90th Anniversary Exhibition of Chinese Export Porcelain

Thursday 7th - Friday 22nd May

Including pieces from the following collections and dealers:

Aronson Antiquaires
Roger Boutemy
The T. L. Cobb Collection
Phillip B. Cooke
Roy Davids
Dr Hardouin
Heirloom & Howard Ltd
Jaques & Galila Hollander
Rt. Hon. The Lord Margadale of Islay, T. D.
Raymond Mitchell
Alfred Morrison
Wilhelm Montelius
Nicolier
Jacqueline Polles
Questa Antichita
Khalil Rizk
Philip Suval Inc.
R & V Tregaskis, Oriental Art
Dr. E. Wasserman

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Excluding our publication in 2008 of Ming Porcelain for the Japanese Market, this is the first Marchant catalogue solely devoted to the subject of Chinese export porcelain. Concentration has been on 18th century porcelains made for the western market. Omitted are pieces from earlier periods and other markets. We have often published exportware pieces, but they have been included with items of Chinese taste. There are several reasons why this is so.

For dealers, one of the first requirements is availability, and another is the price structure of the market. The Chinese export porcelain market was very strong from the 1960s to the 1990s, the main buyers being from the USA, Portugal and Brazil. In 1997, there was a major change in the market, when Hong Kong went back to the jurisdiction of mainland China. Chinese mainland buyers started to enter the world market with their focus mainly on Chinese-taste pieces. From that time prices rose dramatically. We believe this had a negative effect on the Chinese export-porcelain market. Subsequently, following market trends, major auction houses have tended to catalogue exportware pieces in minor sales. This has given dealers and collectors the opportunity to source and collect some excellent pieces at prices of 20-30 years ago. Not only have the prices declined, but also availability of fine, top quality pieces, has increased. With this opportunity, we decided to focus our attention to select an interesting and worthwhile collection that would be affordable to a wide range of our clientèle.

Consequently, we have opened a new gallery at 101 Kensington Church Street to concentrate on the subject, overseen by Natalie Marchant, the fourth generation of Marchant.

It is interesting to note that this field is a major part of Chinese heritage. Recently some discerning Chinese scholars and collectors have realised this and have entered the market. Chinese museums have also started to take an interest in the subject. In 2012, the National Museum of China held an exhibition entitled Passion for Porcelain, displaying pieces loaned from the British Museum and the Victoria & Albert Museum. A beautiful illustrated catalogue was published, including many Chinese exportware pieces. This has stimulated interest and other Chinese museums have started making purchases. With the return of some American buyers, the prices have started to rise.

Number 1 in this catalogue, the pair of famille verte European figures, deserves special mention. We have reunited them after their being apart for more than 70 years. The gentleman was published in our 2007 catalogue Recent Acquisitions, no. 37. It was formerly in a German private collection, illustrated by Von Walter Bondy in his 1923 book Kang-Hsi, no. 174. Seventy-two years later, his lady appeared in the collection of Khalil Rizk and was illustrated in the catalogue of the New York exhibition, held by The Chinese Porcelain Company in 1995, no. 9, pp. 16/7. At last, the gentleman had found his lady! We subsequently lent the couple to Michael Cohen and William Motley for publication in their book Mandarin and Menagerie, Vol. 1, p. 290.

Of the 52 pieces in the catalogue, 24 are from the Dr. Hardouin Collection. We believe he was advised by his friend M. Hervouët, whose collection was published in 1986, titled La Porcelaine des Compagnies des Indes à Décor Occidental. The quality of the porcelain and rare subject matter is outstanding. For convenience of our clientèle, this exhibition will be held on the first floor gallery at 120 Kensington Church Street, while the ground floor space displays the pieces from the attached catalogue of Marchant's 90th Anniversary Exhibition of Qing Porcelain from Private Collections.

Richard P Marchant
April 2015
Pair of famille verte smiling figures of standing Europeans, the gentleman holding a translucent aubergine glazed tricorn hat, wearing an elaborate wig, the curls heightened in black enamel matching his shoes, the translucent green jacket decorated with cloud scrolls in yellow, aubergine and darker green glaze with blue enamelled lining, a yellow buttoned shirt and tied cravat, supported at the back with a mottled yellow and green rock formation, all on a thin shaped rectangular base; the lady wearing a yellow cowl over her high coiffed hair, à la Fontanges, a pearl necklace and delicate lace-edged bodice, cuffs and skirt edge and a green long jacket tied at the waist, draped over her iron-red and yellow embroidered petticoat, all on a shaped oval base, each base unglazed with traces of muslin, the gentleman’s base with old European writing.

Both figures 8 ⅞ inches, 22.6 cm high.
Kangxi, 1662-1722.

- The gentleman from the collection of Dr. E. Wasserman, Berlin.
- Illustrated by Von Walter Bondy in *Kang-ki*, pl. 174, where the author illustrates a similar pair, pl. 175.
- The lady from the collection of Khalil Rizk, no. CEPES 93, and illustrated by Conor Mahony & Khalil Rizk in *The Chinese Porcelain Company exhibition of Important Chinese Export Porcelains*, 1995, no. 9, pp. 167, where the authors note ‘Our figure is the only one recorded that has cross-hatching in grisaille painted all over the figure. This cross-hatching is certainly taken from the original print from which this figure was copied, thus possibly making the present example the earliest model from which all subsequently forms were inspired.’
- The gentleman is referred to as the Dauphin as the clothing style is that of the French court of about 1700 and also resembles the general fashions of the time. The figure of the lady is the rarest of the three female models recorded of this type. They are traditionally referred to ‘As Louis XIV and Madame de Maintenon’ or ‘Madame de Montespan’.
- Two similar pairs are illustrated by William R. Sargent in *The Copeland Collection, Chinese and Japanese Ceramic Figures*, The Peabody Museum of Salem, nos. 48 & 49, pp. 104/7, where the author notes the style of the figures is possibly based on an engraving by Nicolas & Robert Bonnart (1637-1719) & (1652-1729) respectively; another pair is illustrated by Michel Beurdeley in *Porcelain of the East India Companies*, Fig. 74, p. 103, where the author also illustrates two other similar male figures from the Espirito Santo Collection, Lisbon, colour pl. IV, p. 15; another pair in the Victoria and Albert Museum, bequeathed by Basil Ionides (C.109&A-1963) is illustrated by Lu Zhangshen in *Passion for Porcelain*, Masterpieces of Ceramics from the British Museum and the Victoria and Albert Museum, no. 28, pp. 138/9, where the author illustrates two European hand-coloured prints in the Victoria and Albert Museum by the French artist Robert Bonnart, which he believes were used for these models, described as ‘Madame la Duchesse du Maine and Monsieur Le Comte De Toulouse’. Of particular note is the yellow embroidery to the base of her skirt which matches the present figure.
2. *Famille verte* cylindrical apothecary jar and domed cover, painted on the body with a continuous wide band with branches and flowers including chrysanthemum, mallow, daisy, prunus and pomegranates on an aubergine ground amongst pierced rockwork, all between underglaze-blue lines, the cover painted with two pheasants, one standing on rockwork beside a lotus pond with overhanging willow and a *ruyi*-head band beneath the finial, the flat cover rim band with flowerhead reserves on a diaper ground, all between underglaze blue lines.

8 3/8 inches, 21.3 cm high.

Kangxi, 1662-1722.

- From a European private collection.
- The form closely follows the French *faïence* and Italian ceramic Montelupo Florentine apothecary jars.
- No other Chinese examples appear recorded.
3. Large armorial dish, painted in black, white and green enamels and iron-red, heightened in gilt, with the arms of Thomas Pitt of Blandford and of his wife Lady Frances Ridgeway in pretence above a banderol inscribed with the motto AMITIE with the coronet repeated four times on the rim above the crests, all between gilt flower sprays of chrysanthemum and camellia.

The base with a lingzhi mark within a double ring in underglaze blue.

13 ¾ inches, 34.6 cm diameter.

Late Kangxi, circa 1720.

- Formerly in the personal collection of Khalil Rizk with label K. R. Rizk Collection, CEPA 2.
- Formerly in the collection of Phillip B. Cooke with label collection number 110.
- Exhibited in the San Francisco Fall Antique Show, 1995.
- A plate from this service is illustrated by David Howard & John Ayers in *China for the West*, Volume two, no. 405, p. 406, where the author notes: "In 1719, Thomas Pitt, son of a former Governor of Fort St George, Madras, was created Baron Londonderry. Two years earlier he had married Frances Ridgeway, heiress of the Earl of Londonderry, who had died in 1714. Thomas Pitt was raised to a new earldom of Londonderry in 1726 and died as Captain General of The Leeward Islands three years later. His nephew and great nephew were to become famous prime ministers. Thus this service cannot have been made before the autumn of 1720, which in all probability is the correct date – immediately prior to the introduction of the opaque famille rose enamels which were then being developed in China."
- A slightly smaller dish and a bowl from this service are illustrated by Conor Mahony & Khalil Rizk in *Chinese Glass Painting & Export Porcelain*, 1996, no. 42/3, pp. 74/5; another, formerly in the Comte de Bondy Collection, Paris, is illustrated by Michel Beurdeley in *Porcelain of the East India Companies*, no. 177, p. 191.
- Until 1720, three styles were in use for armorial porcelain: underglaze blue, famille verte, and Chinese imari. There now began a period of considerable development in Chinese techniques. Most of the palette here is famille verte; the thick, rich black is typical of much of the later decoration with these enamels.
Large plate, painted in iron-red and gilt with the Baptism of Christ in the River Jordan with St John the Baptist leaning forward from a kneeling position, sprinkling water over the bowed head of Jesus and holding a staff in his left hand with a dove hovering above, all in a river scene flanked by trees and rockwork with a house in the distance, encircled by a wide band at the rim with four cherubs amongst ribbons with prunus and a flower basket above an inscription ‘Mat. 3.16’. 10 ¾ inches, 27.3 cm diameter.

Yongzheng, 1723-1735.

From the collection of Dr Hardouin, Nantes, western France.

An identical dish is illustrated by Maria Antónia Pinto de Matos in The RA Collection of Chinese Ceramics, A Collector’s Vision, Volume Two, no. 358, pp. 294/5.

A smaller plate of this design, gift of Drs. Shirley & Thomas Mueller, is illustrated by William R. Sargent in Treasures of Chinese Export Ceramics, from the Peabody Essex Museum, Salem, Massachusetts, no. 163, p. 311, where the author notes ‘On the rim below the depiction, a banner held by winged putti bears the inscription ‘Mat. 3.16’ referring to the New Testament Bible-verse citation from Mathew’; another, in the Musée Guimet, Paris, is illustrated by Michel Brookley in Porcelain of the East India Companies, no. 226, p. 203.

Famille rose Swedish-armorial plate, decorated in the centre with the arms of Höpken with the coronet of a Swedish baron, with flowerhead reserves and floral ground in the well encircled by peony blooms and chilong dragon medallions in gilt on the flat everted rim.

8 5/16 inches, 22.8 cm diameter.

Yongzheng, circa 1733.

From the collection of Wilhelm Montelius (1852-1918), thence by descent. Wilhelm Montelius was the chairman of the board of the Swedish telephone company, Ericsson, from 1901. The company had an office in China before the outbreak of World War I in 1914. Lars Magnus Ericsson’s passion for things Chinese influenced Montelius and led to him actually asking staff who were based in China to hand-carry objects back for his collection.

