FINE CHINESE ART

Thursday 10 November 2016

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FINE CHINESE ART

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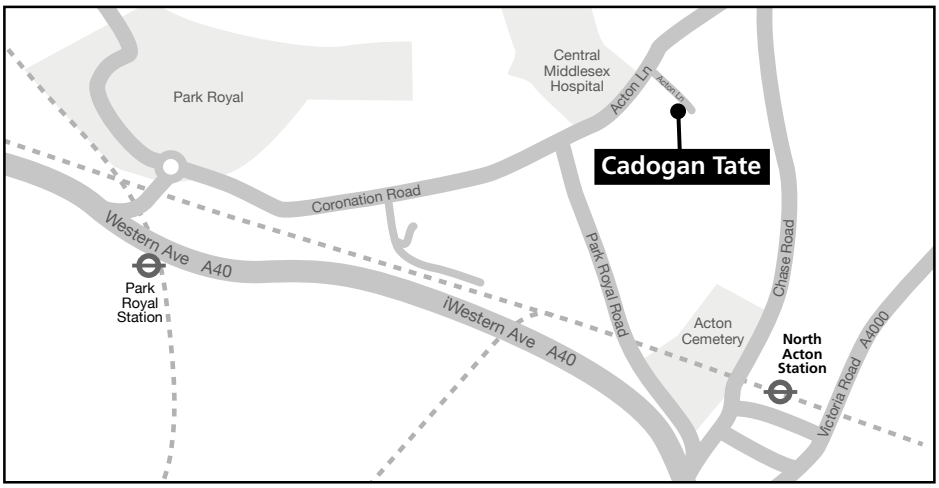

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63 (detail)

RECEIPT

YAMANAKA & CO

1 (invoice)

VARIOUS OWNERS 各方藏家

1
A RARE ARCHAIC BRONZE 'BIRD' DAGGER, GE
Late Shang Dynasty, 12th-11th century BC
Tapering gently from the guard towards a pointed tip with a raised central ridge, the angular hilt at the end cast as an archaistic head of a bird, with Japanese box and cover.
27.6cm (10 7/8in) long (2).

£2,000 - 3,000
CNY17,000 - 26,000

商末（公元前十二至十一世紀） 青銅戟冠鳥形曲內戈

Provenance: Yamanaka & Co., Kyoto
A European private collection, acquired from the above on 30 May 1965

來源： 京都古董商山中商會
歐洲私人收藏，於1965年5月30日購自上者

A similar excavated example, late Shang dynasty, was unearthed at Anyang, Henan province in 1975, see *Zhongguo Qingtongqi Quanji 3. Shang 3*, Beijing, 1997, p.204, no.203; see also a similar dagger illustrated by W.P.Yetts, *The George Eumorfopoulos Collection, vol.I*, London, 1940, p.68, pl.LXXII.

Compare also another dagger from the C.H.Wang collection, illustrated in *Shang and Zhou Chinese Bronze Weaponry*, Taipei, 1993, pp.98-99, no.6.

A pair of similar 'bird' daggers was sold at Sotheby's Hong Kong on 5 April 2016, lot 2816; another similar dagger was sold at Sotheby's Paris on 16 December 2015, lot 9.

2

AN ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI

Early Western Zhou Dynasty

The compressed globular vessel with flaring rim raised on stepped foot, cast with a narrow band of stylised *kui* dragons formed with raised eyes and asymmetric scrolls, bisected by animal masks to each side and flanked by a pair of loop handles with pendants issuing from ox heads.

26cm (10 1/4in) wide

£6,000 - 8,000
CNY52,000 - 69,000

西周初 青銅夔龍紋牲耳簋

Compare with a similar *gui* vessel dated to the late Shang or early Western Zhou dynasty, illustrated by J.Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., Vol. IIB, 1990, pp.380-381, no.42; for another similar vessel, see Wang Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp.204-205, no.100.

A similar archaic bronze *gui* vessel, early Western Zhou dynasty, was sold at Sotheby's New York on 20 March 2012, lot 1; and two further examples were sold at Sotheby's New York on 22 March 2011, lots 6 and 15.

3
AN ARCHAIC BRONZE RITUAL WINE VESSEL, JUE
Late Shang Dynasty, 11th century BC
The U-shaped body raised on three tall tapered legs of triangular section and encircled by a decorative band intersected with small globules beneath a narrow key-fret border, one side with a loop handle, the lip typically flaring at one end and with a long curving spout between two upright posts surmounted by whorl-cast conical caps at the other end, Japanese wood box.
17cm (6 6/8in) high (2).

£40,000 - 60,000
CNY350,000 - 520,000

商末（公元前十一世紀） 青銅乳丁紋爵

Provenance: Mayuyama Collection, Tokyo
Kochukyo, Tokyo

來源：東京繭山收藏
日本古董商壺中居

Illustrated and Published: Naito Kenkichi, *Nihon shucho shina kodo seika*, vol.3, Tokyo, 1961, no.229.

The inscription consists of a graph depicting an inverted arrow head rendered in fine, raised lines.

The highly stylised motif on this jue vessel shows a departure from the classical *taotie* motif and it is rare to find another *jue* with the same pattern and design. This pattern intersected with rounded globules can be found on a *gui* bronze ritual food vessel, late Shang period, illustrated by C.Peifen, *Ancient Chinese Bronzes in the Shanghai Museum*, 1995, p.52, no.25; another *gui* vessel with the same design of 'compound lozenges and spikes', dated to the Early Zhou dynasty, is illustrated by B.Karlgren, *Chinese Bronzes: The Natanael Wessen Collection*, Stockholm, 1969, p.44.

Compare with a related archaic bronze *jue* vessel, late Shang dynasty, which was sold at Christie's Hong Kong on 30 May 2012, lot 4130; another related bronze *jue* vessel, late Shang dynasty, was sold at Sotheby's New York on 18 March 2014, lot 1.

4

A GREEN-GLAZED POTTERY 'BEAR' LAMPSTAND

Eastern Han Dynasty

The columnar stand with a spreading, stepped base, pierced with a triangular aperture on which sits a bear, naturalistically rendered with lidded eyes, well-defined ruff around its face, mouth open to reveal the teeth and forepaws rested on the knees, supporting the hollow stem decorated with two encircling lines and the wide, round tray.

39.8cm (16 6/8in) high

£5,000 - 8,000
CNY43,000 - 69,000

東漢 陶胎青釉熊羆燈架

Published and Illustrated; R.Keverne, *Fine and Rare Chinese Works of Art and Ceramics. Winter Exhibition*, 2003, p.25, fig.20.

During the Han dynasty lamps replaced candles as the main source of light, becoming important household items and extravagant models were made for high-ranking members of society. In burials, lamps served as apotropaic devices providing light to the deceased's journey through the increasingly alienated, gloomy, and dangerous underworld. Inhabiting the forests of northern China; bears may have also been deemed to protect the tomb occupant. The word for bear (*xiong* 熊), is homophone for 'brave and powerful' (*xiong* 雄), and the 'Rites of Zhou' (*Zhou Li* 周禮), edited during the Han dynasty, refers to seasonal exorcist rituals involving the performer wearing bear skin to drive away pestilences.

Compare with a similar green-glazed lamp stand, dated Han dynasty, illustrated by S.Hayashiya and G.Hasebe, *Chinese Ceramics*, Tokyo, 1966, p.31, pl.25. Another related example from the British Museum, London, is illustrated in *Catalogue of the International Exhibition of Chinese Art, 1935-6*, London, no.453.

5TP

A LARGE PAINTED POTTERY MODEL OF A PRANCING HORSE
Tang Dynasty
The elegantly prancing horse finely modelled with the right foreleg raised high and the head cocked slightly to the left, with a curving mane above the bulging black eyes, the lively folds of the saddlecloth painted in a rusty orange tone swaying from the saddle painted with floral scrolls, the body with traces of an attractive pinkish colouring.
56.5cm (22 1/4in) high

£8,000 - 12,000
CNY69,000 - 100,000

唐　陶胎彩繪馬俑

Provenance: a Noble European private collection

來源：歐洲貴族私人收藏

The results of a thermoluminescence test, Oxford Authentication Ltd., No.C101w37 dated 19 September 2001, is consistent with the dating of this lot.

The modelling of the present lot is impressive for its sense of energetic movement. The finely painted, unglazed finish complements such confident, lively modelling, allowing the art of the potter to dominate. The Tang emperor Xuanzong (reigned AD712-756), a great patron of the arts, famously kept a trained troupe of horses for his entertainment at court and this may explain the presence of this type of a refined prancing horse amongst contemporaraneous tomb furniture. For a related sculpture in the Idemitsu Museum, Tokyo, dated to the first half of the 8th century, with similarly curling saddle cloth and raised right foreleg, but also with a seated lady rider, see W.Watson, *La Céramique Tang et Liao*, Fribourg, 1984, p.194. For a smaller but similarly modelled horse see an example in the Metropolitan Museum of Art, New York, no.67.62.2.

A related horse with similarly high raised foreleg, Tang dynasty, was sold at Christie's New York on 21 March 2013, lot 1161.

The collector's home, Alexandria, Egypt, pre-1952

An Exceptional Ding vessel:
A vestige of a remarkable European collection of Chinese Ceramics

The European private collection to which this exceptional Ding incense burner belongs, was formed by a highly discerning collector, mostly between the 1930s and the 1960s.

The pieces forming the collection were acquired from some of the foremost dealers of their generation, including in London John Sparks, Bluett's and William Clayton, in Paris L.Wannieck and Pierre Saqué and in New York Frank Caro (as successor to C.T. Loo). In a correspondence between John Sparks and the owner in 1930, the former was informed that a recently acquired piece has arrived safely despite the hard landing of the aeroplane…

The collection included a superb selection of Imperial yellow-glazed dishes ranging from the Kangxi to the Yongzheng period (which will be offered in our forthcoming *Fine Chinese Ceramics and Works of Art* sale in Hong Kong), and stands as a testament to the connoisseur's eye of the collector.

The collection moved with the owner and her family across three continents, always beautifully displayed around the home to be enjoyed and admired daily.

7

THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 7 - 9

7
A JIANYAO 'HARE'S-FUR' TEA BOWL, A SMALL YAOZHOU CELADON-GLAZED BOWL AND A LONGQUAN CELADON-GLAZED BOWL
12th century
The Jianyao 'hare's-fur' tea bowl with deep conical sides covered overall in a thick lustrous black glaze splashed with chocolate-brown streaks falling short of the foot to reveal the dark-brown body, *12.2cm (4 7/8in) diam.*; the Yaozhou bowl of conical form, the interior crisply moulded with three stylised lotus flowers in full bloom borne on a meandering vine with further flower buds and dense scrolling leaves, the exterior with knife-cut lines radiating below the mouth, applied overall with an even olive-green glaze stopping neatly at the foot, *9.8cm (3 7/8in) diam.*; the Longquan celadon 'bubble' bowl with rounded sides rising to a slightly incurved rim, covered with a thick glaze of sea-green tone, revealing the burnt orange body on the rim and foot ring. *8.9cm (3 1/2in) diam.* (3).

£2,000 - 3,000
CNY17,000 - 26,000

十二世紀 建窯兔毫盞、耀州窯青釉印纏枝蓮紋盤及龍泉青釉盤

Provenance: an English private collection

來源：英國私人收藏

8
A HENAN RUSSET-SPLASHED BROWN-GLAZED BOWL
Jin Dynasty
With rounded sides rising to a slightly inverted rim, the interior covered with a rich lustrous black glaze enriched with five streaked patches of caramel-brown, the exterior with a wide band of glazing ending irregularly to expose the pale stoneware body above the straight-cut foot, with box. *19.5cm (7 5/8in) diam.* (2).

£3,000 - 5,000
CNY26,000 - 43,000

金 吉州窯黑釉褐斑盌

Provenance: an English private collection

來源：英國私人收藏

9
A GREEN-GLAZED SLIP-DECORATED 'CHRYSANTHEMUM' DISH
Song Dynasty
Finely potted with fluted sides and a flat base supported on a narrow foot, covered overall with a creamy-white slip and crackled glaze with light green patches stopping short of the foot on the exterior, the interior with three spur marks, with box. *12.2cm (5in) diam.* (2).

£1,000 - 1,500
CNY8,700 - 13,000

宋 磁州窯牙白釉菊花式小盤

Provenance: Sotheby's Hong Kong, *The Edward T.Chow Collection Part Two: Early Chinese Ceramics and Ancient Bronzes*, 16 December 1980, lot 239
Sotheby's Hong Kong, 20 May 1987, lot 401
A distinguished English private collection, and thence by descent

來源：
1980年12月16日於香港蘇富比「太倉仇氏抗希齋珍藏第二輯：匋瓷青銅」專場拍賣，拍品239號
1987年5月20日於香港蘇富比拍賣，拍品401號
顯貴英國收藏，並由後人保存迄今

8

9

The European collector (1880-1952) was an entrepreneur with early links to Russia and Japan. From 1911-1917 he lived in St. Petersburg where he owned a company selling high-quality stainless steel, in addition to learning the Russian language.

Although he first visited Japan in 1907, it was in 1920 that he returned home to set up a sales operation similar to that in St. Petersburg which had been halted three years earlier due to the political upheaval. He spent several years in Osaka and Kobe, when his interest in Japanese works of art commenced. Once again he realised the benefit of learning the language in order to facilitate the acquiring of works of art. The result was a fine collection of woodblock prints, netsuke, inro, porcelain (in particular Kakiemon vases), swords, lacquer and silver.

It was in the 1930s, when back in Japan, that he extended his collection to include Chinese art. Fine porcelain, Tang silver, and early bronzes were his particular interests, and he studied these subjects both in books and through his discussions with his friend Kusaka Shogado, who was a leading dealer based in Kyoto, and from whom he made many purchases. He visited Japan for the last time in 1938, when he bought numerous items for his collection.

Opposite:
The collector's home, circa 1940s: showing lot 10 as well as an archaic bronze fang ding, late Shang/ early Western Zhou dynasty and; a tianqi and qiangjin lacquer cabinet, Jiajing mark and of the period, which will be offered in our forthcoming *Fine Chinese Ceramics and Works of Art* sale in Hong Kong

THE PROPERTY OF A GENTLEMAN 士紳藏品

10
A FINE AND RARE LONGQUAN CELADON-GLAZED 'FUNERARY' JAR AND COVER
Southern Song Dynasty
The ovoid body carved around the exterior with overlapping stiff lotus leaves, rising to a rounded shoulder and a short cylindrical neck with everted flaring rim, a large tiger with finely-incised stripes coiled around the shoulder and upper body facing a recumbent lamb, the shallow domed cover surmounted by a flying bird finial, covered overall with a soft sea-green glaze.
26.4cm (10 3/8in) high (2).

£15,000 - 20,000
CNY130,000 - 170,000

南宋 龍泉青釉貼塑攀虎紋蓋瓶

Provenance: an important European private collection, acquired before 1952, and thence by descent

來源：重要歐洲私人珍藏，購自1952年前，並由後人保存迄今

Longquan celadon-glazed 'funerary' jars such as the present lot, would have originally been made in pairs: one bearing the 'Green Dragon of the East' and the other the 'White Tiger of the West'. All the animals and beasts on the jars represented the cardinal directions, including the bird finial which represented the 'Red Bird of the South'. A pair in the Sir Percival David Collection, and now in the British Museum, London, is illustrated in *Song Ceramics: Objects of Admiration*, London, 2003, pl.35. These jars would have been filled with offerings of grain and placed in the tomb at the cardinal directions.

For other related examples of Longquan celadon-glazed 'funerary' jars and covers with dragons and tigers, see also R.Kerr, *Song Dynasty Ceramics*, London, 2004, pl.85 and p.95. Various other examples are illustrated in *Longquan yao qingci*, Taipei, 1998, pp.132-138; and *Zhongguo Longquan qingci*, Hangzhou, 1998, pl.76.

Compare also with a Longquan celadon-glazed 'funerary' jar and cover, Southern Song dynasty, sold at Sotheby's London on 14 May 2008, lot 312.

11

VARIOUS OWNERS 各方藏家

11*
A RARE LONGQUAN CELADON-GLAZED MODEL OF A RHINOCEROS GAZING AT THE MOON
16th century
Naturalistically modelled recumbent with its head turned and leaning backwards, the robust beast detailed with bulging eyes and horns, the legs bent and cleanly folded underneath the body with its tail swayed around its thigh, carrying a cluster of scrolling clouds on its back supporting a crescent moon, all covered under a lustrous sea-green glaze. *23.2cm (9 1/8in) wide*

£6,000 - 8,000
CNY52,000 - 69,000

十六世紀 龍泉青釉犀牛望月擺件

Provenance: a Swiss private collection

來源：瑞士私人收藏

A bronze model of a mirror stand, shaped as a horned creature supporting a crescent moon and dated to the Song/ Yuan dynasty, is in the Victoria and Albert Museum, London, and may be considered the prototype for the present lot, see R.Kerr, *Later Chinese bronzes*, 1990, p.101, fig.87.

12
A LONGQUAN CELADON-GLAZED 'LOTUS' DISH
15th century
Robustly potted with shallow rounded sides, the interior boldly carved with a single lotus spray within a double line medallion, covered overall in a lustrous sea-green glaze, a wide unglazed ring on the base burnt orange-brown.
44cm (17 2/8in) diam.

£8,000 - 12,000
CNY69,000 - 100,000

十五世紀 龍泉青釉刻蓮紋大盤

Compare with a related Longquan celadon-glazed dish with a very similar design of lotus in the central medallion, 15th/16th century, which was sold at Sotheby's New York on 15 September 2015, lot 4.

12

13
A LARGE LONGQUAN CELADON-GLAZED CARVED BARBED-RIM DISH
Early 15th century
The body with lobed rounded sides rising from a short tapered foot to a broad everted barbed rim, finely carved on the interior with a double-line medallion enclosing a large gnarled pine tree in a rocky landscape, the lobed cavetto with panels of alternating floral sprigs mirrored on the exterior, the wide rim further incised with a floral scroll, covered overall with a sea-green glaze except for an unglazed ring under the base left in the biscuit and burnt orange.
44cm (17 3/8in) diam.

£30,000 - 50,000
CNY260,000 - 430,000

十五世紀初 龍泉青釉折枝花卉紋棱口大盤

Provenance: Bluett & Sons Ltd., London (label)

來源： 倫敦古董商Bluett & Sons Ltd.（標籤）

The present dish, although made in Longquan, closely follows in form and decoration blue and white porcelain produced in Jingdezhen at the same time. See for example J.A.Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, pl.43; and see also *Gugong bowuyuan: Ming chu qinghua ci*, Beijing, 2002, pl.40.

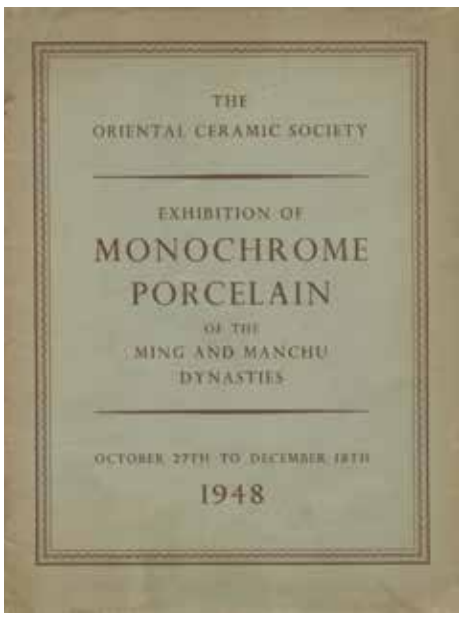
Compare with a very similar dish illustrated by R.Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul: (I) Yuan and Ming Dynasty Celadon Wares*, London, 1986, p.228, pl.239.

A similar large celadon barbed-rim dish was sold at Sotheby's Hong Kong on 8 October 2013, lot 221; see also another dish but with a peony design, sold at Christie's Hong Kong on 3 June 2015, lot 3216.

BLUETT & SONS
LONDON

PROPERTY FROM THE PALMER FAMILY COLLECTION
PALMER家族藏品
Lots 14 - 19

14



14
A YELLOW-GLAZED SQUARE BOWL
17th century
Well potted of square section with deep sides, covered overall with a pale lemon-yellow glaze, the base left unglazed.
10.1cm (4in) wide

£3,000 - 5,000
CNY26,000 - 43,000

十七世紀 黃釉方盌

Provenance: Reginald Howard Reed Palmer, MC DL (1898-1970), collection no.254, and thence by descent

Exhibited: The Oriental Ceramic Society, *Exhibition of Monochrome Porcelain of the Ming and Manchu Dynasties*, London, 27 October - 18 December 1948, *Catalogue* no.58.

來源：Reginald Howard Reed Palmer先生, MC DL (1898-1970)收藏，並由後人保存迄今

展覽：1948年10月27日至12月18日於倫敦東方陶瓷學會「Exhibition of Monochrome Porcelain of the Ming and Manchu Dynasties（明清單色釉瓷器）」特展展出，展品58號

15
A YELLOW AND GREEN-ENAMELLED 'PEACHES' BOWL
Kangxi six-character mark and of the period
Finely enamelled around the exterior in emerald-green with eight peaches issuing upright from leafy stems radiating from a ruyi border, all beneath a floret diaper band at the rim, the interior with a roundel enclosing a coiling scaly five-clawed dragon amidst flames in pursuit of a flaming pearl, all reserved on a lemon-yellow ground, the mark in brown within a double circle.
11.5cm (4 1/2in) diam.

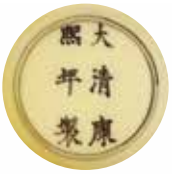
£4,000 - 6,000
CNY35,000 - 52,000

清康熙 黃地綠彩折枝桃紋盌
褐彩「大清康熙年製」楷書款

Provenance: a distinguished English private collection, and thence by descent

來源：
顯貴英國私人收藏，並由後人保存迄今

Compare a yellow and green-enamelled bowl, Kangxi six-character mark and of the period, in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.59. A similar pair of bowls, Kangxi six-character marks and of the period, was sold at Sotheby's New York on 19-20 March 2013, lot 181.



15

16
A YELLOW AND GREEN-ENAMELLED 'DRAGON' BOWL
Kangxi six-character mark and of the period
Finely enamelled in emerald-green around the exterior with two five-clawed dragons in pursuit of a flaming pearl below a scrolling leafy border, the interior with a *shou* symbol, all reserved on the lemon-yellow ground.
10.1cm (4in) diam.

£2,000 - 3,000
CNY17,000 - 26,000

清康熙 黃地綠彩雲龍戲珠紋盌
青花「大清康熙年製」楷書款

Provenance: a distinguished English private collection, acquired in these rooms on 10 July 2006, lot 139, and thence by descent

來源：
顯貴英國私人收藏；於2006年7月10日購自倫敦邦瀚斯，拍品139號，並由後人保存迄今

A pair of yellow and green-enamelled 'dragon' bowls, Kangxi six-character marks of the period ,was sold at Sotheby's Hong Kong on 7 April 2015, lot 3121.

16

17

THREE YELLOW-GLAZED INCISED 'DRAGON' SAUCER-DISHES

Two with Daoguang seal marks and of the period, one with Guangxu six-character mark and of the period

The first two, each with the central medallion incised with a five-clawed dragon in pursuit of a flaming pearl amidst cloud scrolls and flames, the exterior with two incised dragons chasing flaming pearls alternating with cloud scrolls and flames, both covered in a rich mustard-yellow glaze save the base glazed white with seal marks in underglaze blue, *both 17.5 cm (6 7/8in) diam.*; the third dish incised with two writhing dragons in the central medallion, the exterior with a further two dragons chasing flaming pearls above crashing waves, applied overall with a rich egg-yolk-yellow glaze, *19cm (7 1/2in) diam.* (3).

£4,000 - 6,000
CNY35,000 - 52,000

清道光及光緒 黃釉刻雲龍戲珠紋盤 一組三件
青花「大清道光年製」篆書款、
墨彩「大清光緒年製」楷書款

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

Compare with a similar pair of yellow-glazed dishes, Daoguang seal mark and of the period, similarly incised with dragons in pursuit of flaming pearls, sold at Christie's Hong Kong on 29 November 2012, lot 2143.

18

A PAIR OF YELLOW AND GREEN-ENAMELLED 'DRAGON' BOWLS

Guangxu six-character marks and of the period

Each exterior incised and decorated in green enamel with two five-clawed dragons chasing flaming pearls amongst flames and clouds reserved on a yellow ground, all beneath a classic scroll border, the interior with a central *shou* character roundel.

Each 10.3cm (4 1/8in) diam. (2).

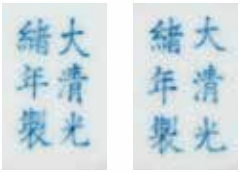
£3,000 - 5,000
CNY26,000 - 43,000

清光緒 黃地綠彩雲龍趕珠紋盌 一對
青花「大清光緒年製」楷書款

Provenance: a distinguished English private collection

來源：顯貴英國私人收藏

A related pair of yellow-glazed bowls, Guangxu six-character marks and of the period, of similar size and decoration is illustrated in *The Wonders of the Potter's Palette: Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, pp.190-191, no.132.



18

19
A YELLOW AND GREEN-ENAMELLED 'DRAGON' FOLIATE-RIM DISH
Daoguang seal mark and of the period
The shallow rounded sides gently rising from a short tapered foot to a foliate rim, the interior centred with a medallion enclosing a front-facing green-enamelled five-clawed dragon coiling around a flaming pearl amidst floral sprays, surrounded by a circular green ring, the cavetto with a pair of writhing dragons in pursuit of flaming pearls amidst further floral sprays, all within a dark aubergine-enamelled line along the rim, the exterior similarly decorated with two green-enamelled dragons soaring amidst floral scrolls in pursuit of flaming pearls, all against a rich yellow ground.
13cm (5 1/4in) diam.

