



CHINESE EXPORT ART

New York 18 January 2017

CHRISTIE'S



CHINESE EXPORT ART

WEDNESDAY 18 JANUARY 2017

PROPERTIES FROM

The Collection of Lorraine and David Popowich of Philadelphia

The Hatcher Cargo Collection of Betty Gertz

AUCTION

Wednesday 18 January 2017

at 2.00 pm (Lots 250-441)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Saturday	14 January	10.00 am - 5.00 pm
Sunday	15 January	1.00 pm - 5.00 pm
Monday	16 January	10.00 am - 5.00 pm
Tuesday	17 January	10.00 am - 5.00 pm
Wednesday	18 January	10.00 am - 5.00 pm

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[40]

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21/06/16

Cover: Lot 301

Opposite: Lot 425

Specialists Page: Lot 427

Inside Back Cover: Lot 422

Back Cover: Lots 371-399

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CHRISTIE'S



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250

250
**A 'HATCHER CARGO' BLUE AND
WHITE KENDI**
TRANSITIONAL, MID-17TH CENTURY

With dish-shaped spout, together
with a small wall-bracket
8 in. (20 cm.) high (2)
\$4,000-6,000

251
**FOUR SMALL 'HATCHER CARGO'
BLUE AND WHITE KENDI**
TRANSITIONAL, MID-17TH CENTURY

5 in. (13 cm.) high (4)
\$4,000-6,000

252
**A GROUP OF 'HATCHER CARGO'
BLUE AND WHITE MINIATURES**
TRANSITIONAL, MID 17TH-CENTURY

Comprising twenty four vases of
various shapes and sizes, three bowls,
a saucer dish and a bird feeder.
4 in. (10 cm.) diam., the bowls (29)
\$4,000-6,000



251



252



253

A VERY LARGE 'HATCHER CARGO' BLUE AND WHITE DISH
TRANSITIONAL, MID-17TH CENTURY

With a bird perched on rocks beside blooming plants, the back sketchily painted
19½ in. (49 cm.) diameter

\$5,000-8,000

253

254

TWO LARGE 'HATCHER CARGO' BLUE AND WHITE OVOID JARS AND COVERS
TRANSITIONAL, MID-17TH CENTURY

Each painted with branches of fruit and flowers
11 in. (28 cm.) high (4)
\$5,000-8,000



254



255
A 'HATCHER CARGO' BLUE AND WHITE TEAPOT AND COVER
 TRANSITIONAL, MID-17TH CENTURY
 10 in. (25.5 cm.) high (2)
 \$4,000-6,000

256
A 'HATCHER CARGO' BLUE AND WHITE CADOGAN TEAPOT
 TRANSITIONAL, MID-17TH CENTURY
 As a peach with branch spout, together with a small wall-bracket
 7 in. (18 cm.) high (2)
 \$5,000-8,000

257
NINE SMALL 'HATCHER CARGO' BLUE AND WHITE DISHES
 TRANSITIONAL, MID-17TH CENTURY
 Variously decorated, together with six small wall-brackets
 8 in. (20 cm.) diameter (15)
 \$4,000-6,000

258
A 'HATCHER CARGO' BLUE AND WHITE GARLIC MOUTH VASE
 TRANSITIONAL, MID-17TH CENTURY
 10½ in. (26.5 cm.) high
 \$3,000-5,000



259

259
TWO LARGE 'HATCHER CARGO' BALUSTER JARS AND COVERS
 TRANSITIONAL, MID-17TH CENTURY

Octagonal with various flower and fruit sprays

14½ in. (37 cm.) high, the larger (4)

\$6,000–9,000

260
A GROUP OF SMALL 'HATCHER CARGO' BLUE AND WHITE WARES
 TRANSITIONAL, MID-17TH CENTURY

A pair of lotus cups, three small bowls, a mustard pot, two stem cups, four round boxes and covers, and a miniature teapot and cover.

4 in. (10 cm.) wide, the lotus cups (18)

\$2,000–3,000



260

261
SIX 'HATCHER CARGO' BLUE AND WHITE DISHES
 TRANSITIONAL, MID-17TH CENTURY

Of varying size, the center of each similarly painted with a bird on a rock by flowering plants

11½ in. (29 cm.) diameter, the largest (6)

\$7,000–9,000



261



262



263

262

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

With similar decoration, together with six large wall brackets
14 in. (35.5 cm.) diameter (12)
\$6,000–10,000

263

A GROUP OF 16 SMALL 'HATCHER CARGO' BLUE AND WHITE BOWLS
TRANSITIONAL, MID-17TH CENTURY

The larger bowls scalloped and painted with bands of flying horses
6½ in. (16.5 cm.) diameter, the largest (16)
\$4,000–6,000



264

264
A VERY LARGE JAPANESE ARITA PORCELAIN DEEP DISH
18TH CENTURY

The reverse with conforming blossoming branches and metal fitment

21½ in. (53.3 cm.) diameter

\$5,000–7,000



(2)

265
A PAIR OF WHITE ROOSTERS
19TH CENTURY

13½ in. (33 cm.) high

\$4,000–6,000

265



266

266

A VERY LARGE PAIR OF 'MANDARIN PALETTE' FLATTENED VASES AND COVERS
CIRCA 1780

22 in. (55.9 cm.) high, overall (4)
\$12,000-18,000



267

267

A SHELL-FORM TUREEN AND A COVER
QIANLONG PERIOD (1735-96)

7½ in. (17.8 cm.) wide (2)
\$8,000-12,000

PROVENANCE:

Acquired from The Chinese Porcelain Co., New York, in 1995



268

268
A PAIR OF RECUMBENT SPANIELS
18TH CENTURY

9½ in. (24.1 cm.) long (2)
\$20,000–30,000

269
A ROSE-VERTE ROOSTER WINEPOT
YONGZHENG/EARLY QIANLONG
PERIOD
7½ in. (19 cm.) wide
\$6,000–8,000

270
A RARE CROUCHING BOAR
CIRCA 1760
8½ in. (20.3 cm.) long
\$5,000–8,000



269



270



271

271
A VERY LARGE 'ROCKEFELLER
PATTERN' PLATTER
CIRCA 1800

19 in. (48.2 cm.) wide
\$8,000–12,000



272

272
A PAIR OF 'ROCKEFELLER PATTERN'
LOZENGE-SHAPED DISHES
CIRCA 1800

10½ in. (25.4 cm.) wide (2)
\$5,000–8,000



273

A SET OF FOUR 'ROCKEFELLER PATTERN' PLATES
CIRCA 1800

9 $\frac{7}{8}$ in. (22.7 cm.) diameter (4)
\$5,000–7,000

273

274
A BASKET AND A PAIR OF STANDS IN
THE 'ROCKEFELLER' PATTERN
CIRCA 1800

10 $\frac{1}{4}$ in. (25.4 cm.) wide, the stands (3)
\$6,000–9,000



274



275

275
A SET OF EIGHT 'ROCKEFELLER PATTERN' SIDE PLATES
CIRCA 1800

7 $\frac{3}{4}$ in. (17.8 cm.) diameter (8)
\$10,000–12,000



276

276
AN EARLY ARMORIAL BASIN
CIRCA 1712

The arms of Walker
15¼ in. (38.1 cm.) diameter
\$8,000–12,000

277
TWO BLUE AND WHITE ARMORIAL
ARTICLES
CIRCA 1730

Plate with the arms of Brownlow;
bowl with the arms of Cary impaling
Rowe
9 in. (22.8 cm.) diameter (2)
\$2,000–3,000



277

278
AN ARMORIAL SOUP TUREEN, COVER
AND STAND
CIRCA 1790

With the arms of Gregorie
14½ in. (35.5 cm.) wide, the stand (3)
\$4,000–6,000



278

279

A LARGE ARMORIAL DISH

CIRCA 1723

With the arms of Burrell impaling Raymond, the back with iron-red prunus

15½ in. (38.1 cm.) diameter

\$7,000–10,000



279

280

AN ARMORIAL SOUP PLATE

CIRCA 1738

The arms of the 5th Duke of Hamilton

8½ in. (20.3 cm.) diameter

\$2,000–3,000

281

AN ARMORIAL PLATE

CIRCA 1735

Arms of Lee of Coton quartering Astley within intricate scenes of the Thames and Pearl Rivers

8½ in. (22.6 cm.) diameter

\$3,000–5,000



280



281



282

282

A LARGE ARMORIAL DISH
CIRCA 1720

Arms of Wearg impaling Montague
and Monthermer

15½ in. (38.1 cm.) diameter

\$5,000–8,000



283

283

A PAIR OF DUTCH ARMORIAL PLATES
CIRCA 1745

Arms of either van Reverhorst within
the arms of the great-grandparents

9½ in. (22.8 cm.) diameter (2)

\$4,000–6,000



284



285

285

A PAIR OF ARMORIAL PLATES
CIRCA 1730

With the arms of Carteret
9 in. (22.8 cm.) diameter (2)

\$4,000–6,000



286

286
A SET OF ARMORIAL PLATES
CIRCA 1731

Comprising eight soup plates and three dinner plates with the arms of Yonge within the ribbon of the Order of the Bath

9 in. (22.8 cm.) diameter, each (11)

\$10,000-15,000

287
AN UNUSUAL PAIR OF WINE COOLERS
CIRCA 1725

Of European silver form and brightly painted with deep patterned borders issuing leafy blooms

10.5 in. (26.6 cm.) wide

(2)

\$7,000-10,000



287



288

288

**A PAIR OF SPANISH MARKET
ARMORIAL PLATTERS**
QIANLONG PERIOD (1736-95)

Arms of Asteguieta of Spain
12 in. (30.4 cm.) wide (2)

\$5,000-8,000



289

289

**A PAIR OF DUTCH MARKET
ARMORIAL PLATES**
CIRCA 1733

Arms of Tuineman of Zeeland
9½ in. (22.8 cm.) diameter (2)

\$4,000-6,000



290

290

**A PAIR OF 'CANTON FAMILLE ROSE'
ARMORIAL SOUP PLATES**
CIRCA 1825

The arms of Wight or Bradley
10 in. (25.4 cm.) diameter (2)

\$3,000-5,000

291

**AN ARMORIAL SOUP TUREEN,
COVER AND STAND**

CIRCA 1755

Brightly enameled with the arms of Archer impaling Meares and clusters of spring flowers, all within a colorful *rocaille* border

16½ in. (41.3 cm.) wide, the stand (3)

\$4,000–6,000



291

292

**A LARGE GERMAN MARKET
ARMORIAL PLATTER**

CIRCA 1750

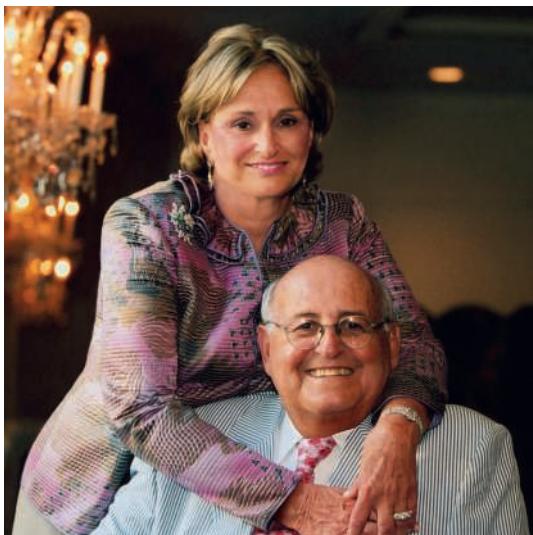
With a large double coat-of-arms for Christian Auguste, Prince of Anhalt, and his wife Princess Johanna Elizabeth of Holstein-Gottorp
16½ in. (40.6 cm.) wide

\$6,000–9,000



292

THE POPOWICH COLLECTION
OF CHINESE EXPORT PORCELAIN
(Lots 293 to 326 and 371 to 426)



Over the course of four decades, Lorraine and David Popowich assembled a magnificent and multi-faceted collection of Chinese export porcelain. Meticulous about condition and quality, the Popowiches acquired top examples of all the major categories in the field, from *famille verte* to Canton *famille rose*, armorial to European subject and figures to Western shapes. Perhaps most astounding of all is their assemblage of more than two dozen rare snuff boxes. With a shared love of travel as well as business interests in both Europe and China, the Popowiches sought out the top dealers and the best antique fairs. David grew a small family business into an international brand. Lorraine studied under Violette de Mazia at the Barnes Foundation, was a founding board member of the National Museum of American Jewish History and a board member of the Philadelphia Orchestra. Together they raised three children. In their gracious Philadelphia home overlooking leafy Rittenhouse Square, the outstanding Popowich Chinese export was accompanied by collections of carnival glass, mid-century cookie jars, treen and crocodile articles, and American paintings – all reflecting shared decades of happy pursuit.



293

293
A LARGE LOTUS PUNCHBOWL
CIRCA 1750

The interior with a lotus pond in gilt
15¾ in. (40 cm.) diameter

\$6,000–9,000



294

294
A ROSE-VERTE SAUCER DISH
 CIRCA 1740

10½ in. (25.4 cm.) diameter

\$3,000–5,000



295

295
A FAMILLE ROSE LOBED TEAPOT AND COVER
 CIRCA 1745

With later silvered metal knob
 9½ in. (22.8 cm.) high (2)

\$5,000–8,000



296

296
A FAMILLE ROSE COMMODE BOUGHPORT
 CIRCA 1765

8⅞ in. (22 cm.) long

\$4,000–6,000



297

297
A 'TOBACCO LEAF' TEAPOT AND COVER
 CIRCA 1775

6⅓ in. (15.2 cm.) high (2)

\$4,000–6,000



298



299

298
A PAIR OF RUBY-BACK SAUCER DISHES
YONGZHENG PERIOD (1723-35)

9½ in. (22.8 cm.) diameter (2)
\$15,000-25,000



300

300
A RUBY-BACK SAUCER DISH
YONGZHENG PERIOD (1723-35)

8½ in. (20.3 cm.) diameter
\$8,000-12,000

PROVENANCE:

The Garland collection, no 811; The Morgan Collection, no 954



301

301
A VERY LARGE FAMILLE ROSE DISH
 YONGZHENG PERIOD (1723-35)

Vividly enameled with a benevolent Emperor observing a spirited deer hunt from his terrace, the rim embellished with vibrant European flowers
 21 in. (53.3 cm.) diameter

\$20,000-30,000



302

302
A SMALL FAMILLE ROSE TEAPOT AND COVER
 YONGZHENG PERIOD (1723-35)

6½ in. (15.2 cm.) wide (2)

\$3,000-5,000



303

303
**A LARGE FAMILLE ROSE
 PUNCHBOWL**
 EARLY QIANLONG PERIOD

A continuous palace garden scene on the exterior, a deep floral border above a large central floral cluster inside

15½ in. (38.1 cm.) diameter

\$20,000–30,000



304



305

305

A VERY LARGE FAMILLE ROSE DISH
YONGZHENG PERIOD (1723-1735)

Richly enameled with the farewell
scene from *The Dream of the Western
Chamber*

21 1/4 in. (53.3 cm.) diameter

\$20,000-30,000



306

**A FAMILLE ROSE SEMI-EGGSHELL
PORCELAIN PLATE**
YONGZHENG PERIOD (1723-35)

8 3/8 in. (21.3 cm.) diameter

\$7,000-10,000



307

A LARGE PAIR OF PAINTED ENAMEL SAUCER DISHES
YONGZHENG/EARLY QIANLONG PERIOD

13 $\frac{3}{8}$ in. (33.9 cm.) diameter

(2)

\$12,000-18,000



308

A LARGE PAINTED ENAMEL WINE POT AND COVER
18TH CENTURY

12 in. (30.5 cm.) wide

(2)

\$4,000-6,000



308

309

A PAIR OF FAMILLE ROSE COURT
LADY CANDLEHOLDERS
QIANLONG PERIOD (1735-96)

12 in. (30.5 cm.) high (2)

\$20,000-30,000



309

310

A PAIR OF ENAMELED AND
SILVERED PLATES
CIRCA 1745

9½ in. (23.1 cm.) diameter (2)

\$4,000-6,000



310

311

A PAIR OF FAMILLE ROSE AND
SILVERED PLATES
YONGZHENG PERIOD (1723-35)

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

\$5,000-8,000



311



312

A LARGE PAIR OF FAMILLE ROSE DISHES
CIRCA 1735-40

15½ in. (39.3 cm.) diameter

\$10,000-15,000

313

A FAMILLE ROSE BOTANICAL DISH
CIRCA 1730

(2) After botanist Maria-Sybille Merian (1646-1717), the back with blossoms and butterflies
12¾ in. (30.4 cm.) diameter

\$3,000-5,000



313



314



315

315
A LARGE PAIR OF FAMILLE ROSE JUGS
CIRCA 1745

10 in. (25.4 cm.) high
\$2,000–3,000



316

316
A PAIR OF TURQUOISE PARROTS
KANGXI PERIOD (1662-1722)

7 1/4 in. (17.8 cm.) high
\$2,000–3,000



317

317
A PRONK TYPE FAMILLE ROSE DISH AND A
'POMPADOUR' PLATE
CIRCA 1740

The back rims with iron-red prunus
10 1/8 in. (25.4 cm.) diameter, the famille rose (2)
\$2,000–3,000



318

318
A RARE FAMILLE ROSE TANKARD AND COVER
CIRCA 1740

8 1/2 in. (20.3 cm.) high
\$5,000–8,000



319

319

A LARGE FAMILLE VERTE DISH

KANGXI PERIOD (1662-1722)

Molded rim, the base with underglaze blue artemisia leaf within double circle

14½ in. (36.8 cm) diameter

\$10,000-15,000

320

A LARGE PAIR OF FAMILLE VERTE

SAUCER DISHES

KANGXI PERIOD (1662-1722)

The reverse with three peony sprays beneath an iron-red patterned border
15¼ in. (38.7 cm.) diameter (2)

\$15,000-25,000



320





321

A PAIR OF FAMILLE VERTE TILES
KANGXI PERIOD (1662-1722), IN LATER
WOOD STANDS

Each depicting different romantic
scenes front and back, now mounted
in wood stands

13 in. (33 cm.) wide (2)

\$4,000-6,000

321



322

**A LARGE FAMILLE VERTE BOWL
AND COVER**
KANGXI PERIOD (1662-1722)

9½ in. (23.7 cm.) high (2)

\$6,000-8,000

PROVENANCE:

Acquired from Art Trading Ltd.,
New York.

322



323

**A PAIR OF FAMILLE VERTE
RETICULATED PLATES**
KANGXI PERIOD (1662-1722)

8½ in. (21 cm.) diameter (2)

\$4,000-6,000

323



324

324

**A LARGE PAIR OF BLUE-GROUND
FAMILLE VERTE DISHES**
KANGXI PERIOD (1662-1722)

Each base with underglaze blue
ribbon-tied emblem

16 in. (40.7 cm.) diameter

(2)

\$10,000-15,000



326

325

**A RARE CHINESE IMARI SUGAR
CASTER AND COVER**
CIRCA 1720

8½ in. (20.3 cm.) high, overall

(2)

\$10,000-15,000

326

**A PAIR OF DOUBLE-WALLED BLUE
AND WHITE TEAPOTS AND COVERS**
KANGXI PERIOD (1662-1722)

6¾ in. (15.2 cm.) wide, each

(4)

\$6,000-9,000



327

327
A VERY LARGE 'TOBACCO LEAF'
PLATTER
CIRCA 1775

The reverse with blue and iron-red
blossoming prunus branches
17 in. (43.2 cm.) wide

\$10,000-15,000



328

328
A PAIR OF LEAF-SHAPED 'TOBACCO
LEAF' DISHES
CIRCA 1775

8½ in. (20.3 cm.) long (2)
\$5,000-8,000



329

329
A PAIR OF 'TOBACCO LEAF' SALTS
CIRCA 1775

4 in. (10.1 cm.) diameter (2)
\$4,000-6,000



330

330
A VERY LARGE 'TOBACCO LEAF' PLATTER
CIRCA 1775

The reverse with blue and iron-red blossoming prunus branches
16 $\frac{3}{4}$ in. (40.6 cm.) wide

\$8,000–12,000



331

331
A FIVE PIECE 'TOBACCO LEAF' GARNITURE
CIRCA 1775

8 $\frac{3}{4}$ in. (20.3 cm.) high, the jar overall (8)
\$7,000–10,000



332

332
AN UNUSUAL PUCE AND BLUE BOX AND COVER
QIANLONG PERIOD (1736-95)

The finial as a seated Buddhist lion
9 $\frac{3}{4}$ in. (24.7 cm.) wide (2)
\$4,000–6,000

333

A LARGE PAIR OF BLUE AND WHITE VASES AND COVERS
CIRCA 1785

17½ in. (43.1 cm.) high, overall (4)

\$12,000–18,000



333

A 'TOBACCO LEAF' PLATTER
CIRCA 1775

The reverse with blue and red prunus blossoming branches

12¼ in. (30.5 cm.) wide

\$5,000–8,000



334

335

A 'TOBACCO LEAF' SAUCE BOAT
CIRCA 1775

The inside with blue and red blossoming prunus branches centering a brightly enameled flower spray

8 in. (20.3 cm.) wide

\$3,000–5,000



335



336



337



338

336
**A PAIR OF FAMILLE VERTE
JARDINIERES**
19TH CENTURY
13½ in. (33 cm.) high
\$6,000–9,000

337
**A LARGE PAIR OF FAMILLE VERTE
OCTAGONAL MEAT DISHES**
KANGXI PERIOD (1662–1722)
15½ in. (38.1 cm.) wide (2)
\$7,000–10,000

338
**AN OCTAGONAL FAMILLE VERTE
PIECRUST-RIM PLATE**
KANGXI PERIOD (1662–1722)
13½ in. (34.4 cm.) diameter
\$4,000–6,000



339

A LARGE PAIR OF FAMILLE VERTE JARS AND COVERS
KANGXI PERIOD (1662-1722)

Vividly enameled as two rows of petal-shaped panels filled with Chinese riverscapes alternating with blossoming plants and trees, all above colorful lappet borders at the bases and below further plants and grasses on the necks, the covers decorated to match and centered by large blue knobs

23½ in. (58.42 cm.) high

(4)

\$30,000–50,000



340

340
A FAMILLE VERTE OVOID VASE
KANGXI PERIOD (1662-1722)

17½ in. (43.1 cm.) high

\$8,000-12,000



341

341
**AN IRON-RED GROUND FAMILLE
VERTE VASE**
KANGXI PERIOD (1662-1722)

With underglaze blue double circle to base

18½ in. (45.7 cm.) high, overall

\$8,000-12,000



342

342
**A LARGE SPOTTED CARP TUREEN
AND A COVER**
19TH CENTURY

The cover a later replacement

18½ in. (45.7 cm.) long (2)

\$8,000-12,000



343

343
A VERY LARGE FAMILLE VERTE

DISH

KANGXI PERIOD (1662-1722)

The reverse with an elaborate frieze with fish and crustaceans within cartouches and blossoming prunus
19 in. (48.2 cm.) diameter

\$14,000-18,000



344

344
A LARGE CARP TUREEN AND A

COVER

19TH CENTURY, THE COVER LATER

The cover a later replacement
18½ in. (45.7 cm.) long (2)

\$8,000-12,000



345

**A PAIR OF VERY LARGE IRON-RED AND FAMILLE VERTE
ROULEAU VASES**
KANGXI PERIOD (1662-1722)

Finely enameled with a continuous scene of ladies at leisure in a garden pavilion, underglaze blue double circle to bases

28 in. (71.1 cm.) high (2)

\$30,000-50,000



346

**A VERY LARGE PAIR OF IRON-RED AND UNDERGLAZE
BLUE JARS AND COVERS**
FIRST QUARTER 18TH CENTURY

With bands of petal-shaped panels enclosing landscape vignettes, the collar of scrollwork, and the domed covers of conforming decoration with underglaze blue knob finial

24½ in. (61.5 cm.) high, overall (4)

\$40,000–60,000

PROVENANCE:

The Benjamin F. Edwards III Collection of Chinese Export Porcelain, Christie's New York, 22 January 2002, lot 44.

Collection no. 'A52'



347

347
A FAMILLE VERTE CHARGER
KANGXI PERIOD (1662-1722)

Carved rim, the back brightly
enamored with crayfish and prunus
15½ in. (38.1 cm.) diameter

\$5,000-8,000



348

348
A FAMILLE VERTE CHARGER
KANGXI PERIOD (1662-1722)

European scroll border, the back
brightly enamored
14 in. (35.5 cm.) diameter

\$4,000-6,000

349
**A PAIR OF WUCAI JARS AND
COVERS**
LATE MING DYNASTY

With two wood stands
16 in. (40.6 cm.) high, overall (2)
\$8,000-12,000



349





350

350
A MASSIVE SET OF THREE WHITE
LUOHAN
19TH/20TH CENTURY

The enlightened ones seated
31½ in. (80 cm.) high, each (3)
\$20,000–30,000



351

351
A PAIR OF FAMILLE VERTE BOTTLE
COOLERS
KANGXI PERIOD (1662–1722)

5¼ in. (13.3 cm.) high (2)
\$7,000–10,000



352

352
**A ROSE-VERTE SOUP TUREEN,
COVER AND STAND**
CIRCA 1740

14 in. (35.5 cm.) wide, the stand (3)
\$7,000-10,000



353

353
**A EUROPEAN SUBJECT BARBER'S
BASIN**
CIRCA 1765

13 1/4 in. (33.6 cm.) wide
\$5,000-8,000



354

354
A FAMILLE ROSE PUNCHBOWL
CIRCA 1740

Inside a vase of flowering branches and a fruit basket beneath cell border
15 1/4 in. (35.5 cm.) diameter
\$5,000-8,000

355

A MASSIVE FAMILLE ROSE JAR AND COVER
YONGZHENG PERIOD (1723-35)

Decorated with three medallions enclosing ladies in fenced garden scenes, surrounded by cell-pattern bands and various objects and blossoms

32 in. (81.3 cm.) high, overall (2)

\$15,000-25,000



355



356

A FAMILLE ROSE PUNCHBOWL
CIRCA 1740

With a deep lappet border outside
15 1/4 in. (38.1 cm.) diameter

\$5,000-8,000



357

A LARGE FAMILLE ROSE THREE-PIECE GARNITURE
QIANLONG PERIOD (1735-96)

Molded with panels of mountainous landscape
alternating with bird and flower vignettes, all on a
patterned ground strewn with peony and prunus
25½ in. (63.5 cm.) high, the vase and cover

(4)

\$30,000-50,000



358



358

A RARE PAIR OF FAMILLE ROSE SCONCES
QIANLONG PERIOD (1735-96)

Each richly enameled with a young man gallantly offering the protection of his parasol to a lady
15½ in. (31.8 cm.) high

(2)

\$30,000–50,000

The very rare sconce form, intended for brass or silver candle arms, found in two Pronk-related special order designs. VOC archives note "...sconces...according to the wooden moulds".

359

A FAMILLE ROSE 'PRONK DAME AU PARASOL' SAUCER DISH
CIRCA 1738

The reverse with iron red decoration
8¾ in. (20.3 cm.) diameter

\$7,000–10,000



359



360

360
A FAMILLE ROSE 'PRONK DOCTORS'
PLATE
CIRCA 1738

10 in. (25.5 cm.) diameter

\$4,000–6,000



361

361
A FAMILLE ROSE 'PRONK ARBOR'
PLATE
CIRCA 1738

The reverse with an iron-red and
purple frieze
9 in. (22.8 cm.) diameter

\$3,000–5,000

362
A RARE SET OF FIVE 'SOUTH SEA
BUBBLE' PLATES
CIRCA 1725

A satirical comment on the 1720
financial speculation disaster using
the Commedia dell'Arte

8 3/8 in. (20.3 cm.) diameter (5)

\$10,000–15,000



362



363

363
A RARE 'SCOTSMEN' PUNCHBOWL
CIRCA 1745-50

Each side with a Highlander between leafy peach branches, floral sprig and gilt spearhead border inside
10½ in. (26.3 cm.) diameter

\$20,000–30,000

364
A PAIR OF VERTE-IMARI
'GOVERNOR DUFF' PLATES
CIRCA 1730

The reverse with blossoming branches

9 ½ in. (23.3 cm.) diameter (2)
\$6,000–9,000



364



365

365

A LARGE PAIR OF FAMILLE ROSE WINE COOLERS

QIANLONG PERIOD (1735-96)

8½ in. (20.3 cm.) diameter (2)

\$7,000-10,000

PROVENANCE:

The Sandra P. Doubleday Collection



366

366

A PAIR OF MEISSEN-STYLE PLATES

CIRCA 1745

Enamored with European riverbank scenes within gilt and puce borders

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

\$2,000-3,000



367

367

A FAMILLE ROSE AND GILT SOUP TUREEN, COVER AND STAND

QIANLONG PERIOD (1735-96)

15½ in. (38.1 cm.) wide, the stand (3)

\$5,000-7,000

368

A LARGE PAIR OF FAMILLE ROSE AND COBALT BLUE VASES AND COVERS
CIRCA 1780

20 in. (50.8 cm.) high, overall (4)

\$10,000–15,000



368

369
A FAMILLE ROSE INITIALED SOUP TUREEN, COVER AND STAND
CIRCA 1765

14 1/4 in. (35.5 cm.) wide, the stand (3)

\$3,000–5,000

370
A SET OF SIXTEEN FAMILLE ROSE RETICULATED PLATES
CIRCA 1760

Ozier molded centers and reticulated borders

9 1/4 in. (22.8 cm.) diameter (16)

\$4,000–6,000



369



370



371

371
**A FAMILLE ROSE PORCELAIN
SNUFF BOX**
QIANLONG PERIOD (1735-96)

Finely painted *en grisaille* with a 17th century Dutch couple, top and sides with blossoms, the base with a puce flower spray
3½ in. (7.9 cm.) wide
\$6,000-8,000

372
**A FAMILLE ROSE PORCELAIN
CIRCULAR SNUFF BOX**
QIANLONG PERIOD (1735-96)

Enamelled inside with two Chinese shepherds, a tropical landscape vignette on the base
2¾ in. (7 cm.) diameter
\$2,000-3,000

373
**A MEISSEN STYLE PORCELAIN
SNUFF BOX**
QIANLONG PERIOD (1735-96)

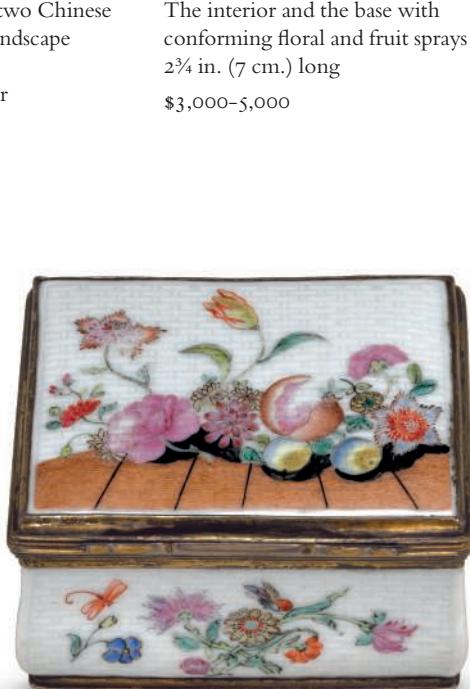
The interior and the base with conforming floral and fruit sprays
2¾ in. (7 cm.) long
\$3,000-5,000



372

**THE POPOWICH COLLECTION
OF CHINESE EXPORT SNUFFBOXES**
(Lots 371 to 399)

Snuff-taking, like so much else, came from Asia to Europe in the Age of Exploration and was well-established among the fashionable classes by the end of the 17th century. Associated with royalty and the aristocracy, snuff-taking was an inherently social pursuit, involving the trading and sharing of favored blends. Boxes made to hold the powdered tobacco were kept in the lefthand pocket; body heat enhanced the bouquet. Flat tops and tight metal mounts kept the tobacco dry and fresh, while the luxurious materials and decoration of these most personal objects telegraphed their owners' elegance. Typically, a box was removed with a flourish, tapped three times to settle the powder, and then offered to one's comrades, its open cover often revealing a charmingly decorated interior.



373



374 (two views)

374
A RARE INDIAN SUBJECT BOX AND COVER
QIANLONG PERIOD (1735-96)

3½ in. (8.9 cm.) diameter

\$6,000–9,000

A Chinese porcelain pen box in the Dreessmann Collection had this same rare decoration after a Mughal miniature inside (sold Christie's London, 10 April 2002, lot 466). The scene was also on a snuff box sold Christie's London, 11 May 2004, lot 89. No other examples seem to be recorded; perhaps these were commissioned by a diplomat or other European resident of India.

**375**
A FAMILLE ROSE ARMORIAL PORCELAIN SNUFF BOX
QIANLONG PERIOD (1735-96)

On the cover the coat-of-arms probably of Cantrell, basketweave-molded sides, the interior finely enameled with a European lady daydreaming in her boudoir 2¾ in. (7 cm.) long

\$5,000–8,000



375 (two views)





376

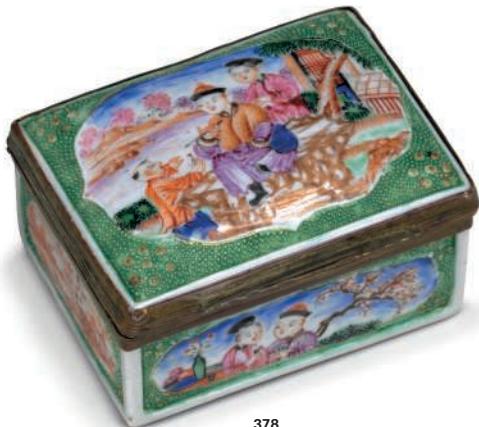


377

376**A FAMILLE ROSE PORCELAIN SNUFF BOX**
QIANLONG PERIOD (1735-96)

The interior with a Chinese man picking fruits
 $2\frac{3}{4}$ in. (7 cm.) diameter

\$2,000-3,000



378



379

377**TWO SHOE-FORM PORCELAIN SNUFF BOXES**
QIANLONG PERIOD (1735-96)

The larger with puce bridge scene inside the cover
4 in. (10.1 cm.) long, the larger

(2)

\$4,000-6,000

378**A GREEN-GROUND FAMILLE ROSE PORCELAIN SNUFF BOX**
QIANLONG PERIOD (1735-96)

The inside with a Meissen style landscape scene, the sides and top with Chinese lovers and European landscape scenes within green stippled ground
 $3\frac{1}{8}$ in. (7.9 cm.) long

\$3,000-5,000

379**A FAMILLE ROSE PORCELAIN SNUFF BOX**
QIANLONG PERIOD (1735-1796)

Inside the cover an embracing Chinese couple
3 in. (7.6 cm.) long

\$1,500-2,500



380 (two views)

380

A RARE BIBLICAL SUBJECT BOMBE PORCELAIN SNUFF BOX
QIANLONG PERIOD (1735-96)

Finely enameled with scenes from the life of Joseph on the top, underside and cover interior

4 in. (10.1 cm.) long

\$10,000–15,000

One of three or four 'Joseph' snuff boxes known, one of which sold Christie's London, 26 April 2016, lot 60.