Daniel Nicolas Höpken was created Baron Höpken in 1719 and was minister of the Home Department in 1720. While Secretary of State, he was granted a charter for the founding of a Swedish East India Company but was unable to find the capital and the company was not founded until a decade later. His son, Anders John, was created Count of Ulfiaso in 1761. It is possible this is one of the services ordered by Colin Campbell, a founder-director of the Swedish East India Company based at Gothenburg, when he first sailed from there to China in 1732.

An identical plate is illustrated by David S. Howard & John Ayers in China for the West, Volume two, no. 453, p.446; another plate and a spoon tray from this service are in the Gothenburg Historical Museum, no. 19.184 & no. 19.221; three similar dishes are illustrated by Jan Wirgin in From China to Europe, Chinese Works of Art from the Period of the East India Companies, East Asian Museum, Stockholm, no. 125, p. 122; and a pair of chargers are illustrated by Cohen & Cohen in their exhibition catalogue Hit & Myth, 2014, no. 65, pp. 112/3.
6. Pair of *famille rose* semi-erotic beaker cups and saucers, painted with a bewigged man in a rose-pink coat with lace sleeves holding a basket of flowers beside a girl holding an elaborate gilt branch of flowering peony and lily, wearing flowing robes in shades of blue; open at the bodice and revealing her petticoat, all within a pink-ground diaper band, the beaker cup with similar decoration repeated on each side.

The saucer 5⅜ inches, 13.6 cm diameter, the cup 3 inches, 7.6 cm diameter.

Yongzheng, 1723-1735.

- From the collection of Jaques & Galila Hollander, Belgium, inventory no. P. 6. 117.
- An identical cup and saucer is illustrated by Conor Mahony & Khalil Rizk in *The Chinese Porcelain Company exhibition catalogue: Important Chinese Export Porcelain from Kangxi to Jiaqing*, 1999, no. 29, p. 46, where the authors note ‘the application of *famille rose* enamels during the Yongzheng period was not to be surpassed. Thickly painted in a variety of subtly shaded tones, the extravagant use of *famille rose* enamels of this time period is exhibited on this exquisitely decorated beaker and saucer.’
- An identical saucer from Van Messel, Amsterdam, is illustrated by François & Nicole Hervouët & Yves Brunée in *La Porcelaine des Compagnies des Indes*, no. 7. 34, p. 156 and colour page 157; another, in the Buyms-van Beuningen Museum, Rotterdam, is illustrated by D. F. Lunsingh Scheurleer in *Chinese Export Porcelain, Chine de Commande*, no. 220.
- A teapot and cover of this pattern is illustrated by David S. Howard & John Ayers in *China for the West*, Volume two, no. 356, pp. 364/5, where the author notes that the design is clearly after a European original and that ‘there are a number of examples of erotic versions of otherwise polite European subjects and it is natural that they should follow a year or two after the original. This would be a method of adapting something of limited commercial appeal to please a wider public.’
7. Pair of famille rose Flemish-armorial plates, painted in the centre with the arms of Goos de Ghysseghem, flanked by those of Vecquemans (and Goubau) within a single turquoise band and a pink scalloped band in the cavetto, encircled on the flat everted rim with a wide elaborately linked band of garlands of flowers, leaves and scrolls.

9 ¾ inches, 25.7 cm diameter.

Yongzheng, circa 1730.

• From the collection of Raymond Mitchell.
• Sold by Moosgreen Auctions, Sydney in their auction of The Estate of Raymond Mitchell, 26th February 2007, lot 74.
• Sold by R & V Tregaskis, Oriental Art, Sydney, Australia.
• A plate from this service is illustrated by Henry Maertens de Noordhout in Porcelaines Chinoises 'Compagnie des Indes' Décors d’Armoiries Belges, p. 99, where the author notes that Jacques-Xavier, Baron Goos, Lord of Ghysseghem, married his first wife, Reine-Isabelle Vecquemans on 2nd July 1708, who died in 1719. He married his second wife, Cornélie-Flore Goubau, Lady of Ghysseghem, on 2nd June 1720.
• A large pair of chargers of this design, together with three saucers were sold by Sotheby’s London in their auction of Chinese Export Porcelain and Works of Art, 17th November 1999, lot 946, p. 18.
8. *Famille rose* armorial dish, decorated with the arms of Lawson impaling Jessop with the Lawson crest, painted in the centre with an open-winged standing peacock displaying its tail feathers in a *ruyi*-head-border medallion, encircled by five reserves, four with birds perched amongst flowering peony and camellia, the fifth with the arms above a flowering chrysanthemum, all on a gilt diaper-linked ground.

11¼ inches, 28.6 cm diameter.

Yongzheng, circa 1730.

• From the collection of Jaques & Galila Hollander, Belgium, inventory no. P 6. 131.

• An identical dish is illustrated by David S. Howard in Chinese Armorial Porcelain, no. E14, p. 256, where the author illustrates pieces from two other armorial services with the same design.

• The Lawson family originally came from Scarborough in Yorkshire and is recorded there in the reign of Henry III. From the same district came Sir John Lawson, who in the seventeenth century, rose from originally being a sailor, to the rank of Vice Admiral. Richard Lawson, born in 1697, was Mayor of York in 1741 and 1754. He married Barbara, daughter of the Revd. Thomas Burton of Halifax by his wife Elizabeth, daughter of Francis Jessop of Broom Hall. His son was the Revd. Marmaduke Lawson, a Prebendary of Ripon, born in 1749. The service may have been delivered by Captain John Lawson of the East Indiaman, *Frances*, in 1730.

• An identical dish was sold by Sotheby’s London in their auction of Important Chinese Porcelain, Part I, the Property of the late The Hon. Mrs. Nellie Ionides, Removed from Buxted Park, East Sussex, 2nd July 1963, lot 131.

• From the collection of Jaques & Galila Hollander, Belgium.

9. *Famille rose* armorial dish, decorated with the arms of Lawson impaling Jessop with the Lawson crest, painted in the centre with an open-winged standing peacock displaying its tail feathers in a *ruyi*-head-border medallion, encircled by five reserves, four with birds perched amongst flowering peony and camellia, the fifth reserve with the arms above a flowering chrysanthemum, all on a gilt diaper-linked ground.

12½ inches, 31.8 cm diameter.

Yongzheng, circa 1750.

• From the collection of the late Alfred Morrison, Esq.

• From the collection of the Rt. Hon. The Lord Margadale of Islay, T.D., removed from Fonthill House, Tisbury, Wiltshire.

• Sold by Christie’s London in their auction of The Morrison Collection of Chinese Porcelain and Enamels, 18th October 1971, lot 21, p. 13, pl. 3.

• From the collection of Jaques & Galila Hollander, Belgium.

• The Lawson family originally came from Scarborough in Yorkshire and are recorded there in the reign of Henry III. From the same district came Sir John Lawson, who in the seventeenth century, rose from originally being a sailor, to the rank of Vice Admiral. Richard Lawson, born in 1697, was Mayor of York in 1741 and 1754. He married Barbara, daughter of the Revd. Thomas Burton of Halifax by his wife Elizabeth, daughter of Francis Jessop of Broom Hall. His son was the Revd. Marmaduke Lawson, a Prebendary of Ripon, born in 1749. The service may have been delivered by Captain John Lawson of the East Indiaman, *Frances* in 1730.
Pair of armorial large chargers, painted with the arms of Willes impaling Broster in black, green, blue and puce enamels heightened in iron-red, sepia and gilt, encircled on the everted rim by a broad carved band of tiger lily and chrysanthemum amongst branches and scrolling foliage.

13 ¾ inches, 34.9 cm diameter.

Yongzheng, circa 1735.

- From an important American collection.
- From an important South American collection.
- The arms are of Sir John Willes (1685-1761), illustrated by David S. Howard in Chinese Armorial Porcelain, Volume II, no. Y1, p. 705, for whom this service and two later ones were made. He became Attorney General in 1733 and Lord Chief Justice of the Common Pleas in 1737, having been an MP from 1726-1737. In 1718, he married Margaret Broster of Worcester. His younger brother Edward Willes was Bishop of Bath and Wells from 1743 to 1773.
- Included by Marchant in their 80th Anniversary catalogue of Recent Acquisitions, Chinese Imperial & Export Porcelain, Cloisonné & Enamel Wares, 2005, no. 69, pp. 114/5.
Large dish painted in *famille rose* enamels, the centre with a lobed medallion of a seated elegant lady, her robes richly painted in aubergine, green and blue enamels with iron-red and gilt, playing a *qin* on her lap between a large censer and two vases, one in blue and white enamel, in front of a chest of drawers supporting a stack of books, a *gu*-form vase with peacock feathers and coral branch, a gilt teapot and tea bowl, all beside two *wutong* trees, the *cavetto* with white-enamelled scrolling foliate branches on a black cash-diaper ground, encircled by four purple-enamelled reserves of flowering peony and four iron-red and gilt floral reserves, all on an oxidised antimony ground.  

13 ⅞ inches, 35.3 cm diameter.  
Yongzheng/Qianlong, circa 1735.

- From a French private collection.  
- Purchased at Beaussant Lefèvre, 10th March 2006, lot 37, p. 8.  
- From the collection of Roy Davids, bearing label.  
- One of a pair of plates is illustrated by George C. Williamson in *The Book of Famille Rose*, pl. XLVII; another plate was included by Yu Chunming in the Nanchang University Museum Exhibition *Jing Yan* (an exhibition of Chinese Export Porcelain), 2012, no. 20, pp. 126/7.  
- The use of oxidised antimony was both rare and expensive, like gilt, it required a separate firing at a lower temperature and in most cases, due to its nature, is completely worn away.
12. *Famille rose* richly enamelled coffee cup and saucer, probably with the scene of Jesus meeting Mary Magdalene in the garden of Gethsemane, she holds a long ‘hoe’ while he holds her wrist in a forgiving gesture beside rockwork, with a winged cherub above, all in a garden scene with sheep in the foreground and buildings in the distance, the coffee cup similarly decorated. The saucer 4 ½ inches, 11.5 cm diameter, the cup 2 ½ inches, 6.4 cm high. Yongzheng, circa 1735.

- From the collection of Dr Hardouin, Nantes, western France.
- A similar coffee cup and saucer from the collection of Edward A. & Judi Eckenhoff, Washington D. C., was included by Conor Mahony & Khalil Rizk in *The Chinese Porcelain Company exhibition of Chinese Export Art from the Eckenhoff and Other Collections*, 1997, no. 64, p. 82.
- A spoon tray from the same possibly unique tea set in the Winterthur Museum, Wilmington, Delaware, USA, is illustrated by François & Nicole Hervouët & Yves Bruneau in *La Porcelaine des Compagnies des Indes*, no. 13.61, p. 386.
- The subject has been suggested to be numerous different religious and mythological scenes. After close examination, we suggest the scene is Jesus meeting Mary Magdalene in the garden of Gethsemane, obviously taken from a European print after a painting. The Titian painting “Noli Me Tangere” (c. 1514), in The National Gallery, London, closely resembles this scene with the main figures transposed, which was typical of Chinese artists not appreciating the iconography.

13. Pair of large *famille rose* chargers, each painted in the centre with five carp in white, grey and pink enamels and iron-red, swimming amongst water reeds, a lotus root and lotus flowers, encircled by four blue enamel flowering camellia branches, all within a gilt spearhead border at the rim. 13 ⅞ inches, 35.3 cm diameter. Early Qianlong, circa 1740.