£4,000 - 6,000
CNY35,000 - 52,000

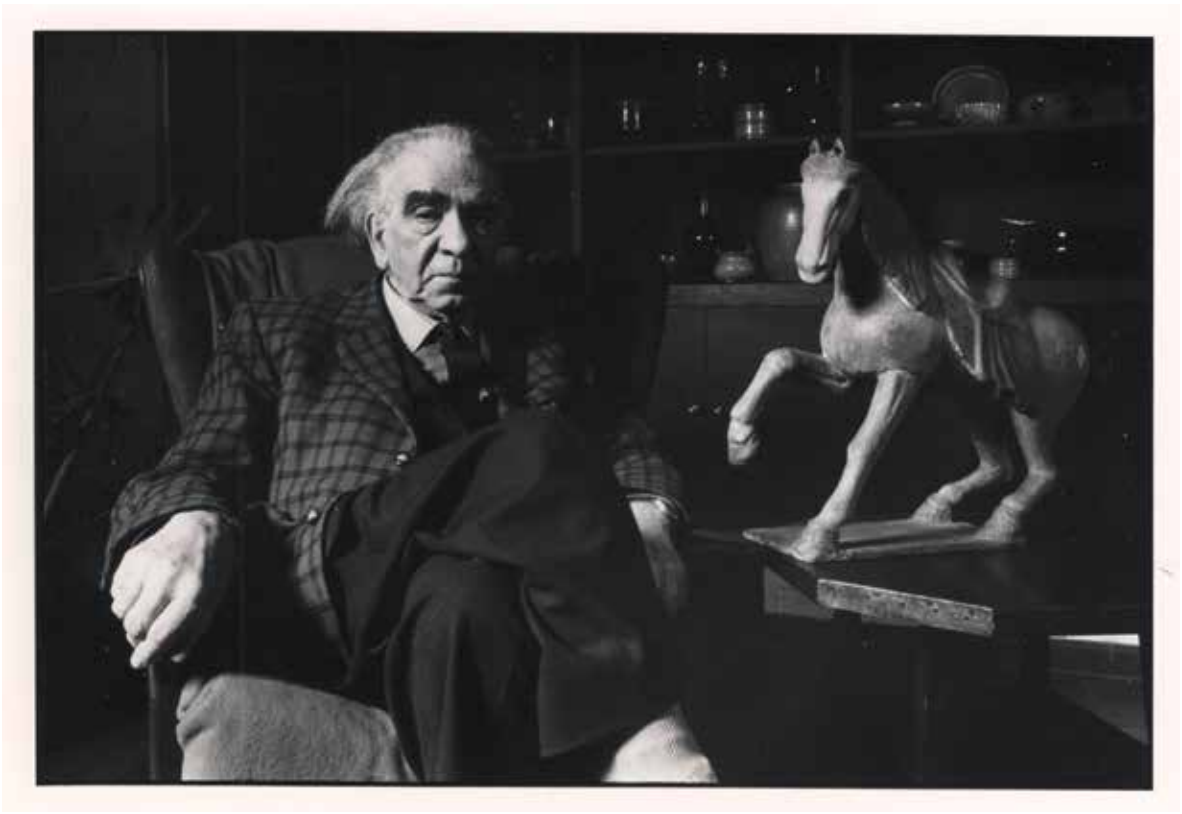
清道光 黃地綠彩盤龍戲珠紋花口盤
青花「大清道光年製」篆書款

Provenance: an English private collection, sold in these rooms on 10 July 2006, lot 212
A distinguished English private collection, and thence by descent

來源：英國私人收藏，2006年7月10日於倫敦邦瀚斯拍賣，拍品212號
顯貴英國私人收藏，並由後人保存迄今

Compare a yellow and green-enamelled foliate-rim dish, Daoguang seal mark and of the period, illustrated in *Imperial Porcelain of Late Qing: From the Kwan Collection*, Hong Kong, 1983, p.75. A similar example from the Baoyizhai collection, Daoguang seal mark and of the period, was sold at Sotheby's Hong Kong on 27 May 2014, lot 636.

19



Walter Thomas Gaze Cooper (1895 - 1981)

PROEPRTY FROM THE WALTER THOMAS GAZE COOPER (1985 - 1981) COLLECTION
WALTER THOMAS GAZE COOPER (1895-1981)先生藏品
Lots 20 - 23

Gaze Cooper, as he was known, was a prolific composer and musician, writing his first serious piece, a piano concerto, in 1923. He studied at the Royal College of Music and his many compositions included four piano concertos, eight symphonies, an opera and many piano pieces.

His other great passion in life was collecting Egyptian, Chinese and Greek art and antiquities. Gaze Cooper's collection was most impressive and Sir Mortimer Wheeler, the famed archaeologist, often spoke of a rare artefact saying that 'there are only two of its kind, one in the British Museum and the other in the Gaze Cooper collection'. In 1950 he was pictured in the *Nottingham Evening News*, holding a Tang figure of Guanyin.

Gaze Cooper was a piano and theory teacher throughout his life, still teaching at the age of 85 a few weeks before he died. He taught at the Midland Conservatoire of Music and later at a studio in Nottingham and in his home in Long Eaton. His pupils were of all ages and he was well known for his charisma, enthusiasm, and quirky ways, which endeared him to many. He was however a hard task master expecting nothing less than his own commitment in others.

His pupils sometimes came face to face with his Asian art collection as he often took a piece to place on the piano in his studio to help him feel at home. Always willing to share his knowledge, he enjoyed giving lectures locally where he would take prized objects with him to talk about.

In 1933 he founded the Midland Conservatoire of Music Symphony Orchestra which become the Nottingham Symphony Orchestra (NSO) in 1942 and is still going strong today.

20
A COPPER-RED 'THREE FISH' STEM BOWL
Yongzheng six-character mark and of the period
The wide bowl with slightly everted rim supported on a hollow slightly tapered stem, decorated around the exterior in underglaze-red with three fish, the six-character mark in underglaze-blue inside the foot.
15.3cm (6in) diam.

£6,000 - 8,000
CNY52,000 - 69,000

清雍正 釉裏紅三魚紋高足盌
青花「大清雍正年製」楷書款

Provenance: Walter Thomas Gaze Cooper (1895-1981), and thence by descent.

來源：Walter Thomas Gaze Cooper (1895-1981)先生收藏，並由後人保存迄今

Compare a related copper-red stem bowl, Yongzheng six-character mark and of the period, formerly in the Meiyintang Collection, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 2010, Vol. IV(II), p.240, no.1717, later sold at Sotheby's Hong Kong on 8 April 2013, lot 36.

20

21
A COPPER-RED 'THREE FISH' STEM BOWL
Yongzheng six-character mark and of the period
The shallow bowl with flared rim supported on a tall hollow splayed stem, brightly decorated around the exterior in copper-red glaze on the white ground with three fish, the interior of the stem inscribed in underglaze blue with a six-character horizontal mark, the footring left unglazed.
15.5cm (6 1/8in) diam.

£6,000 - 8,000
CNY52,000 - 69,000

清雍正 釉裏紅三魚紋高足盌
青花「大清雍正年製」楷書款

Provenance: Walter Thomas Gaze Cooper (1895-1981), and thence by descent.

來源：Walter Thomas Gaze Cooper (1895-1981)先生收藏，並由後人保存迄今

Compare a related copper-red stem bowl, Yongzheng six-character mark and of the period, formerly in the Meiyintang Collection, illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 2010, Vol. IV(II), p.240, no.1717, later sold at Sotheby's Hong Kong on 8 April 2013, lot 36.

21

22

22
A PAIR OF YELLOW-GLAZED INCISED 'DRAGON' BOWLS
Tongzhi six-character marks and of the period
The curved sides rising from a short foot to a slightly everted rim, each incised around the exterior each with two dragons chasing flaming pearls amidst wisps and billowing waves, applied overall with a rich egg-yolk-yellow ground, the base glazed white.
Each 14.4cm (5 5/8in) diam. (2).

£3,000 - 5,000
CNY26,000 - 43,000

清同治 黃釉刻雲龍戲珠紋盌 一對
青花「大清同治年製」楷書款

Provenance: Walter Thomas Gaze Cooper (1895-1981) nos.51A and 51B, and thence by descent.

來源：Walter Thomas Gaze Cooper(1895-1981) 先生收藏，藏品編號51A及51B，並由後人保存迄今

Compare with a similar yellow-glazed bowl, Tongzhi six-character mark and of the period, sold at Sotheby's London on 15 May 2013, lot 235.

23
A RARE COPPER-RED-GLAZED BALUSTER VASE, MEIPING
Qianlong seal mark and of the period
Rising elegantly from a slightly flared foot to high rounded shoulders, surmounted by a waisted neck and rounded mouth rim, the rich liver-red glaze applied evenly, stopping neatly at the white-glazed rim and above the foot ring, wood stand.
23cm (9in) high (2).

£10,000 - 15,000
CNY87,000 - 130,000

清乾隆 霽紅釉梅瓶
青花「大清乾隆年製」篆書款

Provenance: Gosford Castle Collection, no.126 (label)
Walter Thomas Gaze Cooper (1895-1981), and thence by descent

來源：北愛爾蘭Gosford Castle舊藏，藏品126號（標籤）
Walter Thomas Gaze Cooper先生(1895-1981)收藏，並由後人保存迄今

For a similar copper-red-glazed meiping, Qianlong seal mark and of the period, see *The Tsui Museum of Art: Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, no.39.

24

VARIOUS OWNERS 各方藏家

24
AN AUBERGINE-GLAZED 'THREE AUSPICIOUS FRUITS' VASE, MEIPING
18th century
Of baluster form, the body finely incised with sprays of finger citrons, pomegranates, peaches and lychees, between bands of lappets at the shoulder and at the foot.
28.5cm (11 1/4in) high

£3,000 - 5,000
CNY26,000 - 43,000

十八世紀 茄皮紫釉刻三多紋梅瓶

25

25
A PAIR OF BISCUIT 'CHILONG' BOTTLE VASES
Kangxi six-character marks, late 19th/early 20th century
The bodies rising to high shoulders and tall cylindrical necks, both carved in low relief around the exterior with a single sinuous chilong.
Each 18.4cm (7 1/4in) high (2).

£3,000 - 5,000
CNY26,000 - 43,000

十九世紀末/二十世紀初 素胎蟠螭紋紙槌瓶 一對
青花「大清康熙年製」楷書仿款

26
A SMALL YELLOW-GLAZED INCISED 'DRAGON' SAUCER-DISH
Daoguang seal mark and of the period
Finely incised to the interior with a writhing five-clawed dragon in pursuit of the flaming pearl amidst scrolling flames, the exterior of the gently rounded sides similarly decorated with two striding dragons, all covered under a translucent glaze of lemon-yellow colour.
14.3cm (5 5/8in) diam.

£3,000 - 5,000
CNY26,000 - 43,000

清道光 黃釉刻盤龍戲珠紋小盤
青花「大清道光年製」篆書款

Provenance: Hugh M. Moss Ltd., London (label)
An English private collection, acquired in the 1970-80s, and thence by descent.

來源：倫敦古董商Hugh M. Moss Ltd.（標籤）
英國私人收藏，購自1970至1980年間，並由後人保存迄今

Compare with a similar yellow-glazed dish, Daoguang seal marks and of the period, similarly incised with dragons amidst scrolling clouds, sold at Christie's New York on 13-14 September 2012, lot 2580; another related pair of dishes, Daoguang seal mark and of the period, was sold at Christie's Hong Kong on 29 November 2012, lot 2143.

PROPERTY FROM THE ESTATE OF DR. ARTHUR SPRIGGS (1919-2015)
ARTHUR SPRIGGS (1919-2015) 醫生遺產
Lots 27 - 30

Educated at Winchester and New College, Oxford, Arthur Spriggs was a distinguished medical scientist for much of his very long life. He held a number of senior positions at Oxford's Radcliffe Infirmary and Churchill Hospital where he lectured and published extensively in his specialist field of cancer research. His early published research was accompanied by illustrations of cell preparations carefully drawn (using a microscope) by his accomplished water-colourist wife Gereth. Later in his career he pioneered the use of electron microscopy in the observation of chromosome anomalies and the detection of cancers, establishing the first regional screening service.

Arthur's personal interests extended to botany (he created and maintained a large 'natural' garden at his home); molluscs and snails (an indefatigable field worker, he must have surveyed every square kilometre of Oxfordshire during his long but active retirement); and, of course, Chinese porcelain, especially 17th century blue and white. A keen supporter for many years of the London-based Oriental Ceramic Society, he presented a ground-breaking lecture in 1965 which documented certain types of Chinese and Japanese porcelain featured in Western paintings between AD 1450-1700; published in the *Transactions'*, Vol.36, it stimulated further investigation into the handsome 'vanitas' oil paintings which greatly enhanced the houses of successful Netherlandish burghers during the 17th century 'Dutch Golden Age'.

27
A RARE YELLOW-GLAZED SAUCER-DISH
Zhengde six-character mark and of the period
With shallow rounded sides rising from a short tapering foot to a slightly everted rim, covered overall with a rich egg-yolk yellow glaze.
15.4cm (6in) diam.

£3,000 - 5,000
CNY26,000 - 43,000

明正德 黃釉撇口盤
青花「大明正德年製」楷書款

Provenance: Dr Arthur Spriggs (1919-2015), acquired from Bluett & Son, Ltd., London, and thence by descent.

來源： Arthur Spriggs(1919-2015)醫生收藏,
購自倫敦古董商Bluett & Son Ltd.，並由後人保存迄今

Yellow dishes from the Zhengde period can be found in some of the most important museums and private collections, see *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pl.41; another is illustrated in M.Medley, *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, pl.597 (now in the British Museum, London); and a third is illustrated by J.Ayers, *Chinese Ceramics: The Koger Collection*, London, 1985, pl.69.

Compare with a very similar dish which was sold at Sotheby's London on 10 November 2010, lot 62; another similar dish was sold in these rooms on 17 May 2012, lot 308.

28

28
A LARGE BLANC-DE-CHINE FIGURE OF GUANYIN
Impressed Boji Yuren seal mark, late Qing Dynasty
The Goddess of Mercy modelled with hooded eyes downcast under arching brows and thick hair tied in a high chignon surrounded by an elaborate tiara enclosing a small figure of Amitabha Buddha, the delicate hands clasped together, covered overall with an ivory-white glaze, impressed four-character seal mark.
50.8cm (20in) high

£2,500 - 3,500
CNY22,000 - 30,000

清末 德化白瓷觀音立像
「博及漁人」篆書印款

Provenance: Dr Arthur Spriggs (1919-2015), received in 1972 from P.J. Donnelly (in exchange for a ginger jar), and thence by descent

來源： Arthur Spriggs(1919-2015)醫生收藏，於1972年得自英國古董商P.J. Donnelly（以瓷罐一件換取），並由後人保存迄今

The impressed seal mark 'Boji Yuren' can be read as 'virtue extends to all, including fishermen', four figures bearing the Boji Yuren seal mark, illustrated by J.Ayers in *Blanc de Chine: Divine Images in Porcelain*, pp.117-120, pls.68-71.

Compare with a blanc-de-chine figure of Guanyin, boji yuren mark, 19th century, of similar size and in similar posture, sold at Christie's New York on 17-18 September 2015, lot 2171.

29
A RARE BLANC-DE-CHINE FIGURE OF LÜ DONGBIN
Impressed He Chaozong mark, 17th century
The immortal finely modelled standing atop a rockwork base, his face with fine features pierced for the insertion of real hair as moustache and beard, his head covered with a cloth cap and body covered by a voluminous flowing robe tied at the waist and exposing his chest and ruyi-head front shoes, covered in a rich cream glaze, the back impressed with a gourd-shaped He Chaozong mark.
37cm (14 1/2in) high

£5,000 - 8,000
CNY43,000 - 69,000

十七世紀 德化白瓷呂洞賓立像
「何朝宗」篆書葫蘆印款

Provenance: Dr Arthur Spriggs (1919-2015), acquired circa late 1950s from Hopkins at Oxford, and thence by descent

來源： Arthur Spriggs(1919-2015)醫生收藏，於約1950年代末購自牛津古董商Hopkins，並由後人保存迄今

He Chaozong (by tradition, AD1522-1612) is considered to be one of the greatest master potters of Dehua, creating elegant figures of pure white clay with a creamy pearl-like glaze. By incorporating various techniques of clay modelling, wood tooling and stone carving, he developed his own method which became known as the He School, and his works can now be found in the collection of the Palace Museum in Beijing and in important museums and private collections.

See a related blanc-de-chine figure of Wenchang by He Chaozong in the Koger Collection, early 17th century, with impressed square He Chaozong yin mark to the reverse, illustrated by J.Ayers in *Blanc de Chine: Divine Images in Porcelain*, New York, 2002, p.89, no.40. In this piece the consummate skill of the master is revealed by the luxuriantly sweeping robes and smooth, noble face, similar to the present lot.

Compare with a related blanc-de-chine figure of Wenchang, impressed He Chaozong mark, 17th century, seated on similar rockwork, sold at Sotheby's London on 4 November 2009, lot 243. Another related blanc-de-chine seated figure of Damo, 16th century, with similar gourd-shape impressed He Chaozong mark to the reverse, was sold at Christie's Hong Kong on 1 June 2016, lot 3324.

30

A VERY RARE BLUE AND WHITE 'LUOHAN' TRIPOD INCENSE BURNER, TONGLU

Chongzhen

The straight sides superbly painted in vivid underglaze blue with a continuous scene of fifteen Luohans engaged in various pursuits amidst a wreathing dragon and a crouching tiger, all within a landscape of rocks and a river, with an inscription engraved in *kaishu* script.

24cm (9.5in) diam.

£30,000 - 50,000
CNY260,000 - 430,000

明崇禎　青花羅漢圖三足筒爐

Provenance: Dr Arthur Spriggs (1919-2015), acquired in 1965 in Oxford, and thence by descent

This exceptional incense burner was the subject of an exchange of letters between Dr Spriggs and P.J. Donnelley who asked in his letter of 27 April 1971 permission to include the piece as a censer in a new book he was writing at the time together with Soame Jenyns.

來源： Arthur Spriggs(1919-2015)醫生收藏，於1965年購自牛津，並由後人保存迄今

Arthur Spriggs醫生與P.J. Donnelley先生往來之書信中曾多次談及此尊青花筒爐。1971年4月27日Donnelley先生於信中則懇求Arthur Spriggs醫生的允許，將此器收錄於當時與Soame Jenyns合著之新作中。

The engraved inscription reads as follows:

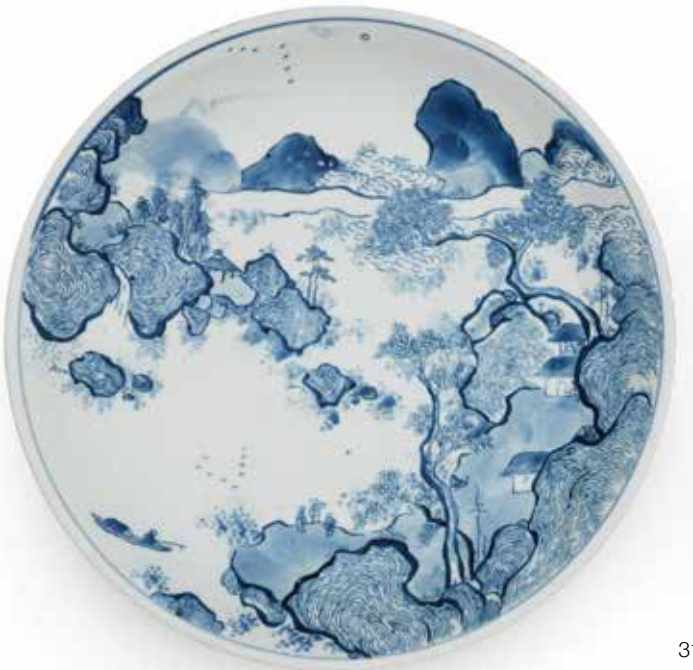
'順正大王公，弟子陶乃希敬'

This may be translated as:

'[To] the Grand Master of Shunzheng, respectfully [given] by his disciple Tao Naixi'.

The humorous depiction of luohans on this incense burner encapsulates the free individualistic creativity of the master potters, emblematic of the late Ming to early Qing period. As orders of porcelain from the Ming Court declined, potters sought a new market in the literati and designed ceramics reflecting their taste. The depiction of luohans became a popular theme with painters of the late 16th century such as Wu Bin and Ding Yungpeng, which is likely to have inspired the present lot; see a related blue and white incense burner painted with the Eighteen Luohans, dated 1644/45, illustrated by M.Butler, J.B.Curtis and S.Little in *Shunzhi Porcelain: Treasures from an Unknown Reign, 1644-1661*, Alexandria, 2002, pp.218-219). See another related example illustrated in *Seventeenth Century Jingdezhen Porcelain from Shanghai Museum and the Butler Collections*, Shanghai, 2005, pp.80-81.

A related blue and white 'Eighteen Luohans' incense burner was sold at Christie's New York on 16 March 2015, lot 3574.



31

VARIOUS OWNERS 各方藏家

31
A PAIR OF BLUE AND WHITE 'MASTER OF THE ROCKS'-STYLE DISHES
Kangxi
Well painted with three small figures standing beside a boldly outlined tree on a promontory in the foreground, while a boat heads toward them, higher up the mountain with oscillating curvilinear lines are thatched huts, a broad river curves away to the left with undulating mountains and a waterfall, further mountains in blue wash visible in the distance, the exterior painted with three long bamboo sprays.
Each 34.3cm (13 1/2in) diam. (2).

£4,000 - 6,000
CNY35,000 - 52,000

清康熙 青花披麻皴山水圖盤 一對

The term 'Master of the Rocks' was introduced by the collector and author Gerald Reitlinger, and describes the distinctive style of depicting landscapes on a diagonal composition, with thick curvilinear strokes providing the outlines and thinner, parallel contours used to create the depth of the rockwork. Such landscapes represent one of the most important developments in Chinese ceramic decoration during the 17th century.

Compare with a very similar 'Master of the Rocks' dish in the Butler Family Collection, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2005, pp.234-235. See also J.Curtis, *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, New York, 1995, pp.72-73.

32
A BLUE AND WHITE DOUBLE-GOURD VASE
Chongzhen
The lower section painted in vivid blue with a continuous scene of an attendant holding a vase with three arrows before a dignitary followed by attendants carrying a parasol and fans, all beneath a leafy scroll dividing the upper section painted with a scholar and attendant carrying a zither, all beneath a further scroll of floral sprays.
33.5cm (13 1/4in) high

£7,000 - 10,000
CNY61,000 - 87,000

明崇禎 青花平升三級葫蘆瓶

Provenance: a German private collection, acquired from Bernheimer Gallery, Munich

來源：德國私人收藏，購自慕尼黑古董商Bernheimer Gallery

A blue and white brushpot, c.1635-1645, with similar decoration of a man carrying a vase with halberds is illustrated in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, pl.42.

The scene depicts an attendant carrying a vase with three 'halberds' (*ji* 戟), which is a homophone for 'grade' (*ji* 級). The vase with three halberds, is a rebus for rising within the bureaucracy three grades (*lian sheng san ji* 連升三級), embodying the yearning of every scholar official in Imperial China.

32

THE PROPERTY OF A GENTLEMAN 士紳藏品

33
A FINE BLUE AND WHITE 'LOTUS AND DUCKS' SLEEVE VASE
Shunzhi
The strongly-potted body vibrantly painted in vivid shades of underglaze blue with a continuous scene of four ducks in flight and at rest amongst rockwork, lotus, peonies and grasses, all between delicately-incised decorative bands at the foot and neck and freely-painted lappets at the rim.
46.5cm (18 1/4in) high

£15,000 - 20,000
CNY130,000 - 170,000

清順治 青花蓮塘飛雁圖筒瓶

Provenance: S.Marchant & Son, Ltd., London, acquired on 28 September 1982
Sonia Lightfoot (1937-2016), and thence by descent

Exhibited and Published:
Oriental Ceramic Society, *The World in Blue and White*, London, 2 June - 30 November 2003, no.65

來源：於1982年9月28日購自倫敦古董商
S. Marchant & Son, Ltd.
Sonia Lightfoot女士(1937-2016)收藏，並由後人保存迄今

展覽及出版：
2003年6月2日至11月30日於倫敦東方陶瓷學會「The World in Blue and White (青花世界)」特展展出，展品65號

The lotus (*lian* 蓮) and reed (*lu* 蘆) depicted on the vase is a rebus for the blessing 'may you pass your exams all the way' (*yilu lianke* 一路連科). The theme of succeeding up the ladder of Civil Service examinations is confirmed by the ducks (*ya* 鴨). The Chinese character for duck bears the radical for 'armour' (*jia* 甲), which is also the term used for the classification of successful candidates in the final Palace examinations. The flying ducks encapsulated the aspirations of hopeful literati wishing to rise up and serve the dynasty as high-ranking officials.

Compare with a related blue and white sleeve vase, with flowers and birds, Shunzhi, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, pl.40.

(two views)

THE PROPERTY OF A LADY 女士藏品

34
A RARE BLUE AND WHITE 'EIGHT IMMORTALS' INCENSE BURNER, TONGLU
Kangxi
Of cylindrical form with channelled rim, finely painted on the exterior with a continuous scene of the Eight Immortals each holding their various attributes together with Shoulao, the God of Longevity, seated beside a deer and attendant, all amidst a rocky landscape with pine and scrolling clouds, chevron borders at the rim and foot, wood stand. *19.8cm (7 7/8in) diam.* (2).

£12,000 - 18,000
CNY100,000 - 160,000

清康熙 青花八仙拱壽圖銅爐

(two views)

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

The theme of the Eight Immortals was popular on porcelain of the period and can be seen on an incense burner in the Butler Family Collection, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Family collections*, Shanghai, 2005, pp.64-65; pp.298-299; pp.308-309.

VARIOUS PROPERTIES 各方藏家

35†
A PAIR OF BLUE AND WHITE 'DEER AND CRANES' 'PHOENIX-TAIL' VASES
Kangxi
Each boldly painted around the body with a continuous scene of a pair of cranes in flight above an antlered deer turning to look at a doe, all surrounded by rocks and pines, the flaring necks also with a crane in flight above a recumbent antlered deer amid rockwork and pines.
Each 45.8cm (18in) high (2).

£30,000 - 50,000
CNY260,000 - 430,000

清康熙 青花鶴鹿同春鳳尾尊 一對

Provenance: Spink & Son Ltd., London, circa 1970.
Dr. Lowell S. Young, San Francisco, collection nos.17a and 17b.

來源： 約於1970年購自倫敦古董商 Spink & Son Ltd.
美國三藩市Dr. Lowell S. Young收藏，藏品編號17a及17b

Compare with another vase, slightly smaller but decorated in a very similar style also with deer and cranes in the Gardiner Museum of Chinese Art, illustrated in *Cobalt Treasures: The Bell Collection of Chinese Blue and White Porcelain*, Toronto, 2003, p.62; for another similar vase see C.J.A.Jorg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam*, Amsterdam, 1997, p.98, pl.88b.

A single related 'deer and cranes' phoenix-tail vase was sold at Christie's London on 8 November 2011, lot 380.

36

36†
A PAIR OF BLUE AND WHITE 'PHOENIX-TAIL' VASES
Kangxi
Each of baluster form rising to a flared foliate rim, densely painted in vibrant underglaze blue around the exterior with different registers of scrolling branches and blossoming peonies, the foot and rim moulded with petal-shaped panels containing further sprigs of flowers.
48.5cm (19 1/8in) high (2).

£6,000 - 8,000
CNY52,000 - 69,000

清康熙 青花纏枝牡丹紋鳳尾尊一對

37
A BLUE AND WHITE 'PHOENIX-TAIL' VASE
Kangxi
The body skilfully painted in exceptionally vivid underglaze blue with a continuous scene of a visitor supplicating a dignitary seated in his hall surrounded by ladies and attendants in front of a painting of foaming waves, the hall opening onto a terrace with further dignitaries, craggy rockwork and delicate trees, the flaring neck with a lady peeping out at a dignitary admonishing a maidservant over a spilt cup of tea, with two boys looking on and two more on the terrace with lanterns.
44.8cm (17 5/8in) high

£10,000 - 15,000
CNY87,000 - 130,000

清康熙 青花人物故事圖鳳尾尊

Provenance: a British private collection
Sold in these rooms on 15 May 2014, lot 55

來源：英國私人收藏
2014年5月14日於倫敦邦瀚斯拍賣，拍品55號

37

The story of the spilt cup refers to a famous episode in history which even became a proverb: 'spilt water can't be gathered up' (覆水難收). According to legend, when Jiang Ziya became a poor hermit fisherman to avoid service to the tyrannical last ruler of the Shang dynasty, his wife despaired at their poverty and so left him. When Jiang Ziya was employed by the Zhou dynasty in overthrowing the Shang, he was ennobled as a Duke and became wealthy and powerful again. His former wife hearing of his elevated status then pleaded to come back and become his wife again, whereupon Jiang Ziya threw a pot of water on the ground and asked her to put the water back in. He scolded her by saying that being together after she left him would be like trying to put water back into a broken pot.

Compare with a similar blue and white phoenix-tail vase, with the same decoration of a spilt cup, which was sold at Christie's Hong Kong on 30 November 2011, lot 2950.

38

38†
A PAIR OF BLUE AND WHITE 'PRUNUS' JARS AND COVERS
Kangxi
Each of baluster form, painted overall in underglaze blue with flowering sprays of prunus reserved on a blue 'cracked ice' ground, between a dentil border around the foot and ruyi-head band encircling the neck, the domed cover with lotus-bud finial similarly painted.
Each 44cm (17 2/8in) high (4).

