

CHINA TRADE PAINTINGS

SELECTIONS FROM
THE **KELTON** COLLECTION

LONDON 7 NOVEMBER 2019



CHRISTIE'S





TINGQUA



CHINA TRADE PAINTINGS

SELECTIONS FROM
THE **KELTON** COLLECTION

LONDON 7 NOVEMBER 2019



AUCTION

7 November 2019
at 10.30 am
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as

CANTON-18840

VIEWING

Saturday	2 November	12.00 pm – 5.00 pm
Sunday	3 November	12.00 pm – 5.00 pm
Monday	4 November	9.00 am – 4.30 pm
Tuesday	5 November	9.00 am – 4.30 pm
Wednesday	6 November	9.00 am – 4.30 pm

AUCTIONEER

Nicolas Martineau



Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  **LIVE**

Bid live in Christie's salerooms worldwide
register at christies.com

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017)

Front cover: Lot 37 (part)
Inside front cover: Lot 31 (part, detail)
Opposite: Lot 49 (detail)
Above: Lot 23 (part, detail)
Page 4: Lot 23 (part, detail)
Page 8-9: Lot 37 (part, detail)
Page 142: Lot 81 (part, detail)
Index: Lot 87 (part, detail)
Page 154: Lot 39 (part, detail)
Inside back cover: Lot 31 (part, detail)

CHRISTIE'S

View catalogues and leave bids online at
christies.com



SPECIALISTS AND SERVICES FOR THIS AUCTION



Nicholas Lambourn
Specialist
Head of Department



Lara L'vov-Basirov
Cataloguer and
Sale Coordinator

SPECIALISTS LONDON

Nicholas Lambourn
+44 (0) 20 7389 2040
nlambourn@christies.com

Lara L'vov-Basirov
+44 (0) 20 7389 2543
llvovbasirov@christies.com

REGIONAL CONTACTS FOR THIS SALE HONG KONG

CC Wang
+852 297 85345
xwang@christies.com

SHANGHAI

Mia Zhang
+86 21 22 26 1536
miazhang@christies.com

BEIJING

Julia Hu
+86 (0)10 8583 1766
jhu@christies.com

TAIPEI

Ada Ong
+886 2 2736 3356
aong@christies.com

SERVICES SALE COORDINATOR

Lara L'vov-Basirov
Tel: +44 (0) 20 7389 2543

HEAD OF SALE MANAGEMENT

Lottie Gammie
Tel: +44 (0)20 7389 5151

EMAIL

First initial followed by last name @christies.com (eg. Lara L'vov-Basirov = llvovbasirov@christies.com.) For general enquiries about this auction, emails should be addressed to the sale coordinator.

GLOBAL MANAGING DIRECTOR

Karl Hermanns
+44 (0)20 7389 2425

REGIONAL MANAGING DIRECTOR

Armelle de Laubier-Rhally
+44 (0)20 7389 2447

SINGAPORE

Dexter How
+65 6735 1766
dhow@christies.com

JAKARTA & KUALA LUMPUR

Charmie Hamami
+62 21 7278 6268
chamami@christies.com

TOKYO

Katsura Yamaguchi
+81 (0)3 6267 1772
kyamaguchi@christies.com

SEOUL

Jun Lee
+82 2 720 5266
jlee@christies.com

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

PRIVATE SALES INTERNATIONAL BUSINESS DIRECTOR

Alexandra Baker
+44 (0)20 7389 2521

MUMBAI

Sonal Singh
+91 (22) 2280 7905
ssingh@christies.com

SYDNEY

Ronan Sulich
+61 (0)2 9326 1422
rsulich@christies.com

LOS ANGELES

Rita Boyle
+1 310 385 2654
rboyle@christies.com

SAN FRANCISCO

Ellanor Notides (Consultant)
+1 415 982 0982
enotides@christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Email: info@christies.com

POST-SALE SERVICES

Marta Tarallo
Payment, Shipping, and Collection
Tel: +44 (0)20 7389 2118
Email: PostSaleUK@christies.com

Voyaging

SELECTIONS FROM
THE **KELTON** COLLECTION

RICHARD KELTON (1929-2019)

You know everything I collect is about water.

Those of us lucky enough to have spent hours with Richard Kelton in his maze of interconnected apartments in Marina del Rey, California were taken on a voyage – centered on the Pacific – with many stops and covering huge swaths of time. It always was an immemorial journey – one without an end, and, although he was the most genial, knowledgeable, and expert guide, each of us suspected that each such trip was equally a voyage for him as for his guest.

For many of us, it started in what we had all thought would be familiar territory – the art of Paul Gauguin, which drew many of his visitors in search of loans, of ideas, and of insights. How unknowing we were – and how stupid if we saw the Gauguins and then left, figuring that was it. “Au contraire,” as Gauguin himself would have said; we were just beginning, and, if we felt confident in our knowledge of the first “stops” – the places inhabited by the peripatetic painter – we were wrong.

Richard would always gauge his visitors – their curiosity, their sense of ownership of their “field,” and their attention span. If one passed muster in one or all of those categories, a door would open into another apartment in what would become, if he or his visitor wished, an entire afternoon or evening of travel – through time and through space, through one apartment and then the next and the next until each of us realized that we were in what was a warren of water – of sea voyages and the various encounters of others they produced.

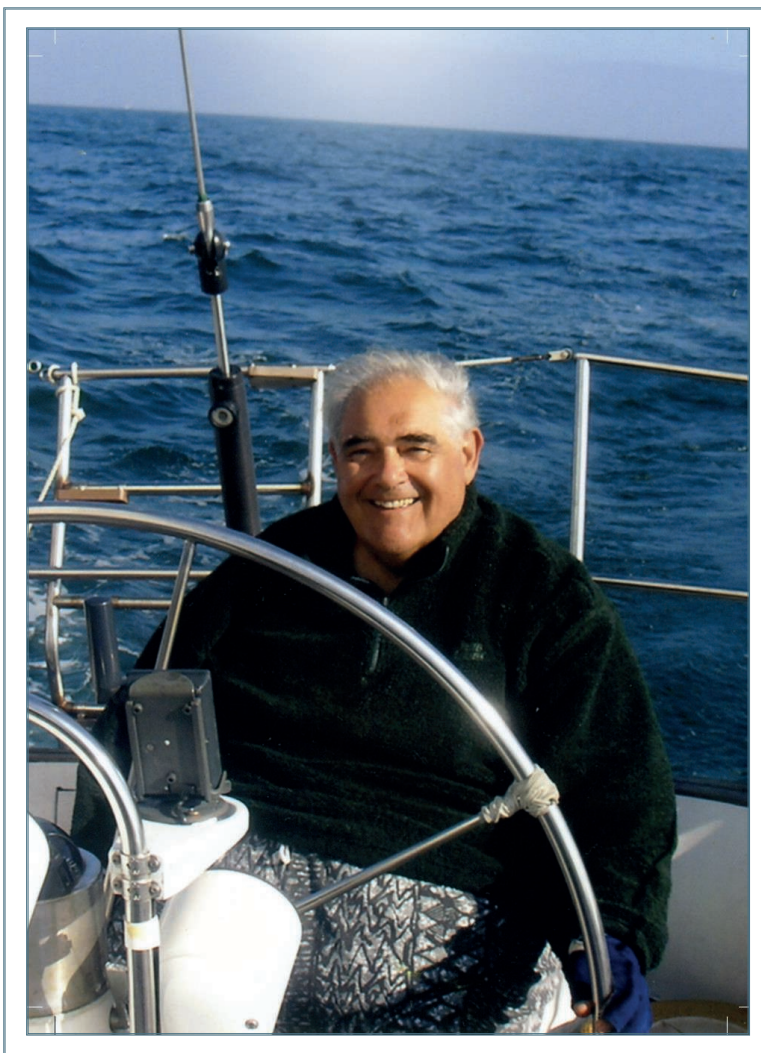
We would be with Captain Cook – whether in New Zealand, Tahiti, or Hawaii. And the sheer adventure of the collection of objects, ephemera, books, prints, etc. brought alive a series of encounters between a group of errant Englishmen – in the main – and the lands that they did nothing to discover – that had happened centuries before – but brought into global consciousness. Or we could discuss Bougainville or the Germans who spent so much time in the Marquesas just after Gauguin’s death. Always, as soon as we were accustomed to the port in which we had landed, we were back on the ship and in the world of water which is the Pacific – a continent of water that obsessed Richard Kelton from his undergraduate days at Stanford through the winters of Law School and Yale and then throughout his later life.

Like most truly great collectors, his was a knowledgeable addict, finding value in Chinese paintings on glass made for the Europeans who ventured there. I well remember discovering Canton with Richard and realizing the brilliance of its location, up a wide river on either side of which was the British Hong Kong and the Portuguese Macau. Somehow, learning about Gauguin never taught us anything about that! And having long discussions about Java and the pre-European voyages of Hindu priests to that island and Cambodia or the multi-cultural crews on 18th and early 19th century ships that brought the large world to each port – all of this was as easy to him as discussing the latest film is to us.

By the time we got to the third or fourth apartment, we arrived in what was surely one of the very greatest private collections of Australian Aboriginal art – and exhaustion set in. We had traveled too far through time and space to be able to make the transition to songlines and other modes of “travel.” I remember feeling like I did at the end of a graduate seminar with George Kubler at Yale – ready to rest a week or two before recommencing the journey.

Richard Kelton never flagged and, one sensed, never repeated himself. There was so much to talk about that each of his companionable excursions was different than the last. How we will all miss him, his deep knowledge, his sometimes highly speculative, but always challenging theories, his tenacity, his love for the worlds he discovered through collecting. He is no doubt on another voyage now – more like the Australian Aboriginal songlines, one suspects, but we can no longer follow him.

Richard Brettell, Founding Director, The Edith O’Donnell Institute of Art History at the University of Texas at Dallas









*1

CHINESE SCHOOL, CIRCA 1790

Three Chinese Deities

watercolour and bodycolour and gold paint on paper
each 17¼ x 14¾in. (45.1 x 36.5cm.) and similar

£4,000-6,000

(3)

US\$5,000-7,400

€4,600-6,800

PROVENANCE:

with Martyn Gregory, London, 1991, cat.27, nos 88a-c. (as 'Piu Ou Qua (1737-1826)').

There are watercolours of Guanyin (Bodhisattva) attributed to the same hand (Piu Ou Qua) in the RISD Museum, Providence, Rhode Island (21.455-458), including another version of 'Guandi' (the God of War) included here.





*2

CHINESE SCHOOL, 18TH CENTURY

Portraits of thirty-four bust length Chinese Emperors from Fu Hsi (2852BC) to Ch-ien Lung (1736-1795)

each inscribed and captioned on accompanying sheets
 watercolour and bodycolour on paper
 10% x 8%in. (27 x 22cm.)

£4,000-6,000

(34)

US\$5,000-7,400
 €4,600-6,800

PROVENANCE:

Anon. sale, Northeast Auctions, Portsmouth, New Hampshire, 20 August 2000, lot 976.

There is an album of portraits of 86 emperors of China, probably by the same hand, in the British Library (Or. 2231).



*3

CHINESE SCHOOL, 19TH CENTURY

China - an album

the drawings all titled with Chinese characters and numbered, nos 1 and 3 on five sheets, the first four detached, nos 4-271 as vignettes, four per page

no.1: 5½ x 126¼in. (13 x 320.5cm.)

no.3: 5½ x 126¼in. (14 x 320.5cm.)

nos 4-271 on album leaves: 10½ x 13¼in. (26.6 x 33.5cm.)

the album: 10½ x 13¼in. (26.6 x 35.3cm.)

blue silk boards (gilt title)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 10 April 1986, lot 41.

The album comprises 271 watercolours, nos. 1 and 3 depicting an imperial parade and a funeral procession respectively, no. 2 the boating party (not numbered), nos. 4-271 Chinese types, trades, costume and scenery.





*4

CHINESE SCHOOL, CIRCA 1800

Porcelain Production – a set of twenty

watercolour and bodycolour on paper
each 9 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (23.2 x 23.2cm.)
eight framed, twelve unframed

£10,000-15,000

(20)

US\$13,000-19,000
€12,000-17,000

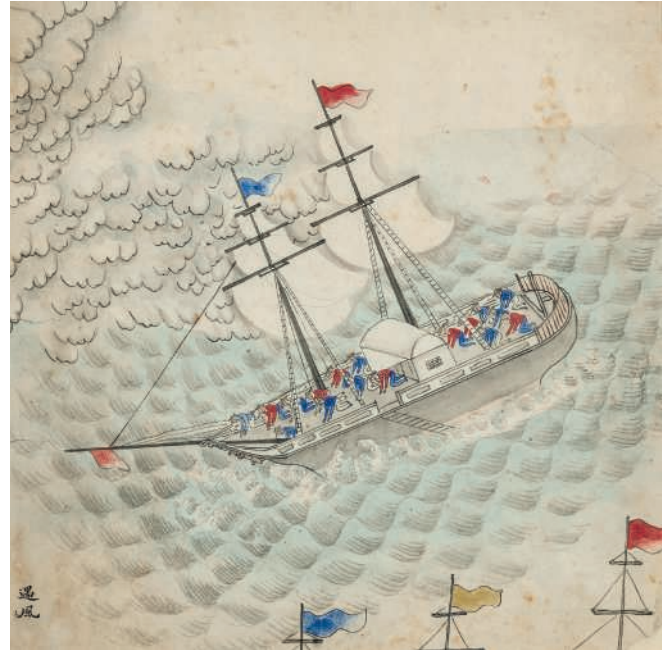
PROVENANCE:

Anon. sale, Christie's Swire, Hong Kong, 9 Oct. 1990, lot 1362.

Chinese porcelain was first imported into Europe by the Portuguese in the 16th century, and by the late 18th century East India Company ships from Europe and America were transporting millions of pieces annually in their cargoes from Canton to the West. The first sets of Chinese paintings describing porcelain production in diagrammatic series began to reach Europe in the second half of the 18th century.

The artist illustrates the stages of porcelain production from the mining of porcelain stone and kaolin, its mixing and washing and fashioning into clay bricks, transportation, firing, decoration, packing and shipping. As with the watercolours of tea production, these illustrations set the production within a fantastic landscape: 'Once again, the processes are represented by the Cantonese painters as taking place in surroundings of idyllic rural beauty, far removed from the realities of Jingdezhen. This was the vast porcelain-producing centre some five hundred miles north of Canton, source of the empire's tablewares and of the millions of pieces exported annually, and perhaps the largest industrial complex anywhere in the eighteenth-century world. ... We should remember that it was Chinese painters who fulfilled these needs for a fantasy China. In their depiction of porcelain manufacture ... they gave a generally faithful rendering of the actual techniques involved, but in a totally unfaithful setting, reducing to gentle cottage crafts what were intensive industries.' (C. Clunas, *Chinese Export Watercolours*, Victoria and Albert Museum, London, 1984, p.27).





*5

CHINESE SCHOOL, 19TH CENTURY

The Cultivation and Export of Tea – a set of twenty-four

all numbered in red (lower right) and titled with Chinese characters, titled in English on the backing paper
pen and ink and watercolour on paper mounted on thin laid paper
each 9¼ x 9¾in. (24.7 x 24.7cm.)

£10,000-15,000

(24)

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 4.

'Tea, an exotic herbal infusion of largely medicinal aspect when Samuel Pepys noted his first cup in his diary in 1660, had by the second half of the eighteenth century become an indispensable adjunct to civilised life and social intercourse across northern Europe and the east coast of the United States. It formed by far the largest part of the value of the trade with China and would continue to do so well into the nineteenth century, even when the Chinese monopoly on its cultivation was broken by the British establishment of tea plantations in India and Ceylon.' (C. Clunas, *Chinese Export Watercolours*, Victoria and Albert Museum, London, 1984, p.23).

The sets of watercolours painted by the Cantonese artists for the western market illustrate the various stages from cultivation and picking to packing and export, the series set in fantastic imagined landscapes, the artists unlikely to have ever visited the tea-growing districts of Fujian, Zhejiang and Jiangsu.





7

***6**

CHINESE SCHOOL, CIRCA 1810

Tea Cultivation

bodycolour on card laid down on board
14 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (37.2 x 45.4cm.) and similar

£3,000-4,000

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 3.

***7**

CHINESE SCHOOL, EARLY 19TH CENTURY

Guanyin Hill, Canton, with the five-storey pagoda and the Old City wall beyond

(2) titled in Chinese characters 'Guangdong - Guangzhou - Guanyin hill' in the lower margin

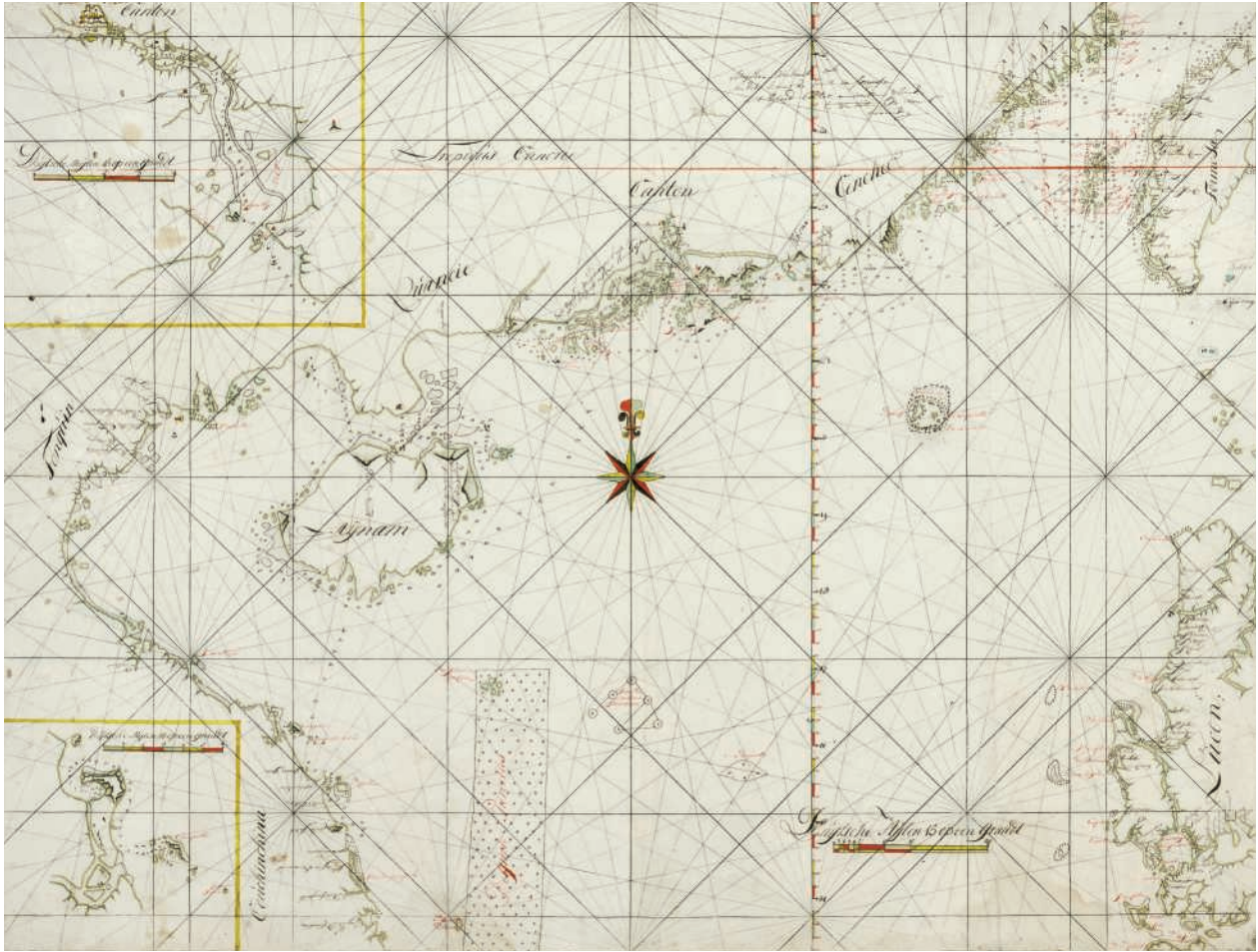
bodycolour on paper
15 $\frac{1}{4}$ x 20 $\frac{1}{4}$ in. (38.8 x 51.4cm.)

£4,000-6,000

PROVENANCE:

with Martyn Gregory, London, 2003, cat.79, no.73.

US\$5,000-7,400
€4,600-6,800



*8

DUTCH SCHOOL, FIRST HALF OF THE 18TH CENTURY

A Dutch Chart of the Gulf of Tongkin and the South China Sea, including the Coastlines of Southern China, and the Islands of Hainan, Formosa [Taiwan], Luzon [Philippines], and Batavia, Java

single sheet, verso blank, coastlines heightened in green, province names and major towns in sepia, major islands in red, numerous rhumb lines based on a central compass rose, two inset detailed plans of the Pearl River to Canton, and an anchorage on the North Vietnam coast near Apelle island, three scale bars (two within each inset), important forts, beacons, batteries and flag stations depicted by symbols, numerous symbols representing cliffs, navigational obstructions and sandbars, central latitudinal graticule and tropic of Cancer ruled in red, inscribed '1759 / Verbeterde, Raast van / de Pracelles tot Canton' on the reverse
pen, sepia, black and red inks and watercolour on paper
31¼ x 41½in. (80.6 x 105.3cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Anon. sale, Christie's Swire, Hong Kong, 26 Sept. 1989, lot 1070.

A RARE SURVIVING EXAMPLE OF DUTCH CARTOGRAPHY PROBABLY DRAWN UP BY THE DUTCH EAST INDIA COMPANY (VOC) CHARTMAKERS AT BATAVIA IN JAVA

The increase in VOC trading in the East in the first half of the 18th century resulted in an increase in cartographers in Batavia from seven in 1700 to forty in 1740. The quality and relative accuracy of the chart reflect the highest skills of the VOC chartmakers in the East. This chart is particularly interesting as it has a number of later annotations in freehand, especially around the Pearl River, the chart being inscribed 'Verbeterde ... [improved ...]' on the reverse. The efforts of the VOC to update their charts by their captains and other users is well known, and contributed to their domination of the European trade in the East in the 18th century.





*9

CHINESE SCHOOL, C.1800-1820

Penang; Cape Town; Canton; Malacca; St Helena; and Macao

titled 'Penang', 'Cape Town', 'Factorys Canton', 'Mallacca', 'St Helena' and 'Maccoa' on the backing boards

oil on brass

each 4 7/8 x 5 7/8 in. (11.1 x 15.2 cm.)

in their original Chinese frames, mounted within two later glazed frames

(6)

£30,000-40,000

US\$38,000-49,000

€34,000-45,000

PROVENANCE:

Anon. sale, Sotheby's, London, 17 June 1999, lot 140.

This set of six includes the very rare views of Malacca and Penang. The views may be by different hands, as the St Helena view must have been taken from the print published in 1815, while other subjects here, such as Canton, date to before 1810.

The Penang view is one of the very early views of Penang and its painted source remains unidentified. A variant, also on brass, was with Martyn Gregory in 1985, for which see Martyn Gregory, 1985, cat.41, p.15, no.21, and Lim Chong Keat, *Penang Views 1770-1860*, Singapore, 1986, pp.52, 62 and 219, pl.29.

The Cape view is a copy of Orme's aquatint ('A View of the Cape of Good Hope') published on 4 June 1806, commemorating the taking of the Cape of Good Hope by the British in January 1806 (for which see R.F. Kennedy, *Catalogue of Prints in the African Museum*, I, A-K, Johannesburg, 1975, CI53).

The Canton view can be dated to before 1810, the Old English factory, two doors down from Hog Lane, seen before its Palladian façade and pediment were added. The flags of the Danish, Spanish, American, Swedish, British and Dutch factories are flying.

The Malacca view dates to the period of British rule between 1795 and 1818 and shows the Straits Settlements from the sea, with British, Dutch, American and Chinese shipping moored offshore, the British flag flying on the flagstaff over the old fortress beyond.

The St Helena view is a copy of plate 2 ('The Roads, St Helena') of George Hutchins Belassis's *Views of Saint Helena*, published London, 1 Nov. 1815, for which see R.F. Kennedy, *Ibid*, B235.

The Macao view looks out from the head of the peninsula north-east towards the Chinese mainland, over the Praya Grande on the right and the Inner Harbour on the left.