- From an English private collection.
- One of an identical pair of this size is illustrated by Jorge Getulio Veiga in *Chinese Export Porcelain in Private Brazilian Collections*, pl. 314, p. 332.
- Dishes of similar design with blue enamel were salvaged by Captain Michael Hatcher from the Geldermalsen cargo which sank in 1752, are illustrated by Colin Sheaf and Richard Kilburn in *The Hatcher Porcelain Cargos, The Complete Record*, pl. 157-159, pp. 118/9. Underglaze blue versions are illustrated on pl. 155/6, pp. 116/7.
Pair of famille rose saucer dishes, each painted with the scene ‘Under the Arbour’ with a seated lady and attendants beside a topiary version of a Western architectural garden arch with children at the front and ducks swimming in a pond, framed by foliage, encircled by twelve reserves of butterflies, insects, fruit and flowers on a green-enamel diaper ground with iron-red shells and flowerheads, the underside with an iron-red and purple enamel pendant band. 9 ¾ inches, 24.5 cm diameter.

Early Qianlong, circa 1738.

- From a Swiss private collection.
- The design was drawn in 1737 by Cornelis Pronk (1691-1759) and is the name given to this pattern when it was made. The fourth and final documentary design by Pronk, it was sent to Batavia in 1738 and received in Guangzhou the following year. Although no drawing survives, the associations of that 1738 order with this service has been accepted. In 1730, Pronk executed a watercolour of a similar arbour, which he based on the Cholon pavilion in the park that surrounds Bosch en Hove, an estate near Haarlem, the Netherlands.
- A plate of this pattern, gift of Mr. Harry T. Peters, Jr., is illustrated by William R. Sargent in Treasures of Chinese Export Ceramics, from the Peabody Essex Museum, Salem, Massachusetts, no. 146, pp. 282/3; another is illustrated by David S. Howard in The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection, no. 55, pp. 74/5, where the author includes an underglaze blue example, no. 56, p. 75; a smaller pair is illustrated by Maria Antónia Pinto de Matos in The RA Collection of Chinese Ceramics, A Collector’s Vision, Volume Two, no. 295, p. 183.
15. *Famille rose* saucer, painted with the scene *Fêtes Champêtres*, 'The Card Players', with five men around a wooden table drinking and playing cards, one of them with his arm around a servant girl holding a pitcher, all in a outdoor scene with trees, the foreground with chickens and chicks.

4 ¾ inches, 12.1 cm diameter.

Early Qianlong, circa 1740.

- From the collection of Dr Hardouin, Nantes, western France.
- Published by François & Nicole Hervouët & Yves Bruneau in *La Porcelaine des Compagnies des Indes*, no. 4.58, p. 99, where the author also illustrates a plate of this pattern, no. 4.57, p. 99; another plate is illustrated by J. A. Lloyd Hyde in *Oriental Lowestoft, Chinese Export Porcelain*, Porcelaine de la Cie des Indes, no. 58, plate XVI, p.90/1; a pair of plates are illustrated by William Motley in the Cohen & Cohen exhibition catalogue *Bedtime Stories*, 2004, no. 13, p. 25.
- A *grisaille* plate of this pattern is illustrated by David S. Howard & John Ayers in *China for the West*, Volume two, no. 366, pp. 372/3, where the author notes two versions in polychrome. A puce-enamel version is also known.
- The scene is taken from a painting and engraving after David Teniers (1610-1690), an original oil painting of similar subject by David Teniers is on show at the National Trust property, Polesden Lacey in Dorset.
- It is possible that only one or two tea sets of this pattern were made.

16. Pair of tea bowls and saucers, each decorated in *grisaille* and gilt, the centre of the saucer with a seated man looking at a woman holding a tea bowl, the hairstyle and costume of the period shortly after circa 1710, encircled by a broad band of lobed scroll-work with peonies and other flowers on a gilt ground, the tea bowl with an individual portrait on each side, on a similar lobed floral ground.

The saucers 4 ¾ inches, 12.1 cm diameter, the tea bowls 3 inches, 7.6 cm diameter.

Yongzheng/Qianlong, circa 1735.

- From the collection of Dr Hardouin, Nantes, western France.
- A similar saucer is illustrated by David S. Howard & John Ayers in *China for the West*, Volume one, no. 275, pp. 276/7, where the author notes 'The figures resemble the style of those on the blue and white 'Music Party' dish, no. 35, p. 77, copying a French costume print by Bonnart, and it is seems probable that this service was made for the Dutch or French market'; three other similar saucers, one from the Musée Adrien Dubouché, Limoges, are illustrated by François & Nicole Hervouët & Yves Bruneau in *La Porcelaine des Compagnies des Indes*, nos. 7.5-7, p. 143.
Pair of famille rose large dishes, each brightly enamelled with a central scene of two horses gambolling, one a piebald in iron-red with gilt and white enamel speckles and one in pink and ruby enamel, beneath a large willow tree amongst rockwork, lingzhi fungus and flowers, encircled in the cavetto by cash and lozenge reserves on green and pink-diaper grounds with gilt flowerheads, the flat everted rim with four flower sprays of peony, prunus, daisy, chrysanthemum and bamboo beneath an iron-red scroll band at the rim. 14 inches, 35.6 cm diameter. Early Qianlong, circa 1740.

- From an important European collection.
- A similar pair are illustrated by Maria Antónia Pinho de Matos in *The RA Collection of Chinese Ceramics: A Collector’s Vision, Volume One*, no. 166, p. 356; another pair is illustrated by William Motley in the Cohen & Cohen exhibition catalogue *Think Pink*, 2013, no. 37, pp. 50/1; a plate is illustrated by David S. Howard in *The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection*, no. 39, p. 65.
Pair of famille rose plates, each heightened in gilt with bianco-sopra-bianco, white enamel floral borders, painted in the Meissen style with a central figure wearing a cloak and crown, identified as the Russian Tsar, Peter the Great (1672-1725), overseeing the loading of barrels, accompanied by two small figures and a dog and a large figure rolling a barrel, all in a European river landscape scene.

9 inches, 22.8 cm diameter.

Early Qianlong, circa 1740.

- From the collection of Dr Hardouin, Nantes, western France.
- A similar plate is illustrated by David S. Howard in The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection, no. 71, p. 85, where the author notes ‘The scene is painted in the manner of Meissen hausmaler, ‘home painters’; for about two decades from 1740, Chinese Porcelain was painted in this manner after samples taken to China, often with scenes within shaped cartouches intricately decorated with gold and enamel scrollwork. The volume of specially commissioned porcelain in the style of Meissen was, for a time, perhaps third only to painting after engravings and armorials.’
- Peter the Great (1672-1725), travelled incognito to Amsterdam in 1697 under the name Peter Makhailov. Later he visited the small port of Zaandam where he spent some time studying ship building. Once his real identity was discovered, he went back to Amsterdam. Officially, he only returned to Holland in 1717. There are at least five known variations of this subject, all painted in the manner of Meissen hausmaler style.
- A pair is illustrated by Maria Antonia Pinto de Matos in The RA Collection of Chinese Ceramics, A Collector’s Vision, Volume Two, no. 343, p. 264; a plate is illustrated in colour by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 15.54, pp. 360/1, where the authors illustrate three other variations.

Armorial plate, painted in the centre with the Dutch arms of the Chastelein family of Leiden and Amsterdam or the French arms of the Chasteleyn family, heightened in blue and green enamel, iron-red, gilt and silver encircled in the cavetto by an underglaze-blue floral, bead and scroll band, the rim with four precious objects and flower sprays encircled by a chain linked border, the underside with underglaze-blue butterflies and flower sprays after a design by Cornelis Pronk (1691-1759).

9 3/4 inches, 23.3 cm diameter.

Early Qianlong, circa 1740.

- From the collection of Dr Hardouin, Nantes, western France.
- An identical plate, bequest of J. G. A. N. de Vries, The Hague, 1925, is illustrated by Christiaan J. A. Jörg in Chinese Ceramics in the Collection of Rijksmuseum, Amsterdam, no. 356, p. 304, where the author notes ‘Members of the family held important positions on the councils of the cities of Leiden and Amsterdam and Cornelis Anthony Chastelein (1713-1787) was Burgomaster of Leiden and the director of the Dutch West India Company and it was probably he who ordered the service through his Dutch relatives’, another plate, from the Klatte-De Waal Collection, Overveen, Holland, is illustrated by D. E Lunsingh Scheurleer in Chinese Export Porcelain, Chine de Commande, no. 263, where the author notes ‘There are also plates (Plate 263) decorated entirely in underglaze blue, with the exception of the coat of arms of the Chasteleyn family, which was executed in polychrome enamels in the centre.’
Pair of famille rose candlesticks, each with a foliate-edged square base and balustrade fluted stem surmounted by a cylindrical ribbed candle holder, painted on the base with eight flowerheads amongst leaves above a turquoise-enamel scrolling band with four further flowerheads beneath the balustrade, painted on each flute with leaves dispersed between prunus flowerheads.

7 3/16 inches, 18.2 cm high.

Qianlong, circa 1740.

- Sold by Questa Antichita, Turin, Italy, with label.
- An identical pair is illustrated by Maria Antónia Pinto de Matos in *The RA Collection of Chinese Ceramics, A Collector’s Vision*, Volume Two, no. 271, p. 137, where the author notes 'The shape of these candlesticks is based on a European silver prototype, probably of English origin, dating to the second quarter of the eighteenth century, when this shape was very popular, judging by the pair in the Museu Nacional de Arte Antiga, Lisbon, identical to these, but made in Oporto in the mid eighteenth century.'
- A related pair is illustrated by A. Varela Santos in *Yongzheng, Chinese Export Porcelain, A Private Collection*, no. 59, pp. 112/3.
Plate, decorated in grisaille, sepia, iron-red and gilt with a seated gentleman playing an oboe and lady feeding a parrot perched on an oval hoop within a floral cartouche with leaves and foliage, the du Paquier-style border with four reserves of dogs chasing deer and dogs chasing wild boars, all between open-winged owls.

9 inches, 22.8 cm diameter.

Qianlong, circa 1740.

• From the collection of Dr Hardouin, Nantes, western France.
• A famille rose plate of this pattern in the Zeeuws Museum, Middleburg, Holland, is illustrated in colour by D. F. Lunsingh Scheurleer in Chinese Export Porcelain, Chine de Commande, pl. F, p. 80; another, from the A. Costa Collection, Lisbon, is illustrated by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 8.8, p. 185; a famille rose cup and saucer is illustrated by David S. Howard in The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection, no. 203, p. 178/9, where the author notes ‘The same design is seen on plates with bianco-sopra-bianco borders and scenic reserves en camaieu, and this type of design was developed exclusively for porcelain in the way that Pronk had worked in the previous decade. There is a strong Meissen influence, although no exact European original appears to be recorded’.
• A related famille rose coffee pot and cover with monograms replacing the parrot is illustrated by Michael & Ewa Cohen in the Cohen & Cohen exhibition catalogue From Poems to Piglets, 2000, no. 21, p. 31.
• Grisaille plates of this pattern are rare.
Plate, decorated in grisaille, iron-red and gilt, with a shepherdess in a straw hat seated beside a tree trunk, holding a lamb at her side, her skin picked out in flesh tones and her lips in iron-red, all within a gilt spearhead band in the cavetto, with traces of a gilt border.

8 ⅞ inches, 22.5 cm diameter.
Qianlong, circa 1740.

• From the collection of Dr Hardouin, Nantes, western France.

• A similar plate, from the Jule Company, Geneva, is illustrated by François & Nicole Hervouët & Yves Bruneco in La Porcelaine des Compagnies des Indes, no. 6, 58, p. 135; another was included by Christie's London in their auction of The J. Louis Binder Collection of Chinese Export Art, 17th June 2003, lot 68, p. 55.

• This pattern is believed to have been inspired by a Meissen original.

• Famille rose versions are well known, David S. Howard & John Ayers illustrate one on the front cover of Masterpieces of Chinese Export Porcelain, from the Mottahedeh Collection in the Virginia Museum, where the authors note that a shepherdess with no lamb is illustrated by Siegfried Ducetz in Meisner Porzellan, vol. II, p. 306, and believe that the original service was painted in Augsburg by hausmaler, home painters.

Armorial marriage plate, decorated in grisaille, sepia and gilt after a European engraving with an allegorical marriage scene set in a domed interior behind an archway and colonnade with a central bride and groom beside two doves, the couple accompanied by musicians and Roman gods amongst clouds, including Juno, the wife of Jupiter, with her peacock and Venus crowning the groom with a floral garland, Neptune in the foreground with his trident accompanied by nymphs and Triton, one of them blowing a conch shell, all emerging from waves and reeds and beneath a Latin vow inscribed over the archway Semper Amor Pro T e Firmissimus Aiqus Fidelis, ’My love for you will always be steadfast and true’, all encircled by a ruyi-head gilt band and a linked shell and scroll band at the rim.

9 inches, 22.9 cm diameter.
Early Qianlong, circa 1740.

• From the collection of Dr Hardouin, Nantes, western France.

• The Dutch arms on the top of the left column are of Nicholas Geelvinck, who became Mayor of Amsterdam, and on the right those of Johanna Jacoba Graafland, who he married in 1729.

• An identical plate is illustrated by David S. Howard & John Ayers in China for the West, Volume two, no. 391, p. 394; where the author notes: ’A plaque of the same scene in the Victoria and Albert Museum is dated 1741’, given by Sir Robert & Lady Prendergast and illustrated by W. B. Honey in Guide to Later Chinese Porcelain, pl. 113b; another, in the Rijkmuseum, Amsterdam, is illustrated by D. F. Lunsingh Scheurleer in Chinese Export Porcelain, Chine de Commande, no. 284; yet another is illustrated by Mary Espírito Santo Salgado Lobo Antunes and Maria Antonína Pinto de Matos in Porcelanas de China, Chinese Porcelain, The Collection of Ricardo do Espírito Santo Silva, no. 12, p. 35.

• A larger dish of this pattern with these arms in the Victoria & Albert Museum, Galland Bequest, C.215-1931 is illustrated by Craig Clunas in Chinese Export Art and Design, no. 49, pp. 66/7; another is illustrated by Maria Antonína Pinto de Matos in The RA Collection of Chinese Ceramics, A Collector's Vision, Volume Two, no. 326, pp. 238/9.

• Another plate of this design with different coats of arms on the columns is illustrated by David S. Howard in The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection, no. 66, p. 82, where the author notes: ’This is a plate from one of about ten services with the same scene but different armorial on the columns. All the identified arms are Dutch.’
Plate, painted in grisaille, sepia and iron-red with ‘The Fortune Teller’ scene with a well-dressed seated gentleman and two children before a horse, with recumbent dogs, the man holding the hand of a gypsy woman carrying a child on her back. Although, she is apparently a fortune teller, it is he who is holding her hand, palm upwards while she is admonishing him with a raised finger, encircled by a gilt and black outlined band and a gilt and iron-red spearhead border at the rim.

9 3/16 inches, 23.3 cm diameter.

Qianlong, circa 1740.

• [illegible text]

• From the collection of Dr Hardouin, Nantes, western France.

• A similar dish, with a rococo border in the manner of du Paquier, is illustrated by David S. Howard & John Ayers in China for the West, Volume two, no. 365, pp. 372/3; another, in the Victoria & Albert Museum, given by Mr Louis Cahen, C.62-1957, is illustrated by Rose Kerr and Luisa E. Mengoni in Chinese Export Porcelain, no. 96, p. 72; a further example is illustrated by David S. Howard in The Choice of the Private Trader, no. 68, p. 83; and another from the collection of A. Serin, Nantes, is illustrated by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 4.41, p. 95; another is illustrated by Luisa Vinhais & Jorge Welsh in their exhibition catalogue of European Scenes in Chinese Porcelain, 2005, no. 55, pp. 212/3; yet another is illustrated by Conor Mahony & Khalil Rizk in the Chinese Porcelain Company exhibition of Important Chinese Export Porcelain, 1995, no.37, p. 50.

• The painting closely follows a contemporary engraving ‘The Fortune Teller’ by the publisher John Smith (1652-1743), and was apparently very popular throughout the eighteenth century. A Chinese reverse painting on glass of the late eighteenth century in a Spanish collection also has this scene, with the signature ‘Smith’. A glass painting is recorded as accompanying a dish of this pattern with a leaf and festoon border, sold by Sotheby's London in their auction of A Fine Collection of Chinese Export Porcelain, The Property of a Gentleman, 27th October 1970, lot 47, p. 21.
Famille rose Element plate, painted with ‘Earth’ depicting Cybele, mother of the gods and symbol of the universe, standing in a chariot pulled by lions and accompanied by three figures, who represent seasons, including Ceres, goddess of summer, and Bacchus, god of wine and autumn, and the naked figure of Flora, goddess of spring, with the figure of winter omitted, cherubs playing with and collecting flowers in the foreground, all in a landscape scene encircled by a blue-enamel scrollwork border.

9 inches, 22.8 cm diameter.
Early Qianlong, circa 1740.

- From the collection of Dr Hardouin, Nantes, western France.
- A similar plate is illustrated by David S. Howard & John Ayers in *China for the West*, Volume one, no. 328, p. 332; another, from the collection of Martin Hurst, is illustrated by François & Nicole Hervouët & Yves Bruneau in *La Porcelaine des Compagnies des Indes*, no. 13, 95, p. 319; another is illustrated by Elinor Gordon in *Collecting Chinese Export Porcelain*, no. 46, p. 61.
- The scene is after a design by Francesco Albani (1578-1660), who was commissioned by the cardinal of Savoy, who became King of Sardinia in 1720. The series consists of four circular paintings of the elements: Air, Water, Fire, and Earth. The original designs are in the Turin Gallery, and are believed to have been originally commissioned for the Borghese Palace in Rome. It is said that the artist’s wife and children served as models.
- A similar plate with a gilt floral border, gift of Mrs. William S. Youngman, 1970, E50560, is illustrated by William R. Sargent in *Treasures of Chinese Export Ceramics*, from the Peabody Essex Museum, Salem, Massachusetts, no. 156, p. 297; another is illustrated by D. F. Lunsingh Scheurleer in *Chinese Export Porcelain, Chine de Comande*, no. 232; a further example, from the Martin Hurst Collection, is illustrated George C. Williamson in *The Book of Famille Rose*, pl. XXXIX, where the author states ‘The plates are brilliantly decorated, the predominant colours being rose, canary-yellow, blue and green.’
- A set of four engravings of ‘The Elements’ in the Bibliothèque Nationale de France, by Nicolas Dauphin de Beauvais (1687-1763), with similar images slightly simplified from the Albani designs, is illustrated by Luísa Vinhais & Jorge Welsh in their exhibition catalogue of *European Scenes in Chinese Porcelain*, 2005, no. 52A-D, pp. 206/7.
Famille rose large circular tureen, cover and stand, after the Meissen original, each piece painted with a scene depicting European figures on grassy slopes along the banks of an estuary, some carrying bales of cargo, others in ships, with buildings in the distance on the opposite bank, within a gilt cloud form frame with scrolls in iron-red and puce, the elaborate borders between floral gilt branches, the circular tureen painted on each side with the identical scene between shell-form handles, the cover surmounted by a circular gilt knop.

The under dish 14 ½ inches, 36.8 cm diameter; the tureen 12 ¾ inches, 32.4 cm handle to handle.

Qianlong, circa 1745.

- From the collection of Dr Hardouin, Nantes, western France.
- A similar plate is illustrated by R. Picard, J. P. Kerneis & Y. Bruneau in Les Compagnies des Indes Route de la Porcelaine, pl. 94, and by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, nos. 15-10, p. 345.
- Another Chinese export Meissen style circular tureen, cover and stand is illustrated by John Goldsmith Phillips in China Trade Porcelain, An Account of Its Historical Background, Manufacture, and Decoration and a Study of the Helena Woolworth McCann Collection, pl. 64, p. 348.
- This Meissen pattern is painted in the manner of C. F. Herold (1700-1779), who was one of the outstanding painters at Meissen from 1725 to 1779 and was famous for his Chinoiserie scenes.
27. Famille rose plate, painted with 'The Judgement of Paris', with the Greek goddesses Hera, Aphrodite and Athena squabbling over who is the most beautiful, the seated figure of Paris holding a shepherd’s crook, a prince of Troy and the world’s most handsome man judging the goddesses and bestowing the prize of a golden apple, all in a mountainous landscape scene with a hound and a cherub looking on, encircled by a gilt shell and scroll-border.
8 ½ inches, 22.8 cm diameter.
Qianlong, circa 1750.

• From the collection of Dr Hardouin, Nantes, western France.

• An identical plate is illustrated by Geoffrey A. Godden in *Oriental Export Market Porcelain, and Its Influence on European Wares*, no. 144, p. 228; another, from the collection of L. Luneau, is illustrated by François & Nicole Hervouët & Yves Bruneau in *La Porcelaine des Compagnies des Indes*, no. 13.71, p. 310; a further example, formerly in the Jacques Koukouk Collection, Paris, is illustrated by Michel Beurdeley in *Porcelain of the East India Companies*, no. 130, p. 179.

• A similar plate with four shipping reserves on the border, the gift of Dr. & Mrs. George Sturgis, 1974, E52036.1, is illustrated by William R. Sargent in *Treasures of Chinese Export Ceramics*, from the Peabody Essex Museum, Salem, Massachusetts, no. 157, p. 299, where the author notes ‘Although the exact source of the design used for these examples of Chinese export porcelain has yet to be traced, it is most likely derived from an engraving by Marcantonio Raimondi (ca. 1480-ca. 1534), which he made after the painting by Raphael (1483-1520). Raimondi’s print subsequently inspired a number of later treatments in print as well as on canvas, in particular one by Peter Paul Rubens (1577-1640), now at the Prado, Madrid.’

28. Plate, painted in grisaille and gilt with Aurora in her chariot drawn by two winged horses beside a bird, all amongst billowing clouds and in the morning sun, encircled by a gilt spearhead border in the cassetta, and encircled by vignettes of sheep and a dog beside a tree with helmet, shell and spears and vignettes of love birds perched on a bow and a quiver of arrows beside vase and flowers, each vignette linked with gilt ruyi-heads.
9 ⅞ inches, 23.2 cm diameter.
Qianlong, circa 1745.

• From the collection of Dr Hardouin, Nantes, western France.

• A similar plate, from the collection of J. Couque, Paris, is illustrated by François & Nicole Hervouët & Yves Bruneau in *La Porcelaine des Compagnies des Indes*, no. 13.10, p. 294; another was sold by Christie’s London in their auction of *The J. Louis Binder Collection of Chinese Export Art*, 17th June 2003, lot 142, p. 103.

• A similar plate with a different border bearing the arms of Humbertson is illustrated by David S. Howard in *Chinese Armorial Porcelain*, no. K3, p. 334, another is in the British Museum Collection, Franks gift, 1407.

• In Roman mythology, Aurora is the goddess of the dawn. She flies across the sky every morning in her chariot announcing the arrival of the sun. She is also the mother of the wind gods.
Plate, decorated in grisaille, gilt and iron-red with ‘The Seamstress’ or ‘The Embroiderer’, seated with her back to a window with ships beside a tall building on a cliff, her robes heightened in gilt and her lips in iron-red, encircled by a gilt spearhead border at the rim.
9 15/16 inches, 23 cm diameter.
Qianlong, circa 1750.

- From the collection of Dr Hardouin, Nantes, western France.
- A similar plate is illustrated by John Goldsmith Phillips in China Trade Porcelain, An Account of Its Historical Background, Manufacture, and Decoration and a Study of the Helena Woolworth McCann Collection, pl. 9, p. 75, where the author also illustrates a tea set of this pattern, pl. 58, p. 140; another two similar plates are illustrated by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 6.47 & 6.48, p. 131.
- A plate with different borders is illustrated by William R. Sargent in Treasures of Chinese Export Ceramics, from the Peabody Essex Museum, Salem, Massachusetts, no. 181, p. 339, where the author notes the design is one of several variations on the theme.
- A complete garniture similarly decorated with the lady facing the window, the building and ships transposed, was sold by Christie’s London in their auction of The J. Louis Binder Collection of Chinese Export Art, 17th June 2003, lot 169, pp. 116/7.

Large tankard, decorated in grisaille, iron-red and gilt with ‘The Seamstress’ or ‘The Embroiderer’ seated holding a ball of material with her back to a window with boats, a fisherman seated at the stern beside a cliff with buildings, in a circular medallion between flower sprays and beneath a spearhead border at the rim, the single strapped handle with ruyi-head terminal.
The base unglazed with old writing in ink, F. W. R. Wa.l., 1897.
6 11/8 inches, 15.6 cm high.
Qianlong, circa 1750.

- From a North of England private collection.
- A coffee pot and cover with similar design, probably from the same set, for the Rio de Janeiro market, is illustrated by Jorge Getulio Veiga in Chinese Export Porcelain in Private Brazilian Collections, pl. 147, pp. 174/5.
- A similar plate is illustrated by John Goldsmith Phillips in China Trade Porcelain, An Account of Its Historical Background, Manufacture, and Decoration and a Study of the Helena Woolworth McCann Collection, pl. 9, p. 75, where the author also illustrates a tea set of this pattern, pl. 58, p. 140; another two similar plates are illustrated by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 6.47 & 6.48, p. 131.
A set of three plates, painted in grisaille, heightened in gilt with scenes of ‘The Nativity, The Crucifixion, and The Resurrection’, each in high detail within a floral border of swags and foliage; the Nativity decorated in the centre with ‘The Adoration of the Shepherds, Mary seated to the child’s left in front of two oxen with a recumbent donkey in the foreground; the Crucifixion with one soldier mocking and four others casting lots for the robe, in the background Mary and St John and a crowd, two other crosses with figures surrounding the cross and Roman soldiers playing dice in the foreground; the Resurrection with the figure of an angel seated nearby and soldiers in the foreground.

All 9 inches, 22.8 cm diameter.

Qinglong, circa 1745.

- From the collection of Dr Hardouin, Nantes, western France.
- These three plates are from a very rare series of five produced for the Dutch market, which are taken from an early eighteenth century Lutheran bible with prints by the Amsterdam poet and engraver Jan Luyken (1649-1712).
- An identical crucifixion and resurrection plate in the Musée National de Céramique, Sévres, acquired in 1840, inventory nos. MNC 2877-1 & 2, are illustrated by Christine Shimizu and Laure Chabanne in L’Odyssée de la Porcelaine Chinoise, 2004, nos. 172, p. 219; another resurrection plate is illustrated by John Goldsmith Phillips in China Trade Porcelain, An Account of Its Historical Background, Manufacture, and Decoration and a Study of the Helena Woolworth McCann Collection, pl. 8, p. 74.
- A nativity plate with a du Paquier border together with crucifixion and resurrection plates similar to the above are illustrated by Cohen & Cohen in their exhibition catalogue School’s Out, 2001, nos. 11-13, pp. 167); an identical crucifixion plate is illustrated by David S. Howard & John Ayers in China for the West, Volume one, no. 312, pp. 318/9.
32. Pair of famille rose rococo chamber sticks with branch and leaf handles, each candle holder modelled as a flowerhead with pink and yellow petals supported on a large open vine leaf with red berries, all on a raised rectangular plinth with underglaze-blue recessed panels moulded with gilt interlinked scrolls.
6 ¾ inches, 17.1 cm high.
Qianlong, circa 1750.
With later silver drip pans.

- From the collection of Roger Boutemy, Paris.
- Another example from the collection of Roger Boutemy is illustrated by Michel Beurdeley in Porcelain of the East India Companies, no. 96, p. 170.
- Only two others are recorded and are illustrated by William Morley in the Cohen & Cohen exhibition catalogue Tiptoe Through the Tulipières, 2008, no. 34, p. 51, and back cover, where the author notes the design is taken from either French faience or silver.
33. *Famille rose* cream jug and cover, painted with European figures after the print *Le Printemps*, 'Spring', showing a lady standing with a basket of flowers beside a gentleman holding a spade and another lady watering plants, all in a continuous landscape with pale blue-enamel washed sky, the cover with plants, a tree and similar blue sky surmounted by a bud finial. 5 ¾ inches, 13.1 cm, total height. Qianlong, circa 1760.

- A cream jug and cover together with a spoon tray of this design are illustrated by D. F. Lunsingh Scheurleer in *Chinese Export Porcelain, Chine de Commande*, no. 209 & 210, where the author also illustrates an engraving by Nicolas de Larmessin III (1684-1755), part of a series of engravings *Les Quatre Saisons*, devoted to the four seasons. These were produced between 1740 and 1745 after paintings by Nicolas Lanceret (1690-1743) of 1738.
- A part tea and coffee service of this pattern was sold by Sotheby’s London in their auction of *Fine Chinese Export Porcelain*, 6th November 1973, lot 214, p. 60, and colour page opposite.
- A plate of this pattern in the Victoria and Albert Museum, Basil Ionides Bequest, CIRC. 159-1963, is illustrated by Rose Kerr and Luisa E. Mengoni in *Chinese Export Porcelain*, no. 80, p. 63.
- A coffee pot and cover of this pattern is illustrated by William Motley in the Cohen & Cohen exhibition catalogue *Now and Then*, 2005, no. 22, p. 47.

34. *Famille rose* tea bowl and saucer, painted after an unknown European engraving with three cherubs amongst rockwork, one blowing bubbles, the others embracing, beside a stone pyramid and discarded objects including a coronet, basket, palette, brush and drumsticks with a mask in the foreground, encircled by a border of scrolls and leaves with two suns. The saucer 4 ⅗ inches, 12.6 cm diameter, the cup 3 ⅓ inches, 8.1 cm diameter. Qianlong, circa 1755.

- From the collection of Dr Hardouin, Nantes, western France.
- Sold by Jacqueline Polles, 3 rue des Saussaies, Paris, with label.
- A similar saucer is illustrated by J. A. Lloyd Hyde in *Oriental Lowestoft, Chinese Export Porcelain, Porcelaine de la Cie des Indes*, no. 59, plate XVI, pp. 90/1. The author describes this scene as *Les Trois Amours* and states that the decoration is copied exactly from St. Cloud porcelain after designs by Hubert Robert (1733-1808), the French artist was famous for scenes with pyramids, figures and ruins. An example of his work is the pen and black ink drawing *A Roman Capriccio with the Pyramid of Caius Cestius* in The National Gallery of Art, Washington D. C.
- A coffee cup and saucer is illustrated by David S. Howard in *The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection*, no. 209, pp. 182/3, where the author notes such designs, clearly sent from Europe, need to be understood before they can be interpreted, but possibly represent a collage of Masonry (the pyramid and suns in the border) and the artist’s palette and actor’s mask. The intended market is unclear, but the border suggests continental rather than British origin. Very few examples are known and possibly only one service was made.
- A tea bowl and saucer is illustrated by Michael & Ewa Cohen in the Cohen & Cohen exhibition catalogue *From Poems to Piglets*, 2000, no. 22, p. 32; two saucers, indicating the possibility of two tea sets, are illustrated by Francois & Nicole Hiervouët & Yves Brunau in *La Porcelaine des Compagnies des Indes*, nos. 13.99 & 13.100, p. 321, where the authors suggest the design is in the manner of a series of engravings by Nicholas Cochin the younger (1610-1686), described as *Science and Geometry*.
- A chocolate pot and cover was included by Yu Chunming in the Nanchang University Museum Exhibition *Jing Yan* (an exhibition of Chinese export porcelain), 2012, no. 32, pp. 148/9.
Plate, decorated in grisaille and gilt with the scene *Le Pêcheur*, 'The Fisherman,' in a European landscape scene with the a bare-footed fisherman standing at the edge of a river beside a tree trunk with a village in a distance beneath birds and clouds, encircled by an elaborate border on a flat rim with four different landscape vignettes brightly gilded on a geometric diaper ground with chrysanthemum flowerhead, with a further scrolling band at the gilt rim. 9⅜ inches, 23 cm diameter. Qianlong, circa 1750.

• From the collection of Dr Hardouin, Nantes, western France.
• The scene *Le Pêcheur* is faithfully copied from a drawing by the Dutch artist Abraham Bloemaert (born in Haarlem 1564, died 1651).
• An identical plate, formerly in the Dinastia Art Gallery, Portugal, 1975, is illustrated by Jorge Getulio Veiga in *Chinese Export Porcelain in Private Brazilian Collections*, pl. 132, p. 161; another is illustrated by D. F. Lunsingh Scheurleer in *Chinese Export Porcelain, Chine de Commande*, no. 206, where the author illustrates a print by or after Abraham Bloemaert, in the Prentenkabinet, Rijksmuseum, Amsterdam, published by C. J. Visscher; another illustrated by François & Nicole Hervouët & Yves Bruniaux in *La Porcelaine des Compagnies des Indes*, no. 59, p. 66; was sold by Sotheby's London in their auction of *Fine Chinese Export Porcelain, the Herrouët Collection*, Part II, 3rd November 1987, lot 808; a pair of plates formerly in the collection of Dr. Julien Pergola is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume Two, no. 972, pp. 280 & 283.
56 57
Famille rose figural group of a dancing couple, modelled after the Meissen original, the gentleman wearing a yellow hat, white-ruff collar, blue waist jacket incised with scrolls and red breeches, the lady with a red waist coat similarly incised and long flowing skirt with purple flowers, all on a shaped naturalistic form base, modelled and moulded with relief flowers.
5 ¾ inches, 14.3 cm high.
Qianlong, circa 1752.

A similar group from the Dr. Anton C. R. Dreesmann Collection, is illustrated by William R. Sargent in Treasures of Chinese Export Ceramics, from the Peabody Essex Museum, Salem, Massachusetts, no. 259, p. 467, where the author notes: “This distinctive Rococo figural group was first modelled in 1743 at the Meissen factory in Germany by Johann Joachim Kändler (1706-1775) as a harlequin and girl dancing a Polish mazurka, a popular dance at the time. Another version, also created at Meissen and modelled by J. F. Eberlein (1695-1749) around 1745, is said to represent Dutch peasants, and both may derive from an engraving after an original image by Antoine Watteau (1684-1721). Later, the model was copied at Chelsea, Derby, and Bow and in China at Jingdezhen. Alternatively referred to as a Tyrolean couple, peasants or Dutch dancers, the Chinese figures are modelled consistently in a more delicate manner than the European originals. For example, the woman’s skirt more closely resembles the flowing lines that a silk dress would make, rather than those resulting from the heavier fabric used for European clothing. Five examples recovered from the wreck of the Geldermalsen, which sank in 1752, secure a possible date of manufacture.”

A similar example is illustrated by William Motley in the Cohen & Cohen exhibition catalogue Angels and Demonslayers, 2012, no. 29, pp. 48/9, where the author illustrates a Meissen example by Eberlein and a red-anchor-mark Chelsea example.

An example with the gentleman wearing a mask and a puce hat in the Victoria and Albert Museum, Basil Ionides Bequest, is illustrated by Rose Kerr and Luisa E. Mengoni in Chinese Export Porcelain, no. 106, p. 76/7, where the authors also illustrate a white example; another where the jacket is not incised and the gentleman wears a black hat is illustrated by David S. Howard in The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection, no. 300, p. 253, together with a white salvaged example.

Three similar models in white biscuit are illustrated by Colin Sheaf and Richard Kilburn in The Hatcher Porcelain Cargos, The Complete Record, pl. 200, p. 152, where the authors note: “The Geldermalsen was carrying at least five completed Chinese groups, they must be from a very expensive and very small special commission, because few examples exist of this Chinese version.”
Famille rose plate, painted with the biblical scene of ‘Rebecca at the Well’ with Abraham’s servant Eliezer approaching the well, weary from his journey after being sent to find a wife, for Abraham’s son Isaac, from his brother Nahor’s family. In this scene, Rebecca immediately offers fresh water to Eliezer and she continues to draw water for his camels so that Eliezer realises that she is the one who will be the future wife of Isaac. The scene depicts three other figures at the well, a seated figure in the foreground and a lady carrying away a pitcher of water on her head, all amongst trees, bushes and pale green enamelled grass, encircled by a ruyi-head band and a scrolling shell branch on the flat rim.

9 inches, 22.8 cm diameter.
Qianlong, circa 1750.

• From the collection of Dr Hardouin, Nantes, western France.
• An identical plate, from the collection of Mildred & Rafi Mottahedeh is illustrated by David S. Howard & John Ayers in China for the West, Volume one, no. 301, p. 308, and again by Maria Antónia Pinto de Matos in The RA Collection of Chinese Ceramics, A Collector’s Vision, Volume Two, no. 352, pp. 282/3; another is illustrated by George C. Williamson in The Book of Famille Rose, pl. XLII, p. 134; yet another is illustrated by David S. Howard in The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection, no. 82, pp. 92/3.
• A similar plate with a plain border and crimped rim, from the collection of Madeline Whitney Shea (1903-2000), is illustrated by William R. Sargent in Treasures of Chinese Export Ceramics, from the Peabody Essex Museum, Salem, Massachusetts, no. 165, p. 313, where the author notes that a similar dish was found on the wreck of Geldermalsen, which sank between Guangzhou and Jakarta (Batavia) in January 1752; another is illustrated by David S. Howard in A Tale of Three Cities, Canton, Shanghai & Hongkong, no. 138, p. 114.
• This depiction is certainly taken from a contemporary European print, possibly inspired by the painting of ‘Rebecca at the Well’ by Nicolas Poussin (1594-1665), in the Musée du Louvre, Paris.
• This narrative scene is taken from the Old Testament in the book of Genesis, Chapter 24, Verses 15-18, ‘And it was when he has not yet finished speaking that suddenly Rebecca was coming out, she who had been born to Bethuel the son of Milcah the wife of Nahor, brother of Abraham, with a jug upon her shoulder. Now the maiden was very fair to look upon; a virgin who no man had known. She descended to the spring, filled her jug and ascended. The servant ran towards her and said, ‘Let me sip, if you please, a little water from your jug.’ She said, ‘Drink my lord’ and quickly she lowered her jug to her hand and gave him a drink.’
38. Pair of plates, each painted with a young man teasing a reclining maiden seated in a terraced garden with a fence supporting a large yellow-enamelled two-handled urn, a servant looking out of a window, amongst rockwork, roses, a rococo vase in the bushes and a tree, two church spires and houses in the distance beneath white-enamel clouds and blue sky, encircled by a spearhead border in the cavetto and a gilt floral scroll border.
9 inches, 23 cm diameter.
Qianlong, circa 1755.

- From the collection of Raymond Mitchell.
- One plate sold by Aronson Antiquaires, Amsterdam.
- Sold by Mossgreen Auctions, Sydney in their auction of The Estate of Raymond Mitchell, 26th February 2007, lot 80.
- Sold by R & V Tregaskis, Oriental Art, Sydney, Australia.
- An identical plate from Mrs. H. Glaz, London, is illustrated in colour by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 9.10, p. 198.
- The scene depicts La Servante Justifiée, ‘The Servant Justified’ copying an engraving by Nicolas de Larmessin II (c.1638-1694); after a painting by Nicolas Lancret (1690-1743) taken from a fable de la Fontaine, which in turn is directly inspired by a story written by the Queen of Navarre. A hand-coloured aquatint is in the National Trust property of Nostell Priory, West Yorkshire.
Pair of plates decorated in puce enamel, en camaieu, and gilt with a shaped foliate rim, the centre depicts ‘Homage to the City of Batavia’ with the word Batavia in the foreground, with natives and eastern merchants bowing and proffering gifts with royal regalia, watched by the Dutch lion resting his paw beside a crown, coronet and sceptres, a flag bearing the monogram of V. O. C. (for the Dutch East India Company) and Mercury, the god of Commerce with the city of Batavia and western sailing vessels in the background, all beneath elaborate palm trees and foliage, encircled by a gilt floral band in the cavetto and four different puce flower sprays on the flat everted rim.

9 inches, 22.8 cm diameter.

Qianlong, circa 1755.

- From the collection of Dr Hardouin, Nantes, western France.
- An identical plate is illustrated by Christiaan J. A. Jörg in Chinese Ceramics in the Collection of Rijksmuseum, Amsterdam, no. 338, p. 290, where the author notes 'The scene is closely copied from an engraving by J. Punt (1711-1779) published in 1740 as the title-print in Batavia by Jan de Marre. In this long poem, singing the praises of the Company and Batavia as the centre of its commercial empire, the title-print depicts the personification of the VOC, not that of Batavia as has formerly been assumed from the inscription. The book is dedicated to the directors and government of Dutch India and it is probably in those circles that the person who ordered the plate was to be found. The author illustrates the etching no. 338 b, p. 290.
- Another is illustrated in colour by David S. Howard & John Ayers in China for the West, Volume one, no. 198, p. 200, where the author notes 'The scene is after one of a number of prints showing the cities of Holland and her Empire receiving tribute, of which perhaps the best known is ‘Amsterdam’ receiving the tribute of the four Continents (by Jacob van Meurs, originally published in 1663). The pride of the Dutch in their colonial possessions was more evident than that of British and French in theirs at this date.
- A further example is illustrated by David S. Howard in The Choice of the Private Trader, the Private Market in Chinese Export Porcelain illustrated from the Hodroff Collection, no. 91, p. 98; another is illustrated by David S. Howard & John Ayers in Masterpieces of Chinese Export Porcelain, from the Mottahedeh Collection in the Virginia Museum, no. 198, p. 44; and further examples are illustrated by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 1.5, p. 16 and by Michel Beurdeley in Porcelain of the East India Companies, no. 176, p. 190.
Pair of plates, decorated en grisaille with gilt, sepia, iron-red and green enamels, with a central floral medallion of a harvest scene with grain being cut in a field, carried on horseback and loaded into a cart, amongst rockwork, beside water and beneath clouds and birds, with a tree in the distance heightened in green enamel, encircled by a border with floral swags amongst scrolling branches with shells, lyres and arrows.
9 inches, 22.8 cm diameter.

Qianlong, circa 1760.

- From the collection of Dr Hardouin, Nantes, western France.
- One of this pair described as *Travaux des champs*, 'countryside labours' is illustrated by François & Nicole Hervouët & Yves Bourieu in *La Porcelaine des Compagnies des Indes*, no. 49, p. 84; another is illustrated by John Goldsmith Phillips in *China Trade Porcelain, An Account of Its Historical Background, Manufacture, and Decoration and a Study of the Helena Woolworth McCann Collection*, pl. 65, p. 149.
Famille rose figural group of a seated Chinese man drinking beside a lady with his arm on her shoulder, both on a naturalistic pierced rockwork plinth, the man’s blue-enamelled unbuttoned tunic incised with ruyi-clouds, also wearing iron-red breeches and black enamelled boots, the lady with her right hand raised to her mouth, wearing a yellow jacket with landscape panels and a blue dress with a leg and bound foot revealed, her hair tied and pinned in a high chignon. 7 ¾ inches, 18.8 cm high, 5 ⅞ inches, 15 cm wide.

Qianlong, circa 1770.

- From a French private collection.
- A similar group is illustrated by David S. Howard in *The Choice of the Private Trader, the Private Market in Chinese Export Porcelain Illustrated from the Hueshoff Collection*, no. 306, p. 257, where the author notes ‘The implications of this model are obvious, and her doubts about accepting his offer of wine leading to something else are well expressed’; the same piece is again illustrated by Michael Cohen & William Motley in *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures*, Volume I: The James E. Sowell Collection, no. 6.3, p. 117.
- A related group with a lady giving the man a pedicure is illustrated by William R. Sargent in *The Copeland Collection, Chinese and Japanese Ceramic Figures*, The Peabody Museum of Salem, no. 59, pp. 130/1, where the author notes ‘these routines are evidently preliminary to sexual advances. In each of the figural groups which convey veiled eroticism, a young woman, a traditional beauty, meiren, is shown with her leg exposed, or with the man in a suggestive pose. As nakedness was taboo, even the slightest display of a leg would be considered more than daring. The bound foot was also considered erotic.’
Pair of famille rose deep plates with gilt foliate rims, each painted in the centre with a European gentleman seated on a pierced rock playing a fanfare trumpet amongst flower sprays, encircled by an elaborate border with stylised archaic phoenix birds amongst shells, flowers and scrolls, the flat everted rim with four double-tailed birds in flight between flowering branches.
9 inches, 22.8 cm diameter.
Qianlong, 1736-1795.

- From an English private collection.
- A plate of this pattern from the collection of L. Vigneau, Paris, is illustrated by François & Nicole Hervouët & Yves Bruneau in *La Porcelaine des Compagnies des Indes*, no. 8.3, p. 184.
- A plate with a similar figure seated playing a flute, encircled by the same border in the well, with a different border on the rim is illustrated by David S. Howard & John Ayers in *China for the West*, Volume two, no. 348, p. 359, where the authors note “There is a series of such plates with different musicians, but the meaning is obscure, and because there is little realism, it seems probable the Chinese painters were copying a series of sketches which may have originated in the East rather than from any Western scene. Such porcelain may well have been as popular within China as it was for export.”
- A further related dish from the collection of a French Viscount was sold by Philippe Fournier at the Palais des Cousuls, Rouen, France, 3rd March 1970, lot 99; and an oval meat dish with a gentleman seated playing a mandolin is illustrated by Conor Mahony & Khalil Rizk in *The Chinese Porcelain Company exhibition of Important Chinese Export Porcelain*, 1995, no. 19, p. 28.

Famille rose circular fluted tobacco leaf pomegranate tureen stand, painted in the centre with three ripe pomegranates with seeds and arils exposed, above underglaze blue, yellow, turquoise and green enamel tobacco leaves decorated with flowers and heightened in gilt, beneath further flower sprays at the rim.
11 ¾ inches, 28.9 cm diameter.
Qianlong, 1736-1795.

- From a Belgium private collection.
- A smaller pair from the collection of Mrs E. S. Smyth were sold by Christie's London in their auction of *Fine Chinese Export Porcelain and Works of Art*, 12th November 1979, lot 58, p. 19, another pair were sold by Sotheby's London in their auction of *Fine Chinese Export Porcelain*, 18th November 1986, lot 205, pp. 48/9.
- A smaller pair with pomegranate tureens and covers were purchased by Marchant in Sotheby's London auction of *Chinese Export Porcelain and Decorative Works of Art*, 9th May 1989, lot 261, and were sold by Marchant, 6th March 1990.
44. Bulb pot of moulded bombé commode form, painted in iron-red, blue enamel and gilt, the top with five circular apertures edged with scrolling branches in front of a high-relief flower spray, the front with four drawers with relief imitation escutcheons and handles, all between and above rococo scrolls and shells, the largest drawer above a monogram ‘SS’, the sides with panels containing flower sprays, with flat white glazed back and unglazed base. 7 ¼ inches, 19.1 cm long, 4 ¾ inches, 12.1 cm high. Qianlong, circa 1770.  
• From an English private collection, Suffolk.  
• A similar commode from J. Kugel, Paris, is illustrated by Michel Beurdeley in Porcelain of the East India Companies, no. 107, p. 173.  
• A pair with sectional covers is illustrated by William R. Sargent in The Copeland Collection, Chinese and Japanese Ceramic Figures, the Peabody Museum of Salem, no. 110, pp. 226/7; another pair is illustrated by Maria Antonia Pinto de Matos in The RA Collection of Chinese Ceramics, A Collector’s Vision, Volume Two, no. 284, pp. 158/9.  
• This model may have been inspired by the southern French faience commodes of Montpellier and Moustiers, similar ceramic vessels were also produced at Doccia near Florence.  
• A Meissen snuff box of this form, with Parisian silver mounts, dated to 1756-62 is illustrated by Barbara Beauchamp-Markowsky in Porzellandosen des 18. Jahrhunderts, no. 438.  
• The term ‘commode’ was borrowed from France, where it first appeared in the Dictionnaire de Travaux (1708), and applied to a low armoire with drawers. Commodes, at first novelty and later necessity in a well-appointed drawing-room, reached a period of exuberant styling, reflected in this ceramic example by the mid-eighteenth century.  
• The monogram initials ‘SS’ indicates this piece may have been specifically ordered.

45. Deep plate, painted with ‘La Dame au Parasol’ in an Imari palette of underglaze blue, iron-red and gilt, with a lady and her attendant carrying a large elaborate fringed parasol beside four birds including a spoonbill and a ruff amongst reeds and grass, encircled by a floral band in the cavetto, all beneath a wide border of eight reserves alternating with standing ladies, two with a parasol and four different birds, all on a honeycomb iron-red and gilt ground, the upside decorated on the rim in underglaze blue with seven insects. 9 ¾ inches, 23.2 cm diameter. Qianlong, 1736-1795.  
• From the collection of Dr. Hardouin, Nantes, western France.  
• A similar example is illustrated by Jan Wring in From China to Europe, Chinese Works of Art from the Period of the East India Companies, East Asian Museum, Stockholm, no. 186, p. 173.  
• A large circular tureen, cover and stand of this pattern is illustrated by William R. Sargent in Treasures of Chinese Export Ceramics, from the Peabody Essex Museum, Salem, Massachusetts, no. 143, pp. 277/9, where the author notes ‘Commonly called the Parasol, or Lady with a Parasol, this chinoiserie pattern is derived from a watercolour which may have been painted by Cornelis Pronk (1691-1759) in 1734 and now in the Rijksmuseum collection. The Dutch East India Company received it in Batavia in 1736, from where it was forwarded to both China and Japan. The porcelain first appeared in underglaze blue, then Chinese Imari, and finally in opaque enamels. Multiple variations on this theme were produced both in China and Japan during a thirty or forty-year period. In 1735, orders were placed for two services, totalling 373 pieces, in the Chinese Imari colours.’  
• A pair of plates are illustrated by Khalil Rizk & Conor Mahony in The Chinese Porcelain Company exhibition of Important Chinese Export Porcelains and Works of Art, 1998, no. 35, pp. 52/3, where the author notes ‘In a resolution of the Heeren XVII of August 31st, Pronk was commissioned by the Delft chamber of The Dutch East Company to produce designs for porcelain which would be made and painted in China. The first group of completed porcelain was sent back to Holland via Batavia on the Magdelena in the spring of 1737 and included blue and white, Chinese Imari and famille rose wares. A subsequent shipment was sent from China in December 1738. These services, created during the same period as the most brilliant Yongzheng wares, are undoubtedly some of the finest and most beautifully rendered of all China-trade porcelain’.  
• Two plates are illustrated by Maria Antonia Pinto de Matos in The RA Collection of Chinese Ceramics, A Collector’s Vision, Volume Two, nos. 286 & 287, pp. 170/1, which the author dates to the two main production times of 1736-1738 & 1770-1775.  
• Six plates are illustrated by Regina Krahl in Chinese Ceramics from the Mei-jintang Collection, Volume Two, no. 975, pp. 286/7.
Famille rose bowl, painted in a continuous scene with the ‘Cherry Pickers’, with a lady dressed as a boy climbing a ladder passing the cherries to a young man dressed as a woman collecting them in the front of his dress, with a further figure leaning on a basket beside a seated dog with open mouth, the design repeated on the other side, all in bright enamels with a puce flowerhead on the interior beneath a gilt chain border.

9 ¾ inches, 23.5 cm diameter.
Qianlong, circa 1770.
• From an English private collection.
• A similar bowl, from A. Aronson, Amsterdam, is illustrated by D. F. Lunsingh Scheurleer in Chinese Export Porcelain, Chine de Commande, no. 213, where the author notes ‘One of the best-known subjects is that of the ‘Cherry Picker’ after a print by Nicolas Ponce (1746-1836). Painted in green, lilac, red and blue, it occurs over and over again on plates and tea services, and shows a young man standing on a ladder, throwing cherries to a young woman who catches them in her skirt. According to De Vries in Porcelain, Chineesch en Europeesch Porselein, the French seek to identify the man as Jean Jacques Rousseau and the woman as Madame de Warrens. Here too the Chinese painter has simplified the composition, first by leaving out the donkey present on the print, and secondly by considerably reducing the number of trees’.
• A plate of this pattern is illustrated by John Goldsmith Phillips in China Trade Porcelain, An Account of Its Historical Background, Manufacture, and Decoration and a Study of the Helena Woolworth McCann Collection, pl. 60, p. 142. The author notes on page 133 ‘The plate has for its subject The Cherry Pickers (Plate 60), a composition based indirectly on Nicolas Lancret’s La Terre, as popularized through the engraving of C. N. Cochin; another is illustrated by Michel Beurdeley in Porcelain of the East India Companies, Fig. 29, p. 54. The author notes La Cueillette des Cerises was a favourite with the Chinese, which they copied from a print by Nicolas Ponce after Pierre-Antoine Baudouin. It is also interesting to see that Boucher himself borrowed the central group for one of his pictures, now in the Louvre Bequest’. In Beurdeley’s illustration of the plate he also illustrates a print and painting on page 54. The plate illustrated has not confused the genders, which appear to be confused on the present bowl.
• Another plate, from L. Luneau collection, Nantes, is illustrated by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 4, 23, p. 89; yet another is illustrated by J. A. Lloyd Hyde in Oriental Lowestoft, Chinese Export Porcelain, Porcelaine de la Cie des Indes, no. 53, Plate XV, pp. 88/9.

46. Famille rose miniature cylindrical fluted teapot and cover, painted on both sides with the scene ‘Leaving for School’ with a young girl and a boy holding a sack over his shoulder leaving their home with their mother at the door seeing them off, with further buildings in a landscape scene, beneath a blue-enamel and gilt band, the moulded handle with foliage and ruyi-head gilt terminal, the fluted cover with blue enamel band surmounted by a peach and leaf finial.

6 ½ inches, 16.5 cm handle to spout, 4 inches, 10.2 cm high.
Late Qianlong, circa 1795.
• Formerly in an English private collection.
• A saucer from this tea set is illustrated by François & Nicole Hervouët & Yves Bruneau in La Porcelaine des Compagnies des Indes, no. 4, 33, p. 92; a monogrammed saucer is illustrated by David S. Howard & John Ayers in China for the West, Volume one, no. 288, p. 291.
• A part miniature tea set with children playing leapfrog after school is illustrated by Elinor Gordon in Collecting Chinese Export Porcelain, no. 78, p. 87, where the author notes ‘These are representative pieces from a set made for children. The borders are in blue enamel and gilt. Another scene showing children leaving home for school was also used, and possibly both of these were taken from French prints after the original paintings.’
• The scene is after a painting by the English artist, Thomas Stoddart, RA (1755-1834).
48. *Famille rose* large punch bowl, painted on each side in a shaped reserve with ladies and boys in a garden scene amongst rockwork with two large chickens, the reverse with boys standing on tables, one reaching up with a *ruyi*-sceptre to chime a music stone in the form of a fish, the other dancing on one leg with a lady leaning on a stack of books, between smaller shaped reserves with birds, fishermen and landscapes, all on an elaborate gilt scroll ground with the gilt band repeated on the foot, the interior with finger citron and flowers beneath a spearhead border at the rim.

15 ½ inches, 39.4 cm diameter.

Qianlong, 1736–1795.

- From an English private collection.
- A similar bowl now in the Austausch vom Museum für Kunsthandwerk, Dresden, is illustrated by Friedrich Reichel in *Die Porzellanammlung Augusts des Starken*, no. 89, p. 93; another figural punch bowl of similar size from the collection of Alfred Beit (1903–1994) was included by Marchant in their exhibition of *Chinese Ceramics Tang to Qing*, 2014, no. 52, pp. 104/5.
Pair of famille rose and iron-red dragon-fish tureen stands of shaped oval form with foliated gilt rims, each painted with a leaping dragon-fish in iron-red and gilt in pursuit of a flaming pearl above billowing and crested white and pink enameled waves, between ruyi-shaped clouds, the flat everted rim with pink flowerheads dispersed between gilt precious objects on a green and white-enamelled wave ground.
9 ¾ inches, 23.8 cm long.
Late Qianlong, circa 1780.

• From the T. L. Cobb Collection, Newbridge House, Donabate, Co. Dublin, and then by direct descent through the family.

• A pair of dragon-fish-form tureens and one matching stand identical to this pair are illustrated by Maria Antónia Pinto de Matos in The RA Collection of Chinese Ceramics: A Collector’s Vision, Volume Two, no. 255, pp. 110/1, where the author records a Chinese legend about a carp which transforms into a dragon and climbs a waterfall on its way to the upper reaches of the Yellow River, it is thus one of the symbols of the scholar, who pursues his studies through hardships. The subject is also associated with the rebus yuhualong ‘fish transforming into dragons’, which implies the wish for success in the civil service examinations.

• A set of four dragon-fish tureens, by repute from the T. L. Cobb collection, was sold by Sotheby’s London in their auction of Chinese Decorative Arts and Export Porcelain, 3rd November 1987, lot 798, pp. 204/5.
Famille rose punch bowl, painted with a Hudson Bay Company factory, probably at York, Canada, with an English blue ensign and typical stained glass windows, pitched roof and chimneys, in blue, pale turquoise, ruby and white enamels heightened with sepia, iron-red and black, the reverse with a frigate or sloop of about 1785 on green enamelled stylised waves with a long blue pennant, dispersed between rose flower sprays and beneath a scroll band in iron-red and gilt with green enamel line and ruby enamel dots, the well of the interior with a further rose flower spray beneath a scrolling blue-enamel band with flowerheads and leaves.

11 ¾ inches, 28.8 cm diameter.

Late Qianlong, circa 1795.

• From an important Swedish private collection, inherited by the owner from her mother, who inherited it in 1930.
• The Hudson Bay Company factories were incorporated by English Royal Charter in 1670 as, The Governor and Company of Adventurers of England, trading into Hudson Bay. From its long-time headquarters at the York factory on Hudson Bay, the company controlled the fur trade throughout much of the English and later British-controlled North America for several centuries. Undertaking early exploration, its traders and trappers forged early relationships with many groups of aboriginal peoples. Its network of trading posts formed the nucleus for later official authority in many areas of Western Canada and the United States. The first three Hudson Bay Company posts were established on James Bay in 1670. In 1684, Fort Nelson was established at the mouth of the Nelson River and the second fort at the mouth of the Hayes River was named after the Duke of York. The York factory and settlement located in the southwestern shore of Hudson Bay in northeastern Manitoba, Canada, at the mouth of the Hayes River. The first factory was built in 1684 and the third and final factory in 1788, which closely resembles the building on this bowl with three floors and identical windows.
• A punch bowl with a similar frigate or sloop of about 1785 on similar stylised green waves beneath a scroll band in blue enamel is illustrated by by David S. Howard & John Ayers in China for the West, Volume one, no. 224, pp. 226/7.
Armorial openwork chestnut bowl and cover, decorated on the exterior with an oval pink ground medallion bearing the arms of Peter van Hemert (1735-1810), mirrored by a portrait medallion of Minerva, beneath a green-ground band of linked spearheads, the body pierced with fretwork beneath a further green-ground gilt jewelled band, all between two double-rope twist handles with iron-red and gilt leaf terminals, the cover with similar bands beneath a moulded iron-red and gilt chrysanthemum flowerhead crown and bud form finial.

10 ⅛ inches, 25.7 cm handle to handle, 7 ½ inches, 19 cm high.

Late Qianlong, circa 1795.

• From the collection of Dr Hardouin, Nantes, western France.

• A round butter tub and cover from this service is illustrated by Bredo L. Grandjean in Dansk ostindisk Porcelæn, Fig. 79, p. 64; a plate from this service was sold by Sotheby's London in their auction of Fine Chinese Export Porcelain, The Herron Collection, Part II, 3rd November 1997, lot 917.

• A covered chestnut bowl of similar form is illustrated by David S. Howard & John Ayers in China for the West, Volume two, no. 585, p. 365, where the author notes 'One of the most graceful shapes of functional export porcelain, but seldom displaying in decoration the standard found in its poring. Other armorial bowls of this shape are at Ickworth, in Suffolk, with an elaborately painted pink-scale pattern and a swirling design of gilt leaves and flowers at the base, displaying inside the arms of Lord Harvey after his marriage in 1779. No exact origin for the shape has been identified, but its inspiration is undoubtedly the delicate pierced creamware made in such quantity in Leeds and elsewhere in England in the last quarter of eighteenth century.'

• An armorial example is illustrated by John Goldsmith Phillips in China Trade Porcelain, An Account of its Historical Background, Manufacture, and Decoration and a Study of the Helena Woolworth McCann Collection, pl. 50, p. 129; a blue enamel bordered example is illustrated by David S. Howard in The Choice of the Private Trader, the Private Market in Chinese Export Porcelain, Illustrated from the Hodroff Collection, no. 146, pp. 138/9; and a Fitzhugh example is illustrated by Herbert, Peter and Nancy Schiffer in Chinese Export Porcelain, Standard Patterns and Forms, 1780-1880, no. 253, p. 92.

• The Danish arms are those of Peter van Hemert (1735-1810), who in 1763 was appointed an agent with the Danish Justice Council and took a particular interest in the Asiatic company of Denmark, in which he owned shares that went up four times in value between 1772-81, and in 1776 was appointed Counsellor of State.
Armorial polychrome large oval drainer and underdish of Worcester design, decorated in the centre with the arms of Bahadur with a Bengal tiger and an elephant holding a jandar dagger and two fish on a puce-enamel scroll with the Urdu inscription in Bahadur Safa-ed-Dowle, Nawab, Vizier. AH 1211 (AD 1795), ‘Vizier of the kingdom, right arm of the state, Bahadur, within an oval spearhead border, encircled by panels of iron-red chrysanthemum between blue-enamel and gilt panels with stylised chrysanthemum flowerheads, beneath a prunus flowerhead band at the rim, the pierced drainer similarly decorated with two coats of arms. 16 inches, 40.7 cm long.

162. Jiaqing, circa 1820.

• From the collection of Dr Hardouin, Nantes, western France.
• Sold by Nicolier, 7 Quai Voltaire, Paris.
• A similar underdish is illustrated by David S. Howard in Chinese Armorial Porcelain, Volume II, no. X7, p. 695, where the author notes ‘The style of porcelain copies a Worcester design first used in 1762 and intermittently by the factory until 1806. The armorial has a shield of a shape popular in the 1820s. While there are others who might have been considered ‘Bahadur’, it is possible that this was Bahadur Shah II, born 1775, the titular Mogul Emperor from 1837-58. As a pensioner of the Hon. East India Company, he had little power, but presided over a court where Urdu culture flourished. In 1857, he at first refused to be titular leader of the Indian Mutiny, but was unable to resist and became the mutineers’ rallying point. He offered to surrender Delhi on honourable terms but after the fall of the city was tried by the British and exiled to Rangoon where he died in 1802.”
• A plate from this service is illustrated by David S. Howard & John Ayers in China for the West, Volume two, no. 47, p. 475.
• A hot-water plate from this service is illustrated by John Goldsmith Phillips in China Trade Porcelain, An Account of Its Historical Background, Manufacture, and Decoration and a Study of the Helena Woolworth McCann Collection, pl. 109, p. 212.
LIST OF DYNASTIES

Shang 1766-1122 BC
Zhou 1122-256 BC
Warring States 480-221 BC
Qin 221-206 BC
Han 206 BC-AD 220
Six Dynasties 222-589
Sui 589-618
Tang 618-906
Five Dynasties 907-960
Song 960-1279
Jin 1115-1234
Yuan 1280-1368

MING DYNASTY

Hongwu 1368-1398
Jiawen 1399-1402
Yongle 1403-1424
Xuande 1426-1435
Chenghua 1465-1487
Hongxi 1488-1505
Zhenode 1506-1521
Jiajing 1522-1566
Longqing 1567-1572
Wanli 1573-1619
Tumuq 1621-1627
Chongzheng 1628-1644

QING DYNASTY

Shunzhi 1644-1661
Kangxi 1662-1722
Yongzheng 1723-1735
Qianlong 1736-1795
Jiaqing 1796-1820
Daoguang 1821-1850
Xianfeng 1851-1861
Tongzhi 1862-1874
Guangxu 1875-1908
Xuantong 1909-1911
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Kang-Hsi, Munich, 1923.

Yu Chunming

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The Morrison Collection of Chinese Porcelain and Enamels, 18th October 1971.

Christie's London

Christie's London

Christie's London

Craig Clunas

Cohen & Cohen

Cohen & Cohen

Cohen & Cohen

Michal Cohen & William Motley

Claire Le Corbeiller

Siegfried Ducret

Mary Espírito Santo & William Motley

Jorge Getulio Veiga

Geoffrey A. Godden

John Goldsmith Phillips

Elvira Gordon

Bredo L. Grandjean
Dansk ostindisk Porcelæn, Copenhagen, 1965.

François & Nicole Hervouët & Yves Bruneau
David S. Howard  

David S. Howard  

David S. Howard  

David S. Howard  

David Howard & John Ayers  

William Motley  

William Motley  

William R. Sargent  

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Friedrich Reichel  

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1980 – Chinese Blue and White, Wan Li to K'ang Hsi
1981 – Qing Mark and Period Monochromes and Enamelled Wares
1984 – Qing Mark and Period Blue and White
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1989 – Transitional Wares for the Japanese and Domestic Markets
1991 – Nineteenth Century Mark and Period Porcelain
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1995 – Post-Archaic Chinese Jades (70th Anniversary Exhibition)
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2002 – Recent Acquisitions
2003 – Recent Acquisitions
2004 – Recent Acquisitions
2005 – Recent Acquisitions
2005 – Chinese Jades from Han to Qing (80th Anniversary Exhibition)
2006 – Recent Acquisitions
2006 – Blanc de Chine
2007 – Recent Acquisitions
2007 – Chongshen: Shandui, Transitional Porcelain from a Private American Collection
2008 – Recent Acquisitions
2008 – Ming Porcelain for the Japanese Market – 16-17th cent & 20th cent
2009 – Recent Acquisitions
2009 – Ming Porcelain
2010 – Recent Acquisitions
2010 – Selected Chinese Porcelain from the Collection of Professor D. R. Laurence
2010 – Chinese Jades from Tang to Qing (85th Anniversary Exhibition)
2011 – Recent Acquisitions
2011 – The Bernd J. Higrerin Collection, Kangxi Blue and White Porcelain (1662-1722)
2012 – Recent Acquisitions. Important Chinese Porcelain from Private Collections
2012 – The Dr. Lowell Young Collection, Ming & Qing Blue and White Porcelain
2013 – Imperial Chinese Porcelain, Ceramics & Works of Art
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2014 – Blanc de Chine
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Bristol Museum and Art Gallery
Chung Foundation, Taiwan
China National Tea Museum, Zhejiang, China
Cincinnati Art Museum
Collections Base, Geneva
Conservateur du Musée Ariana, Geneva
Dallas Museum of Fine Arts
Denver Art Museum
Groninger Museum, Groningen
Guangdong Museum, China
Helena Thompson Museum, Workington
Hong Kong Museum of Art
Fung Ping Shan Museum, Hong Kong University
Idemitsu Museum of Arts, Tokyo
Jacksonville Art Museum
Los Angeles County Museum of Art
Metropolitan Museum of Art, New York
M.C.C. Museum, London
Minneapolis Institute of Arts, Minnesota
Musée National de la Céramique, Sèvres
Museu do Caramulo, Portugal
Museum für Ostasiatische Kunst, Cologne
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Museum of Far Eastern Antiquities, Stockholm
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