£5,000 - 7,000
CNY43,000 - 61,000

清康熙 青花冰裂梅花紋蓋罐一對

39
A PAIR OF BLUE AND WHITE BEAKER VASES, GU
Kangxi
Each boldly painted around the upper sections with continuous scenes of kneeling or seated scholars before dignitaries, the central sections with three floral sprays between key-fret borders and the lower sections with further continuous scenes of scholars and dignitaries with attendants at leisure.
Each 44.5cm (17 1/2in) high (2).

£20,000 - 30,000
CNY170,000 - 260,000

清康熙 青花人物故事圖花觚 一對

On one vase, three men kneel before the dignitary; these men carry a boot, a wine bottle, and one *jue* vessel used for drinking wine. This could refer to the story of the famous Tang dynasty poet Li Bai (AD 701-762) who often came to court drunk. He once even forced the powerful eunuch Gao Lishi to pull off his boots in front of the Emperor. For a jar dated to 1650-1665 with very similar decoration, see *Shunzhi Porcelain: Treasures from an Unknown Reign*, Alexandria, 2002, pp.216-217. The lower register of the same vase is also decorated with a continuous scene of an attendant carrying a vase with three arrows. For a brushpot dated c.1635-1645 with similar decoration, see *Seventeenth-Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, pp.84-85.

The lower register of the other vase depicts the poet Tao Yuanming (AD 365-427) renowned for his love of wine and association with chrysanthemums as a symbol of rustic autumnal retirement. Compare with a single related blue and white beaker vase, Kangxi, which was sold at Christie's Amsterdam on 20 November 2012, lot 50.

40

40†
A PAIR OF BLUE AND WHITE BEAKER VASES, GU
Kangxi
Both painted in vibrant tones of underglaze blue with rows of arched panels enclosing floral vignettes, all reserved on a diaper ground, the three registers between narrow chevron-patterned borders.
Each 53cm (20 7/8in) high. (2).

£10,000 - 12,000
CNY87,000 - 100,000

清康熙 青花開光花卉圖花觚一對

THE PROPERTY OF A GENTLEMAN 士紳藏品

41
A BLUE AND WHITE BOTTLE VASE, YUHUCHUNPING
Daoguang seal mark and of the period
The globular body painted around the exterior with plantain and bamboo growing beside rocks on grassy mounds, all beneath a band of foliate scroll between upright plantain leaves and a pendent ruyi collar at the waisted neck, the base with a band of lotus lappets encircling the splayed foot.
28.8cm (11 3/8in) high.

£6,000 - 8,000
CNY52,000 - 69,000

清道光 青花竹石芭蕉紋玉壺春瓶
青花「大清道光年製」篆書款

Provenance: a North American private collection

來源：北美私人收藏

Compare with a similar blue and white vase, Daoguang seal mark and of the period, which was sold at Christie's Hong Kong on 28 May 2014, lot 3476 and at Christie's London on 11 May 2011, lot 628.

41

THE PROPERTY OF A GENTLEMAN 士紳藏品

42
A PAIR OF BLUE AND WHITE BOWLS
Yongzheng six-character marks and of the period
The exteriors painted with a continuous scene of two ladies in a balustraded garden with willow and potted plants led by an attendant carrying a candle, the interior with a medallion encircling pine, bamboo and plum blossom. *Each 15.5cm (6 1/8in) diam.* (2).

£4,000 - 6,000
CNY35,000 - 52,000

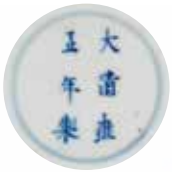
清雍正 青花拜月亭圖盌 一對
青花「大清雍正年製」楷書款

Provenance: an important European private collection

來源：重要歐洲私人收藏

The decoration on the bowls refers to the Yuan dynasty play 'Moon Obeisance Pavilion' (*Bai yue ting*). The story goes that the Jin Empire was being invaded from the north and all from the capital fled, including the official Wang Shang and his wife and daughter. However, in the confusion his daughter Rui Lan gets separated from the family but finds the young scholar Jiang Shilong. Together they encounter many hardships but fall in love. When the father Wang Shan finds his daughter again, he disapproves of the relationship and takes Rui Lan away where she only finds comfort from her sister Rui Lian. The decoration on the present bowl depicts them together at night going to make obeisance to the moon in memory of the love for Jiang Shilong.

Compare with a similar blue and white bowl, Yongzheng mark and of the period, sold at Sotheby's Hong Kong on 7 April 2015, lot 3672.



43

THE PROPERTY OF A EUROPEAN FAMILY
歐洲家族藏品
Lots 43 - 45

43
A PAIR OF DOUCAI 'LOTUS POND' DISHES
Yongzheng six-character marks and of the period
Each enamelled in vivid colours, the interior decorated with a scene of a lotus pond depicting a pair of swimming ducks, beside blossoming lotus flowers and lotus leaves, surrounded by a similar continuous scene around the deeply rounded cavetto, the exterior with four scattered floral sprigs.
20.2cm (8in) diam. (2).

£3,000 - 5,000
CNY26,000 - 43,000

清雍正 鬪彩蓮塘鴛鴦圖敞口盤 一對
青花「大清雍正年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

44
A DOUCAI 'LOTUS POND' DISH
Yongzheng six-character mark and of the period
The interior delicately enamelled in a soft palette with two birds flying and swimming in a lotus pond with stalks rising amidst the waves, the cavetto inscribed with a band of stylised Shou characters, the exterior with further birds amidst lotus stalks.
17.2cm (6 7/8in) diam.

£3,000 - 5,000
CNY26,000 - 43,000

清雍正 鬪彩蓮塘飛雁圖壽紋敞口盤
青花「大清雍正年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

44

45
A DOUCAI 'DRAGON AND PHOENIX' DISH
Chenghua six-character mark, Kangxi
Elegantly potted with gently shallow sides, finely enamelled in vivid colours to the centre with a sinuous five-clawed dragon and a long-tailed phoenix in mutual pursuit amidst billowing clouds, the exterior similarly decorated with a dragon and phoenix striding amidst scattered clouds.
24.7cm (9 7/8in) diam.

£4,000 - 6,000
CNY35,000 - 52,000

清康熙 鬪彩龍鳳呈祥紋盤
青花「大明成化年製」楷書仿款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年期，並由後人保存迄今

45

46

VARIOUS OWNERS 各方藏家

46
A DOUCAI BARREL-SHAPED 'LOTUS SCROLL' ARMREST
18th century
Vividly enamelled in red, green, yellow and aubergine, the gently curving sides decorated with four foliate cartouches each enclosing dense scrolling foliage bearing a lotus flower head, separated by a smaller lotus spray above clusters of billowing clouds, all beneath a continuous band of ruyi heads, the top similarly decorated with a floral cartouche.
18.2cm (7 1/8in) high

£2,000 - 3,000
CNY17,000 - 26,000

十八世紀 鬪彩開光纏枝蓮紋鼓墩式迎手

47

47
A DOUCAI 'IMMORTALS' DISH
Chenghua six-character mark, 18th century
Finely enamelled depicting the Queen Mother of the West and an attendant carrying a fan descending from the sky on wispy clouds, the Eight Immortals with their various attributes pay homage, the exterior decorated with the 'Three Friends of Winter'.
15.8cm (6 2/8in) diam.

£3,000 - 5,000
CNY26,000 - 43,000

十八世紀 鬪彩八仙 賀壽圖敞口盤
青花「大明成化年製」楷書仿款

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

48
A WUCAI 'DRAGON AND PHOENIX' BOWL
Qianlong seal mark and of the period
With deep rounded sides rising to a slightly everted rim, the exterior painted with two phoenixes descending between green and iron-red dragons pursuing flaming pearls amidst flower sprigs, below a band of Buddhist Emblems alternating with ruyi heads joined by a blue line, the interior with a medallion enamelled with an iron-red striding dragon leaping after a flaming pearl within blue line borders.
15.5cm (6 1/8in) diam.

£20,000 - 30,000
CNY170,000 - 260,000

清乾隆 五彩龍鳳呈祥紋盌
青花「大清乾隆年製」篆書款

Provenance: a Dutch private collection

來源：荷蘭私人收藏

A similar bowl, seal mark and period, is illustrated in *The Complete Collection of Treasures from the Palace Museum. Porcelain in Contrasting Colours*, Shanghai, 1999, p.172, pl.158. A similar bowl was sold at Christie's Hong Kong on 30 November 2011, lot 3131.

49
A JADE DOUBLE BI DISC AND A JADE CONG
Neolithic Period, the bi Hongshan Culture, the cong Liangzhu Culture
The disc shaped as two conjoined *bi* discs with polished edges and apertures drilled on both sides, the pale green stone with russet and white inclusions, *9cm (3 1/2in) long*; the *cong* of square section with plain, flat sides between two shallow cylindrical collars, the opaque stone of chalky white colour with grey specks, *3.9cm (1 1/2in) long* (2).

£4,000 - 6,000
CNY35,000 - 52,000

新石器時代 紅山文化玉璧及良渚文化玉琮

Provenance: the bi, acquired from The Oriental Art Gallery Ltd., London, in 1994, *Catalogue* no.1.
The cong, Sotheby's Amsterdam, 17 November 1997, lot 512.
A European private collection

來源：
玉璧 - 於1994年購自倫敦古董商 The Oriental Art Gallery Ltd.
玉琮 - 1997年11月17日於阿姆斯特丹蘇富比拍賣，拍品512號
歐洲私人收藏

50
A RARE WHITE AND RUSSET JADE RETICULATED DRAGON PLAQUE
Yuan Dynasty
Intricately carved in openwork with a sinuous, writhing dragon on a ground of whirling wispy clouds, the stone of pale green tone with caramel-brown highlights.
6cm (2 3/8in) long

£20,000 - 30,000
CNY170,000 - 260,000

元 白玉帶皮鏤雕應龍穿雲紋吊墜

Compare with a related white jade reticulated dragon plaque, Yuan dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade, vol.5*, Beijing, 2011, pl.296.

(detail)

THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 51 - 52

51*
A PALE GREEN AND RUSSET JADE 'MAGNOLIA' BRUSH WASHER
Ming Dynasty
The washer finely carved in high relief as a hollow magnolia blossom borne on flowering branches and entwined stems to form the base and openwork handle, the interior incised with four petals around a twisting stem, the stone of pale green tone with grey and dark brown inclusions, wood stand.
15.5cm (6 1/8in) long (2)

£8,000 - 12,000
CNY69,000 - 100,000

明 青玉鏤雕玉蘭花紋洗

Provenance: a Swiss private collection

來源： 瑞士私人收藏

Compare a related pale green and russet jade 'Magnolia' cup, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, pl.200.

See a related celadon and russet jade 'Magnolia' brush washer, 17th/18th century, sold at Christie's London on 15 May 2012, lot 12.

52*

A BLACK AND RUSSET JADE CARVING OF A DOG

Ming Dynasty

Boldly carved shown lying with hind legs tucked underneath and the large lop-eared head resting on the extended forepaws, the alert large round eyes beneath finely incised eyebrows, the elegant backbone gently curving down to the tail, the stone of very dark black or brown tone with areas of pale green.

12cm (4 6/8in) long

£8,000 - 12,000
CNY69,000 - 100,000

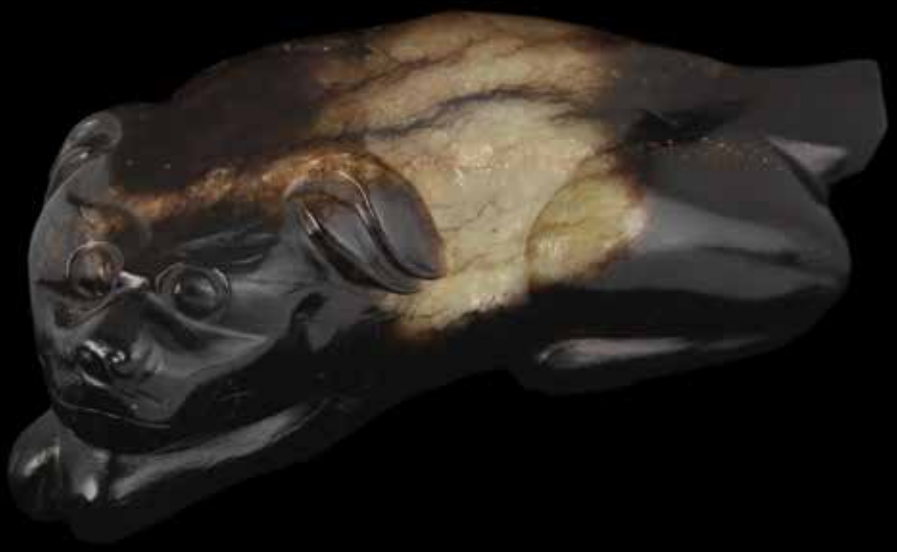
明 墨玉雕臥犬把件

Provenance: a Swiss private collection

來源：瑞士私人收藏

Compare a related green, black and russet jade carving of a dog, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, pl.246.

A related yellow and russet jade carving of a dog, Ming dynasty, but smaller (6cm long) from the Sze Yuan Tang collection, sold in our Hong Kong rooms on 5 April 2016, lot 62.



53

VARIOUS OWNERS 各方藏家

53
A FINE WHITE AND BLACK JADE CARVING OF A CRANE
17th century
The bird carved recumbent with legs tucked underneath the rounded body, the head turned on its back, the wings meticulously detailed with plumage, grasping in the beak a leafy branch of fruiting peach, the mottled white stone with a satin polish and blackish-brown inclusions.
8.5cm (3 3/8in) long

£8,000 - 12,000
CNY69,000 - 100,000

十七世紀 褐斑白玉鶴銜桃枝鎮

Compare with a related white and dark jade carving of a duck, Ming dynasty, illustrated in *Chinese Jade: The Image from Within*, Pasadena, 1986, p.55, no.95.

54

54
A LARGE GREEN AND RUSSET JADE CARVING OF A BIXIE AND CUB
Ming Dynasty
The beast deftly carved with head raised, a single horn curling down between large ears, the flat-cut snout with ruyi-shaped nose, the large eyes beneath bulging brows, the mane and bushy tale finely incised, small stylised wings rising from the hind legs, a cub playfully clambers on its chest, the green stone accented with patches of russet skin.
11cm (4 3/8in) long

£6,000 - 8,000
CNY52,000 - 69,000

明 青玉帶皮太獅少獅鎮

Provenance: an English private collection

來源： 英國私人收藏

Compare with a related mythical horned beast illustrated in *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1977, pp.80-81. See another mythical animal and cub, 16th century, illustrated in *Dr Newton's Zoo: A Study of post-Archaic Small Jade Carvings*, London, 1981, no.32.

55
A VERY PALE GREEN JADE 'QILIN AND PHOENIX' CARVING
18th century
The recumbent horned beast expertly carved with its head turned backwards, the large almond eyes gazing towards a phoenix with long curling plumage sweeping around the hind legs of the qilin, the knobbly backbone with minutely carved mane curving to a finely incised bushy tail, the underside carved to show four scaly legs, the stone of a very pale green tone with minor inclusions.
12cm (4 3/4in) long

£20,000 - 30,000
CNY170,000 - 260,000

十八世紀 青白玉威鳳祥麟鎮

The qilin and phoenix are a standard and very popular motif on porcelain but rarer in jade carvings. This group is known as the 'mighty phoenix and auspicious qilin' (威鳳祥麟) and represents harmony in the universe.

A related jade carving of qilin and ducks, 16th/17th century, is illustrated by R.Krahl and C.Von Spee, *Chinese Ceramics from the Gulexuan Collection*, Dusseldorf, 2003, no.144.

56

56
A PALE GREEN JADE CARVING OF TWO MANDARIN DUCKS
18th/19th century
The large pebble carved with a large duck holding a lotus spray in its beak, flanked by a smaller duck, both with archaistic scroll motifs, the stone of a pale green hue with some russet inclusions.
10cm (3 7/8in) long

£2,000 - 3,000
CNY17,000 - 26,000

十八/十九世紀 青白玉鴛鴦銜蓮鎮

Provenance: an English private collection

來源： 英國私人收藏

57

57
A PALE GREEN AND RUSSET JADE CARVING OF A RAM
18th/19th century
Smoothly carved as a recumbent ram with its horned head turned back, its legs folded and tucked beside its body with tail between the hind legs, the stone of pale green tone with russet and dark-brown inclusions.
5.8cm (2 1/4in) long

£2,500 - 3,500
CNY22,000 - 30,000

十八/十九世紀 青白玉帶皮臥羊把件

Provenance: an English private collection

來源：英國私人收藏

58
A PALE GREEN JADE CARVING OF A PHOENIX
18th century
The recumbent mythical bird crisply carved with its head turned sharply to the right, finely detailed with its four-clawed feet folded under the body and luxuriantly long tail feathers, the wings with expertly carved plumage arching above, the stone of an even pale green tone, with wood stand.
11cm (4 2/8in) long (2).

£14,000 - 18,000
CNY120,000 - 160,000

十八世紀 青白玉鳳凰鎮

Provenance: Christie's London, 23 May 1985, lot 11

來源：1985年5月23日於倫敦佳士得拍賣，拍品11號

The phoenix carving is a testament to the ingenuity of the jade craftsman during the height of the Qing dynasty; finely carved with the majestic wings arching over the head, and the bifurcated tail-feathers cascading over the body and below beside the well-defined clawed feet. The phoenix, known as king of birds and said to appear only during the reigns of righteous Emperors and in times of peace, came to be associated with the Empress.

Compare a related pale celadon jade carving of a phoenix, 18th century, sold at Christie's London on 5 November 2013, lot 43.

59

59
A WHITE JADE 'DOUBLE BADGERS' CARVING
18th/19th century
Smoothly carved in openwork as a pair of playful badgers arranged head to tail, each detailed with characteristic pointed face and small pricked ears, the stone of even white tone.
5.8cm (2 1/4in) long.

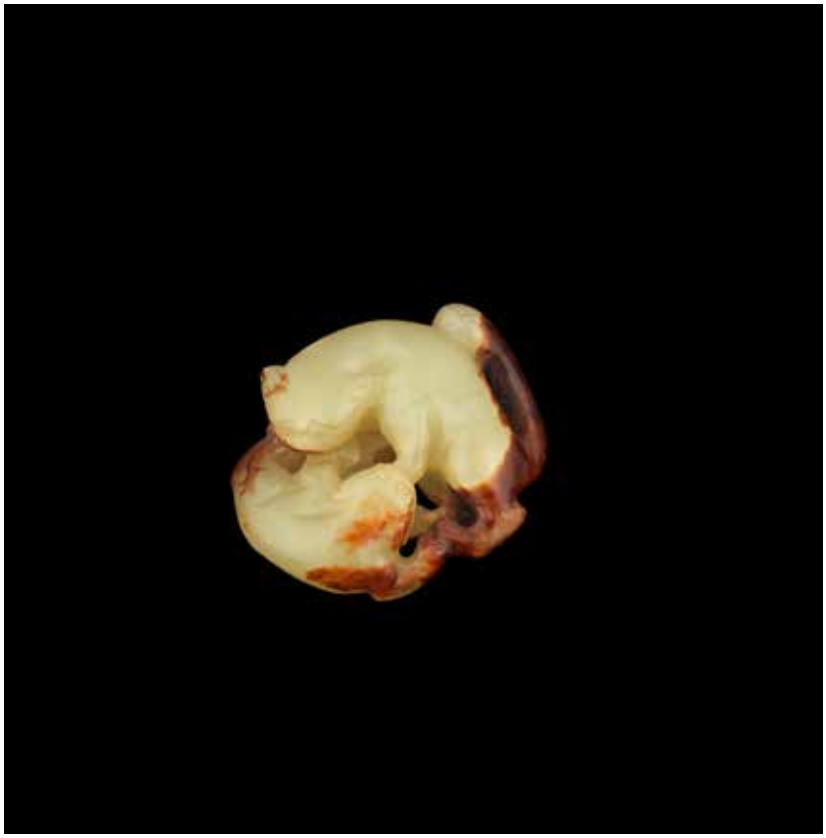
£3,000 - 5,000
CNY26,000 - 43,000

十八/十九世紀 白玉鏤雕雙獾把件

Provenance: an English private collection

來源： 英國私人收藏

A similar white jade carving of 'double badgers', 18th/19th century, is illustrated in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2008, p.179, no.103. Another similar jade carving of two badgers, 18th century, is illustrated in *Chinese Jades from Han to Ch'ing*, New York, 1980, p.50, no.24.



60

60
A YELLOW AND RUSSET JADE CARVING OF TWO CATS
18th century
Finely carved as a pair of playful cats curled towards each other, the stone of yellow tone with russet-brown areas.
3.8cm (1 1/2in) long.

£3,000 - 5,000
CNY26,000 - 43,000

十八世紀 黃玉帶皮雙獾把件

Compare a related white and russet jade double-cat carving, 18th century, in the Guan-fu Collection, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, pl.24; another related example, from the Gerald Godfrey collection, was sold at Christie's Hong Kong on 30 October 1995, lot 841.

61
A PALE GREEN JADE CARVING OF A CAT
19th century
The recumbent feline carved in the round with its tail curled around its hind leg, the head raised, resting on its well-defined feet carved on the underside, the stone of a pale green tone with faint russet veining.
5.7cm (2 2/8in) long

£2,000 - 3,000
CNY17,000 - 26,000

十九世紀 青白玉臥獾把件

Provenance: J.Habbema (1885-1937), Dutch Governor in Bojonegoro, East Java, Indonesia, acquired prior to 1936, by repute
A Dutch private collection

來源：
傳為荷屬東印度東爪哇總督J.Habbema (1885-1937)先生收藏，購於1936年前
荷蘭私人收藏

61

62≈
A JADEITE CARVING OF A CAT AND BUTTERFLY
19th century
Well carved as a recumbent cat with almond-shaped eyes and finely incised whiskers, playfully clasping a butterfly in its mouth, the well-polished stone of mottled light and dark green tones.
5cm (2in) long

£5,000 - 8,000
CNY43,000 - 69,000

十九世紀 翠玉臥獾戲蝶把件

The present carving is unusual for the use of the fine jadeite stone; similar carvings are more often carved using nephrite jade. The word for 'seventy to eighty years of age' in Chinese is *die*, and the word for 'eighty to ninety years of age' is *mao*. These two words form a pun with the words for butterfly and cat. This charming piece therefore represents the wish that the owner will have a long life.

62

(two views)

THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 63 - 64

63
AN EXCEPTIONAL VERY PALE GREEN JADE FARMER AND BUFFALO GROUP
18th century
The group skilfully carved as a farmer wearing a woven wide-brimmed hat and a mid-length cape above loose trousers, his face set in a benevolent expression, holding a crop in his right arm, hidden behind the back, and a rope threaded through the nostrils of a buffalo, standing beside an elaborate group of Taihu rocks defined by jagged outcrops and protrusions, the stone of pale celadon tone suffused with white areas and light russet inclusions, carved wood stand
9.8cm (3 7/8in) long (2).

£40,000 - 60,000
CNY350,000 - 520,000

十八世紀 青白玉農家牽牛擺件

Provenance: a distinguished English private collection, acquired from S.Marchant and Son Ltd., London, prior to 2006, and thence by descent

來源： 顯貴英國私人收藏，於2006年前購自倫敦古董商S.Marchant and Son Ltd.，並由後人保存迄今

The exceptionally graceful modelling of the subjects and painstaking attention to detail, visible in the interlaced straw of the farmer's hat, the gentle folds of his garments and the jagged crevices of the pitted rocks, empower this outstanding jade group with impressive naturalism. The present lot represents the farmer, one of the Four Noble Occupations comprising the Chinese hierarchical social structure (alongside scholar, woodcutter and fisherman). The water buffalo, superbly carved with a rope tethered through its nostrils, was crucial to all wet-rice cultivation societies and to a farmer's success, as such it formed a vital part of Chinese agricultural and economic life.

Even the emperor took a keen personal interest in farming. Once every year on the 15th day of the first moon he would ceremonially plough several furrows with oxen over a field to ensure that heaven would grant a bountiful harvest. In 1696, the Kangxi Emperor even commissioned the court painter Jiao Bingzhen to make the 'Illustrations of Agriculture and Sericulture' (*Yuzhi gengzhi tu* 御製耕織圖) to better understand the process of farming and weaving. Later, the Yongzheng Emperor commissioned another version of the same album, depicting himself as the farmer with buffalo ploughing the fields. This album, now in the Palace Museum in Beijing, is discussed and illustrated by E.Rawski and J.Rawson, in *China: The Three Emperors, 1662-1795*, London, 2005, p.242.

To the literati, the motif of farmer and buffalo came to symbolise the ideal of a simple life far away from the scholar-official's obligations. The farmer stands next to the naturalistically carved and pierced rockwork, evoking the *Taihu* rocks, reminiscent of mountains, abode of the Immortals, whose naturally high peaks and ability to produce water, the life-giving element, from the clouds swirling around them, were a manifestation of nature's vital energy.

Compare a related pale green jade carving of a fisherman and boys, early 19th century, sold in these rooms on 14 May 2014, lot 153, displaying similar naturalistic and well-detailed carving.

THE PROPERTY OF A GENTLEMAN 士紳藏品
lots 65 - 66

64
A SMALL PALE GREEN JADE BOX AND COVER
Qianlong
The box of oval form supported on a recessed foot, the dome cover intricately carved with a low relief ruyi medallion on a diaper ground, the sides with key-fret borders, the smoothly polished stone with very fine icy white inclusions.
5.3cm (2 1/8in) long (2).

£4,000 - 6,000
CNY35,000 - 52,000

清乾隆 青白玉開光錦地十字寶杵紋小蓋盒

Provenance: a distinguished English private collection, acquired from S.Marchant and Son Ltd., London, prior to 2006, and thence by descent

來源：顯貴英國私人收藏，於2006年前購自倫敦古董商 S.Marchant and Son Ltd.，並由後人保存迄今

65
A PALE GREEN JADE 'FINGER-CITRON' BOX AND COVER
18th century
The fleshy fruit naturalistically carved with curling tips issuing from a leafy stem, a smaller finger-citron growing from the same gnarled branch, split horizontally, the stone of even pale green tone, with some cloudy inclusions.
8.8cm (3 1/2in) long (2).

£2,000 - 3,000
CNY17,000 - 26,000

十八世紀 青白玉佛手柑式蓋盒

Provenance: a distinguished European private collection, and thence by descent

來源：顯貴歐洲私人收藏，並由後人保存迄今

Compare with a related white jade 'finger-citron' box and cover, 18th century, which was sold in these rooms on 7 November 2013, lot 116.

66
A MUGHAL-STYLE WHITE JADE 'CHRYSANTHEMUM' DISH
18th century
Crisply and thinly carved from translucent white stone with six rows of slender petals radiating from the central roundel with stylised seed heads, the underside also worked with petals with one row forming a thin foot.
11.5cm (4 1/2in) diam.

£2,500 - 3,500
CNY22,000 - 30,000

十八世紀 白玉痕都斯坦式菊瓣盤

Provenance: a distinguished European private collection, and thence by descent

來源：
顯貴歐洲私人收藏，並由後人保存迄今

For a related Mughal-style white jade chrysanthemum-shaped dish, 18th century, in the National Palace Museum, Taipei, see *Exquisite Beauty: Islamic Jades*, Taipei, 2007, p.207.

Compare with a larger Mughal-style celadon jade chrysanthemum dish, 18th century, sold at Sotheby's Hong Kong on 24-25 November 2014, lot 1327.

65

66

VARIOUS OWNERS 各方藏家

67
A FINE PAIR OF WHITE MUGHAL STYLE JADE 'MALLOW' BOWLS
18th/19th century
Each delicately carved with hexafoil rims resembling overlapping flower petals with freely incised lines and top edges curled over, the low foot similarly carved as a flower, the translucent stone of pale white tone with some milky-white inclusions.
Each 13.4cm (5 1/2in) diam. (2).

