in. (21.5 cm.) diameter

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 January 2003, lot 280.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 70, no. 6.

18

A SET OF FOUR MEXICAN MARKET GIN BOTTLES

YONGZHENG PERIOD (1723-1735)

Richly enameled with potted plants, later silver covers
1½ in. (29.2 cm.) high, the largest

(4)

\$8,000-12,000

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 73, no. 7.

The gin bottle was one of the earliest European forms made in Chinese porcelain; a circa 1600 Portuguese armorial example is in the British Museum and 17th century blue and white examples are known. These bottles were particularly desirable in New Spain and this vivid famille rose pattern is also known to have been particularly desirable in Mexico.



18





19

A MASSIVE PAIR OF MEXICAN MARKET VERTE-IMARI JARS AND COVERS

KANGXI PERIOD (1662-1722)

Each exuberantly enameled on its swelling sides with a dense pattern of chrysanthemum and peony vine growing in a lattice-fenced garden, colorful *qilin* prancing amidst the foliage, all centered by a double-headed Hapsburg eagle on one side and a colorful floral *mon* on the other, these two motifs repeated on the domed cover beneath a biscuit lion knob
35½ in. (90.2 cm.) high, giltwood stands

\$80,000-120,000

PROVENANCE:

With Ralph M. Chait Galleries, New York.

(6)

The Hapsburg double-headed eagle was a potent symbol of Viceregal power in the New World, and appeared on Chinese embroidered textiles, Mexican silver and Puebla ceramics as well as on Chinese porcelains made for the Novohispanic market. By the time these jars were made Habsburg Spain had controlled Mexico for about two hundred years, and the New Spain territory extended far up the coast of California, across Arizona and New Mexico to Texas, and included Florida. With a long-established outpost in Manila and a well-ensconced hierarchy in place in the New World, the Spanish were very well-positioned to commission important porcelains with their Imperial symbols, even if, at this relatively early date for Chinese export porcelain, those symbols are somewhat submerged in a wholly Chinese pattern.

Compare a very similar, single jar and cover sold Christie's Paris, 14 December 2016, lot 83.





20



20

**A PAIR OF BLUE AND WHITE BOTTLE
VASES**

KANGXI PERIOD (1662-1722)

The rounded bodies decorated with floral
cartouches in a formal arrangement between
lappet borders, the tapering neck with further
lappets

11½ in. (29.6 cm.) high

(2)

\$4,000-6,000



21

21

**A BLUE AND WHITE BARREL-FORM
GARDEN SEAT**

18TH/19TH CENTURY

Decorated with cobalt blue chrysanthemum
scrolls between rows of bosses, the top and sides
pierced with cash medallions

19 in. (48.3 cm.) high

\$2,000-3,000



22

22
A PAIR OF BLUE AND WHITE BOWLS
 KANGXI PERIOD (1662-1722)

With everted rims showing Daoist symbols underneath and roundels of boys in the centers, variant cartouches in the inner borders
 6¼ in. (15.8 cm.) diameter (2)
 \$1,500-2,500



23

23
A MASSIVE BLUE AND WHITE JAR AND COVER
 KANGXI PERIOD (1662-1722)

Painted in an inky cobalt with deep, flower-filled lappets, now with white lion knob
 31¾ in. (80.6 cm.) high (2)
 \$10,000-15,000

PROVENANCE:
 Don Hector Flores Collection.

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 92, no. 14.



24

24
A LARGE BLUE AND WHITE 'KRAAK'
DISH

SECOND QUARTER 17TH CENTURY

The center with a Chinese fisherman on a riverbank, farmers depicted in the border panels
 14 in. (35.5 cm.) diameter

\$3,000-5,000

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 65, no. 2.



25

25
A PAIR OF BLUE AND WHITE 'KRAAK'
BOTTLE VASES

FIRST QUARTER 17TH CENTURY

Decorated with panels of mythical beasts alternating with flowering plants, all in a soft, washy underglaze blue
 11¼ in. (28.5 cm.) high

(2)

\$4,000-6,000

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 66, no. 3.

A RARE BLUE AND WHITE PILGRIM BOTTLE

PROBABLY LATE WANLI PERIOD, EARLY 17TH CENTURY

Painted in inky cobalt with the arms of Castile and Leon quartered by a cross, most likely after a coin minted in Spain or the Spanish New World, the reverse showing insects amidst a clump of flowering plants
12¼ in. (31.2 cm.) high

\$40,000-60,000

PROVENANCE:

With Santos, London.

Anonymous sale, Aspire Auctions, Cleveland, October 2012, lot 246.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 112-113, no. 23.

A small group of these bottles is known in both public and private collections, all with arms apparently after a coin minted during the reign of Philip II (1556-98). Some have floral decoration on the reverse, like this example, while others show a Chinese scholar seated in landscape. The inventory of the more than 3000 pieces in Philip II's porcelain collection does not appear to list similar bottles, and it is likely that the order came from another Spanish aristocrat, merchant or churchman.

Spanish silver, mined in the New World and minted in Mexico, South America or Spain, including the famous *ocho reales* (pieces of eight), was the world's most desirable currency for centuries. China held so much Spanish silver at the height of the two nations' commerce that it caused a major trade imbalance; it remained legal currency in the U.S. until the 1873 Coinage Act and either its Pillars of Hercules motif (on the reverse) or the abbreviation for pesos likely led to the modern dollar sign. Whether these coin bottles were made in Philip II's reign or in that of his son, Philip III (1598-1621), or later, they pointedly reflect the economic and art exchange of East and West in the China trade period.

For a complete discussion see M. A. de Matos, *The RA Collection of Chinese Ceramics*, pp. 172-5, A.V. Santos (ed.), *Portugal in Porcelain from China*, pp. 179-185, and R. Diaz, *Chinese Armorial Porcelain for Spain*, pp. 74-79.





27

27

A PAIR OF FAMILLE ROSE MANCERINAS
QIANLONG PERIOD, CIRCA 1770

Of molded scallop shell form and centered by a pierced and shaped cup-holder
8¼ in. (20.9 cm.) long (2)

\$5,000-8,000

The *mancerina* is closely associated with the Hispanic market and with the Spanish custom of chocolate drinking. Both chocolate and silver of course came from the Spanish New World, so it is fitting that this form was often made in silver as well as in Spanish maiolica. It is said that the 2nd Marqués de Mancera, Viceroy of New Spain 1664-1673, had a palsied hand and thus needed the all-in-one cupstand, which took his name, though none survive from this early period. Interestingly, a very similar form exists in Chinese ceramics of the Song period, which may have influenced the development of the export examples.