*10

UNKNOWN MAKER, PROBABLY CHINESE (CANTON?),
CIRCA 1720

*Peter I (Peter the Great), Tsar of Russia (1672-1725),
standing small full length, in armour*

soapstone, with gold pique points and an inset (cut paste) stone,
the back not carved and set with a hole for mounting
9½in. (24cm.) high

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Purchased from Patricia M. Grove, Beverly, Massachusetts, 2000.





Nattier, Jean-Marc (?) *Portrait of Peter I.* France. 17th Century. Oil on canvas. 142.5 x 110cm. Inv. no. ЭРЖ-1856 © The State Hermitage Museum. Photo by Vladimir Terebenin

This finely carved figure appears to have been inspired by Jean-Marc Nattier's three-quarter length portrait of the Tsar, wearing armour and with his helmet, in the State Hermitage Museum (see opposite). The sash, position of arms (the right holding a baton, the left resting on his sword's hilt), the armour, including the helmet, all reflected in the figurine. Nattier's bust-length oval version painted in 1717 (Musée National du Chateau, Versailles) also features the precious stone worn just below the sitter's collar. A full length portrait by Godfrey Kneller of the sitter, also in armour, studded with gold, was commissioned by William III in 1688 when the Tsar was visiting William of Orange on his Grand Embassy of 1697-98 (Royal Collection, RCIN 405645). The present carving is thought to have been ordered from Holland, and taken either from a painted copy of the source picture or, more likely, from a print (both Nattier and Kneller's portraits were engraved). Such a commission would have undoubtedly been ordered in Canton (Guangzhou), and the piece may have been carved in the soapstone (steatite) carving centre in Putian, Fujian Province, if not in Canton.

'Of all the objects the Chinese could produce for the export market, nothing more intrigued westerners than the carvings of ivory, mother-of-pearl, tortoiseshell, sandalwood and hardstone. ... Stones such as jadeite, nephrite and soapstone were used for pagodas, tomb models and carved Chinese gods and figures. ... The Chinese had been famous for carving in jade and soapstone for centuries. How much was brought to America in the first fifty years of the China Trade is difficult to assess, since only a few documented pieces exist in private or public collections.' (C.L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.289).

Carved stone figures of western subjects are very rare in early carvings in hardstones such as soapstone and jadeite, and in ivory, produced for the western market. There are western figures, such as Napoleon, carved in stone and ivory for chess sets in the early 19th century, but there are few figurines in this hardstone portraying Western figures in the 18th century. There are rather painted clay figures which date to the early 18th century: 'If the portraits by Spoilum in the last quarter of the 19th century are to be considered perhaps the most delightful examples of two-dimensional representation to come out of the China trade in its early years, then certainly the full-length modelled figures of Westerners are the most charming three-dimensional figures ever made. The very first of these figures, in painted, unfired clay, seem to have been by a modeller who signed himself 'Amoy Chinqua', or Chinqua from Amoy. A figure of Joseph Collet of the East India Company, Governor of Fort St George in Madras from 1717 to his death in 1725, is in the collection of the National Portrait Gallery, London. In a letter written by him in 1716 he mentions sending his 'Image' to England. A second figure ... inscribed 'Amoy Chinquafe (1)717' was exhibited at Brighton Pavilion in 1986 and is in the collection of the Peabody Museum. ... Although the Collet figure suggests Chinqua was in India, all the 18th century figures known to the author which seem to follow this precedent appear to have originated in Canton.' (C.L. Crossman, *Ibid*, pp.307-10). Western figures were also produced by the well-travelled Chitqua (Tan-Che-Qua), the artist and clay modeller from Canton, in the 1770s.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



*11

THOMAS HICKEY (1741-1824)

Portrait of George, 1st Earl Macartney, half length, wearing the Order of the Bath

oil on canvas
30 x 25in. (76.2 x 63.5cm.)

£20,000-30,000

US\$25,000-37,000
€23,000-34,000

PROVENANCE:

Henry Farrer F.S.A.; his sale, Christie's, 15 June 1866, lot 26 as Gainsborough Dupont (2 gns to S Flack).
Anon. sale, Sotheby's Arcade, New York, 12 July 1989, lot 176.
with Martyn Gregory, London, 1990, cat.56, no.32 (as Thomas Hickey).

A half length portrait of Lord Macartney at the time of his appointment as Ambassador to China, painted by the official artist to the embassy. The three-quarter length version of the portrait was engraved and published as plate VIII, the frontispiece to volume II of George Staunton's *An authentic account of an embassy from the King of Great Britain to the Emperor of China* ('His Excellency the Earl of Macartney Ambassador Extraordinary from the King of Great Britain to the Emperor of China'). Hickey paints Macartney in 1792 (following his appointment to the post but before the departure of the embassy on 26 September 1792), in the dress he would wear at his audience with the Qianlong Emperor on 14 September 1793 at the imperial palace at Jehol (Chengde): 'His Excellency was habited in a richly embroidered suit of velvet, adorned with a diamond badge and star, of the Order of the Bath, Over the suit he wore a long mantle of the same order, sufficiently ample to cover the limbs of the wearer. An attention to Chinese ideas and manners rendered the choice of dress of some importance; and accounts for this mention of it. The particular regard, in every instance, paid by that nation to exterior appearances, affects even the system of their apparel, which is calculated to inspire gravity and reserve. ... The broad mantle, which as a Knight of the Order of the Bath the ambassador was entitled to wear, was somewhat upon the plan of dress most pleasing to the Chinese.' (G. Staunton, *Ibid*, pp.230-31).

The present portrait was drawn in George Scharf's 1859 sketchbook (NPG), where he recorded the work was signed and dated 1792 above the sitter's right shoulder, both presumably removed before the portrait was given to Gainsborough Dupont at the Christie's sale in 1866. The picture was with Henry Farrer, the artist, picture restorer and dealer, and included in his sale shortly after his death in April 1866. For Farrer's activities in the London art world, see the online directory of British picture restorers at the National Portrait Gallery website <https://www.npg.org.uk/research/programmes/directory-of-british-picture-restorers/>.

After his governorship of Madras, 1781-1785, 'Macartney's next posting was dictated to some extent by his old masters, the East India Company. The company, together with the government, was anxious to ameliorate conditions for trade with China and sent Macartney on an embassy to Peking (Beijing). He was sworn of the privy council on 2 May 1792, awarded a salary of £10,000 and an allowance of £5000, and created Viscount Macartney on 28 June 1792. His party, which numbered ninety-four, including Staunton and a galaxy of experts, embarked in the *Lion* on 26 September 1792. Samples of the best British manufactures, with mechanical toys to entertain the octogenarian emperor Qianlong, were shipped. After enjoying the customary spectacles enjoined by Chinese hospitality, Macartney was presented to Qianlong at Jehol on 14 September 1793. The event, in which Macartney alone was able to avoid making the ceremonial *kowtow* to the emperor, was caricatured by Gillray. Thereafter he barely glimpsed the emperor. The premier Heshan refused to negotiate a treaty of trade and friendship, and Macartney was handed his dismissal on 3 October, a week after reaching Peking. His journals, which display ample appreciation of China, were later published in Barrow's life of Macartney (1807); Staunton published an acclaimed account of their mission in 1797. Macartney concluded that China could easily be bombarded, but accepted that the potential for commercial expansion by British traders was thwarted by the Chinese refusal to allow a resident minister in Peking. He returned home via Canton (Guangzhou), where he held talks about improving conditions for the British merchants, but he made no progress on reforming the unsatisfactory system then in operation.' (DNB).

*Over a rich embroidered velvet I wore the mantle of the Order of Bath,
with the collar, a diamond badge and a diamond star.*

George Macartney, 1st Earl Macartney



***12**

WILLIAM ALEXANDER (1767-1816)

Walls enclosing a city or town called Pou-eeen-gin, November 3rd 1793

pencil and watercolour on paper laid down on card

oval

11 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in. (30.3 x 39.4cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

with Martyn Gregory, London, 1985, cat.41, no.1.

The present watercolour is inscribed 'Walls enclosing a city or town called Pou-eeen-gin' and dated 'November 3rd 1793' on the reverse, as recorded when with Martyn Gregory in 1985 (the sheet now laid down on a new mount). A variant by Alexander in the British Library is inscribed 'A view of part of the City Wall of Pao-yng-shien, with vessels of various kinds passing under it. From this drawing may be collected a general idea of the manner in which the Walls of cities are constructed in China.'

'From Peking the British were allowed to take an overland route to Canton. They travelled down the Peiho and the Grand Canal by means of junks, taking about a month to reach Hanchow, a city situated roughly at the half-way point between Peking and Canton. Alexander busied himself making innumerable sketches of life on the Canal, some of which were later worked up into large finished watercolours ...' (S. Legoux, *Image of China: William Alexander*, London, 1980, p.12). 'On the second of November, the yachts arrived at that part of the canal where it forms a junction with the Yellow River, so called from the yellow mud suspended in it in such quantities, as to render it more like diluted earth than water. Upon the nearest coast, as well, indeed, as on the opposite side, is a very extensive and populous town. The canal here is about three quarters of a mile in width, and forms an excellent harbour for shipping.' (G. Staunton, *An Authentic Account of an Embassy...to the Emperor of China*, London, 1797, II, pp.402-3).



***13**

WILLIAM ALEXANDER (1767-1816)

Chow-Ta-Zhin in his dress of ceremony

pencil on paper
9¾ x 8in. (24.8 x 20.4cm.)

£2,000-3,000

US\$2,500-3,700
€2,300-3,400

PROVENANCE:

The family of the artist.

A study for the full length drawings of one of the two Chinese officials who managed the itinerary of Lord Macartney's Embassy: 'The expense incurred by their attendance on the Embassy was considerable, but ... it chiefly fell upon Chou who was very rich and well able to bear it; Wang was not so rich, and did not therefore contribute to it; but then he had the principal share of the business, in renewing and stationing the boats, hiring the porters, horses, and carriages, etc., while Chou did little else than receive the reports, write out the register, and pay disbursements.' (Lord Macartney, *Journal*, 25 August 1793).

The portrait was engraved as the twenty-first plate in Alexander's *The Costume of China*: 'Chow-ta-zhin, a Qian, or Mandarin, holding a civil employment in the state, was, with Van-ta-zhin, entrusted by the Emperor with the care of the British Embassy during its residence in China. He was a man of grave deportment, strict integrity, and sound judgment, as well as of great erudition; having been preceptor to a part of the Imperial family. His external honours were the customary distinction of a blue ball on his cap; from which was suspended a peacock's feather, being a mark of additional rank. He is attired in his full court dress, being a loose gown of silk or satin, covering an under vest richly embroidered in silk of the most vivid colours; the square badge on his breast, and its exact counterpart on the back, is also of rich embroidery, and contains the figure of an imaginary bird, which denotes the wearer to be a Mandarin of letters, in like manner as a tiger on the badge would shew the person to be in a military capacity. The beads worn round the neck are occasionally of coral, agate, or of perfumed wood, exquisitely carved, as affluence or fancy may dictate. In his hand he holds a paper relative to the Embassy.' (W. Alexander, *The Costume of China*, London, 1805).



*14

CHINESE SCHOOL, CIRCA 1760

A Princess wearing Ji fu, with a pearl as hat insignia, holding a pipe, with a pair of golden pheasants, in an interior

reverse painting on bevelled mirrored glass
 13½ x 10½in. (34.2 x 26.6cm.) excluding frame
 19¾ x 15in. (50.2 x 38.1cm.) including frame
 in a contemporary George III giltwood frame, c.1760

£8,000-12,000

US\$9,900-15,000
 €9,100-14,000

PROVENANCE:

Anon. sale, Sotheby's, London, 10 Dec. 1986, lot 77.

The pheasants are a symbol of beauty, good fortune, and refinement.

'In England in the mid-18th century there was a great demand for Chinese reverse paintings on glass of native Chinese landscape scenes and figures in landscapes. Many of these had mirrored backgrounds above the painted decoration and were placed in elaborate Chippendale frames to serve as mantel glasses or pier mirrors. While some were framed in English-style frames, others were placed in chinoiserie or Chinese frames. The introduction of portrait figures in mirrored landscape panels probably began early in the third quarter of the 18th century.' (Crossman, p.203).



***15**

CHINESE SCHOOL, 18TH CENTURY, AFTER HENRY ROBERT MORLAND

The Fair Nun Unmasked

reverse painting on glass
 oval
 14 x 12in. (35.5 x 30.3cm.) including frame
 in the original giltwood frame

£6,000-8,000

US\$7,500-9,900
 €6,800-9,000

PROVENANCE:

Anon. sale, Sotheby's, London, 31 Oct. 1986, lot 78.

After the mezzotint first published by Carington Bowles, London, 1769. Morland's original picture of c.1769 is at Temple Newsam House, Leeds Museums and Galleries. For a discussion of Morland's 'Fancy dress' portrait, see Helena Davis, 'The Fair Nun Unmasked', Leeds Art Calendar, 1979, no.85.

***16**

CHINESE SCHOOL, EARLY 19TH CENTURY

A Lady in Mourning by a funereal urn

reverse painting on glass
 circular
 12¼in. (31.1cm.) diameter
 in the original giltwood frame

£4,000-6,000

US\$5,000-7,400
 €4,600-6,800

PROVENANCE:

with Childs Gallery, Boston, June 1987.



*17

CHINESE SCHOOL, EARLY 19TH CENTURY, AFTER GILBERT STUART

Portrait of George Washington, half length, wearing a black velvet coat and white lace jabot

reverse painting on glass
28 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in. (72.7 x 54.6cm.)
34 x 26 $\frac{5}{8}$ in. (86.4 x 67.7cm.) including frame
in original frame with original backing board intact

£20,000-30,000

US\$25,000-37,000
€23,000-34,000

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, no.1.23.

A copy of Stuart's 'Athenaeum' portrait of Washington, elected America's first President in 1789. The prototype was painted by Stuart in 1795 and he then painted scores of replicas, a large run from his unfinished 1796 sitting, which he sold for \$100 each, and one or two of which seem to have made their way to Canton to be copied: 'The full-size portraits on glass of George Washington which were painted by Chinese artists are particularly important, though they are often difficult to identify. The subject of George Washington (and his apotheosis) was extremely popular with glass painters in America and Europe as well as with those in China; there has been a great deal of confusion as to which are by whom. The very beginning of the 19th century saw a mania for Washingtoniana. The Washingtons which were painted by the Chinese were undoubtedly copied from an original portrait by Gilbert Stuart which had found its way to China. All the known Chinese reverse paintings on glass of Washington are of superb quality, of the same size as the Stuart originals from which they were copied, and are in the 'Athenaeum Washington' style. That the Chinese were extremely adept in their copying is evidenced by Stuart's action to secure an injunction against the importation of such copies of his paintings from China.' (C.L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.215).

The Philadelphian China Trader John E. Sword bought one of the sixty replicas painted by Stuart from the artist and took it out to Canton and returned on the *Connecticut* in 1802 with more than one hundred Chinese copies. When he undertook to sell them, Gilbert Stuart, also in Philadelphia at the time, moved to sue him for copyright infringement. Stuart argued in the Eastern District Court of Pennsylvania that he had earlier sold Sword a portrait of Washington on the condition that 'no copies thereof should be taken.' He later discovered that Sword 'did shortly afterwards take the same with him to China and there procured above one hundred copies ... by Chinese artists and hath brought the same copies to the United States, and proposes to vend them.' As they were not sold as counterfeits, but as Chinese works of art, the works on glass most clearly so, and as also deriving from a replica, Stuart ended up losing his injunction.

For similar works, see the portrait in the Peabody Essex Museum, Salem, Mass. (gift of Mr. Howell N. White, 1970E78992), and the portrait in the Sze Yuan Tan collection (P. Conner, *Paintings of the China Trade: The Sze Yuan Tan Collection of Historic Paintings*, Hong Kong, 2013, p.124, no.109).





***18**

SPOILUM (FL.C.1774-C.1805)

Portrait of a Captain of the British East India Company, bust length

oil and gold paint on canvas

oval

16½ x 13¼in. (40.8 x 33.6cm.)

in the original gilt-wood frame

£20,000-30,000

US\$25,000-37,000

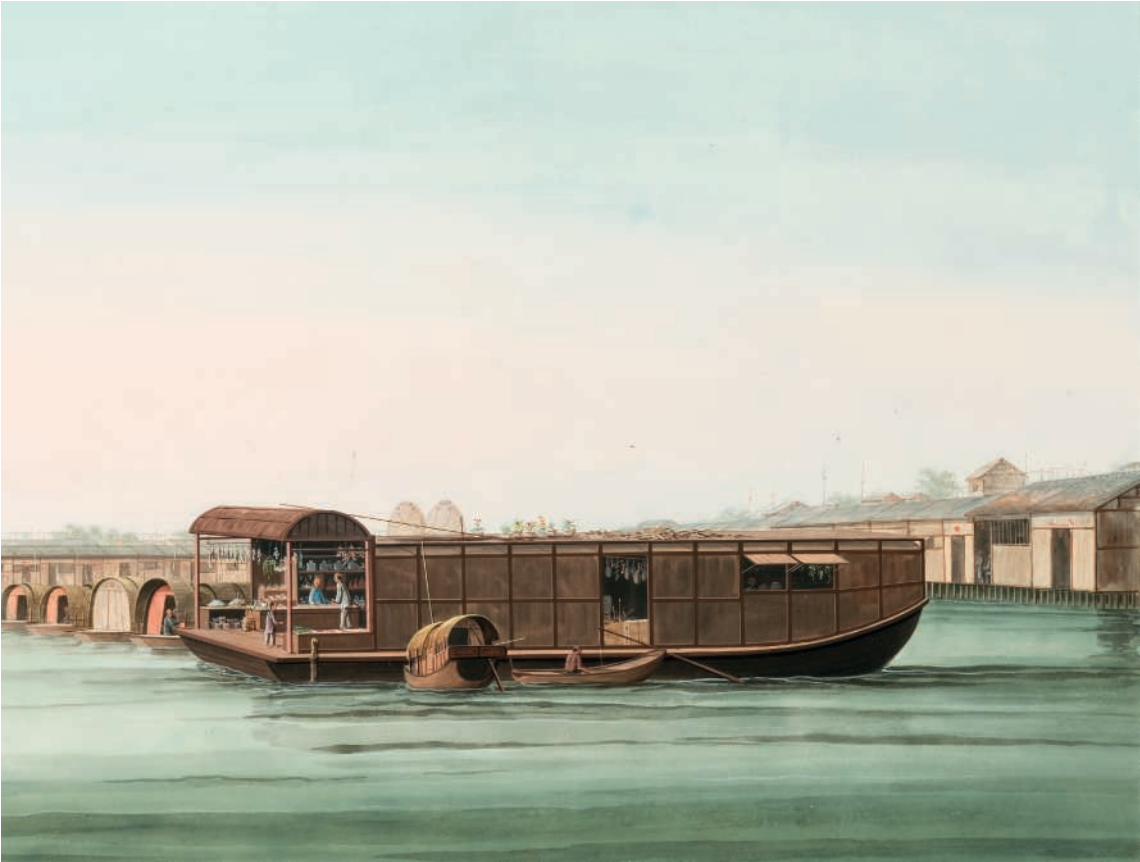
€23,000-34,000

PROVENANCE:

with Martyn Gregory, London, 1987, cat.47, no.117.

A characteristic portrait by Spoilum, in its original gilt frame, closely similar to other portraits of officers of the East India Company marine, in costume (the blue jacket and gold buttons with the Company's lion emblem, with a jewelled cameo on the cravat) and format (bust length, with a lighter background to the left side of the sitter's face, in a framed oval). Compare the portraits with Martyn Gregory, 1991, cat.57, no.115 and 2008, cat.97, no.93.

Spoilum was the first Cantonese artist working for the western market to be identified. He is thought to be Guan Zuolin from the prefecture of Nanhai, in the western part of Canton, who travelled to Europe and America and opened a studio in Canton on his return to China. His work has immediate affinities with provincial 18th-century portraiture on the eastern seaboard of the United States, suggesting he saw western portraiture on his travels. His earliest known work (a reverse glass painting) dates to the mid-1770s, and the first works in this oval format to the mid-1780s. He is thought to be the father of Lamqua (Guan Qiaochang), whose early portraits share the format and style of Spoilum's mature portraiture.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



... the river of Canton is covered with boats and vessels of various sorts and sizes, all, even the very smallest, constantly and thickly inhabited ...

George Macartney, 1st Earl Macartney

***19**

CHINESE SCHOOL, CIRCA 1810

Chinese craft on the Pearl River – a set of forty

pencil, watercolour and bodycolour heightened with white on paper watermarked 'J Whatman 1804' and '1805' each 14¾ x 19in. (37.4 x 48.2cm.) and similar ten framed, thirty unframed

(40)

£30,000-50,000

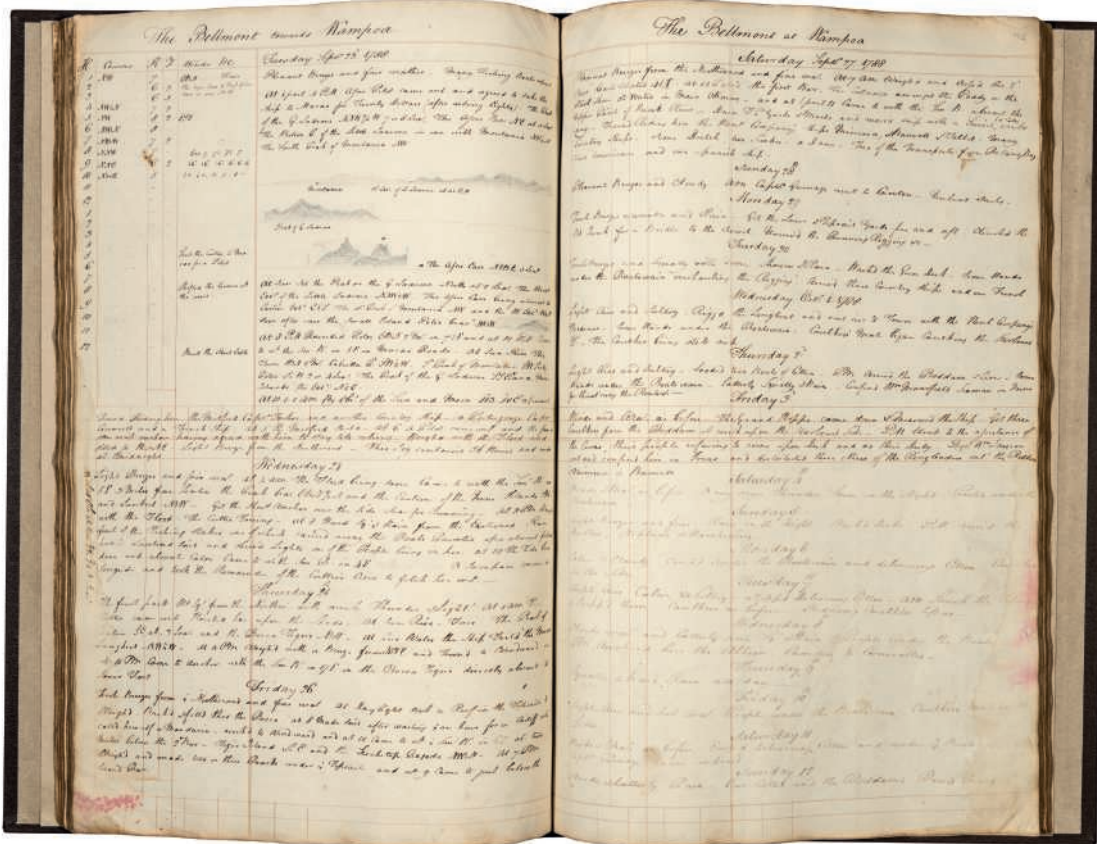
US\$38,000-62,000
€34,000-56,000

PROVENANCE:

Anon. sale, Christie's, New York, 15 Oct. 1986, lots 48-51.