£8,000 - 12,000
CNY69,000 - 100,000

十八/十九世紀 白玉花瓣式盌 一對

Provenance:
Christie's London, 23 May 1960, lot 114
Christie's London, 16 December 1996, lot 140
An English private collection, and thence by descent

Exhibited and Published: Oriental Ceramic Society, *Chinese Jade through the ages*, London, 1 May - 22 June 1975, p.131, no.432

來源：
1960年5月23日於倫敦佳士得拍賣，拍品114號
1996年12月16日於倫敦佳士得拍賣，拍品140號
英國私人收藏，並由後人保存迄今

展覽及出版：1975年5月1日至6月22日於倫敦東方陶瓷學會「Chinese Jade through the ages(中國歷代玉器)」特展展出，圖錄頁131，展品432號

68

A FINE WHITE JADE 'DRAGON' WATERPOT

Qianlong

The scholar's vessel of compressed oval form, expertly hollowed and smoothly polished, the exterior carved in high relief with a writhing playful dragon clambering up to rest its head and whiskers on the rim, peering at the flaming pearl opposite carried by wispy clouds, the pale semi-translucent white stone with some cloudy inclusions.

8.2cm (3 1/4in) long

£15,000 - 20,000
CNY130,000 - 170,000

清乾隆 白玉螭龍戲珠水盂

The present lot is a testament to the superb skill of the jade ateliers during the Qianlong period both in carving and in the judgment of the use of the stone for scholarly use. The well-defined high-relief carving of the dragon and pearl would have required extensive loss of the precious jade stone during the carving, making this a particularly precious object for the scholar's desk.

Compare a related larger white jade 'double-dragon' washer, mid Qing dynasty, in the Qing Court collection, illustrated in *Classics of the Forbidden City: Scholar's Paraphernalia*, Beijing, 2009, pl.231.

A related pale green jade 'chilong' waterpot, Qing dynasty, was sold in these rooms on 13 May 2010, lot 119.

69

70

69
A LARGE PALE GREEN AND RUSSET JADE LOTUS POD
18th century
Naturalistically carved with its top studded with bosses simulating lotus seeds, its stem issuing a lotus blossom and further curling leaves, a dragon fly and magpie perches on the side of the pod grasping a stem, the stone of grey-green tone with cloudy white inclusions and black patches, with wood stand. *11.7cm (4 1/2in) long* (2).

£4,000 - 6,000
CNY35,000 - 52,000

十八世紀 青白玉蓮蓬擺件

Provenance: an English private collection

來源：英國私人收藏

70
A PALE GREEN JADE 'PINE-TRUNK' VASE
18th/19th century
The well-hollowed vessel carved as a vertical section of a pine trunk, the exterior decorated in relief with gnarled branches of the 'Three Friends of Winter' including pine sprigs, prunus blossoms and bamboo stalks, the stone of an even pale green tone with calcified areas, wood stand and velvet box. *12.8cm (5in) high* (3).

£2,000 - 3,000
CNY17,000 - 26,000

十八/十九世紀 青白玉歲寒三友蒼松式花插

Provenance: an English private collection

來源： 英國私人收藏

THE PROPERTY OF A GENTLEMAN 士紳藏品

71
A LARGE VERY PALE GREEN JADE BOULDER
18th century
Crisply carved in varying relief with two whiskered sages on a curving path in a rugged mountainous landscape enclosing a pavilion, surrounded by gnarled pine and wutong trees, the reverse carved with two deer in a similar setting, the stone of a very pale green tone with some light-brown inclusions; wood stand.
17cm (6 5/8in) high (2).

£5,000 - 8,000
CNY43,000 - 69,000

十八世紀 青白玉高士賞遊圖山子

Provenance: a European private collection, acquired in Hong Kong on 3 June 1965

來源： 歐洲私人收藏，於1965年6月3日購自香港

Jade carvings representing idyllic mountainous landscape scenes were popular with scholars during the Qing Dynasty, frequently portraying a single or larger number of sages often accompanied by their attendants. Such mountain carving would have graced the scholar's desk, inspiring contemplation when studying the peaceful contours of the austere jade cliffs, the two sages making their way towards the pagoda hanging on a precipice, above the gnarled evergreen pine on the one side and the pair of deer on the other, representing long life.

Compare a related but larger pale green jade boulder, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2010, pl.100. For another example, see the pale green jade mountain, 18th century, in the Cleveland Museum of Art, Ohio, illustrated by S.Little, *Realm of the Immortals: Daoism in the Arts of China*, Cleveland, 1988, pl.21. A related pale celadon jade boulder, Qianlong, was sold at Christie's Hong Kong on 27 November 2007, lot 1510.

THE PROPERTY OF A LADY 女士藏品

72
A RARE PALE GREEN JADE EIGHT-LEAF 'TANG POETRY' ALBUM
19th century
The cover and back crisply incised with a cartouche containing a phoenix and dragon chasing a flaming pearl around the title of *Tang shi*, the leaves inscribed with Tang dynasty poems in seal script calligraphy, the stone of pale semi-translucent tone with some cloudy inclusions.
Overall 22.3cm (8 2/3in) long

£6,000 - 8,000
CNY52,000 - 69,000

十九世紀 玉刻篆體唐詩冊頁

Provenance: an English private collection

來源： 英國私人收藏

The inscriptions in the album are poems by the renowned poet Du Fu (AD712-770), and include *A Procession of Beautiful Ladies* (麗人行); *Mourning the Prince's Descendants* (哀王孫); *Arriving Guest* (客至); and *Gazing at Yue* (望岳).

Jade books and albums were commonly made at the Imperial workshops during the 18th and early 19th centuries. For examples of jade albums inscribed with calligraphy, 19th century, see the *Compendium of Collections in the Palace Museum: Jade, 9*, Beijing, 2011, pls.83-85.

73

VARIOUS OWNERS 各方藏家

73
A PAIR OF PALE GREEN JADE 'CHILONG' CUPS
18th century
Both of circular form with deep straight sides, the rims clambered by three writhing chi dragons with bifurcated tails forming the loop handles, the stone of pale green tone with cloudy inclusions.
Each 10cm (4in) wide (2).

£3,000 - 5,000
CNY26,000 - 43,000

十八世紀 青白玉螭螭龍柄小盃一對

Provenance: a European private collection

來源：歐洲私人收藏

74
A WHITE JADE 'MAGNOLIA' VASE
Qianlong/Jiaqing
The white jade of even tone crisply carved as three tall magnolia blossoms issuing from a single curling stem, each blossom formed by layers of overlapping petals and the larger two with the petal tips beginning to curl away from the centre of the opening flower revealing a hollow vase, wood stand.
11.4cm (4 1/2in) high (2).

£2,000 - 3,000
CNY17,000 - 26,000

清乾隆/嘉慶 白玉玉蘭花花插

74

75

Provenance: acquired probably from Louis Joseph, London, prior to 20 August 1968
An English private collection, and thence by descent

來源：
或購自倫敦古董商Louis Joseph，於1968年8月20日前購得
英國私人收藏，並由後人保存迄今

The magnolia is a symbol of purity, making it extremely suitable as a subject for carving from this piece of fine white jade. This combination of white jade forming a white magnolia also embodies a particularly apt pun on the name for the flower (*yulan* 玉蘭) which incorporates the word for jade (*yu* 玉).

Compare a related but larger white jade magnolia vase illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, no.78.

75
A PALE GREEN JADE ARCHAISTIC VASE AND COVER
Qianlong
The flattened pear-shaped vase flanked by a pair of stylised scrolling handles, each side well carved in relief with a taotie mask on the central band beneath a band of lappets, the cover surmounted by a circular rope-twist finial, the stone of greenish-white tone with cloudy inclusions.
21cm (8 1/4in) high (2).

£3,000 - 5,000
CNY26,000 - 43,000

清乾隆 青白玉仿古饕餮紋蓋壺

Provenance: acquired from Spink & Son Ltd., London on 14 May 1963
A distinguished European private collection, and thence by descent

來源：
於1963年5月14日購自倫敦古董商Spink & Son Ltd.
顯貴歐洲私人收藏，並由後人保存迄今

(label)

76

76
A YELLOW JADE FIGURE OF A BOY
17th century
Crisply carved standing, his jovial face with almond eyes and a broad smile, he holds a sprig of lotus over his right shoulder, the stone of pale yellow tone with cloudy inclusions, wood stand.
8cm (3 1/8in) high (2).

£5,000 - 8,000
CNY43,000 - 69,000

十七世紀 黃玉執蓮童子把件

The reverse with an old inventory label inscribed '生字'.

A related white jade carving of a boy, Ming dynasty, is illustrated in *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, pl.287.

77
A RARE PAINTED AND GILT SOAPSTONE FIGURE OF GREEN TARA
17th century
Elegantly carved seated in lalitasana on a double-lotus pedestal, the hands in varada mudra and vitarka mudra, flanked by lotuses rising to the shoulders, the serene face framed by an intricate tiara and earrings, wearing a flowing dhoti, remnants of orange-red pigment and gilt.
7cm (2 3/4in) high

£3,000 - 5,000
CNY26,000 - 43,000

十七世紀 壽山石加彩描金度母坐像

Provenance: Sydney L. Moss Ltd., London (label)
An English private collection

來源：倫敦古董商Sydney L. Moss Ltd.（標籤）
英國私人收藏

The representation of Syamatara in soapstone is particularly rare as this material is more commonly used to depict Daoist immortals, luohans, Buddha, Guanyin and Budai. The present figure is exquisitely carved imitating related bronze figures, including on the underside, which is unusually incised around the border, imitating the pedestal's base and sealed plate. The rarity of the present lot suggests it was specially commissioned for private devotional purposes.

77 (two views)

78

79

78
A RARE PALE GREEN JADE FIGURE OF BUDDHA
19th century
The Buddha shown seated in padmasana, wearing layered robes and adorned with a gilt-metal double-stringed jewelled necklace, his expression serene and hair arranged in a chignon, the stone with white and beige inclusions. *11.5cm (4 1/2in) high*

£2,000 - 3,000
CNY17,000 - 26,000

十九世紀 青白玉佛陀坐像

Provenance: an English private collection

來源：英國私人收藏

The present figure of Buddha is particularly rare for retaining the jewelled necklace. A number of related jade figures of Buddha, Qing dynasty, in the Qing Court Collection, are illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, pls.234-238 and pls.264-265. Compare with another related example of a jade carving of a Buddhist deity with metal embellishments, Qianlong period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware III*, Hong Kong, 1996, pl.109.

79
A PALE GREEN JADE 'DRAGON AND BOY' VASE
17th/18th century
Of flattened baluster form with scrolling handles, rising from crashing waves, vaporous clouds and layered rocks, carved on one side with a writhing dragon, its tail sweeping round the back, the other side with a boy holding a leafy lingzhi fungus branch, the stone of pale green tone with strands of darker marbling. *13cm (5 1/8in) high*

£3,000 - 5,000
CNY26,000 - 43,000

十七/十八世紀 青玉蒼龍教子壺

Provenance: an English private collection

來源：英國私人收藏

80
A GREEN JADE ARCHAISTIC INCENSE BURNER, GUI
16th/17th century
The vessel with a ribbed compressed globular body carved below the everted rim with a band of eight *kui* dragons, each side with a taotie mask and two vertical flanges in high relief, flanked by a pair of loop handles each issuing from a bovine mask and terminating in a hooked pendent tab, the stone suffused with inky black inclusions, wood stand. *16.5cm (6 1/2in) wide* (2).

£3,000 - 5,000
CNY26,000 - 43,000

十六/十七世紀 青玉仿古夔龍紋簋式爐

Provenance: an English private collection

來源：英國私人收藏

80

The *gui* vessel is carved after the early Western Zhou period bronze vessel prototypes. Compare with a related jade ribbed incense burners, *gui*, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, pls.32-35; and another, in the Sir Alan and Lady Barlow collection, illustrated in the Oriental Ceramic Society catalogue *Chinese Jades*, London, 1948, no.109. See a related but larger celadon jade archaistic censer, *gui*, 17th century, which was sold at Christie's London on 6 November 2012, lot 202; and a rare striated yellow-brown jade incense burner, *gui*, Ming dynasty, sold in these rooms on 6 November 2014, lot 289.

81
A VERY PALE GREEN AND RUSSET JADE CARVING OF LIU HAI AND GOURD
Qianlong
Finely carved with Liu Hai riding a large double gourd borne on a trailing leafy stem, above cresting waves, holding a ball in his right hand as if about to throw it at the three-legged toad, the stone of very pale green tone accented with russet inclusions. *8.2cm (3 3/8in) long*

£5,000 - 8,000
CNY43,000 - 69,000

清乾隆 青白玉帶皮劉海抱葫蘆

Provenance: Christie's London, 24 May 1966, Lot 143
An English private collection

來源：1966年5月24日於倫敦佳士得拍賣，拍品143號
英國私人收藏

Liu Hai and his three-legged toad are symbolic of wealth and prosperity. The Chinese word for 'toad' is chan 蟾; and in some dialects, the character chan is a homophone to the character for 'money' or qian 錢. Thus, in a dialect, one could easily hear 'Liu Hai playing with the toad' as 'Liu Hai playing with gold coins'. The double-gourd was favoured for its auspicious association with longevity.

81

82

82
A WHITE JADE RECTANGULAR PLAQUE
18th/19th century
Meticulously carved in relief to one side with a mountainous landscape scene depicting Shoulao standing on a fenced terrace of a pavilion, flanked by an attendant holding a ruyi sceptre as a group of sages approach to pay homage, accompanied by a deer, all between pine and peach trees and below bats, scrolling clouds and a flying crane. *10.6cm (4 1/8in) long*

£4,000 - 6,000
CNY35,000 - 52,000

十八/十九世紀 白玉松鶴延年圖小插屏

Provenance: Christie's London, 24 May 1966, lot 139
An English private collection

來源：
1966年5月24日於倫敦佳士得拍賣，拍品139號
英國私人收藏

The plaque probably represents the Immortals celebrating the birthday of Xiwangmu (Queen Mother of the West) and the Feast of Peaches, which took place when the peaches of Immortality ripened every 6,000 years. Compare a related larger pale green jade table screen, 18th century, in the British Museum, London, illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, *Catalogue* no.29:17.

83

83≈
A JADEITE SLENDER 'LOTUS' VASE
Late Qing Dynasty
The tapered body elegantly rising from a tiered lotus pedestal to a high shoulder, surmounted by a tall cylindrical neck with gently flared rim, the body finely carved with blossoming lotus amidst leafy tendrils, the stone of a white and pale green colour with apple-green flecks, with fitted wood stand. *23cm (9in) high* (2).

£4,000 - 6,000
CNY35,000 - 52,000

清末 翠玉纏枝蓮紋花插

Provenance: an English private collection

來源： 英國私人收藏

84
A FINE WHITE JADE HANGING VASE AND COVER
Late Qing Dynasty
The vase of flattened baluster shape rising from a pedestal foot to a waisted neck, the broad shoulders flanked by two scrolling handles, below a domed cover surmounted by a ruyi finial, all connected with a long interlocking ring chain suspended from a reticulated chime carved as two makara heads, the well-polished translucent stone of an attractive white tone, wood stand. *Overall 19cm (7 1/2in) long* (2).

£8,000 - 12,000
CNY69,000 - 100,000

清末 白玉帶蓋掛瓶

Provenance: An English private collection

來源：英國私人收藏

Compare a related white jade chain-hanging basket and cover, Qing dynasty, which was sold in these rooms on 8 November 2012, lot 169.

85

85
A VERY PALE GREEN JADE 'BIRDS AND MELONS' VASE GROUP AND COVERS
Expertly carved and hollowed as a large woven basket flanked by a pair of loose ring handles with a chain attached to one, all beside a gourd with leafy tendrils and ripe bitter melon, the covers surmounted with bird finials, apocryphal Qianlong mark, wood stand.
15.5cm (6 1/8in) wide (5).

£3,000 - 5,000
CNY26,000 - 43,000

青白玉魚簍三聯小尊
「乾隆御製」隸書刻款

86
A SMALL PALE GREEN JADE INCENSE BURNER AND COVER
Late Qing Dynasty
The compressed globular body supported on three short waisted feet, with delicately-carved scroll handles, each with a loose ring suspended from a dragon head grasping a scrolling tendril in its mouth, the slightly-compressed domed cover surmounted by a pair of Buddhist lions flanking a brocade ball, the stone of even pale tone, wood stand.
10.6cm (4 1/2 in) wide (3).

£3,000 - 5,000
CNY26,000 - 43,000

清末 青玉雕龍耳活環耳三足小蓋爐

Provenance: an English private collection, acquired before 1980, and thence by descent

來源: 英國私人收藏，於1980年前購得，並由後人保存迄今

Compare a related larger pale green jade incense burner and cover, late Qing dynasty Republic period, with taotie design, in the Avery Brundage Collection, the Asian Art Museum of San Francisco, ref.no.B60J25.

86

87
A CARVED SILHOUETTE AGATE SNUFF BOTTLE
19th century
The bottle of rectangular shape, with sloping shoulders and recessed foot, delicately carved to one side using the darker markings to depict a pair of mandarin ducks, one with head turned backward, holding a leafy lotus branch in her beak, the translucent stone of a soft, pale honey tone, tiger's-eye stopper.
7.5cm (3 in) high (2).

£3,000 - 5,000
CNY26,000 - 43,000

十九世紀 瑪瑙巧雕鴛鴦銜蓮圖鼻煙壺

87

88

88[Y]
TWO WHITE JADE SNUFF BOTTLES
Late 19th/early 20th century
The first shaped as a double gourd with recessed foot, encased within gilt-silver filigree inlaid with semi-precious stones, the stone with faint russet inclusions and jadeite stopper, *7.3cm (3in) high*; the second of flattened ovoid form with animal mask handles, carved with a clambering tiger beneath a pine tree and a leaping carp gazing at the moon and vaporous ruyi clouds, the stone with scattered cloudy inclusions, with a coral stopper, *5.7cm (3 1/8in) high* (2).

£3,000 - 5,000
CNY26,000 - 43,000

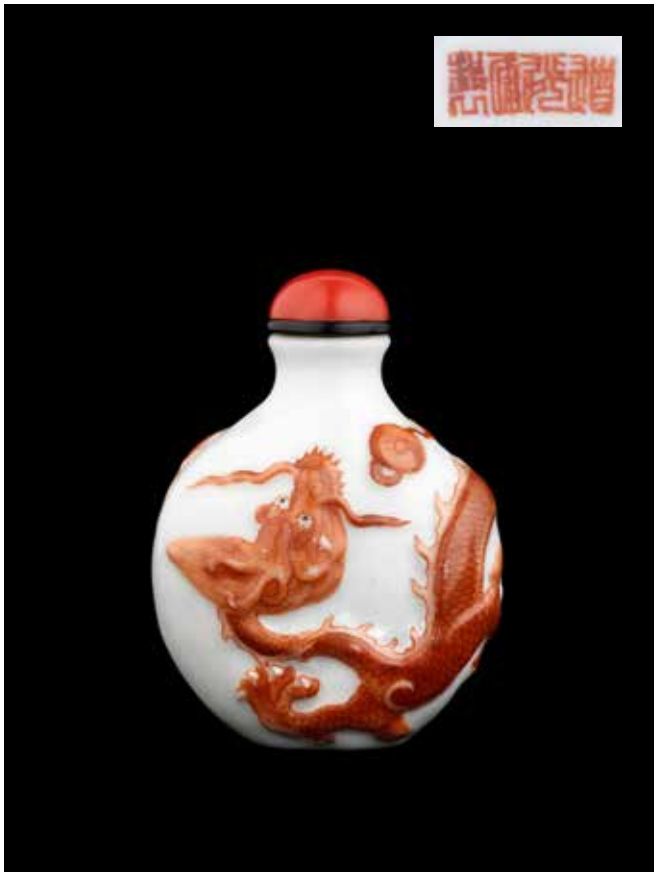
十九世紀末/二十世紀初 白玉鼻煙壺 一組兩件

89
AN IRON-RED 'DRAGON' SNUFF BOTTLE
Daoguang seal mark and of the period
Moulded in relief around the sides in iron-red and black enamels with a writhing dragon chasing a flaming pearl, the claws highlighted in white, glass stopper. *5.5cm (2 1/8in) high* (2).

£4,000 - 6,000
CNY35,000 - 52,000

清道光 礬紅盤龍戲珠紋鼻煙壺
礬紅「道光年製」篆書款

Iron-red moulded dragon bottles dating to the Daoguang period are rarer than their green-enamelled counterpart, an example of which was sold in our New York rooms on 14 March 2016, lot 6003.
A red-enamelled dragon bottle is illustrated by V.Nicollier, *The Baur Collection*, 2007, pl.H64 and another by H.Moss, *This snuff bottle monkey business, The Mulin Collection and Its Story*, Hong Kong, 2012, pl.136.



89

90
A BRONZE HAND WARMER AND COVER
Incised Wang Xu mark, 16th/17th century
Of bulbous form, the cover cast, pierced and chased with a design of a scholar holding a fan seated with his books amid rocks and beneath a pine tree watching a waterfall plunging into a pool below him while his attendant stands behind, the base cast with a ten-character couplet and signature.
12.7cm (5in) diam. (2).

£4,000 - 5,000
CNY35,000 - 43,000

十六／十七世紀 銅高士觀瀑圖題詩手爐

Provenance: an English private collection, acquired from Gerard Hawthorn Ltd., London, 1998, and thence by descent.

來源：英國私人收藏，於1998年購自倫敦古董商 Gerard Hawthorn Ltd.，並由後人保存迄今

The inscribed poem may be translated as:

夏日寒深林
曉泉瀉驅崟

古兮王旭

Which may be translated as:

'Deep in the cool forest on a summer day;
The early morning spring gushes down the cliff.'
Old Wang Xu

A pair of similar bronze hand warmers, late Ming dynasty, was sold at Christie's London on 15 May 2012, lot 82.

91
A LARGE BRONZE TRIPOD INCENSE BURNER
18th century
The compressed globular body applied on the everted rim with two simple loop handles, all supported on three short tapering legs, the underside cast with an apocryphal Xuande mark and inscription.
20.2cm (8in) wide

£4,000 - 6,000
CNY35,000 - 52,000

十八世紀 銅三足沖耳香爐

來源：德國私人收藏

The mark reads:

大明宣德伍年
金籙大醮壇用
監造官吳邦佐

This may be translated as:

'Bronze censer used for the Great Sacrifices of the Altar in the fifth year of the reign of Emperor Xuande; made under the supervision of Wu Bangzuo.'

91

92
A SMALL GOLD-SPLASHED INCENSE BURNER, GUI
Cast Xuande six-character mark, 17th/18th century
Of archaistic form with a pair of dragon loop handles and finely cast band of beasts around the body, the foot with a key-fret border, the bronze patinated to a copper-brown tone covered all over with uneven gold splashes, wood cover. *9.6cm (3 3/4in) wide* (2).

£6,000 - 8,000
CNY52,000 - 69,000

十七/十八世紀 銅灑金仿古夔鳳紋小簋爐
「大明宣德年製」楷書鑄款

The shape of this bronze vessel was drawn from a late Shang or early Zhou dynasty prototype. The gold-splashed decoration, however, appears to have been a Ming dynasty innovation, which has been explained by recent scholarship as an attempt to suggest the uneven patination characterising archaic bronzes.

Two incense burners, Ming dynasty, of comparable size and with Xuande marks in the collection of the National Palace Museum, Taipei, are illustrated in *A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, nos.51-52, pp.196-197. Three other examples are illustrated in The National Museum of History, *Chinese Incense Burners, The Collection of Steven Hung and Lindy Chern*, Taipei, 2000, nos.115, 123 and 181, pp.142, 150 and 211.

92

96 (detail)

93

93
A CLOISONNÉ ENAMEL VASE, HU
17th century
Of pear shape, rising from a splayed foot to a waisted neck and flared rim, the shoulders flanked by a pair of lion-mask handles suspending loose rings, the exterior enamelled on a turquoise ground with sections enclosing large lotus blooms wreathed in scrolling foliage, the four registers divided by three bands of floral scrolls against a darker blue ground, the foot similarly decorated with a band of lotus blooms.
43.2cm (17in) high

£8,000 - 12,000
CNY69,000 - 100,000

十七世紀 銅胎掐絲琺瑯番蓮紋壺

Compare with a cloisonné enamel 'lotus' vase of similar design and form, 17th century, but without lion-mask handles, illustrated in *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pl.183; another related example is illustrated in the *Compendium of Collections in the Palace Museum: Enamels II*, Beijing, 2010, p.52. A similar cloisonné enamel 'lotus' vase, 17th century, was sold at Sotheby's Hong Kong on 7 April 2015, lot 3727.

94
A CLOISONNÉ ENAMEL 'LOTUS AND GRAPEVINE' VASE, HU
17th century
Of archaistic pear-shaped form, rising from a splayed foot to a waisted neck and flared rim, the shoulders flanked by a pair of tiger-mask handles suspending loose rings, the exterior brightly enamelled against a turquoise ground with five sections enclosing grapes, flowers and large lotus blooms wreathed in scrolling foliage issuing curling leaves, the four registers divided by three bands of floral scrolls against a darker blue ground, the splayed foot similarly decorated with a band of blooms.
27.3cm (10 3/4in) high

£15,000 - 20,000
CNY130,000 - 170,000

十七世紀 銅胎掐絲琺瑯番蓮葡萄紋壺

Compare with a similar vase, 17th century, illustrated by B.Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.258, no.68.

95
A RARE CLOISONNÉ ENAMEL OCTAGONAL 'SHRINE' LANTERN
Qianlong
The elaborate lantern rising from a waisted pedestal base composed of flaring ruyi feet, a recessed band of florets and upright lotus petals, the octagonal frame surrounded by a low balustrade and decorated with openwork designs of interlocking lozenges, coins, fluttering ribbons and diamond patterns, supporting an ornamental cornice similar to the podium in shape and decoration.
26.7cm (10 1/2in) high

£18,000 - 24,000
CNY160,000 - 210,000

清乾隆 銅胎掐絲琺瑯錦地宮燈

Cloisonné enamel lanterns, flamboyantly cast in the shape of elaborate shrines, rising from multi-tiered platforms, appear to have been popular during the Qianlong period. A pair of square-section lanterns, rising from narrow pedestals encircled with railings, is illustrated in *Compendium of Collections in the Palace Museum, Enamels 4*, Beijing, 2011, p.78, pl.41.

96 (details)

THE PROPERTY OF A GENTLEMAN 士紳藏品

96
A MAGNIFICENT AND RARE CLOISONNÉ ENAMEL AND GILT-BRONZE TRIPOD 'CRANES' INCENSE BURNER AND COVER
Qianlong
Impressively cast and supported on the shoulders of three cranes, the globular body colourfully enamelled with a continuous scene of lotus pond, depicting swimming, flying, resting and pecking egrets amongst foliate lotus leaves and upright sprays of lotus blossoms beside craggy rocks and patchy grass, all beneath a gilt band of lotus lappets to the waisted neck, flanked by a pair of finely cast handles in the form of a sinuous dragon grasping an enamelled shou character roundel, the reticulated domed cover finely decorated with three large ruyi-shaped lappets enamelled with lotus flower heads surmounted by a gilt bronze bud-shaped finial meticulously cast with a writhing dragon amidst scrolling clouds.
86.4cm (34in) high (2).

£60,000 - 80,000
CNY520,000 - 690,000

清乾隆　銅胎掐絲琺瑯蓮塘鴛鴦圖鶴壽三足蓋爐

Provenance: a European private collection

來源：歐洲私人收藏

Image courtesy of the © Trustees of the British Museum, London (one of a pair)

Bonhams Hong Kong, 4 December 2008, lot 202

Giuseppe Castiglione (1688-1766);
image courtesy of the National Palace Museum, Taipei

The Qianlong Emperor was a keen collector of objects of the past, advocating to restore ancient ways, suggesting that craftsmen turn to antiquity for models which would enable them to imbue their designs with simplicity and honesty in order to achieve refinement and elegance.