**381**

A FAMILLE ROSE PORCELAIN CIRCULAR DOUBLE SNUFF BOX OR PATCH BOX
QIANLONG PERIOD (1735-96)

The top with a European lady assisted by her servant in her toilette and the base with two Chinese ladies in a garden, each with a Chinese domestic scene on its reverse and a boy, these two sides flanking a hinged center mount now missing its porcelain plaque or mirror

2 1/2 in. (6.4 cm.) diameter

\$2,000–3,000



381

382

A EUROPEAN SUBJECT PORCELAIN SNUFF BOX AND COVER
QIANLONG PERIOD (1735-96)

The base enameled with a Western landscape, sides and interior with bird vignettes

2 3/4 in. (7 cm.) diameter

\$2,000–3,000



382



383

383
A FAMILLE ROSE AND GILT PORCELAIN OVAL SNUFF BOX
QIANLONG PERIOD (1735-96)

A Meissen style landscape inside the cover, the base
 interior gilt
 $2\frac{3}{4}$ in. (7 cm.) wide

\$4,000-6,000



384

384
A FAMILLE ROSE AND GILT PORCELAIN OVAL SNUFF BOX
QIANLONG PERIOD (1735-96)

The inside cover with a profusion of blossoming plants,
 puce landscape on the base
 $2\frac{3}{4}$ in. (7 cm.) wide

\$4,000-6,000

385
A PAIR OF PAINTED ENAMEL SNUFF BOXES
QIANLONG PERIOD (1735-96)

Exotic birds in Western landscapes on covers and sides,
 bases with autumn grasses and butterflies, one interior
 with puce foliate scroll, the other a flower spray
 $2\frac{3}{4}$ in. (7 cm.) long

\$6,000-9,000



385

386
A FAMILLE ROSE PORCELAIN INITIALED SNUFF BOX
QIANLONG PERIOD (1735-96)

Basketweave-molded with scattered blossoms on the
 exterior, gilt cipher inside, base with sepia landscape
 $2\frac{7}{8}$ in. (7.3 cm.) long

(2)
 \$4,000-6,000



386



387

A FAMILLE ROSE AND COBALT BLUE PORCELAIN SNUFF BOX
QIANLONG PERIOD (1735-96)

The inside with a Chinese mother and her son

2 3/4 in. (7 cm)

\$3,000-5,000



388

A EUROPEAN SUBJECT PAINTED ENAMEL SNUFF BOX
QIANLONG PERIOD (1735-96)

The inside with a delicately painted Western landscape

3 in. (7.6 cm.) long
\$4,000-6,000



389

AN OVAL PAINTED ENAMEL EUROPEAN SUBJECT SNUFF BOX
QIANLONG PERIOD (1735-96)

The inside finely painted with a Chinese woman comforting her melancholic lover amidst a garden, the sides richly painted with leafy and garlands on a yellow ground

2 3/4 in. (7 cm.) long
\$4,000-6,000



390

A RECTANGULAR PAINTED ENAMEL SNUFF BOX
QIANLONG PERIOD (1735-96)

The sides with finely painted scenes of Chinese duck hunting and floral tracery

3 1/8 in. (7.9 cm) long
\$4,000-6,000



391



392



393



394

391

A RECTANGULAR PAINTED ENAMEL SNUFF BOX
QIANLONG PERIOD (1735-96)

The inside with a Chinese couple playing with a bird
3 in. (7.6 cm.) wide

\$4,000-6,000

392

A PAINTED ENAMEL EUROPEAN SUBJECT SNUFF BOX
QIANLONG PERIOD (1735-96)

The inside with Western sepia landscape, blue enamel spray on base
3 in. (7.6 cm.) wide

\$4,000-6,000

393

A RECTANGULAR PAINTED ENAMEL SNUFF BOX
QIANLONG PERIOD (1735-96)

The interior with a nursing mother
3 in. (7.6 cm.) wide

\$3,000-5,000

PROVENANCE:

Mottahedeh Collection, Sotheby's, New York,
30 January 1985, lot 415.

394

A RECTANGULAR PAINTED ENAMEL SNUFF BOX
QIANLONG PERIOD (1735-96)

The interior with a Chinese garden scene, the base with a Western landscape in grisaille and colors
3 in. (7.6 cm.) long

\$3,000-5,000



395

395
A SQUARE PAINTED ENAMEL SNUFF BOX
 QIANLONG PERIOD (1735-96)

2 $\frac{3}{4}$ in. (7 cm.) square

\$2,000-3,000

396
A RARE PAINTED ENAMEL BUDDHA SNUFF BOX AND COVER
 QIANLONG PERIOD (1735-96)

2 $\frac{3}{4}$ in. (7 cm.) wide

(2)

\$5,000-8,000

Reportedly exhibited in the in the Ashmolean Museum, June & July 1978, and published in the catalogue by Michael Gillingham

397
A ROUND PAINTED ENAMEL SNUFF BOX
 QIANLONG PERIOD (1735-96)

The inside with a seated Chinese woman holding a flower within a yellow border
 2 $\frac{1}{2}$ cm (5.4 cm.) diameter

\$3,000-5,000



397



396

398
A FAMILLE ROSE PORCELAIN CIRCULAR SNUFF BOX
 QIANLONG PERIOD (1735-96)

The inside cover with songbirds within a landscape, interior base gilt
 2 $\frac{5}{8}$ in. (6.6 cm.) diameter

\$3,000-5,000

399
A CIRCULAR PAINTED ENAMEL SNUFF BOX
 QIANLONG PERIOD (1736-95)

3 in. (7.6 cm.) diameter

\$4,000-6,000



398



399



400



401

400
A RARE DUTCH MARKET ARMORIAL TANKARD AND COVER
CIRCA 1763

With a large coat-of-arms for de Heere
 8 3/4 in. (20.3 cm.) high, overall (2)
 \$8,000–12,000



402

401
AN ITALIAN MARKET ARMORIAL PLATE
CIRCA 1725

With the arms of Giulio Visconti and his second wife, Teresa Cusani
 8 3/4 in. (20.3 cm.) diameter

\$4,000–6,000



403

402
TWO ENGLISH MARKET ARMORIAL PLATES
CIRCA 1740

9 in. (22.8 cm.) diameter, each (2)
 \$3,000–5,000

403
A PAIR OF ENGLISH MARKET ARMORIAL PLATES
CIRCA 1748

With a large Welsh quartered coat-of-arms, probably for Griffith
 9 in. (22.8 cm.) diameter (2)
 \$3,000–5,000

404

**AN ENGLISH MARKET ARMORIAL
DISH**
CIRCA 1743

With the arms of Leake Okeover,
the border with cypher *MLO*
11½ in. (28.2 cm.) diameter

\$10,000–15,000

This service, famed for the existence
of both its original invoice and
its design by artist Arthur Devis
(1708–87), has been called the most
elaborate made for the English
market.



404

405

**A PAIR OF ENGLISH MARKET
ARMORIAL PLATES**
CIRCA 1795

With the arms of Earl Annesley
bearing the motto *Virtutis Amore*
9 ½ in. (25 cm.) diameter (2)

\$5,000–8,000



405

406

THREE MEISSEN STYLE DISHES
CIRCA 1745

A large dish and a pair of dinner
plates
12½ in. (30.5 cm.) diameter, the
largest (3)

\$4,000–6,000



406



407

407

**A LARGE BELGIAN MARKET
ARMORIAL PLATE**
CIRCA 1740

With a large coat-of-arms of Goos, Vecquermans and Golbeau flanked by wild man supporters bearing gilt pennants

10 in. (25.4 cm.) diameter

\$5,000-8,000



408

408

**A PORTUGUESE MARKET
ARMORIAL PLATE**
CIRCA 1765

With the arms of Saldanha of Albuquerque, inscribed
*SALDANHA DE AL BU QUER
QUE*

9 in. (22.8 cm.) diameter

\$4,000-6,000



409

409

**A PAIR OF BELGIAN MARKET
ARMORIAL PLATES**
CIRCA 1740

Each with the arms of Knyff, finely
enameled and embellished in gilt and
silver

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

\$6,000-8,000

Jacques-Gérard de Knyff of
Antwerp and Brussels was created
Hereditary Knight of the Holy
Roman Empire on 1 September
1719 by Charles VI, Emperor of
Austria. See Henry Maertens de
Noordhout, *Porcelaines chinoises
décorées d'Armoiries belges*, Andenne,
1997, pp. 100-101.