'It was not ... until the end of the century that sets of paintings in a 'Company' style began to be made in Canton. As in India these paintings depicted themes and subjects which specially interested the European merchants in Canton and their families in the west. Exotic insects, birds, fruit and flowers had a special appeal. Sets of pictures were made of the many different types of boat which crowded the Pearl river. ...' (M. Archer, *Company Drawings in the India Office Library*, London, 1972, p.253). Following the receipt of paintings of Chinese plants for its Library, sets of 'drawings on Miscellaneous Subjects' were requested by the Court of Directors of the East India Company in 1805 and large sets of watercolours were dispatched from Canton in 1806, and are now in the India Office Library, and include two sets of 40 and 41 drawings of boats, comparable in sizes and subjects, albeit with earlier watermarks of 1794, to the present set (for which see M. Archer, *Ibid*, pp.255-56, nos 206 and 207).

The craft are depicted on the Pearl or Canton River and its associated waterways between Bocca Tigris and Canton, the picturesque river that took western supercargoes from Whampoa (Huangbu) Reach to the foreign factories at Canton. The watercolours include scenes taken at Whampoa and Canton, and along the waterway in between. The myriad craft include ferries, a dragon boat, rice and salt boats, a white cargo ship, chop boats for transporting merchants to Canton, a floating shop and floating brothel or flower boat, a duck boat, watermelon boats, and others.



020

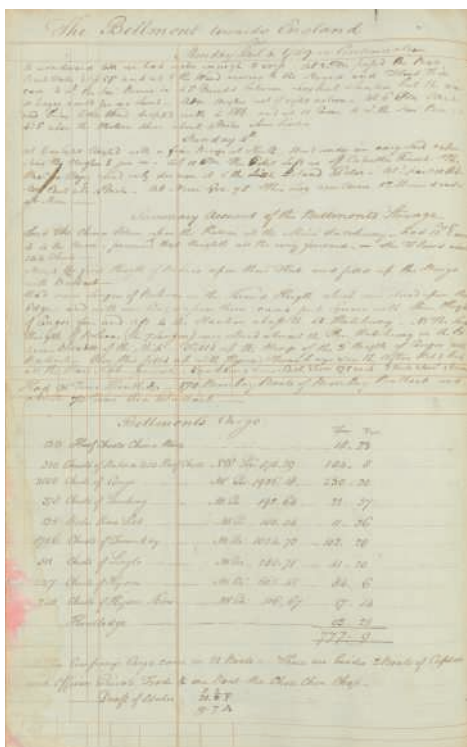
SHIPS' LOGS. Manuscript log of the East India Company ship *Bellmont*, sailing in the Atlantic Ocean towards Bombay and closing off the south coast of England, 8 March 1788-12 May 1789.

144 pages, 450 x 285mm, daily entries recording the date, location, winds and weather, and activities and observations aboard the ship, illustrated with pencil sketches of land profiles throughout. Modern brown cloth.

A detailed record of life aboard the East India Company trade ship *Bellmont*, plying the waters between India and China; the present log book, apparently kept by a post-captain aboard the vessel, opens mid-way through her voyage, bound for Bombay, and contains daily accounts of activity onboard. The journey to Bombay is not without its challenges: after a jubilant ceremony of equator-crossing is recorded ('the usual ceremony of shaving etc was perform'd and Punch, & Good Humour, prevail'd', 11 March 1788), the number of men on the sick list begins to grow, and the disposal of corpses and washing of the sick berth with vinegar now appears with regularity in the log alongside the endless litany of naval life catalogued here: caulking, repairing of sails, cleaning of decks and guns, theft, punishment of misdemeanors with lashes, the sighting of birds (including two albatross, at which the author - perhaps unwisely - takes shots), and the passing of other ships (including the *Scarboro* & *Charlotte*, 'Botany Bay ships for England', which are spotted in Whampoa [now Pazhou]). They arrive in Bombay in the first week of June 1788 and spend the following two months employed on East India Company business before heading for China - passing the peaks of the Ladrone Islands, captured in one of the author's pencil coastal profiles - reaching the anchorage of Whampoa in September 1788, where cotton is traded for the Company. The *Bellmont* sets off on 4 January 1789 for England richly laden; the cargo, listed here, includes 378 chests of suchong and 135 bales of raw silk. The three First Fleet transports under charter to the East India Company - the *Charlotte*, *Scarborough* and *Lady Penrhyn* - departed Botany Bay (where they had disembarked their convicts in January) in May 1788, sailing for China, where they took on cargoes of tea, before returning to England.

£1,500-2,500

US\$1,900-3,100
€1,700-2,800





***21**

AFTER WILLIAM JOHN HUGGINS

Whampoa in China, by E. Duncan

handcoloured aquatint, published 1835

14 x 23in. (35.4 x 58.4cm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Anon. sale, Sotheby's, London, 5 Nov. 1987, lot 232.

After the picture exhibited at the Royal Academy in 1822 (no.710, 'View of Wampan, on the Canton River in China. Taken from French Island').





***22**

CHINESE SCHOOL, CIRCA 1810

Chinese Trades – forty-nine drawings

pencil and bodycolour on paper watermarked 'J WHATMAN / 1805'
each 19¼ x 15in. (48.8 x 38.1cm.)

seven framed, forty-two unframed

£20,000-30,000

(49)

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Anon. sale, Christie's, New York, 15 Oct. 1986, lot 52 (which comprised fifty drawings).

'Some of the most common albums painted for the western market were those made up of between a dozen to one hundred watercolours of the street trades of Canton ... Popular from the late 18th and on through the 19th Century, they had the same effect on the buying public as the extraordinarily successful *Street Cries of London*' (Crossman, pp.184-5).



***23**

CHINESE SCHOOL, CIRCA 1810

Chinese Costumes: officials and their consorts of various ranks, merchants, archers and swordsmen

bodycolour and gold paint on paper watermarked 'J WHATMAN / 1805'

each 19 x 14 7/8 in. (48.2 x 37.7cm.)

thirteen framed, thirty-six unframed

(49)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

Anon. sale, Christie's, New York, 15 Oct. 1986, lot 47 (which comprised fifty drawings).

The watercolours from the same Canton workshop as the Samuel Boddington album of c.1796 in the Victoria and Albert Museum, (7868), for which see Clunas, pp.43-9 ('The paintings give a view of Chinese costume in mid-Qing which is considerably less fanciful than that given of the Chinese landscape in the scenes of porcelain manufacturing. And yet, for all their surface accuracy, these figures remain part of the European image of China, they are not China as viewed by the Chinese. ... The various street crafts of Mason's *Costume of China*, like the individual figures here, are 'types', collections of which, whether 'Street Cries of London' or 'Costume of the Tirol' were staples of English printmakers and publishers in this period. They tell us something not only about Georgian curiosity towards the world, but also about its urge to classify and categorise. China was to be understood by enumerating its 'types', and a whole civilisation was to be mastered by reducing its complex multifariousness to a more easily assimilated number of images.)





***24**

CHINESE SCHOOL, CIRCA 1810

The Death of a Mandarin

bodycolour on paper
 14 $\frac{5}{8}$ x 18 $\frac{3}{4}$ in. (37.1 x 47.6cm.) and similar
 six framed, seven unframed

£8,000-12,000

(13)

US\$9,900-15,000
 €9,100-14,000

PROVENANCE:

James Urmston (1750-1815).

Sir James Brabazon Urmston (1785-1850), President of the East India Company's Factory at China and author of *Observations on the China Trade, and on the Importance and Advantages of removing it from Canton to some other Part of the Coast of that Empire* (London, 1832).



***25**

CHINESE SCHOOL, CIRCA 1810

Six studies of Chinese Buddhist Monks and other Chinese figures

inscribed with Chinese characters (in the margin lower right) and numbered (in the margin lower centre)

bodycolour on paper

each 14¾ x 19¼in. (37.5 x 49cm.)

£6,000-8,000

(6)

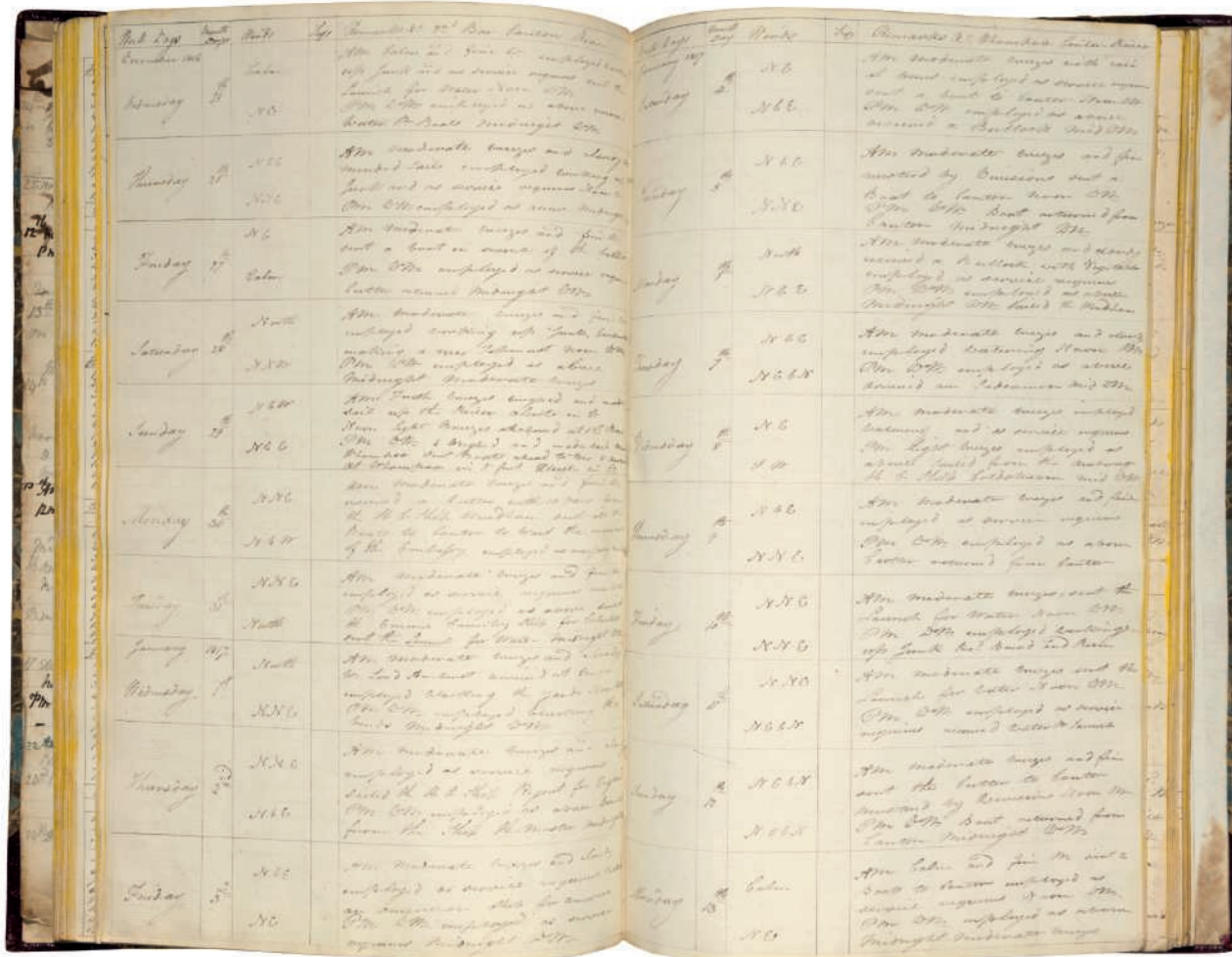
US\$7,500-9,900

€6,800-9,000

PROVENANCE:

Anon. sale, Sotheby's, London, 6 May 1986, lot 453.

Anon. sale, Christie's Swire, Hong Kong, 9 Oct. 1990, lot 1369.



026

SHIPS' LOGS – CHINA. Manuscript log by midshipman William Hutcheon Hall of the brig-sloop *Lyra*, opening at Deptford and closing in Portsmouth Harbour, 7 November 1815-13 November 1817.

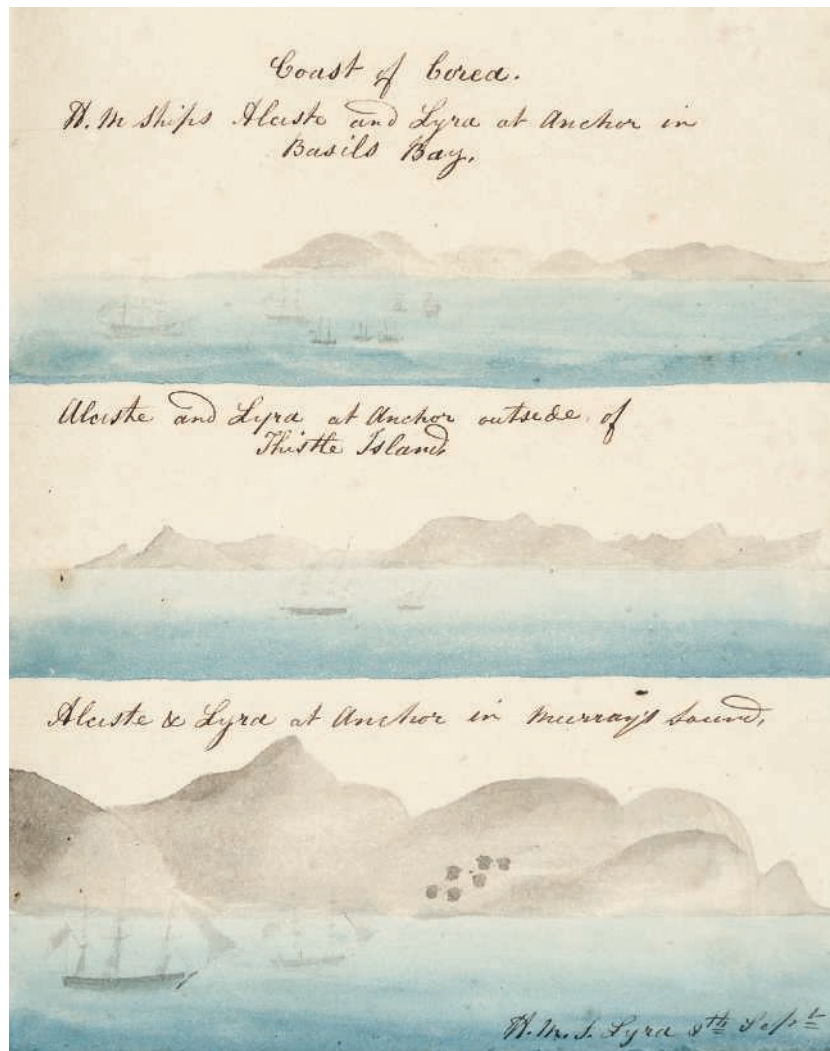
c.328 written pages, 315 x 200mm. Half morocco, marbled boards.

A log-book of HMS *Lyra*, accompanying the abortive British embassy to China under Lord Amherst and exploring the coast of Korea. Daily entries for the sloop record the date, location, course of the ship, latitude and longitude, and activities aboard: she leaves England in February 1816 for Madeira, and travels around the Cape of Good Hope and past Java, joining Amherst (on HMS *Alceste*) initially on 10 July off the Ladron Islands [the Wanshan Archipelago], entering Hong Kong harbour the following day. The *Lyra* briefly went ahead of the *Alceste* and the accompanying vessels, before the squadron reformed on 29 July in the Bohai Sea (the closest coastline to Beijing): on the 31st, the log observes 'a Chinese boat with 2 Manderenes to go on board the *Alceste*. Came on board Lord Amhurst [sic]'. On 4 August there is further action: 'AM ... Obs[er]ved a number of large Junks to along side *Alceste* / PM ... Received a proportion of Beef Pigs Sheep Coals Candles Rice Flower Shugar [sic] Shugar Candy Fruit and Vegetables sent as a present from the Emperor'. On 9 August, Amherst's disembarkation is recorded, accompanied by flags, cheers and a 21-gun salute. On the return journey, the *Lyra* and her companion, the frigate *Alceste*, visit the west coast of Korea, before picking up Amherst in Canton (his arrival noted briefly, 'His Excellency Lord Amhurst returned on board *Alceste*'), and proceeding homeward via Calcutta, Madras, France, the Cape of Good Hope, and then St Helena – site of Lord Amherst's famous meetings with Napoleon – before arriving back to England in November 1817.

The mission of William, 1st Earl Amherst, to China was as much of a failure as that of Lord Macartney in 1792-4: his refusal to perform the *kowtow*, which he considered to be demeaning, meant that he was sent away from Beijing without even having received an audience with the Jiaqing emperor. The commander of HMS *Lyra*, Basil Hall (1788-1844) published a description of the voyage, *Account of a Voyage of Discovery to the West Coast of Corea and the Great Loo-Choo Island in the Japan Sea* (1818), one of the earliest descriptions of Korea by a European. For Midshipman, later Admiral, William Hutcheon Hall, see the following lot.

£1,500-2,500

US\$1,900-3,100
€1,700-2,800



027

ADMIRAL SIR WILLIAM HUTCHEON HALL, K.C.B., F.R.S. (C.1797-1878)

Head Lands in China India from 1816 to 1846 – a sketchbook of coastal profiles

all titled and extensively inscribed

pencil and watercolour on the recto and verso of approximately sixty-nine leaves

the sketchbook 7 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (19.7 x 16.2cm.)

manuscript title 'Head Lands China & India' on the spine, titled in gilt on the upper cover, vellum boards with marbled endpapers

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

The coastal profiles from various voyages including HM Sloop *Lyra*, 1816-1817 (on the voyage of the Amherst Embassy); HM Ship *Morgiana*, 1822; HM Sloop *Parthian*; and HM Ship *Briton*. The profiles taken on voyages to China, the Americas and the Baltic, including 'Straits of Sunda', 'China and Yellow Seas', 'Coast of Corea', 'Island of Formosa', 'Island of Saint Helena', 'Coast of Africa', 'Islands near the Line', 'Entrance to the River Orinoco', 'Island of Tobago', 'Island of Trinidad', 'Bermuda', 'Coast of Holland', 'Shetland Islands', 'Gulf of Finland', 'Cape Breton Island', 'Nova Scotia', 'Madeira', and others, and two watercolour charts of Cork Harbour and Fishguard Bay, Wales.

Admiral Sir William Hutcheon Hall (1797-1878) served in the First Anglo-Chinese War and Crimean War. He was a midshipman under Captain Basil Hall on Amherst's embassy to China (his midshipman's log of the *Lyra* the previous lot). In November 1839, Hall obtained command of *Nemesis* of the British East India Company in China, where he served in the First Anglo-Chinese War (1839-43) (for which see lots 79-81). The ship's first engagement was against Chinese forts and a fleet of junks in the Second Battle of Chuenpee on 7 January 1841. He was mentioned in dispatches for his part in the battle, and was also present at the Battle of First Bar on 27 February. In commemoration of his service, he was commonly known in the navy as "Nemesis Hall".



28



29

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



30

***28**

CHINESE SCHOOL, CIRCA 1810

A view of Macao, looking north-east

trade label of C. Lefever, carver and gilder of no. 5 Loll Bazaar [Calcutta], glued to the relined canvas on the reverse

oil on canvas

8 x 11in. (20.3 x 27.9cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Anon. sale, Sotheby's, London, 22 Oct. 1986, lot 103 (where recorded as being inscribed 'Donné à P. Rald(?) / par M. Braque' on the reverse of the original frame).

***29**

CHINESE SCHOOL, CIRCA 1816-1820

The waterfront at Canton with the Danish, Spanish, American, Swedish, British and Dutch factories

oil on canvas

8¾ x 11½in. (22.2 x 29.5cm.)

£7,000-10,000

US\$8,700-12,000
€7,900-11,000

The Factories seen shortly before the fire of 1822. The view shows the New English Factory to the left of Hog Lane, with its new pedimented Palladian frontage, this façade built after the fire at the factory in February 1815. There is no bell tower (late 1821) standing in front of the Danish factory to the left of the American factory. The latter would be rebuilt with a Western style façade shortly before the fire in 1822.

***30**

CHINESE SCHOOL, CIRCA 1815

Whampoa Anchorage with Dutch, British, Austrian, French, Danish and American Shipping at anchor, the Whampoa docks in the foreground

oil on canvas

13½ x 22½in. (34.2 x 57.4cm.)

£12,000-16,000

US\$15,000-20,000
€14,000-18,000

PROVENANCE:

Anon. sale, Northeast Auctions, Portsmouth, New Hampshire, 18 August 2001, lot 1040.

This view shows the shops, customs house and bankshalls on Fiddler's Reach which serviced the East Indiamen and their crews, anchored here in English Reach, 12 miles short of Canton, and as far up the river as Western shipping was permitted.

*31

CHINESE SCHOOL, CIRCA 1820

The Tea Warehouses at Canton: Tea being delivered to the warehouse; and Packing the tea chests for export

oil on canvas

each 19½ x 29in. (49.5 x 73.7cm.)

(2)

£60,000-80,000

US\$75,000-99,000

€68,000-90,000

PROVENANCE:

Jean-Pierre Marque.

Anon. sale, Sotheby's, 25 Sept. 1986, lot 98.

EXHIBITED:

Brighton, The Brighton Museum and Art Gallery, *The China Trade, 1600-1860*, Feb.-April 1986, nos 5 and 6.

Two fine and rare early 19th-century pictures depicting the delivery and packing of tea in a Canton warehouse. Tea is seen being delivered into a packing hall in canisters and poured into a corner of the hall, before being decanted into lead-lined tea chests and then trodden down before the chests are sealed.

'Hong merchants had warehouses throughout the western suburbs and across the river on Honam (Henan ...) Island, where they kept their merchandise. They also had a factory in the Thirteen Hong area, where they had living quarters and where foreigners could go to examine their wares.' (P. A. van Dyke and M. Kar-Wing Mok, *Images of the Canton Factories 1760-1822*, Hong Kong, 2015, p.xix).

Most of the warehouses belonging the Hong merchants were in the western district of Canton, a little away from the Hongs and Old and New China Streets, its neighbouring alleyways lined with shops: 'The shops in the suburbs beyond, in Fan Street, Lantern Street, Phisic Street and Rising Dragon Street, also had a great deal to interest the foreigner. In the autumn of 1838, shortly before the 'opium crisis', the English amateur artist William Prinsep, who in Bengal had been a student and patron of George Chinnery, was able to visit a variety of different establishments that were technically out of bounds. Prinsep's memoir recalls that in the company of the French artist Auguste Borget, he 'wandered through the crowded streets behind the European Hongs ... The two artists were received hospitably by the shopkeepers, who served them 'boiling but exquisitely good tea of course without sugar and milk.' ... Prinsep also went to a tea warehouse, where he saw the tea being trodden down into chests by Chinese men whose bare feet 'were sufficiently clean for the purpose.'" (P. Conner, *The Hongs of Canton, Western Merchants in South China 1700-1900, as seen in Chinese export paintings*, London, 2009, pp.76-7).

'The evidence given by witnesses before the Committee of the House of Commons, appointed in 1847 to enquire into the Commercial Relations with China, contains a great deal of information with regard to British trade with China, and as tea was the chief export, much of the evidence related to that commodity. ... Mr R. M. Martin in his Report on Tea, July 1845, printed in the Committee's proceedings, says:- "It is more than probable that tea has now reached the limit of its consumption in England and that any reduction in taxation ... would not augment the use of this innutritious leaf." The import into England in 1846 was about 56½ million lb.' (J. Orange, *The Chater Collection*, London, 1924).





***32**

CHINESE SCHOOL, CIRCA 1822

The Great Fire, Canton, 1822

oil on canvas
18 x 23³/₄ in. (45.7 x 60cm.)

£20,000-30,000

US\$25,000-37,000
€23,000-34,000

PROVENANCE:

Anon. sale, Sotheby Parke Bernet, Hong Kong, 13 Nov. 1975, lot 10.
Anon. sale, Sotheby Parke Bernet, Hong Kong, 23 Nov. 1976, lot 5.
Anon. sale, Sotheby's, New York, 10 April 1986, lot 66.

The picture shows the fire approaching its height, having reached the hongs, with Hog Lane already ablaze just to the side of the grand Palladian frontage of the English factory. All along the hongs, stores are being evacuated to the quayside, where sampans and lighters are being loaded.

