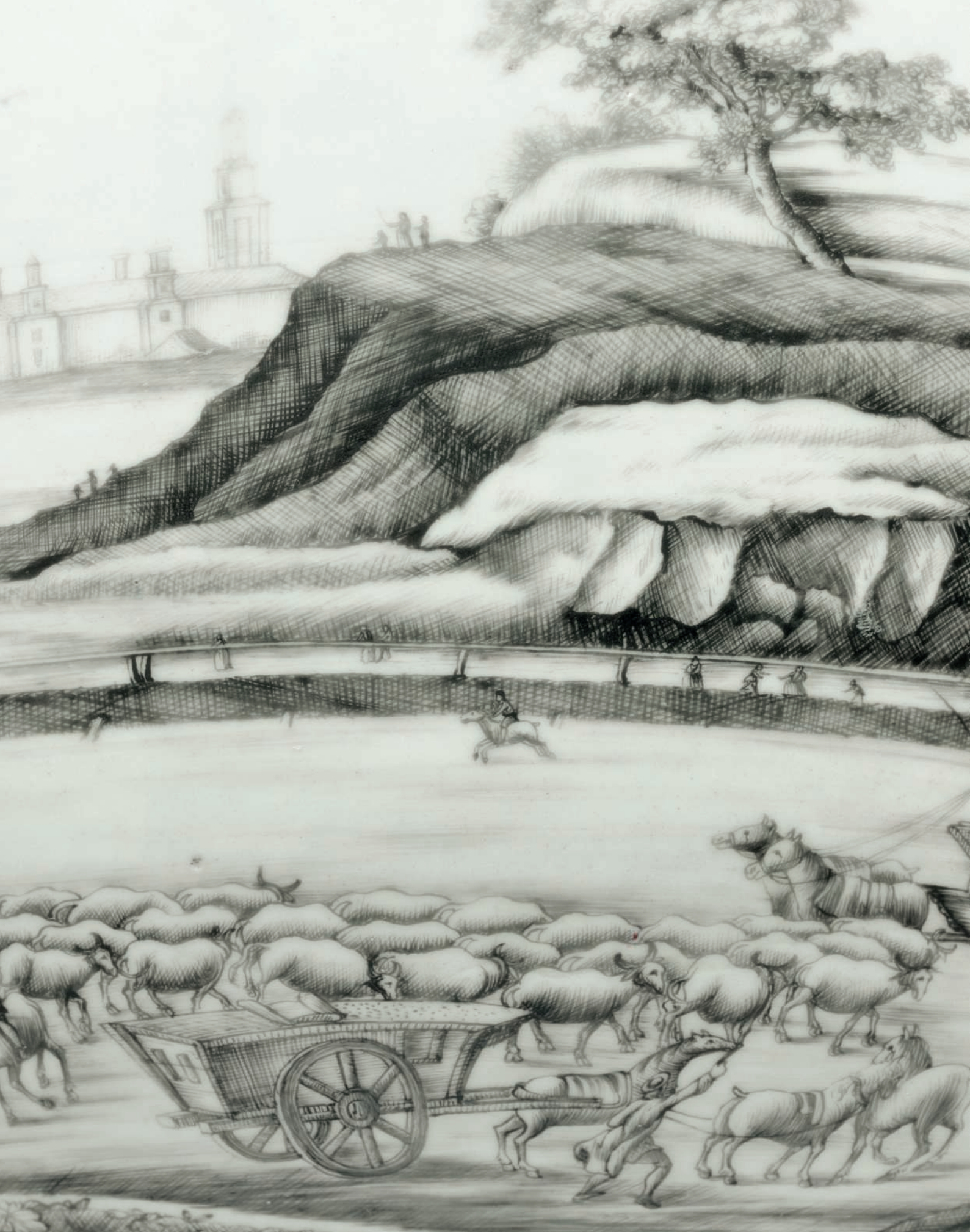


CHINESE EXPORT ART

INCLUDING THE SOWELL COLLECTION

New York
21 January 2016

CHRISTIE'S



NEW YORK

CHINESE EXPORT ART

Thursday 21 January 2016

PROPERTIES FROM

The James E. Sowell Collection

The Collection of Richard Mellon Scaife

The Collection of J. Jefferson and
Anne Weiler Miller

The Betty Gertz 'Hatcher Cargo'
Collection

The Collection of
Walter and Nancy Liedtke

AUCTION

at 10.00 am (Lots 1–125) and 2.00 pm (Lots 126–247)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	16 January	10.00 am – 5.00 pm
Sunday	17 January	1.00 pm – 5.00 pm
Monday	18 January	10.00 am – 5.00 pm
Tuesday	19 January	10.00 am – 5.00 pm
Wednesday	20 January	10.00 am – 5.00 pm
Thursday	21 January	10.00 am – 5.00 pm

AUCTIONEER

Hugh Edmeades (# 1171526)

OPPOSITE:
Lot 69

FRONT COVER:
Lot 32

BACK COVER:
Lot 131

**AUCTION CODE
AND NUMBER**

In sending absentee bids
or making enquiries, this
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ANNABEL-11640

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[40]



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CHINESE EXPORT ART MORNING SESSION

Lots 1-125



1

A FAMILLE VERTE BEAKER VASE KANGXI PERIOD (1662-1722)

Enameled with battle scene, a strategy planning on the flaring neck, the assault on the the central section and a ceremonial at the lower section

18¼ in. (46.3 cm.) high

\$18,000-25,000



2

2

A FAMILLE VERTE PUNCHBOWL

KANGXI PERIOD (1662-1722)

The outside painted with scenes of court figures in gardens and pavilions, the inside rim with phoenix reserves on a diaper band, the interior with a family watching a phoenix in flight

1 5/4 in. (38.5 cm.) diameter

\$15,000-18,000

PROVENANCE:

With Chait Galleries, New York.

Estate of Gloria Lowengart, San Francisco.

3

A PAIR OF FAMILLE VERTE CHARGERS

KANGXI PERIOD (1662-1722)

Each decorated with a jardinière within a garden with a pavilion, a deer, various flowers, the borders with matching flowers and vegetation inside interlaced cartouches, flower branches to the reverse, both with a underglaze blue ribbon-tied emblem mark

15 in. (38.1 cm.) wide

(2)

\$12,000-15,000



3



4

4

AN UNUSUAL WUCAI SAUCER DISH
17TH CENTURY

Enameled at the center with flowering prunus branches and peonies, the border with fruits inside cartouches on an iron-red ground, berried branches on the reverse and a blue underglaze flower emblem mark

15 in. (38.1 cm.) diameter

\$8,000–10,000



5

5

AN UNUSUAL IRON-RED GROUND WUCAI BEAKER VASE
17TH CENTURY

The neck with blue, red and green flower stem, foliage and sacred fungus, the globe with yellow and red pomegranate, the lower body with leaves in matching colors, on an iron-red diaper ground

15½ in. (39.4 cm.) high

\$10,000–15,000



6

6

A PAIR OF WUCAI BEAKER VASES

TRANSITIONAL PERIOD, CIRCA 1635-50

Vividly painted with fruiting and flowering plants growing from rockwork, a pair of pheasants on the necks and a peacock on the flaring lower section

20¾ in. (50.8 cm.) high

(2)

\$20,000-30,000

PROPERTY OF A NEW YORK COLLECTOR

7

A PAIR OF FAMILLE VERTE PLATES

KANGXI PERIOD (1662-1722)

Each brightly painted with a small boy standing on a table, beside a duck, surrounded by antiques, the reverse with ding incense burner in underglaze blue

8⅞ in. (22.5 cm.) diameter

(2)

\$6,000-9,000



7



8

8

A FAMILLE VERTE CHARGER

KANGXI PERIOD (1662-1722)

Enameled with a central basket of flowers, the rim petal form cartouches enclosing further blooms issuing from rockwork, the reverse with three flower scrolls and the base with ribbon-tied lozenge within double blue line circle

16½ in. (42 cm.) diameter

\$6,000–8,000

9

A PAIR OF FAMILLE VERTE WINE COOLERS

KANGXI PERIOD (1662-1722)

Each cylindrical lightly fluted cooler flanked by mask handles, enameled with birds among peony branches

10 in. (25.3 cm.) wide, overall

(2)

\$8,000–10,000



9

10

A FAMILLE VERTE OCTAGONAL CHARGER

KANGXI PERIOD (1662-1722)

The pie-crust rim richly enameled with cartouches of insects and flowers

16¼ in. (41.2 cm.) diameter

\$6,000–9,000



11

A BISCUIT-GLAZED DRAGON-BOAT

KANGXI PERIOD (1662-1722)

The dragon-boat with a pierced pagoda with figures within and on the terrace

8½ in. (21.5 cm.) long

\$4,000–6,000



12

A PAIR OF FAMILLE VERTE OCTAGONAL CHARGERS

KANGXI PERIOD (1662-1722)

The piecrust rim with cartouches of fish, flowers and butterflies

16¼ in. (41.2 cm.) diameter

(2)

\$10,000–15,000





13

13

A BLUE AND WHITE BOWL AND COVER
TRANSITIONAL PERIOD, CIRCA 1635-50

Painted to one side with a songbird perched among prunus, the reverse with a house in landscape, the sides and cover with prunus, with European silver finial and metal handles

8¼ in. (20.8 cm.) high (2)

\$7,000-9,000



14

14

A BLUE AND WHITE DOUBLE-GOURD VASE

TRANSITIONAL PERIOD, CIRCA 1635-50

Painted in shades of inky underglaze blue with court figures in a garden

13¾ in. (34.8 cm.) high

\$6,000-8,000



PROPERTY OF AN EAST COAST COLLECTOR

15

A RARE BLUE AND WHITE MONTEITH

KANGXI PERIOD (1662-1722)

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

12½ in. (31.7 cm.) diameter

\$30,000–50,000

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





16



17



18

16

A LARGE BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

Finely painted with a court official holding a cup, attended by three boys either holding a pouring vessel, fanning him or playing music

15¼ in. (38.7 cm.) diameter

\$6,000-9,000

17

A VERY LARGE BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

Decorated with a central lotus roundel, the reverse with pomegranate branches and underglaze blue ribbon-tied emblem mark

18¾ in. (47.6 cm.) diameter

\$6,000-9,000

18

A VERY LARGE PAIR OF BLUE AND WHITE CISTERNS

THIRD QUARTER 18TH CENTURY

Each of flared oval shape and a pair of lion mask handles, decorated with an exotic bird on a rock surrounded by flowers and foliage on each side, the inside with a matching scene and elaborate decoration on the rim

23¼ in (59 cm.) wide

(2)

\$40,000-60,000



18



19

A MASSIVE BLUE AND WHITE FIVE-PIECE GARNITURE

KANGXI PERIOD (1662-1722)

Each piece lightly molded with rows of lotus petal-shaped panels decorated in an inky cobalt blue with court figures in landscape alternating with various flowering and potted plants, all between lotus scroll or cross-hatch borders, comprising a pair of beaker vases and three baluster jars and covers with large knops in the form of seated Buddhist lions

25 in. (60.5 cm.) high (each baluster jar and cover), 20 in (51 cm.) high (each beaker vase) (8)

\$70,000-100,000

PROVENANCE:

With Bernheimer, Munich (according to paper label).



The five-piece garniture, most often in this configuration of two beaker and three covered baluster vases, had become a classic in Chinese export porcelain by the late 17th century. Referring to the Vung Tao sale held Christie's Amsterdam, 7-8 April 1992, D.S. Howard writes that "It is clear from examination of this 1695 cargo that the most important part was vases and garnitures" (*Choice of the Private Trader*, p. 236). Although quickly adopted for fashionable European house decoration and popular throughout the China trade period, the five-piece garniture actually derives straight from a very Chinese prototype. Every prosperous household or palace in China would have had an altar table or cabinet graced by a five-piece garniture in porcelain or cloisonné or bronze. These garnitures usually consisted of a central censer and cover, a pair of pricket candlesticks and a pair of *gu*-form vases. Sometimes garnitures of "altar ornaments" were used, showing ribbon-tied precious symbols supported on stepped standards. All seem to have been in a medium scale of 14 to 18 inches, not the massive size of the present example. A set of this grand scale was obviously intended for a very important house, where it may have stood on the floor of the hall or in front of the fireplace in summer as easily as on top of a sideboard or monumental bookcase.



20



21

20

A PAIR OF 'CHINESE IMARI' JARDINIERES

KANGXI PERIOD (1662-1722)

Of scalloped octagonal outline, painted with panels of flowering and fruiting plants, the flat rims with diaper trellis enriched in gilt, blue on one and iron-red on the other, both interrupted by flaming *mon*

9 in. (23 cm.) high, 1 5/8 in. (38.5 cm.) wide (2)

\$10,000-15,000



22

21

A LARGE PAIR OF ROSE-IMARI VASES

18TH CENTURY

Quadrangular with panels of landscape alternating with panels of flowering plants, in Imari colors with rose details, all divided by iron-red ground midsections, now mounted as lamps

16 1/2 in. (41.9 cm.) high (2)

\$7,000-9,000

22

A LARGE BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

With flowering plants growing from weathered rocks within a series of petal-shaped borders, base with pseudo-character mark

13 3/8 in. (34 cm.) diameter

\$6,000-9,000

PROPERTY FROM THE SOWELL COLLECTION

23

A PAIR OF QUADRANGULAR ARMORIAL VASES

19TH CENTURY, POSSIBLY SAMSON

Each with a celadon-glazed body molded as bamboo and set with rectangular panels of Chinese garden scenes alternating with coats-of-arms beneath the motto 'AD ASTRA'

16 in. (41 cm.) high (2)

\$3,000-5,000



23



24



25

24

A PORTUGUESE MARKET LARGE ARMORIAL PLATE

CIRCA 1720

Painted in vibrant verte-Imari enamels and gilt with the arms of Ataide, the elaborate strapwork borders incorporating bulls' heads

10½ in. (26.6 cm.) diameter

\$8,000–12,000

25

A PORTUGUESE MARKET LARGE ARMORIAL PLATE

CIRCA 1720

Painted in vibrant verte-Imari enamels and gilt with the arms of Ataide, the elaborate strapwork borders incorporating bulls' heads

10½ in. (26.6 cm.) diameter

\$7,000–10,000



26

26

A CHARLES IV PROCLAMATION PLATE

CIRCA 1792

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

9 in. (23 cm.) diameter

\$4,000–6,000



27



PROPERTY OF A NEW YORK COLLECTOR

27

A PAIR OF DUTCH MARKET ARMORIAL PLATES

CIRCA 1740

With Valckenier arms and finely painted grisaille views of European towns

10 in. (25.5 cm.) diameter

(2)

\$10,000–15,000

PROVENANCE:

The Benjamin F. Edwards III Collection of Chinese Export Porcelain; Christie's, New York, 22 January 2002, lot 170.