For a Mexican silver *mancerina* see H.R. Borrell *et al*, *The Grandeur of Viceregal Mexico*, p. 380. An almost identical single export *mancerina* is in the Museo Nacional de Historia, Mexico City, and illustrated by M. Priyadarshini, *Chinese Porcelain in Colonial Mexico*, p. 123.



28

28

A SET OF THREE OCTAGONAL SALTS
QIANLONG PERIOD, CIRCA 1770

3½ in. (8 cm.) wide (3)

\$2,000-3,000



29

29

A RARE PORTUGUESE MARKET SCALLOPED PLATE
QIANLONG PERIOD, CIRCA 1775

In the pattern known as the 'Napkin Service', the 'cloth' suspended from gilt bows
9 in. (22.8 cm.) wide

\$3,000-5,000

PROVENANCE:

With Suchow & Siegel Antiques, New York. The Collection of Dr. Anton C.R. Dreesmann, Christie's, London, 10 April 2002, lot 468. Anonymous sale; Christie's, London, 11 May 1992, lot 138A.



30

AN EXCEPTIONALLY LARGE SPANISH ARMORIAL PLATTER

QIANLONG PERIOD, CIRCA 1783

From the second armorial dinner service made for José de Gálvez y Gallardo, 1st Marquis of Sonora, the rim bordered with puce and gilt floral festoons

24½ in. (62.3 cm.) long

\$5,000-7,000

PROVENANCE:

Enrique Rivero Lake, Mexico City.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.132, no. 34.

José de Gálvez y Gallardo, 1st Marquis of Sonora, was a key figure in the Viceroyalty of New Spain. He began his political career with the purchase of a governorship in the Philippines, later becoming private secretary to Secretary of State Grimaldi and a tribunal judge. In 1765 he was appointed Inspector General of New Spain, a very powerful post, and honorary member of the Council of Indies. During his tenure in New Spain he improved its administration and finances as well as strengthening its colonization of California. His career continued successfully after his 1772 return to Spain and he was granted the Marquis of Sonora title in 1785.

Gálvez ordered two large Chinese export services, the first in 1775, both with large and extravagant serving pieces. See Rocío Díaz, *Chinese Armorial Porcelain for Spain*, pp. 244-49 and 288-91, where the author illustrates the cargo register from the Spanish frigate *Asunción* that lists the initialed crates that held this porcelain ordered by "the Most Honourable José de Golbez" [sic]



José de Gálvez y Gallardo, Marquis of Sonora, oil on canvas
 Courtesy of the Junipero Serra Museum, San Diego, California



31

31

A FAMILLE ROSE PUNCH BOWL
QIANLONG PERIOD, CIRCA 1760

Finely painted with a continuous scene of a Chinese procession, including figures holding lanterns and playing drums, horns and other instruments while an official approaches in a sedan chair, the interior with colorful scroll and shell border above a central rose sprig
13¾ in. (35 cm.) diameter

\$6,000-9,000



32

32

A PAIR OF FAMILLE ROSE PARROTS
FIRST HALF 19TH CENTURY

Perched on tree stump bases, with colorfully enameled plumage, their heads cocked
7½ in. (19 cm.) high

\$5,000-7,000

(2)

33

A RARE PAIR OF LADY CANDLEHOLDERS
QIANLONG PERIOD (1736-1795)

Each with one upraised arm to balance the
flowerhead candleholder on her head, wearing
earrings and richly colored robes
10 in. (25.4 cm.) high (2)
\$20,000-30,000

PROVENANCE:
With Cohen and Cohen, London.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde
Collection*, Madrid, 2014, p. 198-199, no. 64.

This unusual model showing the ladies holding
trays on their heads, rather than carrying lotus
or vase-shaped candleholders demurely to one
side, may depict Imperial servants rather than
members of the Imperial court.



34

AN UNUSUAL DEER CANDLEHOLDER
QIANLONG/JIAQING PERIOD, LATE 18TH/
EARLY 19TH CENTURY

The recumbent animal with spots on its back
formed as gilt flowerheads, a candleholder and
sacred fungus beside it, on a shaped turquoise
base
6¼ in. (15.8 cm.) long
\$2,000-3,000



35

A PAIR OF SILVERED FAMILLE ROSE PLATES

YONGZHENG PERIOD (1723-35)

Each finely enameled in the center with a Chinese lady playing a *qin*, a cabinet behind her, inner borders grisaille and gilt, the rims silvered with iron-red alternating with green and blue enamel cartouches

8 7/8 in. (22.5 cm.) diameter

(2)

\$2,000-3,000

PROVENANCE:

With Jorge Welsh Works of Art, London and Lisbon.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 213, no. 73.

36

A PAIR OF 'JUDGMENT OF PARIS' PLATES

QIANLONG PERIOD, CIRCA 1750

Each with the famous scene from Greek mythology showing Paris before the goddesses Hera, Athena and Aphrodite, each vying for the golden apple, all within a gilt rocaille scrollwork border

9 in. (22.8 cm.) diameter

(2)

\$1,500-2,500

PROVENANCE:

Popular in classical times, the story of the Judgment of Paris enjoyed a great revival in the Renaissance and later, providing as it did a high-minded purpose for the painting of three female nudes. It was painted by European artists from Rubens to Renoir; 18th century prints were taken to China where it became one of the most broadly painted subjects for export porcelain.

37

A FAMILLE ROSE 'PEPPING TOM' PLATE

QIANLONG PERIOD, CIRCA 1775

Tom perched in the branches of a tree, observing a hunter approach his lady love below, all within purple garland border

9 1/4 in. (23.5 cm.) diameter

\$1,000-1,500



41

38

A FAMILLE ROSE EUROPEAN SUBJECT SOUP PLATE

QIANLONG PERIOD, CIRCA 1760

Colorfully enameled with a lady and a gentleman in a fanciful *rocaille* garden, each wearing elaborately plumed hat, the gentleman being served a glass of wine by a servant to his side

8 3/4 in. (22.2 cm.) diameter

\$2,000-3,000

PROVENANCE:

The collection of Contessa Luisa Feltrinelli Doria, Villa Feltrinelli, Gargnano

39

A RARE PAIR OF EUROPEAN SUBJECT PLATES

QIANLONG PERIOD, CIRCA 1765-1770

Each enameled in the center with a courting European couple bowing to each other, on the rim a gilt vine border

9 in. (22.8 cm.) diameter

(2)

\$3,000-5,000

PROVENANCE:

With The Chinese Porcelain Co., New York.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 229, no. 85.

Curiously, the identical couple appear on the forehead of a large ox-head tureen. The origin of that order is unknown. See W.R. Sargent, referenced above.

40

AN IRON-RED AND GILT 'JOHN THE BAPTIST' DISH

EARLY 18TH CENTURY

Enameled and gilt at the center with a biblical scene of the Baptism of Christ by St. John in the River Jordan beneath a dove in flight, the border with two sprays of composite fruit branches held at the top by an exotic bird and two putti holding ribbons at either side of the inscription 'MAT.3.16' below

10 3/4 in. (27.3 cm.) diameter

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, London, 11 May 2004, lot 131.

41

A FAMILLE ROSE EUROPEAN SUBJECT TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

Of globular form, painted after Lancret with 'Le Printemps', the domed cover with ball finial

7 3/8 in. (18.8 cm.) long

(2)

\$1,500-2,500

PROVENANCE:

With Suchow & Siegel, New York.



35



35



36



37



36



39



38



39



40



42

42
**A FAMILLE ROSE ROOSTER SAUCE
TUREEN AND COVER**

QIANLONG PERIOD (1736-1795)

The setting bird enameled with ruby comb and
wattle, iron-red body and colorful plumage
8 in. (20.3 cm.) long (2)

\$10,000-15,000

PROVENANCE:

With Stair & Co., New York.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde
Collection*, Madrid, 2014, p. 82.

43
A SMALL FAMILLE ROSE HAWK
QIANLONG PERIOD (1736-1795)

The fierce bird with iron-red breast and colorful
wings, perched atop a blue rockwork base
7¼ in. (18.4 cm.) high

\$7,000-10,000

PROVENANCE:

With Stair & Co., New York.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde
Collection*, Madrid, 2014, p. 188.



43



44

44
A VERY LARGE PAIR OF FAMILLE ROSE
LOBED CIRCULAR TRAYS

EARLY QIANLONG PERIOD, CIRCA 1740

Each enameled with colorful clusters of peony, chrysanthemum, lotus and lily, the curved, lobed rim decorated with iron-red and gilt chrysanthemum heads on a red trellis ground
 17¼ in. (43.8 cm.) diameter (2)

\$10,000-15,000

PROVENANCE:

With Mallet & Son, London.

45
A PAIR OF FAMILLE ROSE COCKERELS
 19TH CENTURY

With iron-red and gilt breasts and colorful tails
 6 in. (15.3 cm.) high (2)

\$10,000-15,000

PROVENANCE:

With Cohen & Cohen, London.
 The James E. Sowell Collection, Texas.



45

29



46

46

A PAIR OF MONKEY AND VASE GROUPS

QIANLONG PERIOD (1736-1795)

The monkeys formed in mirror image, standing on blue rockwork bases holding onto famille rose vases, their coats delineated in sepia markings and their heads turned, looking out at the viewer with impish expressions
5 1/8 in. (13 cm.) high (2)

\$4,000-6,000

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 203.

47

A SAMSON FAMILLE ROSE JARDINIERE

19TH/20TH CENTURY

Enameled in Chinese export style with birds amongst large peony blooms and other flowers, flanked by gilt handles
18 in. (45.8 cm.) diameter

\$3,000-5,000



47



48

A RARE LARGE TIGER AND FOXHUNTING BOWL
QIANLONG PERIOD, CIRCA 1775

A Chinese tiger hunt in two panels on the exterior, one side showing the capture and the other with the tiger being carried back home, the interior with a continuous view of a Western foxhunting scene, the riders accompanied by a large pack of hounds and encircling the fox in the center
16 in. (40.6 cm.) diameter

\$15,000-25,000

PROVENANCE:

Anonymous sale; Christie's, New York, 9 May 1994, lot 17.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 274-275, no. 112.

Just a handful of beautifully enameled bowls depict this dual vision of hunting, East and West. The English foxhunt depicted on the interior is inspired by James Seymour paintings, which were conveyed to China through prints and became the subject of numerous hunting bowls in the second half of the 18th century, while the two Chinese tiger hunt scenes are found on a small number of bowls of this same period.

A very similar example in the Winterthur Museum is illustrated by Hervouet (op.cit., p. 76), who also shows one other that had been in the collection of Peter Perring Thomas of the British East India Co.



49

A PAIR OF FAMILLE ROSE FAN-SHAPED DISHES
QIANLONG PERIOD, CIRCA 1750

In the Japanese taste, enameled as paper fans with gilt stiles and details in cobalt blue
10¼ in. (26 cm.) long (2)

\$3,000-5,000

PROVENANCE:

The Collection of Khalil Rizk; Sotheby's New York, 25 April 2008, lot 110.
Anonymous sale; Christie's London, 7 July 1980, lot 77.



49

50

A PAIR OF BLUE AND WHITE LEAF-SHAPED DISHES
QIANLONG PERIOD, CIRCA 1765

Two figures standing beside a prunus tree
11 in. (27.9 cm.) long (2)

\$2,000-3,000

PROVENANCE:

With Heirloom & Howard, Ltd., London

After a 17th century Kakiemon design then made at Meissen, Chelsea and Bow and finally in China.

51

A SET OF THREE FAMILLE ROSE BOTANICAL PLATES

YONGZHENG/EARLY QIANLONG PERIOD,
CIRCA 1730-1740

Richly enameled after sketches of Indonesian insects and flora by the famous woman botanist, Maria Sybille Merian, blue and gilt inner border and the rims with Pronk-style scrollwork in a distinctive palette
10 in. (25.4 cm.) diameter (3)

\$6,000-9,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1996, lot 149.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 221, no. 78.

52

A PAIR OF BLUE AND WHITE PETAL-MOLDED DISHES

KANGXI PERIOD (1662-1722)

With different scenes from a romance in the centers, the petal-molded borders with Daoist symbols alternating with flowers, bases with apocryphal Chenghua and Xuande six-character marks
10¾ in. (27.3 cm.) diameter (2)

\$2,500-4,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 November 2007, lot 241.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 232, no. 88.

53

A PAIR OF 'PSEUDO TOBACCO LEAF' LEAF-SHAPED DISHES

QIANLONG PERIOD, CIRCA 1785

Colorfully enameled with pink passion flowers, cut fruit and the large, curling, overlapping tobacco leaves
8 in. (20.3 cm.) long (2)

\$2,000-3,000



53



50



50



51



51



51



52



52



54

A PAIR OF ROSE-IMARI 'SOLDIER' VASES AND COVERS

YONGZHENG/ EARLY QIANLONG PERIOD, CIRCA 1735

Each painted with two phoenixes facing each other, their wings outspread, amidst a profusion of large peony, chrysanthemum and other blooms growing in a fenced garden, an underglaze blue ground collar above, the cover of conforming decoration with a Buddhist lion finial, with modern giltwood stands

52 in. (132.1 cm.) high

(6)

\$175,000-275,000

PROVENANCE:

With The Chinese Porcelain Co., New York, 1996.

LITERATURE:

Chinese Glass Paintings & Export Porcelain, The Chinese Porcelain Company, New York, 1996, p. 88-89, no. 57.

The Chinese Porcelain Company: A Dealer's Record 1985-2000, The Chinese Porcelain Company, New York, 2000, p. 131.

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 306, no. 127.

The tale of Augustus the Strong (1670-1733), the porcelain-obsessed Elector of Saxony and King of Poland who traded Frederick the Great a regiment of dragoons for a collection of Chinese porcelain, is well-known. The *dragonervases* or 'soldier' vases in this trade were earlier in date than the present pair, with tapering sides and underglaze blue decoration. But vases of this massive scale remained one of the most desirable of all Chinese porcelains for the next decades of the 18th century, as colorful palettes and the baluster shape became fashionable.

Extremely difficult to make, to pack and to ship, these vases were destined for Europe's elites, where they stood guard in ballrooms and great halls of palaces and country houses. The Jesuit traveler to Jingdezhen, Père d'Entrecolles, recorded in his famous letters, "...Urns above three Foot high without the Lid...out of twenty-four eight only succeeded...These Works were bespoke by the Merchants of Canton for the European trade."

The stately phoenix on the present pair are perhaps the most exalted of all Chinese birds, symbolic of sun and warmth for summer and harvest and closely associated with the Empress - though this was likely lost on the European grandees who would have first owned this pair, who undoubtedly viewed them simply as captivatingly exotic Asian birds.

A pair in this palette of very similar, though more restrained, decoration was in the collection of celebrated Belle Epoque character Boniface de Castellane and his wife, the American railroad heiress Anna Gould, at their famous Parisian *hôtel particulier*, the Palais Rose, and sold Christie's Paris, 7 March 2017, lot 31.





55

55

A VERY LARGE PAIR OF ROSE-IMARI DISHES

KANGXI PERIOD, CIRCA 1720

The centers with densely packed, symmetrically arranged flowering vine bearing small pink leaves, on the well pink diaper pattern and the rims with large lotus blooms growing from curling cobalt blue leaves
18¼ in. (46.4 cm.) diameter

(2)

\$12,000-18,000

PROVENANCE:

With The Chinese Porcelain Co., New York.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 214-215, no. 74, where the author notes that the pair "[is] unusual in size and decoration" and that the central "pinwheel-like flower is unheard of in Chinese enameling, as is the border flower [with yellow and deep red petals]".



56

56

A PAIR OF BLUE AND WHITE GIN BOTTLES AND COVERS

KANGXI PERIOD (1662-1722)

The square sides painted with riverscapes alternating with still-lives of precious objects, rounded shoulders below cylindrical necks with flat covers
10½ in. (26.8 cm.) high

(4)

\$5,000-7,000

One of the earliest bespoke Chinese porcelain forms. See note to lot 18.





57

57
A GARNITURE OF FIVE BLUE AND WHITE
AND FAMILLE ROSE BALUSTER VASES
 QIANLONG PERIOD, CIRCA 1785

Each of flattened form and painted with a lush bouquet emerging from a vase, within a surround of further flowers and a blue and white band in the Fitzhugh taste
 9¼ in. (24.8 cm.) high (5)
 \$3,000-5,000



58

58
A FAMILLE ROSE AND BLUE ENAMEL
BASKET AND STAND
 QIANLONG PERIOD, CIRCA 1775

Each finely painted with figs, plums, chestnuts and other fruits and flowers, the rim with a gilt ribbon band punctuated with bows
 11¼ in. (28.6 cm.) long, the stand (2)
 \$1,500-2,500



59

59
A PAIR OF FAMILLE ROSE OVAL SALTS
 QIANLONG PERIOD, CIRCA 1780

The well of each finely painted with figs, plums, chestnuts and other fruits and flowers
 3⅝ in. (9.3 cm.) long (2)
 \$1,200-1,800



60

60
A PAIR OF BLUE AND WHITE
POMEGRANATE TUREENS, COVERS AND
STANDS

QIANLONG PERIOD, CIRCA 1775

Each cover molded with a spray of three pomegranates, their stem forming a knop, the body with pomegranate crown forming a handle, landscape around the bodies and centering the scalloped stands, details enriched with gilt and iron-red

9½ in. (24.1 cm.) diameter, the stands (6)

\$6,000-9,000

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 254-255, no. 101.



61

61
A BLUE AND WHITE BASKET AND STAND
 QIANLONG PERIOD, CIRCA 1750

Painted in the center with a loose arrangement of botanical specimens

11 in. (27.9 cm.) long, the stand (2)

\$2,000-3,000

PROVENANCE:

With Santos, London.

62
A PAIR OF BLUE AND WHITE
CHAMBERSTICKS
 QIANLONG PERIOD, CIRCA 1785

The European silver form styled with bamboo-form standards and handles in the form of magical *chilong* clambering up the sides, the dished bases scalloped

4¾ in. (12.2 cm.) high (2)

\$2,000-3,000

PROVENANCE:

With Santos, London.



62



63

63

AN UNUSUAL VERY LARGE BLUE-GROUND JAR AND COVER
18TH CENTURY

The cobalt ground with pale blue-green network of 'cracked ice' embellished with gilt butterflies, fruit and flowers, with gilt metal mounts and monkey-form lock

24¾ in. (62.5 cm.) high (2)

\$10,000-15,000

PROVENANCE:

The collection of Don Mauricio de la Arena, Mexico City (acquired from a direct descendant).

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 98, no. 17.

Large jars or *tibores* were often fitted in Mexico with locking mounts, usually of iron, and used as *chocolateros*. Tea drinking never caught on in New Spain or Spain the way it did in England or Holland; but chocolate drinking, derived from cacao grown in Spanish possessions, was common by the 17th century, as recorded by such visitors as Peter Mundy, who sailed on a Manila galleon in the 1630s. See M. Priyadarshini, *Chinese Porcelain in Colonial Mexico*, pp. 119-129.



64

64

A PAIR OF WHITE HOUNDS
KANGXI PERIOD (1662-1722)

A brown spotted puppy on the female's back
6¼ in. (15.8 cm.) high (2)

\$6,000-9,000

PROVENANCE:

With Stair & Co., New York.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, pp. 194-195.



65

A PAIR OF BROWN HAWKS

QIANLONG PERIOD (1736-1795)

The raptors with bright green and black eyes, their heads cocked in alertness and their finely detailed plumage with feather shafts picked out in gilt, their yellow talons grasping their craggy rockwork bases which are splashed in purple, green and blue

11 in. (27.9 cm.) high

(2)

\$50,000-70,000

PROVENANCE:

With The Chinese Porcelain Co., New York.

The Property of a Charitable Institution; Christie's, New York, 1 December 1994, lot 453.

The Marvin Klinger Collection.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 187, no. 59.

Hawks were a prized bird in China, used in hunting since at least Marco Polo's time, who recorded "quite five hundred" trained birds of prey that traveled with Qubilai. The strengths and intelligence of hawks was appreciated in East and West alike, and they were one of the most desirable birds in Chinese export porcelain. For a full discussion see M. Cohen and W. Motley, *Mandarin and Menagerie*, pp. 268-271,



66

66

A BLUE AND WHITE DOUBLE-GOURD 'KRAAK' VASE
LATE MING DYNASTY (LATE 16TH/EARLY 17TH CENTURY)

With iron mount at the neck, lightly molded with panels of flowers and of tasseled symbols
11¼ in. (29.9 cm.) high

\$2,000-3,000

PROVENANCE:

Luis Sanchez Navarro, Mexico City.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 64, no.1.

67

A BLUE AND WHITE SLEEVE VASE
TRANSITIONAL PERIOD, CIRCA 1650

Painted with sparrows, rockwork and leaf tip borders
10 in. (25.4 cm.) high

\$2,000-3,000



67



68

68

A PAIR OF FAMILLE VERTE TEAPOTS AND COVERS

KANGXI PERIOD (1662-1722)

Lobed sides and upright faux-bamboo handles
6¾ in. (16.3 cm.) high

(4)

\$3,000-5,000



69

69
TWO VERY SIMILAR BLUE AND WHITE BEAKER VASES
 KANGXI PERIOD (1662-1722)

Each painted in shades of inky blue with ogival cartouches of court figures by fences or terraces, all on a trellis ground
 18 in. (45.7 cm.) high (2)

\$10,000-15,000

PROVENANCE:
 Acquired in the 1960s.

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 282, no. 115.

70
A PAIR OF BLUE AND WHITE BOTTLE VASES
 KANGXI PERIOD (1662-1722)

With peony mark on the bases, the slender necks above 'antiques' and tasseled lanterns
 10½ in. (26.2 cm.) high (2)

\$4,000-6,000



70



71

71

A LARGE PAIR OF CRANES

QIANLONG PERIOD (1736-1795)

Modeled in mirror image with wings folded and heads turned to the side standing on rockwork bases, their neck and tail feathers a matte-blackish-brown and their white bodies with molded plumage details, their crowns in iron-red and their pointed beaks and beady eyes in black 17 in. (43.2 cm.) high (2)

\$30,000-50,000

PROVENANCE:

With The Chinese Porcelain Co., New York, 2001.

72

A PAIR OF FAMILLE VERTE COCKERELS

19TH CENTURY

With pale yellow breasts, mirror image 6¾ in. (17.1 cm.) high (2)

\$4,000-6,000



72





73

73

A LARGE PAIR OF FAMILLE ROSE CHARGERS

YONGZHENG PERIOD, CIRCA 1730

Each enameled with a colorful cockerel perched on a weathered rock among large peony blooms and sacred fungus, the rim with cartouches of flowers before a fence and partially unrolled bamboo shades, the reverse rim with iron-red and underglaze blue sprigs
14¾ in. (37.5 cm.) diameter (2)

\$4,000-6,000

PROVENANCE:
With Santos, London.



74

74

A PAIR OF FAMILLE ROSE BUDDHIST LIONS

QIANLONG/JIAQING PERIOD, 18TH/EARLY 19TH CENTURY

Each colorful animal modeled standing four-square, its head upturned, its mouth open revealing its teeth and tongue
4¼ in. (10.7 cm.) long, later wood stands (2)

\$1,500-2,500



75

75

A PAIR OF FAMILLE ROSE BALUSTER VASES AND COVERS

19TH/20TH CENTURY

Each enameled with roosters strutting among weathered rocks and large peony blooms, the shoulder with a pink-ground lappet band centering flowerheads
11¾ in. (29.9 cm.) high (4)

\$3,000-5,000

76

A PAIR OF FAMILLE ROSE PLATES

YONGZHENG/EARLY QIANLONG PERIOD,
CIRCA 1730-1740

Each enameled with horses below a willow tree, alternating panels of green trellis and pink cell-pattern at the well, interrupted by cartouches of ribbon-tied auspicious objects, the rim with flowering branches

8¾ in. (22.2 cm.) diameter

(2)

\$4,000-6,000



76

77

A PAIR OF FAMILLE ROSE TEAPOTS AND COVERS

EARLY QIANLONG PERIOD, CIRCA 1735-1740

The squat, rounded bodies decorated with small boys riding oxen near willow trees and peony bushes, peonies repeated on the cover, a pink lappet border below and all raised on applied berried branches

6½ in. (16.5 cm.) long

(4)

\$2,000-3,000



77

78

A SMALL FAMILLE ROSE PEACOCK

QIANLONG PERIOD (1736-1795)

The elegant bird standing before a fruit tree growing next to craggy rockwork, his long, colorful tail closed, his head turned back towards his open wings

6½ in. (15.8 cm.) high

\$4,000-6,000



78



79

79

A LARGE RUBY-GROUND JAR AND COVER

YONGZHENG PERIOD, 18TH CENTURY

Of baluster form, enameled with a cloud-shaped panel of two cockerels perched among prunus, the sides with similar fan-shaped panels, a ruby-ground with scattered chrysanthemum sprigs
24 in. (60.9 cm.) high (2)

\$4,000-6,000



80

80

A SEPIA PUG DOG

QIANLONG PERIOD (1736-1795)

Modeled seated and wearing a red collar suspending a gilt bell, its coat picked out in iron-red, black noses and eyes
7¼ in. (18.4 cm.) high

\$6,000-8,000

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 194.

81

**A LARGE PAIR OF RUBY-GROUND
FAMILLE ROSE GU-FORM VASES**
20TH CENTURY

Each side decorated with a basket filled with large prunus blossoms, between borders of ruby-ground petal-form lappets with stylized flowers
19¼ in. (48.9 cm.) high (2)

\$1,000-1,500

PROVENANCE:

Anonymous sale, Christie's New York, 28-29 July 2015, lot 351.



81

82

**A FAMILLE ROSE IMMORTAL RIDING A
HORSE**
EARLY 19TH CENTURY

The bearded figure modeled wearing long robes and holding a scroll, seated atop a small black horse wearing a red bridle
8⅞ in. (22.5 cm.) high

\$2,000-3,000

PROVENANCE:

With The Chinese Porcelain Co., New York, 2004.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 171.



82



83

**A FAMILLE ROSE ROCOCO SOUP
TUREEN AND COVER**

QIANLONG PERIOD, CIRCA 1775

With pinecone finial, painted all over with sprigs of peony, flanked by scroll handles with leafy terminals

11 in. (27.9 cm.) long

(2)

\$7,000-10,000

The asymmetrical shapes and natural world ornament of the rococo were quite fashionable in Chinese export porcelain for several decades of the 18th century. Originally inspired by European silver, the forms were then made in European faience and Chinese export. More rococo sauce tureens are known than soup tureens, which are relatively rare.



84

**A FAMILLE ROSE ROCOCO SAUCE
TUREEN, COVER AND STAND**

QIANLONG PERIOD (1736-1795)

Of asymmetrical form with berried knob and colorful, scrolled handles, on a conforming stand molded with shell handles, decorated with loose floral bouquets

9 in. (22.8 cm.) long, the stand (3)

\$7,000-10,000

PROVENANCE:

The Hodroff Collection; Christie's, New York, 24 January 2007, lot 177.



84



85

85

**A PAIR OF FAMILLE ROSE ROCOCO
TUREEN STANDS**

QIANLONG PERIOD, CIRCA 1775

Each enameled with floral sprigs, flanked by colorful rocaille shell handles

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

\$2,000-3,000

86

**A FAMILLE ROSE EWER, COVER AND
BASIN**

QIANLONG PERIOD (1736-1795)

With molded shell form cover, the baluster sides lightly molded and enameled with colorful, swooping feathers on a ground of loose floral sprigs, the basin with further floral sprigs and a feather border

13 in. (33 cm.) long, the basin (3)

\$5,000-8,000



86



87

87

A RARE PAIR OF IMMORTALS RIDING MYTHICAL BEASTS
 QIANLONG/JIAQING PERIOD, LATE 18TH/EARLY 19TH CENTURY

The female with scepter and riding a bright yellow spotted deer, the male with bottle vase and atop a yellow tiger
 8½ in. (21.6 cm.) high

(2)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 4 April 2007, lot 262.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, pp. 170-171.



88

88

A FAMILLE ROSE FLAT-BACKED LAUGHING BOY
 QIANLONG PERIOD (1736-1795)

One knee raised as if dancing, a quadrangular vase in his arms
 8¼ in. (21 cm.) high

\$2,000-3,000

PROVENANCE:

With The Chinese Porcelain Co., New York.



89

89

A SMALL FAMILLE ROSE LAUGHING BOY
 QIANLONG PERIOD (1736-1795)

The smiling, pigtailed boy with one knee raised
 6¼ in. (15.9 cm.) high

\$700-1,000

PROVENANCE:

With The Chinese Porcelain Co., New York.



90

90
A LARGE PAIR OF FAMILLE ROSE LAUGHING BOYS
 QIANLONG PERIOD (1736-1795)

Holding floral vases and wearing bracelets to ward off evil spirits
 14 in. (35.5 cm.) high

\$20,000-30,000

PROVENANCE:
 Anonymous sale; Christie's, London, 7 November 1994, lot 91.

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 180, no. 55.

91
A SET OF FOUR FAMILLE ROSE WALL VASES
 LATE 18TH/EARLY 19TH CENTURY

Each vase of lobed baluster form with a pair of lion mask and ring handles on the neck, applied on each side with the figure of a playful boy reaching up to a handle
 6½ in. (16.5 cm.) high

\$4,000-6,000



91



92

92

**A FAMILLE ROSE 'HUNDRED DEER' VASE
PROBABLY 20TH CENTURY**

Of archaic form, the full-bodied vase painted with a herd of deer, comprising bucks, does and their young with reddish-brown fur, spotted hide and dappled white coats, grazing, gamboling and resting in a lush landscape, amidst pine and peach trees, *lingzhi*, and a meandering stream flowing through blue-shaded rockwork from high mountains in the distance, the tapering sides set with a pair of deer head handles, apocryphal six-character puce Qianlong mark

18½ in. (47 cm.) high

\$5,000-8,000



93

93

**A PAIR OF SPANIEL PUPPIES
QIANLONG PERIOD (1736-1795)**

Seated in mirror image gazing upwards with open jaws, wearing bell-hung green collars, their coats picked out in iron-red fur markings with white patches, black noses and eyes

6½ in. (16.8 cm.) high

(2)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 January 2009, lot 48.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, pp. 194-195.

A MASSIVE PAIR OF GEESE

LATE 18TH/EARLY 19TH CENTURY

One standing with head held high on his long, slender neck, the other turned back, preening a wing, the plumage with molded details and the pebbly skin of their broad webbed feet glazed orange

22½ in. (57.2 cm.) high, the taller

(2)

\$40,000-60,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 January 2009, lot 116.

In China geese are considered romantic, symbolizing loyalty and marital happiness. They are said to fly always in pairs and to mate for life, even remaining solitary if a mate dies. Flying geese are also believed to deliver good news, and mean the best of luck.

The heavy legs and feet and the horny knob on these birds' bills are characteristic of Chinese geese; geese are known in Chinese ceramics as early as the Han dynasty. The concept of very large porcelain models, however, may well have been inspired by the porcelain swans produced by Kändler at Meissen in the mid-18th century. On the underside are two circular unglazed patches where supports were applied; their open mouths were the only escape for air during the firing process.

For smaller examples see William R. Sargent, *The Copeland Collection*, 1991 p. 239, Sotheby's, London, The Ionides Collection, 18 February 1964, lot 273, and Sotheby's, New York, the Estate of Nelson A. Rockefeller, 30 April 1980, lot 538.

Another massive pair was sold Christie's, New York, 21 May 2003, lot 102.





95

95

A PAIR OF CHINESE IMARI 'GOVERNOR DUFF' PLATES

YONGZHENG PERIOD, CIRCA 1725-1730

Each well-painted with the Dutch couple strolling arm in arm in a fenced Chinese garden, a small hound at their feet and maple branches above 9 in. (22.8 cm.) diameter (2)

\$3,000-5,000



96

96

A PAIR OF CHINESE IMARI CANDLESTICKS

KANGXI PERIOD, CIRCA 1720

Of European silver form with spiral-fluted bases and knopped standards, decorated with floral sprigs between iron-red patterned bands 6¼ in. (15.8 cm.) high (2)

\$2,000-3,000

PROVENANCE:

With Jorge Welsh Works of Art, London and Lisbon.



97

97

AN UNUSUAL SPOTTED DEER VESSEL

QING DYNASTY, 19TH CENTURY

The sacred deer recumbent with a blue and white *lingzhi* fungus in its mouth, his back with a *ruyi*-shaped aperture, his breast white and his hooves and horns black 6½ in. (16.5 cm.) long

\$3,000-5,000



98

A VERY LARGE PAIR OF CHINESE IMARI JARS AND COVERS

KANGXI PERIOD (1662-1722)

Painted with prancing *qilin* in a lattice-fenced garden bursting with flowers, two phoenix flying above, all amongst stylized *mon* and beneath a lappet collar, the covers with large button knobs
24¼ in. (61.6 cm.) high

(4)

\$20,000-30,000

PROVENANCE:

With The Chinese Porcelain Co., New York.



99

99
A VERY LARGE FAMILLE NOIRE
BALUSTER JAR AND COVER
 19TH CENTURY

Decorated in green with large peony blooms on a
 vine meander ground, iron mounts
 25 in. (63.5 cm.) high (2)
 \$10,000-15,000

Large jars or *tibores* were often fitted in Mexico
 with locking mounts, usually of iron, and used as
chocolateros. See note to lot 63.



100

100
AN UNUSUAL SMALL PAIR OF BISCUIT-
GLAZED FOREIGNERS RIDING BEASTS
 18TH/19TH CENTURY

The bearded figures with peaked caps, one astride
 an elephant and the other on a Buddhist lion
 6½ in. (16.5 cm.) high (2)
 \$3,000-5,000

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

LITERATURE:
 William R. Sargent, *Chinese Porcelain in the Conde*
Collection, Madrid, 2014, p. 167, no. 49.

101

A LARGE WUCAI JAR
17TH CENTURY

With large fish panels reserved on a paneled ground, metal mounts and cover
15½ in. (39.3 cm.) high

\$4,000-6,000

Large jars or *tibores* were often fitted in Mexico with locking mounts, usually of iron, and used as *chocolateros*. See footnote to lot 63.



101



102

**A PAIR OF FAMILLE VERTE FIGURAL
CANDLEHOLDERS**
17TH/18TH CENTURY

Each modeled as a bearded warrior squatting and holding a tray above his head, a fantastic beast mask tied around his belly, on a rectangular plinth
8¾ in. (22.6 cm.) high (2)

\$4,000-6,000

PROVENANCE:

With Suchow & Siegel Antiques, New York.



102



103

A RARE FAMILLE NOIRE FIVE-PIECE GARNITURE

KANGXI PERIOD (1662-1722)

Each piece enameled with four flower-form panels enclosing birds among large chrysanthemum blossoms, all on a black ground of flowering prunus, chrysanthemum and peony, comprising three jars and covers and two beaker vases

15 3/4 in. (40 cm.) high, each

(5)

\$60,000-80,000

PROVENANCE:

The Estate of Laurance S. Rockefeller; Sotheby's, New York, 11 October 2005, lot 13 (one jar and cover).

James Garland, no. C4232 (that jar and cover)

With Ralph M. Chait Galleries, New York (one jar and cover and both beakers).

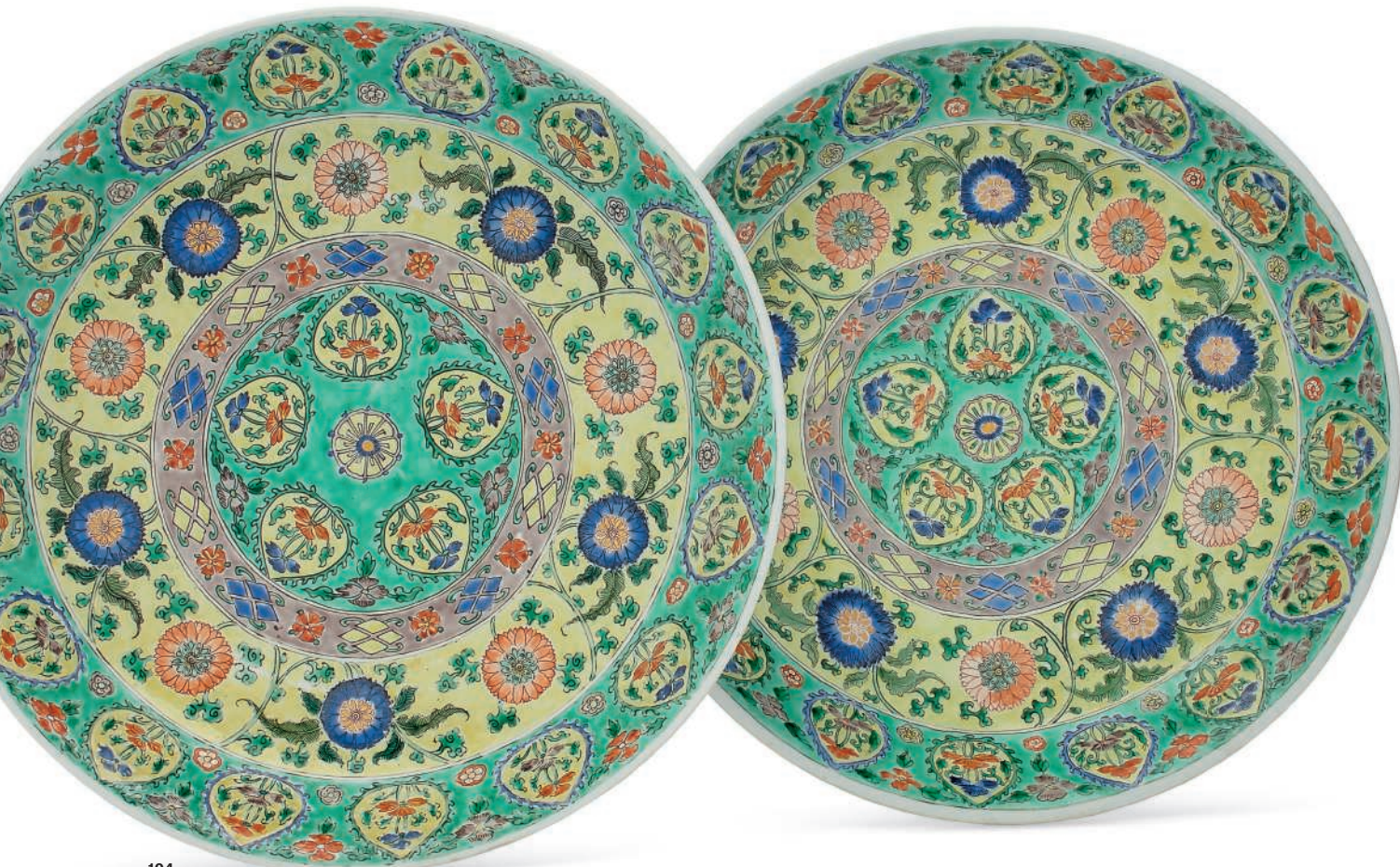
LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, frontispiece.

Although black wares were known in Song ceramics, the taste for what was later named 'famille noire' was almost exclusively a Western taste developed in the Kangxi period. These sumptuous wares were esteemed by collectors in that period like Augustus the Strong of Saxony and much later became highly desirable amongst major turn of the century collectors like Frick, Widener, Garland and Salting. Famille noire comprised a good part of the J.P. Morgan collection that was famously acquired through Duveen by John D. Rockefeller, Jr. in 1915.

Compare this garniture, which was brought together by the Tibor Collection founder, with a nearly identical, "rare five-piece famille noire garniture" from a private collection sold Sotheby's New York, 27 November 1990, lot 187, and probably the same sold Christie's London, 5 October 1970.





104

104

A PAIR OF LARGE FAMILLE VERTE DISHES FOR THE PERSIAN MARKET

KANGXI PERIOD (1662-1722)

Each enameled with palmette petals filled with flowering plants on the green ground center, within trailing chrysanthemum vine on a yellow ground, the outer border with further palmette-shaped cartouches on a green ground, the reverse with underglaze blue *lingzhi* within double circle
14½ in. (36.8 cm.) diameter (2)

\$10,000-15,000

PROVENANCE:

With The Chinese Porcelain Co., New York.
St. Louis Art Museum, Missouri.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 222, no. 79.



105

105

A FAMILLE VERTE MOLDED DISH

KANGXI PERIOD (1662-1722)

The center enameled with a jardiniere of flowering plants, the rim with petal-shaped molded panels enclosing landscape vignettes and further jardinieres, scalloped rim
8¼ in. (20.9 cm.) diameter

\$2,000-3,000

106

A RARE PAIR OF FAMILLE VERTE BEAKER VASES

KANGXI PERIOD (1662-1722)

Each enameled with court ladies in a courtyard and along the walls of a palace with pennants flying, formal borders above and below
13¼ in. (33.6 cm.) high (2)

\$15,000-25,000

PROVENANCE:

With Santos, London.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 284, no. 116.

This rare decoration, with its somewhat European battlements and domed towers, is known in a small number of large-scale famille verte and blue and white pieces from the Kangxi period. Compare a pair of blue and white jars and covers sold Christie's London, 7 April 1997, and a single in the RA Collection, *op. cit.*, p. 279.



106

107

A FAMILLE VERTE OVOID JAR AND COVER

KANGXI PERIOD (1662-1722)

Decorated with colorful floral roundels between wide red-ground bands of lotus scroll, the rounded cover centered by a large iron-red flower-head
7¾ in. (19.8 cm.) high (2)

\$2,500-4,000

PROVENANCE:

With Ralph M. Chait Galleries, New York.
The Anna Thompson Dodge Collection, Rose Terrace, Michigan.



107



108

108
A PAIR OF FAMILLE VERTE BOTTLE
VASES

KANGXI PERIOD (1662-1722)

Each enameled with variant antique vases separated by ribbon-tied tassels, the neck with bands of cell-pattern, vine and flower-heads among fret-work ovolo
 11¼ in. (28.5 cm.) high

(2)

\$7,000-10,000

109
A PAIR OF FAMILLE VERTE DISHES

KANGXI PERIOD (1662-1722)

Decorated with large baskets filled with flowers, with a panel border
 14 in. (35.5 cm.) diameter

(2)

\$5,000-7,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 2007, lot 186.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 212, no. 72.



109

110
A PAIR OF WHITE WATER BIRDS
19TH CENTURY

Perched on tree stumps which open to hold flowers, their heads turned back as if to preen their plumage with their long yellow beaks
10 in. (25.4 cm.) high (2)

\$6,000-9,000



111
A PAIR OF BISCUIT-GLAZED FRISKY
BUDDHIST LIONS

KANGXI PERIOD (1662-1722)

Finely modeled on leaf-shaped bases, each with a brocade ball, one looking back over his shoulder
7 in. (17.7 cm.) long (2)

\$4,000-6,000

PROVENANCE:

Acquired Ralph M. Chait Galleries, New York, 16 May 2013.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 174, no. 51.

112
A BISCUIT-GLAZED SEATED GUANYIN
KANGXI PERIOD (1662-1722)

The goddess of mercy shown with a small boy in her lap, her high topknot under a scarf and a long necklace around her neck
9¾ in. (24.8 cm.) high

\$3,000-5,000

PROVENANCE:

With Ralph M. Chait Galleries, New York.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 164, no. 47.



113

A JAPANESE WHITE-GLAZED HAWK
EDO/MEIJI PERIOD, 19TH CENTURY

The bird of prey perched menacingly with head forward, his yellow talons grasping a knarled brown treestump base, lightly molded plumage details

13¼ in. (33.6 cm.) high

\$3,000-5,000



113

114

A PAIR OF BISCUIT-GLAZED NESTING-QUAIL BOXES AND COVERS
19TH/20TH CENTURY

The birds' plumage picked out in colored glazes in the classic famille verte palette

6¾ in. (17.2 cm.) long

(4)

\$1,500-2,500



114

115

A SMALL BISCUIT-GLAZED PIGGY-BACK GROUP
KANGXI PERIOD (1662-1722)

A laughing boy wearing green and yellow flowered robes holds a smaller boy, also laughing, on his back

6½ in. (16.5 cm.) high

\$2,000-3,000



115



THE
TIBOR COLLECTION
A NOBLE EYE FOR CHINESE EXPORT

CONTACT

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+1 212 636 2211

THE EXCEPTIONAL SALE

London, 4 July 2019

AN IMPORTANT PAIR OF 'SOLDIER' VASES AND
COVERS WITH THE ARMS OF PHILIP V
QIANLONG PERIOD, CIRCA 1740

\$500,000-700,000 (one shown)

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department 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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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:

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (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 **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

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

auctioneer: the individual **auctioneer** and/or Christie's.
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.

Δ

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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.

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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.

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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.

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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

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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.

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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

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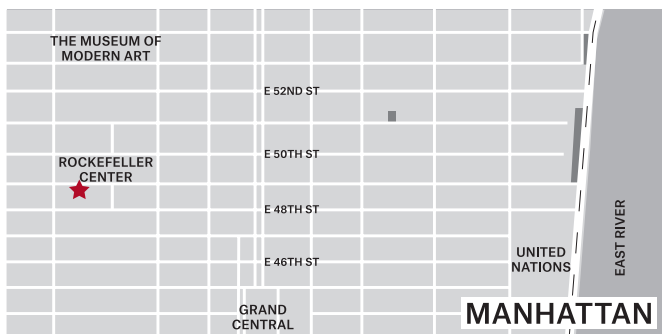
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20 Rockefeller Plaza, New York 10020

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



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SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1979' (on the reverse)

acrylic on paper

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Executed in 1979

£15,000-20,000

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