'The first fire to be commemorated in Chinese 'export' paintings, it seems, was the disastrous fire of 1-2 November 1822, which was believed to have left 50,000 people homeless. The fire began in a cake shop in the suburbs a mile and a half north of the factories. At 9.30 in the evening of 1 November, news reached the factories that a major fire was spreading. The British factory sent out its fire engines to lend assistance, but no water could be obtained. At about midnight the wind shifted from north-east to north, and it became apparent that the factories were in danger. A message was sent to Whampoa ordering up sailors from the Western ships; first to arrive, at 7 a.m. on 2 November, were the Americans, whose anchorage lay nearest to Canton. The British arrived half an hour later. The fire raged all that day, and continued into the following night. The ruins were still smouldering the following morning, when armed boats were sent to protect such valuables as remained ... A large part of the western suburbs of Canton was devastated by this outbreak. Thousands of Chinese shops were destroyed, together with the warehouses of the hong merchants, of whom Mowqua and Puiqua suffered most heavily. Twenty-two people were reported to have been killed, either in the fire or in the rush to escape the flames. Within a week of the outbreak, the British had resumed trade, having moved most of their factory into a warehouse belonging to the hong merchant Consequa.' (P. Conner, *The Hongs of Canton, Western Merchants in South China 1700-1900, as seen in Chinese export paintings*, London, 2009, pp.90-91).



***33**

CHINESE SCHOOL, CIRCA 1830

The Western Factories at Canton

inscribed 'Canton' (lower left)
 bodycolour on pith paper laid down on card
 5½ x 8¾in. (14 x 21.2cm.)

£6,000-8,000

US\$7,500-10,000
 €6,800-9,000

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 12.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, no.2.3.

The view of the Western factories or Hongs sees the American and Dutch flags flying over their respective factories (the flags notifying that the nations are in residence). The Hongs have been rebuilt after the fire of November 1822. The central cleared area, not fenced in as it was before the fire, was variously known as Respondentia Walk, Factory Square and The Esplanade, and grew in size as land was reclaimed from the river. In the centre and on the water's edge stands the central custom house, one of three on the creek at Canton. Little more than a bamboo shed at this period, it took on a more substantial form in the 1830s. The busy shoreline gives an indication of the extent of the traffic and commerce at Canton in the early nineteenth century, before the China trade was dispersed to the new treaty ports such as Hong Kong and Shanghai in the mid-nineteenth century.



***34**

CHINESE SCHOOL, CIRCA 1835

The Waterfront at Canton with the French, American, British and Dutch Factories

watercolour and bodycolour on paper
22 x 46½in. (55.9 x 118.1cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Family of Ricardo Espirito Santo de Silva.

'The flag of France - of the French people, of France in her emancipated state - the tricolor, is now flying in Canton, having been hoisted by Mr. Gernaert, the French consul, in front of the French factory, on the 13th instant, after an interval of about thirty years during which time, none having been displayed, the flag-staff had been removed.' (*Canton Register*).

A large panoramic view of the factories just over a decade after the fire of 1822. The view can be dated by the French (tricolour) flag flying, indicating this is most probably after the return of the French consul in December 1832, and the pagoda roof of Chung-qua's Hong, removed after May 1832, is now missing. The walled British factory garden is extended out over landfill and the end of the garden and square remain unfenced (as they would until the later 1830s, when the looming Opium War was threatening the foreigners' security).



35



36

***35**

CHINESE SCHOOL, CIRCA 1840

The Waterfront at Honam

pen and ink and black wash heightened with scratching out on paper laid down on canvas
15¼ x 23in. (38.7 x 58.4cm.)

£5,000-7,000

US\$6,200-8,700
€5,700-7,900

PROVENANCE:

with Martyn Gregory, London, July 1990, no.108.

The view depicts the waterfront at Honam across the river from the Hongs at Canton, extending from a Chinese temple and residences on the left to the 'Macau Passage' and the Red Fort on the right.

***36**

GEORGE CHINNERY (1774-1852)

The Waterfront at Canton with the Western Factories

pencil, pen and ink on paper
3½ x 7¾in. (8.8 x 19.3cm.)

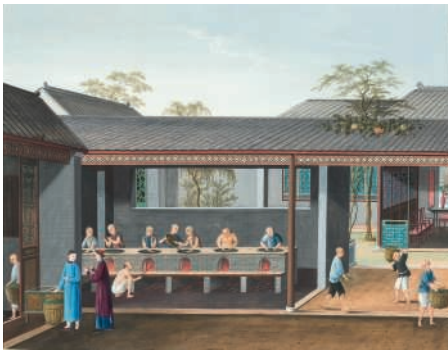
£4,000-6,000

US\$5,000-7,400
€4,600-6,800

PROVENANCE:

with Dr Thomas Boswall Watson.
with Martyn Gregory, London, 1986, cat.43, no.60.

Chinnery arrived on the China coast from Calcutta on 29 September 1825. He would spend the rest of his life here, settling permanently in Macao after regular excursions to Canton in his first years on the coast: he resided in Canton in the late summer and autumn of 1826-1829 and 1832. This very lively sketch shows the Hongs at Canton, ranging from Chung Qua's Hong on the left, decorated with its pagoda roof, to the pedimented frontages of the English and Dutch Hongs on the right. The same view is glimpsed beyond the Red Fort in Chinnery's watercolour 'The Red Fort, Canton, with a distant view of the western Factories' in the Hong Kong Museum of Art (for which see P. Conner, *George Chinnery 1774-1852: Artist of India and the China Coast*, Woodbridge, 1993, p.166, pl.99).





***37**

CHINESE SCHOOL, CIRCA 1820

Tea production – a set of twelve

bodycolour and gold paint on silk laid down on paper
each 19¼ x 23½in. (48.8 x 59.7cm.) including margins

£60,000-80,000

(12)

US\$75,000-99,000

€68,000-90,000

PROVENANCE:

Anon. sale, Christie's, New York, 15 Oct. 1986, lot 55.

'Watercolours depicting the growing and processing of tea, the making and decoration of porcelain, the production of silk and cultivation of rice, were put together in sets of twelve or more individual sheets ... These subjects were immensely popular in the last quarter of the 18th and first quarter of the 19th century, since they explained to the westerner, in a most imaginary, glamorous and unrealistic manner, the making of products sent to the west. The most desired watercolour in a series was the one which depicted a western merchant or supercargo in a wonderful period dress negotiating with Chinese merchants. A superb example [just as here] showing the inside of a tea hong with a European figure in late 18th century dress, exemplifies the quality of painting the Chinese artists could attain. These watercolours depicting crafts and manufacturing processes varied in complexity, in composition and detail, but the finest became some of the most sought after items of the export trade. The tea culture series represented all the processes from the growing of the tea bush to its final shipment and sale. Since tea was the major commodity of the trade, these watercolours found a ready market.' (Crossman, p.179).

The fine quality of the present set, and their support, all painted on silk rather than paper, suggests that these are early 19th-century sheets, rather than the copies produced in the 1840s. Dating these series can prove tricky, as these early sheets were used as models for generations of copies in the first half of the 19th century, most notably those fine but later sets of sheets painted by artists in Tingqua's studio in the 1830s-1850s. 'Those subjects which were obviously customers' favourites were repeated again and again, such as the final stage in the manufacture of tea ... This composition hardly changed from one studio to another, but the European merchant's costume was updated from time to time. ... mention has been made of the possible use of a printed outline from a woodblock to facilitate production by the artist and his assistants.' (M. Gregory, 'Tingqua's China', Martyn Gregory, 1986, unnumbered cat., p.7). The tea merchant signing for the purchases here looks to date to around 1820, in the gold-buttoned blue coat of the East India Company marine we see in Spoilum's late 18th-century portraits. To the left in this penultimate sheet from the series (illustrated above) tea is trodden down by packers, then weighed, and the teas chests labelled, sealed and strapped; to the right the teas chests are being filled, and in the background sealed chests are carried out of the store to the sampan being loaded on the quay beyond.



***38**

CHINESE SCHOOL, CIRCA 1820

Silk production – a set of twelve

bodycolour and gold paint on silk laid down on paper
each 19¼ x 23½in. (48.8 x 59.7cm.) including margins

(12)

£40,000-60,000

US\$50,000-74,000

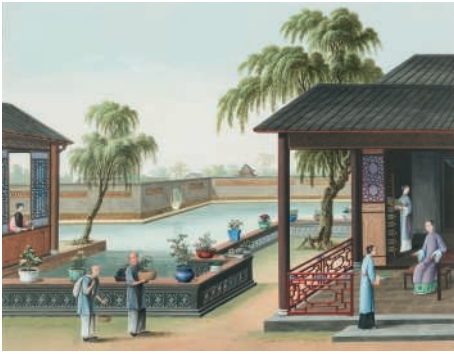
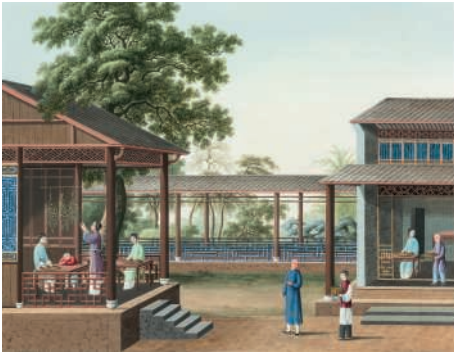
€46,000-68,000

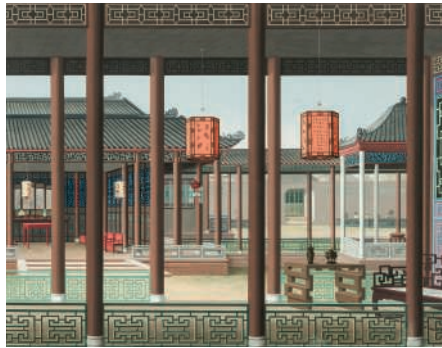
PROVENANCE:

Anon. sale, Christie's, New York, 15 Oct. 1986, lot 54.

For these early series of paintings illustrating tea, silk and porcelain production, see the note to the previous lot. Silk was, with tea and porcelain, one of the main Chinese exports. It had been exported as early as the late 13th and early 14th centuries, as well as being one of the staples of the Canton export trade in the 18th and 19th centuries.

The Chinese artists traditionally painted in watercolour, bodycolour and tempera on silk, and produced the first export views of Canton and the Pearl River on silk in the 1750s and 1760s, before they began to work on stocks of imported papers. These were more often than not Whatman paper from Kent, more resilient a support than silk (and Whatman's wove papers particularly suited to the humid airs of southern China). The Cantonese artists added oils on canvas to their repertoire from around the 1770s, as the supply of western materials, and demand for paintings, grew.





*The Chinese, collectively, appear to be ingenious in their peaceful arts;
polished and courteous in their manners ...*

G.H. Mason

***39**

CHINESE SCHOOL, CIRCA 1820

The furnished interiors of a Chinese House – a set of eight

pencil and bodycolour on silk laid down on paper
each 19 x 23in. (48.2 x 58.4cm.) including margins

(8)

£30,000-40,000

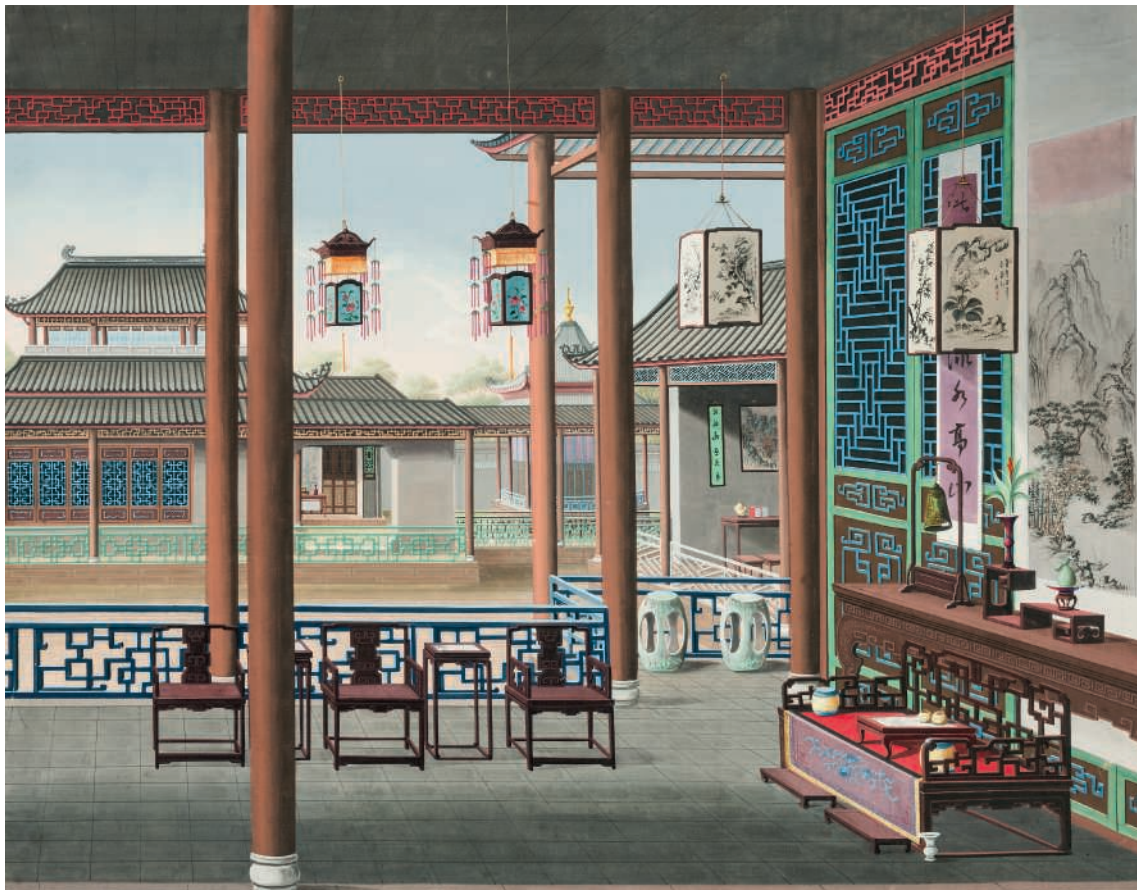
US\$38,000-49,000
€34,000-45,000

PROVENANCE:

Anon. sale, Christie's, New York, 15 Oct. 1986, lot 53.

This very fine set of interiors is painted on silk, within a painted border, sharing the style and format of the previous two lots, and undoubtedly from the same studio. These exquisite interiors and views looking out of pavilions set among water gardens may describe the grand residences of the Hong merchants, such as the fabulously wealthy Howqua, or Mowqua and Consequa, all of whom are known to have entertained Western merchants 'at home' across the river at Honam, and given them glimpses of Chinese domestic life that they could not see in their confined quarters outside the city walls on the opposite waterfront. The drawings provide a valuable and minutely detailed record of provincial Chinese architecture, furniture, decorative arts, interior (and garden) design at the end of the 18th century, and are expressions of the sensibility and sophistication that beguiled the European audience in the late 18th century, just as George Henry Mason expressed in 1800: 'From the attentive hospitality of some of the gentlemen then residing at the British factory, the Editor received, during a stay of several months, important information. Under the auspices of those gentlemen he partook of several entertainments given by the Hong merchants at their own houses; from which advantages, with the aid of some donations, unwearied diligence, and frequent exertions of patience, he obtained no very inconsiderable knowledge of the Chinese customs. The Chinese, collectively, appear to be ingenious in their peaceful arts; polished and courteous in their manners; moral and sagacious in their civil institutes ...' (G.H. Mason, *Costume of China, Preface*, London, 1800).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





40



41

***40**

STUDIO OF TINGQUA (1809-1870)

A Canton Tea Warehouse with Western Merchants buying tea

bodycolour on paper
9¼ x 11¼in. (23.5 x 28.3cm.)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 20.

A later reworking of the subject in lot 37.

***41**

STUDIO OF TINGQUA (1809-1870)

A Hong Merchant's boat

bodycolour and gold paint on paper
9½ x 11¼in. (23.2 x 28.5cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 20 (part).



***42**

LAMQUA (FL.1820-1860)

Portrait of a Man wearing a blue smock, holding a string of beads (thought to be a self portrait)

oil on canvas
9½ x 8¼in. (24.1 x 20.9cm.)

£8,000-12,000

US\$9,900-15,000
€9,100-14,000

PROVENANCE:

The family of Andrew Johnstone, partner in Jardine Matheson in 1835-36, and thence by descent; Sotheby's, London, 21 May 1997, lot 51.

Probably a self portrait by Lamqua, the Chinese artist who had a studio as early as 1819-20 in New China Street, Canton selling 'paintings, ships, likenesses'. Lamqua (Guan Qiachang) is now thought to be the son of Spoilum (Kwan Zuolum) and elder brother of Tingqua (Guan Lianchang), the three constituting the leading dynasty of export artists at Canton between 1780 and 1860. He is young in this portrait, but already the heavily built figure that will be remarked on when he is in his early 40s: 'he is very fat and no one could imagine on looking at him, that he possessed a spark of genius, though he has in reality a great deal.' (Rebecca Kinsman Monroe, 1843). He may have studied with Chinnery and he closely follows the English artist's format for his portraits and views of the factories at Canton. For his life and work, see P. Conner, 'Lamqua Western and Chinese Painter' in *Arts of Asia*, March-April 1999, pp.47-64).



***43**

[HOWQUA (WU BINGJIAN) (1769-1843)]

Howqua's Dragon Robe ('long pao') and Outer Coat ('pu fu') with embroidered rank badge, and undergarment

dyed and embroidered silk and satin
 approx. 87 x 56½in. (220.9 x 143.5cm.)

£12,000-16,000

US\$15,000-20,000
 €14,000-18,000

PROVENANCE:

William Henry Low II, Canton, a gift from Howqua, and thence by descent to Caroline Low Kenyon, from whom acquired by the late owner, 1994.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, no.2.13.

Howqua's Qing official dress marking his rank and high status as the leading official of the Co-hong. This is his summer robe, his winter robe and outer coat were lined with fur (as worn in the Lamqua portrait, lot 44). The costume was introduced in the mid-17th century when a new style of patterned robe with an embroidered patch on front and back (denoting the wearer's rank) became regulation dress (*ming fu*). The dragon robes (*long pao*) 'are mostly blue, but brown, turquoise, orange, yellow and red ones do exist and were predominantly worn by men. ... The salient features are the hem design of stripes representing water with turbulent waves above, repeated on the sleeves at elbow level, and mountain peaks rising from the water, with symmetrically-placed dragons among clouds covering the main body of the garment.' (V. Wilson, *Chinese Dress*, London, 1986, p.12).



***44**

LAMQUA (FL.1820-1860)

Portrait of the Hong Merchant Howqua, seated small three-quarter length

oil on canvas
11½ x 9½in. (29.2 x 24.1cm.)

£20,000-30,000

US\$25,000-37,000
€23,000-34,000

PROVENANCE:

Dennis Longworth.
Anon. sale, Sotheby's, New York, 10 April 1986, lot 68.

A portrait of the Hong merchant Wu Bingjian, known to the Westerners as Howqua, who was the leader of the Co-hong between 1801 and 1840. As with many of Lamqua's portraits, and those other variants of this painting, it derives from Chinnery: 'These portraits of Howqua, together with those of Mowqua and other members of the Co-hong, exist in several versions and sizes, from full-length to head and shoulders ... some in oils and others in gouache. They seem to have had their origin in a group of portraits executed by Chinnery within a few years of his arrival on the China coast: one of these, a portrait of Howqua, was probably shipped to England on January 31st 1830. Following and adapting Chinnery's prototypes, Lamqua must have done a brisk business in such portraits. In particular, the distinctive features of Howqua – domed forehead, hollow cheeks, wispy beard – gained an almost iconic status, the acceptable face, as it were, of the China trade.' (P. Conner, 'Lamqua Western and Chinese Painter', *Arts of Asia*, March-April 1899, p.54). For a variant, see Martyn Gregory, 1998, cat.72, no.120.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



*45

CHINESE SCHOOL, CIRCA 1850

A Chinese Fan decorated on the papers with vignettes of Canton, Macao and Hong Kong, the reverse painted with flowers, insects and peacocks

bodycolour and gold paint on paper with gilt edges
 mounted on mother-of-pearl sticks, coloured silk tassel attached to the handle
 18¾ x 25¼in. (47.6 x 64.1cm.) including frame
 framed and glazed

£6,000-8,000

US\$7,400-9,900
 €6,800-9,000

PROVENANCE:

with Alan Granby, Hyannis, Massachusetts.
 Northeast Auctions, 17 August 2002, lot 1153.

The views are dateable to the mid-19th century from the presence of the Protestant Church (built in 1847 and burnt down in 1856) in the Canton view: 'That fans were some of the most highly desired individual objects of the China trade is evidenced by the great number that have survived in wonderful condition, the listings in original shipping invoices, and the mention of these exotic confections in diaries and accounts. ... The Peabody Museum owns two of the prized fans with views of the hongs at Canton. One has carved sandalwood, the other carved tortoiseshell sticks. The paper leaves on which the vignettes of Canton are painted are also decorated with flowers, birds and butterflies. The views each show the Canton of 1855, with a western sidewheeler and a small river cutter in the harbour. The depiction of the hongs is accurate, and each of the white buildings with its flag can be readily identified. ... the fans may well have been decorated by one of the recognised watercolourists, since the fan papers are of high draughtsmanship and quality. ... The earliest view of Canton on a fan, possibly painted around 1760, is in the collection of the Victoria and Albert Museum, London. The view is enclosed within a meandering floral border, much more characteristic of the 18th century in style than the borders found on the later fans. The ivory sticks are pierced and carved in several geometric shapes, again much more typical of this early period. Thus the concept and popularity of these 'port' fans was spread over a period of some one hundred years.' (Crossman, pp.322-26).

'Bills of lading of the late 18th and 19th centuries list thousands of fans of all materials, designs and prices which were shipped to America and Europe. An auction of 1832 of the contents of a ship in New York harbor, recently arrived from Canton, itemized crate after crate of nothing but fans. The more typical pierced ivory and feather fans are seen frequently today, but the expensive and exotic fans on the original listings are rarely met with. The market for fans, although in no way equaling that of the market for porcelains, was tremendous, and some of the finest Chinese craftsmanship was exerted on the execution of ornate fans for Western consumption. ... The materials used included sandalwood (brought from Hawaii to China by American merchants), ivory, mother-of-pearl, silver, gold and lacquer. On the fan papers the most popular designs were court or gardens scenes ... On the rarest fans are views of Canton ...' (C.L. Crossman, *A Catalogue of Chinese Export Paintings, Furniture, Silver and other Objects, 1785-1865*, Peabody Museum, Salem, 1970, p.41).



***46**

LAMQUA (FL.1820-1860)

Portrait of a Mandarin, seated small half length, his fur-lined outer coat with embroidered rank badge (Mandarin Duck)

oil on canvas
11 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. (28.8 x 24.1cm.)

£7,000-10,000

US\$8,700-12,000
€7,900-11,000

PROVENANCE:

The family of Andrew Johnstone, partner in Jardine Matheson in 1835-36, and thence by descent; Sotheby's, London, 21 May 1997, lot 51.



*47

[CANTON, CIRCA 1855]

A Chinese silk waistcoat with embroidered panels illustrating paddle-steamers on the front and back, the ivory silk panels set with flowers and other motifs embroidered in gold thread, within decorative borders.

silk and gold thread
 mounted in a perspex case
 approximately 24 x 23in. (61 x 58.5cm.)

£4,000-6,000

US\$5,000-7,500
 €4,600-6,800

PROVENANCE:

with Jon Eric Riis, Oriental Textiles and Costumes, Atlanta, Georgia, from whom acquired, 16 March 1995.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 3.28.

'The major staples of the trade ... other than tea, were silk and nankeens. It was for these magnificent fabrics that the traders haunted the shops and hong's of the silk merchants at Canton, and the yardage exported to America ran into hundreds of thousands every year. ... Hundreds of costumes found in historical museums on the eastern American seaboard are made of China trade silks possibly the most frequently used fabric for fine garments in the first half of the 19th century. ... Gentlemen's waistcoats were either embroidered and sewn up or sent back to the West embroidered and uncut. Captain John Green's account books for the *Empress of China* [the first American ship to reach China in 1786] list under 'investments' for Joseph Barrell '24 silk waistcoats made pr. invoice \$48 ...' (Crossman, p.378). 'Embroidered vests' are among the China trade items specifically mentioned in the manifests of ships heading back to San Francisco in the Gold Rush years (for which see T.N.Layton, *Gifts from the Celestial Kingdom: A Shipwrecked Cargo for Gold Rush California*, Stanford, 2002, pp.64, 221).