28

28

A VAN REVERHORST SUGAR-BOWL AND COVER

CIRCA 1745

From a unique service with the arms of van Reverhorst within smaller arms of his grandparents

6¼ in. (16 cm.) wide, overall

(2)

\$4,000–6,000

29

AN IRON-RED AND GILT ARMORIAL PLATE

FIRST HALF 18TH CENTURY

The center with Dutch or Portuguese arms

8½ in. (21.6 cm.) diameter

\$3,000–5,000



29

Probably either Bacelar of Portugal (the unfamiliar crest misinterpreted by the Chinese painter) or a VOC merchant



30

PROPERTY OF A WEST COAST INSTITUTION

30

A SET OF FOURTEEN SPANISH MARKET ARMORIAL PLATES
CIRCA 1769

With the arms of Pignatelli beneath a coronet for Cayetano Pignatelli (1730-95), Marquis of Rubí, who spent years abroad as the Inspector General of New Spain

9 in. (22.8 cm.) diameter

(14)

\$7,000-10,000

PROPERTY OF A NEW YORK COLLECTOR

31

A DUTCH MARKET ARMORIAL EGGSHELL SOUP PLATE
CIRCA 1735

The center enameled with arms, possibly of a surgeon's guild, surrounded by grisaille flowering boughs, the rim colorfully enameled with flowers

8 in. (20.5 cm.) diameter

\$12,000-18,000

PROVENANCE:

With Santos, London.



31



32

A PAIR OF FAMILLE ROSE ARMORIAL JARDINIÈRES
SECOND QUARTER 18TH CENTURY

Each of quatrefoil shape, enameled on one side with a probably continental coat-of-arms and on the other sides with flowing plants and rockwork, the flat rim with trellis diaper work, flower heads and cartouches of landscapes, the base with trellis diaper work, flower heads and elongated piercing

16¼ in. (41.2 cm.) high; 20¼ in. (51.5 cm.) wide (2)

\$40,000-60,000

These lavishly-enameled, large-scale jardinières must have been an important commission, but the coat-of-arms – in a northern European style and featuring a coronet – remains unidentified.





33

33

**A SET OF TEN ARMORIAL SOUP PLATES AND FOUR CHARGERS
FOR THE DUTCH MARKET**

CIRCA 1752

The center of each with *accollée* coats-of-arms for de Famars of
Amsterdam and Vriesen from Zwolle

9¼ in. (23 cm.) diameter (the plates), 12½ in. (31.5 cm.) diameter
(the chargers) (14)

\$12,000–18,000



34

34

AN ARMORIAL SAUCER DISH

CIRCA 1736-1740

With the arms of de la Bisrate of Anvers in Brabant *accollée* with Proli
of Anvers and Milan

9¾ in. (24.7 cm.) diameter

\$5,000–7,000

PROVENANCE:

Private collection, Belgium.

K. R. Rizk Collection.

35

A LARGE FAMILLE ROSE PUNCHBOWL
CIRCA 1785

Brightly enameled and gilt with panels depicting dignitaries, scholars, ladies and attendants at leisure within keyfret-pattern borders, on a blooming flowers and fruits gilt ground, the inside with a flower clump

1 5/4 in. (38.1 cm.) diameter

\$5,000–8,000



35

36

A SET OF SIXTEEN OCTAGONAL FAMILLE ROSE PLATES
CIRCA 1780, ONE SAMSON, 19TH CENTURY

All depicting figures in front of a pavilion with boats in the back, the borders with various birds within scrolling gilt cartouches and flower sprays, comprising ten dinner plate and six soup plates

8 3/4 in. (22.3 cm.) wide

(16)

\$4,000–6,000



36

37

A FAMILLE ROSE PUNCHBOWL
CIRCA 1780

The exterior painted with two gilt-edged panels depicting a tiger hunt, reserved on a cell pattern ground, the interior with an iron-red and gilt floral motif

13 1/2 in. (34.5 cm.) diameter

\$3,000–5,000



37



MANDARIN & MENAGERIE: THE JAMES E. SOWELL COLLECTION, PART III

Over a period of twenty years James Sowell slowly assembled the best collection of Chinese porcelain birds, animals and figures in the country. Not only comprehensive, the Sowell Collection features jewels of top quality in each category it encompasses, from important, large pairs of majestic birds, courtiers and exotic animals to charming and colorful figures of laughing boys and courting couples.

The collection resided happily in the Sowells' Dallas home surrounded by classic English furniture of the Georgian period. In 2008 the export collection was published by Sowell's dealers and advisors Cohen and Cohen in a lavishly illustrated and researched book, *Mandarin and Menagerie*.

A thread running through all of the Sowell Collection is stellar provenance. With acquisitions from landmark London and Paris auctions as well as from top European dealers, the Sowell Collection represents the enduring pleasures of the finest works of art. Christie's is very pleased to bring this last tranche of the Sowell Collection to market, so that other collectors can enjoy these intriguing and appealing porcelains.



38
**A RARE JAPANESE PORCELAIN
RECUMBENT CRANE**
ARITA, CIRCA 1800

With one wing raised and the head looking back, finely modeled neck and breast feathers and the crown in iron-red

9½ in. (24 cm.) long

\$10,000–15,000

PROVENANCE:

Acquired with Joshua Sinai, New York.
Bonhams, London, 2004.

LITERATURE:

op. cit., pp. 253, no. 17.7



39

A JAPANESE PORCELAIN BIJIN
ARITA, 17TH/EARLY 18TH CENTURY

Elegantly modeled standing, her robe finely enameled with fruiting branches, in the typical Kakiemon palette

1 5/8 in. (39.4 cm.) high

\$30,000–50,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 November 2007, lot 70.

LITERATURE:

M. Cohen and W. Motley, *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures*, Reigate, 2008, pp. 98, 5.1





40

40

A PAIR OF JAPANESE PORCELAIN BOYS

ARITA, EARLY 18TH CENTURY

Each modeled as a *karako*, holding a vase with a puppy playing at his feet

12 $\frac{3}{4}$ in. (32.5 cm.) high

(2)

\$15,000–25,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 November 2007, lot 168.

LITERATURE:

op. cit., pp. 90, no. 4.4

41

A JAPANESE PORCELAIN LEAPING CARP

ARITA, LATE 17TH/EARLY 18TH CENTURY

Modeled as though ascending through water, resting on a rectangular plinth in brown and green enamels

12 $\frac{1}{4}$ in. (31 cm.) high

\$4,000–6,000

PROVENANCE:

With Kevin Page, London.

LITERATURE:

op. cit., pp. 136, no. 8.2



41

42

A JAPANESE ARITA CAT-FORM EWER AND COVER
EDO PERIOD, CIRCA 1690

Manekineko figure with a porcelain cover, decorated in various enamels

7 in. (17.5 cm.) high

(2)

\$3,000–5,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 November 2007, lot 170.

LITERATURE:

op. cit., pp. 151, no. 10.2



42

43

A FAMILLE ROSE SEATED COURTESAN
CIRCA 1785

The seated lady holding a gilt vase, her robes floral over iron-red trousers

8¼ in. (21 cm.) high

\$4,000–6,000

LITERATURE:

op. cit., p. 110, no. 5.12.



43

44

A FAMILLE ROSE CRANE
18TH CENTURY

Modeled standing beside a flowering tree on an oval base, blue legs and red beak, the plumage of neck and tail feathers enameled in black

9 in. (23 cm.) high

\$4,000–6,000

PROVENANCE:

With Luis Alegria, Portugal.

LITERATURE:

op. cit., pp. 252, no. 17.5



44



45

A PAIR OF ROSE-VERTE BUDDHIST LIONS

19TH CENTURY, POSSIBLY SAMSON

Finely modeled, the female with a pup, the male with a brocade ball, with later fitted ormolu bases

16¼ in. (41 cm.) high

(2)

\$12,000–18,000

LITERATURE:

op. cit., p. 210, no. 15.7



46

A SMALL PAIR OF FAMILLE ROSE PHEASANTS

CIRCA 1760

Each with shaded iron-red breast and polychrome plumage, perched on a pierced rock base

8½ in. (21.5 cm.) high

(2)

\$12,000–18,000

PROVENANCE:

With A&J Speelman, London.

LITERATURE:

op. cit., pp. 238, 16.12



47

A LARGE PAIR OF FAMILLE ROSE PHEASANTS

18TH CENTURY, ON LATER ORMOLU BASES

Each standing on a pierced rock, brightly enameled with orange crest and polychrome plumage, resting on ormolu scrollwork base

12¼ in. (31 cm.) high

(2)

\$30,000–50,000

PROVENANCE:

With Cohen & Cohen, London.

Beaussant Lefebvre, Paris.

Sotheby's Monaco, June 1988.

LITERATURE:

op. cit., pp. 240, 16.14

48

A PAIR OF FAMILLE ROSE COURT LADY CANDLEHOLDERS
CIRCA 1780

Each modeled in mirror image of the other and holding a lotus blossom form candle-nozzle, the robes decorated with vivid *famille rose* enamels

8¼ in. (21 cm.) high

(2)

\$8,000–12,000

PROVENANCE:

With Peter Kemp, London.

LITERATURE:

op. cit., pp. 104, no. 5.5



48



49

AN ELEPHANT SAUCE TUREEN AND COVER AND TWO STANDS
CIRCA 1785

The sleepy beast with a black and white puppy as knob, the stands depicting a seated elephant with a mahout, their undersides molded as leaves

9 in. (23 cm.) long (the stands)

(4)

\$50,000-70,000

LITERATURE:

op. cit., pp. 192, no.13.1

Sauce tureens modeled in amusing animal or bird forms were a recurring conceit on 18th century European dining tables. Elephants were rare in this group. Symbols of the exotic East Indies to Westerners, elephants had been seen in Europe as early as the 17th century in the form of blue and white kendis. Western ships brought the actual animals back on rare occasions, including the Derby family's *America*, which carried the first elephant seen in the States to Salem in 1795. As sauce containers this recumbent form was obviously practical, but whatever European print (perhaps from a series depicting life in the Indies?) inspired the scene on the stands and the modeling of the tureens remains unidentified. A pair was sold Christie's New York, 14 October 1999, lot 35.





50

A RARE MASSIVE SEATED HOUND

18TH CENTURY

His coat in grey, his breast white, his collar with tassels and bell

21 ¼ in. (54 cm.) high

\$50,000–80,000

PROVENANCE:

Phillips London, June 2001.

LITERATURE:

op. cit., pp. 165, no. 11.5

Packs of hounds for foxhunting or coursing had been trained and kept in England from as early as about 1600, and English hunting hounds were famous as hunting dogs within Europe. As the English East India companies began to trade in the Far East English hounds became an important commodity for them too. In 1614 Captain Saris wrote recommending a "...fine greyhound..." as tribute for the Daimyo of Hirado and the same year the Governor of Surat requested from the East India Company "...looking glasses, figures of beasts or birds made of glass, mastiffs, greyhounds, spaniels and little dogs..." (See W. Heinemann, *Dogs of China and Japan in Nature and Art*, London 1921.)





51

A LARGE PAIR OF FAMILLE ROSE COURT LADY CANDLEHOLDERS

18TH CENTURY

Each modeled in mirror image of the other and holding a *gu*-form candle-nozzle, the robes decorated in *famille rose* enamels, with an outer garment in green and a polychrome underskirt

16 in. (41 cm.) high

(2)

\$40,000–60,000

PROVENANCE:

With Cohen & Cohen.

LITERATURE:

op. cit., pp. 102, no. 5.3



52

A PAIR OF FAMILLE ROSE ROOSTERS
LATE 18TH/EARLY 19TH CENTURY

Modeled in mirror image, standing on pierced rockwork bases, the heads turned, the plumage picked out in bright enamel colors

7¼ in. (18.5 cm.) high (2)

\$20,000–30,000

LITERATURE:

op. cit., pp. 229, no. 16.5



52



53

53

A MONKEY GROUP
18TH CENTURY

The monkey carrying her young on her shoulders, on a base with a peach sprig

10 ½ in. (27 cm.) high

\$12,000–18,000

PROVENANCE:

Phillips, London, June 2001.

Christie's, London, April 1997.

LITERATURE:

op. cit., pp. 200, no. 14.4

54

AN INCISED BISCUIT RABBIT
18TH CENTURY

Its grey beige fur finely incised, the eyes detailed in black

9 in. (23 cm.) long

\$10,000–15,000

PROVENANCE:

The Collection of Rafi & Mildred Mottahedeh; Sotheby's, New York, 19 October 2000, lot 381.

With Luis Alegria.

LITERATURE:

op. cit., pp. 146–147, no. 9.3



54



55

55
A RARE SMALL PAIR OF OWLS
EARLY 19TH CENTURY

Each perched on a pierced rockwork, his wings folded over his long tail

6½ in. (16.5 cm.) high

\$30,000–50,000

56
A PAIR OF GLAZED-BISCUIT OXEN
18TH/19TH CENTURY

Both in a recumbent position, with lacquered wood stands

9 ¼ in. long

\$4,000–6,000

(2)

(4)



56

57

A PAIR OF HOUND PUPPIES

CIRCA 1770

Modeled seated, painted with brown fur, a red collar with a gilt bell and the eyes, nose and claw detailed in black

7 in. (18 cm.) high

\$12,000–18,000

PROVENANCE:

With Cohen & Cohen.

LITERATURE:

op. cit., pp. 172, no. 11.11



57



58

58

A PAIR OF CRANES

18TH CENTURY

Each modeled in mirror image of the other, standing on a pierced rock, enameled with black legs and primary feathers

11 ½ in. (29.5 cm.) high (2)

\$10,000–15,000

PROVENANCE:

With Jorge Welsh, London.

LITERATURE:

op. cit., pp. 251, no. 17.3

59

TWO GRISAILLE PUG DOGS

18TH CENTURY

Each with flattened snout, the fur painted in grey enamel, the collar, lips and tongue in iron-red

7 in. (17.5 cm.) high (2)

\$10,000–15,000

PROVENANCE:

With Jorge Welsh, London.

LITERATURE:

op. cit., pp. 171, no. 11.10



59

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Bid price	V.A.T. rate %
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LIVING ROOM

0.15 3/4

Punch bowl decorated
with a scene of a town in
a landscape, a tower in
the background, and various
figures in the foreground.

Cat. No.: 1234
Item: Plate
Material: H.P. Porcelain
Country: China

Mfg.:
Date of Mfg.: c. 1750

Description: Circular, Chinese
plate decorated en gris
a nativity scene. Gold
Du Paquier type border

Neg. No.:
Location: JEFF'S DEN
Size: D 10 1/2"

Mark:

CATALOG FILE

Invoice No.

Date:

letter of May 7, 1957. I will take
if they are not already sold.
week. If your other customer decides
not on approval, please let me know,
rested.

to my home address:

3418 Bancroft Road
Baltimore 15, Md.

Very truly yours,

36

J. Jefferson Miller, II



No.: 90712508

Qty	Description
	PURCHASED AT OUR SALE OF 5278 CHINESE CERAMICS ON 7TH NOVEMBER 1994

Mr. Jefferson Miller II,
10 Sudbrook Lane,
Pikesville 8, Maryland

Dear Mr. Miller:

Thank you for your recent note and for your
order for the bowl. We are shipping it to you.

time is a smallish
e inside as well as
figure of the Duke of
s the inscription "His
umberland." (There are
The other two panels
soldiers drawn up in
two other officers on
the inscription "Cul
gain quaintly misspelle

countless places and
small missing areas r

you \$ 250.-

announced visit and,
du.

very sincerely,

ART EXCHANGE

Richard H. Wood

1019

AREA CO
LAWRENCE S

ELINOR GORDON

Export Porcelain

May 16, 1996

Chinese Export Porcelain
15" in diameter). Grisaille
rare scene of the London Hos
y detailed showing sheep.
people and a horse drawn carriage.

Circa - 1775

PRICE\$5,000.00

Paid in full 5/9/96. Thank you and I hope you
enjoy this piece.

Donor:
Neg. No.: 52100
Location: LIVING ROOM
Size: D 10 1/2"

Mark:

45
Export Porcelain punch bowl decorated
with two Scottish soldiers, one
holding a rifle. (Peterson
owner. Interior border of flowers and dots.

9

H. Plummer & Company, Ltd.

734 FIFTH AVENUE - NEW YORK 19, N.Y.

TELEPHONE
CIRCLE 5-8878

October 10, 1953

60

A RARE BLACK-GROUND 'TRUMPETER' PLATE

CIRCA 1740

With two Turkish musicians, possibly inspired by or after Cornelis Pronk, gilt spearhead at the rim, all on a lustrous black ground

8½ in. (22.5 cm)

\$10,000–15,000

PROVENANCE:

Christie's, London, June 1996, lot 282.

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



60

61

A FAMILLE ROSE 'PRONK DOCTORS' LARGE PLATE

CIRCA 1738-40

Enameled after a design by Cornelis Pronk with three figures seated at a small table on which is placed a Ming-style blue and white dish

10 in. (25.5 cm.) diameter

\$6,000–8,000



61

62

A FAMILLE ROSE 'PRONK ARBOR' PLATE

CIRCA 1738

Decorated with a lady seated under an arbor attended by servants, with an iron-red and purple frieze under the rim

9¼ in. (23.5 cm.) diameter

\$4,000–6,000

PROVENANCE:

Acquired from Elinor Gordon, Pennsylvania, in 2002.



62



63

63

A RARE FAMILLE ROSE 'DON QUIXOTE' SOUP PLATE
CIRCA 1740

Richly enameled with the knight on horseback, the barber's basin on his head and the faithful Sancho Panza at his side, two *deshabille* women peeking out from a tree

8 $\frac{7}{8}$ in. (22.4 cm.) diameter

\$15,000–25,000

PROVENANCE:

Christie's, New York, January 1998, lot 38.

After an engraving by J. Folkema inspired by C.A. Coypel drawings depicting the adventure of Don Quixote related in Chapter XXI of Cervantes chef d'oeuvre, when the knight steals a brass barber's basin that he believes to be the enchanted helmet of the king Mambrin. See Hervouet and Bruneau, *La Porcelaine des Compagnies des Indes*, pp. 194–5



64

64

A RARE DATED DUTCH MARKET SHIPPING PLATE
DATED 1756

Finely enameled and gilt with the East Indiaman *Vryburg* flying the Dutch flag at the stern, the standard of Middleburg at the bow, at the rim the inscription *T: SCHIP: VRYBÜRG CE VOERT: DOOR: CAPITEYN IACOB, RYZIK IN: CHINA: INT LAAR. 1756.* surmounted by a coronet

\$10,000–15,000

PROVENANCE:

Christie's, London, November 2001, lot 277.

The Dutch ship *Vryburg* sailed between Holland and China between 1748 and 1771 under Captain Jacob Ryzik. Only plates of this design are known; it appears that they were made to commemorate the 1756 journey to Canton rather than as a dinner service. Plates of the same design were made the next year for Christ(ian) Schooneman on the occasion of his journey to Whampoa.



65

65**A 'BOSCOBEL OAK' PUNCHBOWL**

CIRCA 1745

Enameled in the center with Charles II hiding in the oak's branches near two cavaliers, the exterior with continuous farming scenes, possibly in Shropshire

10¼ in. (26 cm.) diameter

\$10,000–15,000

PROVENANCE:

Acquired from Plummer, New York, in 1953.

After the battle of Worcester on 3rd September 1651 Charles escaped with Colonel Carlos to Boscobel House, the home of the Penderell family, in Shropshire. It was here on the 6th September that the King and Carlos hid in the famous oak tree to escape discovery by Cromwellian troops.

**66****AN 'AMSTERDAM WATERFRONT' PLATE**

CIRCA 1740

Finely painted with a view of the *Nieuwe Stadsherberg*, the public house on the River Ij in Amsterdam, with the masts of ships visible behind it and sailors rowing two small boats in the foreground

\$7,000–9,000

PROVENANCE:

Christie's, New York, January 1999, lot 84.

See C. Le Corbeiller, *Patterns of Exchange*, p. 108 for a 1664 Dutch engraving of the *Stadsherberg*, which stood on the Amsterdam wharf from 1662 to 1872, and, in the words of Howard and Ayers, *op. cit.*, p. 193, must have been where the V.O.C. sailors "spent their last hours before embarkation.... and the first on their return".



66



67

67

A RARE TOPOGRAPHICAL PLATE

CIRCA 1760

A view of the Palace of Christianborg in Copenhagen, a soldier guarding the entrance as a carriage, strollers and an equestrian pass by, all in grisaille highlighted with colors and gilt

9 in. (22.8 cm.) diameter

\$10,000–15,000

PROVENANCE:

Christie's, New York, January 2000, lot 185.

Christianborg Palace was the seat of Danish kings until 1794; from then until the present day it has held the Danish parliament. Hervouet and Bruneau, *op. cit.*, p. 247, illustrate a snuffbox with this rare view.

68

THREE GRISAILLE AND GILT PLATES

SECOND HALF 18TH CENTURY

A Danish market octagonal plate centered by the equestrian statue of Frederick V, the unusual gilt border with a small coat-of-arms and inscribed *IULIANA MARIA*, a plate showing the 'Oude Kerk' in Amsterdam, seen from across the 'Oudezijds Voorburgwal' canal, and a portrait plate depicting Queen Juliana of Denmark

9 in. (22.9 cm.) diameter ('Oude Kerke' plate)

(3)

\$5,000–8,000

PROVENANCE:

The Dr Anton C.R. Dreesmann Collection; Christie's, Amsterdam, April 2002, lot 1297 ('Oude Kerk' plate).

Standing in Amsterdam's *Oudekerksplein* square, the Oude Kerk was founded in 1213 with a wooden chapel. Taking its present form in the 15th century, the Oude Kerk became a Calvinist Dutch Reformed Church at the 1578 Reformation. It features the largest medieval wooden vaulted roof in Europe. Rembrandt was a frequent attendee and had all his children christened there.



68



69

A VERY RARE GRISAILLE 'LONDON HOSPITAL' BOWL
SECOND HALF 18TH CENTURY

A continuous scene shows 'London Hospital' with shepherds and their flock in the foreground as various carriages and strolling figures pass by, the interior with a European gentleman walking on a country path beside his small dog, all beneath a gilt scroll-and-shell border

1 5/4 in. (40 cm.) diameter

\$20,000–30,000

PROVENANCE:

With Staal & Sons, London.

Acquired from Elinor Gordon, Pennsylvania, in 1996.

LITERATURE:

M. Beurdeley, *Chinese Trade Porcelain*, p. 191; Hervouet & Bruneau, *La Porcelaine des Compagnie des Indes a Decor Occidental*, p. 240.

This very rare bowl, called 'probably unique' by Hervouet, depicts the hospital's new building in Whitechapel designed by Boulton Mainwaring and begun in 1752. Founded in 1740 – one of five major private charity hospitals to arise in a uniquely English effort in the 18th century – London Hospital was intended to serve the sick and injured poor of the East End, particularly factory workers, seamen and their families. George Parker, 2nd Earl of Macclesfield and son of Thomas Parker, Lord High Chancellor, headed the committee overseeing the building project. The Earl's second wife had a Chinese armorial dinner service; the Earl's sister, Elizabeth, married Sir William Heathcote in 1720, when they ordered the well-known Heathcote-Parker dinner service. It seems likely that either one of these family members or another aristocratic patron of the hospital ordered this magnificent bowl.





70

70

A FAMILLE ROSE 'FOUR ELEMENTS' PLATE: 'EARTH'

CIRCA 1740

With Cybèle accompanied by three of the four 'Seasons', Flora, Ceres and Bacchus, in a chariot drawn by mythical leonine creatures, a naked maiden reclining on a pink mat in the foreground

9 in. (22.8 cm.) diameter

\$5,000-7,000

PROVENANCE:

Northeast Auctions, New Hampshire, March 2001, lot 1152.

After a series of paintings representing 'The Four Elements' by Francesco Albani (1578-1660) which were commissioned by Cardinal Maurice of Savoy and are now in the Turin Gallery.



71

71

A FAMILLE ROSE 'FOUR ELEMENTS PLATE': 'WATER'

CIRCA 1740

Depicting Galatea, a sea-nymph, in a shell-shaped chariot drawn by dolphins, a reclining naked figure, possibly Acis, on a blue cloak on the river bank

8¾ in. (12.3 cm.)

\$6,000-8,000

PROVENANCE:

Eldred's, Massachusetts, July 2001, lot 236.

Inspired by a series of four round paintings Cardinal Maurice of Savoy (later King of Sardinia) commissioned from Francesco Albani (1578-1669) in 1635 (now in the Turin Museum).



72

72

A RARE FAMILLE ROSE 'TABLE MOUNTAIN' PUNCHBOWL

CIRCA 1740

Depicting Table Mountain Bay at Capetown, with ships flying the Dutch flag, the interior with an iron-red floral cluster and gilt spearhead at the rim

10¼ in. (26 cm.) diameter

\$6,000-8,000

PROVENANCE:

Acquired from The Art Exchange, New York, circa 1953.

73

A RARE FAMILLE ROSE EUROPEAN SUBJECT PLATE
CIRCA 1730

Depicting a scene of an European couple, the woman standing in a Chinese dress and her companion sitting next to a piano, both watching a fight between a rooster and a dog, the rim with four cartouches containing flowers

9 in. (22.8 cm.) diameter

\$3,000–5,000

PROVENANCE:

Acquired from Elinor Gordon, Pennsylvania, in 1998.



73

74

A FAMILLE ROSE MYTHOLOGICAL PLATE
CIRCA 1735

Depicting Apollo playing his lyre, seated beside a muse on a rock in a hilly grass field with trees in the background, the everted rim with finely painted sprays of chrysanthemum and peony

9 in. (22.8 cm.) diameter

\$3,000–5,000

PROVENANCE:

Christie's, Amsterdam, May 1999, lot 413.



74

75

A FAMILLE ROSE MYTHOLOGICAL PLATE
CIRCA 1735

Enameled at the centre with Venus beside Mercury seated on rockwork below trees in a landscape, the rim with finely painted sprays of chrysanthemum and peony

9 in. (22.8 cm.) diameter

\$3,000–5,000

PROVENANCE:

Christie's, London, November 1995, lot 31.



75



76
A LARGE PAIR OF HOUNDS
 QIANLONG, CIRCA 1770

Each modeled seated with its head turned and mouth open, a collar suspending a gilt bell around its neck

10 in. (25.5 cm.) high

\$20,000–30,000

PROVENANCE:

Bonhams, London, March 2004

Christie's, London, May 1994

LITERATURE:

op. cit., pp. 162, no. 11.2



77
A PAIR OF FAMILLE ROSE QUAIL BOXES AND COVERS
 CIRCA 1770

The seated quails realistically modeled, with a red crest, red body and polychrome feathering, with later ormolu stands

6 in. (15 cm.) long

\$12,000–18,000

PROVENANCE:

Phillips, London, June 2001

Christie's, London, November 1994

Sotheby's, Monaco, March 1984.

LITERATURE:

op. cit., pp. 254, no. 17.8



78

A RARE PAIR OF FAMILLE ROSE SPARROWS

18TH CENTURY

Modeled in mirror image, each perched on a pierced stem, with polychrome plumage

5 $\frac{3}{4}$ in. (14.5 cm.) high (2)

\$20,000–30,000

LITERATURE:

op. cit., pp. 286, 21.4



78

79

A FAMILLE ROSE GOOSE TUREEN AND COVER

18TH CENTURY

The seated goose brightly enameled and realistically modeled, with an iron-red head, brown body and black and blue enamel feathering

9 in. (23 cm.) high, 7 $\frac{3}{4}$ in. (20 cm.) long (2)

\$10,000–15,000

PROVENANCE:

With Cohen & Cohen, London.

LITERATURE:

op. cit., pp. 260, no. 18.2



79



80

The following five lots are from a small group of 'erotic' figures depicting men engaged with younger women at intimate everyday activities such as pedicures, ear or teeth-cleaning or wine-drinking. To the Chinese these pursuits clearly alluded to sexual escapades to come. A grouping of these 'erotic' figures was last seen in the famous Dr. Anton Dreesman Collection dispersed at Christie's in five 2002 auctions held in London and Amsterdam.

80

A FAMILLE ROSE PEDICURE GROUP

QIANLONG, CIRCA 1760

The male seated and resting with satisfaction, his bare foot on his companion's knee, while she gazes down in concentration

7¾ in. (19.6 cm.) wide

\$10,000–15,000

PROVENANCE:

With S. Marchant & Son, London.

LITERATURE:

op. cit., p. 116, no. 6.2.



81

81

A FAMILLE ROSE GROUP OF A COUPLE

LATE 18TH/EARLY 19TH CENTURY

Modeled as a man sitting on colorful rockwork, his robe open and companion on his knee

7 in. (18 cm.) high

\$10,000–15,000

PROVENANCE:

With Cohen & Cohen, London.

With John Sparks Ltd, London.

LITERATURE:

op. cit., pp. 118, no. 6.4

82

A FAMILLE ROSE GROUP OF WINE DRINKERS

18TH CENTURY

Modeled as a man kneeling, presenting a wine cup, his companion standing, one arm around him, their gaze entwined

8 ½ in. (21.5 cm.) high

\$10,000–15,000

PROVENANCE:

Acquired from Cohen & Cohen, London.

LITERATURE:



82

83

A FAMILLE ROSE GROUP OF LOVERS

18TH CENTURY

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

8¾ in. (22.2 cm.) high

\$7,000–10,000

PROVENANCE:

Acquired from Cohen & Cohen, London.

LITERATURE:

op. cit., p. 120, 6.6.



83

84

A PAIR OF FAMILLE ROSE EAR-CLEANING GROUPS

LATE 18TH CENTURY

The women with one knee raised revealing a bound foot while examining the male's ear

7¾ in. (19.5 cm.) high

(2)

\$3,000–5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 January 2003, lot 226.

LITERATURE:

op. cit., pp. 119, no. 6.5



84



85

85
A RARE PAIR OF ELEPHANTS AND RIDERS

18TH CENTURY

Each elephant turning his head to the left and surmounted by a long-haired foreigner, one in green coat, the other in purple

7¼ in. (17.8 cm.) high (2)

\$15,000–25,000

PROVENANCE:

The Angelo Caldas Collection; Sotheby's, New York, 15–18 Jan 2004, lot 92.



86

86
A PAIR OF DUCKS

EARLY 20TH CENTURY

Each standing on a flat base, the plumage finely painted in grey

9 in. (23 cm.) high (2)

\$4,000–6,000

PROVENANCE:

With Peter Kemp, London.

LITERATURE:

op. cit., pp. 263, no. 18.4



87

A BOAR'S HEAD TUREEN AND COVER
CIRCA 1770

The beast with open jaws revealing tusks and tongue

11 in. (28 cm.) high, 15 ¼ in. (39 cm.) long

(2)

\$40,000–60,000

PROVENANCE:

With Cohen & Cohen, London

LITERATURE:

op. cit., pp. 184–185, no. 12.5

A boar's head of this model from the collection of Mrs. Lammot du Pont Copeland is in the Peabody Essex Museum and illustrated by W.R. Sargent, *The Copeland Collection*, p. 202, where the author notes that the records of the Dutch East India Company document an order of 25 boar's head tureens in the 1763 season. In 1764 nineteen were shipped home to Holland but a further order was not fulfilled because "the supercargoes considered them too risky." Fennimore and Halfpenny (*The Campbell Collection of Soup Tureens at Winterthur*, p.148) show a Chelsea example, quoting a Chelsea factory auction catalogue of March 18, 1755 listing "a very curious TUREEN in the form of a BOAR'S HEAD". Whether Chinese porcelain or European pottery, boar's head tureens must have made an impressive effect on the dining table, especially when filled with hot stew emitting clouds of steam through the snout.





88

88

A MODEL OF A COW

CIRCA 1800

Inspired by Dutch Delft examples, the brown-spotted cow standing on a canted rectangular base with dark pink edges

4¾ in. (12 cm.) high, 8 in. (20.5 cm.) long

\$8,000–12,000

PROVENANCE:

With Cohen & Cohen, London.
Sotheby's, London, 2 November 1993, lot 117.

LITERATURE:

op. cit., pp. 180, no. 12.3



89

89

A MODEL OF A COW

CIRCA 1800

After the Dutch Delft type, unusually colored with yellow patches, the tail, udders, and nostrils in iron-red, the flat rectangular base with a turquoise surface and brown edge

4¾ in. (12 cm.) high, 8 in. (20.5 cm.) long

\$4,000–6,000

LITERATURE:

op. cit., pp. 180–181, no. 12.3.



90

90

A FAMILLE ROSE NODDING HEAD LADY

18TH CENTURY

Modeled standing and holding a vase, her outer coat green and red with cloud motifs, on a squared plinth, her head made separately

11 ½ in. (29.5 cm.) high

\$2,500–4,000

PROVENANCE:

With Rare Art Inc., New York.

LITERATURE:

op. cit., pp. 105, no. 5.6



91

91

AN UNUSUAL PAIR OF FAMILLE VERTE BUDDHIST LIONS
KANGXI PERIOD (1662-1722)

Both seated, with identical form and with the same iron-red character on their forehead, standing on rectangular bases, one white body and one green

9¾ in. (25 cm.) high

(2)

\$25,000-40,000

PROVENANCE:

With the Chinese Porcelain Company, New York.

LITERATURE:

op. cit., pp. 208, no. 15.6

92

A YELLOW-GLAZED CAT
18TH/19TH CENTURY

Modeled in a recumbent position, with a wooden fitted stand

10 ¾ in. (27 cm.) long

(2)

\$10,000-15,000

PROVENANCE:

With Cohen & Cohen, London.
Sotheby's, London, July 2005.

LITERATURE:

op. cit., pp. 158, no. 10.5



92



93

93

**A SMALL BISCUIT-GLAZED BOY AND
BUDDHIST LION GROUP AND A PAIR OF
BUDDHIST LION JOSS STICK HOLDERS**
18TH CENTURY AND 19TH CENTURY

The boy holding a cup and standing next to a Buddhist lion, on an *artemisia* leaf base, the pair of lions comprising a female with a pup, the male with a brocade ball, on rectangular base

7¼ in. (18.5 cm.) high, the lions (3)

\$4,000–6,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 June 2003, lot 6731. (the boy).
The Collection of the Hon. Nellie Ionides, Buxted Park, no 1067. (the boy).



94

94

**THREE BISCUIT-GLAZED FAMILLE
VERTE FIGURES**
KANGXI PERIOD

Comprising a boy reclining on a pierced rock base, holding a flywhisk and a purse, and a pair of figures, male and female seated on hexagonal bases

6¾ in. (17.2 cm.) high, the seated boy (3)

\$4,000–6,000

LITERATURE:

op. cit., pp. 52, no. 1.1
op. cit., pp. 55, no. 1.4



95

95

**A GLAZED-BISCUIT FIGURE OF AN
AFRICAN**
19TH CENTURY

Wearing a plumed skirt, a floral sash, gilded collar and ankle cuffs, holding a cornucopia, standing on an *Artemisia* leaf-shaped base

12 in. (30.5 cm.) high

\$4,000–6,000

PROVENANCE:

With Cohen & Cohen.

LITERATURE:

op. cit., pp. 58, no. 1.6



96

96

A PAIR OF MACAWS
19TH CENTURY

Each perched on a pierced rock, the bright green wings folded

7¼ in. (18.5 cm.) high

\$10,000–15,000

PROVENANCE:

Phillips, London, June, 2001.

LITERATURE:

op. cit., pp. 280, no. 20.4

97

A GROUP OF TEN FAMILLE VERTE FIGURES OF BOYS
18TH/19TH CENTURY

Ten in *famille verte* enamel and one with some rose, four with a smaller boy figure on the side of one leg, all holding various kind of vases and standing on a squared base

(2)

11¾ in. (30 cm.) high, tallest

(11)

\$5,000–8,000

LITERATURE:

op. cit., pp. 88, no. 4.3



97



98

98
TWO RARE PUCE SHIPPING PLATES
 MID-EIGHTEENTH CENTURY

The first with Canton harbor within gilt shell borders, the other with a Dutch vessel at sea above the inscription 'DUS LEYDONS/VRIENDSCHAP'

9 in. (22.8 cm.), both plates

\$4,000–6,000

PROVENANCE:

Christie's, London, July 1994, lot 168 (Canton).
 P. Suval, Inc. Virginia, in 2001 (Vriendschap).

99
THREE FAMILLE ROSE AND BIANCO-SOPRA-BIANCO PLATES
 18TH CENTURY

An Indian market large plate with a mahout astride his elephant and a pair of plates with a European couple and a parrot

11¼ in. (27.9 cm.) diameter (Indian plate)

(3)

\$5,000–7,000

PROVENANCE:

Christie's, New York, January 2005, lot 225 (the Indian plate).
 Sotheby's, Sussex, March 1999, lot 158 (the pair).



99



100

100

A RARE 'SCOTSMEN' PUNCHBOWL

CIRCA 1745-1750

The exterior with a Scottish Highlander on each side between leafy peach branches and blossoming pink roses, the interior with a floral cluster beneath a gilt spearhead border at the rim

\$15,000-25,000

PROVENANCE:

Acquired from Schmidt's, Palm Beach, c. 1955.

The two Scotsmen are likely Rifleman Shaw and Piper Macdonnell, both Jacobite martyrs, after prints engraved by George Bickham and published in 1743. The engraving of the piper was also used as the frontispiece for *A Short History of the Highland Regiment* of 1743

101

A FAMILLE ROSE 'HUNTSMAN' PLATE

CIRCA 1740

The richly enameled huntsman with a stag lying before him and a hound at either side

9 in. (23 cm.) diameter

\$8,000-12,000

PROVENANCE:

Acquired from P. Suval, Inc., Virginia, in 2004.

After Johan Elias Ridinger (1698-1767), the famed German engraver of horses, hounds and hunting scenes.



101

THE MILLER COLLECTION



102

103

A DUTCH MARKET SATIRICAL PLATE

CIRCA 1725-1730

Enameled in colors with dancing harlequin figure before a wall, a reference to the South Sea Bubble or 'Great Folly', the rim with iron-red and gilt tasseled border

8½ in. (21.5 cm.) diameter

\$4,000–6,000

PROVENANCE:

Sotheby's, New York, January 1996, lot 306.

102

A DUTCH MARKET SATIRICAL PLATE

CIRCA 1725-1730

Enameled in verte enamels with a dancing harlequin figure, a reference to the South Sea Bubble or 'Great Folly', the iron-red and gilt border with four bat cartouches

8½ in. (21.5 cm.) diameter

\$5,000–7,000

PROVENANCE:

Sotheby's, New York, January 1996, lot 305.



103



104

104

A FAMILLE ROSE EUROPEAN SUBJECT PLATE

CIRCA 1780

Vividly enameled with a courtly gentleman bowing and taking the hand of a lady, distinctive gilt border at the rim

9½ in. (24 cm.) diameter

\$3,000–5,000

PROVENANCE:

Acquired from P. Suval, Inc., New York, in 2002.

105

AN IRON-RED AND GILT 'BAPTISM OF CHRIST' PLATE

CIRCA 1735

Depicting the scene of the baptism of Christ by St John, the borders with flower wreaths held by an eagle and putti, two of them deploying the biblical reference 'MAT. 3.16'

8 ½ in. (21.6 cm.) diameter

\$3,000–5,000

PROVENANCE:

Sotheby's, New York, January 1996, lot 294.



105

106

TWO GRISAILLE AND GILT RELIGIOUS SUBJECT PLATES

CIRCA 1745-1750

One decorated with the Nativity and the other with the Crucifixion, both with Du Paquier taste borders

9 in. (22.8 cm.), both plates (2)

\$3,000–5,000

PROVENANCE:

Sotheby's, London, November 1999, lot 107 (Crucifixion).

Acquired from F.J. Carey III in 2000 (Nativity).



106

107

TWO ENAMEL AND GILT DISHES

18TH CENTURY

The first a plate in the Meissen taste with a riverbank vista in the center, the other a saucer dish in Japanese style with a tiger under a tree

10¾ in. (27.3 cm.) diameter (the saucer dish)

\$3,000–5,000



107



108

108

A GRISAILLE PORTRAIT PLATE

CIRCA 1740

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

9 in. (22.8 cm.) diameter

\$5,000–7,000

PROVENANCE:

Acquired from P. Suval, Inc., Virginia, in 2002.

After an engraving by Petrus Schenk (1660–1718), possibly of the Wissing portrait of John Cecil, Lord Burghley. The identity of de Wolff remains a mystery.



109

109

TWO GRISAILLE AND GILT MYTHOLOGICAL PLATES

CIRCA 1745

Jupiter and Juno with an eagle at their feet, the border incorporating peacocks, and 'The Choice of Hercules' within gilt arabesques

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

\$3,000–5,000

PROVENANCE:

Acquired from F.J. Carey III. (Hercules) Christie's, London, November 1995, lot 38. (Jupiter & Juno)



110

110

THREE EUROPEAN SUBJECT PLATES

MID-18TH CENTURY

The first grisaille with gilt double monograms beneath mythological portraits, the second with famille rose reclining couple within grisaille border and the third an allegory of marriage with figures amongst ruins and gilt border

9 in. (22.9 cm.) diameter (marriage plate) (3)

\$3,500–5,500



111

111

A RARE SATIRICAL PUNCHBOWL, 'SAUNEY'S MISTAKE'
CIRCA 1770

Enameled on one side with anti-Jacobite scene of a Scotsman seated comically on a latrine, the other with the poem 'Sauney's Mistake'

11¼ in. diameter

\$4,000–6,000

PROVENANCE:

Acquired from The Art Exchange, New York, circa 1957.

The poem, taken from a vulgar anti-Jacobite English print, its publication details incised along the bottom, reads: *When first to the South sly Sauney came forth/He was shewn to a place quite unknown in the North/That he is mistaken you soon will explore/Yet he scratches and s___s as no man did before.*



112

TWO POLITICAL SUBJECT PUNCHBOWLS
SECOND HALF OF THE 18TH CENTURY

A 'Wilkes and Liberty' bowl with portraits of John Wilkes and Lord Mansfield above the inscription *ALWAYS READY IN A GOOD CAUSE/JUSTICE SANS PITIE*, a clump of flowers in the center, and a bowl with portrait medallions of the Duke of Cumberland and views of the Battle of Culloden

10 in. (25.4 cm.) diameter (Wilkes and Liberty bowl)

(2)

\$3,000–5,000

PROVENANCE:

Acquired from Elinor Gordon, Pennsylvania, in 1957. (Wilkes & Liberty bowl)

Acquired from The Art Exchange, New York, in 1957. (Duke of Cumberland bowl)



112



THE MILLER COLLECTION



113

113

TWO MARINE SUBJECT PUNCHBOWLS SECOND HALF OF THE 18TH CENTURY

The first with English vessels in fair and foul weather, another English ship inside, the second decorated with the 'Sailor's Farewell' and 'The Sailor's Return'

10½ in. (26.7 cm.) diameter (the first)

(2)

\$5,000–7,000

PROVENANCE:

Purchased from the Craft Center, Baltimore, in 1955 ('Fair & Foul Weather' bowl).

Acquired from Elinor Gordon, Pennsylvania. ('Sailor's Farewell' bowl).

114

TWO FAMILLE ROSE EUROPEAN SUBJECT PIECES

SECOND HALF 18TH CENTURY

A punch bowl enameled with 'The Judgment of Paris', the interior with swimming fish, and a 'Cherry-Pickers' plate

10¼ in. (27.3 cm.) diameter, the bowl (2)

\$3,000–5,000

PROVENANCE:

Acquired from P. Suval, Inc., Virginia, in 1985 (the plate).



114



115

115

TWO FAMILLE ROSE EUROPEAN SUBJECT PLATES MID-18TH CENTURY

The first a bucolic scene with a hunter and his love reclining, the second with three farm women at harvest, both with gilt scroll-and-shell borders

8 7/8 and 9 1/8 in. (22.5 and 23 cm.) diameter

(2)

\$3,000–5,000



116

116
THREE EUROPEAN SUBJECT PLATES
MID-18TH CENTURY

The first with a bucolic rural scene showing a couple listening to a lute player, the second with bare-breasted European lady stroking the head of a monkey seated beside her, and the third showing Neptune riding a dolphin towards a Swedish ship

8¾ in. (22.7 cm.) diameter (the marine plate)

\$3,000–5,000

117
A GROUP OF FOUR PLATES
LATE 18TH CENTURY

A small plate with a polychrome hunting dog, a Chelsea porcelain style botanical plate, a plate with the arms of Danish East India Company director Peter van Hemert on the rim and a pink cameo of Minerva in the center, and a 'pseudo tobacco leaf' side plate

(3) 9¼ in. (22.9 cm.) diameter (the botanical plate)

(4)

\$4,000–6,000



117



118

118
TWO GRISAILLE EUROPEAN SUBJECT PLATES
18TH CENTURY

The first depicting *Depart des Pelerins pour l'Ile de Cythere* within gilt scrollwork, the second a foxhunting scene

9 in. (22.8 cm.) diameter (the gilded plate)

\$6,000–9,000

PROVENANCE:

With Elinor Gordon ('Ile de Cythere').
Lucile and Robert H. Gries Collection; Christie's, New York,
January 2000, lot 187.
The J. Louis Binder Collection; Christie's, London, 17 June 2003, lot
53 (hunting).

119
THREE GRISAILLE EUROPEAN SUBJECT PLATES
18TH CENTURY

A 'Danby gate' plate showing the main gate of the Oxford Physick and Jacob Bobart, first keeper of the Garden, a Neptune plate, the
god riding two dolphins and accompanied by tritons and nymphs,
and a 'Fisherman' plate after Abraham Bloemaert (1566–1651)

9 in. (22.8cm.) diameter (Oxford plate)

(3)

\$4,000–6,000

PROVENANCE:

Northeast Auctions, New Hampshire, March 2001, lot 1156
(Neptune).
Christie's, New York, January 2001, lot 110 ('Danby Gate').
Christie's, London, November 1994, lot 221 ('Fisherman').