The present vessel is a magnificent example of the Qianlong period, combining the archaistic form derived from the Shang and Zhou dynasties *ding* ritual vessel, with the opulent taste of the Qing Court, utilising the vibrantly colourful cloisonné enamel embellished with the gilt bronze dragon finial and handles. The master craftsman has further elevated the vessel, both in height and in extravagance by using three long-legged cranes instead of cabriole legs as supports.

The magnificent vessel is imbued with auspicious associations as often seen on other Imperial works of art. The cranes symbolise immortality and are often shown as companions to Shoulao, the God of Longevity. Paintings of cranes had been popular in the Imperial Court since the Northern Song dynasty, when the Huizong Emperor (1082-1135) himself painted an iconic handscroll, 'Auspicious Cranes', now preserved in the Liaoning Provincial Museum, Shenyang, and illustrated by J.Cahill, *3000 Years of Chinese Painting*, New Haven, 1997, p.123, fig.114; Cranes were also a recurring subject in the paintings of the Jesuit Court artist Giuseppe Castiglione (1688-1766). Further symbolism is imbued in the lotus, as one of the Eight Buddhist Emblems, and *bajixiang* and its association with purity.

Compare a closely related pair of cloisonné enamel incense burners and covers with crane supports bearing similar dragon handles, Qianlong, said to have come from the Summer Palace, Beijing and sold in our Hong Kong rooms on 4 December 2008, lot 202. See also a closely related pair of cloisonné enamel incense burners and covers with crane supports but with upright cloisonné enamel handles, Qianlong, in the British Museum, London, one of which is illustrated by E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2005, pl.304; for another similar example see H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pl.323; and compare a pair similar to the British Museum example, sold at Sotheby's New York, 18 March 2014, lot 359.

THE PROPERTY OF A LADY 女士藏品

97[TP]

A PAIR OF RARE AND LARGE CLOISONNÉ ENAMEL BALUSTER VASES

Qianlong seal marks, Qing Dynasty

Each with tapering neck flanked by a pair of dragon handles, enamelled to one side with chrysanthemum, peony and prunus borne on gnarled trees and with perched birds, the other side with a lotus pond alternating with a flying crane, together with two double-tiered Japanese cinnabar lacquer stands deeply carved to each side with a lion mask flanked by two peonies, the panel top painted with a coiling dragon, Meiji period.

The vases 74.8cm (29 3/8in) high; the stands 77.4cm (30 1/2in) high (4).

£20,000 - 30,000
CNY170,000 - 260,000

清 銅胎掐絲琺瑯鴛鴦花石圖大瓶一對
「大清乾隆年製」篆書鑄款

Provenance: acquired prior to 29 November 1984 (date of Spink & Son Ltd., London valuation)
An English private collection, and thence by descent

來源： 購於1984年11月29日前（記錄於倫敦古董商Spink & Son Ltd.之估價文件）
英國私人收藏，並由後人保存迄今

Although there are considerable numbers of cloisonné enamel vessels with motifs of flowers and birds from the Qianlong period, very few of them are of the same impressive size. The present lot depicts floral designs of the four seasons against a wan-diaper background. Chrysanthemums, closely associated with the hermetic poet Tao Qian (365-427), represent autumn; peonies symbolise late spring and early summer; plum blossoms represent winter or early spring and symbolise strength and endurance. The lotus, extolled in a famous essay by Zhou Dunyi (1017-1073), represents summer and symbolises purity.

For a related cloisonné vase with double handles and floral designs of the four seasons on a wan-diaper ground, but of hexagonal form, dated to the mid Qing dynasty, see *Compendium of Collections in the Palace Museum: Enamels 3*, Beijing, 2011, p.187, no.152.

Compare with a large cloisonné enamel 'birds and flowers' vase, with similar Qianlong cast six-character seal mark within double rectangles and of the period, sold at Christie's Hong Kong, 28 November 2012, lot 2221.

VARIOUS OWNERS 各方藏家

98
A PAINTED ENAMEL RUBY-GROUND FAMILLE ROSE 'PEONY' BOWL
Qianlong seal mark and of the period
The deep rounded sides supported on a short foot rising to a slightly flared rim, the exterior decorated in shades of green, yellow and green with four peonies and further buds borne on leafy tendrils, the interior pale turquoise.
15.1cm (6in) diam.

£4,000 - 6,000
CNY35,000 - 52,000

清乾隆 銅胎朱紅地畫琺瑯纏枝蓮紋盌
藍彩「大清乾隆年製」篆書款

Compare with a similar metal-bodied bowl with painted enamel design of flowers, Qianlong seal mark and of the period, illustrated in the *Catalogue of a Special Exhibition of Ch'ing-dynasty Painted Enamels*, Taipei, 1984, p.144.

The present bowl is closely related to a pair of ruby-ground, painted enamelled bowls, sold at Sotheby's London on 17 December 1996, lot 192.

99
A RARE PAINTED ENAMEL CIRCULAR BOX AND COVER
Qianlong four-character mark and of the period
The domed cover with a raised central panel finely enamelled with two blooming peonies within a key-fret border, the sides of the box and cover decorated with further sprays of peony on a lustrous dark-purple ground, the slightly splayed foot enamelled yellow with a floral scroll beneath a band of ruyi-heads.
5.7cm (2 1/4in) diam. (2).

£3,000 - 5,000
CNY26,000 - 43,000

清乾隆 銅胎墨地畫琺瑯開光牡丹圖小蓋盒
藍彩「乾隆年製」楷書款

During the Qianlong reign, a large number of painted enamels were produced in Guangzhou and given as tribute to the Qing Court. Seal-paste boxes featuring stepped domed covers and dating to the Qianlong period, are rare. The more common examples, include cushion-shaped boxes such as the box decorated with 'millefleurs' patterns illustrated in *The Complete Collection in the Palace Museum: Painted Enamels*, Beijing, 2011, no.95.

(two views)

100[Y Φ]

A VERY RARE PAINTED-ENAMEL AND IVORY FIGURE OF A KNEELING BOY

Qianlong

The figure modelled kneeling on his left leg, with exquisitely carved ivory head and hands proffering a flask and cup, the charming milky-white face with almond-shaped eyes exuding a cheerful expression between two tufts of finely plaited hair, his garments gorgeously enamelled in blue, red, green and pink with lavish details of intricate roundels, butterflies and floral sprays in gold, fixed later stand.

21.5cm (8 1/2in) high

£30,000 - 50,000
CNY260,000 - 430,000

清乾隆 銅胎畫琺瑯嵌牙雕蹲跪童子造像

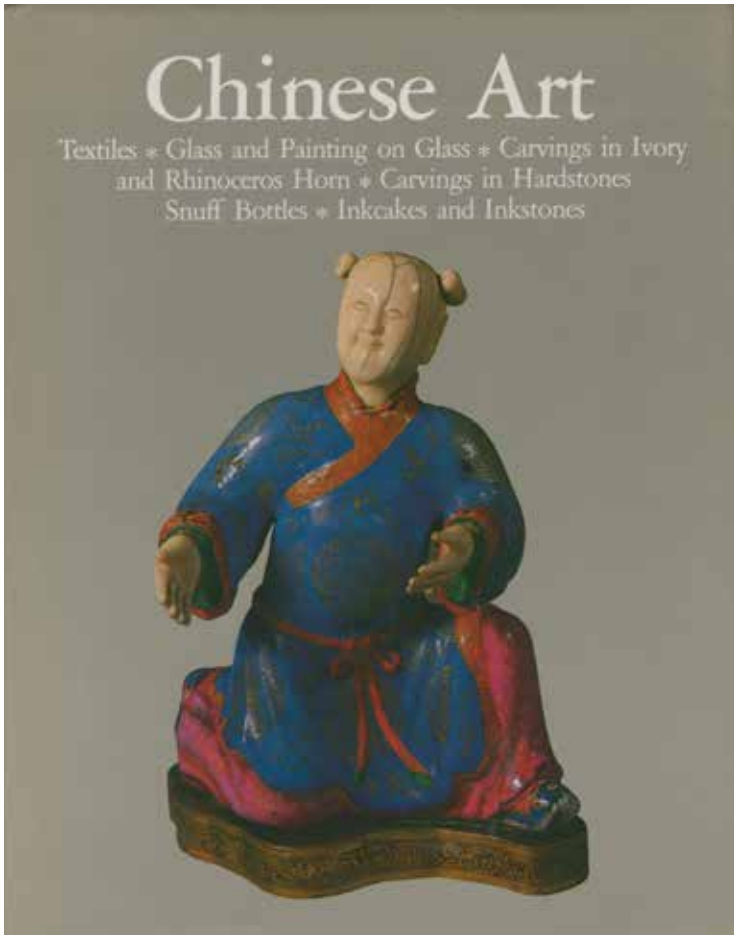
Provenance: Spink & Son Ltd., London
J.E.G. Kulkundis collection, acquired from the above on 30 April 1942
A British private collection

來源：倫敦古董商Spink & Son Ltd.
J.E.G. Kulkundis收藏，購於1942年4月30日
英國私人收藏

Spink & Son Ltd

100 (invoice)

(detail)



After R.S.Jenyns, *Chinese Art*, vol.3, Oxford, 1981

Compare with a very similar ivory and painted-enamel figure of a boy, 18th century, in mirror image to the present lot and possibly its pair, from the Ionides Collection, Sussex, illustrated by R.S. Jenyns, *Chinese Art, vol 3*, Oxford, 1981, pl.96, and also on the front cover. The author noted that the Ionides kneeling boy was 'one of a pair', and that 'it is rare to find ivory enamelled in this manner.' p.149.

A pair of kneeling figures that are related in style, combining both ivory heads and hands with other materials such as wooden bodies and enamelled copper attributes, 18th century, are illustrated in *Chinese Ivories: from the Shang to the Qing*, London, 1984, p.115, pl.135.

101
A GILT-BRONZE FIGURE OF SIMHAMUKHA DAKINI
16th/17th century
The wrathful deity with a lion face defined by three eyes and furry eyebrows beneath flaming and curling hair, holding a curved knife in the right hand and a skullcup in the left, her slender body adorned with beaded ornaments and flowing ribbons, standing on a prostrate figure above a double-lotus pedestal.
11cm (4 2/8in) high

£2,000 - 3,000
CNY17,000 - 26,000

十六/十七世紀 銅鎏金獅面空行母立像

Provenance: a distinguished private European collection, acquired in the first half of the 20th century, by repute

來源：顯貴歐洲私人收藏，傳購於二十世紀前半葉

102
A FINE GILT-BRONZE FIGURE OF VAJRADHARA
16th century
The six-armed and three-headed deity cast seated in dhyanasana on a double-lotus base, clad in a short elegant dhoti and wearing beaded necklaces, armlets and foliate crown inset with hardstones, the faces with benign expressions and the hair pulled into a high chignon, the front two arms clasping vajras.
13.5cm (5 1/4in) high

£7,000 - 9,000
CNY61,000 - 78,000

十六世紀 銅鎏金金剛總持坐像

Provenance: R & V Tregaskis Oriental Art (label)

來源：R & V Tregaskis東方藝術（標籤）

Compare with a related gilt-bronze figure of Vajradhara, 17th century, which was sold at Christie's New York on 22 March 2011, lot 431.

THE PROPERTY OF A LADY 女士藏品

103*

A PAIR OF LARGE GILT-LACQUERED BRONZE FIGURES OF MANJUSRI AND AVALOKITESVARA ON BUDDHIST LIONS

16th century

Both deities heavily embellished with thick strands of jewellery around their bodies and flanked by strong lotus stems supporting various attributes, the serene faces surmounted by ornate crowns, the hands in auspicious mudras and the right knees raised on the left shoulder of the Buddhist lion growling fiercely, all on a lotus pedestal.
Each 33.1cm (13 in) high (2).

£30,000 - 50,000
CNY260,000 - 430,000

十六世紀　銅漆金菩薩騎獅坐像 一對

Provenance: a European private collection

來源： 歐洲私人收藏

A closely related bronze figure of Manjusri seated on a Buddhist lion, 16th/17th century, is included in the collection of the Harvard Art Museum, the Arthur M.Sackler Collection, museum ref.1975.4. Compare also with two bronze figures of Manjusri on a Buddhist lion, 16th century, sold in these rooms on 12 May 2016, lot 215, and on 15 May 2014, lot 391, respectively.

104

VARIOUS OWNERS 各方藏家

104
A LARGE BRONZE LOTUS PEDESTAL
16th/17th century
The hemispheric pedestal densely cast with overlapping layers of arching and lobed lotus petals, supported on a flaring foot of pierced meandering scrolls.
38.2cm (15in) wide

£3,000 - 5,000
CNY26,000 - 43,000

十六/十七世紀 銅蓮台基座

Provenance: a German private collection

來源：德國私人收藏

105
A GILT-LACQUERED BRONZE FIGURE OF GUANYIN
Late Ming Dynasty
The deity cast seated in dhyanasana, the hands folded in dhyanamudra, the face with a contemplative expression flanked by elongated earlobes suspending ornate earrings and long knotted hair falling over the shoulders, wearing flowing robes, an elaborate necklace over the plain chest, with stand.
33cm (13in) high (2).

£4,000 - 6,000
CNY35,000 - 52,000

明末 銅漆金觀音坐像

Provenance: a European private collection

來源：歐洲私人收藏

105

106
A BRONZE FIGURE OF MANJUSRI ON A BUDDHIST LION
Late Ming Dynasty
The deity seated atop a Buddhist lion on a double lotus pedestal, the hands held in varada and abhaya mudras as they hold the ends of lotus stems that rise to the shoulders where they support a scroll and a book, wearing long robes open to expose the bare chest and elaborate jewellery, the face with a meditative expression, the hair gathered in a high chignon surrounded by a foliate tiara.
38.5cm (15 2/8in) high

£5,000 - 8,000
CNY43,000 - 69,000

明末 銅文殊菩薩坐獅像

106

(interior view)

107
A RARE AND LARGE GILT-BRONZE FIGURE OF VAIROCANA
17th century
The finely-cast deity seated in dhyanasana with the hands in uttrabhodi mudra, the eyes slightly downcast with a serene expression flanked by elongated earlobes suspending ornate earrings, all beneath blue-painted snailshell curls surrounded by a tall pierced tiara enclosing seated Buddhas and issuing ribbons falling over the shoulders, the elegantly flowing robes revealing a plain chest with a long life symbol, the base unsealed and with scrolls visible in the interior.
47cm (18 1/2in) high

£25,000 - 35,000
CNY220,000 - 300,000

十七世紀 銅鎏金彌勒菩薩結跏趺坐像

Provenance: a German private collection

來源：德國私人收藏

Considered the primordial Buddha, Vairocana was also deemed the embodiment of the Buddhist concept of emptiness, *sunyata* and encompassing wisdom, one of the qualities of the Five Dhyani Buddhas, represented on the pointed crown. The uttrabodhi mudra displayed by the figure represents Supreme Enlightenment, a quality possessed by one of the Five Dhyani Buddhas, of which Vairocana was one, the other four being Aksobhya, Ratnasambhava, Amitabha and Amoghasiddhi. The complete group, with Vairocana at the centre, is depicted on the pointed crown of the present figure.

A closely related, but much larger, figure of Vairocana, is displayed in the Royal Ontario Museum, accession no.921.31.30. Closely related figures of Vairocana, dating to the Ming dynasty, were sold at Christie's Hong Kong, 1 June 2011, lot 3770 and New York, 15 September 2011, lot 1383.

108

109

108
A GILT-BRONZE KAPALA CUP AND COVER
Tibetan, probably early 20th century
The skull cup, mounted with gilt copper lining, surmounted by a domed cover bearing oblong shape and elaborately cast with intricate designs of striding dragons above crashing waves, alternating to wrathful figures of Jambhala, Vaisravana, Yama Dharmaraja and Chamunda and Magzor Gyalmo, all amidst vaporous clouds, the knop rising from a double lotus pedestal and shaped as a half vajra.
18.4cm (7 2/8in) long (2).

£5,000 - 8,000
CNY43,000 - 69,000

西藏或二十世紀初 銅鎏金護法神像紋髏皿

Provenance: a European private collection, and thence by descent

來源： 歐洲私人收藏，並由後人保存迄今

109
A GILT-BRONZE FIGURE OF SEATED SAKYAMUNI BUDDHA
17th/18th century
Finely cast with a serene face and downcast eyes in deep contemplation, the head flanked by pendulous earlobes beneath his hair in tight curls, seated cross-legged in dhyanasana, the hands resting in a dhyanamudra, wearing a pleated robe with incised floral hem open at the chest revealing a *wan* emblem.
10.9cm (4 1/4in) high

£1,500 - 2,000
CNY13,000 - 17,000

十七/十八世紀 銅鎏金釋迦牟尼佛坐像

(another view)

THE PROPERTY OF A LADY 女士藏品

110
A RARE GILT-BRONZE FIGURE OF GUANDI ON A 'NINE-DRAGON AND GARUDA' THRONE
17th/18th century
Finely cast with a wrathful expression below the dragon coronet, the God of War dressed with long flowing robe finely incised with roundels of stylised *kui* dragons, revealing the armour underneath at the chest, his right hand raised to grasp his long beard, seated upright on a separate horse shoe-back throne draped with a tiger-skin rug, the rail formed with six coiling horned dragons striding amidst scrolling clouds, raising to a front-facing dragon at the centre surmounted by a riding garuda with wings spread.
23.2cm (9 1/8in) high (2).

£12,000 - 15,000
CNY100,000 - 130,000

十七/十八世紀 銅鎏金關聖帝君坐九龍椅造像

Provenance: an Irish private collection, and thence by descent

來源：愛爾蘭私人收藏，並由後人保存迄今

Guandi, the deified form of Guan Yu, the historical hero living during the late second to early third century AD, acquired great popularity in later times, when his exploits were dramatised in oral tales and novels such as the *Romance of the Three Kingdoms*, compiled during the Ming dynasty. Guan Yu's support of the Han warlord Liu Bei's quest of continuing the Han state in Shu (present-day Sichuan province) earned him the reputation of an exemplary model of faithfulness and reliance. The God was also worshipped as protector of merchants, and shrines dedicated to him were known as Temples of Literature and Martial Arts, *wenwu miao*.

Surviving examples of bronze figures of Guandi seated on such elaborate thrones, such as the present example, are rare. However, a related figure of Guandi seated on a horse shoe-backed throne, 17th-18th century, was illustrated in the exhibition catalogue of The Oriental Art Gallery, London, 1994, no.30; another comparable gilt-bronze figure of Guandi, 17th century, was sold at Christie's New York on 17-18 March 2016, lot 1423.

111

VARIOUS OWNERS 各方藏家

111
A GILT-BRONZE STUPA
Tibetan, 18th century
Heavily cast, raised on a waisted pedestal cast on each side with pairs of confronted Buddhist lions flanking a *triratna*, the drum decorated with strings of beads and a small opening containing a relief of the Sakyamuni Buddha in bhumisparsa mudra, the tiered *spira* carrying the canopy flanked by trailing garlands and capped by the sun-moon symbol and a drop-shaped turquoise.
21cm (8 1/4in) high

£8,000 - 12,000
CNY69,000 - 100,000

西藏十八世紀 銅鎏金佛塔

Provenance: an English private collection
Sold in these rooms on 15 May 2014, lot 396
An English private collection

來源：英國私人舊藏
2014年5月15日於倫敦邦瀚斯拍賣，拍品396號
英國私人收藏

The drop-shaped turquoise crowning the stupa symbolises *ratna*, the 'Jewel of the Law'. A related gilt-bronze stupa, Qianlong, was sold in these Rooms on 14 May 2015, lot 59.

112
A GILT-BRONZE FIGURE OF AVALOKITESVARA
18th century
Finely cast standing with eight arms and eleven heads arranged in five tiers surmounted by one head with a wrathful expression topped by a small head of Amitabha, the principal hands held in anjalimudra, the others fanned out in various mudras and holding various attributes, the body adorned with jewellery and fluttering scarves, with a deer skin slung across one shoulder, standing on a lotus base.
31.5cm (12 3/8in) high

£8,000 - 12,000
CNY69,000 - 100,000

十八世紀 銅鎏金十一面觀音立像

Provenance: a European private collection

來源：歐洲私人收藏

The eleven-headed Avalokiteshvara is an esoteric form of the Bodhisattva and became widely employed in tantric visualisations. According to the *Karandavyuha Sutra* and the *Flower Garland Sutra*, both compiled between the 5th and the 6th centuries AD, the eleven towering heads crowning the head of the deity represented the ten steps towards enlightenment. The fan of arms holding different attributes signified the measureless means to save all sentient souls from hell; see T.E.Neville, *Eleven-Headed Avalokitesvara: Chenresigs, Kuan-Yin or Kannon Bodhisattva; its Origin and Iconography*, New Delhi, 1999.

A similar gilt-bronze figure of Avalokitesvara, 17th/18th century, is illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pp.106-107, no.46. A closely related eleven-headed Avalokitesvara, 18th century, is in the collection of the Nelson Atkins Museum of Art, Kansas City, Accession no.74.36/58.

Two related bronze figures were sold in these rooms on 15 May 2014, lot 394 and lot 395.

Veneration to Che Kyer Kalzang Gyatso

113
A VERY RARE INSCRIBED GILT-BRONZE FIGURE OF THE SEVENTH DALAI LAMA, KALZANG GYATSO
18th century
Seated in dhyanasana on three rectangular cushions intricately detailed with cartouches depicting sprays of blossoming lotus reserved on diaper patterns, his right hand raised in vitarkamudra and delicately pinching a lotus stem, his left hand holding a folded cloth cascading in numerous pleats, dressed in voluminous patchwork robes embroidered with lotus medallions and hems incised in floral scrolls, the face with engaged expression and steady gaze, flanked by pendulous ears, the reverse incised with an inscription in Tibetan reading '*Rgyal dbang bskal bzang rgya mtsho la na mo'* which translates as '*Veneration to the ruler Kalzang Gyatso*'.
21.5cm (8 1/5in) high

£40,000 - 60,000
CNY350,000 - 520,000

十八世紀　銅鎏金七世達賴喇嘛坐像

Provenance: a distinguished private European collection, acquired in the first half of the 20th century, by repute

來源：顯貴歐洲私人收藏，傳購於二十世紀前半葉

Image courtesy of the Palace Museum, Beijing

Image courtesy of the Museum Der Kulturen, Basel

This outstanding depiction of the Seventh Dalai Lama is one of the rarest and finest examples of gilt bronze portraiture in Tibetan art of the 18th century. According to a legend, his birth in 1708 was accompanied by marvellous events, hence his name, Kelzang Gyatso, 'The Ocean of Good Fortune', bestowed upon him by his maternal uncle. The Lama received the patronage of the Kangxi, Yongzheng and Qianlong Emperors.

When Kelzang Gyatso reached eight years of age, the Kangxi Emperor, following the precedents established by his father's relation with the Fifth Dalai Lama, sent representatives of the Court so that a combined Chinese-Tibetan-Mongol cavalry could escort the Lama to Kumbum. It was here that Kelzang Gyatso was enthroned and an Imperial proclamation was publicly read, affirming that 'this emanation is the veritable rebirth of the former Dalai Lama ... As the Omniscient One comes into the world like the sun, which cannot be blocked out with the hand, the light rays of his compassion and enlightened deeds embrace the whole world, so that the Buddha's teaching expands and increases.'

In 1720 the Kangxi Emperor sent his own fourteenth son, the prince Yinti, to accompany the Dalai Lama to Lhasa, together with leading representatives of Tibetan Buddhism at the Qing Court and Manchu, Chinese and Mongol military leaders. During the same year, Kelzang Gyatso was ordained by the foremost Gelug master of the day, the Fifth Paṇchen Lama, Lobzang Yeshe (1663-1737), who gave him the monastic name Lobzang Kelzang Gyatso (*blo bzang skal bzang rgya mtsho*).

During the Yongzheng period, the Emperor accepted the Dalai Lama's petition to the Court ordering that monasteries previously damaged in reprisals be rebuilt with Imperial funds, thus extending the Imperial patronage. He spent several years in exile, following geopolitical struggles and the increasing Manchu attempts to formalise their rule in Tibet, but returned in 1735 to Lhasa accompanied, under the order of the Yongzheng Emperor, with a royal entourage of five hundred religious, civil and military representatives, which included Changkya Rolpai Dorje.

Following the ascension of the Qianlong Emperor to the throne, Changkya Rolpai Dorje recommended the political assertion of the Seventh Dalai Lama in Tibet, which proved to be an unforeseen political success due to his personal reputation for learning and spiritual integrity as well as his status.

As an exponent of the Gelugpa, or Yellow Hat School, the Lama's teachings focused on the Mahayana principle of universal compassion as the fundamental spiritual orientation, and a systematic cultivation of the view of emptiness. In the field of politics, the Lama established a number of institutions, such as the Kashnak, a leadership cabinet that remained at the apex of the secular administration in Tibet until 1959. He also founded a school specialising in calligraphy, literary arts and astrology, the primary subjects required for Tibetan government service, and an archival office that regulated all aspects of Tibetan secular and monastic culture. His literary works, collected in seven volumes, include exemplary instructions for contemplation and advice for the Buddhist religious life.

Gilt bronze images of the Kelzang Gyatso are very rare. A smaller, and less elaborate, gilt bronze figure of the Seventh Dalai Lama, 18th century, is illustrated by E.Dinwiddie, *Potraits of The Masters*, Chicago, 2003,p.314, fig.87. Another gilt figure of the Seventh Lama is illustrated in the Beijing Capital Museum, *The Goddess of Mercy in Buddhism - Chinese Ancient Avalokiteshvara bodhisattva*, Beijing, 2008, p.238, fig28. See also a thangka depicting the Dalai Lama, 18th century, from the Palace Museum, Beijing, illustrated by D.Jackson, *The Place of Provenance. Regional Styles in Tibetan Painting*, New York, 2012, p.43, fig.3.16. For a gilt-bronze figure of Rolpay Dorje, 18th century, displaying similarly decorated cushions, in the State Hermitage, St Petersburg, see M.Rhye, *The Sacred Art of Tibet*, New York, 1991, p.276, fig.100.

THE PROPERTY OF A GENTLEMAN 士紳藏品

114
A THANGKA OF THE THIRD PANCHEN LAMA
Tibetan, late 18th/early 19th century
The Third Panchen Lama seated atop a cushioned throne wearing a pandita hat and a meditation cloak over his robes, holding a book in his lap and his right hand raised in the gesture of reassurance *abhayamudra*, directly above him is Buddha, flanked by former incarnations of the Panchen Lama and the multi-armed Vajrabhairava with consort, at the bottom centre is the enlightened protector Shri Devi Magzor Gyalmo with the worldly protectors Dorje Setrap on the left and Chingkarwa on the right.
75cm (29 1/2in) long x 49cm (19 1/4in) wide (2).

£12,000 - 15,000
CNY100,000 - 130,000

西藏十八世紀末/十九世紀初　三世班禪喇嘛唐卡

Provenance: a British private collection

來源：英國私人收藏

Lobsang Palden Yeshe (1738-1780), is known as the Third Panchen Lama to the Tibetans, but as the Sixth to the Chinese, since the fourth Dalai Lama gave the title of 'Panchen Lama' to his teacher, Losang Chogi Gyeltsen only in 1601. His successive reincarnations were thus known to Tibetans as the Second and Third Panchen Lamas. However, the Chinese consider Losang Belden Yeshe to be the Sixth Panchen Lama, as they included his previous rebirths before he was recognised as a reincarnation; see *New Qing Imperial History: The Making of Inner Asian Empire at Qing Chengde*, Oxford, 2004, no.22.