***48**

ATTRIBUTED TO TINGQUA (1809-1870)

The Waterfront at Canton with the European Factories and the Protestant Church, a flowerboat, junks, sampans and the American paddlesteamer 'Spark' offshore

watercolour and bodycolour on paper
22 x 47½in. (55.8 x 120.6cm.)

£30,000-50,000

US\$38,000-62,000
€34,000-57,000

A fine and unusually large panoramic view from Tingqua's studio of the hong at Canton, taken from Honam. The flags flying above the factories are, from left to right, Prussian, American, French, Dutch, British and Danish. The newly completed Protestant church (1848) and the fire of 1856 which destroyed the church and the Factories area means that we can date the subject to this nine-year period. To the right of the church, the new company headquarters now referred to as 'The new English factories' have been rebuilt. They were completed in 1846 in a similar style to those along the Bund in Shanghai of this period. These buildings housed both the premises of the British Consulate and Jardine, Matheson & Co., in front of which the Danish flag flies, due to the Danish Consul being a member of the Matheson firm. There is a similar view, dated 1855, depicting the waterfront of Canton and European factories seen from the island of Honam, and also featuring the paddle-steamer *Spark*, in the collection of the Hong Kong Maritime Museum.



*49

TINGQUA (1809-1870)

A Chinese Album

the colophon 'Yuedong City [Canton] Tongwen Street, number 16 fourth year of the Xianfeng reign (1854)' blindstamped in silver foil on the silk boards

watercolour, bodycolour and gold paint (one heightened with gum arabic) on thirty-eight album leaves bound in red silk boards the sheets 15½ x 11in. (39.3 x 27.9cm.)

£40,000-60,000

US\$50,000-74,000

€46,000-68,000

A very rare intact album from Tingqua's studio, in its original silk boards. The subjects comprise: Tingqua's Studio; A Chinese Cobbler; Flowers; Flowers and Butterflies; A Chinese Goddess (Guanyin); Flowers and Insects; A Lacquer Shop; A Peddler; Insects; A Procession; Flowers and Insects; Chinese Carvers; Flowers and Insects; A Procession; Harvesters; Birds; A Court Lady; Tangerines and Pears; Insects and Flowers; Insects and Flowers; A Blessing; Lanterns; A Birthday Ceremony; Peacock and Birds; Musical Instruments; Flowers and Insects; A Goddess (Bodhisattva); Flowers and Insects; Birds in a Tree; A Procession; River Scene; Trellis Makers; Butterflies; Flowers in a Vase; Tea Manufacture; Lanterns; Porcelain Production; and Bird Cage. The inscriptions on either side of the studio on the first sheet translate as: 'The shadows of the flowers and clouds extend from the curtain to the floor' and 'At midnight the sound of studies as the moon hangs in the sky'.





The artist and miniaturist known as Tingqua was Guan Lianchang, now thought to be the fourth son of Spoilum and a younger brother of Lamqua. He specialised in works on paper, unlike his father and brother who worked in oils. His studio flourished from the 1820s through to the 1860s. Tingqua's own work is distinguished by its very fine quality, and works are attributed to him, or to his studio artists, on that basis. The album here is, like all Tingqua albums, a product of both the master and his assistants. All of the subjects are repeated elsewhere; for the celebrated view of his studio see, for example, the version with Martyn Gregory in 1986 (*Tingqua's China*, no.1) now in the Hardy Collection, which has the studio title in Chinese characters: 'This composition has been known traditionally as 'Tingqua's studio', since several versions of it have the name 'Tingqua' inscribed on a blue background at the top of the picture. However at least one other version (otherwise almost identical) has the name 'Lamqua' in the same place [see P. Conner, 'Lamqua Western and Chinese Artist' in *Arts of Asia*, March-April 1999, illustrated on the cover], so that we should probably regard this lively scene as a generic export artist's studio rather than a particular likeness of a single one. ... From this picture we may infer that a variety of 'stock' export paintings (as distinct from specially commissioned work) could be bought directly from the studio – port and marine scenes, Chinese figures and portraits, contained in gilt or lacquered frames which would have been made locally.' (P. Conner, *Paintings from the China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, p.160, no.146). For other versions of the studio in bodycolour, see Christie's Swire, Hong Kong, 9 Oct. 1990, lot 1366, and the variant from the Augustine Heard Collection in the Peabody Essex Museum (without the studio title) (M.V. and D. Brewington, *Marine Paintings and Drawings in the Peabody Museum*, Salem, 19, pp.56-8, no.246 ('Shop of Tingqua, the Painter Canton' M3870-56)). For another rare bound album by Tingqua, including 85 subjects, see Christie's, Paris, 10 Dec. 2014, lot 70.



50

***50**

STUDIO OF TINGQUA (1809-1870)

A Chinese Prince and Princess – two portraits

watercolour and bodycolour on paper
12 x 9 1/4 in. (30.5 x 23.5 cm.)

(2)

£1,200-1,800

US\$1,500-2,200
€1,400-2,000

PROVENANCE:

Anon. sale, Sotheby's, London, 6 May 1986, lot 441.

***51**

STUDIO OF TINGQUA (1809-1870)

Enthroned Manchu Princes and a Princess – three portraits

bodycolour and gold paint on paper
each 11 1/8 x 9 1/8 in. (28.3 x 23.2 cm.)

(3)

£4,000-6,000

US\$5,000-7,400
€4,600-6,800

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 22.



51

***52**

TINGQUA (1809-1870) AND STUDIO

Chinese types, costumes and deities – fourteen studies

watercolour and bodycolour with gold paint on paper
each 11 1/8 x 9 1/8 in. (28.3 x 23.2 cm.)

(14)

£20,000-30,000

US\$25,000-37,000
€23,000-34,000

The subjects include the God of War; the Guardian of the Temple Door; Bodhisattva; a Lady in her Wedding dress, and others.

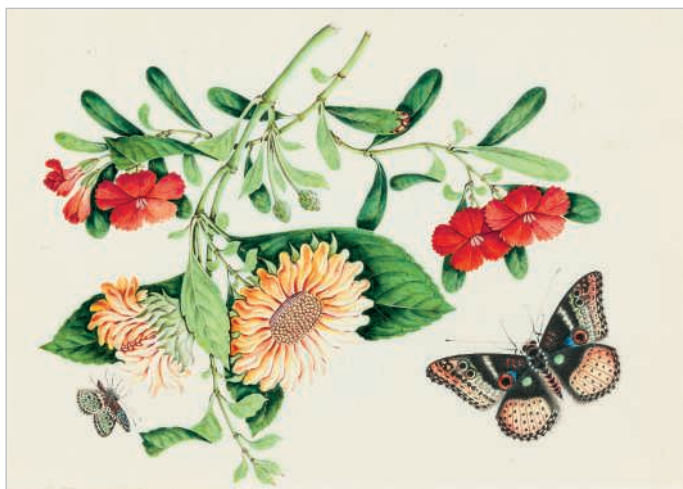


52





53



***53**

STUDIO OF TINGQUA (1809-1870)

Chinese Flowers – four studies

watercolour and bodycolour heightened with gum arabic on paper
each 8 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in. (21.9 x 28.2cm.)

(4)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 27.

***54**

STUDIO OF TINGQUA (1809-1870)

Chinese Birds – a set of eight studies

watercolour and bodycolour on paper
9 x 11 $\frac{1}{4}$ in. (22.8 x 28.4cm.) and similar

(8)

£4,000-6,000

US\$5,000-7,400
€4,600-6,800

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 25.





***55**

STUDIO OF TINGQUA (1809-1870)

The Praya Grande, Macao; Bocca Tigris with a Chinese customs vessel, Chinese craft and British shipping; Whampoa Anchorage from Dane's Island; Danish and British Paddle-steamers and British and American East Indiamen on the Pearl River; and The Hongts at Canton

watercolour and bodycolour on paper
each 9 x 11in. (22.8 x 28cm.) including margins

£8,000-12,000

(5)

US\$9,900-15,000
€9,100-14,000

PROVENANCE:

Anon. sale, Christie's, New York, 28 Jan. 1986, lots 31-33 (part).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



... no finer sight of the kind could be seen in any part of the world than the Company's fleet collected at Whampoa, with their inward cargoes discharged, and every ship in beautiful order, waiting for teas..... everything indicated system, discipline and force.

W.C. Hunter



VISTA DE MACAO China MIRADO POR MAR



PUERTO DE WHAMPOA China EN EL RIO DE CANTON

***56**

CHINESE SCHOOL, MID-19TH CENTURY

Vista de Macao China Mirado por Mar

titled in Spanish in the lower margin
bodycolour heightened with white on paper
23 x 34in. (58.4 x 86.4cm.)

£8,000-12,000

US\$10,000-15,000
€9,100-14,000

***57**

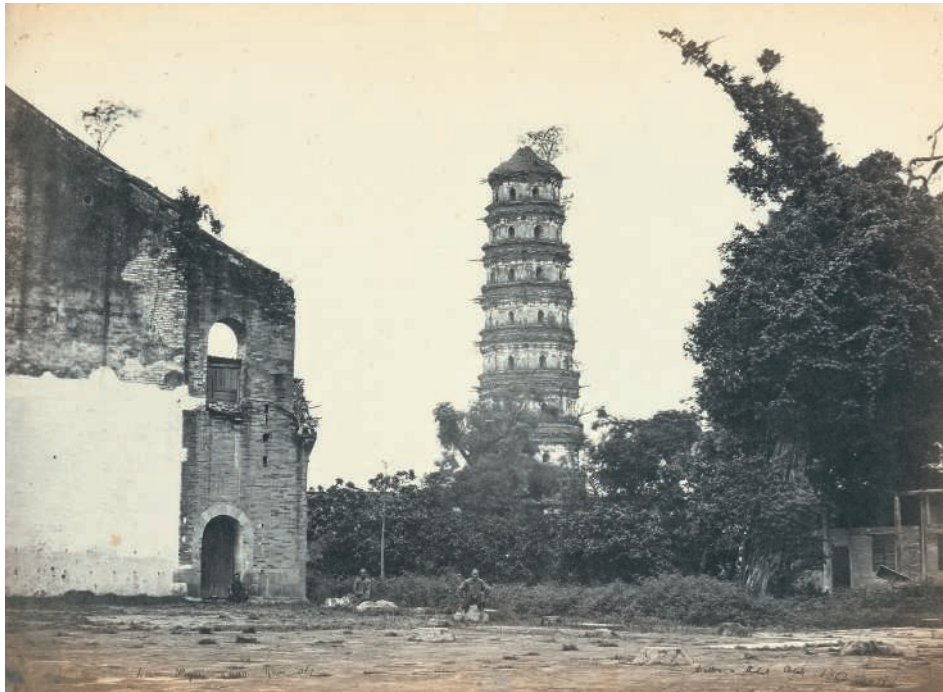
CHINESE SCHOOL, MID-19TH CENTURY

Puerto de Whampoa China en el Rio de Canton

titled in Spanish in the lower margin
bodycolour heightened with white on paper
22 x 33in. (55.8 x 83.8cm.)

£8,000-12,000

US\$10,000-15,000
€9,100-14,000



***58**

DUTTON & MICHAELS AND OTHER PHOTOGRAPHERS

Canton: [The Waterfront]; 'Five Story Pagoda'; 'North Gate Pagoda'; 'Canton Pagoda 2800 years old [Flower Pagoda]'; 'Cemetery Whampoa'; and 'Monastery White Cloud Mts'

all signed 'Dutton & Michaels', titled, and three dated '1863' in the plates
 albumen silver prints

10⁷/₈ x 15⁷/₈in. (27.6 x 40.3cm.) and smaller
 unframed

with nine other albumen prints including studio portraits and landscapes (15)

£3,000-5,000

US\$3,800-6,200

€3,400-5,700

"In 1863 Sylvester Dutton [a San Francisco photographer, born Maine, c.1825] and a certain Michaels (possibly Vince Michaels) were partners in the firm of Dutton and Michaels in Canton. Subsequently Dutton opened a gallery on his own in Honam from 1864 to 1866. On December 1864, for example, he advertised that his gallery, "two doors down from Augustine Heard & Co.'s" featured a supply of "Panoramic, and single views of Canton, Whampoa and Macao." (P.E. Palmquist and T.R. Kailbourn, *Pioneer Photographers of the far west: a biographical dictionary, 1840-1865*, Stanford, 2000, pp.211-12).



***59**

DR THOMAS BOSWALL WATSON (1815-1860)

The Inner Harbour, Macao and Penha Hill

pencil, pen and ink, sepia wash and watercolour on paper
6 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (17.5 x 25.1cm.)

£2,500-3,500

US\$3,200-4,400
€2,900-4,000

PROVENANCE:

with Martyn Gregory, London.

Watson, an Edinburgh-trained Scottish doctor, went out to Macao in 1845 and was Chinnery's doctor, and pupil, in the artist's last years. For Watson's sketches, see Martyn Gregory, London, 1985, cat.40 (*Dr. Thomas Boswall Watson (1815-1860): Physician and Amateur Artist in China*); Christie's, London, 26-27 Sept. 2007, lot 516; and Christie's, South Kensington, 10 Oct. 2013, lots 133-35.

***60**

GEORGE CHINNERY (1774-1852)

A Chinese Man seated

pencil, pen and ink on paper
5 x 5in. (12.7 x 12.7cm.)

£1,200-1,600

US\$1,500-2,000
€1,400-1,800

PROVENANCE:

Mr and Mrs Frank Castle; Christie's, Hong Kong, 26 Sept. 1989, lot 967.





***61**

GEORGE CHINNERY (1774-1852)

A Tanka Girl on the shore

inscribed in the artist's shorthand and dated '1841' (upper right)

pencil, pen and sepia ink on paper

5½ x 3⅞ in. (13.2 x 9.9cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

PROVENANCE:

Mr and Mrs Frank Castle; Christie's, Hong Kong, 26 Sept. 1989, lot 1166.

*62

GEORGE CHINNERY (1774-1852)

Captain Christopher Biden seated, small three-quarter length with his dog Hector

oil on canvas
11½ x 9½in. (29.2 x 24.1cm.)
in a Chinese carved wood frame

[With:] [BIDEN, Christopher, Captain (1789-1858)]. Commonplace book of Harriott Biden, [Madras, c.1855-c.1858]. c.151 text pages, 250 x 200mm, containing transcriptions of letters and documents received and sent by Captain Christopher Biden and others in the hand of his wife, as well as newspaper cuttings, near all relating to his role as Master Attendant and Marine Storekeeper at Madras, but also including a transcribed poem, 'To Hector', an ode to the same faithful dog of Biden's represented in the present portrait [a typed card 'Collection of Capt. Christopher Biden / Commonplace Book' loosely inserted describes the contents including 'a poem written by a fellow officer at sea to "Hector", Capt. Biden's dog (with him in Chinery (sic) portrait)] ...' Original half-cloth binding with marbled boards. (2)

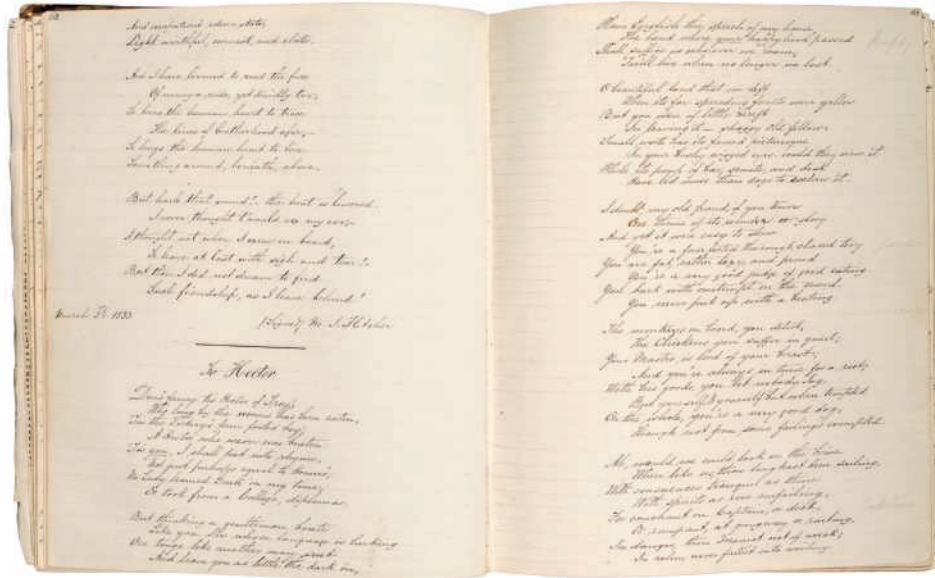
£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

Anon.(?) sale, Phillips, Bath, 27 May 1996, lot 359 (the commonplace book, and possibly the portrait).

The transcription of M.J. Fletcher's poem to Hector 'On board the Victory Feby 28th 1833' puts the portrait, with Hector, in the 1830s, when Biden was presumably at Macao for his sitting. Biden was an East India Company captain, who also commanded the *Royal George*, and *Princess Charlotte of Wales*, and wrote *Naval Discipline* (London, 1830), an account of insurrections at sea and the need for discipline.





***63**

GEORGE CHINNERY (1774-1852)

Portrait of a Lady, half length in a blue dress with white collar, wearing gold drop earrings

oil on canvas

30 x 24in. (76.2 x 60.9cm.)

in a fine carved and gilt wood frame

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

Anon. sale, Sotheby's, London, 11 March 1987, lot 62.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 5.20 (as 'Portrait of Harriet Low').

A large and bravura portrait by Chinnery, recently described as a portrait of Harriet Low, but bearing little resemblance to the small portrait of Harriet, now in the Peabody Essex Museum, Salem, Massachusetts (M18709). Harriet Low was resident in Macao with her uncle and aunt William (a director of Russell & Co.) and Abigail Low between 30 September 1829 and 19 November 1833. She became a favourite of Chinnery's, took drawing lessons and made regular visits to his studio, or 'room', as she described it in her journal. There is no mention in her journal of her portrait being painted until the Lows commissioned separate portraits of themselves towards the end of their stay in Macao. Harriet's journal entries during the sittings give us one of the few accounts of the artist at work in Macao. The three Chinnery portraits all returned to America with the Lows in 1833. There are apparently drawings which relate to the present portrait, of an anonymous sitter, which date to 9 November 1847, years after the Lows had sailed from Macao.







***64**

LAMQUA (FL.1820-1860)

A Western Merchant, seated small half length, by a Moon Window, with a view to a Pagoda beyond

oil on canvas

11½ x 9¾in. (29.2 x 24.8cm.)

in a Chinese carved and gilt wood frame

£6,000-8,000

US\$7,400-9,900
€6,800-9,000



***65**

STUDIO OF LAMQUA (FL.1820-1860)

Portrait of Gentleman, thought to be Mr Mouncey, seated small three-quarter length, in an interior

oil on canvas

11¼ x 9½in. (28.5 x 24.1cm.)

in a Cantonese carved hardwood frame

£6,000-8,000

US\$7,400-9,900
€6,800-9,000



***66**

CHINESE SCHOOL, 19TH CENTURY

The Praya Grande, Macao

oil on canvas
18 x 31in. (45.7 x 78.7cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Mr and Mrs Chester W. Hauth Collection.
Anon. sale, Christie's, New York, 29 Jan. 1986, lot 10.

LITERATURE:

H. and S. Berry-Hill, *Chinnery and China Coast Paintings*, Leigh-on-Sea, 1970, no.3 ('Northern End of the Praya Grande'), illustrated.



***67**

MARCIANO ANTONIO BAPTISTA (1826-1896)

The Praya Grande, Macao

pencil, pen and sepia ink, brown wash and fixative on paper watermarked 'J. Whatman Turkey Mill 1849'
 12½ x 19⅞ in. (30.7 x 50.4cm.)

£6,000-8,000

US\$7,500-9,900
 €6,800-9,000

PROVENANCE:

with Martyn Gregory, London, 1990, cat.56, no.23.

LITERATURE:

'Marciano Baptista', Martyn Gregory, 1990, cat.55, p.7, fig.2.

There is a slightly larger coloured variant of this finely drawn view of the sweeping Praya Grande by Baptista in the Hong Kong Museum of Art, for which see *Scenes of Two Cities, Hong Kong & Macau*, Hong Kong, 1983, p.73, no.57.

The artist claimed to be a pupil of Chinnery and was based in Macao until the late 1850s when he moved to Hong Kong with his family, setting up a studio and advertising 'views of Hong Kong, Macao, etc., after the late Mr Chinnery, as well as original sketches of his own.' He worked in watercolour and oils, and produced work which is distinctly his own, while aspects of his drawing acknowledge Chinnery's influence: 'The influence of Chinnery on Baptista is most evident in the latter's figure-drawing. In [the present drawing], a view of the Praya Grande at Macau, the architecture is drawn in a manner which is clearly Baptista's (including the slightly perverse perspective in the long angled roof near the right margin), but the drawing of figures and animals is reminiscent of Chinnery in the curving pen-strokes, the summary treatment of faces, the grouping and attitudes of the figures. ... On the other hand, Baptista's drawing of architecture and landscape is quite distinct in style from that of Chinnery. Baptista's detailed draughtsmanship is well suited to topography. ... Where Chinnery obliquely suggests, Baptista presents a thorough explanation' ('Marciano Baptista', Martyn Gregory, 1990, cat.55 p.8).



***68**

CHINESE SCHOOL, CIRCA 1860

A bird's-eye View of Macao

inscribed with topographical annotations in Chinese characters
pen and ink and watercolour on paper
33½ x 66½in. (85.1 x 169cm.)

£50,000-80,000

US\$62,000-99,000
€57,000-90,000

PROVENANCE:

with Frank Castle, Asian Collector Gallery, Hong Kong, 1990.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 1.45.

The Chinese annotations include one which supplies a *terminus ante quem* of 1848: 'This fortress (referring to *yi pao tai*, the Yi fortress) was built in the 27th year of Daoguang reign' (1848). The view titles most of the landmark buildings of Macao, such as the Barra Fort (*Mage Pao Tai*, The Mage Fort), the Fortress of San Francisco (*Jia Si Lan Pao Tai*, The Jia Si Lan Fortress), Guia Fort (*Dong Wang Yang Pao Tai*, The Nan Wang Lang Fortress), Chapel of our Lady of Penha (*Xi Wang Yang*), Government House (*Bing Tou Zhu Suo*, residence of Military Commanders), and outlying places such as 'Jida village' (Ji Da Cun you ci jin ju Ao shi wu li, Jida village ten miles from Macao).

Macao was leased to the Portuguese by the Chinese as a trading post in 1557, and the present map has its stylistic origins in the bird's-eye maps of Macao made in the 17th century, during the golden age of Portuguese settlement, when the post became a wealthy entrepôt and way station in the trade between Guangzhou (exporting silks to Japan) and Nagasaki (exporting silver to China). It played an important role at the height of the China trade in the 18th and early 19th centuries, as a dormitory in and out of the trading season, for merchants and their families (not allowed to venture up to Canton), and went into decline after Hong Kong was ceded to Britain in perpetuity by the Treaty of Nanking in 1842.



聖保羅炮台

馬路

地花

西

馬路

龍田村

龍珠村

田

西大台

水坑尾直街

賣草地

三聖

大崗

水坑頭

四板馬

口

大馬頭

船

新

林



四望廣砲台

地草噴吧加

南灣砲台

新位頭兵

砲廣砲台

洋堂西

街廟崇龍

門宮紅

樓層三

叮同

頭馬街環下

桔仔園

桔仔園

塘石蓬

尾船棧

海鏡



69



70

***69**

UNKNOWN PHOTOGRAPHER, CIRCA 1875

A Panoramic View of Macao

titled 'Macao.' (on the mount)

albumen print on three joined sheets laid down on paper
8 $\frac{1}{8}$ x 32 $\frac{3}{4}$ in. (20.7 x 83.2cm.) excluding mount

£1,200-1,800

US\$1,500-2,200
€1,400-2,000

***70**

UNKNOWN PHOTOGRAPHER, CIRCA 1875

A Panoramic View of Macao

titled 'Macao / China' on the reverse

albumen print on two joined sheets
7 $\frac{1}{8}$ x 22 $\frac{1}{2}$ in. (20.2 x 57.2cm.)

£700-1,000

US\$870-1,200
€790-1,100



***71**

UNKNOWN PHOTOGRAPHER, CIRCA 1875

Macao; and The Pearl River Estuary

albumen silver prints

the first 8 x 10³/₄in. (20.3 x 27.3cm.)

the second 7³/₄ x 10in. (19.8 x 25.4cm.)