119



120

A GRISAILLE AND GILT 'HONGS OF CANTON' PUNCHBOWL
CIRCA 1785

A continuous scene of the Canton waterfront, small junks moored in the foreground and the foreign factories flying their flags, including American (possibly later), Dutch and British, the interior with the British East Indiaman 'PITT', named on the stern

14 in. (35.5 cm.) diameter

\$30,000–50,000

PROVENANCE:

Acquired from The Art Exchange, New York, in 1952.

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





121

121

THREE DUTCH MARKET DISHES

SECOND QUARTER OF THE 18TH CENTURY

A portrait plate enameled in Holland a Governor Duff saucer dish, and a Pronk 'Dame au Parasol' plate in the Imari palette

9¼ in (23 cm.) diameter (The 'Dame au Parasol' plate)

(3)

\$4,000–6,000

122

A SEPIA AND GRISAILLE ARMORIAL PLATE

CIRCA 1785

Unusually decorated with playful putti after a Bartolozzi engraving, a marten crest on the petal-scalloped rim, possibly for a Martin family

9⅝ in. (24.5 cm.) diameter

\$3,000–5,000

PROVENANCE:

Acquired from P. Suval, Inc., Virginia, in 1991.



122

123

A RETICULATED ARMORIAL PLATE

CIRCA 1775

A figure allegorical of Hope seated leans on a shield with the arms of Ker with Martin in pretence

9 in. (23 cm.) diameter

\$3,000–5,000

PROVENANCE:

Christie's, New York, January 1997, lot 195.

From an unusual service whose borders are decorated with cartouches allegorical of the four quarters of the globe, America shown as an American Indian with bison or bear and tobacco plants. See D.S. Howard, *op. cit.*, p. 694



123

124

AN AMERICAN MARKET SHIPPING PLATE

EARLY 19TH CENTURY

Painted with a ship flying two American flags on a green sea, the rim with a cobalt-blue band between gilt lines

9¾ in. (24.7 cm.) diameter

\$7,000–10,000

PROVENANCE:

Acquired from P. Suval, Inc., Virginia, in 1998.



124

125

TWO AMERICAN MARKET PIECES

LATE 18TH/ EARLY 19TH CENTURY

A bowl with Mount Vernon in sepia and gilt and a plate from the Elias Haskett Derby service showing a figure of Hope above the motto 'SPERO', the rim with gilt monogram

9¼ in. (23.5 cm.) diameter (the plate) (2)

\$4,000–6,000

PROVENANCE:

The Mottahedeh Collection; Sotheby's, New York, 19 October 2000, lot 325 (Derby plate).

Acquired from R.H. Wood in 1964 (Mount Vernon bowl).



125

CHINESE EXPORT ART
AFTERNOON SESSION
Lots 126-247



THE WALTER AND NANCY LIEDTKE COLLECTION

The art world lost one of its brightest and most passionate scholars when Walter Liedtke died last year. Liedtke was not only one of the world's preeminent authorities on Dutch and Flemish painting, but also a trusted advisor to many collectors and a cherished friend, always ready to engage in enlightening and often heated discussions about topics spanning the history of art. After earning his master's degree at Brown and his doctorate at the Courtauld Institute of Art in London, Walter taught for four years at Ohio State University. In 1979, he began his career at the Metropolitan Museum of Art in New York as a Mellon Fellow. The following year he became curator of Dutch and Flemish paintings European Paintings department, where he organized many acclaimed and ground-breaking exhibitions, including Rembrandt/Not Rembrandt in The Metropolitan Museum of Art (1995-1996), Vermeer and the Delft School (2001), and The Age of Rembrandt (2007). His numerous publications include Architectural Painting in Delft (1982), Vermeer: The Complete Paintings (2008), as well as the 1984 catalogue of the Metropolitan Museum's Flemish paintings and his comprehensive 2007 catalogue of the museum's Dutch paintings (1083 pp.). Liedtke's discerning eye and profound intellectual curiosity are reflected in the paintings, prints and Chinese export porcelain that he and his wife, Nancy, lovingly acquired over the years.



126

A BLUE AND WHITE 'KRAAK' DISH
LATE MING DYNASTY

The center brightly painted with overlapping leaves and symbols, the sides with radiating panels of fruit and auspicious emblems, the exterior with further decoration

14½ in. (37 cm.) diameter

\$4,000-6,000

127**FIVE 'KRAAK' BLUE AND WHITE PIECES**
LATE MING DYNASTY

Comprising: a pair of deep bowls with panels of birds, landscapes and emblems; two smaller bowls of various sizes one decorated with a gentleman in a landscape, the other with emblems; and a dish, the center decorated with a landscape including plants and insects, the sides with radiating panels of emblems

9¾ in. (24.5 cm.) diameter, the dish (5)

\$1,800–2,500



127

128**TWO SILVER-MOUNTED BLUE AND WHITE JUGS**

ONE CHINESE, MID-17TH CENTURY, THE
OTHER JAPANESE, 17TH CENTURY

The Chinese example decorated with scholars in a landscape, the Japanese example with panels of landscape scenes and with Dutch silver marks for 1685

9¾ in. (25 cm.), the largest (2)

\$3,000–5,000

PROVENANCE:

The Stodel Collection (the Chinese example, according to a paper label underneath).



128

129**TWO 'KRAAK' BLUE AND WHITE DISHES**
17TH CENTURY

The center of one decorated with auspicious emblems, the center of the other with flowers, the sides of each with radiating panels of fruiting plants and emblems, the smaller example marked underneath

11½ in. (29 cm.) diameter, the largest (2)

\$1,500–2,500



129



130

130

A LARGE DOUBLE-GOURD BLUE AND WHITE VASE
LATE MING DYNASTY

The body with petal molded panels, painted with flying horses, auspicious antiques and flowers

12 in (30.5 cm.) high

\$8,000–12,000

PROVENANCE:

With Guest & Gray, London.

131

A LARGE BLUE AND WHITE BASIN
LATE MING DYNASTY

The center with peony filled jardinière, the sides with radiating panels of flowers and butterflies, the exterior with further flower decoration, with wooden stand

14¼ in. (36 cm.) diameter

\$7,000–9,000



131

132

A GROUP OF TWO CHINESE AND ONE JAPANESE BLUE AND WHITE KENDI
17TH CENTURY

Of various sizes, the largest with phoenix decoration, the smallest with flowers and scrolls, the Japanese example with landscape scenes, all with wooden stands

9½ in. (24 cm.) high, the largest

(3)

\$2,200–3,500



132

133

THREE BLUE AND WHITE GLASS-FORM BEAKER VASES

KANGXI PERIOD (1662-1722)

One with cover, each decorated with flowers and leaves, after European glass

10½ in. (27 cm.) high, the largest (4)

\$2,500-4,000



133

134

FIVE BLUE AND WHITE DISHES

KANGXI PERIOD (1662-1722)

Three spiral-molded and decorated with various motifs including flowers, landscapes and phoenix birds, another petal-molded and decorated with plants and butterflies, a fourth decorated with a boy on a terrace, the sides decorated with antiques and emblems, the outside of each with further decoration.

8½ in. (21.5 cm.) diameter, the largest (5)

\$1,800-2,500



134

135

FOUR CHINESE BLUE AND WHITE VASES

KANGXI PERIOD (1662-1722)

Comprising: a bottle vase decorated with scattered flowers and deep lappets, marked underneath; an ovoid vase decorated with a basket of flowers and with wooden cover; a small silver-mounted ovoid vase, marked on cover with Dutch standard mark; and a small petal molded beaker vase with flowers and fruit in jardinières, with sacred fungus underneath

9½ in. (24 cm.) high, the largest (6)

\$2,400-3,600



135



136

136

A GROUP OF BLUE AND WHITE ARTICLES

KANGXI PERIOD (1662-1722)

Comprising four *café-au-lait* wears including a wine funnel, a saucer dish and two saucers and a celadon glazed teabowl and saucer, the saucer dish and teabowl and saucer with sea creature decoration

8½ in. (21.5 cm.), the saucer dish (6)

\$2,500-3,500



137

137

A BLUE AND WHITE DEEP BOWL

KANGXI PERIOD (1662-1722)

The center and outside with formalized phoenix motifs, emblem mark underneath

8 in. (20 cm.) diameter

\$2,000-3,000



138

138

FIVE BLUE AND WHITE TEABOWLS AND SAUCERS AND FOUR BLUE AND WHITE SAUCERS

KANGXI PERIOD (1662-1722)

Variously decorated, some with sea creatures, others with flowers and leaves, one bowl and saucer probably associated

3 in. (7.5 cm.) diameter, the largest bowl (14)

\$1,200-1,800

139



139

A BLUE AND WHITE HEXAGONAL VASE AND COVER

KANGXI PERIOD (1662-1722)

With formal scrollwork cartouches between bands of stiff-leaf tips, the top of the cover painted with chrysanthemum

12 in. (30 cm.) high

\$4,000-6,000

PROVENANCE:

With Solveig & Anita Gray, London.

140

A LARGE SPIRAL-MOLDED BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

The center painted with a pair of phoenix, the rim with alternating panels of monkeys in pine trees and peony vine, the exterior with further flower panels, the underside with artemisia leaf

15¼ in. (38.5 cm.) diameter

\$6,000-8,000

141

A BLUE AND WHITE TULIP VASE

LATE 18TH / EARLY 19TH CENTURY

Having five compartments and the sides decorated with a village scene beneath long neck and lotus bud mouth

9¼ in. (23.5 cm) high

\$1,500-2,500

140



141



142

142

A 'TOBACCO LEAF' SMALL FIVE-PIECE GARNITURE

CIRCA 1775

Enameled in the classic pattern, comprising three baluster vases and covers and two beaker vases

7½ in. (19 cm.) high, the tallest beaker vase

(8)

\$7,000–9,000

143

A 'TOBACCO LEAF' TUREEN AND COVER

CIRCA 1775

Enameled in the classic pattern with overlapping colorful leaves, with lotus finial and handles

14¼ in. (36.2 cm.) wide, overall

(2)

\$15,000–25,000

144

A LARGE PAIR OF 'TOBACCO LEAF' PLATTERS

CIRCA 1775

Of rounded rectangular form with serrated leaf-shaped rim, boldly decorated in underglaze blue, enamels and gilt, with a large puce and yellow hibiscus over pastel-toned overlapping serrated leaves, and one area with smaller flowers on a white ground, the underside with four underglaze blue and iron-red floral sprays

18¼ in. (46.3 cm.) wide

(2)

\$25,000–40,000



143



144



145

145

A LARGE PAIR OF 'PSEUDO TOBACCO LEAF' DISHES

QIANLONG PERIOD (1736-1795)

The oblong dish decorated with hibiscus flowers, cut fruit and tobacco leaves in brightly colored enamels and gilt

14¾ in. (37.5 cm.) wide

\$7,000-10,000

A PRIVATE NAPLES, FLORIDA COLLECTION

146

A GROUP OF THREE 'PSEUDO TOBACCO LEAF' PIECES

EARLY 19TH CENTURY

Richly enameled with overlapping 'tobacco' leaves and blossoms, delicate underglaze flowers on the reverse, comprising an oval serving dish and two large soup plates

14 in. (35.5 cm.) wide, the dish

\$3,000-5,000

(2)

(3)



146



147

147

**A LARGE 'PSEUDO TOBACCO LEAF'
SERVING DISH**

LAST QUARTER OF THE 18TH CENTURY

Enameled in iron-red, lime green, yellow, sepia, puce and gilt with Japanese-style *mon* amongst hibiscus and slender serrated leaves

18½ in. (47 cm.) wide

\$7,000–10,000

148

A PAIR OF WHITE ROOSTERS

19TH CENTURY

Standing in mirror image on tree-trunk bases, their heads cocked and with alert, beady eyes, brown-glazed beaks, the combs, wattles and cheeks iron-red

12½ in. (31.8 cm.) high

(2)

\$5,000–8,000



148



149

149

**AN ORMOLU-MOUNTED FAMILLE ROSE
ROOSTER WINE POT AND COVER**
QIANLONG PERIOD (1736-1795)

Modeled standing, a small chick on its back forming the finial.

7¾ in. (17 in.) high

(2)

\$10,000-15,000



150

150

**A SET OF TEN FAMILLE ROSE CUPS AND
SAUCERS**
YONGZHENG PERIOD

Each saucer and cup interior finely enameled with a cat hiding behind a vase of flowers, on a pink geometric ground divided by floral cartouches and blue borders

4½ in. (10.5 cm.) diameter

(20)

\$6,000-8,000

151

A FAMILLE ROSE EGGSHELL SOUP PLATE

CIRCA 1735

Finely enameled with butterflies among flowers within an unusual blue and gilt boarder

8 $\frac{3}{8}$ in. (21.2 cm.) diameter

\$8,000–12,000

PROVENANCE:

Garland Collection.

W.J. Holt Collection.

K. R. Rizk Collection.

LITERATURE:

Getz 1895, case 11

Hobson, Rackham, King, 1931, fig. 227, p. 154.

Williamson, 1970, pl. XXXIII.



151

152

A SMALL PAIR OF 'CLOBBERED' COPPER-RED VASES

KANGXI PERIOD (1662-1722)

The pear-shaped bodies with underglaze red Buddhist lions later-enameled in Holland with figures crossing a bridge or carrying the harvest amidst blossoms

6 in. (5.2 cm.) high

(2)

\$6,000–9,000



152

PROPERTY OF A NEW YORK COLLECTOR

153

A FAMILLE ROSE RUBY-BACK PLATE

YONGZHENG PERIOD

Very finely enameled with a Chinese domestic scene within seven borders

8 $\frac{1}{8}$ in. (20.5 cm.) diameter

\$8,000–12,000



153



154

154

A FAMILLE ROSE SOUP TUREEN, COVER AND STAND

LATE 18TH CENTURY

Painted with scattered flowers, the tureen with boar head handles, the cover with pomegranate finial

1 5/8 in. (39.5 cm.) wide (the stand) (3)

\$5,000–8,000

155

A PAIR OF FAMILLE ROSE PLATTERS
18TH CENTURY

Of scalloped oblong shape, both enameled in the center with flowers and a crane, the rim with flower garlands

14 1/2 in. (37 cm.) wide (2)

\$4,000–6,000



155



156

PROPERTY FROM THE SOWELL COLLECTION

156

THREE FAMILLE ROSE PIECES
18TH/19TH CENTURY

A punchbowl with peonies growing from blue rocks, 18th century, and a pair of "gu" vases with flower vases and jardinières, 19th century

10 1/4 in. diameter, the bowl (3)

\$4,000–6,000

157

A FAMILLE ROSE EWER AND BASIN
CIRCA 1780

The ewer decorated with flower clump flanked by wings in bright polychrome enamel and gilt, the cover with molded shells, the handle with later mounts, the serving dish painted in a similar way

13 in. (33 cm.) wide, the dish

(2)

\$5,000–8,000



PROPERTY FROM THE SOWELL COLLECTION

158

A LARGE FAMILLE ROSE CIRCULAR TRAY
MID-18TH CENTURY

The flower-shaped tray decorated in gilt and enamels, decorated with a formal arrangement of flowers and foliage

16 in. (40.6 cm.) wide

\$3,000–5,000





159

159

A RARE FAMILLE ROSE EUROPEAN COUPLE

CIRCA 1770

Each wearing a colorful costume and holding a posy, the gentleman with his arm around the lady

9 in. (23 cm.) high

\$15,000–25,000

PROVENANCE:

The Collection of Mildred R. and Rafi Y. Mottahedeh; Sotheby's, New York, 19 October 2000, lot 409.