410

A FAMILLE ROSE 'PRONK ARBOR' PLATE
CIRCA 1738-40

The reverse with an iron-red and purple frieze under the rim
9 in. (22.8 cm.) diameter

\$3,000–5,000



410

411

TWO ENGLISH MARKET ARMORIAL PLATES
CIRCA 1730

The first with arms of Izod of Kilkenny, in a lozenge for a female member, the second with the arms of Carleton
9 3/4 in. (22.8 cm.) wide, the hexagonal plate

(2)

\$4,000–6,000



411

412

TWO EUROPEAN SUBJECT PLATES
MID-18TH CENTURY

The first is said to represent Benjamin Franklin being received by Marie-Antoinette
9 in. (22.8 cm.) diameter, each

(2)

\$4,000–6,000



412



413

413

A FAMILLE ROSE 'REBECCA AT THE WELL' PLATE
MID-18TH CENTURY

Finely painted with the Biblical scene in a bright famille rose palette, the border gilt scroll-and-shell
9 in. (22.8 cm.) diameter

\$4,000–6,000



414

414

A FAMILLE ROSE 'CARD-PLAYERS' PLATE
CIRCA 1740

After David Teniers' *Fêtes Champêtres*, the rim enameled with peach and rose boughs
9 in. (22.8 cm.) diameter

\$4,000–6,000



415

415

A PAIR OF INDIAN MARKET PLATES
CIRCA 1760

On a *bianco-sopra-bianco* ground
9 1/4 in. (23.5 cm.) diameter (2)

\$3,000–5,000

416

A RARE GRISAILLE EUROPEAN SUBJECT DISH
QIANLONG PERIOD (1736-95)

Painted after the Francis Barlow engraving of 'Different Poultry and a Turkey' by Jan Griffier (c1655 to 1718), a Dutch painter active in England

11 in. (27.9 cm.) diameter

\$5,000-7,000

PROVENANCE:

Mottahedeh Collection, Sotheby's New York, 30 January 1985, lot 179.

Howard and Ayers (*op. cit.*, pp. 288-289) write, "This is one of nine exceptional dishes known of this quality, all painted with compositions of birds, against a background of a farmyard or other scenery." Interestingly, the only other piece recorded with this same scene is a famille rose snuffbox sold Sotheby's London, 2 June 1975, lot 189.



416

A GRISAILLE 'BURGHLEY HOUSE' PLATE
CIRCA 1740

Possibly Lord Cecil of Burghley, inscribed PETRUS DE WOLFF PETR FIL

9 in. (22.8 cm.) diameter

\$4,000-6,000



417

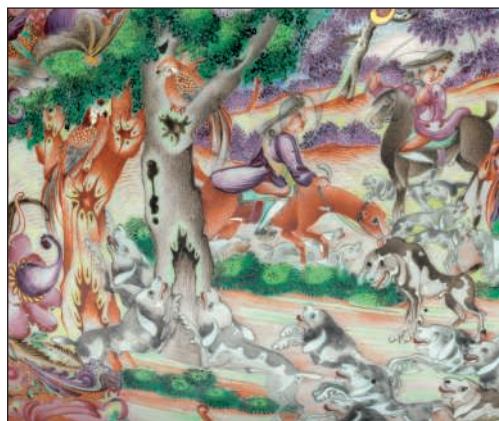
THREE GRISAILLE PLATES
MID-18TH CENTURY

9 in. (22.8 cm.) diameter, each (3)

\$3,000-5,000



418

**419****A RARE MASSIVE 'MANDARIN PALETTE' HUNTING BOWL**
CIRCA 1785

Two large foxhunting scenes on the exterior, one with the party in full cry, the fox just ahead, and the other showing the pack treeing, curiously, two exotic long-tailed birds

20 in. (50.8 cm.) diameter

\$20,000–30,000



420

420
A RARE SHIPPING AND HUNTING PUNCHBOWL
CIRCA 1785

Two large foxhunting scenes on the exterior, the inside with an East Indiaman in calm waters
15 $\frac{3}{8}$ in. (39 cm.) diameter

\$10,000-15,000



421

421
THREE 'ROCKEFELLER' TYPE DISHES
LATE 18TH/EARLY 19TH CENTURY

A large single dish and a pair of small plates

14 $\frac{3}{4}$ in. (10.1 cm.) diameter (3)

\$4,000-6,000



422

422
**CHINESE SCHOOL, MID-19TH
CENTURY**
A PANORAMIC VIEW OF HONG KONG
HARBOR

Oil on canvas
22½ x 58¾ in. (56.5 x 149.2 cm.)
\$30,000–50,000

423
**A RARE 'DECLARATION OF
INDEPENDENCE' SPOON**
CIRCA 1876

The bowl showing the Founding
Fathers at the signing in
Independence Hall
9 in. (22.8 cm.) long

\$4,000–6,000

424
A RARE 'SAMPLE' SIDE PLATE
CIRCA 1795

With four 'sample' borders, one with
gilt script 'AJ' monogram
7½ in. (17.8 cm.) diameter
\$3,000–5,000



423



424

425

**CHINESE SCHOOL, LATE 18TH/
EARLY 19TH CENTURY**
IMPERIAL AUDIENCES, A LARGE PAIR

Ink and color on paper

29 $\frac{1}{4}$ x 35 $\frac{1}{2}$ in. (74.3 x 90.2 cm.)
(the frames) (2)

\$20,000-30,000



426

**A LARGE PAIR OF CANTON FAMILLE
ROSE JARDINIERES AND STANDS**
CIRCA 1820

The stands undersides brightly
enameled with peonies and fruiting
branches

11 in. (27.9 cm.) diameter (4)

\$8,000-12,000



425



426



427

A RARE AND MASSIVE AMERICAN MARKET SPORTING
PUNCHBOWL
CIRCA 1795-1800

Four finely painted sepia sporting cartouches on the exterior and a fox vignette inside

22 ½ inches (57.1 cm.) diameter

\$10,000-15,000

This magnificent bowl matches a punch bowl from the collection of H. F. du Pont, now at Winterthur (illustrated in *The Magazine Antiques*, July 2001, p. 102, when in the entrance of his Southampton house). Both relate closely to a smaller bowl featuring two equestrian hunting vignettes, published by J. G. Lee in *Philadelphians and The China Trade* (no. 26), as once part of a set in graduated sizes "...presented to Samuel Morris by the Gloucester Fox Hunting Club." Samuel Morris (1734-1812), a prominent Philadelphian, was a founding member and president of the Hunt.

Other bowls that were likely part of the Samuel Morris set include an example from the collection of Governor Sprigg of Maryland now in the Maryland Historical Society (cited by Lee), a small example from the Mottahedeh Collection sold Sotheby's New York, 30 January 1985, lot 176, and a large example illustrated



by Godden i (p. 238). An important bowl not from this Morris set but sharing the same print source(s) is the Seawall bowl illustrated by J. Mudge (*Chinese Export Porcelain for North America*, p. 218), inscribed FOR JOHN SEAWELL OF GLOUCESTER COUNTY VIRGINIA. The Seawell bowl includes the very rare flat-racing vignette and the lovely hound and fox vignette, both in sepia, though interestingly, its hound and fox scene is reversed. J. A. Lloyd Hyde (*Oriental Lowestoft*, p. 87) writes of the matching du Pont bowl, "Views of horse-racing are most infrequent [and this bowl] shows one of the finest known."

This magnificent punch bowl demonstrates the very high quality of the special orders that were made for leading Americans at this relatively late stage of the China Trade.

428

A LARGE PAIR OF AMERICAN MARKET VASES AND COVERS

CIRCA 1805

Each with finely enameled United States eagle above traces of a gilt monogram and a landscape vignette in colors

15½ in. (38.1 cm.) high, overall (4)

\$7,000–10,000

Apparently unrecorded, these vases must have been a unique order.

429

FOUR AMERICAN MARKET WARES

FIRST QUARTER 19TH CENTURY

Comprising a rare molded beaker, a tea cup and saucer, and a saucer dish

7¾ in. (17.8 cm.) diameter, the dish (4)

\$2,000–3,000

430

THREE AMERICAN MARKET TEA AND COFFEE ARTICLES

FIRST QUARTER 19TH CENTURY

Comprising a coffee pot and cover, a helmet cream jug and a tea caddy and cover

9½ in. (22.8 cm.) high, the coffee pot (5)

\$2,000–3,000



428



429



430



431

431
CHINESE SCHOOL, 19TH CENTURY
A VIEW OF WHAMPOA

Oil on canvas
17 $\frac{3}{4}$ x 30 $\frac{1}{4}$ in. (43.2 x 76.2 cm.)
\$7,000-10,000



432

432
A LARGE GILT-DECORATED
'DRAGON' JAR AND COVER
FIRST QUARTER 19TH CENTURY

Painted in underglaze blue with
snarling dragons and further
embellished with 'Canton famille
rose' fruits, flowers and symbols and
gilt
25 $\frac{1}{2}$ in. (64.8 cm.) high, overall (2)
\$7,000-10,000

433

CHINESE SCHOOL, CIRCA 1820
A VIEW OF WHAMPOA

Oil on canvas

17½ x 22½ in. (43.2 x 55.9 cm.)

\$5,000-8,000



433

434
A DEWITT CLINTON DISH
CIRCA 1796-1810

The rim with the intertwined gilt script initials *DWMC* for Governor of New York, Dewitt Clinton, and his wife Maria

12¾ in. (30.4 cm.) wide

\$6,000-8,000

435

A 'CANTON FAMILLE ROSE' SQUARE BOWL
DATED 1842

The base inscribed 'SB/1842'

10 in. (25.4 cm.) wide

\$2,000-3,000

One of several pieces known from this unique dated service.



434



435



436

436
**A LARGE PAIR OF CELADON
 GROUND 'CANTON FAMILLE ROSE'
 VASES**
 FIRST HALF 19TH CENTURY
 24½ in. (60.9 cm.) high (2)
 \$8,000-12,000

437
**A LARGE PAIR OF 'CANTON FAMILLE
 ROSE' VASES AND COVERS**
 CIRCA 1820
 20½ in. (50.8 cm.) high, overall (4)
 \$6,000-9,000

438
**A LARGE PAIR OF 'CANTON FAMILLE
 ROSE' JARS AND COVERS**
 SECOND QUARTER 19TH CENTURY
 25½ in. (64.8 cm.) high, overall (2)
 \$7,000-10,000



437



438



439



439
A MASSIVE PAIR OF 'CANTON
FAMILLE ROSE' VASES
FIRST HALF 19TH CENTURY

35 in. (89 cm.) high

\$10,000-15,000

(2)

440
A VERY LARGE PAIR OF METAL
MOUNTED 'CANTON FAMILLE
ROSE' JARS AND COVERS
CIRCA 1825

25 in. (63.5 cm.) high, overall

\$7,000-10,000

441
A LARGE PAIR OF 'CANTON FAMILLE
ROSE' VASES
19TH/20TH CENTURY

25½ in. (64.8 cm.) high

\$8,000-12,000

(2)



440



441

END OF SALE

77

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CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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 to buy 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 in his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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, 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 F(1) 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 the 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 obliged 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 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:
 - (k) This additional **warranty** does not apply to:
 - (l) 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;
 - (m) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (n) books not identified by title;
 - (o) **lots** sold without a printed **estimate**;
 - (p) books which are described in the catalogue as sold not subject to return; or
 - (q) **lots** stated in any **condition report** or announced at the time of sale.
 - (k) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (l) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- (m) PAYMENT
- (n) HOW TO PAY
- (o) Immediately following the auction, you must pay the **purchase price** being:
 - (p) the **hammer price**; and
- (q) the **buyer's premium**; and
- (r) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- (s) Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").
- (t) 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.
- (u) You may pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (v) Wire transfer
 - (w) JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978;
 - (x) for international transfers, SWIFT: CHASUS33.
- (y) Credit Card.

- (z) We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a cardholder not present (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and corrections applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
- (aa) Cash
- (bb) We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (cc) Bank Checks
- (dd) You must make these payable to Christie's Inc. and there may be conditions.
- (ee) Checks
- (ff) You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (gg) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- (hh) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com
- (ii) TRANSFERRING OWNERSHIP TO YOU
- (jj) 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.
- (kk) TRANSFERRING RISK TO YOU
- (ll) The risk in and responsibility for the lot will transfer to you whenever it is the earlier of the following:
- (mm) When you collect the lot; or
- (nn) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.
- (oo) 4 WHAT HAPPENS IF YOU DO NOT PAY
- (pp) 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:
- (qq) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (rr) 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
- (ss) have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (tt) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your defaults 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;
- (uu) 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;
- (vv) 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);
- (ww) we can, at our option, reveal your identity and contact details to the seller;
- (xx) 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;
- (yy) 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
- (zz) we can take any other action we see necessary or appropriate.
- (aa) If you owe money to us or to another **Christie's Group** company, 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.
- (bb) 5 KEEPING YOUR PROPERTY
- (cc) 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.
- (dd) G COLLECTION AND STORAGE
- (ee) 1 COLLECTION
- (ff) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (gg) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (hh) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (ii) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (jj) we will charge you storage costs from that date.
- (kk) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (ll) we may sell the lot in any commercially reasonable way we think appropriate.
- (mm) the storage terms which can be found at christies.com/storage shall apply.
- (nn) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F.4.

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 Post-Sale Services at +44 207 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +44 207 636 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 or other report required for export from the USA or of 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 embargos that apply to you.

(e) 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 at a 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 H.2, 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 E.1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other as expressly set out in these conditions of sale; or

(c) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E.2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damage, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy 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](http://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](http://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 E.2 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 F.1(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 E.2. **lot:** an item to be offered at auction (or two or more items to be offered as a lot 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 F.1(a).

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

qualified: has the meaning given to it in paragraph E.2 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 [www.christies.com](http://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.

♦

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

~

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

△

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

•

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

■

See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

♦ Minimum Price Guarantees:

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

♦ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*Attributed to ...

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

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

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

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **lots** may only be released on production of the 'Collection Form' from Christie's. **lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location

are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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• DENOTES SALEROOM

ENQUIRIES— Call the Saleroom or Office

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