(2)

£300-400

US\$380-490

€340-450



***72**

CHINESE SCHOOL, CIRCA 1880

The Inner Harbour at Macao

oil on canvas
18 x 23½in. (45.7 x 59.7cm.)

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

There is a similar view of Macao's 'Porto Interiore', wider in format, and probably by the same Chinese hand, in the Hardy Collection, for which see P. Conner, *Paintings of the China Trade: The Sze Yuan Tan Collection of Historic Paintings*, Hong Kong, 2013, p.43, no.30.



***73**

LAMQUA (FL.1820-1860), AFTER GEORGE CHINNERY

A Sampan Girl of Macao

oil on canvas
16¼ x 13½in. (41.3 x 34.2cm.)

£7,000-10,000

US\$8,700-12,000
€7,900-11,000

PROVENANCE:

Anon. sale, Sotheby's, London, 17 June 1999, lot 114.

The present lot is a copy of Chinnery's picture of the same size in the collection of the Hongkong and Shanghai Banking Corporation (for which see G.H.R. Tillotson, *Fan Kwae Pictures, The Hongkong Bank Art Collection*, London, 1987, p.22, no.24).



74



75

***74**

NAMCHEONG (FL.1840-1870)

A British Steamship at Whampoa

oil on canvas

17⁷/₈ x 23¹/₂in. (45.5 x 59.7cm.)

£4,000-6,000

US\$5,000-7,400

€4,600-6,800

***75**

NAMCHEONG (FL.1840-1870)

A British Clipper in Chinese waters

oil on canvas

18 x 23¹/₂in. (45.7 x 59.8cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



76



77

***76**

CHINESE SCHOOL, MID-19TH CENTURY

A British East Indiaman at Bocca Tigris

oil on canvas
27 x 35½in. (68.6 x 90.8cm.)

£4,000-6,000

US\$5,000-7,400
€4,600-6,800

***77**

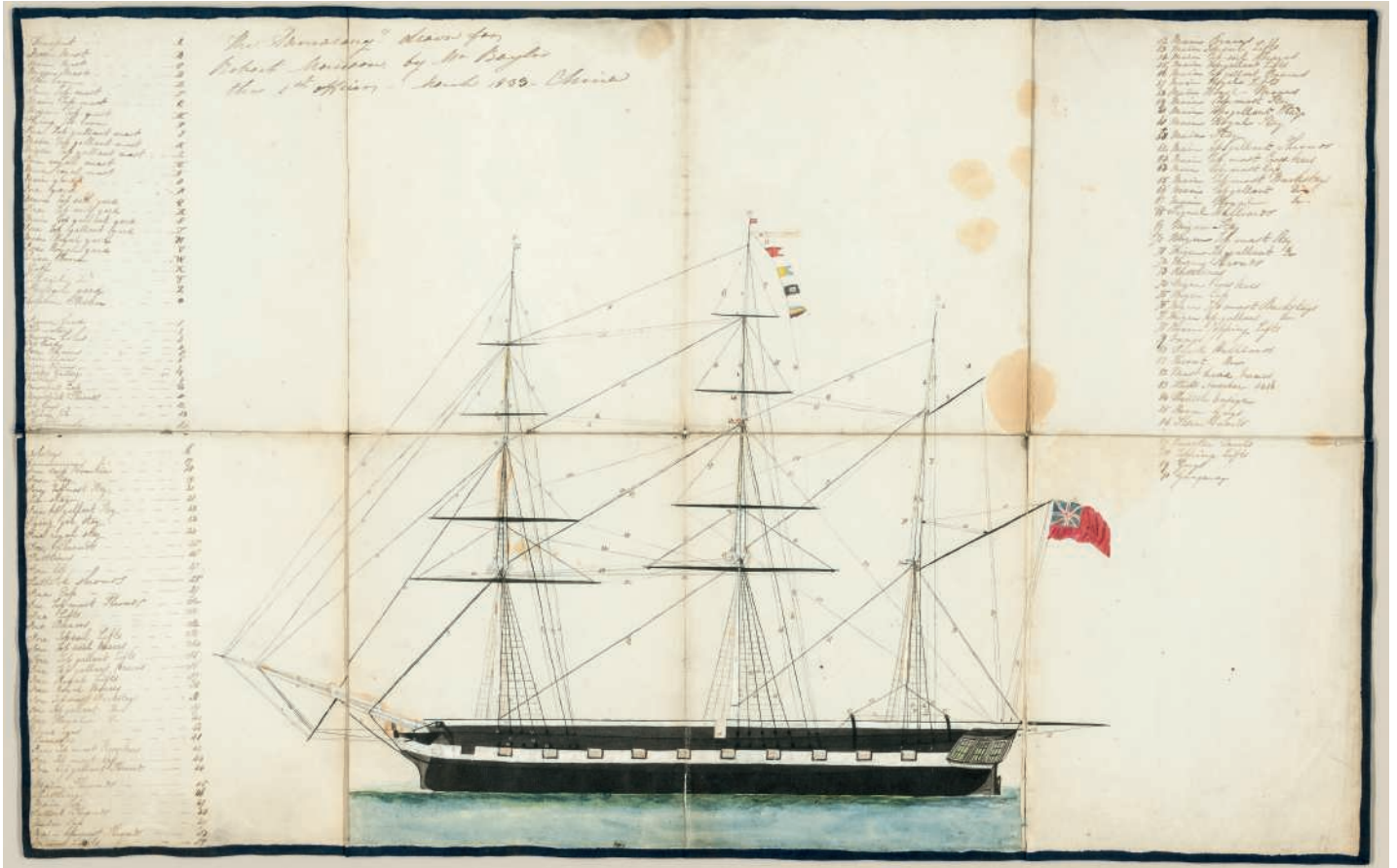
SUNQUA (FL.1830-1870)

The American brig 'Antelope' off Whampoa

oil on canvas
20¼ x 24¼in. (51.4 x 61.5cm.)

£4,000-6,000

US\$5,000-7,400
€4,600-6,800



***78**

BAYLIS, 1ST OFFICER (FL.1833)

The "Samarang" with rigging

inscribed 'The "Samarang" drawn for / Robert Morrison, by Mr Baylis / the 1st officer - March 1833 - China', and further extensively inscribed with a key to the masts and rigging
 watercolour on eight joined sheets of paper laid down on linen
 16 x 25¼in. (40.6 x 64.1cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

The *Samarang* was a 28 gun teak sixth-rate sloop launched by the East India Company in Cochin in 1822. She saw action in the First Opium War and was most famously employed on Belcher's surveying voyage of the coasts of the East Indies and southern China between 1843 and 1846. She was on the South American station in 1833, so the drawing was presumably sent to Morrison in China by Baylis (as evidenced in its folded format). The missionary and Chinese scholar Robert Morrison (1782-1834) had returned from England to Canton and Macao in 1826, and remained in China until his death in Canton on 1 August 1834.



79



80

***79**

WILLIAM ADOLPHUS KNELL (C.1808-1874)

HMS 'Nemesis' and boats attacking a masked Battery, February 23rd 1841 (First Opium War)

signed 'W.A. Knell' (lower right), inscribed 'Admiral Lucas V.V. No 14 / H.M.S. "Nemesis" & boats / attacking a masked Battery / 1897 / March. p561.' on an old label attached to the backing paper

oil on canvas
12 x 20in. (30.5 x 50.7cm.)

£3,000-5,000

US\$3,700-6,200
€3,400-5,600

PROVENANCE:

Anon. sale, Sotheby Parke-Bernet, Hong Kong, 1 Nov. 1972, lot 24.
Anon. sale, Sotheby's, New York, 8 April 1986, lot 70a.

For the actions of the iron-clad *Nemesis* in the First Opium War, see also the following two lots.

***80**

WILLIAM ADOLPHUS KNELL (C.1808-1874)

HMS 'Nemesis' attacking Houchung Fort in the Canton River, 13 March 1841 (First Opium War)

signed 'W.A. Knell' (lower right)
pencil and brown wash heightened with white and scratching out on paper
6 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in. (16.2 x 31.1cm.)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

The steamer immediately poured in a volley of grape and canister from her bow and stern guns, while the boats pulled away towards the shore, to carry the works by storm, opening their fire from their bow-guns as they advanced. The Chinese fled, after some resistance; and the battery, which was of very recent construction, was at once taken possession of by the crews of the boats, the colours being taken by Lieutenant Bowers, First Lieutenant of H.M.S. Samarang.

W.D. Bernard and W.H. Hall, *Narrative of the Voyages and Services of the Nemesis, from 1840 to 1843*



Day	Month	Remarks to	Remarks to
Wednesday	11th	1842	See back page with heavy rain of 10/11/12 & proceeded towards the ...
Thursday	12th	1842	At 10 o'clock ...
Friday	13th	1842	At 10 o'clock ...
Saturday	14th	1842	At 10 o'clock ...

Boatman's account of the attack on Amoy
 Dear Sir as you Request the Particulars of
 the taking of Amoy as far as I can Recollect
 you ordered the Light Battery to be moved
 at the same time the Troops were landed
 under the Battery wall and just as we
 landed the Chinese Troops fired from the
 Battery wall on us and you ordered the
 Captain of the Grenadier Company of the 18
 to advance towards the Battery wall and
 when we got up to the wall we rested for
 five minutes under the wall and you ordered
 me and another of the Boats Crew to
 give a Lift up the wall to all if you
 could see any one and then you ordered
 our Boats Crew to be blended up to you
 immediately and ours was the first that
 flew on the walls of Amoy and you ordered
 me to come up and take it from you
 and then you and the Armoured Ram down
 after some of the Mandarins

081 [FIRST OPIUM WAR]. Manuscript log of the steamer *Nemesis*, opening off Ningbo and closing off Calcutta [East China Sea and elsewhere], 1 January 1842–28 February 1843.

c.195 written pages, 337 x 270mm, daily entries recording the date, location of the *Nemesis*, wind direction and further 'Remarks' covering military manoeuvres, ship maintenance and the weather. Original reversed calf. [With: 'Nemesis in China', commonplace book, c.1841-c.1844, chiefly containing transcripts from letters and other documents from naval officers and other officials relating to the actions of *HCS Nemesis* in China, alongside newspaper cuttings reporting the same.

The ship's log of the *Nemesis* – or 'devil ship', as she was known in China during the First Opium War – the first British iron-clad warship. The log opens in January 1842, mid-way through the *Nemesis*' active service in China under Captain William Hutcheon Hall, with the steamer off the coast of Ningbo; after some small expeditions, the first significant action recorded in the manuscript comes at Taisam on 8 March, where the author sights 'a fleet of large boats crowded with Chinese Troops with Banners flying' and as the British forces draw near 'the Chinese troops who had all left the Junks offered fire on them from [...] Matchlocks'; the skirmish is won by the British, 'upwards of 60 [Chinese troops] were killed and many severely wounded', houses and junks were set alight and prisoners taken, and a military chest containing a reported two thousand dollars was seized. The log continues, tracking the movements of one of the most feared British vessels plying the seas during the First Opium War, first back to her base at Chusan and then onwards; she aided the British victory at the Battle of Chapu, witnessing 'the town of Chapoo being taken & the Gates garrisoned by our Troops; the Enemy having fled in all directions' (18 May). She later docks in Hong Kong (3 December 1842), Canton [Guangzhou] and Macau, before sailing for Singapore and then Calcutta; after the First Opium War, the *Nemesis* was employed to suppress piracy in Indonesia and the Philippines.

For a detailed account of the career of the *Nemesis* see *Narrative of the voyages and services of the Nemesis, from 1840 to 1843* (London, 1844).

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

Boatwain's account of the attack on Amoy

Dear Sir as you Request the Particulars of
the taking of Amoy as far as I can Recollect



*82

AFTER LIEUTENANT R. B. CRAWFORD, R.N.

This View of the Capture of Amoy, on the Coast of China, on the 26th August, 1841; By Her Majesty's Combined Forces, ... , by H. Pappill

handcoloured aquatints, the set of 3 plates, published by Ackermann & Co., London, 1842
each 16 x 27in. (40.6 x 68.5cm.)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

fire minuits under the wall and you order
me and another of the Boats crew to
You a ... the wall to fall if you
could ... one and then you ordered
our Boats crew to be landed up to you
immedtly, and ours was the first that
threw on the walls of Amoy and you draw
me to come up and take it from you
and then you and the armories run down
After some of the men ...



***83**

CHINESE SCHOOL, CIRCA 1860

Portrait of Yeh Ming-Chen (1807-1859), Viceroy of Quandong Province and Commissioner at Canton

oil on canvas(?) laid down on board
11½ x 8¼in. (29.2 x 20.9cm.)

£5,000-7,000

US\$6,200-8,600
€5,700-7,900

PROVENANCE:

Anon. sale, Sotheby's, New York, 9 Oct. 1987, lot 41.

The Chinese portraits by Youqua and others of this sitter, the powerful and charismatic Viceroy of Canton, appear to derive from portraits of Yeh taken by Major Crealock and Emile Roux. The Crealock portrait reportedly sketched from life in Canton on the day Yeh was captured, when the British took Canton in 1858.



***84**

TINGQUA (1809-1870)

Portraits of Commissioners Qiying and Lin Zexu

bodycolour and gold paint on paper
each 11½ x 9¼in. (28.3 x 23.2cm.)

£10,000-15,000

(2)

US\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, lot 24.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 2.78.

Two fine portraits from Tingqua's studio of the Imperial Commissioners at Canton, both sitters frequently portrayed in the years of crisis ahead of the First Opium War. They are portrayed here in their official dress, wearing their rich blue silk fur-lined winter outer coats with badges of rank, over their dragon robes, and both fingering their apple-green jade and amber necklaces. Their hats denote third rank. Both watercolours are taken from a Tingqua album from which other leaves (in the same Christie's New York sale in 1986) date the production to c.1847.

***85**

CHINESE SCHOOL, CIRCA 1843

Portrait of Commissioner Qiyong, (1787-1858), Governor-General of Canton, bust length, in robes of office

oil on canvas

23½ x 18in. (59.6 x 45.7cm.)

in a Cantonese hardwood carved and gilt frame

£12,000-16,000

US\$15,000-20,000

€14,000-18,000

PROVENANCE:

The family of David Johnstone, partner in Jardine Matheson, 1835-36.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 2.77.

The sitter, the Viceroy of Liangjiang (1842-1844), wears the rank badge of the crane, the highest of the ten ranks of the civil Mandarins. Qiyong or 'Keying' concluded many of the 'unequal treaties' on behalf of the Chinese Emperor, including the Treaty of Nanking, which ended the First Opium War in 1842 and the Sino-American Treaty of Wangxia with Caleb Cushing in 1844. His failure to conclude negotiations with Britain and France at the end of the Second Opium War in 1858 led to his arrest and suicide.

For the role of his own portrait in his diplomacy with the West in the mid-19th century see Yeewan Koon, 'The Face of Diplomacy in Nineteenth Century China: Qiyong's Portrait Gifts' in *Narratives of Free Trade: The Commercial Cultures of Early US-China Relations*, Hong Kong, 2012, pp.131-48: 'If presents are sent one should firmly refuse them. If they are ambiguously accepted, the laws of the Heavenly Dynasty are very strict. ... The said envoys respected the instructions and obeyed. But when we met, small gifts were given, such as foreign wines or perfumes, their value being slight, and as the intent was sincere it was improper to reject them. Your slave gave only personal accessories such as snuff bottles and pouches in return – to give the idea of returning more than was received. Furthermore, the four countries: Italy, England, the United States, and France asked for my portrait. These were made and presented to all. (Excerpt from memorial dated November 23 1844 to Emperor Daoguang).'



*The four countries: Italy, England, the United States, and France
asked for my portrait. These were made and presented to all.*

Commissioner Qiying



***86**

THOMAS ALLOM (1804-1872)

Costumes of China from native drawings – an album of twenty-five drawings

titled on the upper cover, the drawings variously inscribed with titles and colour notes
pencil on paper, the drawings mounted on the recto and verso of thirteen album leaves, one leaf detached
the album 21 x 13½in. (53.4 x 34.2cm.)

£6,000-10,000

US\$7,400-12,000
€6,800-11,000

The War with China is one of the most important events of the present time, and a work which will afford to the reader a knowledge of the history of that country and of the manners and habits of its extraordinary people, cannot fail to be acceptable to the British people. ... Having dwelt "in the land of the cypress and myrtle", Mr Allom's talents were fully matured for the faithful delineation of Oriental scenery; and, in many instances, he has so successfully pictured forth the subject to be illustrated, as to secure a signal triumph for the pencil over the pen.

Preface, *China Illustrated*

An architect by training, Allom is remembered for his profuse topographical drawings of Chinese subjects which were engraved for his *China Illustrated*, the first engravings published in 1843, a year after the end of the Opium War. The title page of the book indicates that Allom's drawings were based on the work of other artists: 'China, in a series of views ... drawn, from original and authentic sketches, by Thomas Allom, Esq. ...', and the present 'Costumes of China from native drawings' sees him copying from such 'original and authentic sketches', here from an early 19th-century Cantonese export artist's album of Chinese tradespeople. He would also copy the work of Western artists who had travelled to China, such as William Alexander and Lieutenant Frederick White, RM, eye-witnesses to Macartney's Embassy and the Opium Wars respectively. Allom's studio sale was held at Christie's after his death ('Remaining works of Thomas Allom', Christie's, 14 March 1873) and large quantities of his drawings were dispersed in two sales at Christie's South Kensington ('Watercolours and drawings by Thomas Allom', 28 Nov. 1983 and 18 Nov 1985).

'It is upon about 1500 designs for albums of topographical steel-engravings that his more prominent and lasting reputation rests. This work, initially undertaken to support himself as a student, became his principal occupation between 1828 and 1845, and during these years he made extensive sketching tours in England, Scotland, France, Belgium, and Turkey, mainly for the publisher H. Fisher & Son. His *China: in a series of views, displaying the scenery, architecture and social habits of that ancient empire* (4 vols., 1843), with a letterpress by G.N. Wright, was the best-known nineteenth-century work on the subject, although he never visited the country and based his illustrations on the work of other artists.' (DNB).



***87**

THOMAS ALLOM (1804-1872)

The Culture and Preparation of Tea; and Whampoa, from Dane's Island

pencil and brown wash heightened with white on paper

the first 4 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in. (12.3 x 19.1cm.)

the second 4 $\frac{7}{8}$ x 7 $\frac{1}{4}$ in. (12.3 x 18.4cm.)

£1,200-1,800

(2)

US\$1,500-2,200

€1,400-2,000

ENGRAVED:

by A. Willmore and W.A. Le Petit in T. Allom and G.N. Wright, *China Illustrated*, London, 1843, I, facing p.26 ('The culture and preparation of tea') and p.80 ('Whampoa, from Dane's Island').



***88**

GEORGE ROBERT WEST (FL.1844-1857)

The United States Consulate in Keelung, Shanghai, 1849

signed 'G.R. West' (lower left)
pencil, pen and ink and watercolour on paper
10 x 14 1/4 in. (25.4 x 36.2 cm.)

£7,000-10,000

US\$8,800-12,000
€8,000-11,000

PROVENANCE:

with Kennedy Galleries, New York (94984).
Museum of the American China Trade, Milton, Massachusetts, by whom
deaccessioned through Maine Arts Gallery, Salem, Massachusetts, from
whom acquired by the late owner.

The artist was attaché to Caleb Cushing, the Envoy Extraordinary and the
Minister Plenipotentiary of the United States to the Empire of China. 'He was
a schooled artist who recorded Cushing's expedition to China in more than a
hundred drawings.'

***89**

GEORGE ROBERT WEST (FL.1844-1857)

*Shanghai Park: the spring race meeting of April 1849 taken from the
top of Mr J. Grant's house*

signed 'G.R. West' (lower left)
pencil and watercolour heightened with white on paper
8 3/4 x 14 1/2 in. (22.3 x 36.8 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Martyn Gregory, London, 1985, cat.41, no.138 (when described as titled
on the original mount).

EXHIBITED:

Brighton, The Brighton Museum and Art Gallery, *The China Trade, 1600-1860*,
Feb.-April 1986, no.64.

This extremely rare view shows Shanghai Park, the original racecourse, before it was extended after 1850. The course depicted here was considered to be too dusty and to have sharp bends. Most of it however was incorporated into the new course, trees having been planted and grandstands built.

Martyn Gregory, 1985







***90**

CHINESE SCHOOL, CIRCA 1860

The Bund at Shanghai

titled lower left and lower right

oil on canvas

18 x 30¾in. (45.7 x 78.2cm.)

£30,000-40,000

US\$37,000-49,000

€34,000-45,000

PROVENANCE:

with Martyn Gregory, London, 1984, cat.38, no.6.

Shanghai was formally opened to British trade with the ratification of the Treaty of Nanking which ended the first Opium War in 1843, and development of the Bund began quickly. The pace of development can be tracked in Chinese export paintings by Chow Kwa and his contemporaries active in the 1850s and 1860s, before the first photographers begin to record the site in long folding panoramas in the 1880s. This colourful panorama of the Bund is taken from Pudong across the Huangpu river, and portrays the mile of buildings on the opposite embanked quayside. The view ranges from the French concession and Bund on the extreme left (marked by the flying tricolour) to the British Consulate on the extreme right (marked by the flying Union Jack). The Portuguese flag flies above the Dent, Beale & Co premises to the right of the newly renovated red Customs House (Thomas Chay Beale, Dent's partner, was appointed Consul for Portugal at Shanghai in 1851). The crowded shipping on the river includes French, Austrian, Dutch, American, Portuguese and British craft, Chinese junks, tanka boats, sampans and barges.



***91**

STUDIO OF TINGQUA (1809-1870)

Hong Kong

pencil and bodycolour on paper
9 x 11½in. (22.8 x 28.3cm.)

£4,000-6,000

US\$5,000-7,500
€4,600-6,800

PROVENANCE:

Anon. sale, Christie's, New York, 29 Jan. 1986, (probably) lot 35 (part).

***92**

UNKNOWN PHOTOGRAPHER, LATE 19TH CENTURY

Hong Kong: A Panoramic View of Hong Kong; Queen's Road; Parsee Cemetery; Victoria Peak; Happy Valley Racecourse; and Hong Kong from Victoria Peak.

albumen silver prints
the panorama 8¾ x 21½in. (22.5 x 54.6cm.)
the others 8¾ x 10½in. (21.2 x 27cm.) and smaller
five framed, two unframed

There is a group portrait on the reverse of the mount of the panorama (7)

£1,200-1,800

US\$1,500-2,200
€1,400-2,000







***93**

CHINESE SCHOOL, CIRCA 1865

A Panoramic View of Hong Kong from East Point to Victoria

watercolour and bodycolour heightened with white on paper

19 x 42³/₄in. (48.2 x 108.6cm.)

in a carved Cantonese hardwood frame

£30,000-50,000

US\$37,000-62,000

€34,000-56,000

PROVENANCE:

with Martyn Gregory, London, 1984, cat.38, no.11.



***94**

CHINESE SCHOOL, CIRCA 1855

Schooner 'Frolic', John Crosby, Commander, Hongkong, August 23rd 1855

titled in a painted cartouche

oil on canvas

18½ x 23½in. (46 x 60cm.)

£7,000-10,000

US\$8,700-12,000

€7,900-11,000

PROVENANCE:

Philip C. F. Smith (ownership inscription on the stretcher).

Anon. sale, Northeast Auctions, Portsmouth, New Hampshire, 17 August 2002, lot 670.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 2.42.

Probably the ship built by Samuel Hall in Boston and launched in 1843, the topsail schooner *Frolic* is armed, suggesting she may be an Opium runner. It has been suggested that she flies the flag of the Boston firm Thomas Gray & Company, although the flag flies at the main gaff-peak where the national flag usually flies, and the house flag, if it is such, is identical to the flag of Chile.



***95**

CHINESE SCHOOL, CIRCA 1857

The clipper 'Joseph Peabody' off Hong Kong

oil on canvas
12 $\frac{7}{8}$ x 16in. (32.8 x 40.7cm.)

£5,000-7,000

US\$6,200-8,600
€5,700-7,900

PROVENANCE:

John Bradshaw, Captain of the *Joseph Peabody*, and thence by descent; sale, Skinner, Boston, 26 Feb. 2003, lot 63.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China. A Century of Trade from 1784 to 1900*, Dec. 2018-April 2019, 2.40.