EXHIBITED:

De Cordova Museum, 1979.
Virginia Museum, 1981–82.
Sotheby's, 1984.

LITERATURE:

D. Howard and J. Ayers, *China for the West: Chinese Porcelain and Other Decorative Arts for Export Illustrated from the Mottahedeh Collection*, London and New York, 1978, vol. II, pp. 616–617, no. 647.
D. Howard and J. Ayers, *Masterpieces of Chinese Export Porcelain from the Mottahedeh Collection in the Virginia Museum*, London, 1981, p. 80, no. 647.

160

A FAMILLE ROSE AND UNDERGLAZE BLUE PART DINNER SERVICE

QIANLONG PERIOD (1736–1795)

Each piece painted in the famille rose palette with a Chinese family group watching a fight between a dog and a rooster, with a river and pavilion in the background, encircled by an underglaze-blue floral border, comprising:

A large soup tureen, cover and stand, 15 in. (38.1 cm.) wide

A pair of sauce tureens, covers and stands, 10 in. (25.4 cm.) wide

A pair of large octagonal platters, 17½ in. (44.5 cm.) wide

A pair of large serving dishes, 13 in. (33 cm.) wide

Two serving dishes of different sizes 11¼ in. (28.6 cm.) wide, the largest

A sauceboat, 8¼ in. (21 cm.) long

A pair of octagonal salts, 3⅞ in. (7.9 cm.) wide

10 octagonal dinner plates, 8¾ in. (22.2 cm.) wide

13 octagonal soup plates, 8¾ in. (22.2 cm.) wide

(41)

\$20,000–30,000





161

PROPERTY OF A SOUTHERN COLLECTOR

161

A PAIR OF FAMILLE ROSE CANDLE HOLDERS

QIANLONG PERIOD (1735-1796)

Each modeled holding a lotus-bud-shaped vase, wearing a fur cape over her shoulder and long robes decorated with roundels and floral motifs with grisaille and gilt borders

11½ in. (26.7 cm.) high

(2)

\$8,000–12,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 July 2006, lot 160.

PROPERTY OF A SOUTHERN COLLECTOR

162

A FAMILLE ROSE 'DUCK' SAUCE-TUREEN AND COVER

QIANLONG PERIOD (1735-1796)

The plumage highlighted in gilt, the head turned slightly to the right

7 in. (17.8 cm.) long

(2)

\$6,000–9,000

PROVENANCE:

The collection of Josephine & Walter Buhl Ford; Sotheby's, New York, 6 October 2006, lot 30.



162



163

163

A PUCE-DECORATED TUREEN, COVER AND STAND

CIRCA 1765

Finely enameled with pagodas in river landscapes, the border with bands of trellis and cartouches of lotus and sacred fungus, with lotus finial and handles

15 in. (38 cm.) long, the stand

(3)

\$5,000–8,000



PROPERTY FROM THE SOWELL COLLECTION

164

A VERY LARGE FAMILLE ROSE BALUSTER JAR AND COVER
MID-18TH CENTURY

Colorfully enameled with phoenix in a fenced peony garden growing with large, lush blooms, smaller birds hovering or perched nearby amongst magnolia and prunus boughs, all beneath an intricate lappet collar around the shoulders and a large pink lotus bud knob

34 ¼ in. high

(2)

\$20,000–30,000





165

165

A LARGE PAIR OF COURT LADY CANDLEHOLDERS

QIANLONG PERIOD (1735-1796)

The ladies with sweetly smiling expression and holding iron-red and gilt vases to serve as candleholders, wearing identical pleated skirts, one with pink apron tied over green robe and the other with green over pink

17¾ in. (45.1 cm.) high

\$30,000-50,000

(2)



PROPERTY OF A MIDWESTERN FAMILY COLLECTION

166

AN ORNITHOLOGICAL PART DINNER SERVICE

LATE 18TH CENTURY

Delicately enameled with bird vignettes in colored enamels and gilt, each piece with a different bird, the borders with narrow blue and gilt laurel garlands, comprising:

A pair of soup tureens and covers, 14½ in. (36.8 cm.) wide

A sauce tureen, cover and stand, 8½ in. (21.6 cm.) wide

Two large oval platters, 18½ in. (47 cm.) wide

Three porcelain baskets in two sizes, 8½ in. (21.6 cm.) wide

A side plate, 6⅞ in. (15.5 cm.) diameter

6 saucers, 6⅞ in. (15.5 cm.) diameter

25 hot water plates, 9¾ in. (24.7 cm.) diameter

(44)

\$10,000-15,000

PROVENANCE:

Gifted to Elizabeth Cutter Morrow, wife of Dwight Morrow (U.S. Ambassador to Mexico 1927-30 and Senator from New Jersey 1930-31) and mother of Anne Morrow Lindbergh.

By descent in the family to the present owner.





167



PROPERTY FROM THE SOWELL COLLECTION

167

A PAIR OF LARGE FAMILLE ROSE COFFEE-POTS AND COVERS
CIRCA 1740

The spout in the shape of a phoenix head

13 $\frac{3}{4}$ in. (35 cm.) high

\$12,000–18,000

PROVENANCE:

With Santos, London.

168

A FAMILLE ROSE PUNCHBOWL
QIANLONG PERIOD (1735–1796)

A continuous scene of Chinese figures, the interior with a scholar and his assistant

13 in. (33 cm.) diameter

\$5,000–8,000

(4)



168



169

PROPERTY FROM THE SOWELL COLLECTION

169

A PAIR OF FAMILLE ROSE FOOTED DISHES

CIRCA 1745

Enameled in the center with gentlemen on a pleasure boat and on the inside rim with a painting scroll, a book, a *go* and a *qin* representing the four gentlemanly accomplishments, above a square pedestal

10¼ in. (26 cm.) wide

(2)

\$10,000–15,000

170

A PAIR OF FAMILLE ROSE VASES ON STANDS

CIRCA 1745–1750

Each club-shaped vase painted with different figural group, standing on two-tiered openwork porcelain stands

13½ in. (34.3 cm.) high

(4)

\$6,000–9,000



170



171

171

A FAMILLE ROSE FIVE-PIECE GARNITURE
QIANLONG PERIOD (1735-1796)

Comprising two beaker vases and three baluster vases and covers, each applied with colorful baskets of flowers and blossoming vines

11¼ in. (28.5 cm.) high

(8)

\$7,000-9,000

PROPERTY FROM THE SOWELL COLLECTION

172

A SET OF TWO FAMILLE ROSE CHARGERS
MID-18TH CENTURY

Both with a large cluster of peony and prunus, iron-red berries to the reverse

15¼ in. diameter (the largest)

(2)

\$4,000-6,000



172



173

173
A LARGE PAIR OF FAMILLE ROSE BALUSTER VASES AND COVERS

MID-18TH CENTURY

Enameled with leaf, scroll and cloud-shaped panels of flowering plants on a ground strewn with blossoms

18½ in. (47 cm.) high

(4)

\$18,000–22,000

PROPERTY FROM THE SOWELL COLLECTION

174
A GROUP OF FAMILLE ROSE ARTICLES

18TH/19TH CENTURY

Comprising: a pair of mid-18th century lotus teabowls and saucers; a black and yellow ground two-section spice box and cover, 18th century; and a pair of yellow-glazed tea caddies and covers, 19th century

6¼ in. (15.2 cm.) high, the spice box

(11)

\$4,000–6,000



174



175

A PRIVATE NAPLES, FLORIDA COLLECTION

175

A LARGE 'LAMBERT' DISH
CIRCA 1722

Decorated with the arms of Lambert at the center above the motto *SEQUITANDO SI GIUNGE*, the border with delicately enameled floral sprays among whisks, *nuyi* sceptres and fans alternating with fruit sprays, the crest depicted at the top

16¼ in. (41.2 cm.) diameter

\$5,000–8,000

176

A PAIR OF ARMORIAL SOUP PLATES
CIRCA 1725

The center with the arms of Wynne impaling Gosling, the rim with Kakiemon style motifs, the reverse with four flower-heads

8½ in. (22 cm.) diameter

\$4,000–6,000

(2)



176

177

A FAMILLE VERTE ARMORIAL CHARGER
CIRCA 1735

The center with large coat-of-arms for Hanbury with Comyn in pretence, the rim with a gilt border of fruiting grapevines enclosed by diaper pattern bands

13¾ in. (35 cm.) diameter

\$7,000–10,000



178

A PAIR OF FAMILLE ROSE ARMORIAL CHARGERS
CIRCA 1728

The arms of Lowther impaling Adams on a yellow diaper ground within gilt architectural scrollwork

13½ in. (34.3 cm.) diameter

(2)

\$6,000–8,000

177



178

A PRIVATE NAPLES, FLORIDA COLLECTION

179

A 'LEAKE OKEOVER' PLATE
CIRCA 1743

Elaborately and finely enameled and gilt with the arms of Okeover quarterly impaling Nichol rising from water with two horses and pennants behind, the border with the cypher *MLO* and Okeover crest

9 in. (22.9 cm.) diameter

\$8,000–12,000

This service is probably the most famous of the great English armorial services of the 18th century for the elaborate design of the armorials painted by the English portraitist Arthur Devis (1708–1787) and then sent to China to be copied, and also for the fact that both the painting and the original invoice for the service have survived and still remain with descendants of the family.

180

A PAIR OF ARMORIAL SAUCER DISHES
CIRCA 1735

With the arms of Lambton impaling Reid

8 $\frac{3}{8}$ in. (21.1 cm.) diameter (each) (2)

\$5,000–7,000

PROVENANCE:

Bedford-Fenwick Collection.
Cecil H. Bullivant Collection.
K. R. Rizk Collection.



179



180



181

181

A FAMILLE ROSE EUROPEAN SUBJECT PUNCHBOWL
CIRCA 1765

One side with a Bacchanalian picnic scene showing Western ladies and gentlemen drinking and courting, the other side with Chinese ladies and boys playing music under trees, the interior with a large bamboo and rose vine border above a clump of flowers

13½ in. (34.3 cm.) diameter

\$5,000–7,000

PROVENANCE:

Anonymous sale, Christie's, New York, 20 January 1995, lot 183

182

A 'PETER THE GREAT' DISH
MID-18TH CENTURY

Enamelled with a depiction of Peter the Great directing an attendant with barrels at a riverside landscape, within a *bianco-sopra-bianco* foliate border

14 in. (35.5 cm.) diameter

\$6,000–9,000

The crowned figure in this scene has traditionally been identified as Peter the Great, Emperor of Russia, who arrived in Amsterdam in 1697 and worked incognito at the small Dutch port of Zaandam. Various scenes with this crowned figure working on riverside wharves are recorded.



182



183

183
A FAMILLE ROSE 'PRONK DOCTORS'
LARGE PLATE
 CIRCA 1738-1740

Enameled with four figures in a garden,
 within an elaborately enameled border

10 in. (25.4 cm.) diameter

\$8,000–10,000

PROVENANCE:

The Collection of Joseph M. Morpurgo,
 Amsterdam.
 With Aronson Antiquaries, Amsterdam.

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



184

184
A FAMILLE ROSE 'PRONK DOCTORS'
LARGE PLATE
 CIRCA 1738-1740

Enameled after the design of Dutch artist
 Cornelis Pronk for the VOC with four
 robed Chinese courtiers in a garden, a Ming
 type blue and white dish before them and
 a peacock perched on a fence to the side
 and a parrot above, all within an elaborately
 enameled border with six cartouches
 enclosing three exotic fish

10 in. (25.5 cm.) diameter

\$5,000–8,000

185
A FAMILLE ROSE MYTHOLOGICAL
TEAPOT AND COVER DEPICTING 'AIR'
 CIRCA 1740-1745

With simple loop handle and straight spout,
 enameled all around the globular body 'Air'
 from Albani's 'The Four Elements', Hera in
 her peacock chariot to one side and Zeus to
 the reverse

6¾ in. (17 cm.) long

(2)

\$5,000–10,000

PROVENANCE:

The W. Martin Hurst Collection.
 The Rafi Y. Mottahedeh Collection, 123.
 The Khalil Rizk Collection, CEPES 104.



185



186

A RARE FAMILLE ROSE PRONK 'POTENTATE' BASIN

CIRCA 1738

Richly enameled with garlands of spring flowers suspended from scrollwork on purple, rose, black and turquoise trellis grounds, a row of scallop shells around the shoulder and in the interior a floral garland above four Asian figures

25½ in. (64.7 cm) wide

\$20,000–30,000

PROVENANCE:

The Doris Duke Collection; Christie's, New York, 3 June 2004, lot 478.

This pattern, known as 'The Potentate', is one of the rarest amongst the group attributed to the Dutch artist Cornelis Pronk (1691–1759). Though not one of his four official commissions for the V.O.C., 'The Potentate' relates closely both in detail and overall concept to 'La Dame au Parasol' and 'The Doctors'.



187

A PRIVATE NAPLES, FLORIDA COLLECTION

187

A FOXHUNTING PUNCHBOWL
MID-18TH CENTURY

Painted with a continuous landscape showing various stages of the hunt, in one part the party before a country house, in the interior a mounted hunter

15¾ in. (40.2 cm.) diameter

\$6,000–9,000



188

188

A EUROPEAN SUBJECT SAUCE TUREEN
STAND
CIRCA 1785

Enameled with two hunters, each with their horn, and a spotted hound

9¼ in. (23.5 cm.) wide

\$3,000–5,000

PROVENANCE:

K. R. Rizk Collection.



A PRIVATE NAPLES, FLORIDA COLLECTION

189

189

A FOXHUNTING PUNCHBOWL

QIANLONG (1735-1796)

Enameled on the exterior with European figures on horseback with a pack of hounds, reserved on a gilt and iron-red ground, the interior with another hunter within a matching cartouche, the rim with stylized scrollwork and flower-sprays

11.1/.4 in. (28.5 cm.) diameter

\$7,000-10,000



190

190

A PAIR OF IMARI 'PRONK DAME AU PARASOL' PLATES

CIRCA 1738-1740

Centering the famous scene of a lady standing before waterbirds as her attendant shades her with a parasol, within iron-red and gilt rectangular cell-pattern reserved with shaped cartouches of ladies and ducks, on the reverse insects on the border

9¼ in. (23.5 cm.) diameter

(2)

\$5,000-8,000

191

A FOXHUNTING PUNCHBOWL

CIRCA 1785

Enameled with panels of equestrian scenes, red diaper ground and flower garlands

11¼ in. (28.5 cm.) diameter

\$6,000-9,000



191

THE GERTZ HATCHER COLLECTION



THE BETTY GERTZ 'HATCHER CARGO' COLLECTION

In what became a landmark sale in Amsterdam in 1984, Christie's offered Chinese porcelain from a 1640s shipwreck salvaged by the then-unknown Captain Michael Hatcher. Several thousand pieces from the sunken cargo of about 25,000 wares of historically important Transitional period porcelain were offered at Christie's that spring. In the audience sat three friends and fellow ceramics enthusiasts, Antwerp tastemaker Axel Vervoordt, the late dealer/scholar David Howard, and Betty Gertz of Dallas. Betty and her oil executive husband, Melvin, had long traveled widely in both Europe and Asia, where Betty's interest and knowledge in art and antiques grew. The result was not just a wonderfully eclectic and erudite personal collection but also the 1979 founding of her legendary Dallas shop, East & Orient.

Betty's 'Hatcher Cargo' porcelains graced first her large Georgian style Dallas house (featured in *Southern Accents* in March-April 2002) and more recently her stunning new Dallas house, tucked inside a walled garden (and featured in *Architectural Digest* in December 2015). Both houses were collaborations between Betty and Axel Vervoordt, who designed special white brackets to support the Hatcher blue and white, shown against silver Chinese wallpaper in the first house and in her vine-covered pool house in the new house.

Now these appealing porcelain wares, made at Jingdezhen in the fascinating period before the Qing asserted control over the kilns and then rescued from the sea in the early 1980s, have made their way to auction again. As Dr. Julia Curtis wrote in "Transition Ware Made Plain: A Wreck from the South China Sea" (*Oriental Art*, Summer 1985), "...the varied nature of the load provides ceramicists with a comprehensive view of Chinese porcelain production in the 1640s. The 'Hatcher Collection' also provides insight into the origin of styles in the era of Kangxi..."



192

A LARGE PAIR OF 'HATCHER CARGO' BLUE AND WHITE BALUSTER JARS AND COVERS

TRANSITIONAL, MID-17TH CENTURY

Each of octagonal form, painted with flow sprays and a lotus border around the neck

13½ in. (35 cm.) high

\$8,000–12,000

PROVENANCE:

The Property of Captain Michael Hatcher
Christie's, Amsterdam, 14 March 1984, lot
366 (part).

193

TWO 'HATCHER CARGO' BLUE AND WHITE FLATBACK KENDI

TRANSITIONAL, MID-17TH CENTURY

The globular body painted with flowers, the
spout formed and painted as an animal head

7¼ in. (18.5 cm.)

(2)

\$5,000–8,000

PROVENANCE:

The Property of Captain Michael Hatcher;
Christie's, Amsterdam, 14 March 1984, lot
52.



THE GERTZ HATCHER COLLECTION



194

194

A TALL 'HATCHER CARGO' BLUE AND WHITE MALLET-SHAPED VASE

TRANSITIONAL, MID-17TH CENTURY

The body painted with flowers and insects, the tall garlic neck with cloud scrolls and stiff leaf rim

14¾ in. (37.5 cm.)

\$6,000–9,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984, lot 182 (part).

195

A 'HATCHER CARGO' BLUE AND WHITE CADOGAN TEAPOT

TRANSITIONAL, MID-17TH CENTURY

Of peach form, the sides painted with camellia and butterflies, the handle and spout painted as branches and with applied leaves

5¼ in (13.5 cm.) high

\$3,000–5,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984, lot 422 (part).



195



196

196

A SMALL 'HATCHER CARGO' BLUE AND WHITE OVOID JAR AND COVER

TRANSITIONAL, MID-17TH CENTURY

Painted with flowers and birds, the cover with a waterfall

8 in. (20 cm.) high

(2)

\$2,000–3,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984.

197

A 'HATCHER CARGO' BLUE AND WHITE TEAPOT AND COVER

TRANSITIONAL, MID-17TH CENTURY

Painted with flowers and rockwork, the arch handle with clouds

9½ in. (24 cm.) high

\$4,000–6,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984.



197

198

TWO SMALL 'HATCHER CARGO' BLUE AND WHITE TEAPOTS AND COVERS

TRANSITIONAL, MID-17TH CENTURY

One painted with blossoms and rockwork, the other with flowers and insects

4½ in. (11.5 cm.) high

\$4,000–6,000

PROVENANCE:

Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984, lot 54 (part) and 55 (part).

The Hatcher Collection; Christie's, Amsterdam, 12 – 13 June 1984 (part lot).



198

199

FOUR LARGE 'HATCHER CARGO' BLUE AND WHITE DISHES

TRANSITIONAL, MID-17TH CENTURY

Three painted with birds within landscape of rocks and flowers, one with a leaf and auspicious emblems, each with white-painted plaster wall bracket

13¾ in. (35 cm.) diameter

\$3,000–5,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's Amsterdam, 14 March 1984.



199



200

200

A VERY LARGE 'HATCHER CARGO' BLUE AND WHITE DISH

TRANSITIONAL, MID-17TH CENTURY

The center with birds in a rocky landscape, the sides with panels of birds, flowers and fruit

19 in. (48.5 cm.) diameter

\$5,000–8,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984.



201

201

A LARGE DEEP 'HATCHER CARGO' BLUE AND WHITE BOWL

TRANSITIONAL, MID-17TH CENTURY

The interior and exterior sides with radiating panels of flowers, fruit and emblems

14 in. (35.5 cm.) diameter

\$1,500–2,500

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984, lot 18.



202

202

TWO 'HATCHER CARGO' BLUE AND WHITE PEAR-SHAPED JUGS

TRANSITIONAL, MID-17TH CENTURY

Painted with flowering branches and berries, the neck with stylized scroll, loop handles

9 in. (23 cm.) high

(2)

\$3,000–5,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984, lot 157.
With C. R. Fenton & Co. Ltd., London.



203



204

203

SEVEN 'HATCHER CARGO' BLUE AND WHITE DISHES
TRANSITIONAL, MID-17TH CENTURY

Each painted with a bird on a rock with flowering plants, each with white-painted plaster wall bracket

12 in. (30.5 cm.) diameter, the largest

(14)

\$7,000–9,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984.

205

FIVE SMALL 'HATCHER CARGO' BLUE AND WHITE KENDI
TRANSITIONAL, MID-17TH CENTURY

Each painted with cranes between trellis pattern panels, the necks painted with stiff-leaves

5¼ in. (13.5 cm.)

(5)

\$5,000–7,000

PROVENANCE:

The Property of Captain Michael Hatcher; Christie's, Amsterdam, 14 March 1984.

204

SIX 'HATCHER CARGO' BLUE AND WHITE DISHES
TRANSITIONAL, MID-17TH CENTURY

Of various sizes, the center of each painted with a bird or insect on a rock surrounded by flowers, the border with radiating panels of various sizes painted with flowers, fungi and emblems, each with white-painted plaster wall bracket

12¼ in. (31 cm.) diameter, the largest

(12)

\$7,000–9,000

PROVENANCE:

The Property of Captain Michael Hatcher, Christie's, Amsterdam, 14 March 1984.



205



206

PROPERTY OF A SOUTHERN COLLECTOR

206

A LARGE PAIR OF SPOTTED PUGS

QIANLONG PERIOD (1735-1796)

Each modeled seated, a tongue sticking out, with a bell collar

9½ in. (24.1 cm.) high

\$25,000-40,000

PROVENANCE:

Acquired from Roger Keverne Limited, London.

207

A VERY LARGE PAIR OF CROUCHING BUDDHIST LIONS

Each modeled with a long and scrolling mane, a pup in his outstretched paws, possibly Southeast Asian or Indonesian

(2) 23½ in. (59.7 cm.) long

\$8,000-12,000

(2)



207



208

A PAIR OF CRANES

LATE 18TH/EARLY 19TH CENTURY

Each modeled standing on sacred fungus within rockwork, with metal legs and beak

17½ in. (44.5 cm.) high (2)

\$30,000–50,000



209

A SPOTTED HORSE

19TH CENTURY

Modeled standing at attention with one foreleg raised, with fitted wood stand

10 in. (25.4 cm.) long

\$6,000–9,000



210



211



212



210

A SET OF FOUR CANDLESTICKS

EARLY 19TH CENTURY

Each decorated with butterflies, flowers, foliage and on the knopped stem with a dragon, with square base

8¼ in. (21 cm.) high

\$8,000–12,000

(4)

211

A VERY LARGE CANTON FAMILLE ROSE JARDINIÈRE

19TH CENTURY

The body decorated with court scenes and the interior with swimming fishes and seaweed

22 in. (55.9 cm.) high

\$6,000–9,000

212

A LARGE PAIR OF CANTON FAMILLE ROSE VASES

19TH CENTURY

Each with scalloped collar below a pair of playful lion handles, the neck applied with gilded *kui*-dragons, decorated with court figures, symbolic objects foliage, flowers, insects and butterflies

24½ in. (62.2 cm.) high

\$7,000–10,000

(2)

213

A PAIR OF CANTON FAMILLE ROSE VASES

19TH CENTURY

Each with scalloped collar picked out in lime green and gilt below a pair of gilt elephant head handles, decorated with peonies, foliage, rocks, butterflies and pheasants, the borders with fruits, butterflies and flowers on a gilt ground, standing on giltwood circular bases

18¼ in. (46.3 cm.) high

\$6,000–9,000

(2)



214

A CANTON FAMILLE ROSE DINNER SERVICE

SECOND QUARTER OF THE 19TH CENTURY

Brightly enameled with various of court scenes showing noblemen and ladies at leisure in garden pavilions, within borders of birds and butterflies enclosed by blue keyfret or green and gilt scrollwork, comprising:

A soup tureen and cover, 14 in. (35.5 cm.) wide

A sauce tureen, cover and stand, 7¾ in. (19.7 cm.) wide

A pair of vegetable dishes and covers, 9½ in. (24.2 cm.) wide

A square bowl 9½ in. (24.2 cm.) wide

A pair of oval serving dishes 16 in. (40.7 cm) wide, the largest

A serving dish 10¼ in. (26 cm.) wide

A pair of saucer dishes, 9¼ in. (23.5 cm.) wide

12 dinner plates, 10 in. (25.4cm.) diameter

9 soup plates, 10 in. (25.4cm.) diameter

7 custard cups and covers

(50)

\$18,000–25,000



213





215

215

A PAIR OF MONKEY AND PEACH WATER DROPPERS AND A SMALL HORSE
19TH CENTURY

The horse, swimming in frothy waves

4¼ in. (11 cm.) long, the water dropper

3¼ in. (9 cm.) long, the horse (3)

\$3,000–5,000

PROVENANCE:

Phillips, London, June 2001.

LITERATURE:

op. cit., pp. 197, no. 14.2

216

A VERY LARGE FAMILLE ROSE PUNCHBOWL
FIRST HALF 19TH CENTURY

The interior depicts panels of court scenes within gilt key-fret borders, on a ground rich with birds, bats, butterflies and flowers, the rim with a wide band of exotic butterflies, fruit and flowers on a gilt ground

18½ in (45.7 cm.) diameter

\$10,000–15,000

217

A VERY LARGE PAIR OF CANTON FAMILLE ROSE VASES
19TH CENTURY

Each with a scalloped rim, enameled to neck and body with rectangular panels enclosing courtly scenes depicting people gathering on pavilion terraces, the shoulders applied with gilt *kui*-dragons and the neck with gilt lions handles

35¼ in. (90.2 cm.) high

(2)

\$10,000–15,000



216



217



111



218

PROPERTY FROM THE SOWELL COLLECTION

218

A VERY LARGE PAIR OF PEACOCKS
SECOND HALF 19TH CENTURY

Standing in mirror image on pierced rockwork growing flowers and sacred fungi, the plumage brightly enameled

22½ in. (57 cm.) high (2)

\$15,000–25,000

PROVENANCE:

With Cohen & Cohen, London.

LITERATURE:

op. cit., pp. 232, no. 16.8

219

A LARGE CANTON FAMILLE ROSE PUNCHBOWL
FIRST HALF 19TH CENTURY

Brightly enameled and gilt, the interior with a continuous scene of courtiers on garden terraces around a central medallion with a comical scene of a servant being punished, the rim with a wide band of exotic butterflies, fruit and flowers on a gilt ground

16 in. (40.7 cm.) diameter

\$7,000–10,000



219



220

A VERY LARGE PAIR OF CANTON FAMILLE ROSE VASES

Brightly enameled on a yellow ground and applied with colorful chilong and lion handles
48 in. (122 cm.) high (2)

\$15,000–20,000



221



221

A LARGE PAIR OF TURQUOISE GROUND VASES

19TH CENTURY

With cartouches depicting figures at various leisure pursuits in the famille verte palette, amid scattered applied flowers and leaves, all on a turquoise stippled ground

19 in. (48.2 cm.) high (2)

\$8,000–12,000

PROPERTY FROM THE SOWELL COLLECTION

222

A PAIR OF FAMILLE ROSE PEACOCKS

19TH CENTURY

Each enameled in green with black beak and legs, his turquoise plumage over colorful tailfeathers, on rocks with *appliqué* flowers

14½ in. (37 cm.) high (2)

\$6,000–9,000

LITERATURE:

op. cit., pp. 231, no. 16.7



222



223

**A PAIR OF LARGE CANTON FAMILLE
ROSE VASES WITH GILT HANDLES**
19TH CENTURY

Enameled to neck and body with rectangular panels enclosing courtly scenes depicting Chinese people at leisure gathering on pavilion terraces, reserved on a blue ground strewn with flowers, birds and butterflies, the neck and shoulder applied with gilt *kui*-dragons and bird handles

23½ in. (59.7 cm.)

(2)

\$10,000–15,000



223

PROPERTY FROM THE SOWELL COLLECTION

224

A RARE SMALL PAIR OF PEACOCKS
EARLY 19TH CENTURY

Each with iron-red bodies, tails in green and wings in polychrome, standing on green rocks beside a branch of flowering prunus

6 in. (15 cm.) high

(2)

\$7,000–10,000

LITERATURE:

op. cit., p. 234, no. 16.9.



224



225



225

**A PAIR OF CANTON FAMILLE ROSE
JARDINIÈRES AND STANDS**
19TH CENTURY

Each with flared neck, the body decorated with a continuous court scene, the rim with exotic flowers on a gilt ground and the stands with matching borders

9½ in. (24.1 cm) high (4)

\$7,000–10,000

PROPERTY FROM THE SOWELL COLLECTION

226

A PAIR OF DOVES
19TH CENTURY

With pink beaks and feet and pink-rimmed black eyes, on green and gray tree-stump bases

7 in. (18 cm.) high (2)

\$20,000–30,000

PROVENANCE:

Anonymous sale; Christie's, New York, 26 January 2006, lot 1621.

LITERATURE:

op. cit., pp. 282, no. 21.1



226



PROPERTY FROM THE SOWELL COLLECTION

227

A VERY RARE FIGURE OF THE CHRIST CHILD

LATE 19TH/EARLY 20TH CENTURY

His blue robe with gilt trim and dragons and cranes, an aperture behind for hanging

10½ in. (27 cm.) high

\$30,000–50,000

PROVENANCE:

With Jorge Welsh, London.

The Collection of Rafi & Mildred Mottahedeh; Sotheby's, New York, 19 October 2000, lot 408.

The Collection of Basil & The Hon. Nellie Ionides, Buxted Park, Sussex; Sotheby's, London, 13 October 1964, lot 524 A.

LITERATURE:

op. cit., pp. 94, no. 4.8

This rare devotional figure is said to have been from a small set made for a house in Macao, where each would have hung over a bed (see Howard & Ayers, *op. cit.*, p. 622). Only three are known, this example, one in the Museum of Fine Arts, Boston, and another in formerly in the Jay Dorf collection and now in the Fundacao Medeiros e Almeida, Lisbon.



228



228

A FAMILLE ROSE FIGURE OF GUANYIN

18TH/19TH CENTURY

Seated with a child bearing a lotus, on a separate hexagonal tri-partite base with uppermost layer modeled as a lotus flower

8½ in. (21.5 cm.) high

\$4,000–6,000

PROVENANCE:

With Ladygrove Antiques, London.

LITERATURE:

op. cit., pp. 76, no. 2.13

229

A GROUP OF THREE FAMILLE ROSE FIGURES

19TH CENTURY

A leaf-shaped box, its cover with a breastfeeding woman, a warrior, probably Cai Shen, and a small scholar or immortal on a spotted deer

6 in. (15.3 cm.) long, the box

(4)

\$4,000–6,000

PROVENANCE:

Weisbrod Chinese Art, New York.
Sotheby's London, November, 2000.
With Ladygrove Antiques, London.



229

230

A PAIR OF FAMILLE ROSE CANDLESTICK FIGURES OF WARRIORS

LATE 18TH/EARLY 19TH CENTURY

Modeled in a squat pose, in a turquoise, yellow and pink robe, on rectangular plinth

9 in. (23 cm.) high

(2)

\$4,000–6,000



230

PROPERTY FROM THE COLLECTION OF RICHARD MELLON SCAIFE

•231

A PAIR OF PISTOL-HANDLED URNS AND COVERS

LATE 18TH CENTURY

17 in. (43 cm.) high (4)

\$2,000–3,000

PROVENANCE:

Acquired from Mallett, London, in 1996.



232



231

232

AN AMERICAN MARKET VASE AND COVER

QIANLONG PERIOD (1735-1796)

With the arms of Giles, incorporating an American flag and the motto '*Libertas et patria mea*'

11 ¼ in. (28.5 cm.) high (2)

\$6,000–9,000

James H. Giles of New York, an Artillery lieutenant in the Revolutionary army, had a bookplate engraved with these arms about 1783, adding the flag and motto to the arms of his Devonshire antecedents. The bookplate flag showed only stripes, but the slightly later porcelain shows the full stars and stripes. See Howard, vol. II, p. 482.

233

A PAIR OF AMERICAN MARKET ARMORIAL PLATES

CIRCA 1780

The arms beneath an earl's coronet and with mermaid and savage supporters above the motto *PER MARE PER TERRAS*

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

\$4,000–6,000

Probably made for William Alexander (d. 1783), Surveyor General of New York and a Governor of Columbus College, who claimed descent from Henry, 5th (and last) Earl of Stirling,



233



234



PROPERTY FROM A PRIVATE RHODE ISLAND COLLECTION

234

A LARGE PAIR OF 'CANTON BLUE AND WHITE' TEA CANISTERS AND COVERS
LATE 18TH CENTURY

With continuous riverscape scenes showing small pagodas and boats

13¾ in. (34.9 cm.) high (4)

\$8,000–12,000

PROVENANCE:

Descended in the same family as lot 237 and by tradition also from Nicholas Brown

PROPERTY FROM A PRIVATE RHODE ISLAND COLLECTION

235

A LARGE 'CANTON BLUE AND WHITE' WELL-AND-TREE PLATTER AND A LARGE BLUE AND WHITE CIDER JUG AND COVER

LATE 18TH/EARLY 19TH CENTURY

Both decorated with a riverscape scene

18½ in. (47 cm.) wide, the platter (3)

\$5,000–8,000

PROVENANCE:

Descended in the same family as lot 237 and by tradition also from Nicholas Brown



235



236

236

CHINESE SCHOOL, 19TH CENTURY
A VIEW OF WHAMPOA

Oil on canvas

17¾ x 30¼ in. (43.2 x 76.2 cm.), excluding the hardwood frame

\$15,000–25,000

PROPERTY FROM A PRIVATE RHODE ISLAND COLLECTION

237

AN AMERICAN MARKET CENTERPIECE AND COVER
CIRCA 1790–1795

Of unusual form, the neoclassical shield with script monogram *NAB*

13 in. (33 cm.) high

(2)

\$10,000–15,000

PROVENANCE:

Probably Nicholas Brown II (1769–1841), Providence, Rhode Island
Abigail (Brown) Francis (1766–1821), *daughter*
John Brown Francis (1791–1864), *son*
Ann (Francis) Woods (1828–1896), *daughter*
Abby (Woods) Abbot (1849–1895), *daughter*
Helen (Francis Woods) Washburn, *daughter*
By descent to the present owner

In the same pattern as an 'NAB' baluster vase that descended to the Hon. Noreen Drexel and sold Christie's, New York, 4–5 March 2014, lot 25



237



238



239



240

PROPERTY FROM A PRIVATE RHODE ISLAND
COLLECTION

238

AN AMERICAN MARKET TEA SERVICE
CIRCA 1790-1795

Initialed 'NAB' within conjoined hearts,
comprising
A tea pot, cover and stand, 5½ in. (14 cm.)
A coffee pot, cover and stand, 9½ in. (24
cm.) high
A spoon tray, 4¾ in. (12 cm.) wide
A small circular dish 6¼ in. (16 cm.)
diameter
A pair of side plates 7¾ in. (19.5 cm.)
diameter
6 tea bowls and 13 saucers, 5½ in. (14 cm.)
diameter
7 breakfast cups and saucers, 6 in. (15.5 cm.)
diameter (43)

\$12,000-18,000

PROVENANCE:

Probably Nicholas Brown II (1769-1841),
Providence, Rhode Island
Abigail (Brown) Francis (1766-1821),
John Brown Francis (1791-1864), son
Ann (Francis) Woods (1828-1896), daughter
Abby (Woods) Abbot (1849-1895), daughter
Helen (Francis Woods) Washburn, daughter
By descent to the present owner

PROPERTY FROM A PRIVATE RHODE ISLAND
COLLECTION

239

**AN AMERICAN MARKET PART DINNER
SERVICE**
CIRCA 1790-1795

Initialed 'NAB', comprising;
A pair of sauce tureens, covers and stands, 8¾
in. (22 cm.) long
Three circular serving dishes 9½ in. (24 cm.)
diameter
2 soup plates 6½ in. (15.5 cm.) diameter
4 reticulated oval dishes 10¾ in. (27.5 cm.)
wide
12 dinner plates 9½ in. (24.5 cm.) diameter
5 side plates 7½ in. (19 cm.) diameter
14 butter plates 6¼ in. (16 cm.) diameter (46)

\$15,000-25,000

PROVENANCE:

Probably Nicholas Brown II (1769-1841),
Providence, Rhode Island
Abigail (Brown) Francis (1766-1821),
daughter
John Brown Francis (1791-1864), son
Ann (Francis) Woods (1828-1896), daughter
Abby (Woods) Abbot (1849-1895), daughter
Helen (Francis Woods) Washburn, daughter
By descent to the present owner

PROPERTY FROM A PRIVATE RHODE ISLAND
COLLECTION

240

**AN AMERICAN MARKET PART DINNER
SERVICE**
CIRCA 1785-1790

Initialed 'JAF' below a crest, comprising;
A soup tureen, cover and stand, 14 in. (35.5
cm.) wide
A sauce tureen, cover and stand, 8 in. (20
cm.) wide
A platter, 11 in. (28 cm.) wide
24 dinner plates, 8½ in. (24 cm.) wide (31)

\$8,000-12,000

Descended in the same family as the
previous Brown porcelain, possibly made
for the parents or an aunt and uncle of
John Brown Francis (1791-1864), a U.S.
Senator from Rhode Island and Chancellor
of Brown University.



241

241

A LARGE PAIR OF NODDING HEAD FIGURES

LATE 18TH CENTURY

Modeled in unfired clay and plaster as two elder monks leaning forward, their robes painted in black, red and gilded with butterflies, flowers and clouds, standing on a square base, possibly previously holding a candle stick

22½ in (57.2 cm) high (2)

\$15,000–25,000

242

CHINESE SCHOOL, CIRCA 1820

A VIEW OF WHAMPOA

Oil on canvas

17½ x 22½ in. (43.2 x 55.9 cm.), excluding the hardwood frame

\$8,000–12,000



242

243

AN AMERICAN MARKET PART DINNER SERVICE

CIRCA 1805

The 'Stagg Service', with gilt and sepia JS monogram and country house vignette, comprising:

A pair of well-and-tree platters, 17¼ (44 cm.) long

Four oval platters, the largest 14½ in. (37 cm.) long

A pair of oval sauce tureens and covers, 8 in. (20.5 cm.) long

A pair of vegetables tureens and covers, 11¼ in. (28.5 cm.) long

Four gravy boats and stands, 7½ in. (19 cm.) long

Twenty-six dinner plates, 9¾ (25 cm.) diameter

Twenty soup plates, 9¾ (25 cm.) diameter

Sixteen salad plates, 7½ in. (19 cm.) diameter

Six bread plates, 6½ in. (15.5 cm) diameter (90)

\$15,000–25,000

From a service made for John Stagg of Staten Island, a builder who, with his brother Thomas, was involved in early New York projects like Trinity Church a new market and new powder houses.





244

244

A LARGE PAIR OF 'PISTOL-HANDLED' URNS AND COVERS
CIRCA 1800

With gilt-ground ovals of pheasants

17¾ in. (45 cm.) high

\$12,000–18,000

PROPERTY FROM A PRIVATE RHODE ISLAND COLLECTION

245

A GROUP OF FOUR AMERICAN MARKET PIECES
LATE 18TH CENTURY

Comprising; an initialed cider jug and cover, a hollow oval centerpiece holder, a butter tub and cover and a serving spoon

(4)

9½ in. (24.2 cm.), the jug

(6)

\$6,000–9,000



245

246

CHINESE SCHOOL, 19TH CENTURY
A VIEW OF SHANGHAI

Oil on canvas

17 x 29½ in. (43.2 x 73.6 cm.), excluding the hardwood frame

\$25,000–40,000

247

CHINESE SCHOOL, 19TH CENTURY
A VIEW OF HONG KONG

Oil on canvas

17 x 29½ in. (43.2 x 73.6 cm.), excluding the hardwood frame

\$25,000–40,000



246



247

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES
 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES
 1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (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 21 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT
 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer

JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card

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

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

- (iii) Cash

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

(iv) Bank Checks

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

 (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

 (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
 (e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this,

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

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE
 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- (a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- (b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- (c) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (d) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

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

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STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie’s Rockefeller Center or Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

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KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*

JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

The Hurdy-Gurdy Player

oil on copper · 11 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (30.2 x 19.7 cm.)

\$500,000–700,000



Revolution: A Curated Evening Sale

New York • 13 April 2016

CHRISTIE'S

Christie's presents Revolution, a curated cross-category auction featuring masterworks of fine art. From paintings and sculpture to photography and prints, these works bring to life the many ways in which the visual arts have documented and contributed to great revolutions – whether political, philosophical or aesthetic.

Viewing

8–13 April 2016
20 Rockefeller Plaza
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Contact

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A SILVER TABLE GARNITURE
TIFFANY & CO., CIRCA 1885
\$150,000–250,000



**American Furniture, Folk Art, Outsider Art,
and American Silver**

New York • 22 January 2016

Viewing

16–20 January
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CODE NAME: ANNABEL
SALE NUMBER: 11640

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000	by US\$50s
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US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
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US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
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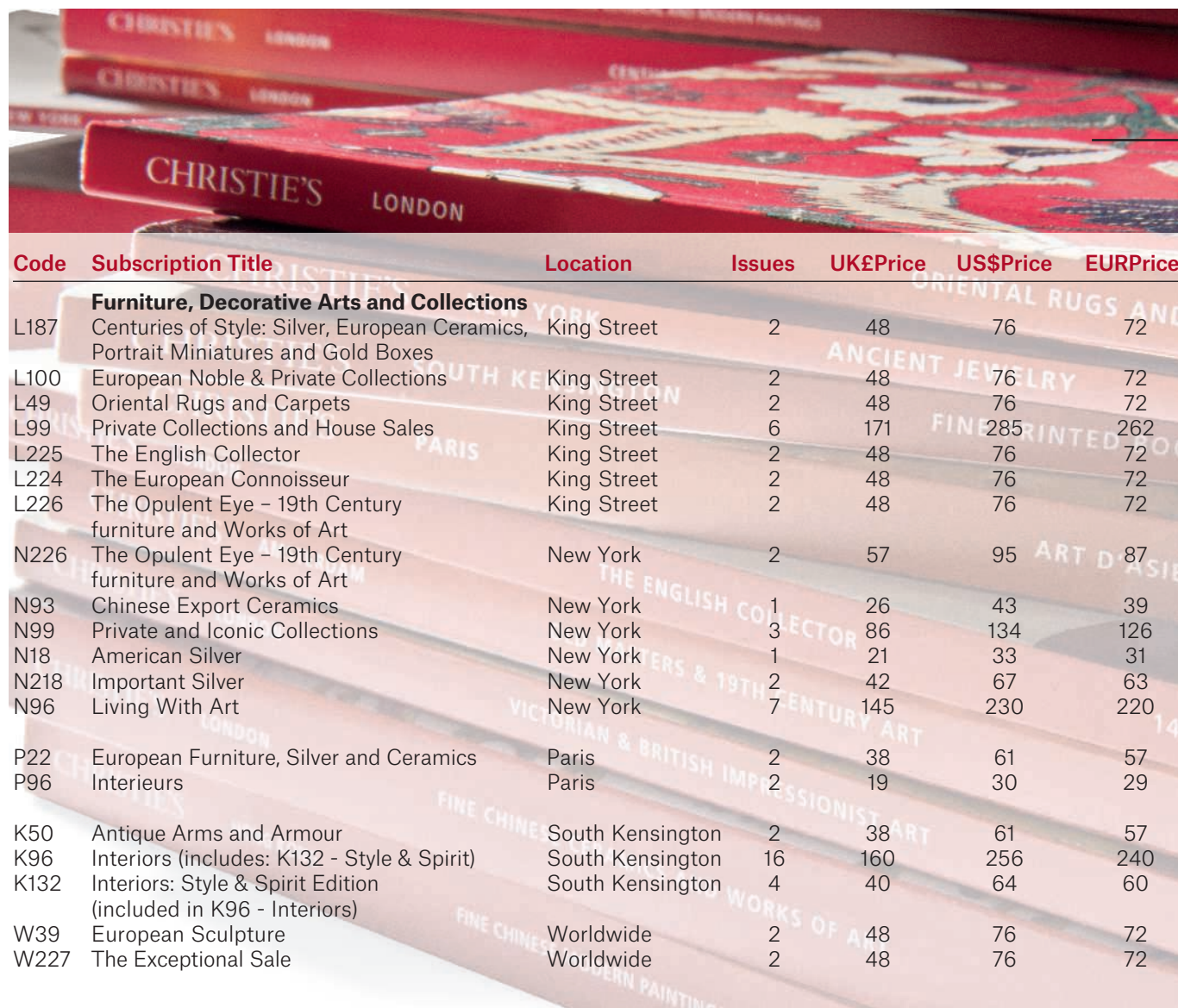
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