In 1778, the Qianlong Emperor invited Lobsang Palden Yeshe to Beijing to celebrate his 70th birthday. To mark the occasion, the Emperor modelled the construction of Xumi Fushou Temple in Chengde on the Tashilhunpo Monastery in central Tibet. When Palden Yeshe reached Beijing, he gave the Emperor many teachings and instructions and the Emperor appointed him his spiritual preceptor. Following illness he died in Beijing in 1780; see P.Schwieger, *The Dalai Lama and the Emperor of China: A Political History of the Tibetan Institution of Reincarnation*, New York, 2015, p.121.

A related Thangka depicting the Third Panchen Lama, in the Rubin Museum of Art, New York, dated to 1770-1804, is illustrated by D.Jackson, *The Palace of Provenance: Regional Styles in Tibetan Painting*, New York, 2013, p.44, fig.3.17.

Compare also with a similar group of nine painted Thangkhas of the Third Panchen Lama, circa 1770, which were sold at Christie's New York on 18 September 2013, lot 256.

VARIOUS OWNERS 各方藏家

115
A SANCAI-GLAZED FIGURE OF SHAKYAMUNI BUDDHA
Ming Dynasty
The figure seated in dhyanasana on a lotus plinth with the right hand in dhyanamudra and the left lowered in bhumisparsa mudra, wearing a shawl over the shoulder and loose robes, the face with serene expression, the hair arranged in tight curls surrounding the usnisa, raised on a waisted hexagonal pedestal supported by ruyi feet.
45cm (17 6/8in) high

£4,000 - 6,000
CNY35,000 - 52,000

明 三彩佛陀坐蓮台像

116TP

A VERY LARGE SHIWAN 'PEACHBLOOM'-GLAZED FIGURE OF DAMO

Republic Period

Finely modelled standing barefoot, his hands clasped, the voluminous folds of his long robe draped from his shoulders to expose his emaciated chest, his face with an intense expression highlighted by his fiercely curling eyebrows, moustache and beard.

111cm (43 6/8in) high (2).

£6,000 - 8,000
CNY52,000 - 69,000

民國 石灣窯達摩祖師立像

117

A PAIR OF RARE AND LARGE PORTRAITS OF A NOBLEMAN AND A ROYAL LADY

Late Qing Dynasty

117
A PAIR OF RARE AND LARGE PORTRAITS OF A NOBLEMAN AND A ROYAL LADY
Late Qing Dynasty
Ink and colours on silk, both seated on gilt lacquered thrones and dressed in winter ceremonial attire, the male dignitary with a powerful gaze, wearing a blue-ground pleated robe embroidered with confronted dragons, a dark surcoat emblazoned with a central front-facing five-clawed dragon roundel, a tourmaline and jadeite necklace and a court hat with a gold finial inset with pearls and a ruby stone; his Imperial consort wearing three double-gourd drop earrings, a chestnut-ground dragon robe, a sleeveless vest decorated with four five-clawed dragons, three lapis lazuli, jadeite and tourmaline necklaces, a brown fur brim-hat above a silk headband and a red floss silk crown embellished with gold, pearl, kingfisher phoenix, and a gold finial inset with pearls and a ruby stone, framed and glazed.
Each 180cm (70 7/8in) long x 90cm (35 1/2inch) wide (2).

£40,000 - 60,000
CNY350,000 - 520,000

清末 絹本清人朝服像 一對

Provenance: Amedeo Corio, President of the Institute of Fine Arts, Piedmont and Leone Museum in Vercelli, Piedmont, and founder of the Modern Art Gallery, La Spirale, in Milan in 1960.

來源：Amedeo Corio先生收藏，於1960年購自米蘭

Impressive in size and imbued with realism and ritual reverence, these portraits are rare visual documents relating to two of the highest-ranking members of Qing society and very possibly of the inner circle of the Qing Imperial Court.

The high level of social prestige suggested by the garments worn by the figures suggests that they may have been a princely couple.

According to the dress regulations, *Huangchao liqi tushi*, codified in 1759, only male princes of the highest orders could wear the blue ceremonial robe, *chao pao*, a roundel embroidered with a front-facing five-clawed dragon, a *chaozhu* necklace made of precious stones, and a hat-finial embellished with pearls and a ruby stone.

By the same token, the clothes and accessories worn by the female figure are consistent with those prescribed for princely consorts; comprising the chestnut-ground robe, the dragon vest, *chagua*, the long kerchief, *caishui*, the three necklaces, the black silk headband and gold-filigree phoenixes. The three earrings worn in each ear lobe, a Manchu practice, suggest that the figure may have been among the daughters of distinguished banner families who were traditionally appointed by the Qing Court as consorts for members of the innermost Imperial circles.

The elaborate rendering of the garments, combined with the stark formality of the iconic pose of the figures, devoid of emotional dynamism and temporal specificity, indicates that the paintings served as a central focus of ritual activities aimed at paying homage to the ancestors.

The female portrait is closely related to a portrait of a Royal Lady, 19th century, sold in our New York rooms on 17 May 2014, lot 8136.

The clothing of the male figure closely compares with the robes worn by the 17th son of the Qianlong Emperor, whose portrait is in the collection of the Sackler Gallery, Washington DC, illustrated by J.Stuart, *Worshipping The Ancestors: Chinese Commemorative Portraits*, Washington DC, 2001, p.196, fig.26. In style, the present male portrait closely compares with one dated to AD 1888, depicting the Daoguang Emperor's son-in law, illustrated *ibid.*, p.198, fig.44. See also a related tourmaline and jadeite bead court necklace, *chao zhu*, sold at Christie's Hong Kong on 1 December 2009, lot 2031.

Bonhams New York, 17 March 2014, lot 8136

The Qianlong Emperor's 17th son, Prince Qingxi; image courtesy of the Sackler Gallery, Smithsonian Institution, Washington, D.C.

The Daoguang Emperor's son-in-law, possibly Jing Shou; image courtesy of the Sackler Gallery, Smithsonian Institution, Washington, D.C.

After Wang Shixiang, *Classic Chinese Furniture*, Hong Kong, 1986, pl.94

118[TP]
A RARE HUANGHUALI RECTANGULAR TABLE WITH HUMPBACK STRETCHERS
Ming Dynasty, 17th century
The smooth top panel set in a rectangular frame with moulded edge above a beaded shaped apron carved at the corners with foliate scrolls, raised on thick straight legs of rounded circular section joined by humpback stretchers.
140cm (55 1/8in) wide x 45cm (17 3/4in) deep x 83.2cm (32 3/4in) high

£20,000 - 30,000
CNY170,000 - 260,000

明十七世紀 黃花梨仿古夔鳳紋條桌

Compare with a very similar huanghuali table, Ming dynasty, carved with similar humpbacked stretchers and relief decoration of to the apron, iillustrated by Wang Shixiang in *Classic Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1986, p.148, no.94.

118 (detail)

119

119*
A PAIR OF IMPERIAL YELLOW SILK BROCADE 'DRAGON' RECTANGULAR SCROLL COVERS
Late Qing Dynasty
The yellow ground woven in gilt thread with a shaped cartouche enclosing two confronted five-clawed dragons chasing a flaming pearl amidst scrolling clouds, each corner with a peony spray, all within scrolling borders.
Each 111cm (43 1/8in) x 109cm (43in) (2).

£5,000 - 8,000
CNY43,000 - 69,000

清末 黃地開光雙龍戲珠紋綢緞 一對

Provenance: Lieutenant-Colonel T.S.Cox, and thence by descent

來源： T.S.Cox中校收藏，並由後人保存迄今

120

120
AN IMPERIAL 'DRAGON-THRONE' YELLOW-GROUND EMBROIDERED CUSHION COVER
18th century
Elegantly embroidered with a full-faced gold-couched dragon coiled around a 'flaming pearl' in the top centre, two further dragons on the bottom corners, all amidst auspicious clouds interspersed with bats, above a band of turbulent waves, terrestrial diagrams and precious objects.
82cm (32 1/4in) x 87cm (34 1/4in)

£3,000 - 5,000
CNY26,000 - 43,000

十八世紀 御製黃地緞繡海水龍紋墊面

Provenance: a French private collection

來源：法國私人收藏

121TP
A PAIR OF HUANGHUALI 'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS
17th century
Each with a straight top rail of round section continuing to straight corner posts and extending to the back legs below the rectangular frame with a mat seat, the elegantly curved back splat carved with a ruyi medallion, the curved arms supported on slim, tapering stiles above a shaped apron, the front aprons carved with floral scrolls, the wood whorled in attractive hues of honey.
Each 56cm (22in) wide x 44cm (17 1/4in) deep x 100.3cm (39 1/2) high (2).

£20,000 - 30,000
CNY170,000 - 260,000

十七世紀 黃花梨如意紋南官帽椅 一對

Provenance: a Scottish private collection, acquired from Martin Fung Antiques & Furniture Co., Hong Kong on 13 June 1987.

來源： 蘇格蘭私人收藏，於1987年6月13日購自香港古董商蘭亭閣（Martin Fung Antiques & Furniture Co.）

The Southern Official's Hat chair, or *Nanguanmao yi*, is characterised by the continuation of the crest rail and arm rest to the vertical spindles. The superb quality of the present lot is shown by the elegant curvature of the arm rest and the back panel, as well as the meticulous relief carving to the back panel and the apron.

Compare with a related pair of Huanghuali armchairs, 17th/18th century, sold at Sotheby's New York on 16 March 2016, lot 280.

122 (details)

122
A BOLT OF RED SILK 'PEONY' BROCADE
Late Qing Dynasty
Delicately embroidered with colourful sprays of blossoming peonies picked out in various shades of pink and blue on a gilt ground, the end woven with a seven-character inscription, the silk of rich red tone.
7.97m (313in) long x 63cm (24 7/8in) wide

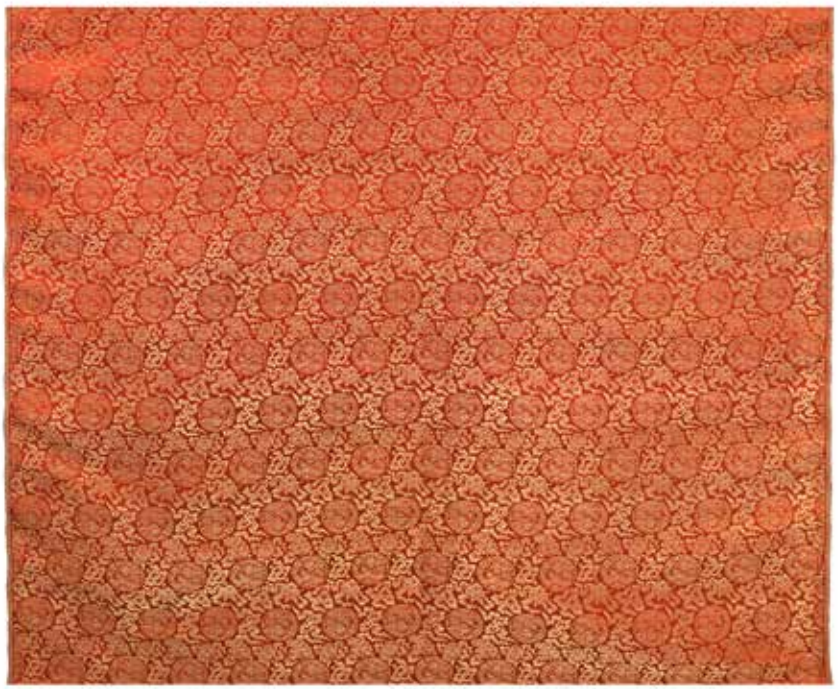
£4,000 - 6,000
CNY35,000 - 52,000

清末 黃地折枝牡丹紋綢緞
「金陵趙祥泰本機 」楷書繡款

The inscription reading 'Jin lingzhao xiangtai benji', 金陵趙祥泰本機, may be translated as 'From the original machine (or loom) of Zhao Xiangtai of Jinling (Nanjing)'.

Nanjing, the old Chinese southern capital, was anciently known as Jinling 'Gold Mountain'. It was the centre of silk brocade woven exclusively for the Imperial family and later for the Court and official use.

Two related silk-bolts, late Qing dynasty, sold in these Rooms on 12 May 2016, lots 255 and 256.



123 (detail)

123
A SILK BROCADE RED-GROUND 'DRAGON' BOLT
19th century
Delicately woven in gold thread with small roundels depicting writhing dragons in pursuit of flaming pearls, amidst a profusion of scrolling clouds and Buddhist emblems.
342cm (134 7/8in) long x 81.5cm (32in) wide

£2,500 - 3,500
CNY22,000 - 30,000

十九世紀 朱紅地團龍紋綢緞

Compare two related silk bolts, late Qing dynasty, which were sold in these rooms on 12 May 2016, lots 255 and 256.

124TP

A HUANGHUALI SQUARE TABLE

Mid Qing Dynasty

The square panel top above a waisted section, supported on straight square legs terminating in hoof feet, the interior of the legs set with 'giant's arm braces'.

85.5cm (33 1/2in) wide x 85.5cm (33 1/2in) deep x 78cm (30 3/4in) high

£7,000 - 9,000
CNY61,000 - 78,000

清中葉 黃花梨霸王棖方桌

Compare with a related huanghuali table, 17th/18th century, with similar 'giant's arm braces', sold at Sotheby's London on 9 November 2011, lot 36.

125TP
A LACQUERED TIELIMU AND SOFTWOOD SQUARE TABLE
17th century
The plain square lacquered top supported on four slender gently tapering legs linked at each side at the top by two stretchers over and around the legs joined on each side by two pairs of linked circles.
93.5cm (36 7/8in) wide x 93.5cm (36 7/8in) deep x 80cm (31 1/2in) high.

£4,000 - 6,000
CNY35,000 - 52,000

十七世紀 黑漆鐵力木及軟木方桌

126TP
A FINE HUANGHUALI COMB-BACK CHAIR
Mid Qing Dynasty
The arched humpback top-rail supported on round posts extending to the back legs flanking eight spindles with a matching series of five spindles on either side bracing the rectangular arms, all supported on legs of square section, the feet joined by stretchers and a shaped foot-rail with a narrow apron.
53.3cm (21in) wide x 42cm (16 1/2in) deep x 90.2cm (35 1/2in) high

£15,000 - 20,000
CNY130,000 - 170,000

清中葉 黃花梨南官帽梳背椅

The subdued and elegant form of the present lot, composed of spindles forming the back and handles of the chair, is typical of Suzhou style, prevailing in the Jiangnan region from the mid to late Qing dynasty. The simplicity of its form is an attempt to improve on bamboo furniture of the preceding periods, imitating long slender stalks with straight hardwood spindles, which requires masterful technique and substantial workmanship in preparing the nodules and joints prior to constructing the piece.

Compare a related Hongmu comb-back chair, 18th century, of very similar design constructed with arched toprail and multiple spindles forming the back and arms, in the Edward E. Sox collection, illustrated by R.H.Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, p.77, pl.61.

127
AN EMBROIDERED SILK GROUND 'IMMORTALS' HANGING SCROLL
19th century
Finely embroidered in vibrantly coloured threads with details finished in gilt-wrapped threads, depicting the Eight Immortals with their various attributes by a charming lakeside scene amidst trees and rockwork, Xiwangmu, the Queen Mother of the West, descending from the sky on a phoenix while Shoulao is on a crane, all amidst ruyi clouds of various hues, mounted on a scroll, a yellow satin strip mounted above the figural panel bearing an apocryphal Qianlong seal impression.
170cm (66 7/8in) x 68cm (26 3/4in)

£8,000 - 12,000
CNY69,000 - 100,000

十九世紀 緞繡群仙祝壽圖掛軸

Provenance: an American private collection, sold in our San Francisco rooms on 13 December 2010, lot 5026

來源：
美國私人收藏；2010年12月13日於三藩市邦瀚斯拍賣，拍品5026號

The Eight Immortals are a group of semi-legendary figures with semi-divine powers who attained immortality through self-cultivation. Disguised as beggars, they granted immortality to whomever was able to recognise their real identity. The group, thought to have been formed during the Jin dynasty (1125-1215), achieved increasing popularity in the following periods thanks to the proliferation of novels and theatrical plays such as *The Eight Immortals Crossing the Sea*, dated to the Ming period.

128TP

A HUANGHUALI RECTANGULAR SIDE TABLE

19th century

The panelled top set in a rectangular frame with a thumb-grooved edge above fielded side panels and 'rope' stretchers carved with *bi* discs and set within openwork spandrels, all supported on four straight legs joined by two further stretchers and terminating in scroll feet.

93cm (36 5/8in) wide x 34cm (13 3/8in) deep x 77cm (30 1/4in) high

£15,000 - 20,000
CNY130,000 - 170,000

十九世紀 黃花梨長桌

129
A ZITAN THREE-TIERED 'PICNIC' BOX AND COVER, TIHE
18th/19th century
Of rectangular form comprising a shallow upper tray above three stacked trays, the cover secured with a long metal pin, each tier with a beaded lip around the circumference, all supported on a stepped base set with a handle formed of a humpbacked top rail and openwork spandrels on the sides, the corners reinforced with paktong fittings extending into ruyi-heads on the cover.
37.7cm (14 7/8in) wide (7).

£5,000 - 7,000
CNY43,000 - 61,000

十八/十九世紀 紫檀三層提盒

130TP
A PAIR OF HUANGHUALI HORSESHOE BACK CHAIRS, QUANYI
19th century
Each with curving toprail sloping down to the arms supported on serpentine side posts and terminating in a curved hook beyond the corner posts set with shaped spandrels, the backsplat carved with a ruyi panel depicting a writhing dragon, the back corner posts continuing below the rectangular frame, inset with mat seat, to the back legs joined by stepped stretchers and a footrest, the front legs with a cusped arching apron carved with foliate scrolls extending from the beaded edge.
66.5cm (26 2/8in) wide x 60.5cm (23 6/8in) deep x 100cm (39 3/8in) high. (2).

£8,000 - 12,000
CNY69,000 - 100,000

十九世紀 黃花梨團龍紋圈椅 一對

131
A PAIR OF HUANGHUALI SQUARE STANDS
19th century
Each with a thick, thumb-grooved frame above a pierced waist, with aprons and legs carved in similar thumb-grooved fashion framing spandrels and struts carved in openwork as small scrolls and ruyi heads, all set into a base stretcher of conforming shape.
37cm (14 1/2in) wide x 37cm (14 1/2in) deep x 44cm (17 3/8in) high (2).

£5,000 - 8,000
CNY43,000 - 69,000

十九世紀 黃花梨小几 一對

132TP

A HUANGHUALI SINGLE-DRAWER SIDE TABLE

Qing Dynasty

The rectangular single panelled top set with everted flanges to the short ends, over shaped spandrels flanking the drawer mounted with a single handle escutcheon, supported on on splayed legs of square section. *68.8cm (26 3/4in) wide x 31cm (12 1/4in) deep x 70cm (27 1/2in) high*

£3,000 - 5,000
CNY26,000 - 43,000

清 黃花梨翹頭悶戶櫥

The *Baohe Dian*, The Forbbiden City, Beijing

133* TP
AN IMPERIAL SILK AND METAL-THREAD 'NINE DRAGON' CARPET
Late Qing Dynasty
Of rectangular form, finely woven with a central panel of nine writhing five-clawed dragons chasing flaming pearls amidst wispy clouds, all framed by a *lishui* border, the top with a horizontal rectangular cartouche reading *Baohe Dian* 'Hall of Preserving Harmony'.
154cm (60 5/8in) wide x 238.7cm (94in) long.

£10,000 - 15,000
CNY87,000 - 130,000

清末　編織「保和殿」九龍穿雲紋地毯

Provenance: a distinguished Asian private collection

來源：顯貴亞洲私人收藏

Completed in the 15th century, Baohe Dian is located southeast of the Forbidden City enclosure. During the Ming period, the Emperor wore his ceremonial outfit in this hall before attending a grand ritual or ceremony. In Qing times, the hall also served as temporary residence for the Shunzi and Kangxi Emperors and as the venue for the highest of the three levels of Imperial examinations, as well as an audience and banquet hall where high-profile political figures were entertained; see Wu Hung, *Remaking Beijing: Tiananmen Square and the creation of a political space*, Chicago, 2005.

A similar carpet bearing the same inscription was sold at Sotheby's London on 13 May 2009, lot 131.

保和殿

134[TP]

A RARE ZITAN AND LACQUER CABINET

Mid Qing Dynasty

Set with four variously-proportioned irregular open compartments, all framed within openwork friezes and carved with archaistic scrolls, the sides with traces of lacquered floral scenes.

165cm (65in) high x 89cm (35in) wide x 42cm (16 1/2in) deep

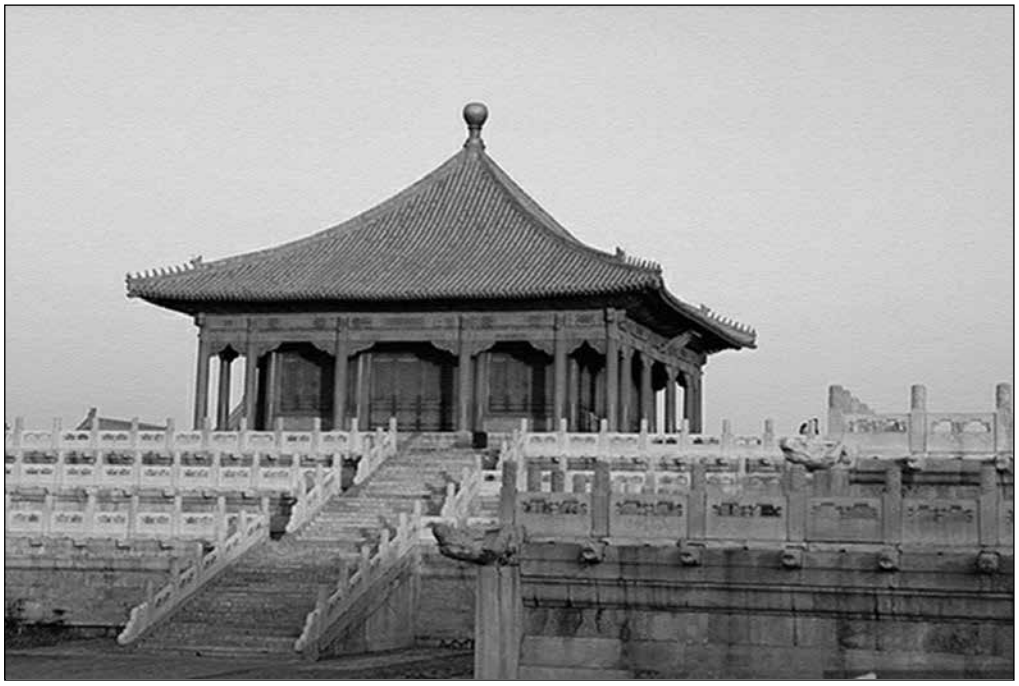
£30,000 - 40,000
CNY260,000 - 350,000

清中葉 紫檀鏤雕夔龍紋博古格

Cabinets with multiple open compartments and shelves, such as the present lot, are intended for displaying curios and collections of the Court, as part of the furnishing for private chambers and studios in the Palace.

The meticulous details and workmanship demonstrated in the present lot may suggest that the cabinet was produced for the Imperial Court, likely as a pair. For a related pair of gilt-lacquered zitan cabinets, 18th century, in the Palace Museum, Beijing, see *Splendour of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 2004, p.167.

The archaistic elements displayed by its reticulated decorations conform to the flourishing trend of archaism during the Qianlong period, when the Emperor was actively involved in promoting the restoration of ancient values, which profoundly encouraged the implementation of archaistic forms and decorative motifs in art production throughout most of the 18th century and beyond. Compare with a related gilt-decorated lacquered zitan cabinet, mid Qing dynasty, the compartments similarly set with friezes carved with reticulated archaistic scrolls, illustrated in *Classics of the Forbidden City: Imperial Furniture in Ming & Qing Dynasties*, Beijing, 2008, p.34, no.27.



The *Zhonghe Dian*, The Forbbiden City, Beijing

135
A FINE AND LARGE IMPERIAL SILK AND METAL THREAD 'NINE DRAGON' CARPET
Late Qing Dynasty
The carpet intricately woven with a central, front-facing, five-clawed dragon confronting a flaming pearl, surrounded by eight further side-facing dragons amidst vaporous ruyi clouds, all on a metal-thread ground within a polychrome wave pattern border and the terrestrial diagram, all beneath a six-character inscription reading *Zhonghe Dian bei yong* 'Hall of the Central Harmony'.
247cm (97 2/8in) long x 156cm (61 1/2in) wide

£30,000 - 40,000
CNY260,000 - 350,000

清末　編織「中和殿備用」九龍趕珠紋地毯

The 'Hall of Central Harmony' was the second great throne hall, where the Emperor prepared for annual rites, such as sowing the fields at the Altar of Agriculture (Xian Nong Tan), which he performed in Spring.

136TP

AN EXCEPTIONAL ZITAN AND EMBROIDERED SILK TWELVE-LEAF SCREEN

19th century

Each rectangular leaf meticulously carved with three panels depicting a sinuous five-clawed dragon striding amidst crashing waves, the lower panels with two further dragons contending a flaming pearl amidst interlaced waves and above the terrestrial diagram, all surrounded by a narrow border with four scrolling dragons amidst vaporous ruyi clouds, the silk panels delicately embroidered to depict an idyllic landscape of mountains, sea, trees, and pavilions, with the Eight Immortals and other mythical figures variously holding auspicious attributes and symbols of longevity, gathering to salute Shoulao.

Overall 218cm (85 7/8in) high x 522cm (205 1/2in) wide (12).

£30,000 - 50,000
CNY260,000 - 430,000

十九世紀　紫檀嵌群仙祝壽圖繡片十二開屏風

Provenance: a British private collection

來源： 英國私人收藏

Highly decorative in its ingenious combination of meticulously carved wood and embroidered designs, this screen underscores powerful symbolic associations relating to longevity and immortality beliefs. It may have therefore been conceived as a gift to commemorate a festive occasion such as a birthday.

Capable of flying high in the sky and diving back in the sea, dragons were, since the earliest phases of Chinese history, empowered with supernatural, auspicious powers that compared with those of the emperors. In particular, the group of 'nine dragons', such as it is carved on each panel, represents the wish for eternal generations of rulers and the desire that 'all members of the Imperial family live in eternal harmony together'. The number nine in fact, is considered the highest yang or male principle number and is the homophone with the character for 'eternity' (*jiu*).

Complementing the decoration, the Daoist God of Longevity, Shouxing, focus of the embroidered scene, is surrounded by several immortal figures, such as the much-celebrated Group of the Eight Immortals, popular subject in literature dating from the Jin dynasty, the Queen Mother inhabiting the Western Immortal Paradise and a number of attendants carrying the large peaches from the Queen's garden.

THE PROPERTY OF A GENTLEMAN
士紳藏品

137[TP]
A FINE PAIR OF ZITAN COMPOUND CABINETS, SIJIANGUI
19th/20th century
Each cabinet of massive rectangular construction showing beautiful natural grain of the *zitan* wood, comprising a smaller hat chest fitted with two square-panel doors around a removable centre stile, resting atop a larger and similarly fitted cabinet with rectangular panel doors, opening to reveal a shelved interior above two small drawers, the front and apron decorated with landscape scenes in relief bordered by stylised *shou* characters, metal hinges, handles and locking pins.
Each: 214cm (84 1/4in) high x 118cm (46 1/2in) wide x 48cm (18 7/8in) deep (4).

£40,000 - 60,000
CNY350,000 - 520,000

十九/二十世紀
紫檀高浮雕山水亭台頂箱式四件櫃

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

In Imperial China, no other wood was as precious and highly valued as *zitan*, which was often the choice for furniture made for the Imperial court during the Ming and Qing dynasties. By the mid-Qing dynasty, supplies of *zitan* wood became scarce and during the Qianlong period special measures were taken by the Court to preserve existing stores, which were kept for use by the Imperial workshops; see Tian Jiaqing, *Classic Chinese Furniture of the Qing Dynasty*, Hong Kong, 1995, p.37.

Compound cabinets such as the present lot are also known as *sijiangui*, or 'four-part wardrobes', and are made in pairs. Compare a related example of *zitan* cabinets from the Qing Court Collection, decorated with landscape scenes in relief, illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p.240, pl.204.

VARIOUS OWNERS 各方藏家

138
A SILK KESI 'EIGHT IMMORTALS AND QUEEN MOTHER OF THE WEST' HANGING SCROLL
19th century
Intricately woven with a scene depicting the Eight Daoist Immortals arriving at a gathering located within a balustraded terrace surrounded by rockworks and craggy pines overlooking crashing waves, Xiwangmu descending from the sky on a phoenix amidst wispy clouds and bats, mounted.
174cm (68 1/2in) long x 82.5cm (32 1/2in) wide

£10,000 - 15,000
CNY87,000 - 130,000

十九世紀 緙絲八仙賀壽圖掛軸

A slightly larger related kesi panel depicting the 'Peach Festival' but on a red ground, in the Liaoning Provincial Museum, Shenyang, was included in the Hong Kong Oriental Ceramic Society exhibition *Heaven's Embroidered Cloths. One Thousand Years of Chinese Textiles*, Hong Kong, 1995, no.119. Compare also a related kesi panel depicting Xiwangmu being greeted by female Immortals included in the exhibition *Masterpieces of Chinese Silk Tapestry and Embroidery in the National Palace Museum*, Taipei, 1998, no.21.

Another kesi scroll depicting the Eight Immortals was sold in these Rooms on 13 July 2005, lot 161, and a further example was sold at Christie's New York on 22 March 2012, lot 1627.

139TP
A BLACK AND GILT LACQUERED SIX-LEAF SCREEN
Circa 1800
Decorated with courtly figures gathered in elegant pavilions amidst bridges and boats, overlooking a lotus pond, the reverse with a landscape scene depicting building and pagodas nestled amidst pine trees and rockwork, by a riverbed with sailing boats, all enclosed within a border of blossoming lotus and leafy tendrils, flanked by panels enclosing floral baskets and qilin.
Overall 276cm (108 5/8in) high x 250cm (98 1/2in) wide (6).

£7,000 - 10,000
CNY61,000 - 87,000

約1800年 黑漆描金仕女賞遊圖六開屏風

139 (two views)

140
HUANG JUNBI (1898-1991) AND OTHER ARTISTS
Various subjects
Ink and colour on paper, album of fifteen leaves. Comprising works by Sun Zongwei (1912-1979), Cen Xuegong (b.1917), Huang Junbi (1898-1991), Zong Qixiang (1917-1999).
Cyclically dated from Renwu to Bingxu year, corresponding to AD 1942-1946; inscribed and signed, with seals of the artists.
Each leaf 29.5cm wide x 31.8cm long (11 1/2in wide x 12 1/2in long)

£4,000 - 6,000
CNY35,000 - 52,000

黃君璧等 雜冊 設色紙本 冊頁十五開 一九四二至四六年作

Provenance: The Vermillion Pavilion Collection of Twentieth Century Fine Chinese Paintings
Sold at Sotheby's Hong Kong on 7 October 2006, lot 567

來源：霧明樓珍藏二十世紀中國書畫
2006年10月7日於香港蘇富比拍賣，拍品567號

The present album is a collaborative work of the following artists who were all connected to each other as students or friends of the famous artist Xu Beihong (1895-1953):

Huang Junbi 黃君璧 (1898-1991) was a precocious artist from Guangdong. In 1929, he became one of the founders of the Yue society of painting and mingled Western and traditional Chinese elements in his painting. In 1949, he moved to Taiwan. He is often grouped together with Zhang Daqian and Pu Xinyu as one of the 'three masters who crossed the sea [to Taiwan]'. Once there, Huang became a professor at National Taiwan Normal University where he was co-founder of the Department of Fine Arts, of which he was the director for more than two decades.

Sun Zongwei 孫宗慰 (1912-1979) was from Changshu, Jiangsu Province. He entered the Art Department of the Central Art School in 1934 and took up teaching. While a student, he gravitated to the progressive student movement and studied Marxist art theory. In the early years of the war against Japan, he joined the propaganda work organised by Guo Moruo and went to the front to sketch war scenes. In 1940 he became an assistant of Zhang Daqian and joined the research team working at Dunhuang. He joined Xu Beihong at the National Peiping Art Academy in 1946. In 1956, he became a professor at the Central Drama Academy. Sun is known for his proficiency in both oil painting and traditional Chinese painting and some of his works have been included in the collection of the China Art Institute.

Zong Qixiang 宗其香 (1917-1999) from Nanjing, Jiangsu Province, was a largely self-taught artist until he went to the Central Academy of Fine Art in 1939 to study Fine Art. After he graduated in 1944, Xu Beihong recommended him for a position as a fellow. He was highly versatile taking on anything from traditional landscape painting to revolutionary propaganda posters.

Cen Xuegong 岑學恭 (1917-2009) was born in Inner Mongolia. Cen Xuegong studied art at National Central University, graduating in 1944. He studied under both Huang Junbi and Xu Beihong.

141

142

THE PROPERTY OF A GENTLEMAN 士紳藏品

141
A FINE HARDSTONE-INLAID ZITAN BRUSHPOT, BITONG
17th century
Elegantly inlaid around the dark exterior with various iridescent hardstones depicting two ducks surrounded by large lotus blossoms and leaves issuing from rockwork, one side with an inscription in *xing shu* calligraphy.
10.5cm (4 1/8in) high

£3,000 - 5,000
CNY26,000 - 43,000

十七世紀 紫檀嵌百寶荷塘鴛鴦圖小筆筒

Provenance: an English private collection, and thence by descent.

來源：英國私人收藏，並由後人保存迄今

On one side of the brushpot is an inscription of two lines written by the famous scholar/poet Su Dongpo (AD 1037-1101):

歸來晚歲同元亮
夜就寒光讀楚辭

This may be translated as:

'Returning [to the country] in my later years with Tao Yuanming;'
As evening nears under pallid moonlight I read the *Songs of Chu*'.

Compare inlaid zitan brushpots of similar size, Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, 2009, Shenzhen, pp.66-67. A small hardstone inlaid zitan brushpot, Qing dynasty, was sold at Sotheby's New York on 16 September 2015, lot 251.

THE PROPERTY OF A GENTLEMAN 士紳藏品

142
A SMALL BAMBOO 'RED CLIFFS' BRUSHPOT, BITONG
18th century
Crisply carved in high relief with three scholars in a boating party while a further two attendants guide the boat below craggy pine-strewn cliffs, the reverse left plain showing a patina of reddish brown tone.
12cm (4 3/4in) high

£3,000 - 4,000
CNY26,000 - 35,000

十八世紀 竹雕赤壁夜遊筆筒

Provenance:
acquired from Spink & Son Ltd., London, circa 1980s (label)
An English private collection

來源： 約於1980年購自倫敦古董商Spink & Son Ltd.（標籤）
英國私人收藏

Compare with a related brushpot carved with a scene of Su Dongpo cruising under the Red Cliffs, late 18th century, illustrated by Ip Yee and L.Tam, *Chinese Bamboo Carving, Part I*, Hong Kong, 1978, pp.288-289.

143 Y Φ

A FINE HARDSTONE AND MOTHER-OF-PEARL-INLAID HUANGHUALI BRUSHPOT, BITONG

17th century

Finely inlaid around the exterior with horn, stained ivory, lapis lazuli, hardstones and mother-of-pearl to depict a long gnarled branch bearing prunus, entwined with a large leafy stem of flowering peony, beside lingzhi fungus issuing from rockwork.

13.6cm (5 1/2in) high

£6,000 - 8,000
CNY52,000 - 69,000

十七世紀 黃花梨嵌百寶花石圖筆筒

Provenance: an English private collection, and thence by descent.

來源：英國私人收藏，並由後人保存迄今

Compare a related hardstone-inlaid zitan brushpot, mid Qing dynasty, illustrated in *The Complete Collection of Treasures in the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.291, pl.236.

A similar hardstone and mother-of-pearl-inlaid huanghuali brushpot, dated to the 16th/17th century, was sold at Christie's Hong Kong on 2 December 2015, lot 3472.

144

VARIOUS OWNERS 各方藏家

144
A CARVED TIXI LACQUER RECTANGULAR TRAY
15th/16th century
Deeply carved through thick alternating layers of black and red lacquer with four double facing pommel scrolls within a foliate scroll border, the exterior carved with further scrolls, supported on a low shaped foot, the recessed base lacquered black with a collector's mark in red.
37.1cm (14 5/8in) long

£4,000 - 6,000
CNY35,000 - 52,000

十五/十六世紀 剔犀如意雲紋長方盤

Compare with a similar tixi lacquer rectangular tray, mid Ming dynasty, of similar size carved with foliate scrolls and ruyi-heads, in the Muwentang Collection, illustrated by S.Kwan, *Chinese Lacquer*, Hong Kong, 2010, p.204, no.60.

145
A LARGE TIXI LACQUER 'PLUM-BLOSSOM-SHAPED' DISH
Late Yuan/ Early Ming Dynasty, 14th century
Crisply carved through layers of lustrous black and thinly layered cinnabar red lacquer with concentric bands of pommel scrolls radiating from a central florette comprised of five ruyi-heads enclosing a circle, the reverse with a foliate scroll at the cavetto, all above the high foot of conforming cinquefoil shape, with Japanese wood box.
35.7cm (14in) diam. (2).

£9,000 - 12,000
CNY78,000 - 100,000

元末/明初(十四世紀) 剔犀如意雲紋梅瓣式大盤

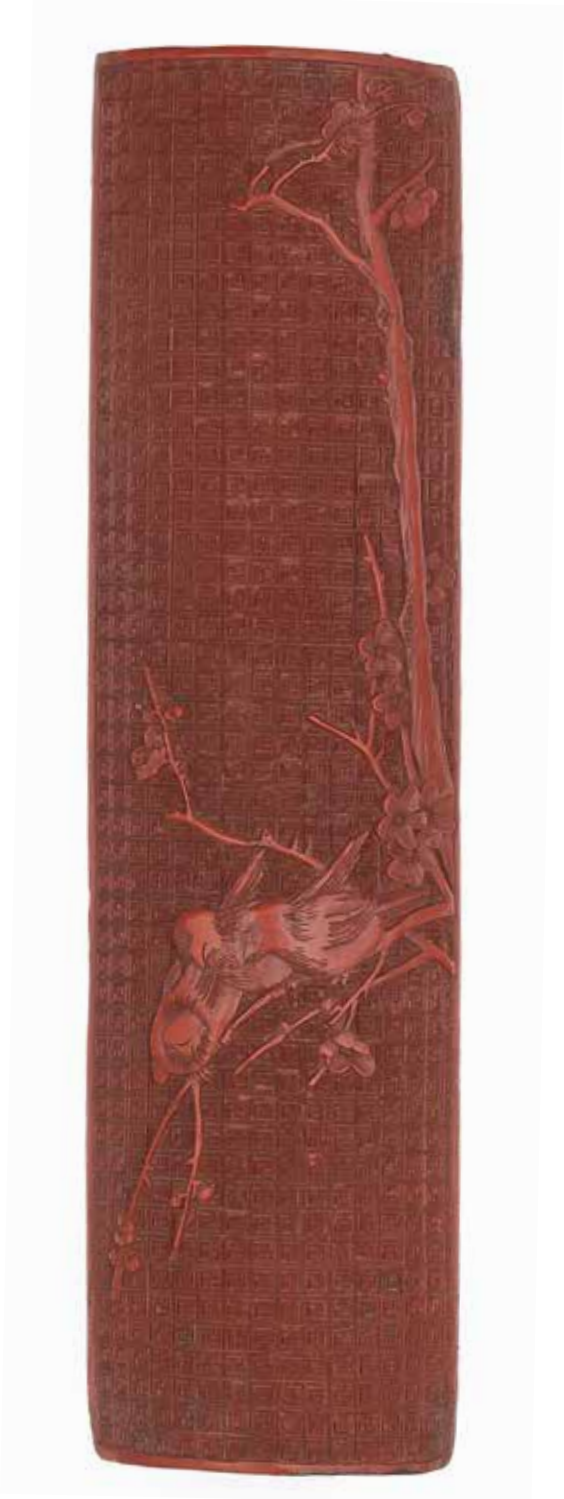
Provenance: Kyoto National Museum, 1983-1985 (label)

來源：京都國立博物館，1983-1985年 （標籤）

See related large circular and ten-lobed tixi lacquer dishes, 14th Century, with similar designs illustrated by Lee Yu-Kuan, *Oriental Lacquer Art*, New York, 1972, pp.156 and 161.

A related tixi lacquer cinquefoil tray, late Yuan early Ming dynasty, 14th/15th century, of similar design but larger, was sold at Christie's Hong Kong on 28 May 2014, lot 3501.

145



146

147

146
A CARVED LACQUER SIMULATED-BAMBOO WRIST REST
19th century
Intricately carved to the exterior of the arched wrist rest with three magpies on gnarled branches issuing from a long tree trunk, interspersed with prunus buds and blossoms, all reserved on a dense diaper ground composed of stylised *wan* characters, the reverse lacquered black. *23.8cm (9 3/8in) long*

£2,000 - 3,000
CNY17,000 - 26,000

十九世紀 剔紅喜上眉梢臂擱

Provenance: a distinguished German private collection

Exhibited and Published: Museum für Lackkuunst, *Chinesische Lackkunst*, Münster, 30 May - 29 August 2010, p.97, no.49.

來源：顯貴德國私人收藏

展覽及出版： 2010年5月30日至8約29日於德國明斯特漆器博物館「Chinesische Lackkunst （中國漆藝）」特展展出，圖錄頁97，編號49

A carved cinnabar lacquer wrist rest, as a scholar's item for the literati studio, is very rare. A related carved cinnabar lacquer wrist rest, 18th century, decorated with figures reserved on a similar diaper ground, was sold at Christie's Hong Kong on 6 October 2015, lot 202.

147
A SMALL CARVED CINNABAR LACQUER 'LYCHEE' CIRCULAR BOX AND COVER
First half 17th century
Intricately carved on the cover with a gnarled twig bearing three bulbous fruits of lychee and issuing curling leaves, all reserved on a dense diaper ground, the sides of the cover and the box decorated with a continuous key-fret border. *7.8cm (3 1/8in) diam.* (2).

£2,000 - 3,000
CNY17,000 - 26,000

十七世紀前半葉 剔紅折枝荔枝圖圓蓋盒

Provenance:
A.D. Chanton, Importateur Articles de Chine, Paris, no.10 (label)
A distinguished German private collection

來源： 巴黎古董商A.D. Chanton，編號10 （標籤）
顯貴德國私人收藏

148TP

A RARE AND LARGE PAIR OF CINNABAR LACQUER 'EIGHT IMMORTALS' LOBED VASES AND STANDS

Mid Qing Dynasty

Each six-sided vase with a lobed cartouche on each side, variously carved with scenes containing scholars and Immortals, including a scholar with his boy attendant observing Lu Dongbin and Li Tieguai, Cao Guojiu with castanets and Zhongli Quan with fan gesturing towards He Xiangu with a lotus leaf, Han Xiangzi playing his flute as a scholar crosses a bridge, the Hehe Erxian with lotus and box watching Zhang Guolao and Lan Caihe, each group within a river scene set with pagodas and rocky banks, the foot and neck of each vase carved with scrolling lotus and chrysanthemum meanders, all raised above a *leiwen* ground of black lacquer, each stand raised on six ruyi-shaped feet and carved with lotus scrolls.

Each vase with stand 87cm (34 1/4in) high (4).

£30,000 - 50,000
CNY260,000 - 430,000

清中葉 剔紅開光八仙圖大瓶一對

Provenance: a distinguished European private collection

來源： 顯貴歐洲私人收藏

This remarkably imposing pair of lacquer vases and stands is a very fine example of lacquer production. The quality and style of carving, as well as the generous use of negative space emphasising the carved design are typical of the style prevalent during the Qianlong period and which naturally would have continued into the subsequent reigns during the mid and late Qing dynasty. Compare the pair of archaistic carved lacquer vases, cyclically dated to AD 1784, in the British Museum, illustrated by D.Clifford, *Chinese Carved Lacquer*, London, 1992, p.135, pl.109, with similarly carved lotus scroll borders; see also a related cinnabar lacquer vase, 18th/19th century, illustrated by Chen Huixia, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, pl.166.

A related smaller carved three-colour lacquer four-lobed vase, Qianlong, was sold at Christie's New York on 19 March 2009, lot 592.

H.G. Beasley

Harry Geoffrey Beasley (1881 - 1939)

Harry Geoffrey Beasley was a wealthy brewery owner whose private collecting passion began when, aged 13, he bought two Solomon Island clubs. In 1914 he was elected to the Royal Anthropological Institute with which he maintained an association until 1937. He and his wife, Irene, established the Cranmore Ethnographic Museum in Chislehurst, Kent where they had moved in 1928, compiling the Cranmore Index of Pacific Material Culture based on James Edge-Partington's Index for the British Museum and forming a considerable library. Although the Beasleys collected artefacts from all around the world – including Africa (particularly Benin), North-west America and Asia - their main focus was the Pacific. Objects were acquired from dealers, missionaries and from, or in exchanges with, various museums. Beasley's comprehensive monograph on Oceanic fish-hooks was published in 1928. The Cranmore Museum was damaged by bombing in World War 2 and in accordance with Beasley's will his widow, Irene M Beasley (q.v), offered the first selection of the collection (apart from a limited reservation for herself) as a donation to the British Museum. The gift of several thousand items became fully effective in 1944. Other named beneficiaries include the Pitt-Rivers Museum, Oxford; The Museum of Archaeology and Anthropology, University of Cambridge; and National Museums, Scotland.

PROPERTY FROM THE H.G. BEASLEY COLLECTION
H. G. BEASLEY先生藏品
Lots 149 - 153

149* ΥΦ
A CARVED BLACK AND RED LACQUER CHIN-REST
Signed Pu Liu, 19th century
Of long cylindrical form supported on a tortoise base, carved around the exterior in low relief with gnarled pine, bamboo and a crane, a cartouche with an inscription reading 'Zhiyi Kanshan Renzhe Lezhi', which may be translated as 'the benevolent will enjoy resting his chin and appreciating the landscape', the underside incised 'made by Pu Liu, 73 years old'.
50.8cm (20in) long.

£4,000 - 6,000
CNY35,000 - 52,000

十九世紀 剔黑松鶴延年腮托
「支頤看山仁者樂之」、「七十三歲浦柳作」隸書刻款

Provenance: Harry Geoffrey Beasley (1881-1939), collection no.1033, and thence by descent

來源: Harry Geoffrey Beasley (1881-1939)先生收藏，藏品1033號，並由後人保存迄今

150

150* ΥΦ
AN IVORY 'EIGHTEEN LUOHANS' WRIST REST
19th century
The concave side expertly carved with the Eighteen Luohans, meticulously depicted with their attributes, riding upon waves or various mythical beasts, the other side carved in low relief with boats on the sea beside a mountain landscape. *25.2cm (10in) long.*

£2,000 - 3,000
CNY17,000 - 26,000

十九世紀 牙雕十八羅漢臂擱

Provenance: Harry Geoffrey Beasley (1881-1939), collection no.1023, and thence by descent

來源: Harry Geoffrey Beasley (1881-1939)先生收藏，藏品1023號，並由後人保存迄今

Compare with a related ivory wrist rest with a design of the Eighteen Luohans in the Qing Court Collection, mid Qing dynasty, illustrated in *Bamboo, Wood, Ivory and Rhinoceros Horn Carvings: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, pp.192-193, pl.157.

151* ΥΦ
A PAINTED IVORY RETICULATED 'GUANGZHOU TRIBUTE' POMANDER AND COVER
18th/19th century
Of basket shape, exquisitely carved and partly stained with trailing branches of blossoming prunus and finger citrons on a lattice ground, with butterflies and bats, the cover similarly decorated, suspended from a silk cord. *7.5cm (3in) wide* (2).

£2,000 - 3,000
CNY17,000 - 26,000

十八/十九世紀 染牙鏤雕梅枝花籃式香囊

Provenance: Harry Geoffrey Beasley (1881-1939), collection no.3004, acquired on 9 March 1920, and thence by descent

來源: Harry Geoffrey Beasley (1881-1939)先生收藏，藏品3004號，購於1920年3月9日，並由後人保存迄今

Compare with a very similar stained ivory pomander with floral design in the Qing Court Collection, mid Qing dynasty, illustrated in *Bamboo, Wood, Ivory and Rhinoceros Horn Carvings: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, p.224, pl.182.

152* ΥΦ
AN IVORY RECTANGULAR RETICULATED 'GUANGZHOU TRIBUTE' POMANDER
19th century
Suspended from a silk cord, minutely carved and partly stained with branches of various flowers and foliage on a lattice ground.
7.4cm (2 7/8in) long

£2,000 - 3,000
CNY17,000 - 26,000

十九世紀 象牙鏤雕花卉折枝紋香囊

Provenance: Harry Geoffrey Beasley (1881-1939), collection no.1043, acquired on 9 March 1920, and thence by descent

來源: Harry Geoffrey Beasley (1881-1939)先生收藏，藏品1043號，購於1920年3月9日，並由後人保存迄今

151

152

153

153* ΥΦ
AN IVORY 'RECLINING LADY' SNUFF BOTTLE AND STOPPER
19th century
Finely carved with her right hand supporting her head, the face with a relaxed expression, her left hand clasping her left leg, her right foot forming the stopper.
8cm (3 1/8in) long

£3,000 - 5,000
CNY26,000 - 43,000

十九世紀 牙雕躺臥仕女式鼻煙壺

Provenance: Harry Geoffrey Beasley (1881-1939), collection no.3021, acquired on 31 January 1922, and thence by descent

來源: Harry Geoffrey Beasley (1881-1939)先生收藏，藏品3021號，購於1922年1月31日，並由後人保存迄今

The form of the present lot may have been based on ivory medicine figures, see R.W.L.Kleiner, *Chinese Snuff Bottles from the Collection of John Ault*, Hong Kong, 1990, no.135.

154

VARIOUS OWNERS 各方藏家

154
A BLOODSTONE CARVING OF A BUDDHISTIC LION
19th century
The animal is shown recumbent in a half-curled position with legs tucked neatly beneath, with broad smile, the large pupils gaze upwards from the tapered eyes beneath bulging brows, flanked by a pair of large ears, the curving backbone with finely-incised fur, the stone of a liver-red tone with typical dark striations, wood stand.
11cm (4 3/8in) long. (2).

£4,000 - 6,000
CNY35,000 - 52,000

十九世紀 血玉髓太獅鎮

Provenance: Harry Geoffrey Beasley (1881-1939), acquired on 13 August 1920 (label)

來源：Harry Geoffrey Beasley(1881-1939)先生收藏，購於1920年8月13日 （標籤）

155

155[Y Φ]
A STAINED IVORY 'LINGZHI' BRUSH WASHER
Qianlong
Finely carved in the form of a shallow section of a large lingzhi fungus with two cloudlike swirls, issuing further lingzhi and green leafy tendrils that curl into the interior, naturalistically carved with two crawling beetles and a delicate orchid. *19cm (7 1/2in) wide*

£2,500 - 4,000
CNY22,000 - 35,000

清乾隆　染牙靈芝筆掭

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

Compare with a related stained ivory brush washer in the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shenzhen, 2009, p.128, no.99. Compare another one also in the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.202, no.166.

156[Y Φ]
AN IVORY 'BUDDHIST LIONS' WRIST REST
Late Qing Dynasty
Expertly carved and pierced to the interior portraying five playful Buddhist lions on top of each other amidst ribbons, brocaded balls and clouds, the exterior finely engraved with two pairs of lions with further ribbons, brocaded balls and cloud motifs. *24.8cm (9 3/4in) long*

£1,500 - 2,000
CNY13,000 - 17,000

清末　象牙鏤雕瑞獅戲球臂擱

156

SPINK & SON, LTD.

5, 6 & 7, KING STREET,
ST. JAMES'S,
LONDON, SW1Y 6QS

INVOICE No. Oriental

Date 28th May, 1976.

To

A finely carved ivory and lattice work basket, decorated with figures in pagoda landscapes, with a high handle and small bracket feet.

Chinese Canton 19th century. £ 350

We hereby certify that the above mentioned works of art are antique and over one hundred years of age.

for SPINK & SON, LTD.

157 (invoice)

157 Y Φ

A GUANGZHOU RETICULATED IVORY BASKET AND COVER

19th century

The scalloped lotus-shaped basket finely carved with panels of figures amidst buildings and gardens, the domed cover with eight tapering panels matching the body surmounted by a finial in the form of a finger citron, set with an elaborate double carrying handle carved and pierced with flowers and butterflies.

26.6cm (10 1/2in) high

£2,000 - 3,000
CNY17,000 - 26,000

十九世紀 象牙透雕花卉人物菱式提籃

Provenance: a European private collection, acquired from Spink & Son Ltd., London, on 28 May 1976.

來源：歐洲私人收藏，於1976年5月28日購自倫敦古董商Spink & Son Ltd.

Ivory baskets meticulously carved in openwork through a paper-thin sheet of ivory are a testament to the astonishing level of craftsmanship achieved by the carvers in the Guangdong workshops. This craftsmanship was sought after not only by Westerners bringing back exquisite and exotic works of art, but also by the Imperial Court. For instance, a four-tiered ivory basket with an upright handle, 18th/19th century, in the National Palace Museum, Taipei, illustrated by Chi Jo-hsin, *Uncanny Ingenuity and Celestial Feats: The Art of Ivory and Rhinoceros Horn Carving,*, Taipei, 2010, pp.75-84.

Compare with a related ivory tiered basket, first half 19th century, sold in these rooms on 10 November 2011, lot 416.

158[Y Φ]
AN IVORY FIGURE OF GUANYIN WITH BOY AND ATTENDANTS
Late Qing Dynasty/Republic Period
The Goddess of Mercy well carved with eyes downcast under arching brows and thick hair gathered in a large bun, the delicate fingers gently supporting a boy seated on her lap with the right hand holding a brush over his head and the left hand clutching an ingot-shaped inkcake, the Goddess seated on exquisitely sculptured rockwork above which perches a parrot, flanked by two attendants, probably representing Shancai and Longnu, the plinth carved with three panels of Buddha and his two chief disciples, the reverse with several inscriptions and two seal marks.
38.5cm (15 1/8in) high (2).

£3,000 - 5,000
CNY26,000 - 43,000

清末/民國　牙雕童子拱送子觀音像

Provenance: a European private collection

來源：歐洲私人收藏

The inscribed characters '南海普佗岩' signify that the carving represents 'Mount Putuo of the Southern Seas', where, according to folklore, Guanyin's seat of awakening is located.

On the reverse of the rock a number of poetic inscriptions are carved with apocryphal seals including those of Pan Maoyu 潘茂煜 dated to the nineteenth day of the second month of the third year of Qianlong; and Yuan Hui 元暉 dated to the second month of the Dingchou year (corresponding to AD 1738 and AD 1757 respectively).

159 (two views)

THE PROPERTY OF A GENTLEMAN 士紳藏品

159[Y]
A SMALL RHINOCEROS HORN LIBATION CUP
18th century
The rich amber-toned horn carved in low relief around the exterior with three chilong with sinuous bodies and bifurcated tails, one clasping a sprig of lingzhi in its jaws, all reserved on a diaper ground, the rim with a mythical beast-head issuing a loop handle, wood stand.
6cm (2 3/8in) long (2).

£3,000 - 5,000
CNY26,000 - 43,000

十八世紀 犀角錦地蟠螭龍紋小盃

Provenance: a distinguished European private collection, and thence by descent

來源：顯貴歐洲私人收藏，並由後人保存迄今

THE PROPERTY OF A LADY 女士藏品

160[Y]
A RHINOCEROS HORN 'BEGONIA LEAF' LIBATION CUP
17th/18th century
The dark-brown toned horn finely carved as a spreading serrated-edged leaf with fine naturalistic veining on the interior, the exterior further carved with smooth branches forming the handle and issuing rounded buds, flowers, and further veined leaves.
14cm (5 1/2in) long

£3,000 - 5,000
CNY26,000 - 43,000

十七/十八世紀 犀角海棠葉式杯

Provenance: an English private collection

來源： 英國私人收藏

Compare a related rhinoceros horn libation cup, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.173, pl.224.

160 (two views)

VARIOUS OWNERS 各方藏家

161[Y]
A RHINOCEROS HORN 'MAGNOLIA' LIBATION CUP
17th/18th century
The exterior of the reddish brown-toned horn smoothly carved in relief with a delicate cluster of magnolia flowers all issuing from a delicate leafy branch forming part of the openwork handle extending to the foot, the interior carved as an open magnolia blossom with overlapping petals.
15.9cm (6 1/4in) long

£3,000 - 5,000
CNY26,000 - 43,000

十七/十八世紀 犀角木蘭花紋盃

(two views)

Provenance: an English private collection

來源：英國私人收藏

十七/十八世紀　犀角玉蘭花紋盃

Compare two rhinoceros horn libation cups, shaped as a magnolia blossom and decorated with magnolia buds in relief and now in the Chester Beatty Library, Dublin, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls.211 and 378. Two related rhinoceros horn 'magnolia' libation cups, 17th/18th century, were sold at Sotheby's New York on 16 September 2009, lot 148 and on 19 March 2013, lot 357, respectively.

162

A LARGE FAMILLE ROSE RECTANGULAR TABLE SCREEN

Late 18th century

Meticulously enamelled depicting rustic village life, with local gentry-scholars seated drinking wine in a pavilion beside rockwork and trees with a waterfall and deer, next door ladies prepare cloth in front of a large open loom with ladies weaving, haystacks with farmers storing the grain, all divided by a river and bank with figures at work carrying and pushing goods, across the river a farm with figures weaving as well as pigs and chickens, in the distance across the bridge a further walled village, all mounted in a pierced wooden table screen, the back with original silk.

76cm (30in) wide (2).

£40,000 - 60,000
CNY350,000 - 520,000

十八世紀末　粉彩耕織圖瓷板屏風

Provenance: an English private collection, acquired in Hong Kong in the 1970s, by repute.

來源：英國私人收藏，傳於1970年代購自香港

This panel depicts a charming scene of village life: chickens peck at grain while local literati drink leisurely in a pavilion, boys are playing and women dye and pull cloth. Numerous merchants, peddlers and porters on the road cart and transport all manner of goods, in particular bolts of cloth, encapsulating the economic prosperity of the Qing dynasty at its zenith.

Depictions of idyllic country retreats, such as the present lot, were sought after by the scholar-officials, as they served as sources of inspiration for reflection and escape from the heavy burden of officialdom, while buttressing their own romanticised conception of rural society.

Porcelain table screens of this impressive size and fine detail are unusual, although one of similar size was sold at Sotheby's Hong Kong on 27 November 1981, lot 955; and at Christie's London on 19th March 1985, lot 308.

163

163†
A PAIR OF FAMILLE ROSE BOWLS, COVERS AND STANDS
Iron-red Guangxu six-character marks and of the period
Each brightly enamelled around the exterior with a continuous scene of three geese resting by a rocky bank issuing various sprays of blossoms, one goose in flight, the covers similarly decorated with two geese and floral sprays, the foliate-rim stands with further floral sprays.
The stands 10.8cm (4 1/4in) diam. (6).

£5,000 - 7,000
CNY43,000 - 61,000

清光緒　粉彩鴛鴦花石圖蓋盌連盞托 一對
礬紅「大清光緒年製」楷書款

Compare with a covered bowl and stand of the same form, but with different decoration, late Qing dynasty, illustrated by G.Avitabile, *From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection*, London, 1987, p.102, no.146.

164
A LARGE FAMILLE ROSE 'ROMANCE OF THE THREE KINGDOMS' FISH BOWL
19th century
Finely enamelled with a continuous scene of an archery competition depicting dignitaries in a pavilion watching military officers on horseback with bows and arrows aiming at a robe of red crimson hanging from a willow tree, below a key-fret border and band of lappets to the waisted neck.
63cm (24 6/8in) diam.

£3,000 - 5,000
CNY26,000 - 43,000

十九世紀　粉彩三國演義圖大缸

The scene depicted on the present lot is taken from the famous Ming novel of war and strategy, *Romance of the Three Kingdoms'*. In one chapter, the military officers arranged an archery competition. A robe of red crimson silk was the prize and was suspended from the drooping branch of a willow tree, beneath which was the target. The distance was a hundred paces. The competitors were divided into two bands, those of the warlord Cao Cao's own family being dressed in red and the others in green.

Compare with a similar large famille rose fish bowl, with scenes from the *Romance of the Three Kingdoms'*, 19th century, which was sold in these rooms on 12 May 2016, lot 81.

164

165*
A LARGE FAMILLE ROSE 'MAGPIES AND PRUNUS' VASE, TIANQIUPING
Iron-red Qianlong seal mark, Republic Period
The compressed globular body tapering to a cylindrical neck, enamelled with magpies variously swooping and perched on contorted branches of prunus blossoms, extended from two gnarled trees beside lingzhi fungus.
53cm (20 7/8in) high

£4,000 - 6,000
CNY35,000 - 52,000

民國 粉彩喜鵲登梅圖大天球瓶
礬紅「大清乾隆年製」篆書仿款

Provenance: a Swiss private collection

來源： 瑞士私人收藏

Magpies represent joy, being a homophone with the Chinese character for happiness (*xi* 喜) and therefore they are suitable for depicting on marriage presents. Often, magpies are depicted in pairs, thus underscoring the auspicious symbolism of married bliss. A flock of twelve magpies, as decorated on the present vase, represents the desire that twelve wishes should be granted to the recipient of the vase. When combined with a prunus, it forms a rebus which may be translated as 'happiness up to your eyebrows', further reinforcing the auspicious wishes for marital bliss.

165

166
A PAIR OF CANTON FAMILLE ROSE RECTANGULAR BALUSTER VASES AND COVERS
19th century
Brightly enamelled and gilt with rectangular panels containing scenes of gentlemen and ladies in elegant interiors, set against a gilt ground of flowers and butterflies, both vases flanked with a pair of handles moulded as two ladies, the covers enamelled ensuite and with seated lady finials.
54cm (21 1/4in) high (4).

£6,000 - 8,000
CNY52,000 - 69,000

十九世紀 廣彩開光高士賞遊圖仕女耳方蓋瓶 一對

Compare with a related pair of large Canton famille rose vases and covers, 19th century, which were sold at Christie's London on 26 April 2016, lot 67.

167

A PAIR OF LARGE FAMILLE ROSE 'PHOENIX AND PEONY' JARS AND COVERS

Qianlong

Of baluster form, vibrantly decorated and lavishly gilt around the exterior with phoenix birds amongst peony blooms, dividing a ruyi-shaped band above and lappets below, with a further peony scroll at the neck, the covers similarly decorated and surmounted with Buddhist lion finials, with later European stands.

Each 83.8cm (33in) high (6).

£12,000 - 15,000
CNY100,000 - 130,000

清乾隆 粉彩鳳穿牡丹紋將軍罐 一對

Provenance: a European private collection

來源：歐洲私人收藏

Large jars such as the present lot were eye-catching and status enhancing objects. See a related pair of large vases with lion finials and designs of peony and phoenix, dated to 1750-1780, formerly in the collection of King William I, illustrated in *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam*, Amsterdam, 1997, pp.224-225, no.255.

Compare with a related large pair of famille rose baluster vases and covers with lion finials, Qianlong, sold at Christie's London on 11 December 2001, lot 223.

168
A FINE PAIR OF MASSIVE FAMILLE ROSE BALUSTER VASES AND COVERS
Yongzheng, one cover Samson
Each baluster body vibrantly enamelled around the exterior with four large circular and leaf-shaped panels enclosing scenes of ladies and children playing, reserved on a leafy foliate scroll against a black ground, all between a lappet band at the foot and peony-filled cloud collar encircling composite floral sprays at the neck, the domed cover similarly decorated and surmounted by a lion finial.
Each 85.5cm (33 5/8in) high (4).

£25,000 - 35,000
CNY220,000 - 300,000

清雍正 粉彩開光仕女嬰戲圖將軍罐 一對

Compare with a related pair of large covered jars with famille rose decoration and black ground, Qing dynasty, illustrated in *Porcelains in the Frick Collection*, New York, 1974, pp.148-149.

169†

A PAIR OF FAMILLE ROSE 'MANDARIN PALETTE' BALUSTER VASES

Qianlong

Each enamelled with scenes of ladies and dignitaries in elegant garden terraces, surrounded with entwined grapevines and squirrels in high relief, flanked by a pair of gilt dragon handles.

Each 40.6cm (16in) high (2).

£6,000 - 8,000
CNY52,000 - 69,000

清乾隆 外銷粉彩開光園遊圖扁瓶 一對

170

170
A PAIR OF FAMILLE ROSE 'MANDARIN PATTERN' PUNCH BOWLS
Qianlong
Each lavishly gilded and vibrantly decorated around the exteriors with floral sprays and shaped panels enclosing scenes of flowers and birds as well as figures in pavilions and terraces, reserved on an iron-red diaper ground, the interior with an ornate rococo border and a pomegranate-shaped medallion enclosing a lady and child.
Each 35.4cm (13 7/8in) diam. (2).

£2,000 - 3,000
CNY17,000 - 26,000

清乾隆 外銷錦地開光粉彩西洋人物圖大盌 一對

Provenance: a British private collection

來源：英國私人收藏

A related 'mandarin pattern' punch bowl, circa 1780-1800, in the Victoria and Albert Museum, London, is illustrated by R.Kerr, *Chinese Export Ceramics*, London, 2011, p.37. no.40.

Compare with a single 'Mandarin pattern' punch bowl, Qianlong, which was sold in these Rooms on 9 November 2015, lot 369; and also another at Christie's London on 19 September 2012, lot 705.

171TP
A MASSIVE FAMILLE ROSE BALUSTER VASE
19th century
Robustly potted with a flaring foliate rim flanked by a pair of moulded lion-dog handles and writhing dragons at the shoulder, decorated vibrantly around the exterior with panels enclosing scenes of warriors on horseback, reserved against a ground of birds, flowers and fruits, with ornately-carved wood stand.
133cm (52 3/8in) high. (2).

£3,000 - 5,000
CNY26,000 - 43,000

十九世紀 廣彩開光刀馬人物圖大瓶

171

172

172
A FAMILLE VERTE 'MAGNOLIA' DISH
Kangxi
Finely enamelled and lavishly gilt with a gnarled and flowering magnolia tree at the centre, chrysanthemums flowering at the base, the cavetto with a band of flowerheads and shaped-panels containing further sprigs of flowers, the rim with floral sprays issuing from rocks.
35cm (13 3/4in) diam.

£3,000 - 5,000
CNY26,000 - 43,000

清康熙 五彩玉蘭花樹圖盤

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

173
A FAMILLE VERTE BALUSTER JAR AND COVER
Kangxi
Finely enamelled around the exterior with three horizontal bands of petal-shaped panels enclosing insects, birds and flowers, all beneath a band of ruyi-heads on the shoulder and composite floral scroll on the neck, the domed cover similarly decorated and surmounted by a lotus bud finial.
55.7cm (22in) high (2).

£8,000 - 12,000
CNY69,000 - 100,000

清康熙 五彩開光花鳥圖將軍罐

Compare with a similar famille verte baluster jar and cover, Kangxi, which was sold at Sotheby's London on 15 May 2013, lot 139.

173

THE PROPERTY OF A LADY 女士藏品

174*
A RARE FAMILLE ROSE 'DREAM OF THE RED MANSIONS' PORCELAIN PLAQUE
Signed Fang Yunfeng, (1897-1957) cyclically dated to Dinghai year, corresponding to AD 1947 and of the period
Delicately enamelled with a snowy mountainous landscape, in the foreground a fenced pavilion where four figures in sumptuous clothes and furs gaze at the flowering pink plum blossom, by the main gate an elegant lady is followed by her attendant carrying a large vase of vibrant red plum blossoms, framed.
80cm long x 21cm wide (31 1/2 in long x 8 1/4in wide)

£20,000 - 30,000
CNY170,000 - 260,000

方雲峰丁亥年（公元1947年） 粉彩紅樓夢圖瓷板

Provenance: a European private collection, and thence by descent

來源： 歐洲私人收藏，並由後人保存迄今

The first two lines of the inscription refer to the famous novel 'Dream of the Red Mansions' (*hong lou meng* 红樓夢) by Cao Xueqin (c.1715-1763), Chapter 50 titled 'Linked verses in Snowy Rushes retreat'.

In this chapter, depicted on the present lot, the effeminate Jia Baoyu spends his time with his female cousins engaged in a poetic game of writing linked verses turn by turn. Baoyu's poems are judged worst and as a penalty he must break off a branch of red plum blossom from the nearby Green Bower Hermitage. When Baoyu returns with the blossoms they are placed in a vase and admired by all. A while later they prepare for an excursion. The cousin Baoqin, identifiable by the glossy green mallard-cape waits for the rest of the group to catch up. A maid, hugging a large vase with a branch of plum blossom stands behind her. Grandma Jia exclaims: 'what does that remind you all of, seeing her there on that snowy bank, wearing a cape like that and with the spray of plum-blossom behind her?' 'Why,' they said, 'it's like that painting by Qiu Ying you have hanging in your room'; see D.Hawkes' translation of Cao Xueqin, *The Story of the Stone, Volume II*, London, 1977, p.504.

Fang Yunfeng 方雲峰 (1897-1957), also known as Peixia, was born in Fuliang County in Jiangxi Province. He is famous for his painting on porcelain of ladies.

Compare a three-panel screen, also by Fang, which was sold in these rooms on 14 May 2015, lot 242.

THE PROPERTY OF A LADY 女士藏品

175
A SET OF EIGHT FAMILLE ROSE PORCELAIN PLAQUES
Signed Cheng Men (active 1862-1908), Late Qing Dynasty
Each plaque finely enamelled in delicate hues with various birds and flowers, with a calligraphic inscription and seal of the artist, framed to form two long panels each set vertically with four plaques. *Each frame of four panels 116.8cm (46in) long* (2).

£10,000 - 15,000
CNY87,000 - 130,000

清末程門　粉彩花鳥圖瓷板 一組八件

Provenance: a Scottish private collection

來源： 蘇格蘭私人收藏

Xue Li, Li Daoren, and Li Weng are the sobriquets of the renowned late Qing dynasty porcelain artist Cheng Men (active 1862-1908). He is associated with the Qiangjiang school of enamellers, who were active at Jingdezhen from the time of the Taiping Rebellion in the 1850s and 60s to the end of the dynasty. Due to the upheaval and destruction of the kilns by the Taiping rebels, Imperial porcelain production was hindered and the potters were forced to find new markets to earn a living. By employing a more literati and painterly style of subdued colours and pale washes, they could appeal to local gentry and literati tastes. For more on Cheng's works, see P.Wain, *Awaiting Spring. Qianjiang Art on Chinese Porcelain*, London, 1998, nos.3-24.

Compare with a group of four famille rose plaques of landscapes, signed by Cheng Men, which were sold at Christie's Hong Kong on 30 May 2012, lot 4266.

ANOTHER PROPERTY 另一收藏

176
A FAMILLE ROSE PORCELAIN PLAQUE AND HUANGHUALI STAND
Signed Pu Jian, Republic Period
Delicately enamelled in subdued hues with chrysanthemums, bamboo, orchids and prunus, borne on leafy stems issuing from jagged rocks, a cricket perched on one stem, the wood frame reticulated with scrolling vines.
39cm (15 3/8in) wide (2).

£12,000 - 15,000
CNY100,000 - 130,000

民國溥儁　黃花梨嵌粉彩百花圖瓷板桌屏

Aisin Gioro Pu Jian 愛新覺羅 溥儁 (1901-1966), sobriquets including Yi Zhai 毅齋 and Songlin 松鄰, was related to the royal clan. From youth he was fond of painting and calligraphy. In 1925, together with his brother Pu Xian 溥潤 (1901-1966) and relative Qi Gong 啟功 (1912-2005), they founded the 'Pines and Wind' painting society.

CHRONOLOGY

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
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

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

INTERNATIONAL ASIAN ART AUCTION CALENDAR 2016/2017

2016

ASIAN ART
Monday 7 November
London, Knightsbridge

FINE CHINESE ART
Thursday 10 November
London, New Bond Street

FINE JAPANESE ART
Thursday 10 November
London

THE ETHEREAL BRUSH: IMPORTANT JAPANESE PAINTINGS FROM A LONDON COLLECTION
Thursday 10 November
London, New Bond Street

ASIAN ART
Wednesday 16 November
Edinburgh

FINE CHINESE CERAMICS AND WORKS OF ART
Tuesday 29 November
Hong Kong

IMAGES OF DEVOTION: INCLUDING MASTERPIECES FROM THE COLLECTION OF ULRICH VON SCHROEDER
Tuesday 29 November
Hong Kong

HOME & INTERIORS INCLUDING ASIAN ART
Tuesday 5 - Wednesday 6 December
London, Knightsbridge

ASIAN WORKS OF ART
Tuesday 13 - Wednesday 14 December
San Francisco

2017

CHINESE WORKS OF ART
Monday 13 March
New York

SOUTHEAST, INDIAN AND HIMALAYAN ART
Monday 13 March
New York

ASIAN ART
Monday 8 May
London, Knightsbridge

FINE CHINESE ART
Thursday 11 May
London, New Bond Street

HOME & INTERIORS INCLUDING ASIAN ART
Tuesday 23 - Wednesday 24 May
London, Knightsbridge

FINE CHINESE CERAMICS AND WORKS OF ART
Monday 29 May
Hong Kong

CHINESE WORKS OF ART
Monday 11 September
New York

SOUTHEAST, INDIAN AND HIMALAYAN ART
Monday 11 September
New York

ASIAN ART
Monday 13 November
London, Knightsbridge

FINE CHINESE ART
Thursday 16 November
London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART
Tuesday 28 November
Hong Kong

IMAGES OF DEVOTION
To be advised
Hong Kong

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 29 November 2016
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Hong Kong

AN EXCEPTIONAL IMPERIAL GILT-BRONZE AND CLOISONNÉ ENAMEL 'ELEPHANT' INCENSE BURNER AND COVER
Qianlong
43.8cm (17 1/4in) high

HK$4,000,000 – 6,000,000

Provenance:
An important European collection

AN IMPORTANT EUROPEAN PRIVATE COLLECTION

Estimates from HK$500,000 to 1,500,000

Provenance:
A distinguished European private collection
formed in the first half of the 20th century

PREVIEWS
29 to 30 October, Taipei
26 to 28 November, Hong Kong

ENQUIRIES
Hong Kong
+852 2918 4321
chinese.hk@bonhams.com

Bonhams

HONG KONG

IMAGES OF DEVOTION

Tuesday 29 November 2016
Suite 2001, One Pacific Place
Hong Kong

A SILVER INLAID BRASS ALLOY FIGURE OF VIRUPA
TIBET, 15TH CENTURY
12.7 cm (5 in.) high
HK$500,000 - 700,000
£50,000 - 70,000

ENQUIRIES
+852 2918 4321
edward.wilkinson@bonhams.com

Bonhams

bonhams.com/himalayan

FINE CHINESE PAINTINGS

Friday 25 November 2016
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Hong Kong

ATTRIBUTED TO LIU SONGNIAN (1174-1224)
Scenes from the Lives of Famous Men
Ink and colour on silk, handscroll
28.5cm x 546cm (11¼in x 215in).

HK$80,000 - 120,000

PREVIEWS
Taipei, 29-30 October
Hong Kong, 22-24 November

ENQUIRIES
+852 2918 4321
chinesepaintings.hk@bonhams.com

Bonhams

HONG KONG

bonhams.com/chinesepaintings

ASIAN ART
Monday 7 November 2016
Knightsbridge, London

A FINE SELECTION OF IVORY FIGURES AND SCHOLARS' OBJECTS, MING AND QING DYNASTIES
Provenance: a Uruguayan private collection.
Estimates from £800 to 5,000

ENQUIRIES
+44 (0)20 7393 3883
asianart@bonhams.com

Viewings
4 November, 9am to 4.30pm
5 November, 11am to 5pm
6 November, 11am to 5pm

Bonhams

bonhams.com/asian

THE ETHEREAL BRUSH: IMPORTANT JAPANESE PAINTINGS FROM A LONDON COLLECTION

Thursday 10 November 2016
New Bond Street, London at 11am

Left
KŌNO BAIREI (1844-1895)
Lotus Flower and Gourd
Meiji era (1868-1912), 1883
£5,000 - 8,000

Right
SHIOKAWA BUNRIN (1808-1877)
Sea Bream and Bamboo Grass
Edo period (1615-1868) or Meiji era (1868-1912) Circa 1863
£10,000 - 15,000

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Bonhams

LONDON

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue.* Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot. Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue.* This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue.* The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller.*

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*'s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, Absentee *Bidding Form* or Telephone *Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person
You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone
If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax
Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale.* It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet
Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

Bidding through an agent
Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale.*

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder.* We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer*'s *Agreement*, a premium (the *Buyer*'s *Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer*'s *Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyer*s on each lot purchased:

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*

Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*

* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*

• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*

α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer*'s *Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder,* payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue.* Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or
any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites/ or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there
is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements
Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

≈ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non–Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones
Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights
If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures
1. A diamond brooch, by Kutchinsky
When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky
Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky
Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms
- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms
The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*
- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration
For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates
When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines
It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages
Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels
A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond
Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms
The following terms used in the *Catalogue* have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc– original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lot*s have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to* B*idders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams*' order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer*'s *Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".
"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.
"Business" includes any trade, *Business* and profession.
"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".
"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).
"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.
"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.
"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.
"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.
"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.
"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.
"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.
"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lot*s to be offered for *Sale* by *Bonhams*.
"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).
"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.
"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).
"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.
"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.
"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.
"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*
"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*
"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*
"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.
"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.
"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).
"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.
"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.
"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.
"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.
"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.
"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.
"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*
"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).
"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*
"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.
"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.
"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.
"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.
"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).
"Storage Contractor" means the company identified as such in the *Catalogue.*
"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.
"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.
"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.
"Website" *Bonhams Website* at www.bonhams.com
"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.
"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
"bailee": a person to whom goods are entrusted.
"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.
"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*
"lien": a right for the person who has possession of the *Lot* to retain possession of it.
"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.
"title": the legal and equitable right to the ownership of a *Lot*.
"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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Jonathan Snellenburg
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Coins & Medals
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U.S.A
Paul Song
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U.S.A
Jeremy Goldsmith
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Entertainment Memorabilia
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U.S.A
Catherine Williamson
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U.S.A
Peter Scott
+1 415 503 3326

Furniture & Works of Art
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+44 20 8963 2845
U.S.A
Andrew Jones
+1 415 503 3413

Greek Art
Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia
Kevin Mcgimpsey
+44 131 240 2296

Irish Art
Penny Day
+44 20 7468 8366

Impressionist & Modern Art
UK
India Phillips
+44 20 7468 8328
U.S.A
William O'Reilly
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art
H.K.
Edward Wilkinson
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U.S.A
Mark Rasmussen
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Islamic & Indian Art
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Japanese Art
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Suzannah Yip
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U.S.A
Jeff Olson
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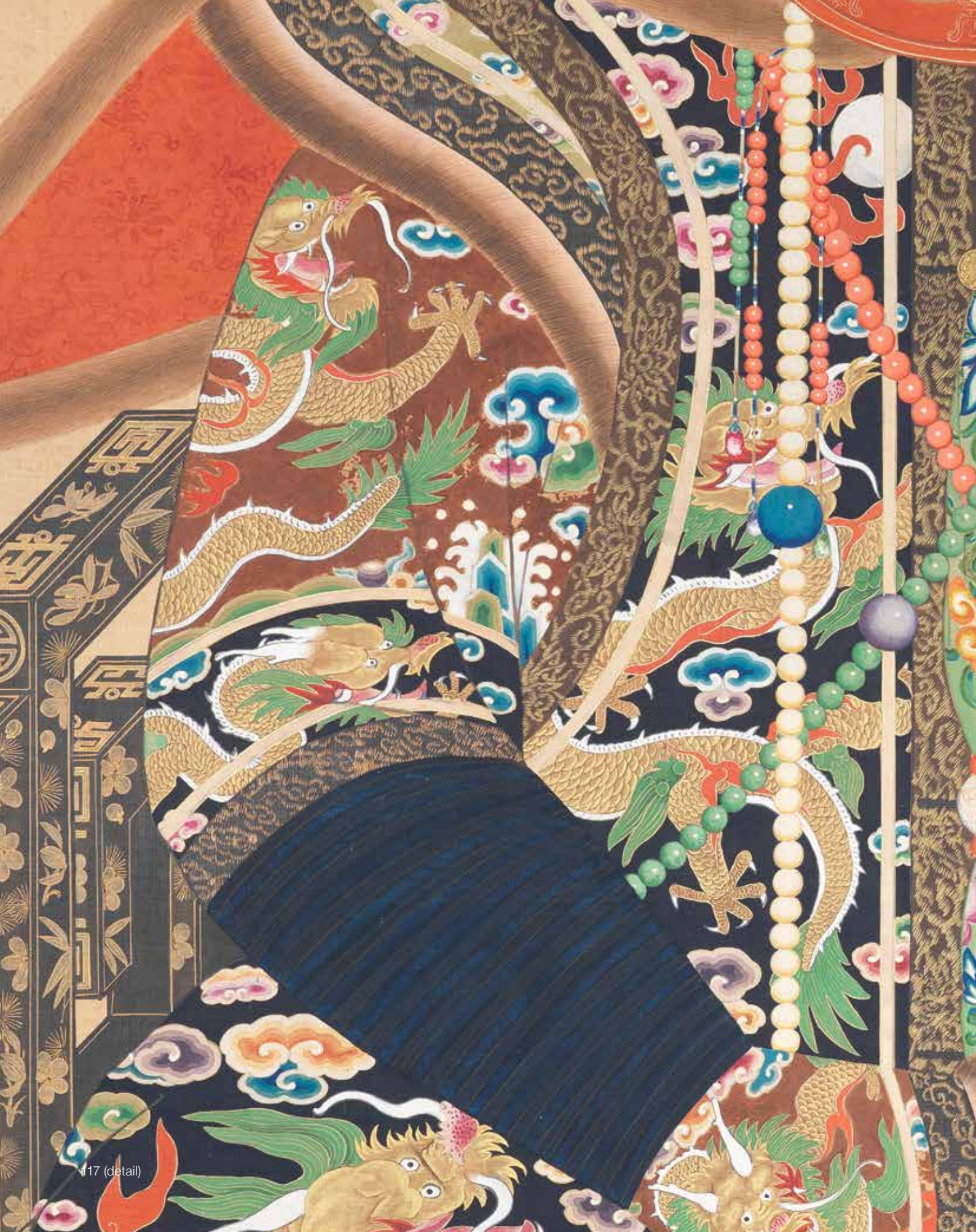

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