Built by E. & H.O. Briggs, launched in East Boston on 7 June 1856, and named for one of Salem's wealthiest merchants and ship owners in the first half of the 19th century, the clipper is shown off Hong Kong, flying her Curtis & Peabody house flag at the top of her foremast and a pennant bearing her name on her mainmast.



***96**

CHINESE SCHOOL, 19TH CENTURY

*Barque James Shepherd entering Hong Kong, May 20th 1860, G. C. Purdy
Commander, David Milligan Carpenter*

titled along the lower edge

oil on canvas

18 x 23½in. (45.7 x 59.7cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400



*THE BARQUE JAMES SHEPHERD, IN A TYPHOON, OCT^R 18^H 1861. DAVID MILLIGAN CARPENTER,
OUT OF THE DEPTHS HAVE I CRIED UNTO THE O'LORD LORD HEAR MY VOICE LET NOT THE DEEP SWALLOW ME UP.*

***97**

ATTRIBUTED TO HINGQUA (FL.1850-1880)

*The Barque James Shepherd in a Typhoon, Octbr 18th 1861, David Milligan
Carpenter*

titled along the lower edge and further inscribed 'OUT OF THE DEPTHS HAVE I CRIED
UNTO THE O'LORD LORD HEAR MY VOICE, LET NOT THE DEEP SWALLOW ME UP.'
(along the lower edge)

oil on canvas

18 x 23½in. (45.7 x 59.7cm.)

£3,000-5,000

US\$3,700-6,200

€3,400-5,600



***98**

CHINESE SCHOOL, 19TH CENTURY

A Clipper in a Typhoon

oil on canvas

28¾ x 39½in. (73 x 100.3cm.)

in an ebonised Chinese carved wood frame

£6,000-8,000

US\$7,400-9,900

€6,800-9,000



***99**

CHINESE SCHOOL, CIRCA 1875

The American Barque Alcyon leaving Hong Kong

titled 'BARK ALCYON LEAVING HONG KONG F. E. PATTERSON
COMMANDER.' (lower centre)

oil on canvas

23½ x 32in. (59.7 x 81.3cm.)

in a carved Chinese hardwood frame

£3,000-5,000

US\$3,700-6,200

€3,400-5,600



100

***100**

STUDIO OF SUNQUA (FL.1830-1870)

The Manufacture of Silk

twelve bodycolours on pith paper
each 12 x 8in. (30.5 x 20.4cm.)
in a Cantonese silk-bound album

£3,000-5,000

US\$3,700-6,200
€3,400-5,600

PROVENANCE:

Revd William Gott (bookplate on the front pastedown).
Anon. sale, Sotheby's, London, 9 May 1986, lot 444 (part).

***101**

STUDIO OF SUNQUA (FL.1830-1870)

The Manufacture of Tea

inscribed '24 Manufacture of Tea / Mr Brain' (on the front free endpaper)
twenty-four bodycolours on pith paper
each 12 x 8in. (30.5 x 20.4cm.)
in a Cantonese silk-bound album

£4,000-6,000

US\$5,000-7,400
€4,600-6,800

PROVENANCE:

Revd William Gott (bookplate on the front pastedown).
Anon. sale, Sotheby's, London, 9 May 1986, lot 444 (part).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



101





***102**

CHINESE SCHOOL, 19TH CENTURY

Costumes of the Imperial Court – a set of ten

bodycolour on pith paper
each 12 x 7½in. (30.6 x 19.1cm.)

(10)

£3,000-5,000

US\$3,800-6,200

€3,400-5,700

PROVENANCE:

Anon. sale, Sotheby's, London, 9 May 1986, lot 450.



***103**

SUNQUA (FL.1830-1870)

Shakespeare. Taming of the Shrew, Induction, Scene II, A Room in the Lord's House, Sly with Lord & attendants

oil on canvas

18¼ x 24in. (46.4 x 61cm.)

in a carved Cantonese hardwood frame

£8,000-12,000

US\$9,900-15,000

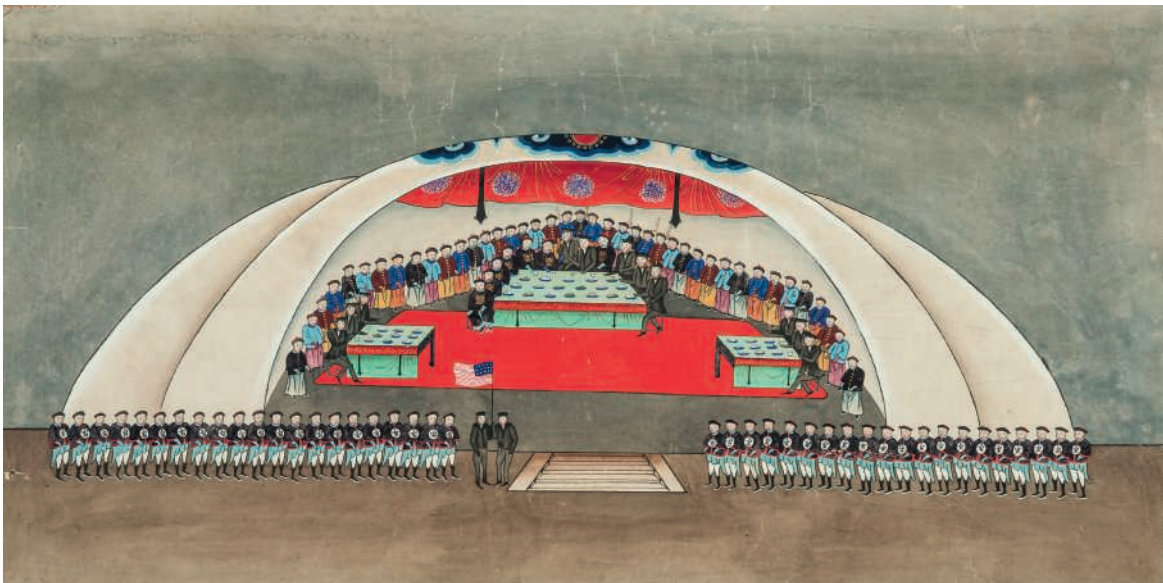
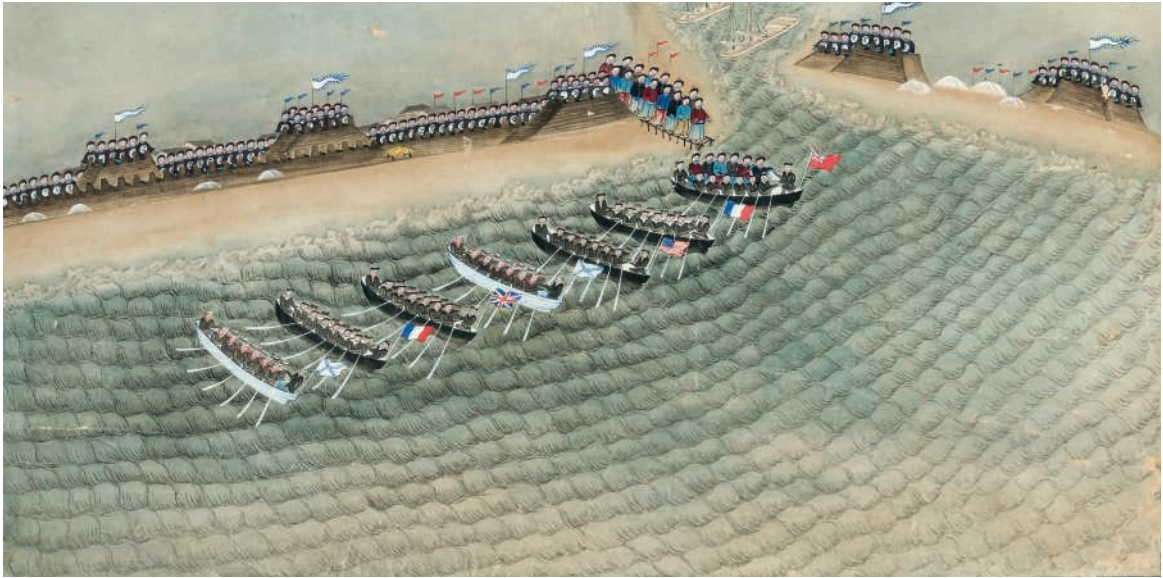
€9,100-14,000

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 5.12.

'Sly wakes up in the Lord's house, is convinced by the Lord and his attendants that he is in fact a nobleman who has come to after fifteen years of being insane, and having ordered a play, calls for his wife to come to bed with him, but is told his doctor has forbidden him.'

The painting is a copy of plate XXVIII from volume I of Boydell's *Shakespeare Prints*, published by John & Josiah Boydell, London, June 1791. The original painting is by Robert Smirke.



*104

CHINESE SCHOOL, CIRCA 1860

The Second Opium War: British, French, Russian and American troops landing at Taku, 21 August 1860; Signing of the Peace Treaty; and Bombardment of the Taku Forts by the British and French ships

the first inscribed 'No 1' (in the margin upper centre)

the second inscribed 'No 2' (in the margin upper centre), further inscribed 'Ms. 101' with a chop mark (upper left border)

the third inscribed 'No 3' (in the margin upper centre), further inscribed with a key to the foreground shipping in the lower margin, from left to right 'U.S. chartered Str Antelope', 'Russian war. Str "Amerika."', 'U.S. native tender.', 'British native tender'

pen and ink, watercolour and bodycolour heightened with white on paper laid down on linen

the first 13 x 25in. (33 x 63.5cm.)

the second 13½ x 27in. (34.2 x 68.6cm.)

the third 13½ x 25½in. (34.2 x 64.8cm.)

(3)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 2.75 (A-C).

Three years into the Second Opium War, which would result in a second defeat for the Qing Empire, hostilities opened once again in June 1859 as British, American and French ships tried to force their way up the heavily defended Pei-ho (today the Hai River) and past the Taku forts in order to establish their diplomatic legations in Peking. On 21 August 1860, a joint allied force mounted an attack on the five Taku forts on the banks of the Pei-ho, probably the subject of these three watercolours. After a number of hours of heavy fighting, a truce was agreed between the two sides in order to remove the dead and wounded. A Franco-British delegation was dispatched to the small village of Shuiku, where the officials met with the viceroy of Petcheli. Following the agreement, the Chinese forces evacuated the forts and withdrew to Tien-tsin before retiring to Peking. On 22 August, the allied forces crossed the Pei-ho and occupied the remaining Taku forts on the north bank. The route to Tien-tsin lay open. Prior to the allied arrival in Tien-tsin, on 31 August, two Chinese plenipotentiaries arrived to open peace negotiations. On 7 September, after a week of discussions based on the same articles as the Treaty of Tien-tsin from 1858, the signing fell through when it transpired that the Chinese ambassadors did not have the capacity to engage with the imperial court. The negotiations had been merely a delaying tactic to allow the Chinese emperor to organise the defence of Peking. Anglo-French forces would enter Peking on 6 October, and Lord Elgin ordered the burning of the Summer Palaces on 18 October. The Convention of Peking which followed legalised the opium trade and conceded Kowloon to the British.





***105**

ALFRED MOUILLARD (FL.1860-1868)

General Montauban leading Lord Elgin with French troops in Peking, 25 October 1860

signed 'Alfred Mouillard 1864' (lower left)

oil on canvas

35½ x 46in. (90.2 x 116.8cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anon. sale, Christie's, Hong Kong, 26 Sept. 1989, lot 954a.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***106**

NORTHERN CHINESE SCHOOL, CIRCA 1860

A Chinese Street with European soldiers and sailors shopping, a column of soldiers marching along a creek and an anchorage beyond

pencil, watercolour and bodycolour on brown paper
26 x 54in. (66.1 x 137.2cm.)

£8,000-12,000

US\$9,900-15,000

€9,100-14,000

A painting that dates to the Second Opium War (1856-1860), portraying Anglo-French forces when they took the northern cities of Tianjin and Peking.





***107**

CHINESE SCHOOL, AFTER 1864

The Taiping Rebellion – a set of ten battle scenes

pencil, pen and ink, watercolour and bodycolour, heightened with white on paper
each 21¾ x 35¼in. (55.4 x 89.5cm.)

(10)

£30,000-40,000

US\$37,000-49,000

€34,000-45,000

PROVENANCE:

Chaoying Fan.
Anon. sale, Sotheby's, New York, 10 April 1986, lot 40.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, no.5.14 (six from the set of ten).

LITERATURE:

B. Smith and Wan-go Wen, *China: A History in Art*, New York, 1972, pp.270-71.

The Taiping Rebellion was the bloodiest war of the 19th century, waged from 1850 to 1864 between the Taiping Heavenly Kingdom (a religious, nationalist and political movement led out of Guangxi by Hong Xiuquan, the heterodox Christian convert and self-proclaimed brother of Jesus Christ) and the ruling Manchu led Qing dynasty. At their height the rebels, based in Tianjing (Nanjing), had control of much of southern China and ruled over 30 million people. Unable to take the Qing capital of Beijing, the Taipings were eventually defeated by the Xiang army of Zeng Guofan, Nanjing falling to them in July 1864 after a two-year siege.

The Taiping army typically wore a uniform of red jackets and blue trousers and wore their hair long. The army was two million strong, made up of Hakka, Cantonese and Zhuang, and consisted of corps of around 13,000 men. The Qing forces had over one million regulars (the Han Green Standard Army and the Manchu-Mongol-Han Eight Banner armies) supported by regional militias (such as Zeng Guofan's Xiang or Hunan army) and foreign mercenaries. Their elite force was called the Ever Victorious Army, led by European commanders.





***108**

LAMQUA (FL.1820-1860)

*Portrait of the Hong Kong Merchant Wei Akwang, half length, wearing his badge of rank inscribed 'Wei akwang Esq / Hong Kong / 1873', and with three of the artist's stamps on the reverse bodycolour on paper laid down on canvas
29⁹/₁₆ x 22⁵/₁₆in. (75.2 x 57.3cm.)*

£6,000-8,000

US\$7,400-9,900
€6,800-9,000

PROVENANCE:

Anon. sale, Christie's, Hong Kong, 27 Sept. 1989, lot 1181.

LITERATURE:

P. Conner, 'Lamqua Western and Chinese Painter', *Arts of Asia*, March-April 1999, p.64, no.29 (illustrated).



***109**

CHINESE SCHOOL, CIRCA 1875

Pacific Mail Steamship "City of Tokio"

oil on canvas

26¼ x 35½in. (66.6 x 90.3cm.)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 3.30.

The Pacific Steamer *City of Tokio* was built in 1874 by John Roach & Son of Chester, Pennsylvania. She was the first iron ship with a screw propeller for the trans-Pacific trade. At 5,800 tons she was one of the largest vessels then carrying the American flag, and was owned and operated by the Pacific Mail Steamship Company. The company had launched the first regularly scheduled trans-Pacific service in 1867 and the *City of Tokio* was used exclusively on the Far Eastern routes, operating from the port of San Francisco to Yokohama, Japan, and Hong Kong, with extended service to Shanghai. The route led to an influx of Japanese and Chinese immigrants to California. She carried 1,650 passengers and made thirty-six round trips between America and China in her ten years of service. She was wrecked on the coast of Honshu, Japan, on 24 June 1885.

She is depicted here with Lintin (Nei Lingding) Island on her bow as she approaches Hong Kong harbour.



***110**

CHINESE SCHOOL, CIRCA 1875

E Pluribus Unum

a carved and painted wood plaque

oval

12½ x 15½in. (31.8 x 39.3cm.)

£7,000-10,000

US\$8,700-12,000

€7,900-11,000

PROVENANCE:

with Hyland Granby Antiques, Hyannis Port, Massachusetts, 1996.

LITERATURE:

C.L. Crossman, *The Decorative Arts of the China Trade*, 1991, pp.302, 312, pl.109.

There are similar 'Eagle plaques' in the collection of the Peabody Essex Museum, Salem, and see also Sotheby's, New York, 23 June 1993, lot 376.



This painting commemorates the trip I made on the USS Wilmington from Hongkong, China to Manila, P.I. Dec. 17-20, 1915. 61° roll. Ship narrowly escaped capsizing.

Pay Clerk J. Flynn, U.S.N.

***111**

CHINESE SCHOOL, CIRCA 1916

USS 'Wilmington' near capsizing

inscribed by Pay Clerk J. Flynn, U.S.N. recording the incident and with a printed extract from the log of USS *Wilmington* on the inside of the backing board, and with a typed transcription of both taped to the backing board
oil on canvas

13½ x 17½ in. (33.3 x 44.7cm.)

£3,000-5,000

US\$3,700-6,200

€3,400-5,600

PROVENANCE:

J. Flynn, U.S.N., c.1916 (inscriptions on the backing board).

Anon. sale, Butterfield and Butterfield, San Francisco, Dec. 1987.

EXHIBITED:

Hong Kong, Hong Kong Maritime Museum, *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900*, Dec. 2019-April 2019, 3.33.

U.S.S. *Wilmington* was laid down at Newport News, Virginia in 1895 and commissioned in May 1897. The gunboat served with the American Asiatic Squadron from 1901 to 1922.

***112**

UTAGAWA SADAHIDE (1807-1873)

Sailing from California Harbour, America (Amerikashu Kariforunia ko shuppan no zu)

woodblock print, each sheet signed *Gounteï Sadahide ga*, published by Etsuka, 1862

vertical oban triptych

14 x 28³/₈in. (35.6 x 72.1cm.) including frame

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

Sadahide evokes a splendidly dramatic view of Americans sending off trading ships from the jetties in San Francisco, where the Japanese embassy had landed in March 1860.

For another impression in the collection of The Metropolitan Museum of Art, New York, go to: metmuseum.org/art/collection/search/55332

***113**

UTAGAWA SADAHIDE (1807-1873)

Western traders at Yokohama transporting merchandise (Yokohama Koeki seiyojin nomotsu unso no zu)

woodblock print, each sheet signed *Gounteï Sadahide ga*, published by Yamaguchiya Tobei (Kinkodo), 1861

vertical oban pentaptych

13⁷/₈ x 46³/₈in. (35.3 x 118.8cm.) including frame

£3,000-5,000

US\$3,700-6,200

€3,400-5,600

An American ship in the foreground loads cargo from smaller boats. Women observe the busy scene through the glass windows of the nearby French ship. To the far right the lavish interior furnishings of a Russian ship are visible through its windows. In the distance we see a Dutch steamer and a British sailing ship. The same print is in the collection of The British Museum, museum no. 1981,0727,0.1.a-e.

***114**

UTAGAWA KUNIYOSHI (1797-1861)

Catching Whales at Goto and Hirado in Hizen Province or Kishu Province

with a list of the types of whales taken, from the series Famous Products of Japan (*Nihon meisan tsukushi*)

woodblock print, signed *Ichiyusai Kuniyoshi ga* (left and right sheets) and *Chooro Kuniyoshi ga* (centre sheet), circa 1840, censor's seal

Kiwame (approved)

vertical oban triptych

each sheet 14 x 9⁷/₈in. (35.6 x 25cm.)

£6,000-8,000

US\$7,400-9,900

€6,800-9,000

This rare triptych depicts a panoramic view of whaling around the Goto and Hirado islands off Kyushu. On these islands villagers earned their living primarily from fishing and agriculture, with whaling forming an important component of the local economy and cultural traditions. Kuniyoshi's triptych provides detailed information regarding the species hunted, local topography and technology used in the hunt and subsequent processing, in which most of the village population was involved.



112



113



114

CANTON REGISTER.

TERMS OF SUBSCRIPTION

To the Canton Register and General Price Current
Per Annum \$ 16 payable quarterly.

Do. 6 months 9 do. in advance.
Do. 3 months 5 do. in do.

Register Per Annum \$ 12 payable quarterly.

Do. 6 months 7 do. in advance.
Do. 3 months 4 do. in do.

Do. to the Canton General Price Current per annum \$ 5.

EXTRA COPIES

Of the Register, to { Subscribers 25 cents.
Non-Subscribers..... 50 do.

EXTRA COPIES

Of the Price Current, to { Subscribers for 25 copies 5 do.
do. less than do. 10 do.
Non-Subscribers..... 15 do.

TERMS OF ADVERTISEMENTS

In the Canton Register.

Vessel for freight, charter, sale, &c..... \$ 5
Advertisement, each insertion..... 1.50
do. repetitions, half charge.
do. For every line exceeding 7. 10 cents.
do. continued for 3 months..... \$ 9


ADVERTISEMENTS — INTENDED to appear
Tuesday's CANTON REGISTER, must be sent to
Office before noon on Monday.

ALL advertisements in the Canton Register will
be continued, and charged for accordingly unless a
number of the required insertions are noted on the
of the advertisement.

Non-subscribers are required to pay for their advertise-
[men]TICE — Non Subscribers to the Canton Register
requiring any publications issued from the Can-
ton Register office, are respectfully requested, to ensure
attention to, to send cash with, their orders.


VOL. 15. No. 7. TUESDAY, FEBRUARY 15TH, 1842. No. 583.

FOR FREIGHT OR CHARTER TO BOMBAY.

 THE fast sailing A. I. ship "HAN-
NAH KERR," 594 tons, captain
POTTER, will be despatched on the 25th inst. Apply to

GRIBBLE, HUGHES & Co.


FOR LONDON.

 THE fine, first class Ship "PEARL",
captain BURROWS, now loading at
Whampoa for the above Port, will meet
with quick despatch. For freight apply to

FOX RAWSON & Co,

Macao, 7th February, 1842.


FOR FREIGHT OR CHARTER TO ANY PART OF THE WORLD

 THE A. I. Ship CADET, 500 Tons,
captain CURLING. Apply to

JARDINE, MATHESON & Co.

Macao, 1st February, 1842.


FOR SINGAPORE AND BOMBAY.

 THE fine A I Ship WILLIAM MET-
CALFE 448 Tons, Captain PHILIP-
SON, now ready to receive cargo and will
be despatched in all next month. For freight or pas-
sage (having excellent accommodation) apply to

MACVICAR & Co.

Macao, 25th January, 1842


FOR LONDON, FROM WHAMPOA.

 THE fine A. I. Ship LOUISA BAIL-
LIE, 413 Tons, A. SCANLAN, Com-
mander, has 3/4ths of her cargo engaged,
and will be despatched on or before the 10th Prox. For
freight &c. Apply to

MACVICAR & Co.—MACAO,
or RUSSELL & Co.—CANTON.

Macao, 25th Jan'y, 1842.


FOR SINGAPORE AND BOMBAY.

 THE Schooner LADY GRANT, will
be despatched 1st of March. For
freight apply to

HEERJEBHOY RUSTOMJEE.


Macao, 8th February 1842.

FOR LONDON.

 THE new ship JOHN BIBBY, 550
Tons A. I. for twelve years, JOHN
SMITH Commander, now loading at Wham-
poa. Apply to

GIBB LIVINGSTON & Co.


FOR FREIGHT OR CHARTER

To Great Britain, or any Port in India
 THE A. I. British Barque "SAPHO,"
captain DUNLOP, 368 Tons Register
M. Apply to

GRIBBLE, HUGHES & Co.

Macao, 15th January, 1842.

FOR FREIGHT OR CHARTER.

 THE "AUTUMNUS" Capt. W. WHITE.
British Built (in 1840) 323 Tons
Register, now lying in the Roads ready
for any employment. Apply to

TURNER & Co.

THE British Barque LADY HAYES, receives
goods on demurrage, in Macao Roads, at \$ 3
per chest per month, and no fee charged on delivery.

THE ship GENERAL WOOD, receives goods on
demurrage, at Hongkong, at \$ 3 per chest per
month, and no fee charged on delivery

JARDINE, MATHESON & Co;

A CARD.—J. R. BURD, late of SINGAPORE,—
begs to inform the public of HONGKONG, MACAO,
and CANTON, that he has established himself as a SHIP
WRIGHT and ENGINEER in the QUEEN'S ROAD, on the
BRITISH ISLAND OF HONGKONG; and respectfully solicits
their patronage, which he hope to merit by diligence
and attention to all orders he may receive in the above
named handicrafts.

MANILA MARINE INSURANCE OFFICE.

THE undersigned is authorised to take risks on ac-
count of the said office, on Spanish vessels from
China to Manila, to the extent of Sp. Drs. 40,000, payable
in that city, or this place.

P. DE LAS HERAS.

Macao, 7th February, 1842.

CIRCULAR.—We beg to intimate that our establish-
ment in China, formerly under the firm of JAMIESON
& How, will henceforward be carried on under that of
JAMIESON, HOW & Co., and that Mr. JOSEPH FROST
EDGER is admitted a partner from the 1st July last, in
our respective houses of JAMIESON & Co., Calcutta, and
of JAMIESON, HOW & Co., China.

JAMIESON & Co.

Calcutta, 14th September, 1841.

NOTICE.—MR. THOMAS WILLIAM LOCKWOOD
MACKEAN was this day admitted a partner in our
firm.

TURNER & Co.

Macao, 1st January, 1842.

NOTICE.—MR. GEORGE BASIL DIXWELL is a Part-
ner in our House.

AUGUSTINE HEARD & Co.

Canton, 15th November, 1841.

BOMBAY COMMERCIAL INSURANCE SOCIETY 1841-43.

THE undersigned are authorised to grant policies in
this society on the usual terms.

MACVICAR & Co.

Macao, 30th November, 1841.

MERCHANDIZE received on demurrage, on mo-
derate terms, on board Brig "BETSY AND
SARAH," lying in the Tyne. Apply to

HUGHESDON BROTHERS.

TO LET.—A large two Story House at St. Antonio

Shipping and Clearance of Baggage attended to
Equipments and Outfits of every description provided
at the shortest notice, upon the most reasonable terms
Insurance effected at the lowest premium with
underwriters. For further particulars please apply to
J. G. ANTHONY.
Attendance from 10 till 5 o'Clock.

FOR SALE.—At Wm. Lane's, Superfine BLACK
BLUE LOTH.
Macao, 24th January, 1842.

FOR SALE OR TO RENT.—The Brick and
Godowns on lot No. 36 Queen's Road How
Bay Hongkong; the Brick building will be altered
dwelling if desired. Apply to
FRANJEE JAMSETJEE.—Macao,
or C. V. GILLESPIE.
46 Queen's Road, Hongkong
Macao, 18th January, 1842.

FOR SALE.—Singapore Beams and American
Spars suitable for Topmasts, gallant masts, and
studding sail booms. Apply to
C. V. GILLESPIE.—46 Queen's Road,
Hongkong, 18th January, 1842.

FOR SALE.

AT the Godowns of Messrs. Jardine, Matheson &
at Hongkong, an assortment of all kinds of stor-
Wines, Brandy, Provision's Warm Clothing, Slops, Roof
Canvas, Marine Compasses, Telescopes, Stationery
Perfumery, in large or small quantities, at moderate price
Apply to JUMMOJEE NASSERWANJEE.
20th Dec. 1841. At the Godowns.

FOR SALE.—120 New Water Butts of 180 Gal-
40 do do Puncheons of 100
A Winchester Patent Cooking Apparatus for cooking
300 people. Apply to Wm. LANE, British Hotel,
or to the captain on board the Gilbert Headed
Macao Roads.

PROVISIONS AND STORES.—Mess and Pri-
Beef, Pork in barrels and casks, Codfish, dried
in drums, Pickled Salmon in barrels, Tobacco "Page"
in boxes, "Womachs" in kegs, fine Vinegar in casks,
cents per gallon, Sheathing Copper and Nails, Paint
white, green and black, Canvas, Raven's Duck, Man-
and Coir Rope Java Coffee, for sale by
C. V. GILLESPIE.
Hongkong, 6th Novr., 1841. 46 Queen's Road.

COALS.—Liverpool Onel Coal in casks and in
for sale by
C. V. GILLESPIE.
Hongkong, 6th Novr., 1841. 46 Queen's Road.

FOR SALE.—Sherry wine in hogsheads and quar-
casks at 90 cents per gallon, in cases at 6, 7, 8, or
9 dollars per dozen, Champagne in baskets 10 doll-
per dozen, Holland's Gin in glass and stone jugs, and
cases of five and six dozen, New England Rum. App-
to C. V. GILLESPIE.
Hongkong, 6th Novr., 1841. 46 Queen's Road.

INDEX

A

Alexander, W., 12-13
Allom, T., 86-87

B

Baptista, M.A., 67
Baylis, 1st Officer, 78

C

Chinese School, 1-7, 9, 14-17, 19,
22-25, 28-35, 37-39, 45, 56-57, 66,
68, 72, 76, 83, 85, 90, 93-96, 98-99,
102, 104, 107, 109-111
Chinnery, G., 36, 60-63
Crawford, R.B., 82

D

Dutch School, 8
Dutton & Michaels, 58

H

Hall, W. H., 27
Hashimoto, S., 112-113
Hickey, T., 11

Hingqua, 97

Huggins, W.J., 21

K

Knell, W.A., 79-80

L

Lamqua, 42, 44, 46, 64, 65, 73, 108

M

Mouillard, A., 105

N

Namcheong, 74-75
Northern Chinese School, 106

S

Spoilum, 18
Sunqua, 77, 100-101, 103

T

Tingqua, 40-41, 48-55, 84, 91

U

Utagawa, K., 114

W

Watson, T.B., 59
West, G.R., 88-89



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** (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 they are not an alternative to examining a **lot** in person or taking 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** 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 or, 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 or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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 to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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

(a) **As authorised bidder.** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept 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 +44 (0)20 7839 9060.

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 • 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 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

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If 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 section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section 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 sterling. 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 post 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, TAXES AND ARTIST'S RESALE ROYALTY

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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If you purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue.

For **lots** Christie's ships to the United States, 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 purchaser. 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. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **A** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

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 five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in the **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practices'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

- give us written notice of your claim within five 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

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- 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.

(b) 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 14 days of the date of the sale.

(k) **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 **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) 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.

(b) 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 retain 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.

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

- Wire transfer
- You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

- Wire transfer
- You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 the buyer.

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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 thirty 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 +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

- charge you storage costs at the rates set out at www.christies.com.

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.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND 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 before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of any **lot** you purchase.

(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 on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **V** 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. 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), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) 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 **V** 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 one year of the date of the sale. 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 that 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) We do not 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 (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 England and Wales. 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 following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

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: 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 section 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 section 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.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • if you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • if you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.
 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, movement within the EU must be within 3 months

from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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 Section H2(b) of the Conditions of Sale.

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

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

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

EXPLANATION OF CATALOGUING PRACTICE

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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

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 consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

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

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

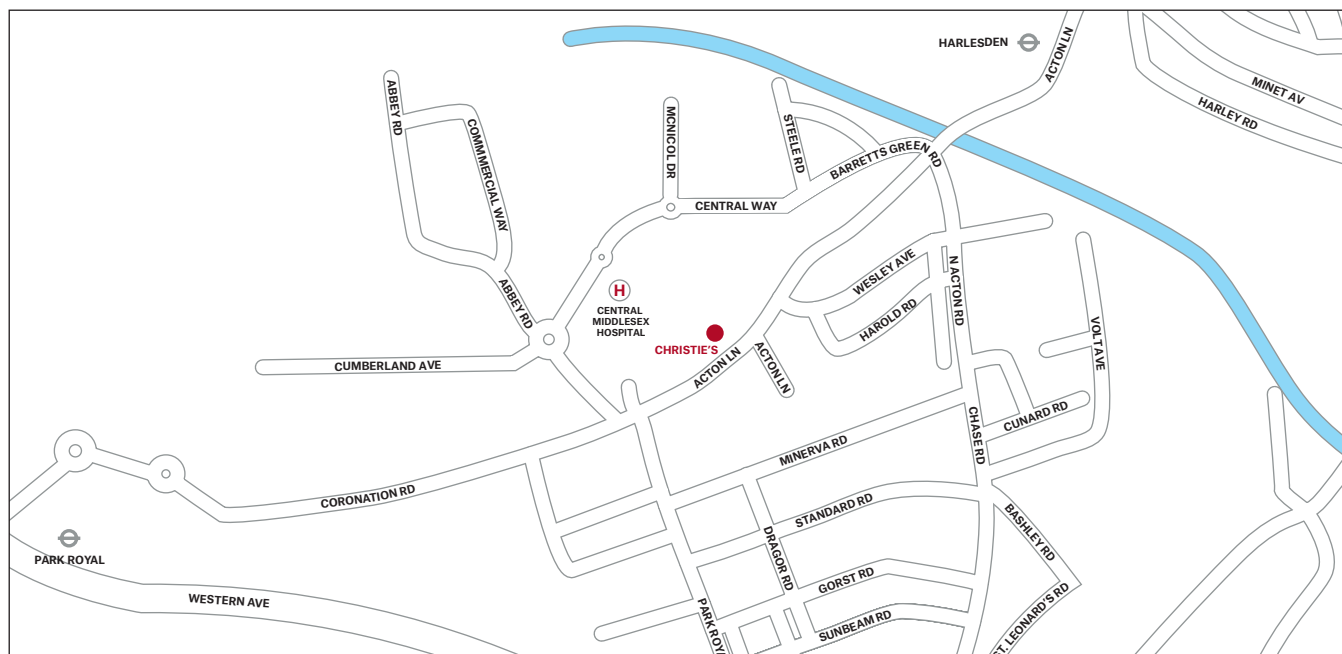
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





CHINESE SCHOOL, CIRCA 1790
Rhun Island (Pulo Run) in the Banda Sea with East Indiamen and other shipping in the roadstead
oil on canvas
16¾ x 26in. (42.5 x 66.1cm.)
£60,000–80,000

Voyaging

SELECTIONS FROM

THE **KELTON** COLLECTION

TOPOGRAPHICAL PICTURES

London, 29 October 2019

VIEWING

26-29 October 2019
8 King Street
London SW1Y 6QT

CONTACT

Nicholas Lambourn
nlambourn@christies.com
+44 (0)20 7389 2040

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



PAUL GAUGUIN (1848-1903)
La Boudeuse
signed 'P Gauguin' (center left)
watercolor over pencil on paper
7½ x 7 in. (19 x 17.7 cm.); irregular
Painted *circa* 1894
\$400,000-600,000

Voyaging

SELECTIONS FROM

THE **KELTON** COLLECTION

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Max Carter
mcarter@christies.com
+1 212 636 2050

CONTACT

Jessica Fertig
jfertig@christies.com
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



AKSELI GALLEN-KALLELA (FINNISH, 1865-1931)

Lake

oil on canvas

18½ x 14¾ in. (47 x 36.5 cm.)

£200,000-300,000

BRITISH AND EUROPEAN ART: EUROPEAN ART

London, 12 December 2019

VIEWING

6-12 December 2019

8 King Street

London SW1Y 6QT

CONTACT

Alastair Plumb

aplumb@christies.com

+44 (0)20 7752 3298

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A Selection from the Collection of Samuel Russell II, direct descendant of Samuel Russell (1789-1862)
including a portrait of Houqua attributed to Lamqua
\$40,000-60,000

CHINESE EXPORT ART

New York, January 2020

VIEWING

January 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Becky MacGuire
bmacguire@christies.com
+1 212 636 2211

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



YOUR CAREER IN THE ART WORLD STARTS HERE

CHRISTIE'S
EDUCATION

[LEARN MORE AT CHRISTIES.EDU](https://christies.edu)

DEGREE PROGRAMMES • CONTINUING EDUCATION • ONLINE COURSES

LONDON | NEW YORK | HONG KONG

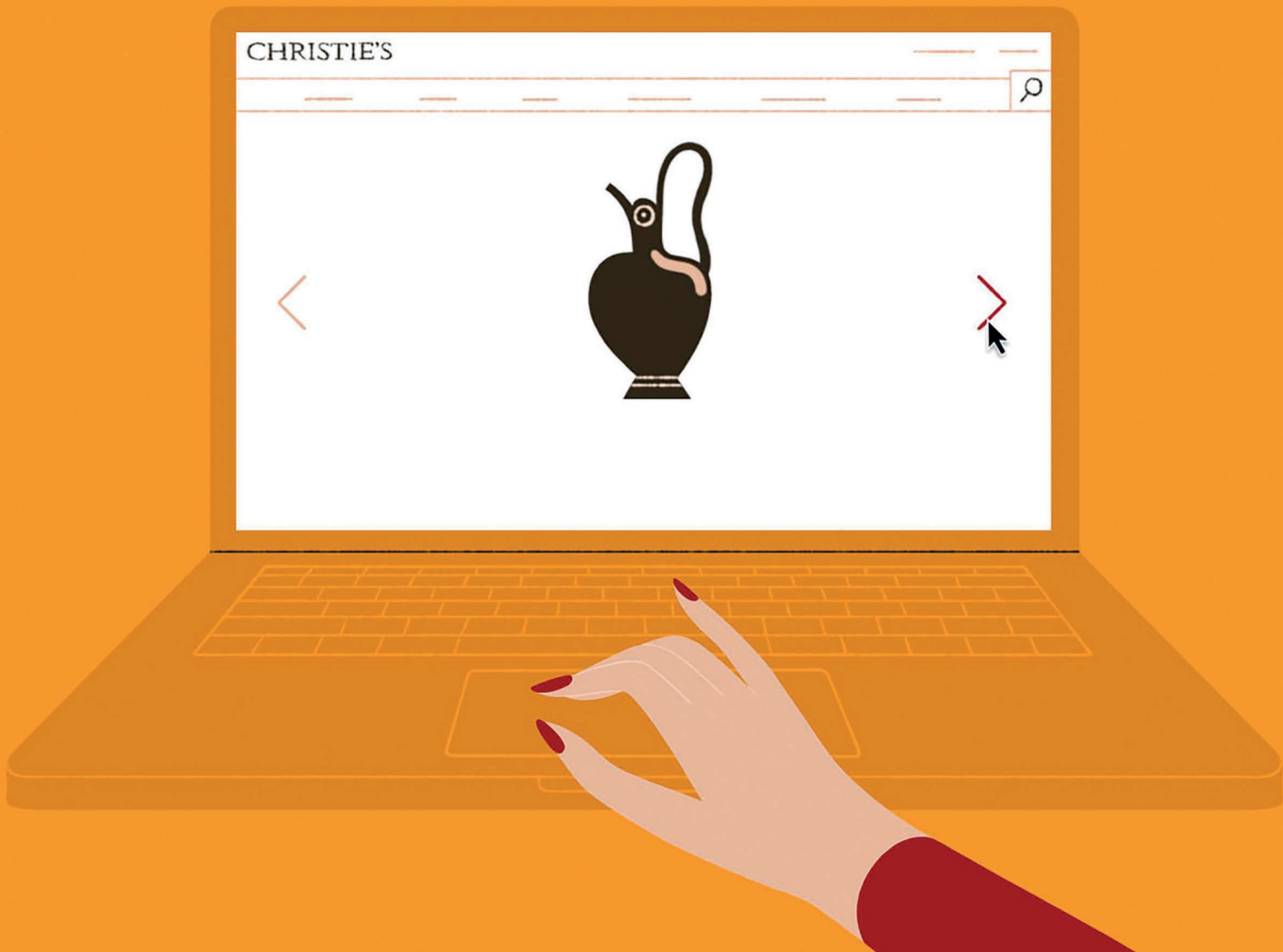
For gainful employment disclosures visit christies.edu/Gedt.html

CHRISTIE'S

*It is now easier than
ever to pay online.*

Log in to your online
account to seamlessly
manage purchases,
shipping and more.

christies.com



WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratnoff de Lira

COLOMBIA

BOGOTÁ
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK

COPENHAGEN
+45 2612 0092
Rikke Juel Brandt (Consultant)

FRANCE

**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85

PROVENCE -

ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME

+39 06 686 3333
Marina Cicogna (Consultant)

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE

+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

MALAYSIA

KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MEXICO

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY

OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLE'S REPUBLIC OF CHINA

BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766
Julia Hu

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE

SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH KOREA

SEOUL
+82 2 720 5266
Jun Lee

SPAIN

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZÜRICH

+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST

+44 (0)20 7104 5702
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO

+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MIAMI

+1 305 445 1487
Jessica Katz

•NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS

Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES

Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK

+44 (0)20 7104 5702
Email: llindsay@christies.com

VALUATIONS

Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION LONDON

Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK

Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG

Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES

NEW YORK
+1 212 974 4570
Email: newyork@cfass.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

NEW YORK
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

LONDON

Tel: +44 20 7389 2551
Fax: +44 20 7389 2168
Email: info@christiesrealestate.com

HONG KONG

Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

For a complete salerooms & offices listing go to christies.com

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, AND AFRICA (EMEA)

Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director, EMEA

SENIOR DIRECTORS, EMEA

Zoe Ainscough, Cristian Albu, Maddie Amos,
Simon Andrews, Katharine Arnold, Upasna Bajaj,
Mariolina Bassetti, Ellen Berkeley, Jill Berry,
Giovanna Bertazzoni, Peter Brown, Julien Brunie,
Olivier Camu, Jason Carey, Karen Carroll,
Sophie Carter, Karen Cole, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart, Leila de Vos,
Harriet Drummond, Adele Falconer, Margaret Ford,
Edmond Francey, Roni Gilat-Baharaff, Leonie Grainger,
Philip Harley, James Hastie, Karl Hermanns,
Rachel Hilderley, Jetske Homan Van Der Heide,
Michael Jeha, Donald Johnston, Erem Kassim-Lakha,
Nicholas Lambourn, William Lorimer,
Catherine Manson, Susan Miller, Jeremy Morrison,
Nicholas Orchard, Keith Penton, Henry Pettifer,
Will Porter, Julien Pradels, Paul Raison,
Christiane Rantzau, Tara Rastrick, Amjad Rauf,
William Robinson, Alice de Roquemaurel,
Matthew Rubinger, Tim Schmelcher, John Stainton,
Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson,
Alexis de Tiesenhausen, Cécile Verdier, Jay Vincze,
David Warren, Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Contessa Giovanni Gaetani dell'Aquila d'Aragona,
Thierry Barbier Mueller, Arpad Busson,
Kemal Has Cingillioglu, Hélène David-Weill,
Bernhard Fischer, I. D. Fürstin zu Fürstenberg,
Rémi Gaston-Dreyfus, Laurence Graff,
Jacques Grange, H.R.H. Prince Pavlos of Greece,
Terry de Gunzburg, Guillaume Houzé,
Alicia Kopolowitz, Robert Manoukian,
Contessa Daniela d'Amelio Memmo, Usha Mittal,
Polissena Perrone, Maryvonne Pinault,
Eric de Rothschild, Çiğdem Simavi, Sylvie Winckler

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, Nicholas White, Mark Wrey

DIRECTORS, UK

Marco Almeida, Guy Agazarian, Alexandra Baker,
Jane Blood, Piers Boothman, Claire Bramwell,
Louise Broadhurst, Robert Brown, Antonia Calnan,
Lucy Campbell, Erin Caswell, Sarah Charles,
Ruth Cornett, Jessica Corsi, Nicky Crosbie,
Laetitia Delaloye, Armelle de Laubier-Rhally,
Freddie De Rougemont, Eugenio Donadoni,
Virginie Dulucq, Christopher O'Neil-Dunne,
Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill, Angus Granlund,
David Gregory, Christine Haines, Annabel Hesketh,
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,
Pippa Jacob, Simon James, Imogen Kerr, Tjabel Klok,
Robert Lagneau, Tina Law, Adriana Leese, Tom Legh,
Jon-Ross Le Haye, Brandon Lindberg, Noah May,
Murray Macaulay, Graeme Maddison, Sarah Mansfield,
Nicolas Martineau, Astrid Mascher, Roger Massey,
Joy McCall, Michelle McMullan, Daniel McPherson,
Neil Millen, Leonie Mir, Chris Munro, Patricia Nobel,
Rosalind Patient, Anthea Peers, Sara Plumbly,
Euthymia Procopé, Lisa Redpath, Alexandra Reid,
Sumiko Roberts, Meghan Russell, Patrick Saich,
Amelie Sarrado, Julie Schutz, Tom Scott,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Katie Siveyer, Kay Sutton, Timothy Triptree,
Mary-Claire Turkington, Thomas Venning, Julie Vial,
Anastasia von Seibold, Gillian Ward, Amelia Walker,
Jud Wei-Ting, Ben Wiggins, Bernard Williams,
Georgina Wisenach

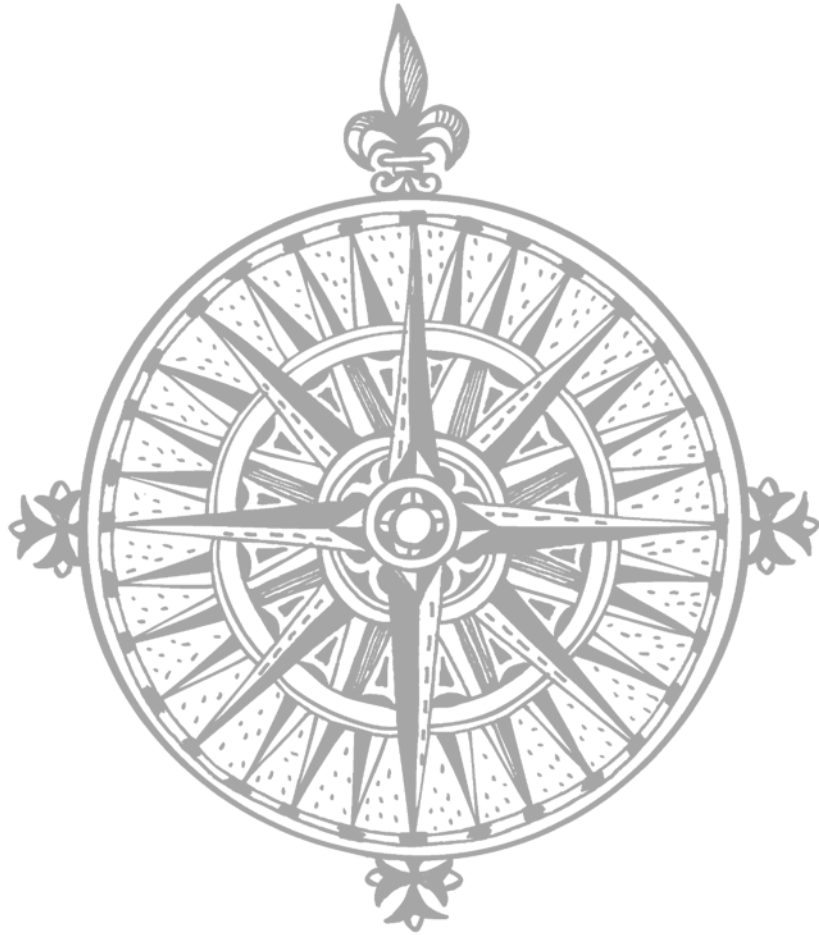
ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Lucy Beckett, Harriet Bingham,
Hannah Boissier, Sarah Boswell, Phill Brakefield,
Jenny Brown, Laure Camboulives, David Cassidy,
Alexandra Cawte, Marie-Louise Chaldecott,
Ivy Chan, Jack Coleman, Amandine Consigny,
Claudio Corsi, Hugh Creasy, Katia Denysova,
Grant Deudney, Milo Dickinson, Amanda Dixon,
Ekaterina Dolinina, David Ellis, Rachel Evans-Omeyer,
Paola Saracino Fendi, Martina Fusari, Pat Galligan,
Elisa Galuppi, Constanza Giuliani, Adeline Han,
Celia Harvey, Daniel Hawkins, Anke Held,
Sophie Hopkins, Jude Hull, James Hyslop, Wei-Ting Jud,
Guady Kelly, Amy Kent, Julia Kiss, Zoe Klemme,
Rachel Koffsky, Polly Knewstubb, Rebecca Lazell,
Rob Leatham, Tessa Lord, Stephanie Manstein,
Ottavia Marchitelli, Georgie Mawby, David McLachlan,
Lynda McLeod, Toby Monk, Alice Murray,
Rosie O'Connor, Clara Paschini, Christopher Petre,
Antonia Pitt, Alastair Plumb, Eugene Pooley,
Sarah Rancans, Sarah Reynolds, Elliot Safra,
Marta Saporiti, Pat Savage, Annabelle Scholar,
Hannah Schweiger, Angus Scott, Charles Scott,
Valeria Severini, Graham Smithson, Annelies Stevens,
Iain Tarling, Sarah Tennant, Susann Theuerkauf,
Flora Turnbull, Damian Vesey, Alice Vincent,
Annie Wallington, Tony Walshe, Harriet West,
Annette Wilson, Julian Wilson, Miriam Winson-Alio,
Suzanne Yalcin-Pennings, Charlotte Young









CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT