



Bonhams

Fine Chinese Art

New Bond Street, London | 6 November 2025







Lot 340 (detail)

Fine Chinese Art

New Bond Street, London | Thursday, 6 November 2025, 2.30pm

BONHAMS

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30646
Lots 301 - 455

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

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ILLUSTRATIONS

Front cover: Lot 339 (detail)
Back cover: Lot 344 (detail)

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Sunday, 2 November,
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We would like to thank
Joyce Jenkins for the
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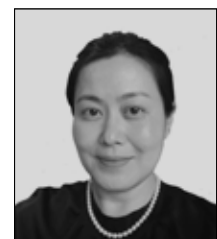
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Gerard Hawthorn

(1942-2025)

Worlds within Worlds

"History is the witness that testifies to the passing of time;
it illuminates reality, vitalizes memory, provides guidance in daily life
and brings us tidings of antiquities."

— Cicero

Gerard Charles Hawthorn was born in North London in 1942, just before the end of the Second World War. As it was post-war England he moved away from London, to Letchworth in Hertfordshire, with his parents and older brother. Gerard loved growing up in the countryside and spent his youth fishing with his friends, returning to London aged 18. He was a very keen cricketer and an excellent deep fielder. Years later, he would much enjoy playing in the infamous annual Chinese vs Japanese Art dealers cricket match, organised by Bob Hall.

In 1963, Gerard, aged 20, declined a place to read Economics at the London School of Economics and Political Science (LSE). Gerard chose instead to join Sydney L. Moss Ltd., London, one of the foremost galleries for Chinese and Japanese literati art. Working under the tutelage of Sydney L. Moss, with his sons Geoffrey and Hugh Moss, Gerard began to learn about Asian Art. Joining Sydney L Moss was no coincidence, as Gerard and Hugh went to the progressive and vegetarian St Christopher's school together, when they were 7. At first, Gerard started there as a 'runner', clearing and collecting the lots that the company were buying at auction – in those days there were several sales every week.

Whilst working for Sydney L. Moss, Gerard was only allowed to purchase for himself in categories of art, which were not covered by the dealership. This extended at the time to bamboo carvings, Yixing wares, ink-cakes, and various wood scholar's objects, although he had to offer these to the company first. And so, it was inadvertently, or perhaps a matter of fate, that Gerard's eye was focused on what would become some of his most definitive areas of expertise. Recently, in a conversation with Gerard, or 'G', as he was often called, he recalled the first time, way back in 1964, when he was mesmerised by a wonderful bamboo brushpot that Hugh Moss had bought and took out of his office desk drawer to show him. That experience opened the window to what would become a passion for world within world objects.

Gerard's lesser-known passion was for fine illustrated books. As original Illustrations by the likes of Arthur Rackham and Aubrey Beardsley were out of Gerard's price range, he instead collected and focussed on first edition books including illustrations by such masters.

A clear link may be drawn between these two categories – those of scholar's works of art, and imagined ones brought to life by J.M. Barrie's Peter Pan's and the Fairy Tales of the Brothers Grimm as depicted by Arthur Rackham and other illustrators. Both contain worlds within worlds and invite those engaging with them to immerse themselves in an alternate reality. Transporting the admirer into a different world, be it a contemplative one, or one of adventures.

Gerard's journey was the search for these exceptional objects, often made from the most modest of materials, bamboo, with the skill and imagination of the craftsman transforming it to a true work of art. Gleaned from the famous London markets of Portobello (early morning each Saturday) and Bermondsey (4am each Friday), which he would visit every week, come rain or shine. Gerard told his daughter Chloe that he would buy every piece of bamboo or Yixing offered, in the hope it would encourage dealers to save other pieces for him in future. Gerard also bought from other West End galleries and dealers such as Bluett & Sons, Spink & Son, Douglas Wright, A & J Speelman, and other Oriental art dealers, enjoying the work with museums, auction houses, dealers and collectors.

Gerard was often accompanied by his dear wife Elvina (Ellie) to the London markets. Gerard and Ellie met in 1961 just before he started working at Sydney L. Moss, while Ellie was studying at Chelsea School of Art. Ellie's best friend was dating Gerard's brother Nick and introduced her to Gerard at Christmas time - they married in 1966 and in Summer 2024 celebrated their 58th anniversary.

In 1990 Gerard left Sydney L. Moss becoming one of the founding partners of The Oriental Art Gallery Ltd. In 1997 he set out independently to establish Gerard Hawthorn Ltd. Oriental Art. The gallery was situated at 104 Mount Street, London for over a decade, after which it moved to Bury Street until his retirement in 2009. Gerard researched and wrote no less than twenty-four catalogues and enjoyed exhibiting at many New York art fairs. It was a family business with Gerard's daughter Chloe working with him for 15 years and Ellie designing the beautiful catalogues. His daughter Olivia and sons Tristram and Sebastian would help out each May and November at "Exhibition Time". Gerard and Ellie had ten much loved grandchildren, the older of whom, much enjoyed talking with Gerard about his Chinese treasures.



Gerard Hawthorn outside his gallery



Gerard and Elvina Hawthorn

Gerard had a deep appreciation and love of sculptural objects imagining what drove the artist to depict the subject in that way. He particularly admired figurative sculpture and very much cared how the face of the figure was carved. As can be seen in many of the pieces in the Bamboo Collection, Gerard loved the depiction of the natural world too. Gerard would carefully turn the pieces of bamboo over in his hands tracing the tendrils, petals, leaves and foliage carved there, following the intention of the original artist's hand; marvelling at the intricacies. Gerard was fortunate to start working in the business when there were many more opportunities to buy Chinese Art in London, the U.K. country auctions, Paris, New York and Hong Kong; there is no substitute to years of experiencing artworks of differing quality first hand. It provided Gerard with a great framework, depth of understanding and appreciation of the quality of each work of art.

The age-old saying has it that Antique dealers never really retire. In 2010 Gerard and Ellie decided to spend more time walking in their beloved French Pyrenees and seeing more of their family and friends. Sadly Gerard was diagnosed with Parkinson's in 2012 and within four years he had to use a lightweight mobility scooter, as he was no longer able to walk any distance. Gerard and Ellie were incredibly determined and brave in the face of this debilitating condition. They made an amazing team negotiating many difficulties and challenges. Much to Ellie's chagrin, Gerard possibly enjoyed the excuse that Parkinson's gave him to enjoy watching Antiques Roadshow re-runs and hours of 20/20 Cricket. Even in the last months of his life Gerard was mustering the energy to supervise the unpacking of his Bamboo Collection. He much enjoyed sharing stories of the artworks, with his children and grandchildren in preparation for this sale.

In the words of the Hawthorn Family:

"Collectors would value his honesty, interest and genuine passion for Asian Art. Gerard loved the satisfaction of finding pieces to complement customers' existing collections. Gerard was never happier than sitting in his office at 104 Mount Street with friends, dealers and collectors; sharing a great cup of fresh Italian coffee, peeling his infamous oranges and talking about Chinese Art.

Gerard's career was driven by his love of Asian Art and it shaped the last 63 years of his life. The pieces of bamboo, Yixing, bronze, enamel, wood, lacquer and hardstone that he constantly surrounded himself with were loved, admired, appreciated and cared for by him, much like a literati scholar of the past. If he liked a piece of art enough to buy it, he was often deeply reluctant to part with it. Gerard kept his Bamboo Collection for many years carefully packed away because he genuinely didn't want to sell it. Gerard was a true collector, scholar, dealer and most of all a gentleman. He passed away in February 2025 surrounded by his loving family.

We will all miss his great stories, kindness and wisdom."

Rachel and Asaph Hyman, March 2025

Gerard Hawthorn (1942-2025)

世界中的世界

「歷史是見證時間流逝的證人；它照亮現實，賦予記憶生命，為日常生活提供指引，並讓我們明晰古老的潮流。」

——西塞羅

Gerard Charles Hawthorn 出生於1942年的北倫敦地區，彼時正值第二次世界大戰即將結束之際。由於戰後英國局勢動盪，他與父母及兄長遷往赫特福德郡 (Hertfordshire) 的萊奇沃思 (Letchworth) 居住。Gerard 熱愛鄉村生活，童年時與朋友在鄉間垂釣度過了許多美好的時光，直至18歲時才重返倫敦。他熱衷板球運動，是位優秀的深區外場球員。數年後，他在由 Bob Hall 組織的著名「中日藝術品經紀商年度板球賽」中身手矯健，樂此不疲。

1963年，20歲的 Gerard 放棄了倫敦政治經濟學院 (LSE) 經濟學專業的就讀機會，選擇加入當時倫敦知名的主營中國與日本文人藝術的畫廊——Sydney L. Moss Ltd.。在 Sydney L. Moss 的指導下，Gerard 與 Sydney 的兒子們 Geoffrey Moss 和 Hugh Moss 一同共事，並開始研習亞洲藝術。這一選擇並非偶然，因為 Gerard 與 Hugh 自七歲起就曾同窗，就讀於以進步教育及素食聞名的聖克里斯多福學校 (St Christopher's School)。剛剛加入 Sydney L. Moss 時，Gerard 曾一度擔任「跑單員」，負責在拍賣行收取並運送由畫廊競得的拍品——在當時，每週都有多場拍賣會如期舉行。

在 Sydney L. Moss 工作期間，Gerard 只能購買畫廊主營業務範圍以外的藝術品來構建個人收藏。這包括竹雕、宜興紫砂、墨錠以及各類文房木雕器物，即使這樣他仍需優先將之提供給公司。或許是機緣巧合，亦或是冥冥中自有定數，這一限制使得 Gerard 的眼光逐漸聚焦於這些日後成為其專業領域的藝術品。近年與 Gerard 或 G (許多人習慣這樣稱呼他) 談及往事時，他回憶起1964年的某一天，當時 Hugh Moss 從辦公桌抽屜中取出一件精美的竹雕筆筒展示給他，那一刻他深深為之著迷。正是這次經歷，為他開啟了一扇探索「世界中的世界」器物的大門，點燃了他畢生的熱情。

Gerard 還有一鮮為人知的愛好，是對精美插圖書籍的鍾愛。由於 Arthur Rackham 與 Aubrey Beardsley 等大師的插畫原作往往價格不菲，Gerard 轉而專注於收藏這些大師所繪插圖的初版書籍。

這兩種收藏類別——文人藝術品與幻想世界的插圖書籍——之間存在著明顯的聯繫。無論是學者案頭上的藝術珍品，還是詹姆斯·馬修·巴里筆下的彼得潘、格林兄弟的童話故事，經 Arthur Rackham 等畫家演繹的奇幻場景，兩者皆蘊含著「世界中的世界」，引領觀者沉浸於另一個平行時空。這些作品或發人深省，或充滿冒險精神，皆能將欣賞者帶入一個超越現實的境界。

Gerard 畢生尋覓這些非凡之物，尤以最樸素的竹材為主，因工匠的巧思與技藝，竹雕搖身一變，成為真正的藝術品。他經常流連於倫敦著名的市場——每週六清晨必訪 Portobello 市場，而每週五凌晨四點則現身於 Bermondsey 市場，風雨無阻。他曾對女兒 Chloe 說，他會購買每一件市場上出售的竹雕或宜興紫砂器物，希望這能促使古董商們在未來為他保留更多好物。除此之外，他亦從倫敦西區的畫廊與古董商，如 Bluett & Sons、Spink & Son、Douglas Wright、A & J Speelman 及其他經營東方藝術的經紀商處購藏，並樂於與博物館、拍賣行、古董商和藏家們交流合作。

在這些尋寶之旅中，Gerard 的摯愛妻子 Elvina (Ellie) 常常陪伴在側。兩人於1961年相識，正值 Gerard 加入 Sydney L. Moss 之前，而當時 Ellie 正在切爾西藝術學院 (Chelsea School of Art) 求學。Ellie 的閨密當時與 Gerard 的兄弟 Nick 交往，並在聖誕節時介紹二人相識。這對璧人最終於1966年結為連理，並於2024年夏天迎來了他們的第58個結婚紀念日。

1990年，Gerard 離開 Sydney L. Moss，成為 The Oriental Art Gallery Ltd. 的創始合夥人之一。1997年，他獨立創辦 Gerard Hawthorn Ltd. Oriental Art，畫廊最初設於倫敦蒙特街 (Mount Street) 的104號，營運十餘年後遷至柏麗街 (Bury Street)，直至他在2009年退休。Gerard 從業期間撰寫並出版了不少於二十四冊圖錄，並熱衷於參加紐約藝術博覽會。他所經營的是一家真正的家族企業——女兒 Chloe 與他共事十五年，而妻子 Ellie 則負責設計精美的圖錄。女兒 Olivia 以及兒子 Tristram 和 Sebastian，每年五月與十一月的「展覽季」也會前來幫忙。Gerard 和 Ellie 擁有十位摯愛的孫輩，年長的孫兒們尤愛與祖父探討他的中國藝術珍藏。

Gerard 對雕塑藝術懷有深厚的欣賞與熱愛，他總是思索著藝術家為何以特定方式呈現題材。他尤其鍾愛人物雕塑，對於人物面容的刻畫更是格外留意。正如竹雕收藏中的諸多作品所展現的，Gerard 亦對自然世界的描繪情有獨鍾。他時常將竹雕作品翻轉把玩於手上，指尖輕撫雕刻其上的藤蔓、花瓣、枝葉與繁複的葉形裝飾，追隨著原創藝術家們的刀鋒筆意，為其中精妙讚歎不已。Gerard 有幸在一個絕佳的時代投身於中國藝術市場，當時倫敦、英國各地的鄉間拍賣會、巴黎、紐約及香港皆充滿著各種購藏機會。能夠親手觸摸並親身體驗不同品質的藝術品，日積月累數十年的一手經驗，這是一種無可取代的寶貴歷程。正是這些經驗，為他奠定了深厚的知識體系，使他能夠對每一件作品產生獨到而深刻的理解和欣賞。



Gerard Hawthorn



Gerard和Ellie與友人

長久以來人們都說古董商從不會真正退休。2010年，Gerard 和 Ellie 決定花更多時間在他們喜愛的法國比利牛斯山脈健行，並更多地與家人和朋友共聚。然而，Gerard 在2012年不幸被確診為帕金森症。不到四年的時間，他就已經無法行走，不得不轉而依賴輕便電動代步車。在這場漫長而艱難的病程中，Gerard 與 Ellie 憑藉無與倫比的堅定和勇氣，共同面對種種挑戰，彼此扶持，攜手同行。或許令 Ellie 無奈的是，Gerard 似乎頗為享受帕金森症所帶來的「藉口」，藉此他得以沉浸觀看《巡回鑒寶》(Antiques Roadshow) 的重播和「二十20」板球賽事。即便在生命的最後幾個月，Gerard 仍努力提起精神，親自監督這些竹雕藏品的拆箱工作，並與子女、孫輩分享這些藝術品的故事，為這場拍賣做準備。

來自 Hawthorn 家族的寄語：

「藏家們敬重 Gerard 的誠信、學識與對亞洲藝術的真摯熱情。他最享受的，莫過於為藏家尋覓與其收藏相得益彰的佳品。Gerard 最快樂的時刻，莫過於坐在蒙特街 104 號的辦公室裡，與朋友、古董商、藏家們品味一杯現煮的意式咖啡，剝著他那標誌性的橙子，暢談中國藝術。

Gerard 的職業生涯，皆由他對亞洲藝術的熱愛所驅動，塑造了他人生最後的六十三年。他始終沉浸於竹雕、宜興紫砂、銅器、琺瑯、木雕、漆器和玉石藝術的世界，對這些作品珍愛有加，欣賞、鑑賞並細心呵護，宛如昔日的文人雅士。他若真心喜愛一件藝術品，往往極不願割捨。他的竹雕收藏長年妥善保管，不願出售，皆因由衷的不捨。Gerard 是一位真正的藏家、學者、古董商，更是一位紳士。他於2025年2月辭世，由深愛的家人陪伴在側。

我們都將懷念他的動人故事、仁厚善意與睿智風範。」



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GERARD HAWTHORN COLLECTION**

好善蔭雅藏

Lots 301 - 332

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**A FINE CARVED BAMBOO 'PINE'
LIBATION CUP**

17th/18th century

Naturalistically carved and well-hollowed as a pine tree trunk, the exterior finely carved in high relief with gnarled pine branches bearing clusters of pine needles encircling the vessel, the bark showing natural knotting and undulating, scaly bark, the bamboo patinated to a warm creamy brown tone.
14cm (5 1/2in) diam.

£4,000 - 6,000

CNY38,000 - 57,000

十七/十八世紀 竹雕蒼松圖杯

Provenance: Mr and Mrs Gerard Hawthorn,
London

來源：Gerard Hawthorn伉儷，倫敦

The pine tree symbolises steadfastness, resilience, and moral integrity, standing tall through harsh winters as an emblem of the scholar's virtuous endurance and unwavering principles. See a similar bamboo 'pine' washer, Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shenzhen, 2009, p.127, no.98.

A related bamboo 'pine' libation cup, 17th/18th century, was sold at Bonhams London, 7 June 2021, lot 583.

302 Y

**A RARE CARVED CHENXIANGMU
'ROCKY LANDSCAPE' BRUSHPOT,
BITONG**

17th/18th century

Of irregular conical form, flaring slightly, carved in high relief with a watery landscape complete with jutting rocks gnarled pines, bamboo and remote pavilions, the wood smoothly patinated to a variegated warm reddish-brown colour, traces of black lacquer to the surface.
12.5cm (4 7/8in) high.

£2,000 - 3,000

CNY19,000 - 29,000

十七/十八世紀 沉香木雕亭榭山水圖筆筒

Provenance: Mr and Mrs Gerard Hawthorn,
London

來源：Gerard Hawthorn伉儷，倫敦

Chengxiangmu, otherwise known as aloeswood or eaglewood, is treasured for its refined fragrance, used in the creation of incense. The carving style references rhinoceros horn carving; see for example a carved rhinoceros horn libation cup, 17th century, illustrated in T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.131. Compare an aloeswood brushpot carved with figures in landscape, early Qing dynasty, in the Qing Court Collection, illustrated in *Bamboo, Wood, Ivory and Rhinoceros Horn Carvings, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, no.49.

A related *chenxiangmu* libation cup, 18th century, was sold at Sotheby's Hong Kong, 7 October 2010, lot 2223. See also a further related *chenxiangmu* brushpot, 17th century, which was sold at Christie's New York, 17 March 2016, lot 1124.



A *chenxiangmu* brushpot, early Qing dynasty; image courtesy of the Palace Museum, Beijing



302



303

A RARE CARVED BAMBOO 'LOTUS AND ROCKWORK' LIBATION CUP

17th/18th century

Raised on a series of short feet carved to extend to a series of irregular protruding rocks from which emerges a conical-form lotus leaf, carved with Y-shaped veins to the exterior, the rim subtly carved to depict the edge of the leaf, tightly curled in places, the interior narrowing to a cylinder towards the base.

12cm (4 3/4in) high.

£2,000 - 3,000

CNY19,000 - 29,000

十七/十八世紀 竹雕荷葉式杯

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷, 倫敦

Whilst rockwork has its own resonances with the Chinese scholar due to its association with premaintenance and morality, the lotus plant is itself a symbol of purity and spiritual awakening. The elegant juxtaposing of the ephemeral and the permanent creates a suitable object of contemplation for the scholar's desk. See a related carved bamboo 'lotus' libation cup, dated 1580, in the Palace Museum, Beijing (acc.no.新00124758).

See also a related carved rhinoceros horn 'lotus' libation cup, Qing dynasty, in the the Palace Museum, Beijing (acc.no.新00042028). See also a aloeswood 'flower and fruit' cup, Qing dynasty, in the Palace Museum, Taipei (acc.no.故雕000094N000000000).

See a related bamboo *lingzhi*-form cup, Cheng seal mark, 17th/18th century, which was sold at Christie's New York, 15 September 2011, lot 900.



A *chenxiangmu* cup, Qing dynasty;
image courtesy of the Palace Museum, Taipei

A RARE PAIR OF CARVED BAMBOO FIGURES OF ATTENDANTS

Kangxi

Each standing in flowing robes tied with a sash, one with its hair fashionably tied back, and holding a tray supporting cups, the other, with its hair in a pair of buns, holding a wine ewer, both dressed in long, flowing robes folded in layers, their faces smiling, the bamboo with an attractive warm patina, wood stands.

26cm (10 1/4in) high. (4).

£3,000 - 5,000

CNY29,000 - 48,000

清康熙 竹雕女侍者像 一組兩件

Provenance: Mr and Mrs Gerard Hawthorn, London

來源： Gerard Hawthorn伉儷，倫敦

The male servant holding the wine ewer with unadorned robes, contrasts with the female attendant holding the tray and cups, with the hems of her robes finely incised, and her hair neatly tied in a coiffure. Such depictions are rare compared to the more typical Daoist and Buddhist representations, and it is particularly remarkable that the present pair remained together.

A related but smaller bamboo figure of Guanyin, 18th century, was sold at Bonhams Knightsbridge, 4-5 November 2019, lot 571.





A bamboo carving of Shoulao and boys, 18th century;
image courtesy of the Metropolitan Museum of Art, New York

305

A LARGE BAMBOO 'SHOULAO AND BOYS' GROUP

17th/18th century

Crisply carved with Shoulao, the God of Longevity, grasping a sprig of *lingzhi* fungus in his left hand, and reclining against a rocky outcrop, whilst a group of seven boys variously present him with gifts, reach to catch a low flying bat or playfully tickle his foot, the wood of warm amber tone.

23.5cm (9 1/4in) high.

£4,000 - 6,000

CNY38,000 - 57,000

十七/十八世紀 竹雕壽星童子像

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn伉儷，倫敦

The poignancy of a charming interaction between the ancient sage Shoulao, the symbol of wisdom and God of Longevity and seven playful little boys would not have been lost on a Chinese audience, for whom a wish for many sons was central to ideas of what consisted good fortune, as well as recalling the Confucian virtue of filial piety. Shoulao is a revered figure often depicted with a high, domed forehead symbolising wisdom and Immortality. The presence of a sprig of *lingzhi*, a symbol of health, Immortality, and spiritual potency and a bat, a symbol of good fortune, re-enforces the positive associations.

Compare with a related carved bamboo figure of Shoulao, late Ming/early Qing dynasty, in the Shanghai Museum, illustrated in *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai, 2012, pp.37-38, no.7. See also a similar bamboo carving of Shoulao with children, 18th century, in the Metropolitan Museum of Art, New York (acc.no.42.90.71).

A carved bamboo figure of Shoulao and deer, Qing dynasty, was sold at Christie's Hong Kong, 2 December 2015, lot 3156. See also a bamboo carving of Shoulao and boys, 17th/18th century, from the Hawthorn collection, which was sold at Bonhams London, 14 May 2025, lot 84.





306 TP

ANONYMOUS

Korea, Birds in a lotus ponds, 18th/19th century
Ink and colour on silk, mounted as two four-panel folding screens.
Each painting 170cm (66 7/8in) high × 61cm (24in) wide. (2).

£10,000 - 15,000

CNY96,000 - 140,000

十八/十九世紀 朝鮮 荷塘集禽圖 絹本設色 屏風

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn伉儷，倫敦



The eight paintings depicting birds of various types across different sections of a lotus pond together create an immersive scene representing the values of natural harmony, domestic happiness, or prosperity. The pairings of birds may also be considered to allude to romance and fertility.

An eight-panel Korean screen, 19th century, depicting birds in a lotus pond, was sold at Sotheby's New York, 2 December 1992, lot 15.



307

A CARVED BAMBOO 'PLUM BLOSSOM' SCOOP OR INK-PALETTE, BITIAN

17th century

Naturalistically carved in the form of a large gently curving well-veined leaf, borne on a short branch with attendant prunus buds and blossoms carved and pierced in high relief shadowing a small spider nestled on the leaf's surface, the wood of rich brown hue.

9.6cm (3 3/4in) long.

£2,000 - 3,000

CNY19,000 - 29,000

十七世紀 竹雕梅花紋勺或筆舔

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷, 倫敦

The plum blossom design recalls the flowers' fragrance, which seems highly appropriate given its likely function in spooning small portions of aromatic tea into the pot. Alternatively, if levelled by a supporting stand, the vessel could function as an ink pallet, used on the scholar's desk to brush off excessive ink before writing or painting on paper. The flower heads on the surface of the leaf would have assisted in this process. Ink pallets widely took the form of leaves see for example a *yangcai* leaf-form palette, Qianlong, illustrated in *Zhongguo wenfang sibaoquanji*, *Wenfang qingong*, vol.4, Beijing, 2008, pl.189. See a related carved bamboo water container adorned with plum, Qing dynasty, illustrated in *Masterpieces of Chinese Miniature Crafts in the National Palace Museum*, Taipei, 1973, pl.4. See also a related bamboo brushwasher carved with pine, by Deng Fujia, early Qing dynasty, in the Shanghai Museum, illustrated in *Literati Spirit: Art of the Chinese Bamboo Carving*, Shanghai, 2012, no.34.

A bamboo 'peach' scoop, 18th century, was sold at Bonhams London, 14 May 2025, lot 2.

A RARE BAMBOO 'BAGUA' TOOL VASE

18th century

Of baluster form, well turned and hollowed, rising from an intricately stepped foot to rounded shoulders and an everted rim, superbly carved in relief with the Eight Trigrams, *bagua*, equally spaced below the shoulders. 10.8cm (4 1/4in) high.

£2,000 - 3,000**CNY19,000 - 29,000**

十八世紀 竹雕八卦紋瓶

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn 伉儷，倫敦

The *bagua* (八卦), also known as the 'Eight Trigrams' are a series of eight symbols each made up of three lines each either broken (representing *yin*) or solid (representing *yang*) together representing fundamental philosophical principles of reality. Its decoration on a vase represents harmony and cosmic order as well as the pursuit of knowledge and wisdom.

The representation of the *bagua* recalls the Qianlong Emperor's fascination with antiquity and archaism. Proposing to 'restore ancient ways', referring to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and happy exuberance, the Emperor instructed the Court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' *Xi Qing Gu Jian*, compiled in 1755, which provided the craftsmen with a source of inspiration in jade carving; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50. For examples of archaistic carved bamboo vases, 18th century, in the Palace Museum, Taipei, see Chi Jo-hsin, *Uncanny Ingenuity and Celestial Feats: The Carvings of Ming and Qing Dynasties*, Taipei, 2010, nos.14 and 15.





309

**A CARVED CINNABAR LACQUER
DOUBLE-SIDED TABLE SCREEN**

17th century

The rectangular panel carved on one side with a figurative scene of scholars playing *weiqi* with boy attendants and a crane flying overhead, the reverse carved with a calligraphy inscription, raised on a cinnabar lacquer base carved with diaper patterns.

23.5cm (9 1/4in) high. (2).

£2,000 - 3,000

CNY19,000 - 29,000

Provenance: Mr and Mrs Gerard Hawthorn, London

十七世紀 剔紅詩文人物圖桌屏
「眉壽」「公」「楫」印

來源：Gerard Hawthorn 伉儷，倫敦

The inscription on the screen reads:

青杏園林煮酒香。佳人初著薄羅裳。柳絲搖曳
燕飛忙。乍雨乍晴花易老，閑愁閒悶日偏長。
爲誰消瘦減容光

Which may be translated as:

*In the verdant apricot grove, the fragrance of
wine simmers; a fair lady dons for the first time
her light gauze gown. Willow branches sway as
swallows dart in flight. Showers and sunshine
follow one another, blossoms quickly fade; idle
sorrow and languid melancholy make the days
seem long. For whom does she grow wan and
lose her radiance?*

The lines are from a poem by the scholar Yan Shu 晏殊 (991–1055), a distinguished poet, statesman, calligrapher, and essayist of the Northern Song dynasty. The essence of the poem speaks of the passing of time. This is reflected on the front side of the screen, which is carved with scholars passing their time playing *weiqi*, with the crane above symbolising long life. It is further reflected in this table screen's functional purpose - to be placed on a scholar's desk, contemplating an idyllic retirement from official duties.

A cinnabar lacquer table screen, 16th century, is in the collection of Cornell University (acc.no.88.002.207).

See also a cinnabar lacquer table screen, mid-Ming dynasty, which was sold at Bonhams London, 18 May 2023, lot 114.





310

A RARE CARVED BAMBOO 'WANG XIZHI' BRUSHPOT, BITONG

18th century

The cylindrical brushpot raised on three short feet, deeply carved with the great calligrapher sitting beneath a pine tree, with a disciple sitting before him and two attendants, one bearing a washer and another a goose, behind the tree a low table bearing a set of books and other scholarly paraphernalia.

14.8cm (5 7/8in) high.

£3,000 - 5,000

CNY29,000 - 48,000

十八世紀 竹雕王羲之觀鵞圖筆筒

Provenance: Mr and Mrs Gerard Hawthorn, London

來源： Gerard Hawthorn伉儷，倫敦

Wang Xizhi (AD 303–361), often celebrated as the sage of calligraphy, is revered for his fluid, elegant, and expressive style that set the standard for generations of Chinese calligraphers. Born in Linyi, Shandong, he served briefly in government but devoted much of his life to perfecting the art of writing. One famous anecdote tells of Wang observing a flock of geese, captivated by the graceful and deliberate movement of their necks as they glided through the sky. Struck by the natural rhythm and flow of their gestures, he found inspiration in their movements, translating that same sense of vitality and elegance into his brushwork. The *Jin shu* relates a story of Wang Xizhi receiving ten live geese in exchange for transcribing two chapters from the Daoist text *Daode Jing*. This brushpot appears to be a playful tribute to the tale, with an opportunistic boy approaching with the fowl, bringing the legend of Wang's inspiration vividly to life.

See a related bamboo brushpot with Wang Xizhi exchanging calligraphy for a goose in low relief, Kangxi, illustrated by Ip Yee and L.C.S.Tam, *Chinese Bamboo Carving*, Part II, Hong Kong, 1982, pp.212-213, no.22.

Compare with a bamboo brushpot depicting Wang Xizhi, 18th century, which was sold at Sotheby's Hong Kong, 8 April 2007, lot 877.





Inscription



311

A RARE CARVED BAMBOO 'ODE TO THE RED CLIFFS' BRUSHPOT, BITONG

Dated by inscription to the Jiachen year, corresponding to 1724 or 1784 and of the period. Finely carved with a continuous scene depicting Su Shi and his companions travelling on the Yangtze River, the boat passing by pine and overhanging rocks amongst swirling waters, bearing an inscription, the vessel of pale brown hue.

12.2cm (4 13/16in) high.

£3,000 - 5,000

CNY29,000 - 48,000

甲辰年 (1724或1784年) 竹刻詩文人物圖筆筒
「小如」款

Provenance: Mr and Mrs Gerard Hawthorn, London

來源： Gerard Hawthorn伉儷，倫敦

The inscription on the brushpot reads:

煙抗圖 甲辰春王月 小如記

Which may be translated as:

The painting of Yankang, in the spring, the first month of the year Jiachen, recorded by Xiaoru

Su Dongpo's legendary work *Ode to the Red Cliffs* is a masterpiece of Chinese literature that blends history, philosophy, and lyrical reflection. The carving here captures the night outing—Su and friends aboard a boat beneath towering cliffs—evoking themes of transience and detachment central to literati culture. Compare a related bamboo brushpot, mid-17th century, in the Shanghai Museum, illustrated in *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai, 2001, no.13.

A related bamboo 'Ode to the Red Cliffs' brushpot, 17th century, from the Hawthorn collection, was sold at Bonhams London, 14 May 2025, lot 81.



Bonhams London, 14 May 2025, lot 81

A LARGE ROOTWOOD 'SAGE' SCHOLAR'S ROCK

Qing Dynasty

The naturalistic wood carved with knots and gnarled outcrops, resembling a solitary figure seating beneath an arched overhanging rock with jagged edges, fitted stand.

66cm (26in) high. (2).

£1,500 - 2,000

CNY14,000 - 19,000

清 隨形根雕高士賞石圖擺件

Provenance: Mr and Mrs Gerard Hawthorn, London

來源： Gerard Hawthorn伉儷 · 倫敦

Scholar's rocks have long occupied a place of deep importance in the life of the Chinese literati. Among their most famous proponents was Mi Fu (1051-1107), poet, calligrapher, painter, and art theorist who is said to have encountered an unusually shaped stone in Lingbi, Anhui, addressed it as 'Elder Brother' in an act of homage, and thereafter devoted himself to collecting and writing about such rocks. Here we see a rock personified. In the present work we see hints at the human form through its semi-abstract carving. The natural shape and knots of the wood are metamorphosed to a sitting figure, with the boundaries between nature and humanity becoming indistinct.

The carving also evokes another central motif of the literati imagination: the hermit. The hermit, renouncing worldly trappings and social acclaim, seeks instead spiritual awakening—often imagined in a mountain grotto, in solitude, communion with nature, detachment. In this carving, one senses both the scholar's devotion to natural form and his yearning for transcendence beyond the cultural world.

See a related gnarled rootwood carving of Laozi riding a water buffalo, 18th century, in the Palace Museum, Taipei, illustrated in *Uncanny Ingenuity and Celestial Feats: The Carvings of Ming and Qing Dynasties*, Taipei, 2010, no.129. See also a related rootwood mountain carved with monkeys, mid-Qing dynasty, illustrated in G. Tsang and H. Moss, *Art from the Scholar's Studio*, Hong Kong, 1986, no.105.

A rootwood figure of Guanyin, Qing dynasty, was sold at Christie's Hong Kong, 29 May 2019, lot 2994.





313 Y

A LARGE KESI 'MAGU' PANEL

Late 19th century

Woven and painted with the goddess in trailing robes carrying a tray with a *lingzhi*-shaped sceptre and two cups, beside a boy attendant and a phoenix, mounted as a hanging scroll.

153cm (60 1/4in) high x 79cm (31 1/8in) wide.

£3,000 - 5,000

CNY29,000 - 48,000

十九世紀晚期 絳絲麻姑獻壽圖屏

Provenance: D.J. Abbott, 14 January 1958 (old storage label for Jordan and Cook Ltd. of the Worthing Pantechnicon) Mr and Mrs Gerard Hawthorn, London

Published, Illustrated and Exhibited: Gerard Hawthorn Ltd. Oriental Art, *Oriental Works of Art*, London, 1997, no.85

來源: D.J. Abbott, 1958年1月14日 (舊儲存標籤: Jordan and Cook 有限公司, Worthing Pantechnicon) Gerard Hawthorn 伉儷, 倫敦

展覽著錄: Gerard Hawthorn Ltd. Oriental Art, 《Oriental Works of Art》, 倫敦, 1997年, 編號85

Magu is celebrated as the Goddess of Longevity, said to have lived during the Han dynasty, and this panel is likely to have been designed to hang in banquet halls during celebrations of women's birthdays. She is depicted holding a wine brewed from the *lingzhi* fungus of Immortality, a birthday gift for the Queen Mother of the West, summarised by the phrase *Magu xianshou* (Magu offering longevity). A *kesi* panel of Magu offering wine, Qing dynasty, is in the Asian Art Museum of San Francisco (acc.no.F2006.67.3).

A related embroidered silk panel decorated with Magu, late 19th century, was sold at Bonhams San Francisco, 24 June 2013, lot 1104.



**A BAITONG AND HUANGTONG-INLAID
LACQUER DOCUMENT BOX AND COVER**

17th century

Of rectangular form, the cover top inset with *baítong* elements to depict a landscape scene of travellers on horseback traversing a rock-filled landscape beneath a pine tree and a pavilion against a black lacquer ground, the edges banded in *huangtong* with inset scenes to the sides of the cover and base with a pair of pheasants among peony flowers and foliage, the base and interior lacquered black. 11.3cm (4 1/2in) high x 46cm (18 1/8in) wide x 23cm (9in) deep.

£2,000 - 3,000

CNY19,000 - 29,000

十七世紀 黑漆嵌銅人物故事圖長方蓋盒

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷, 倫敦

The scene on the present lot may be that of Li Yuan travelling, indicating that the box may have been intended as a marriage gift. A related box, first half of 17th century, with noticeably similar borders, containing two scenes from the betrothal of Lady Dou to Li Yuan, is illustrated in J.C.Y. Watt, *The Sumptuous Basket*, New York, 1985, pp.60-61, no.16. See another closely related box, Wanli mark and period, illustrated in K.J.Brandt, *Chinesische Lackarbeiten*, 1988, pp.138-139. The *Biography of Empress and Royal Concubines of the T'ang Dynasty* tells of a competition for the hand in marriage of the Princess Dou.

Li Yuan, who later became the founder of the Tang dynasty, Emperor Gaozu, succeeded in shooting two arrows, each of which penetrated an eye of a peacock painted by the princess, thus winning the competition. See also a box and cover painted with this scene from the British Museum illustrated by H.Garner, *Chinese Lacquer*, London, 1979, pp.272-273, no.199 and which bears the seal of the artist Chin Ch'en-shan and dated 1600.

A closely related brass-inset black lacquer rectangular box and cover, 16th/17th century, from the Irving collection and previously acquired from the Oriental Art Gallery Ltd., London, was sold at Christie's New York, 21 March 2019, lot 1131.



315

**A LARGE SOAPSTONE CARVING OF
GUANYIN**

18th century

The goddess sitting with the hands drawn under long flowing robes over a raised left knee, the head lowered in meditative contemplation, the hair swept up in a high chignon with the robe and hood hung over the top, finely incised with gilt-filled patterns of clouds and lotus flowers.

26.5cm (10 1/4in) high.

£3,000 - 5,000

CNY29,000 - 48,000

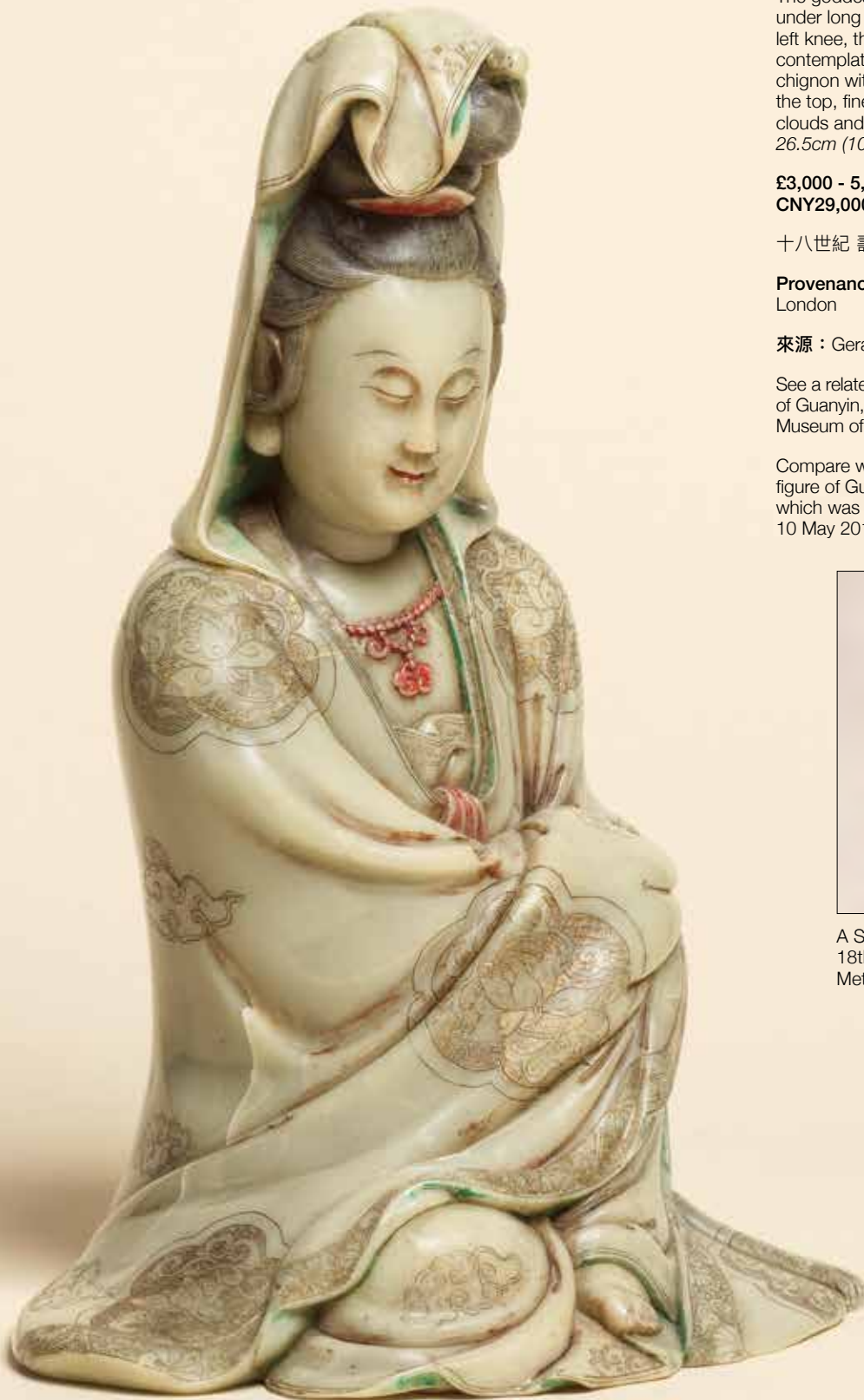
十八世紀 壽山石加彩觀音像

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn伉儷，倫敦

See a related but smaller soapstone figure of Guanyin, 18th century, in the Metropolitan Museum of Art, New York (acc.no.50.145.159).

Compare with a related smaller soapstone figure of Guanyin, 18th century (17.4cm high), which was sold at Christie's London, 10 May 2011, lot 47.



A Soapstone figure of Guanyin, 18th century, image courtesy of the Metropolitan Museum of Art, New York

A SOAPSTONE CARVING OF SHOULAO RIDING A LUDUAN

18th century

The sage in flowing robes tied with a cord over his corpulent frame, a jovial expression on the face, a *ruyi* sceptre held in his right hand, his left hand resting on the single-horned deer-like mythical beast, on which he perches, the animal's legs tucked beneath and head slightly raised, the stone of an creamy amber tone, all supported on a separate low rockwork base with red suffusions to the stone.

22.5cm (8 7/8in) high. (2).

£1,500 - 2,000

CNY14,000 - 19,000

十八世紀 壽山石加彩壽老像

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷，倫敦

The present sculpture of the God of Longevity, Shoulao, and the deer-like mythical beast, is a particularly finely detailed representation, with the well delineated fur set against the naturalistically warm honey tone of the soapstone, mirrored with the Daoist Immortal's fine hair and beard, and beautifully incised cloud-scrolls on his robe. The sculptor went to the length of making the figure lively and animated by his well-defined open mouth.

Compare a related soapstone figure of Guanyin seated on a *Xiezhai*, late 17th century (19.9cm high), which was sold at Christie's New York, 19 September 2007, lot 53. See also a related soapstone figure of a *luohan* and *qilin*, 18th century (31cm wide), which was sold at Christie's London, 10 November 2015, lot 243.





317



317

TWO CARVED CINNABAR LACQUER CIRCULAR BOXES AND COVERS

16th/17th century

The first of circular form, the top deeply carved with a boy holding a lotus sprig raised above his head which is turned to view a butterfly in flight, the straight sides with key-fret borders; the second, of circular form with a domed cover carved with a *luohan* sitting on a mat beneath a pine tree in a rocky landscape beside an incense burner, the deeply rounded sides carved with three pine trees amidst rocks, the base and interiors of each box lacquered black. 6.3cm (2 1/2in) and 7.5cm (3in) diam. (4).

£2,000 - 3,000

CNY19,000 - 29,000

十六/十七世紀 剔紅人物圖圓盒 一組兩件

Provenance: Mr and Mrs Gerard Hawthorn, London

Published, Illustrated and Exhibited: The Oriental Art Gallery Ltd., *Oriental Works of Art*, London, 2008, no.9 (the 'boy and butterfly' box, dated as 15th century)

來源: Gerard Hawthorn伉儷, 倫敦

展覽著錄: The Oriental Art Gallery Ltd., 《Oriental Works of Art》, 倫敦, 2008年, 編號9 (飾童子紋盒, 斷代為十五世紀)

Compare the 'boy' box to a similar box depicting a lady and a boy, first half of 16th century, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p.91, no.81 and the 'luohan' box, to a box decorated with Budai, 16th/17th century, on p.91, no.82.

See a related cinnabar lacquer box and cover carved with three boys, 15th/16th century, which was sold at Christie's New York, 13 September 2019, lot 919. A related cinnabar lacquer box and cover carved with Budai, 16th century, was sold at Bonhams New York, 15 March 2021, lot 115.



318

TWO RARE CARVED ZITAN 'TIXI' INCENSE BOXES AND COVERS

18th century

One of domed circular form carved in simulation of *guri* lacquer with three *ruyi* heads arranged in a circle to the cover and base; the other carved with a pattern of four *ruyi* heads encircling a four-petal flowerhead, repeated on the cover and base, box.

The largest 7.7cm (3in) diam. (5).

£2,000 - 3,000

CNY19,000 - 29,000

十八世紀 紫檀仿剔犀如意雲紋圓盒 一組兩件

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn伉儷, 倫敦

These rare boxes are made in imitation of a *tixi* lacquer boxes utilising the precious *zitan* wood - a playful use of depicting one medium by using another. For another similar example of representing *tixi* lacquer in another material, see a rhinoceros horn box and cover, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.116. For a similar example but in ivory, see a *guri*-imitation ivory seal paste box and cover, Yuan/Ming dynasty, which was sold at Christie's New York, 21 March 2000, lot 65.

The *tixi* technique, which originated during the Southern Song dynasty and remained popular well into the Ming dynasty, refers to the application of multiple layers of lacquer that are then carved at an angle. The time-consuming process of waiting for each layer to dry before carving resulted in a texture that resembled rhinoceros horn, hence the name *tixi*, *ti* (to carve) and *xi* (rhinoceros). Most commonly contrasting layers of black and red lacquer would be built up, but occasionally black only would be used. See, for example, the black *tixi* lacquer box, Southern Song/Yuan dynasty, in the Palace Museum, Taipei (acc.no.002115N000000002).

A similar *zitan* box and cover, 18th century, was sold at Sotheby's Hong Kong, 27 May 2014, lot 50.



A rhinoceros horn carved box and cover, early Ming dynasty; image courtesy of the Palace Museum, Beijing



319

THREE CARVED ZITAN VESSELS

18th century

Comprising a tool vase of irregular cylindrical form carved as a gnarled and knotted tree trunk with a narrow cylindrical hole set into the flat top; an elegant cylindrical tool vase with waisted neck of *banchuiping* form; and a well hollowed cup with a ribbed rim flanked by a pair of trapezoid handles. The largest: 13.8cm (5 3/8in) high. (3).

£2,000 - 3,000

CNY19,000 - 29,000

十八世紀 紫檀雕器具 一組三件

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷, 倫敦

Incense stick holders would be made in sets along with boxes and vases containing tongs and other accoutrements necessary for the art of incense making. The two examples here exhibit two aspects of the scholarly taste. One evokes nature in its representation of a gnarled tree trunk, whilst the other follows pre-existing forms derived from other materials.

A related *zitan* petal-lobed incense tool holder, 18th century, was sold at Christie's New York, 22 March 2012, lot 1291. See also a *zitan* incense tool vase, which was sold at Christie's New York, 17 September 2010, lot 1248.

318



319

320

**A FAMILLE ROSE SGRAFFIATO LIME-GREEN-GROUND
LANTERN VASE**

Qianlong seal mark, late Qing Dynasty/Republic Period

Of ovoid form, with a waisted neck and everted rim, finely enamelled with two large rectangular panels enclosing figures in an expansive watery landscape, against a lime-green *sgraffiato* ground interspersed with floral sprays, the interior of the rim and base turquoise, with iron-red seal mark.

44.3cm (17 1/2in) high.

£8,000 - 12,000

CNY76,000 - 110,000

晚清/民國 粉彩綠地開光山水圖燈籠瓶

礬紅「大清乾隆年製」篆書款

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn伉儷，倫敦

For a similar style and type of decoration, see a famille rose sgraffiato lime-green ground 'landscape' vase, Qianlong seal mark and period, in the Metropolitan Museum of Art, New York (acc.no.17.120.192).

Two famille rose sgraffiato green-ground vases, Qianlong seal marks and probably late in the period, were sold at Bonhams London, on 16 May 2013, lot 79, and on 7 November 2013, lot 177, respectively. Compare also a related pair of famille rose lime-green ground sgraffiato 'landscape' panels, Qianlong/Jiaqing, from the T.Y. Chao family collection, which was sold at Sotheby's Hong Kong, 30 November 2017, lot 639.





Inscription



321

A RARE SMALL YIXING STONEWARE VASE, FANGHU

Signed Xiang Shensi, cyclically dated to the spring of the Guiwei year, corresponding to 1643 or 1703 and of the period

Of archaistic form, with two delicately applied tubular handles just below a *leiwan* border at the rim, above a raised band of plaited twine, the body carved to one side with a fifteen-character inscription, the stoneware of a rich reddish-brown colour.

6cm (2 3/8in) high.

£2,000 - 3,000

CNY19,000 - 29,000

癸未年（1643或1703）項聖思款紫泥仿古貫耳小方壺

Provenance: Sydney L. Moss Ltd., London, 1985
Mr and Mrs Gerard Hawthorn, London

來源：Sydney L. Moss Ltd.，倫敦，1985年
Gerard Hawthorn伉儷，倫敦

The inscription incised on the vase reads:

歲在癸未暮春之初，作於冰玉堂。聖思。

Which may be translated as:

In the late spring of the year of Guiwei, made in the Ice Jade Hall, Shengsi.

Xiang Shengsi (項聖思) was a distinguished Yixing potter active from the late Ming to the early Qing period. Although few of his works are extant, a notable example is a peach-shaped *zisha* stoneware cup bearing his signature, Ming dynasty, in the Nanjing Museum, illustrated in *Zhongguo wenwu jinghua dacidian: taocijuan* (中國文物精華大辭典：陶瓷卷), Shanghai, 1995, p.177, pl.602. A further related Yixing stoneware cup signed Xiang Shengsi, is in the Palace Museum, Beijing (acc.no.新00091790).

Compare with a related Yixing vase, signed Shengsi, Qianlong, which was sold at Bonhams Hong Kong, 28 November 2011, lot 224.

**A YIXING STONEWARE GARLIC-NECK
'CHILONG AND NUTS' VASE**

Late Qing Dynasty/Republic Period

Of bottle form, after the Han dynasty bronze prototype, the cylindrical neck spreading to form five bulbils at the rim, the body applied, in five tones of clay with a *chi* dragon clambering around the neck, and a ring around the shoulder of eight equally placed and highly naturalistic beans, nuts and fruit.

26.5cm (10 3/8in) high.

£2,000 - 3,000

CNY19,000 - 29,000

晚清/民國 紫泥百果螭龍紋蒜頭瓶

Provenance: Mr and Mrs Gerard Hawthorn,
London

來源: Gerard Hawthorn 伉儷, 倫敦

Archaistic *chilong* coiled around vases and vessels were a common decorative motif on jade carvings of the late Ming period, and the design continued into the Qing, where it exerted a notable influence on Yixing potters. See for example, an Yixing bottle vase carved with coiling *chilong* around the exterior, Qianlong, illustrated in *Yixing zishawares in the Palace Museum*, Beijing, 2007, p.237. Naturalistically modelled nuts and fruits were also a favoured subject of Yixing potters, see nine Yixing nuts and pieces of fruit, late Qing dynasty, illustrated in *Ibid.*, no.146.

Compare with an Yixing garlic-head bottle vase with coiling *chilong*, 18th/19th century, which was sold at Christie's London, 14 May 2010, lot 440. See also an Yixing 'hundred fruit' teapot and cover, Qianlong, signed Ge Zhenxiang, which was sold at Bonhams Hong Kong, 28 November 2011, lot 203.





323

323 Y

A LARGE HUANGHUALI DOCUMENT BOX AND COVER

18th century

Of rectangular form, the interior with long hinge mounts, the two short sides with metal bracket handles attached to scallop-edged mounts, the fittings attached to the cover by circular bosses flush with the surface of the wood, the well-figured wood of light brown tone, the base plate made of *jichimu*, key.

54cm (21 1/4in) wide x 39cm (15 3/8in) deep x 15.6cm (6 1/8in) high. (2).

£2,000 - 3,000

CNY19,000 - 29,000

十八世紀 黃花梨長方盒

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn 伉儷，倫敦

A related *huanghuali* document box and cover, 18th century, was sold at Bonhams London, 5 November 2020, lot 95. See also a further *huanghuali* document box and cover, 18th century, which was sold at Bonhams London, 9 November 2017, lot 114.

324 Y

A HUANGHUALI WOOD MEDICINE CHEST AND COVER, YAOXIANG

18th century

Of rectangular form with a hump-back handle at the top, reinforced with *ruyi*-head plates at the edges, the interior separated into drawers of various sizes, all enclosed within a sideways cover fasten with a lock at the top.

37cm (14 5/8in) wide x 25cm (9 7/8in) deep x 34cm (13 3/8in) high. (2).

£2,000 - 3,000

CNY19,000 - 29,000

十八世紀 黃花梨藥箱

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn 伉儷，倫敦

Medicine chests refer to a type of table cabinet characterised with multiple internal drawers. Originally crafted from lighter miscellaneous woods for ease of portability, their function expanded over time. With the introduction of heavier, more highly prized hardwoods such as *huanghuali*, these chests evolved beyond their initial purpose and came to serve a wider range of functions suited to the scholar's studio.

A *huanghuali* medicine chest, mid 17th/early 18th century, is illustrated by C.P.Lau, *Classical Chinese Huanghuali Furniture from the Haven Collection*, Hong Kong, 2016, pp.252-253, no.60.

Compare also with a *huanghuali* portable cabinet, 17th/18th century, which was sold at Christie's Paris, 7 June 2011, lot 209. See also a small *huanghuali* portable cabinet, 18th/19th century, which was sold at Sotheby's New York, 22 September 2021, lot 117.



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325

A RARE LARGE CARVED ZITAN CEREMONIAL STAND

18th century

Of octagonal-section, with tapering faceted sides, rounded shoulders and a waisted neck with a thickly lipped rim, set with veneered panels to form a wide band of flower heads borne on foliage with banana lappets running up from the base and outwards either side of the base of the shoulders from a key-fret band, all below a further key-fret band, the interior aperture of cylindrical form. 34.5cm (13 5/8in) high.

£3,000 - 5,000

CNY29,000 - 48,000

十八世紀 紫檀雕花卉紋扇座

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷 · 倫敦

The present lot was used to secure a ceremonial fan or lantern. Such fans, long employed at the Imperial Court, originally served to shield the Emperor from dust and sunlight but evolved into purely ceremonial objects. By the Qianlong period, they were positioned on either side of the throne when not carried by attendants, supported in weighted stands like the present example. A related pair, with similar bases, is preserved in the Qing Court Collection and displayed in the Shoukang Palace, Forbidden City, Beijing. See also related fan or lantern bases, illustrated in *Life in the Forbidden City of the Qing Dynasty*, Beijing, 2007, pp.38 and 195.

The prized *zitan* material used for this functional vessel, demonstrates the exceptionally lavish Imperial furnishings, designed to impress upon the beholder the wealth and power of the Qing dynasty. The design of the present stand would whilst embellished with the floral scroll and lappets is finely balanced with unadorned sections, allowing the display of the precious wood.

Compare with a related aloeswood vase, Qianlong, which was sold at Christie's Hong Kong, 30 May 2005, lot 1323.



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326

AFTER KIM HONG-DO (1745- circa 1814)

Manwoldaegyeheodo (Picture of a Gathering at Manwoldae)

Ink and colour on paper, glazed and framed.
67cm (26 3/8in) high x 31.5cm (12 3/8in) wide.

£2,000 - 3,000

CNY19,000 - 29,000

(仿) 金弘道 (1745-約1814年) 耆老世聯契圖
紙本設色 有框

Provenance: Mr and Mrs Gerard Hawthorn,
London

來源：Gerard Hawthorn伉儷，倫敦

The present lot is after a work by the celebrated artist Kim Hong-do (김홍도, 1745 – circa 1814) in a private collection, and depicts a scene from a banquet held in September 1804 at Manwoldae, the Goryeo royal palace site on Songaksan in Gaeseong. Titled *Giroseyeon Gyejado* (耆老世聯契圖), the painting commemorates a gathering of giro (耆老), or men over sixty. The Giroseyeon was a state-sponsored banquet, also known as Gyeongrodang Daechi, at which distinguished elderly literati were invited to feast and receive honours from the King. The inscription on the painting reads:

白水滿時雙鷺下，
綠槐高處一蟬吟。
酒醒門外三竿日，
臥看溪南十畝陰。
先一人口或急神
耆老世聯契圖
梅國寫

Which may be translated as:

*When the waters are full, two egrets descend.
High in the green locust trees, a cicada sings.
Awakening from wine, outside the gate the sun
is already high. Lying down, I watch ten acres
of shade across the southern stream...The
painting of Elders' Banquet. Written by Meiguo.*

The first four lines are from the poem of 'Hall of Streamside Shade' (溪陰堂) by the Chinese Song dynasty scholar-official and essayist Su Shi (1037-1101).

Kim Hong-do was one of the most celebrated painters of late Joseon Korea, renowned for his versatility and mastery across genres, including Court painting, landscapes, figure studies, and genre scenes of everyday life. A leading member of the Danwon School, he brought an unprecedented vitality and realism to Korean painting, combining technical skill with keen observation and subtle humour. His works, especially depictions of commoners and scholars, not only document the social life of his era but also helped establish a distinctly Korean aesthetic, influencing generations of artists and securing his enduring place in Korean art history.

The original painting by Kim Hong-do, dated to 1804, is illustrated in R.Goepper and R.Whitefield, *Treasures from Korea: Art Through 5000 Years*, London, 1984, p.209, no.247.



Two views

327

A SMALL BAMBOO CARVING OF SHAKYAMUNI BUDDHA AS AN ASCETIC
18th/19th century

The ascetic figure with a tonsured head and serene and meditative expression, seated with his right leg raised crossing over his left leg, his hands resting on the knee of his raised left leg, loosely dressed in a simple *dhoti*, revealing his bare emaciated body with ribs and knobbly spine, seated on a bed of leaves. 9.5cm (3 3/4in) high.

£2,000 - 3,000
CNY19,000 - 29,000

十八/十九世紀 竹雕瘦骨羅漢像

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷, 倫敦

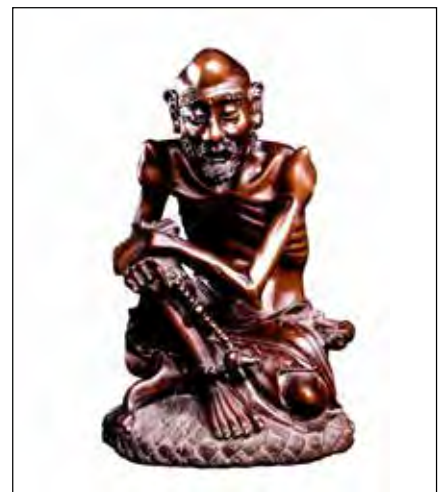
This sculpture depicts the emaciated Shakyamuni Buddha, his body showing the extreme physical effects of prolonged fasting, with a pronounced spine, sharply defined ribs, and prominent collarbones. Known as the Snow Mountain Bodhisattva (雪山大士), this figure represents Shakyamuni during his period of ascetic practice prior to attaining enlightenment.

According to Buddhist texts, including the *Mahāparinirvāṇa Sūtra* (大般涅槃經), he spent six years practising severe austerities on Snow Mountain, subsisting on wild fruits and clad in deerskin. Through this extreme self-discipline, he ultimately realised that such asceticism alone could not lead to liberation, adopted the Middle Way, and attained Buddhahood.

With the spread of Buddhism in China, this image became a prominent artistic theme, frequently realised in bronze and wood sculptures from the Song dynasty through to the Ming and Qing dynasties. A related carved bamboo-root figure of Shakyamuni, Yongzheng/Qianlong, is illustrated in S.Kwan, *Ming and Qing Bamboo* (虛心傲節: 明清竹刻史話), Hong Kong, 2000, p.288, pl.71.

See a related carved *huangyangmu* figure of Damo, with similar emaciated body and posture, Qing dynasty, in the Palace Museum, Beijing, illustrated by Jin Weinuo, *Complete Works of Chinese art: Bamboo, Bone, Ivory, Horn and Enamel* (中國美術全集: 竹木骨牙角雕琺瑯器), Hefei, 2010, p.101.

A related carved bamboo *luohan* group, 18th century, was sold at Christie's Hong Kong, 27 October 2003, lot 774. See also a larger lacquered wood figure of an ascetic *luohan*, 18th century, which was sold at Bonhams London, 5 November 2020, lot 191.



A boxwood carving of Damo, Qing dynasty; image courtesy of the Palace Museum, Beijing



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A RARE CARVED BAMBOO 'FISHERMAN AND WOODCUTTER' BRUSHPOT, BITONG

18th century

Of cylindrical form, incised around the exterior with a farmer looking out across a river at a fisherman sitting on a boat resting beneath the shade of pine branches growing from an overhanging rocky bank, inscribed to one side in semi-cursive script, mounted onto a wood base with tripod feet.

11cm (4 3/8in) high.

£3,000 - 5,000

CNY29,000 - 48,000

十八世紀 竹刻漁樵詩文筆筒

款識：當局休論下子遲，爭先一着有人知。由來國手超然處，正在推枰斂手時。牧翁詩

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn伉儷，倫敦

The brushpot depicts the theme *Yu Qiao Wenda* (漁樵問答), 'Dialogue between the Fisherman and the Woodcutter', a subject that originated in both poetry and *guzhen* music of the Ming dynasty. The composition portrays an imagined conversation between two recluses, the fisherman who lives by the flowing river and the woodcutter who dwells amid the mountains, each expressing contentment with his simple, self-sufficient life apart from worldly affairs. Their exchange symbolises the harmony of contrasting yet complementary ways of withdrawal, one yielding and fluid like water, the other steadfast and rooted like wood.

By the eighteenth century, this theme had become a favourite among scholar-artists, embodying the Daoist and literati ideals of detachment, integrity, and communion with nature. On a bamboo brushpot, such as this one, the subject gains further resonance: the scholar handling it could imagine himself in dialogue with these archetypal recluses, affirming his own distance from official life and his pursuit of quiet refinement.

The inscription on the brushpot may be translated as:

Do not reproach the player for placing a piece slowly; People know that one move ahead brings the lead. The true moment of advantage for a master comes in the pause — when the hand is held, suspended above the board. Mu Weng [Shepherd Elder]

Mu Weng was the courtesy name of Qian Qianyi (錢謙益, 1582-1664). He was a prominent scholar, historian, and literati figure of the late Ming dynasty. Born in Jiangsu, he was renowned for his erudition, calligraphy, and poetry, as well as for his extensive collection of books and art. The poem itself comes from 'A quatrain on Watching a Game of Chess, composed for Wang Youqing' (觀棋絕句為汪幼青作), and is a reflection on the nature of judgment and action, underscoring the importance of timing and strategy in both governance and personal conduct.

See a bamboo brushpot engraved with a bearded fisherman, 18th/19th century, in the Art Gallery New South Wales, Australia (acc. no.148.2012).

A bamboo brushpot with the same theme of fisherman and woodcutter, signed Wu Zhifan, late 17th century, was sold at Sotheby's Hong Kong, 24 November 2014, lot 1047.



A CARVED BAMBOO 'LIUQING' 'BOYS AT PLAY' WRISTREST

Signed Qian Daxin (1728-1804),

Qianlong/Jiaqing

Of curved rectangular form, the surface finely carved in low relief with a scene of three boys playing a board game within a garden setting, surrounded by bamboo, rockworks, and tree trunk, carved to the upper right corner with an inscription in semi-cursive script, followed by a two-character mark reading *zhu ting*.

14.7cm (5 3/4in) long.

£2,000 - 3,000

CNY19,000 - 29,000

清乾隆/嘉慶 錢大昕款童戲圖臂攔
「竹汀」刻印

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷, 倫敦

The inscription on the wristrest reads:

莫因斯局小，勝負不能分。 錢大昕

Which may be translated as:

Do not assume that because the game is small, the outcome cannot be decided. Qian Daxin.

The inscription is followed by a seal reading Zhuting (竹汀), the courtesy name of Qian Daxin (1728-1804), a native of Jiading in Jiangsu Province. Qian was one of the foremost scholars of the Qing dynasty, a historian, philologist, and master of the Confucian classics, celebrated for his meticulous approach to textual and evidential research (*kaoju xue* 考據學).

The game the boys are playing may represent *liubo* (六博), an ancient Chinese board game popular during the Han dynasty, played on a square board marked with diagonal lines. Although the rules of *liubo* were long forgotten by the Qing period, its distinctive pattern endured in art as a symbol of refined antiquity and scholarly leisure. Depictions of children engaging in such pastimes were especially favoured in decorative arts, forming part of the broader theme of 'boys at play'. These scenes carried auspicious overtones, expressing hopes for prosperity, continuity of lineage, and success in the civil examinations, blending antiquarian taste with moral and familial ideals prized by the Qing literati. A related bamboo wristrest carved with three boys at play, Qing dynasty, is illustrated in *Ming and Qing Chinese Arts from the C.P. Lin Collection*, Hong Kong, 2014, p.319, no.194.

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A RARE CARVED BAMBOO 'HORSES AND OFFICIAL' BRUSHPOT, BITONG

18th century

The cylindrical vessel supported on three shallow feet and rising to a channelled rim, carved in relief with a an official or scholar leading a horse with two further horses behind. 14.3cm (5 5/8in) high.

£3,000 - 5,000

CNY29,000 - 48,000

十八世紀 竹雕伯樂相馬圖筆筒

Provenance: Mr and Mrs Gerard Hawthorn, London

來源：Gerard Hawthorn伉儷，倫敦

The scene on the present brushpot probably depicts Bole (伯樂), also known as Sun Yang, the legendary horse connoisseur of the Spring and Autumn period (771–476 BC).

Celebrated in classical texts for his unparalleled ability to recognise exceptional horses, Bole became more than a historical figure; he emerged as a potent cultural symbol of discernment, insight, and refined expertise. In literati art, his image was often invoked to convey the virtues of judgement, connoisseurship, and the recognition of talent, qualities esteemed not only in horsemanship but also in scholarship and governance.

For a related bamboo brushpot depicting a groom and a single horse, see Wang Shixiang, *Bamboo Carving of China*, New York, 1983, pp.52-53, fig.35. A further related bamboo brushpot depicting a groom and horse, signed Wu Zhifan, 17th/18th century, is illustrated in *Uncanny Ingenuity and Celestial Feats: The Carvings of Ming and Qing Dynasties*, Taipei, 2010, pp.45-46.

See a related bamboo brushpot showing a horse and sage, signed Shang Xun, 18th/19th century, which was sold at Sotheby's Hong Kong, 2-3 April 2012, lot 3038.





331

A LARGE CARVED BAMBOO OPENWORK RUYI SCEPTRE

19th century

The bow-shaped stem expertly carved and pierced with entwined branches of flowering prunus, bamboo and *lingzhi*-fungus, the head carved as a branch bearing three peaches, a *lingzhi* fungus and a stylised finger citron.

42cm (16 1/2in) long.

£2,500 - 3,500

CNY24,000 - 33,000

十九世紀 竹鏤雕如意

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn伉儷，倫敦

The term *ruyi* has a literal meaning of 'as one wishes', and presentation of such a sceptre signified the granting of good fortune. The message is amplified by the depiction of *lingzhi*, symbolising immortality and spiritual potency, as well as peaches, which also symbolise immortality, and finger citron, *foshou* creating a rebus for happiness and long life. See a related carved bamboo *ruyi* sceptre carved with peaches, pomegranates and finger citron, 18th century, illustrated by C.Clunas, *Chinese Carving*, London, 1996, p.50, fig.52.

A bamboo 'prunus' *ruyi* sceptre, 18th century, was sold at Christie's Hong Kong, 3 June 2015, lot 2819.

A RARE BAMBOO VENEER 'LANDSCAPE' CIRCULAR BOX AND COVER

Qing Dynasty

The circular cover with straight sides and sloping shoulders rising to a flat panel carved in relief with lakeside mountains and various trees, some leaves of inlaid green-stained wood, a *sampan* in the foreground beside a house, the sloping shoulders with classic foliate scroll and further inlay, the straight sides of the box and cover with diaper-pattern, the box with upright lappets above a band of key-fret on the foot.

20.5cm (8 1/8in) diam. (2).

£3,000 - 5,000

CNY29,000 - 48,000

清 貼黃山水圖圓蓋盒

Provenance: Mr and Mrs Gerard Hawthorn, London

來源: Gerard Hawthorn 伉儷, 倫敦

The form and design of the present box appear to follow the turquoise-inlaid bamboo veneer examples produced during the Qianlong period, one of which was sold at Sotheby's Hong Kong, 8 April 2011, lot 3314. Both pieces recall the shallow relief carving characteristic of cinnabar lacquer boxes; compare, for example, a cinnabar lacquer box, Jiaqing, which was sold at Bonhams Paris, 13 June 2023, lot 79. The practice of embellishing wood with contrasting veneers is well established in the furniture of Ningbo, yet in the present case the veneer has been dyed to simulate turquoise directly, achieving a striking polychrome effect. Expertly crafted in *tiehuang* (bamboo veneer), this technique - developed during the Qianlong reign - allowed artisans to move beyond the natural circular form of the bamboo stem to produce a wide range of objects of varied shapes. The process involved taking the inner wall of the bamboo, naturally of a pale yellow tone, and applying it over a wooden core which could then be left plain or carved in low relief to create an elaborate, often two-tone, finish.

A related bamboo-veneer 'longevity' box and cover, Qianlong, was sold at Sotheby's Hong Kong, 6 April 2015, lot 3007.





333

A CARVED BAMBOO 'MOUNTAIN' BRUSHREST

17th/18th century

Deeply and intricately carved in the round with a tall irregularly shaped rock overhanging a gushing stream with a bridge, two sages sitting at a table playing *weiqi* (go) with two attendants sheltering beneath a gnarled pine tree, the scene surrounded by various smaller rocky outcrops. 10.8cm (4 1/4in) long.

£3,000 - 5,000

CNY29,000 - 48,000

十七/十八世紀 竹雕山石人物筆擱

The present lot, shaped as a miniature mountain, presents two figures deeply engaged in a game of *weiqi* (better known in the west by the Japanese name of *go*), a pursuit emblematic of strategic thought, balance, and the harmonious principles central to Chinese philosophy.

Placed on the scholar's desk, it invited the viewer to gaze upon the scene and imagine himself wandering among the peaks and valleys, stepping into the timeless world of the Immortals. The composition intriguingly echoes the story of a woodcutter who, passing through the mountains, chanced upon two sages playing *weiqi*; so absorbed was he in watching them that upon returning for his axe he found its handle had completely rotted away. In the same spirit, this brushrest draws the viewer into a contemplative reverie, allowing one to pause, observe, and be transported into the measured rhythm of the sages' game.

See a related bamboo mountain carving with a sage, Qing dynasty, in the Shanghai Museum, illustrated in *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai, 2012, p.106, no.043.

Compare also with a carved bamboo mountain, 18th century, which was sold at Christie's Hong Kong, 3 June 2015, lot 2806.



A bamboo root 'mountain' carving, Qing dynasty; in the Shanghai Museum

334 Y

A LARGE CHENXIANGMU 'EIGHT IMMORTALS' RUYI SCEPTRE

Qing Dynasty

The large sceptre terminating with a large head, meticulously carved in relief with Shoulao flanked by the two Daoist Immortals Cao Guojiu and Zhang Guolao among rocks and pine branches, the arching shaft with an upturned terminus, similarly carved with the remaining six Immortals and the four characters *ji, xiang, ru, and yi* ('good fortune and everything as you wish'), equally spaced and carved in its own rectangular cartouche, all against a background of rocks and pine branches extending around the sceptre.

56cm (22in) long.

£8,000 - 12,000

CNY76,000 - 110,000

清 沉香木雕八仙祝壽紋如意
「吉」「祥」「如」「意」款

The present lot is richly adorned with depictions of the Eight Immortals, emblematic figures in Daoist lore, each representing virtues such as longevity, wisdom, and transcendence. Its decoration not only celebrates these revered figures but also conveys auspicious meanings, making it particularly fitting for ceremonial use. The rarity and deep, honeyed aroma of agarwood (*chenxiangmu*) help to explain its highly prized status in Imperial contexts, valued both as incense for ritual burning and for its reputed medicinal properties.

Reflecting its exalted status, carvings of this scale and intricacy are rare. See, however, a similar large *chenxiangmu ruyi* sceptre, Qing dynasty, but with the four characters, *wan fu you tong* ('May ten thousand blessings be shared together'), in the Qing Court Collection, Palace Museum, Beijing, illustrated in *Tian bao jiu ru: Gugong bowuyuan diancang ruyi* (天保九如：故宮博物院典藏如意), Ximen, 2015, pp.104-105, pl.45.

A large *chenxiangmu ruyi* sceptre, 19th century, was sold at Sotheby's London, 11 May 2016, lot 77.



A *chenxiangmu* 'Eight Immortals' *ruyi* sceptre, Qing dynasty; image courtesy of the Palace Museum, Beijing



Detail



The Admiral John McClure's Imperial Yellow-Ground Twelve-Symbol 'Dragon' Robe, Jifu

Early 19th century



Admiral John McClure (1837-1920), Knockbrex House, Borgue, Scotland, circa 1910

Admiral John McClure was a Scottish naval officer who rose to prominence within the Qing dynasty's Beiyang Fleet. After beginning his career in the British merchant navy, McClure entered Chinese service during the Qing Court's programme of military modernisation and became one of the highest-ranking foreign officers in the Empire. He played a central role in the First Sino-Japanese War (1894-1895), serving aboard the Dingyuan, the flagship of the fleet. In February 1895, following the suicide of Admiral Ding Ruchang during the siege of Weihaiwei, McClure assumed command and formally surrendered the fleet to Japanese forces, an act widely seen as a measure to prevent further loss of life. After the war, McClure returned to Britain and retained a number of Chinese artefacts reflecting his years of service at the Qing Court. The present robe was likely acquired during his time in China through official channels or as a mark of esteem. Its preservation in McClure's personal collection offers a rare provenance linking this exceptional garment directly to a figure deeply embedded in the inner workings of the late Qing military establishment.

Admiral John McClure 為一位蘇格蘭籍海軍軍官，於清朝北洋艦隊中地位顯赫。早年他在英國商船隊開始其航海生涯，後於清廷推行軍事現代化之際入華效力，成為當時清帝國中官階最高的外籍軍官之一。他曾在甲午戰爭（1894-1895）中扮演重要角色，時任北洋艦隊旗艦「定遠」號的高級軍官。1895年2月，威海衛圍困之際，提督丁汝昌自盡殉國，麥克盧爾遂接掌指揮，並代表北洋艦隊正式向日軍投降——此舉普遍被視為為避免進一步傷亡而採取的人道之舉。戰後，麥克盧爾返回英國，並保留數件反映其在清廷服役經歷的中國文物。現藏此件龍袍，極有可能為其在華任職期間經官方途徑所得，或作為表彰功績的象徵。此袍能由 McClure 本人珍藏至歸國，殊為罕見，其獨特來源，將之與一位深度參與晚清軍政體系的歷史人物相聯繫。



Admiral John McClure (1837-1920)



THE PROPERTY OF A GENTLEMAN 紳士藏品

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**A VERY RARE IMPERIAL YELLOW-GROUND TWELVE-SYMBOL
'DRAGON' ROBE, JIFU**

Early 19th century

The yellow silk ground robe superbly embroidered with varying tones of gold and silver-wrapped threads with nine Imperial five-clawed dragons clutching or courting flaming pearls of wisdom amidst *ruyi*-clouds above rolling waves on the *lishui*, the Twelve Symbols of Imperial Authority scattered throughout, the sleeves and cuffs decorated *en suite*, with original brocade edgings, lined with yellow silk damask. 225cm (88 5/8in) wide x 155.5cm (61 1/4in) long.

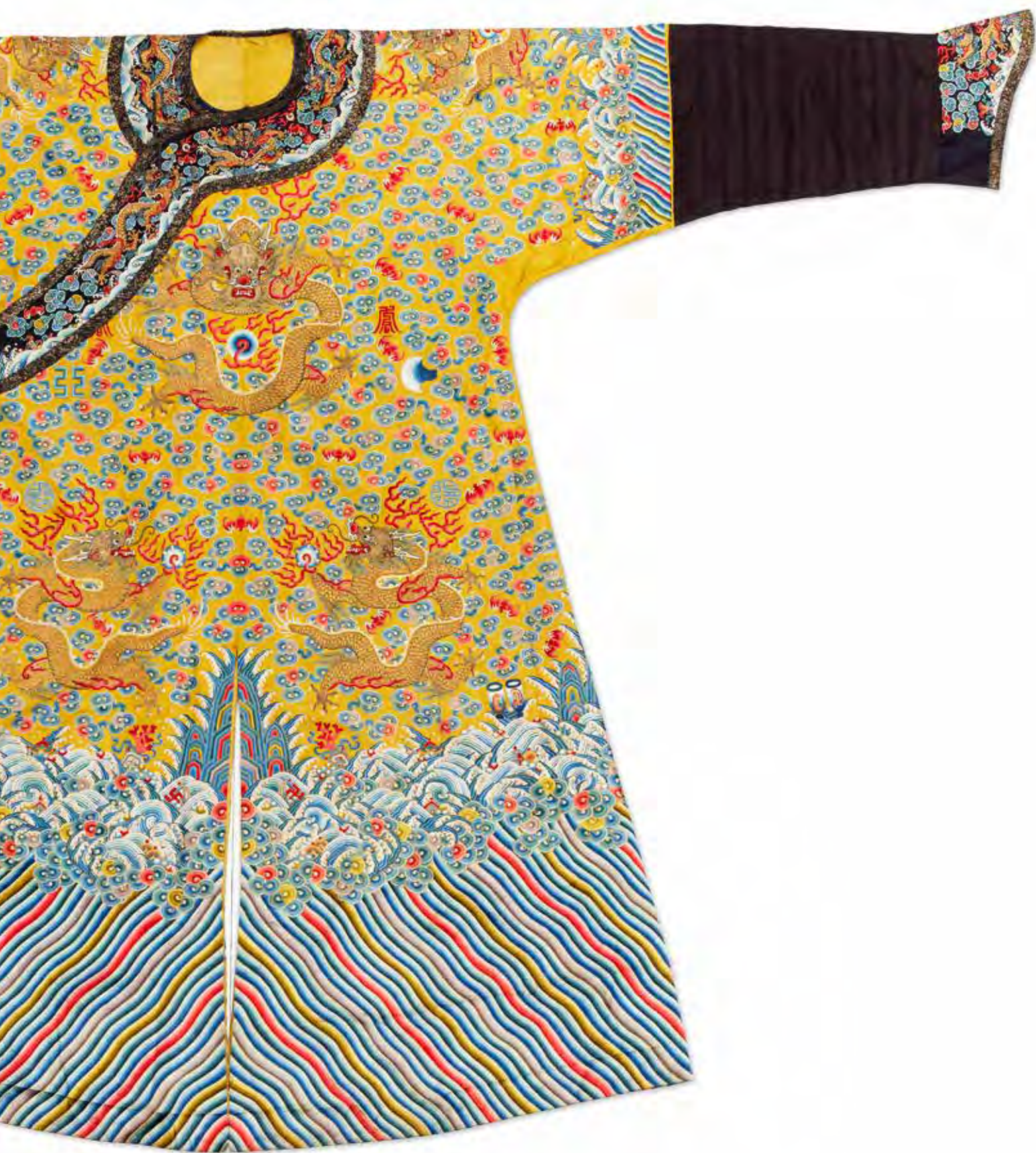
£60,000 - 80,000

CNY570,000 - 760,000

十九世紀早期 明黃緞繡彩雲蝠壽字金龍紋十二紋章男龍袍

Provenance: Admiral John McClure (1837-1920), Kirkcudbright, and thence by descent

來源：Admiral John McClure (1837-1920)，柯庫布里（英國蘇格蘭），並由後人保存





The present robe is distinguished by the Twelve Symbols of Imperial Authority, which include the sun, moon, constellation, mountain, dragon, pheasant, axe, the *fu* symbol (黼), aquatic grass, sacrificial vessels, flames, and grain. These emblems, deeply rooted in Confucian political cosmology, were first enumerated in the *Shangshu* (*Book of Documents*), where they were described as already ancient by the time of the mythical sage Emperor Shun, who wished for them to be used on sacrificial garments. The Twelve Symbols came to represent the moral and cosmic legitimacy of Imperial rule, and from the Eastern Han dynasty onward, their use on ceremonial robes became codified for emperors and high officials. The system endured, with only minor changes to the arrangement and colouration of the symbols, into the Ming and Qing dynasties.

During the Qing dynasty, the use of the Twelve Symbols was stringently regulated. According to the *Huangchao liqi tushi* (皇朝禮器圖式), compiled in 1759 under the Qianlong Emperor, these symbols were restricted to the Emperor's most formal regalia, namely his *chaofu* (Court dress) and *longpao* (dragon robe). Their presence on a robe thus typically indicates exclusive Imperial use. However, exceptions did occur: some scholars have noted instances where their use was granted as a mark of exceptional favour; see G. Dickinson and L. Wigglesworth, *Imperial Wardrobe*, London, 1990, p.93.

The official designation of the robe for the Emperor's use is enshrined in the *Huangchao liqitushi* which states:

色用明黃。領袖俱石青片金緣，繡文金龍九。列十二章，間以五色雲，領前後正龍各一，左右及交襟處行龍各一，袖端、正龍各一。下幅八寶立水，裾左右開棉。袷紗裘各惟其時

Which may be translated as:

The colour is bright yellow. The collar and cuffs are in midnight blue and with gilt decorations. The embroidery features nine gold dragons. The Twelve Symbols are arranged in order, interspersed with polychrome clouds. One front-facing dragon is placed on the front and back of the collar; one writhing dragon is placed on both sides and a dragon is placed at the intersecting section of the collar. A front-facing dragon is placed at the end of each sleeve. The lower part is decorated with the Eight Emblems and lishui bands. The hem is split and lined with cotton on both sides. The ceremonial gauze robe and fur coat are worn according to the season.



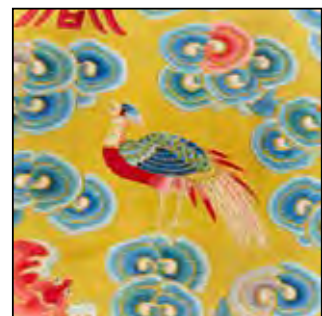
The present example, woven with a bright yellow ground, an Imperial colour strictly reserved for the Emperor, clearly identifies the wearer as occupying the highest level of authority. The presence of the Twelve Symbols confirms the robe's status as Imperial. These features strongly suggest that the robe was made for the Emperor himself, likely during the Jiaqing (1796–1820) or Daoguang (1821–1850) reign.

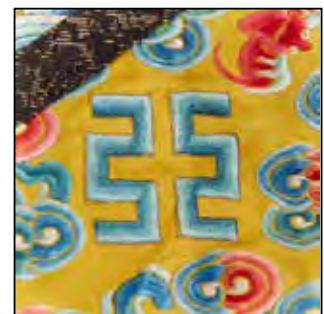
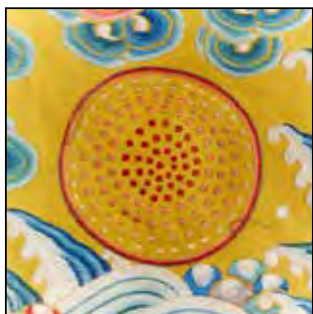
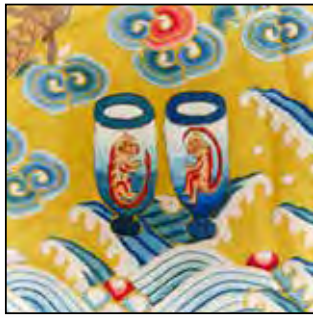
Compare with a similar yellow silk ground Twelve-Symbol robe, illustrated by G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, London, 1990 p.77; for a more detailed discussion of the symbols, see *Ibid.*, pp.76-92. An earlier Qianlong period example is illustrated in *Illustrated Dictionary of Qing Dynasty Court Costumes: Classics of the Forbidden City*, 2010, Beijing, no.49.

A Twelve-Symbol silk robe, 19th century, from the Cheong family collection, was sold at Bonhams Sydney, 2 April 2025, lot 8.



Imperial dragon robe, *Huangchao liqi tushi* (皇朝禮器圖式), 1759







(Reverse)

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A RARE IMPERIAL MIDNIGHT-BLUE-GROUND 'DRAGON ROUNDEL' EMBROIDERED ROBE, JIFU

Circa 1870

Meticulously worked on the front and back in satin stitch and couched gold threads with eight roundels each enclosing a writhing, five-clawed dragon clutching or pursuing the flaming pearl amidst dense trailing scrolls of *ruyi* clouds interspersed with bats and the Eight Auspicious Emblems, all above the Terrestrial Diagram and *lishui* stripe at the hem, picked out in vibrant shades of blue, purple, yellow, red, coral and green, the matching dark-blue-ground collar and cuffs worked with further dragons amidst bats, clouds and waves, lined in blue silk. 136.5cm (53 3/4in) long x 190cm (74 3/4in) wide.

£10,000 - 15,000

CNY96,000 - 140,000

約1870年 御製石青緞繡八團五爪龍紋袍

Provenance: A Hong Kong private collection

來源：香港私人收藏



Imperial dragon robe, *Huangchao liqi tushi* (皇朝禮器圖式), 1759



(Front)

Finely embroidered with eight roundels, each enclosing a five-clawed dragon clutching the flaming pearl of wisdom, the present robe is rare and would have been worn by a high-ranking female member of the Qing Court.

Robes decorated with roundels of dragons on a plain ground represent the second of three styles of *jifu* attire, the first being the more common robes fully embroidered with dragons, clouds, flames and auspicious symbols, whilst the third consists of garments decorated with dragon-roundels but lacking the *lishui* stripe.

The 'Illustrated Regulations for the Ritual Paraphernalia of the Imperial Court' *Huangchao liqi tushi* (皇朝禮器圖式), edited in 1759, confirmed the importance of a new type of robe, the *jifu* or *longpao*, as semi-formal Court wear and brought the cosmic purpose of Imperial rule into sharp focus. The careful arrangement of sinuous dragons writhing amid clouds and above the universal ocean washing against the earth mountain, embodied royalty and dominion and expressed the visual metaphor of the good ruler who behaved wisely for the well-being of his subjects.

Capable of flying high in the sky and diving back into the sea, dragons were regarded as intermediaries between Heaven and Earth and credited with extraordinary powers that compared to those of the Emperor. Dragons thus transcended the political and ethnic priorities of Imperial government to become universal symbols of the Empire.

'Dragon' robes became supreme significant social markers representing access to power. The right to wear such garments depended on rank and status. The Manchu rulers of the Qing dynasty were keen on projecting an evocative and powerful image of themselves, and their Court costumes conveyed legitimacy and heritage. Despite their initial reluctance to wear the same type of robes as their Ming predecessors, by the reign of the Kangxi Emperor, the Manchu elites were keen wearers of richly-ornamented 'dragon' robes on semi-formal Court occasions and official duties.

Compare with a related yellow-ground silk robe, mid-19th century, illustrated in R.D.Jacobsen, *Imperial Silks. Ch'ing Dynasty Textiles in the Minneapolis Institute of Art*, Minneapolis, vol.1, 2000, p.65, no.3.

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A LARGE EMBROIDERED SILK 'HUNDRED BIRDS' PANEL

19th century

Finely embroidered with a wide range of colourful birds flying over and swimming in a lotus pond filled with flowers and interspersed with butterflies, all on a cream silk ground, framed.

195cm (76 3/4in) wide x 44.3cm (17 1/2in) high.

£5,000 - 8,000

CNY48,000 - 76,000

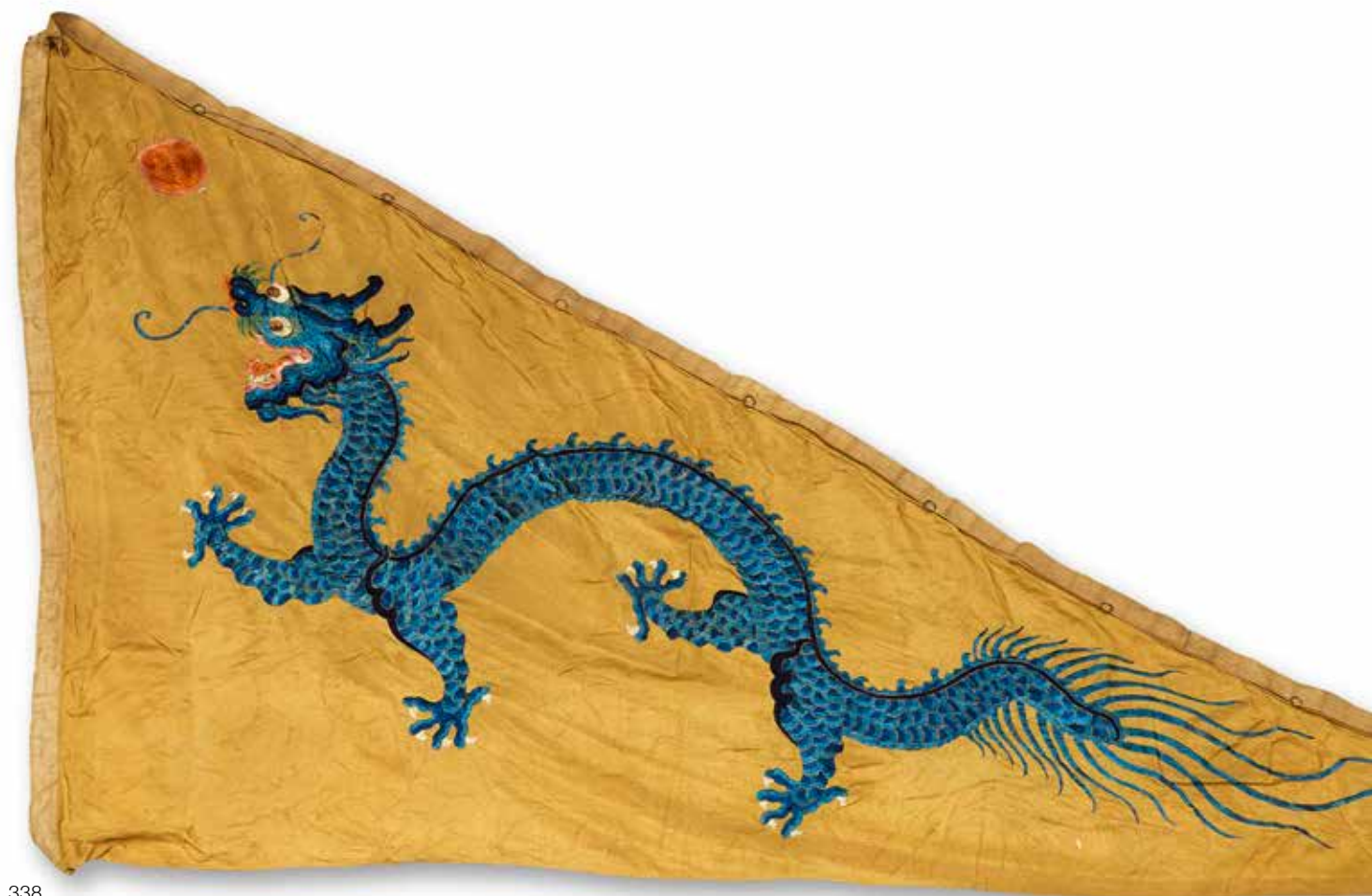
十九世紀 粵繡白鳥圖屏

The present textile panel depicts the auspicious motif of the 'Hundred Birds Paying Tribute to the Phoenix', a theme especially popular in late Qing dynasty embroideries. What sets this example apart is its horizontal format, echoing the composition of a handscroll, which is unusual for this subject. In Chinese legend, the phoenix is revered as the queen of all birds, appearing only in times of peace and prosperity. Within an Imperial context, the diverse array of smaller birds surrounding her carries additional layers of meaning: just as Court officials' rank badges featured different birds to denote their position, the varied species here can be read as a symbolic assembly of officials at the palace, celebrating harmony, hierarchy, and the flourishing of a well-ordered realm. The composition, rich in both variety and detail, underscores the auspicious and ceremonial significance of the scene, while simultaneously showcasing the technical virtuosity of Qing embroidery.

See a pair of embroidered 'hundred birds' panels, 19th century, which was sold at Bonhams London, 16 May 2024, lot 163.



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THE PROPERTY OF A GENTLEMAN 紳士藏品

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AN EMBROIDERED DOUBLE-SIDED YELLOW SILK 'DRAGON' BANNER

Late Qing Dynasty, 1861-1888

Comprising a large triangular panel sown in silk thread on each side with a large sinuous five-clawed dragon with streaming tail feathers, embroidered in shades of blue, in pursuit of a red pearl, the dragon rendered in gold thread, all against a yellow ground. 228cm (89 3/4in) long.

£3,000 - 5,000

CNY29,000 - 48,000

晚清 (1861-1888) 三角黃地青龍旗

Provenance: Emily May Sutton (1861-1925), Epsom, and thence by descent

來源： Emily May Sutton (1861-1925) · 埃普瑟姆，並由後人保存迄今

Emily May Sutton (1861-1895) was born in Norwich, England but travelled extensively around the Far East settling in Hong Kong after marrying Dr Herbert Blackburn (1862-1902) before moving to Japan when he was appointed director of the Nagasaki hospital between 1892 to 1895.

As a result of clashes between British and Chinese vessels on the Yangtze River at Wuhan in 1862, Prince Gong urged Zeng Guofan to create a governmental flag that might help distinguish naval and non-military vessels, suggesting the use of a yellow dragon flag.

However, a rectangular composition of such a design would bear a striking resemblance to those used by the Eight Banners of the Manchu. With this in mind, a triangular design was selected. This was restricted to naval and governmental use only, and civilian ships were forbidden from flying it. However, on 23 February 1873 it was elevated to the status of national flag, when the Tongzhi Emperor acceded to the throne and all ships were allowed to fly this flag in celebration, with its use then extended to certain diplomatic events and international exhibitions thereafter. China's national flag was updated to a rectangular format in 1888.

A smaller Imperial Chinese naval flag, 1866-1888 (94cm long), of related composition but of more simplistic design, is in the National Maritime Museum, Greenwich, (acc.no.AAA0561).



Detail from the painting *Riding the Winds on the Bohai Seas*, 1886; image courtesy of the Palace Museum, Taipei



THE PROPERTY OF A LADY 女士藏品

339

A VERY RARE BLUE AND WHITE AND IRON-RED 'PHOENIX' MOONFLASK, BAOYUEPING

Qianlong seal mark and of the period

Of flattened globular form, supported on an oval spreading foot, rising to a short waisted neck, the body exquisitely painted in iron-red with a pair of phoenixes swooping to face each other below a flaming pearl, their finely detailed tail feathers fanned out naturalistically behind and legs swept back, among a network of meandering foliage in deep tones of blue encasing the entire body and bearing peony and lotus flowerheads symmetrically laid out in iron-red, a pair of fearsome elephantine masks handles emerging from the neck, the bifurcated trunks resting on the shoulders, the neck with a band of *ruyi* heads below a later metal mount incised to the inner rim with a floral pattern. 24.1cm (9 1/2in) high.

£30,000 - 50,000

CNY290,000 - 480,000

清乾隆 青花礬紅雙鳳戲珠紋象首耳寶月瓶
青花「大清乾隆年製」篆書款

Provenance: Ferdinand Freiherr Dr von Soiron (1909-1994), Zurich, and thence by descent

來源：Ferdinand Freiherr Dr von Soiron (1909-1994)，蘇黎世，並由後人保存迄今





A blue and white and puce enamel moonflask, Qianlong; image courtesy of the Palace Museum, Beijing

Ferdinand Freiherr Dr von Soiron was a Doctor of Law and entrepreneur who lived in Cologne, Germany before retiring to Zurich. He was a wide-ranging and knowledgeable collector of objects d'art and English furniture from the 1780s to the 1810s.

The present vase exemplifies the hallmarks of the finest porcelain made for the Qianlong Emperor. Its elegant design, meticulous technical execution, and subtle allusions to archaic forms reflect not only the highest level of Qing porcelain craftsmanship but also the Emperor's personal aesthetic, which favoured refinement, scholarly erudition, and a reverent engagement with antiquity.

Whilst the Emperor was traditionally symbolised by the dragon, the phoenix represented the Empress. According to legend, the phoenix appears only during the reigns of virtuous emperors and in times of peace, thereby evoking prosperity, benevolence, and good fortune. The flaming pearl, meanwhile, serves as a symbol of wisdom, spiritual truth, and enlightenment; in an Imperial context, it signifies the Emperor's sagacity and his heavenly mandate to rule.

See another version with pink enamel replacing the iron-red, and on a larger scale, illustrated by J.Ayers and M.Sato, *Sekai Toji Zenshu*, vol.15, *Qing*, Tokyo, 1983, pp.83-84, pls.92-93. Related vases also exist depicting dragons including the moonflask with pink-enamelled phoenixes, Qianlong seal mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2000, p.254, no.232.

A closely related vase with phoenixes decorated in iron-red, Qianlong period but with the mark erased, from the collection of Major the Hon. Robert Carnegie (1869-1947), was sold at Christie's London, 11 May 2015, lot 15. See a larger vase with similar design but pink enamel, Qianlong seal mark and period, which was sold at Christie's Hong Kong, 1 December 2010, lot 2968.



(Detail)

340

**ATTRIBUTED TO GIUSEPPE CASTIGLIONE (LANG SHINING,
1688-1766)**

Portrait of Prince Guogong (1733-1765), sixth son of the Yongzheng Emperor

Oil on Korean paper, with beaded gilt-wood frame and glazed.
52cm (19 1/4in) wide x 68.5cm (25in) high.

£80,000 - 120,000

CNY760,000 - 1,100,000

傳 郎世寧 (1688-1766) 果恭郡王弘瞻像 紙本油畫 鏡框

Provenance: Martyn Gregory, London, acquired in 1999

來源：倫敦古董商Martyn Gregory，獲得於1999年

Published, Illustrated and Exhibited: Martyn Gregory, *In the Wake of the Indiaman: catalogue 76*, London, 2000, p.27, no.37

A.Jackson and A.Jaffer, *Encounters: The Meeting of Asia and Europe 1500-1800*, London, 2003, p.308, no.23.13

展覽著錄：Martyn Gregory，〈In the Wake of the Indiaman: catalogue 76〉，倫敦，2000年，第27頁，編號37

A.Jackson 和 A.Jaffer，〈Encounters: The Meeting of Asia and Europe 1500-1800〉，倫敦，2003年，第308頁，編號23.13





The present lot (detail)



Giuseppe Castiglione (1688-1766). Portrait of Dawaqi; image courtesy of Museums für Völkerkunde, Berlin

The Jesuit artist Giuseppe Castiglione (郎世寧, 1688-1766) achieved a remarkable synthesis between European and Chinese styles through his masterful blending of perspective and shading with traditional Chinese materials and aesthetic restraint. This unique combination provided the Emperor with 'enough of Western realism to delight him, but not enough to disconcert,' a delicate balance that made Castiglione's work particularly appealing to the Qing court. His skill in portraiture was particularly appreciated by the Yongzheng and Qianlong Emperors.

The present work belongs to a series of oil portraits characterised by a consistent format—frontal, bust-length figures against a blank background, and executed in oil paint on traditional Korean paper (Goryeoji, '高麗紙'). An analysis of the paper used in this portrait by Mr. Peter Bower reveals it is a blend of paper mulberry (*Broussonettia papyrifera*) with another fibre, likely the inner bark of the Than tree. Such blends were common in 18th-century China but are rarely found in later papers.

The aforementioned combination of format and media was used to depict both officials at the Imperial Court and members of the Imperial family. The records of the Imperial Palace Workshops, the *Zaobanchu*, give some mention of portrait painting activities relevant to the present work.

Perhaps the most useful comparable works to help create an attribution for the present work comes from a careful study of the eight portraits of Dzungar Mongolian tribal chieftains completed between 1754 and 1755 and now held in the collection of seventeen portraits of meritocratic officers in the Museum für Völkerkunde, Ostasienabt in Berlin.

The attribution of these works has been subject to change over time. Initially Rasidonduk and Veit (1990) assumed that all the works were of the hand of Jean-Denis Attiret (王致誠, 1702-1768).

However, this was proved false by Wang, Ching-ling (2016) who noted the records of the Collection of Archives of the Imperial Household Department of the Qing dynasty stated Giuseppe Castiglione was the painter of the portrait of Dawaqi (d. 1759) from the set. Records also noted that at least some paintings from the set were created by Giuseppe Castiglione and Ignaz Sichelbarth (艾啟蒙, 1708-1780). He provides stylistic attributions to all the works from the group which critiqued by Wang Youmin (2020) ('On the Oil Portraits of Qing Dynasty Dzungar Mongolian Tribal Chieftains Collected in Berlin', *Journal of Gugong Studies*, vol 20) who provides new attributions, but neither Wang is able to provide definitive attributions beyond the Dawaqi portrait.

Comparing the present portrait to the group, it shares the most common features common with the work with a definitive Castiglione attribution, the portrait of Dawaqi. This includes,

1. The specific make up of the eye - white of the eye in the upper left, the white highlight of the lacrimal caruncle, the shading of the white of the eye and the build up through shading and colouring of the edge of the eye and lid
2. The way the light falls across the face with a white spot on the end of the nose and white highlighting to the upper philtrum and between the eyes and the bridge of the nose
3. The naturalistic fold of the cartilage of the ear
4. The flattening of the jawline on the figure's right side as it goes down to the neck
5. The delineation of individual hairs on the moustache and eyebrows
6. The naturalistic folds of the clothing and buttons

Some of these features are shared between the present portrait and others of the eight works, but only these two works are the only ones which share all these similarities.



Portrait of Prince Guo; image courtesy of National Museum of Asian Art, Smithsonian Institute



Portrait of Prince Guo, after G.Dickinson and L.Wigglesworth, *Imperial Wardrobe*, London, 1990

The closest of these remaining works are the portrait of Dawa attributed to Castiglione (Wang 2016; Wang 2020) which lacks point 1, 3, 5 and 6 whilst the portrait of Che Ling (1697-1758) attributed to being in part by Castiglione (Wang 2020) lacks points 1, 2, 3 and 6.

An attribution to Castiglione is also consistent with the status of the sitter who can be identified as Prince Guogong (1733-1765), the sixth and youngest son of the Yongzheng Emperor, half-brother of the Qianlong Emperor and one of only three of his brothers to survive to adulthood. Prince Guogong, known for his refined taste and cultural patronage, was a significant figure at the Qing Court. On the eleventh month of the 19th year of Qianlong (1754), Prince Guo was given charge of Imperial Household Workshop, *Zaobanchu* 造辦處, where all the Jesuit painters would have been under his supervision. He was there until he was promoted to Commandant at the Han Bordered Blue Banner in 1761. Later that year he was stripped of privileges by the Emperor for profiteering but after becoming ill in 1765, the year of his death, the Qianlong Emperor again promoted him to Prince of the Second Rank, and he was buried with the rites of a Prince of the First Rank. The Emperor lamented his death, at the age of only 31 and personally composed poems to commemorate his life.

At least three further portraits of Prince Guogong are known demonstrating the status of the prince. The first, an ink and colour study showing the young prince relaxing in a garden setting is in the collection of the Smithsonian Museum, illustrated by J.Stuart and E.S.Rawski, *Worshipping the Ancestors, Chinese Commemorative Portraits*, 2001, p.193 Appendix 1-1.

Second, a full-length frontal portrait of the prince at an age younger than the present portrait seated in front of a Western-inspired alcove wearing a winter attire including a very similar hat and fur lined coat, illustrated by J.Stuart and E.S.Rawski, *Worshipping the Ancestors, Chinese Commemorative Portraits*, 2001, p.122 fig. 5-4. Third, a full-length frontal portrait of the prince illustrated by G.Dickinson and L.Wigglesworth, *Imperial Wardrobe*, London, 1990, p.49 and sold at Poly Auctions, 4 October 2016, lot 3031. This resplendent work, depicting the prince in official robes, is very close to the present work in its treatment of the face.

The significance of the present work is not only as a portrait of a beloved brother of the Qianlong Emperor, and a significant member of 18th century Imperial household, but also as a window into Court life and Imperial artwork and its production. Unlike the seventeen Ziguan Pavilion hero portraits which are all signed, the present work is not, suggesting it was instead a one-off production. Furthermore, unlike the seventeen works, which all exhibit horizontal cracking from when they were rolled and removed from the palace, the present painting does not, indicating that it was stored in a different location, and would have found their way into a Western collection at a different time.

Cross-cultural exchange significantly enriched Chinese art during the Qing dynasty. It enabled the creation of works that were not only visually striking but also reflect a broader, more inclusive artistic vision. The legacy of Castiglione can be seen in the subsequent generations of Chinese painters who continued to explore and refine this harmonious blend of East and West. Through their pioneering efforts, these artists helped to forge a new artistic language that transcended cultural boundaries and continues to be celebrated for its innovation and beauty.

THE PROPERTY OF A GENTLEMAN 紳士藏品

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MANNER OF LANG SHINING (GIUSEPPE CASTIGLIONE, 1688-1766)

European Lady with Pomogranate; European Lady with Child and Butterfly; European Lady with Basket, 18th/19th century
Three works, ink and colour on silk, glazed and framed.
Each 145cm (57 1/8in) high x 51cm (20 1/8in) wide. (3).

£8,000 - 12,000

CNY76,000 - 110,000

十八/十九世紀 (仿) 郎世寧 (1688-1766) 歐洲服飾仕女圖 一組三幅
絹本設色 鏡框

Provenance: an English private collection

來源：英國私人收藏

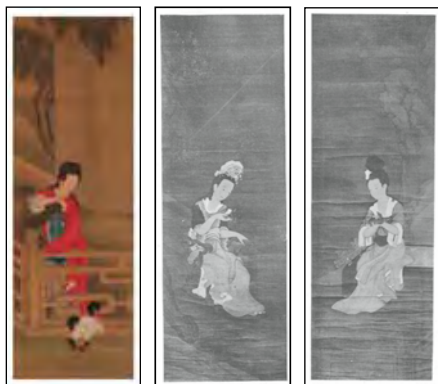
During the 18th century, the fashion for exotic European dress was enthusiastically embraced at the highest levels of the Imperial Court. The Imperial collection includes a striking portrait of the Yongzheng Emperor in European costume, dramatically depicted in the act of fighting a tiger. Similarly, two portraits of the celebrated consort of the Qianlong Emperor, Xiang Fei, present her in fanciful European guise: once as a shepherdess, and again in the martial attire of Joan of Arc. This fascination with European modes was largely stimulated by the presence of Jesuit artists at the Imperial Court in Beijing in the early 18th century, whose work profoundly influenced Court art and fostered a broader curiosity for European culture.

Foremost among these artists was Giuseppe Castiglione (1688–1766). In their catalogue raisonné, C. and M. Beurdeley record a screen of twelve ladies dressed in European costume, illustrating four; one, the seated lady, provides a particularly close visual parallel (see *Giuseppe Castiglione: A Jesuit Painter at the Court of the Chinese Emperors*, London, 1972, pp.182–183, no.103). These paintings were first published by I. Mitrophanov, 'European Motifs in Chinese Art', *China Journal*, 1 July 1927, p.17.

Two paintings from this series are illustrated by A. Jackson, *Encounters: The Meeting of Asia and Europe 1500–1800*, London, 2003, p.213, no.16.12; both were later sold at Poly Beijing, Spring Auction 2016, lot 7533. The painting depicting a boy chasing a butterfly corresponds to a version included in the present lot. Jackson observes that while some paintings depict women with European features, the children are consistently portrayed as Chinese, suggesting that European figures could enter Chinese visual culture only as objects of aesthetic fascination, something to be gazed at, but not entered.

See a related set of seven paintings of Chinese ladies in European dress, 18th century, in the Royal Ontario Museum, Canada, including a painting of a beauty with fishbowl and hourglass (acc.no.2020.49.1), as well as a hanging scroll of a beauty with glassware, 18th century, in the same museum (acc.no.2020.49.2).

Compare with a similar painting of a lady with cats, 19th century, which was sold at Bonhams New York, 21 July 2020, lot 31.



Two paintings of Court Ladies in the manner of Giuseppe Castiglione; published after C. and M. Beurdeley, *Giuseppe Castiglione: A Jesuit Painter at the Court of the Chinese Emperors*, London, 1972, pp.182-183 (two of four)

A painting of a Court Lady in the manner of Giuseppe Castiglione (one of seven); in the Royal Ontario Museum, Canada







Arthur Probsthain bookshop, London

PROPERTY FROM ARTHUR PROBSTHAIN BOOKSHOP, LONDON
倫敦ARTHUR PROBSTHAIN書店藏品

342 •

**A BOXED IMPERIAL ALBUM OF SIXTEEN RUBBINGS
 AND WOODBLOCK PRINTS FROM THE IMPERIAL
 INSCRIBED ILLUSTRATIONS OF COTTON CULTIVATION AND
 MANUFACTURE, YUZH I MIANHUA TU**

Qianlong, circa 1770s

Comprising sixteen double pages each with a woodblock print opposite a rubbing compiled by Fang Guancheng (1698-1768), *zitan* boards, pink silk liner, presented in a box, the *zitan* top delicately carved with bamboo and millet with a four character title inscribed Qianlong yuzhi.

The album 28cm (11in) high x 28cm (11in) wide. (2).

£15,000 - 20,000

CNY140,000 - 190,000

清乾隆（約1770年代）御製棉花圖 拓本 十六開冊
 「乾隆御製」款

Provenance: Arthur Probsthain bookshop, London

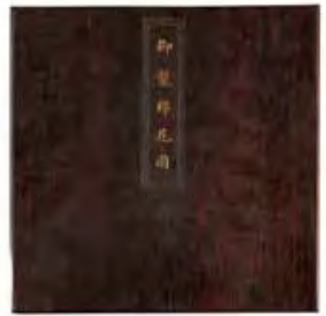
來源：Arthur Probsthain書店，倫敦

The iconic London bookshop, founded by the Probsthain family in 1903, has been a fixture at 41 Great Russell Street, opposite the British Museum, since 1905. Initially managed by Arthur Probsthain, it later passed to his nephew, Walter Sheringham, who took over in 1941. He was soon joined by his wife in 1943. Their children, Michael and Lesley, became involved in the 1970s, ensuring the continuity of this renowned family business. For decades, Probsthain's has been considered one of the foremost dealers in Chinese books in the Western world. The bookshop closed in 2024.

Cotton production in China expanded dramatically during the Ming dynasty, and by the reign of the Qianlong Emperor in the Qing dynasty, its economic and cultural significance was firmly established. In 1756, Fang Guancheng 方觀承 (1698-1768), Governor-General of the Zhili Metropolitan Region, presented *The Illustrations of Cotton (Mianhua tu 棉花圖)* to the Qianlong Emperor. The designs were subsequently engraved in intaglio on twelve heavy slabs of *duan* stone in 1765, from which multiple rubbings and printed editions were produced.

Surviving versions include black-rubbing albums, such as that held by the Library of Congress, Washington DC (acc.No.2012402417); blue-rubbing albums; and composite rubbings combining different impressions, one of which was sold at Sotheby's London on 11 May 2022, lot 108.

A woodblock-printed edition of the *Mianhua tu*, also dated 1765, is held in the Staatsbibliothek, Berlin (acc.no.Libri sin.1594). Recent acquisitions at Leiden University Libraries include rubbings of the Imperially inscribed edition (*Yuti mianhuatu 御題棉花圖*), reflecting the Imperial patronage and ritual significance of these designs in Qing Court culture (acc.no.SINOL. V GK 10.000 1)



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



343 †

AFTER LANG SHINING (GIUSEPPE CASTIGLIONE, 1688-1768)

Republic Period

Ink and colour on silk, signed, mounted alongside a titleslip signed Chen Shutong (1876-1966) and dated *Yichou* year in accordance to 1925, as a hanging scroll.

90.5cm (35 5/8in) high x 49.6cm (19 5/8in) wide.

£8,000 - 12,000

CNY76,000 - 110,000

民國 郎世寧（款）行圍圖 設色絹本 立軸

題識：臣郎世寧恭畫

鈐印：臣郎世寧

題裱邊跋：郎世寧此畫細緻入微，人馬逼真，開畫壇一派之先河。

今幸見其真跡因喜並題。乙丑夏日，陳叔通

邊跋鈐印：敬弟 陳叔通

Giuseppe Castiglione, known as Lang Shining (1688–1766), was an Italian Jesuit painter whose extraordinary skill earned him a lasting place at the Qing Court. Invited by the Kangxi Emperor and serving under the Yongzheng and Qianlong Emperors, he brought European techniques of perspective, modelling, and naturalistic detail to Chinese Court painting, seamlessly blending them with traditional Chinese aesthetics. His oeuvre, ranging from Imperial portraits to elaborate bird and flower and palace scenes, created a distinctive hybrid style, marrying Western realism with Chinese decorative sensibilities. Beyond mere technical innovation, Lang Shining profoundly shaped Qing Court taste, setting new standards for visual representation, guiding generations of Court artists, and establishing a sophisticated pictorial language that conveyed both Imperial authority and cultivated refinement throughout the Qianlong era.

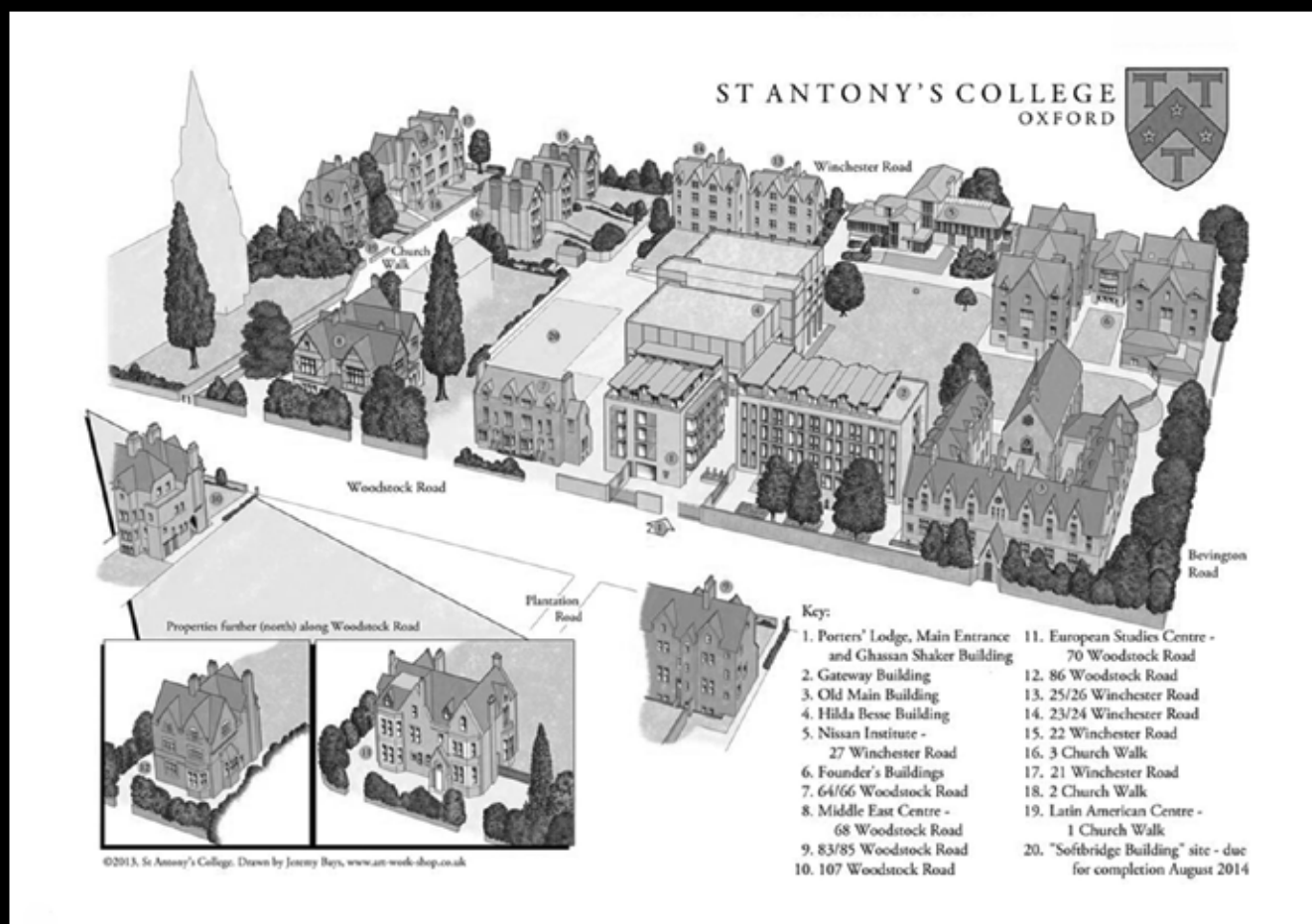
During the Republic period, Lang Shining's legacy saw a revival as his fusion of Western realism and Chinese brushwork was rediscovered and celebrated. Collectors, scholars, and museums highlighted his technical mastery and hybrid style, positioning him as a transformative figure in Chinese painting and inspiring new explorations of East-West artistic synthesis.

See a monumental and rare painting of horses at pasture after Lang Shining, late Qing dynasty/Republic period, which was sold at Bonhams London, 17 May 2018, lot 81.



Property from the Collection of St Antony's College, University of Oxford

Lots 344 - 354



The University of Oxford is amongst the most iconic universities in the world. Set within a medieval city, noted for its architectural beauty and splendour, dating to the 11th century. To this day it continues to rank among the top institutions globally in international academic league tables.

Oxford has also played an unparalleled role in the history of collecting. Its main museum, the Ashmolean, was founded in 1683, as the world's first university museum and the oldest public museum in continuous operation, noted for its world class collection of Chinese art including ceramics, paintings and jades. The Pitt Rivers, founded in 1884, which was instrumental in the establishment of anthropology as an academic discipline, is known for its important collection of ethnographic and archaeological objects. Collecting has also taken place at the collegiate level. Many of the thirty or more Oxford colleges maintain their own libraries, archives, and art collections. Christ Church, for example, houses its own art gallery with holdings include works by Titian, Michelangelo, and Leonardo da Vinci, all owned and managed by the college itself.

St Antony's College, founded in 1950, has from its inception been a significant location for the academic study of East Asia. It is home to both the Nissan Institute of Japanese Studies and the Bodleian Japanese Library, major centres for research in Chinese and Japanese art and history. Built up over the last 70 years, the college's collection of Chinese and Tibetan art reflects the collecting interests of its fellows, among them distinguished professors and titled individuals. The collection has, at various times, been exhibited in important locations around the college. It is unusual for artworks from the collection of an Oxford college to be de-accessioned and this presents a rare opportunity. Bonhams is honoured to be given the opportunity to offer this historic group of works to the market.



St Antony's College, Oxford



St Antony's
College
UNIVERSITY OF OXFORD



Sir Colin Tradescant Crowe GCMG (1913-1989)

Sir Colin Crowe (1913-1989) studied history at Oriel College, Oxford, and went on to earn distinction in the diplomatic services. He served as Vice Consul at Shanghai international settlement in 1938-1940, and as first secretary and head of Chancery in Beijing in 1950-1953. In 1953-1956 he headed the Far Eastern department of the Foreign Office. He was married to the daughter of the artist Bertha Lum (1869-1954), a noted expert on Chinese and Japanese woodblock prints. Crowe spent a sabbatical year at St Antony's between 1964 and 1965 as a supernumerary fellow. No documentation survives at the College relating to the gift of the portrait but it is thought to have been given sometime between 1964 and 1970.

344 † Y

A RARE PORTRAIT OF 'PRINCE YI'

Qing Dynasty

With inscription identifying the portrait as Prince Yi, inscribed and with seal Liu Zonghan; ink, colour and gilt on silk, hanging scroll with *hongmu* scroll ends.

153cm (60 1/4in) high x 96cm (37 3/4in) wide.

£40,000 - 60,000

CNY380,000 - 570,000

清 設色絹本 怡親王像 立軸

款識：怡親王之像 宗漢題

鈐印：劉宗漢印

Provenance: Sir Colin Crowe GCMG (1913-1989), Oxford

St Antony's College, Oxford, gifted by the above between 1964 and 1970

Exhibited: St Antony's College, Oxford, Common Room, Old Main Building, before 1970

St Antony's College, Oxford, Hilda Besse Building, 1970-2019

Published and Illustrated: 'Subtle way with Light', *Oxford Mail*, Oxford, 9 October 1970, p.14

Referenced: Himalayan Art Resources item no.35823

來源： Sir Colin Crowe GCMG (1913-1989)，牛津
牛津聖安東尼學院，由上者贈予于1964年至1970年間

展覽： 聖安東尼學院，牛津，公共休息室，舊主樓，1970年前
聖安東尼學院，牛津， Hilda Besse樓，1970-2019

參考著錄： 喜馬拉雅藝術資源編號35823

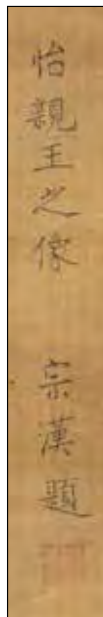




Portrait of Yinxiang, first Prince Yi (1686-1730), 1720s; image courtesy of the National Museum of Asian Art, Smithsonian, Washington DC.



Portrait of Yinxiang, first Prince Yi (1686-1730), 1905; image courtesy of the National Museum of Asian Art, Smithsonian, Washington DC.



The calligraphic inscription and seal read:

怡親王之像 宗漢題 劉宗漢印

which may be translated as:

The portrait of Prince Yi, inscribed by Liu Zonghan, the seal of Liu Zonghan

According to the inscription the present portrait is that of Prince Yi. However, it does not identify which of the holders of this peerage. This princely peerage was first held by Yinxiang (1686–1730), the 13th son of the Kangxi Emperor. Early in 1723 the Yongzheng Emperor made Yinxiang a Prince of the First Degree, with the designation Yi. In 1725 he was offered the additional hereditary rank of a Prince of the Second Degree. When he died in 1730 his memory was celebrated in the Temple of Eminent Statesmen, and in 1734, the Yongzheng Emperor ordered that his name be entered in the Temple of Eminent Princes in Mukden (Shenyang), and early in 1775 the right of perpetual inheritance was added to the Principdom of the First Degree.



Portrait of Zaiyuan, sixth Prince Yi (1816-1861), 1905; image courtesy of the National Museum of Asian Art, Smithsonian, Washington DC.



Portrait of Zaidun, seventh Prince Yi (1827-1890), 1911; image courtesy of the National Museum of Asian Art, Smithsonian, Washington DC.

It is interesting to note that it was the sixth Prince Yi, Zaiyuan (d.1861), who renewed negotiations with Parkes, representative of the British High Commissioner, in September 1860, but on the 18th negotiations broke off and Zaiyuan ordered the arrest of Parkes and his party, which brought upon the retaliatory measures by the English and the French. Further to the Xinyou *coup d'état* he was ordered to commit suicide in 1861, after which the Princedom was discontinued for three years, before continuing through another branch of the family. The last Prince Yi was Yuqi (1900-1948) before the Princedom ceased to exist. For more information see, A.W.Hummel, *Eminent Chinese of the Ch'ing Period*, Washington DC., 1944, vol.II, pp.923-924.

Two portraits of Yinxiang, first Prince Yi, are in the National Museum of Asian Art, Smithsonian, Washington DC. (acc.no.S1991.84), published in J.Stuart, *Worshipping the Ancestors: Chinese Commemorative Portraits*, Washington, 2001, pp.70, no.2.15, and p.101, no.4.5, the first depicting him as a young man (wearing a blue-ground robe), and the second painted posthumously in 1905 (wearing a yellow-ground robe). See also a related Imperial portrait of a Prince, circa 1775, in the Minneapolis Institute of Art (acc.no.83.30).

Several elements in the portrait identify the sitter as an Imperial Prince, including the ruby finial on the hat, and the amber necklace around the neck. The style of the robe, sumptuously decorated with dragons, is distinctly an early one more typical of the Shunzhi period. If indeed the portrait is of the first Prince Yi, it is possible that this painting would have been commissioned posthumously which may explain the earlier style robe adorning him. It is important to point that both in the present portrait as well as the National Museum of Asian Art, Smithsonian's one dated to circa 1720 (*Prince Yi looking through a window*, he is shown wearing a blue-ground dragon robe, and not a yellow ground one (as seen in the much later portrait dated to 1905). It is intriguing to consider the possibility that the painting may have been commissioned by the Qianlong Emperor on the occasion of entering the name of the first Prince Yi in the Temple of Eminent Princes in Mukden (Shenyang) - possibly explaining the use of an earlier style robe.

A pair of portraits of a nobleman and a royal lady were sold at Bonhams London, 10 November 2016, lot 117.





(Details)



345

345 †

HUANG SHEN (1687-1772)

Shoulao, 1735

Ink and colour on paper, hanging scroll.

110.5cm (43 1/2in) high x 55.6cm (21 7/8in) wide.

£2,000 - 3,000

CNY19,000 - 29,000

雍正十三年(1735) 黃慎 (1687-1772)

東方朔偷桃圖 設色紙本 掛軸

款識：雍正十三年秋八月寫於十笏山房。

閩中黃慎

鈐印：黃慎 躬懋 瘦瓢子 黔中袁氏珍藏書畫

章 愚泉鑑賞 均和山莊

Provenance: Yuan Yuquan (collector's seal)
St Antony's College, Oxford, by 1997

來源： 袁愚泉舊藏 (藏家鈐印)
聖安東尼學院，牛津，1997年前



346

346 †

ANONYMOUS

A large family portrait, Late Qing Dynasty

Ink and colour on paper.

266cm (104 3/4in) wide x 133cm (52 3/8in) high.

£8,000 - 12,000

CNY76,000 - 110,000

佚名 晚清 家族行樂圖 設色紙本

Provenance:

Malcolm Deas (1941-2023), Oxford, acquired
circa 1975 (on behalf of St Antony's College,
Oxford)

St Antony's College, Oxford

來源：

Malcolm Deas (1941-2023)，牛津，代表聖安
東尼學院獲得於約1975年
聖安東尼學院，牛津

Yuan Yuquan was a collector from the Republican period. His family was a prominent and influential clan from Guizhou, known for its wealth and extensive art collections. Yuan counted among his friends connoisseurs Wu Hufan (1894-1968) and Chen Julai (1900-1989). The present work was rediscovered in 2024 in the attic of the Old Main Building, St Antony's college, Oxford, but is thought to have been in the collection of the college since at least 1997.

Huang Shen (1687-1772) was a key member of the Eight Eccentrics of Yangzhou, a group of 18th century artists known for their expressive, unorthodox styles. Their art broke away from academic norms, favouring emotional depth and personal expression.

A painting by Huang Shen, *Immortal of Longevity*, was sold at Bonhams Hong Kong, 31 May 2015, lot 106.



Malcolm Deas (1941-2023) graduated in History from New College, Oxford and moved to All Souls College in 1962. He then took up a post at St Antony's college between 1966 and 2008. He was noted for his expertise in Latin America studies.

He was one of the original staff of the Latin American Centre, founded at that time by Sir Raymond Carr, at St Antony's College. He is also noted for having built up the university's Latin American collections at the Bodleian Library and in the Centre. These collections are among the largest in Europe and include the iconic Codex Mendoza, an Aztec scripture detailing historic rulers' conquests, translated into Spanish.

The present painting was acquired circa 1975 from an unrecorded source. It was latterly stored in a shed at Malcolm Deas's private residence and, prior to that, in an outlying property belonging to the College, returning to the college main site in 2023.

This lavish and large scale painting of the late Qing dynasty finely depicts three generations of a wealthy family. The patriarch of the family is sitting at the centre beside his wife in front of a beautifully painted screen.

To his right, in a separate bay, is his son and heir, whose hat is prominently displayed on the adjacent table with the sapphire hat sphere and single-eyed peacock feather indicating his status as an official of the third rank. Beside him sits his wife, whose mother sits looking out from a balcony with a girl attendant to their right. In the foreground on the opposite side of the composition sit three further sons with an attendant, their desk filled with the accoutrements of learning. In the garden to the centre stand two teenage girls and two young children playing with a kite. All are dressed in rich silks and the interiors are opulently decorated. In keeping with the time the patriarch is in the process of enjoying a whiff of snuff, his hand resting on a snuff tray beside a jadeite snuff bottle.



St Antony's College, Senior Common Room, with Lots 347-349 *in-situ*, circa 1963



Major Philip Cotes Peter Hailey (?-1980)

Major Hailey was the first Bursar of St Antony's College, serving in the post between 1950-1970. He had formerly acted as British Trade Agent at Gyantse, Tibet, 1933-1935. J.Crowden notes that he visited Ladakh in 1939 and 'loved Tibet and had collected many Buddhist artefacts, including a large set of old tangkas that he had given to his college'; see *The Frozen River: Seeking Silence in the Himalaya*, London, 2000, p.75.

The Senior Common Room, or 'SCR', within an Oxford college is an area traditionally restricted only to members of the senior academic and administrative community meaning that across the first two decades in which they belonged to the college they would be enjoyed only by an elite group within the college. A photograph showing three of the thangkas, taken circa 1963, shows three of the thangkas on display at the time. This changed when, in 1994, they were relocated and available to the college community more widely.

347 †

A THANGKA OF AMITABHA BUDDHA IN HIS PURE LAND

Tibet, 19th century

Distemper on cloth, the reverse with Tibetan 'om, ah, hum' invocations behind each figure, cloth mount.

66.5cm (26 3/16in) high × 44cm (17 5/16in) wide.

£3,000 - 4,000

CNY29,000 - 38,000

西藏 十九世紀 無量壽佛極樂世界唐卡

Provenance: Major Philip Cotes Peter Hailey (?-1980), Oxford, acquired circa 1933-1935 St Antony's College, Oxford, gifted by the above circa 1950-1955

Exhibited: Senior Common Room (now the Gulbenkian Room of the College Library), Old Main Building, St Antony's College, Oxford, circa 1955-1971

The Hilda Besse building (Combined Common Room, upper lobby and main stairwell), St Antony's College, Oxford, 1971-2019

Referenced: Himalayan Art Resources item no.35825

來源： Philip Cotes Peter Hailey少校(?-1980)，牛津，獲得於約1933-1935年
聖安東尼學院，牛津，約於1950-1955年，由上述人士捐贈

展覽： 高級公共休息室（現為學院圖書館 Gulbenkian廳），舊主樓，聖安東尼學院，牛津，約1955-1971年
The Hilda Besse樓（綜合公共休息室，上層門廳及主樓梯間），聖安東尼學院，牛津，1971-2019年

參考著錄： 喜馬拉雅藝術資源編號35825

This thangka represents a popular subject of Amitabha Buddha in the Pure Land of Sukhavati. The Buddha of Immeasurable Light appears at the centre of the composition in front of a grand palace. Compare with another thangka, 19th century, of the same subject and a similar treatment of Amitabha's robes in the Rubin Museum of Art, New York (acc.no.P1998.14.6), noted in Himalayan Art Resources, no.701.

See a related thangka of Shakyamuni Buddha, 19th century, which was sold at Bonhams New York, 20 March 2024, lot 708.





348 †

A THANKGA OF NYATRI TSEMPO

Tibet, 19th century

Distemper on cloth, the reverse with Tibetan inscriptions on a line drawing of a stupa, comprising consecration mantras, the 'ye dharma hetu' Buddhist creed, and the 'Patience Prayer', also inscribed with 'om, ah, hum' incantations behind various figures, with silk brocaded mount. 66cm (26in) high x 50cm (19 5/8in) wide.

£1,500 - 2,000

CNY14,000 - 19,000

西藏 十九世紀 聶赤讚普唐卡

Provenance: Major Philip Cotes Peter Hailey (?-1980), Oxford, acquired circa 1933-1935 St Antony's College, Oxford, gifted by the above circa 1950-1955

Exhibited: Senior Common Room (now the Gulbenkian Room of the College Library), Old Main Building, St Antony's College, Oxford, circa 1955-1971
The Hilda Besse building (Combined Common Room, upper lobby and main stairwell), St Antony's College, Oxford, 1971-2019

來源：Philip Cotes Peter Hailey (?-1980)少校，牛津，獲得於約1933-1935年
聖安東尼學院，牛津，由上者捐贈於約1950-1955年

展覽：高級公共休息室（現為學院圖書館 Gulbenkian廳），舊主樓，聖安東尼學院，牛津，約1955-1971年
The Hilda Besse樓（綜合公共休息室，上層門廳及主樓梯間），聖安東尼學院，牛津，1971-2019年

Nyatri Tsenpo, traditionally regarded as the first king of Tibet, is said to have descended from the heavens onto Yarlha Shampo, inaugurating the Yarlung dynasty around 127 BCE. Revered as both a historical and semi-divine figure, he is credited with founding the Tibetan monarchy and commissioning the construction of Yumbulagang Palace, Tibet's earliest royal building. His enthronement marks the beginning of the Tibetan calendar, and he occupies a central place in Tibetan cultural memory, celebrated for establishing the foundations of Tibetan governance, ritual, and identity. Depictions of Nyatri Tsenpo in thangkas often emphasise his divine descent and regal authority, highlighting his role as a bridge between the celestial and the earthly realms.

A THANGKA OF PADMASAMBHAVA

Tibet, 19th century

Distemper on cloth, the reverse with inscribed Tibetan 'om, ah, hum' incantations behind each figure, with silk brocaded mount.

65.5cm (25 7/8in) high x 44.5cm (17 1/2in) wide.

£2,000 - 2,500

CNY19,000 - 24,000

西藏 十九世紀 蓮花生大士唐卡

Provenance: Major Philip Cotes Peter Hailey (?-1980), Oxford, acquired circa 1933-1935, the thangkas discussed in a letter from Hailey's father R.F. Hailey to A.D. Howell Smith of the Victoria and Albert Museum, London on 23 April 1937
St Antony's College, Oxford, gifted by the above circa 1950-1955

Exhibited: Senior Common Room (now the Gulbenkian Room of the College Library), Old Main Building, St Antony's College, Oxford, circa 1955-1971
The Hilda Besse building (Combined Common Room, upper lobby and main stairwell), St Antony's College, Oxford, 1971-1994/1995

來源： Philip Cotes Peter Hailey少校(?-1980)，牛津，獲得於約1933-1935年，其父R.F. Hailey於1937年4月23日，致倫敦維多利亞和阿爾伯特博物館的A.D. Howell Smith的信件中曾提及這件唐卡
聖安東尼學院，牛津，約於1950-1955年由上述人士捐贈

展覽： 高級公共休息室（現為學院圖書館Gulbenkian廳），舊主樓，聖安東尼學院，牛津，約1955-1971年
The Hilda Besse樓（綜合公共休息室，上層門廳及主樓梯間），聖安東尼學院，牛津，1971-1994/1995年

Padmasambhava (meaning 'the Lotus Born'), the great Indian adept who introduced Buddhism to Tibet in the 8th century, is shown in the centre of the painting seated in *lalitasana* on a lotus base, holding a *vajra* in his right hand; in his left hand he carries the skull bowl of absolute voidness, in which there is a vase of the Elixir of Immortality, symbolising his being a manifestation of Amitabha Buddha. The *khatvanga* rests in the crook of his left arm. The *khatvanga* is surmounted by the *vivajra* (symbolising the union of wisdom and compassion) and the three heads (wet, shrunken, and skull), symbolising conquest of the three poisons, as well as the trident, symbolising the mastery of the three central channels of the yogic nervous system.

Padmasambhava has various other names and forms, representing the 'Outer', 'Inner' and 'Secret' aspects of his spiritual being. Surrounding him in this painting are the principal Eight Forms of Padmasambhava; each used to highlight an important event in his life. He is further surrounded by subsequent lineage teachers, meditational deities and protectors from the Nyingma Tradition of Tibetan Buddhism. For more details about Padmasambhava, see M.M.Rhie and R.A.F.Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1996, pp.168-183.

A thangka of Padmasambhava, 18th/19th century, was sold at Sotheby's New York, 21 March 2019, lot 952.





350 †

A THANKGA OF GREEN TARA

Tibet, 19th century

Distemper on cloth, the reverse with Tibetan 'om, ah, hum' invocations in red ink behind each figure, with original silk brocaded mount. 63cm (24 7/8in) high x 46cm (18 1/8in) wide.

£2,000 - 2,500

CNY19,000 - 24,000

西藏 十九世紀 綠度母淨土唐卡

Provenance: Major Philip Cotes Peter Hailey (?-1980), Oxford, acquired circa 1933-1935 St Antony's College, Oxford, gifted by the above circa 1950-1955

Exhibited: Senior Common Room (now the Gulbenkian Room of the College Library), Old Main Building, St Antony's College, Oxford, circa 1955-1971
The Hilda Besse building (Combined Common Room, upper lobby and main stairwell), St Antony's College, Oxford, 1971-2019

Referenced: Himalayan Art Resources item no.35827

來源: Philip Cotes Peter Hailey少校(?-1980), 牛津, 獲得於約1933-1935年
聖安東尼學院, 牛津, 約於1950-1955年, 由上述人士捐贈

展覽: 高級公共休息室 (現為學院圖書館 Gulbenkian廳), 舊主樓, 聖安東尼學院, 牛津, 約1955-1971年
The Hilda Besse樓 (綜合公共休息室, 上層門廳及主樓梯間), 聖安東尼學院, 牛津, 1971-2019年

參考著錄: 喜馬拉雅藝術資源編號35827

Green Tara is depicted seated upon a radiant, multi-coloured lotus throne set within the courtyard of a celestial palace. To her right stands Marichi, rendered in luminous yellow and holding a branch of the sacred ashoka tree, symbolising protection and auspiciousness. To her left is the formidable Ekajati, her blue-black form marked by three piercing eyes and a fierce expression, clad in a tiger-skin skirt, embodying the power to vanquish obstacles and ignorance. The composition conveys both the serene compassion of Tara and the protective, transformative energies of her attendant deities.

Green Tara's Pure Land is envisioned as a radiant lotus garden or celestial palace, a realm suffused with her enlightened compassion. Known as Utpala-vana or a Tara-loka, this Pure Land is not a fixed geographic location but a spiritual domain where she manifests to aid sentient beings. Within this luminous space, Tara appears surrounded by attendants and protective deities, ready to offer guidance, protection, and swift assistance to those who call upon her. The depiction of her seated on a multi-coloured lotus throne reflects both her accessibility and her transcendent, liberating presence.

Compare with a related thangka of Green Tara in a sandalwood forest, 19th century, in the Rubin Museum of Art, New York (acc.no.P1996.8.1), illustrated on Himalayan Art Resources, item no.239.



351 †

A THANGKA OF PADMASAMBHAVA IN HIS PURE LAND

Tibet, 19th century
Distemper on cloth, the reverse with Tibetan inscriptions comprising 'om, ah, hum' incantations, consecration mantras, the 'ye dharma hetu' Buddhist creed, and a dedicatory prayer in cursive script, with silk brocaded mount.
94cm (37in) high × 65cm (25 5/8in) wide.

£5,000 - 6,500
CNY48,000 - 62,000

西藏 十九世紀 蓮花生大士淨土唐卡

Provenance: Major Philip Cotes Peter Hailey (?-1980), Oxford, acquired circa 1933-1935 St Antony's College, Oxford, gifted by the above circa 1950-1955.

Exhibited: Senior Common Room (now the Gulbenkian Room of the College Library), Old Main Building, St Antony's College, Oxford, circa 1955-1971

The Hilda Besse building (Combined Common Room, upper lobby and main stairwell), St Antony's College, Oxford, 1971-2019

Referenced: Himalayan Art Resources item no.35826

來源： Philip Cotes Peter Hailey 少校 (?-1980)，牛津，獲得於約 1933-1935 年
聖安東尼學院，牛津，約於 1950-1955 年，由上述人士捐贈

展覽： 高級公共休息室（現為學院圖書館 Gulbenkian 廳），舊主樓，聖安東尼學院，牛津，約 1955-1971 年
The Hilda Besse 樓（綜合公共休息室，上層門廳及主樓梯間），聖安東尼學院，牛津，1971-2019 年

參見： 喜馬拉雅藝術資源網 35826 號

Padmasambhava is portrayed seated within his palace atop a sacred mountain, having taken up residence in this celestial Pure Land following his departure from Tibet. This subject, celebrating his enlightened presence and enduring spiritual influence, was especially popular in 18th and 19th century Tibetan thangka painting, reflecting both devotional reverence and the aspiration to connect with his protective and transformative powers. A similar composition is published in M.M.Rhie and R.A.F.Thurman, *Wisdom and Compassion*, New York, 1991, pp.362-363, no.149.

352 †

A THANGKA OF BHAIŠAJYAGURU

Tibet, 19th century

Distemper on cloth, the reverse with a hand impression and Tibetan 'om, ah, hum' invocations behind each figure, with cloth mount.
65cm (25 5/8in) high × 43cm (16 7/8in) wide.

£2,000 - 2,500

CNY19,000 - 24,000

西藏 十九世紀 藥師佛唐卡

Provenance: Major Philip Cotes Peter Hailey (?-1980), Oxford, acquired circa 1933-1935 St Antony's College, Oxford, gifted by the above circa 1950-1955.

Exhibited: Senior Common Room (now the Gulbenkian Room of the College Library), Old Main Building, St Antony's College, Oxford, circa 1955-1971
The Hilda Besse building (Combined Common Room, upper lobby and main stairwell), St Antony's College, Oxford, 1971-2019

Referenced: Himalayan Art Resources item no.35828

來源： Philip Cotes Peter Hailey少校(?-1980)，牛津，獲得於約1933-1935年
聖安東尼學院，牛津，約於1950-1955年，由上述人士捐贈

展覽： 高級公共休息室（現為學院圖書館 Gulbenkian廳），舊主樓，聖安東尼學院，牛津，約1955-1971年
The Hilda Besse樓（綜合公共休息室，上層門廳及主樓梯間），聖安東尼學院，牛津，1971-2019年

參考著錄： 喜馬拉雅藝術資源編號35828

This thangka depicts Bhaiṣajyaguru, the Medicine Buddha, seated in meditation within the celestial palace of his Pure Land, the Vaidūryanirbhāsa or 'Lapis Lazuli Radiance.' Rendered in deep blue tones symbolic of healing and transcendence, Bhaiṣajyaguru extends his right hand in the gesture of generosity (*varada mudrā*), holding a branch of the myrobalan plant, a potent emblem of his power to cure both physical and spiritual afflictions. His left hand rests in his lap in meditation, supporting a bowl of healing nectar.

The central figure is surrounded by the Seven Medicine Buddhas, each seated on a lotus throne and radiating a distinct halo of light, symbolising the manifold aspects of Bhaiṣajyaguru's compassion. Above, celestial Buddhas and bodhisattvas look on, while below, attendant deities and offering figures assist in dispelling disease, ignorance, and karmic suffering. Immediately beneath the central figure sits Padmasambhava, flanked by Shadakshari Lokeshvara and Green Tara, and the lower register, from left to right, features Mañjuśrī, Vajrapāṇi, Vajrasattva, Maṛīcī, and Ekajātī, forming a harmonious hierarchy of healing, protection, and enlightened guidance.

See a related thangka of the Medicine Buddha, 18th/19th century, in the Rubin Museum, New York (acc.no.C2008.19).





353 †

A THANGKA OF DORJE DUDJOM

Tibet, 18th century

Distemper on cloth, the reverse with Tibetan inscriptions on a line drawing of a stupa, comprising consecration mantras, the 'ye dharma hetu' Buddhist creed, and the 'Patience Prayer', also inscribed with 'om, ah, hum' incantations behind various figures, with silk brocade mount.

66.5cm (26 1/8in) high × 50cm (19 5/8in) wide.

£4,000 - 5,000

CNY38,000 - 48,000

西藏 十八世紀 多傑鄔唐卡

Provenance: Major Philip Cotes Peter Hailey (?-1980), Oxford acquired circa 1933-1935 St Antony's College, Oxford, gifted by the above circa 1950-1955

Exhibited: Senior Common Room (now the Gulbenkian Room of the College Library), Old Main Building, St Antony's College, Oxford, circa 1955-1971

The Hilda Besse building (Combined Common Room, upper lobby and main stairwell), St Antony's College, Oxford, 1971-2019

Referenced: Himalayan Art Resources item no.35824

來源： Philip Cotes Peter Hailey 少校 (?-1980)，牛津，獲得於約1933-1935年，聖安東尼學院，牛津，約於1950-1955年，由上述人士捐贈

展覽： 高級公共休息室（現為學院圖書館 Gulbenkian 廳），舊主樓，聖安東尼學院，牛津，約1955-1971年
The Hilda Besse 樓（綜合公共休息室，上層門廳及主樓梯間），聖安東尼學院，牛津，1971-2019年

參見： 喜馬拉雅藝術資源編號35824

Dorje Dudjom is one of the Twenty-five Disciples of Padmasambhava. This work would likely have been part of a multiple painting set.

354 †

A THANKGA OF BAKULA AND RAHULA

Tibet, 18th century

Distemper on cloth, the reverse with Tibetan 'om, ah, hum' invocations in red pigment behind each figure, with cloth mount.

71cm (28in) high × 46cm (18 1/8in) wide.

£5,000 - 8,000

CNY48,000 - 76,000

西藏 十八世紀 巴古拉與羅睺尊者唐卡

Provenance: Major Philip Cotes Hailey (?-1980), Oxford, acquired in the 1930s
St Antony's College, Oxford, gifted by the above in or after 1950

Exhibited: Senior Common Room (now the Gulbenkian Room of the College Library),
Old Main Building, St Antony's College, Oxford, circa 1955-1970/1971
The Hilda Besse building (Combined Common Room, upper lobby and main stairwell),
St Antony's College, Oxford, 1971-2019

Referenced: Himalayan Art Resources item no.35822

來源： Philip Cotes Peter Hailey少校(?-1980)，牛津，獲得於約1930年代
聖安東尼學院，牛津，約於1950年或其後，由上述人士捐贈

展覽： 高級公共休息室（現為學院圖書館Gulbenkian廳），舊主樓，
聖安東尼學院，牛津，約1955-1970/1971年
The Hilda Besse樓（綜合公共休息室，上層門廳及主樓梯間），
聖安東尼學院，牛津，1971-2019年

參考著錄： 喜馬拉雅藝術資源編號35822

This Tibetan thangka portrays the *arhats* Bakula and Rahula, each

rendered with their distinctive symbolic attributes. Bakula is depicted holding a wealth-bestowing mongoose, a talisman believed to provide the means to comprehend the full spectrum of the Buddha's teachings. Rahula is shown with a diadem, a divine gift from the gods of the Heaven of the Thirty-Three, embodying the power to overcome desire and attain insight into the Dharma. The composition and scale of this painting suggest it was likely part of a larger set of thangkas, intended to be viewed together as a cohesive devotional ensemble.

See a related thangka of four *arhats*, eastern Tibet, late 17th/early 18th century, illustrated in M.M.Rhie and R.A.F.Thurman, *Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, New York, 1999, p.177, no.22



THE PROPERTY OF A GENTLEMAN 紳士藏品

355 TP

A LARGE THANGKA OF AVALOKITESHVARA WITH GAUTAMA BUDDHA AND GREEN TARA

19th century

Each deity on lotus bases over stepped thrones with elaborate architectural *toranas*, backed by identical blue-and-gold aureoles with translucent auras, Eleven-Headed Avalokiteshvara at the centre, Gutama Buddha on the left sitting in *dhyanasana* and holding the blue medicine bowl and Green Tara on the right, surrounded by various other deities. 130.5cm (51 3/8in) wide x 75cm (29 1/2in high) high.

£8,000 - 12,000

CNY76,000 - 110,000

十九世紀 觀世音菩薩、釋迦牟尼佛及綠度母唐卡

Provenance: Melwani & Co., Mumbai,
2 March 1962 (invoice)
An English private collection

來源: Melwani & Co., 孟買, 1962年3月2日
(收據)
英國私人收藏

This thangka is remarkable both for its rare horizontal format and for the complex, multi-figure composition it presents. At the centre stands Avalokiteshvara, the Bodhisattva of Compassion, depicted with eleven faces and a thousand hands that radiate outward in an aura of benevolent energy. He is flanked by four seated retinue figures, forming the sacred nucleus of the composition. To the right appear Green Tara and the fierce, blue-hued protector Ekajati, while to the left stand the orange-coloured Marici and Gautama Buddha, accompanied by Sitatara in white and Parnashavari in yellow. Around them are arranged the Eight Offering Goddesses, six of whom appear on each side, completing a vision of divine harmony and ritual completeness.

The thangka's horizontal format is highly unusual within Tibetan painting, where vertical, mandala centred compositions predominate. Here, the lateral extension creates a sense of panoramic vastness, inviting the viewer to read the image almost as a sacred landscape, a celestial realm unfolding across space rather than converging toward a single axis. This format may have been intended for display above a temple altar or within a monastic assembly hall, allowing multiple practitioners to view and venerate the deities simultaneously. The composition's expansive breadth thus mirrors its spiritual ambition: a vision of the Buddhist cosmos rendered as a continuous, unfolding field of divine presence. A related thangka of similar landscape format, 18th century, is on Himalayan Art Resources, no.21957.

Compare also with a related thangka of the Pure Land of Avalokiteshvara, 18th century, which was sold at Christie's New York, 12 September 2012, lot 574.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





An embroidered silk thangka, 17th century;
in the Tibet Museum, Lhasa

THE PROPERTY OF A LADY 女士藏品

356

A WOVEN KESI THANGKA OF KALACHAKRA MANTRA MONOGRAM

18th century

Woven in brightly coloured silks and gold-couched thread with the monogram raised on a lotus flower on a pond filled with fish and framed by mountain peaks, the sky with *lingzhi*-shaped clouds, framed and glazed.

69cm (27 1/8in) high × 51cm (20 1/8in) wide.

£15,000 - 20,000

CNY140,000 - 190,000

十八世紀 緯絲時輪金剛唐卡

This Chinese textile, woven in the Tibetan style, depicts the sacred symbol composed of ten letters forming the short Kalachakra mantra. Representing Kalachakra as visualised sound, this emblem serves both devotional and aesthetic purposes. In Tibetan practice, it is commonly employed as a protective and auspicious motif, frequently displayed above doorways, hung in sacred spaces, or placed at the beginnings of texts and manuscripts to invoke blessings and spiritual presence. The textile exemplifies the blending of artistic craftsmanship with religious symbolism, transforming the mantra into a vibrant visual icon that conveys both devotion and cultural identity. A closely related embroidered silk thangka, 17th century, is in the Tibet Museum, Lhasa (Himalayan Art Resources, item no.99083).





357



358



THE PROPERTY OF A GENTLEMAN 紳士藏品

Lots 357 - 363

357 *

A GOLD-DAMASCENED IRON 'NINE DRAGONS' BOWL CASE AND COVER

Tibet, circa 15th century

Finely cast in openwork, the hinged cover cast with a central roundel enclosing a coiled dragon among foliage, within a wide border of three further coiled dragons, the sides similarly decorated with four dragons, and a single large dragon to the base, containing a wooden alms bowl, and cloth liner.

18.3cm (7 1/4in) diam. (3).

£4,000 - 6,000

CNY38,000 - 57,000

西藏 約十五世紀 鐵鍍金九龍紋盒

Provenance: Christie's New York,

21 September 2005, lot 183

A Swiss private collection

來源: 紐約佳士得, 2005年9月21日,

拍品編號183

瑞士私人收藏

The workmanship of this highly detailed case is characteristic of decorative metalwork from Derge in Eastern Tibet, and the subject of dragons shows Chinese artistic influence.

Metal containers of this type were used by nomadic Tibetans to protect their treasured Chinese jade and porcelain bowls during travel. The fittings on either side allow for a leather strap to secure the container to a person or horse. A related case, 15th/16th century, is in the Victoria and Albert Museum, London (acc.no.IM.162-1913).

See a related gold damascened iron bowl case, circa 15th century, which was sold at Bonhams New York, 23 September 2020, lot 628.

358 *

A PAIR OF SILVER AND GOLD DAMASCENED IRON STIRRUPS, YOB

Tibet, circa 15th/17th century

The rectangular pierced footrest with upright sides with round edged sides each enclosing a panel of the flaming pearl, below the looping handle, set with separately cast mounts cast with a crouching dragon, with a lion mask below the strap loop.

14.6cm (5 3/4in) high. (2).

£1,500 - 2,000

CNY14,000 - 19,000

西藏 約十五至十七世紀 鐵鍍金銀馬鐙一對

Provenance: Christie's New York,

20 September 2006, lot 184

A Swiss private collection

來源: 紐約佳士得, 2006年9月20日,

拍品編號184

瑞士私人收藏

The present stirrups are notable for their fine details and complex construction with the separately cast dragons applied to the handles. It is unusual that the dragon heads face downwards and towards the flaming pearl on the side panel of the stirrup. This is in contrast to the alternative construction with confronted dragon heads separated by the strap hook; see, for example, the pair of gilt iron stirrups, Qing dynasty, excavated on the outskirts of Xian, Shaanxi, illustrated in *Imperial China: the Art of the Horse in Chinese History*, Kentucky, 2000, p.168, no.162. For further related examples see D.LaRocca, *Warriors of the Himalayas*, 2006, nos.128-130.

359 *

A GOLD-DAMASCENED IRON STIRRUP, YOB

Tibet, Derge, 15th century

The flat circular base with a border of flower heads worked in fine relief richly damascened in gold, the high arching sides worked with *makara* and foliate scrollwork below a the broad top section with flanges flanking a central panel enclosing a snow lion, all surmounted by a strap loop for suspension. 18.4cm (7 1/4in) high.

£6,000 - 8,000

CNY57,000 - 76,000

西藏 德格 十五世紀 鐵鍍金馬鐙

Provenance: acquired on a French expedition to Ladakh and Zaskar, 1950s
Christie's New York, 30 March 2006, lot 159
A Swiss private collection

来源：1950年代，法國探險隊於拉達克及藏斯卡處獲得
紐約佳士得，2006年3月30日，拍品編號159
瑞士私人收藏

The technique of damascene which consists of gold wire fused to an iron surface elevates a functional stirrup to show the status that horsemanship has long held within Tibetan culture. Equestrian skills were celebrated in local festivals and archery competitions with the horse playing an outsized role in Tibetan Buddhist rituals. They also played an important economic role in the tea-horse trade. A related pair of iron, gold and silver stirrups, 14th/15th century, is illustrated by R.A.F.Thurman and D.Weldon, *Sacred Symbols: The Ritual Art of Tibet*, New York, 1999, pp.156-157, no.72. A related stirrup decorated with dragons, 17th century, was sold at Christie's London, 8 July 2015, lot 108.



359



A parcel-gilt bronze *ghanta*, Qianlong mark and period;
image courtesy of the Palace Museum, Taipei

360 *

A RARE PARCEL-GILT BRONZE RITUAL BELL, GHANTA

Qianlong four-character mark and of the period

The spreading domed body of the bell cast with a concentric band of *vajra* set between a beaded border below a band of *dharmachakra* and *vajra*, the shoulder carved in relief with a band of petal lappets, each enclosing a *lança* character, the reign mark incised around the neck above the shoulder, the gilt handle modelled with a half four-pronged *vajra* finial surmounting the face of Buddha below, the interior cast with an inscription in *lança* script.

22.8cm (9in) high.

£12,000 - 15,000

CNY110,000 - 140,000

清乾隆 銅部分鎏金法鈴
「乾隆年造」楷書刻款

Provenance: Christie's New York, 21 September 2005, lot 184
A Swiss private collection

來源：紐約佳士得，2005年9月21日，拍品編號184
瑞士私人收藏

The ritual bell or *ghanta*, is described in teachings as 'proclaiming the sound of emptiness' and it also represents the female aspect of wisdom and truth in voidness of form and emptiness. The *ghanta* together with the *vajra*, were important Buddhist ritual implements which were held in the right and left hands respectively to make elaborate ritual movements and they are also attributes of Buddhist deities.

The Qianlong Emperor was a devoted Buddhist and the Imperial Court was initiated into Tibetan Buddhism in 1745 which also functioned in consolidating relationships with Mongol and Tibetan allies. As such the Imperial workshops manufacturing ritual implements were heavily supervised by the lamas Zhangjia Rimpoche and Anwangjiu Zhu'er. They were then inspected by the Emperor himself in order to ensure that canonical prescriptions for the making of these objects were followed. A Court record dated to the 35th year of the Qianlong reign (1770) notes that the 'Qianlong Emperor commanded to the eunuch Hushijie that Zhushan and Jinghui be sent to ask the Zhangjia Rimpoche how bronze, gold and precious stones ought to be used in the making of vajras and bells. Such was his interest in the form of the *ghanta* that jade versions were also created. See, for example, *The Complete Collection of Treasures of the Palace Museum: Jadeaware (III)*, Hong Kong, 1995, no.113.

A related bronze bell, Qianlong four-character mark and of the period, is illustrated in *Monarchy and its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, p.80, no.11.



Interior inscription



Mark







361 *

**A GOLD-AND-SILVER-DAMASCENED
IRON DECORATED SADDLE, GSER SGA**

Tibet, circa 15th/17th century

The front pommel, skirts and back cantle decorated with gold damascened iron fittings decorated with Buddhist lions flanking flaming pearls among dragons and scrolling lotus flowers against a pierced silver damascened ground, all within beaded bronze borders, a yellow silk brocade sash fitted with four domed pommels.

56cm (22in) long x 31.5cm (12 3/8in) wide x 24.5cm (9 5/8in) high.

£8,000 - 12,000

CNY76,000 - 110,000

西藏 約十五至十七世紀 西藏鐵鍍金銀馬鞍

Provenance: Christie's New York,
20 September 2006, lot 185
A Swiss private collection

來源：紐約佳士得，2006年9月20日，
拍品編號185
瑞士私人收藏

The present saddle, decorated with Buddhist lions and lined with cloth patterned with *ruyi* clouds, reveals a strong Chinese influence. A 13th/15th century shoulder guard with similarly designed *qilin*, possibly Mongolian or Chinese, in the Metropolitan Museum of Art, illustrated by D.J. La Rocca, *Warriors of the Himalayas: Rediscovering the Arms and Armor of Tibet*, New York, 2006, p.138, no.47, illustrates how such motifs and techniques may have reached Tibet and influenced the decorative vocabulary of Tibetan saddles.

The importance of horses and horsemanship in Tibetan culture is nowhere more apparent than in the lavish ornamentation of its finest saddles. Beyond their practical use, these objects conferred prestige upon the rider and served significant roles in courtly rituals, diplomatic exchanges, and displays of military splendour. This particular example stands out for the exceptional quality, intricacy, and depth of its openwork and chiselled decoration in both gold and silver.





362 *

**A GOLD-AND-SILVER-DAMASCENED
IRON DECORATED SADDLE, GSER SGA**

Tibet, circa 15th/17th century

The front pommel, skirts and back cantle decorated with gilt iron damascened fittings decorated with coiled dragons flanking Garuda with further pairs of tigers and cranes against a ground of finely worked and pierced silver damascened leafy foliage.

52.5cm (20 5/8in) long x 34cm (13 3/8in) wide x 22cm (8 5/8in) high.

£15,000 - 20,000

CNY140,000 - 190,000

西藏 約十五至十七世紀 鐵鍍金銀馬鞍

Provenance: Christie's New York,
20 September 2006, lot 186
A Swiss private collection

來源：紐約佳士得，2006年9月20日，
拍品編號186
瑞士私人收藏

Saddles held an important place in Tibetan ceremonial life and were among the most treasured possessions of both monasteries and aristocratic households. The Potala Palace in Lhasa even maintained a dedicated room for their storage.

While celebrated for their exalted status and striking beauty, the finest Tibetan saddles, such as the present lot, are also remarkable feats of engineering. Their distinctive construction, with a high pommel and cantle combined with broad skirts, ensured a more even distribution of weight across the horse's back. For related examples of this design, see D.La Rocca, *Warriors of the Himalayas*, 2006, nos.112 and 124.

363 * TP

A LARGE GREY POTTERY FIGURE OF A HORSE

Tang Dynasty

Finely modelled with a muscular frame, the head turned slightly to the right, the ears pricked and the mouth open, with a hogged mane and docked tail, the separately made saddle covered with a knotted cloth, traces of red pigment.

78.3cm (30 7/8in) high x 71.5cm (28 1/8in) long x 20cm (7 7/8in) wide. (2).

£15,000 - 20,000

CNY140,000 - 190,000

唐 灰陶加彩馬

Provenance: An Asian private collection

Christie's New York, 29 March 2006, lot 376

A Swiss private collection

來源：亞洲私人收藏

紐約佳士得，2006年3月29日，拍品編號376

瑞士私人收藏

The result of Oxford Authentication Ltd. thermoluminescence test no.C125p51, dated 6 October 2025, is consistent with the dating of this lot (the horse).

本拍品經牛津熱釋光檢測，編號C125p51（2025年10月6日），結果與其斷代相符（馬）

The modelling of the present horse is particularly graceful, capturing the horse in mid-step. The potter paid special attention to the accentuated powerful muscles, clearly denoted in the striding legs. Its neck is held high, the mouth open in a neigh, and the nostrils flared, making this a remarkably lively and highly naturalistic example which is beautifully captured in this large sculpture.

Horses in Tang dynasty China were celebrated for their speed, stamina, and intelligence. They were indispensable for travel and warfare, and also featured prominently in the leisure pursuits of the elite, including polo, hunting, and dance. A particular breed of foreign horse was especially prized by Emperor Xuanzong (r.667–731 AD), who trained them to perform elaborate dancing displays in celebration of his birthday. For further discussion, see R.Jacobsen, *Celestial Horses and Long Sleeve Dancers: The David W. Dewey Collection of Ancient Tomb Sculptures*, Minneapolis, 2013.

A related pottery model of a horse, Tang dynasty, is illustrated by V.Choi, *Horses for Eternity-Terracotta Equestrian Tomb Sculpture of Dynastic China*, Hong Kong, 2007, no.67, pp.186-7. A related horse in a similar pose, part of a set of four, Tang dynasty (but smaller in size, 53cm high), was excavated in Xian, Shaanxi Province, and is illustrated in *Imperial China: the Art of the Horse in Chinese History*, Kentucky, 2000, p.153, no.139.



THE PROPERTY OF A GENTLEMAN 紳士藏品

364 TP

A RARE AND LARGE DOCUMENTARY BRONZE FIGURE OF A LUOHAN

Ming Dynasty, dated to the 17th year of Chenghua, corresponding to 1481 and of the period

Cast seated in *dhyanasana* and clad in a long flowing robe extending over his head with bulging eyes in intense contemplation and falling in diaphanous cascades, leaving the chest exposed, fastened ribbon beneath, his feet tucked beneath the pleats of his robe and a pair of shoes resting on the platform below, the right side with a cast inscription, wood stand with a double lotus base, the back carved with reticulated flames.

67.6cm (26 5/8in) high (without stand). (2).

£8,000 - 12,000

CNY76,000 - 110,000

明成化十七年（1481）銅羅漢像

Provenance: an English private collection, acquired in the 1950s-1960s, and thence by descent

來源：英國私人收藏，獲得於1950-1960年代，並由後人保存迄今



Inscription on Lot 364, dated to 1481, and recording the maker's name, Dang Gui





A bronze figure of a *luohan*, dated by inscription to 1481 and of the period;
© The Trustees of the British Museum

The Chenghua reign (1465–1487) was a period of marked artistic innovation, during which sculptures of *luohan* were commissioned in a variety of materials. These included glazed ceramics, such as two glazed *luohan* figures dated by inscription to 1484, from the Burrell Collection, Glasgow, and the British Museum, London, illustrated by J.Hutt, *Understanding Far Eastern Art*, Oxford, 1987, p.107, and by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.539, no.19.1. Iron was also employed, as seen in two *luohan* figures, dated by inscription to 1494, illustrated in *China, eine Wiege der Weltkultur: 5000 Jahre Erfindungen und Entdeckungen*, Mainz, 1994, nos.177–178.

The present bronze figure of *luohan* bears the following inscription:

祖貫江西吉安府廬陵縣□□人氏，現在湖廣黃州府黃陂縣禮放鄉小河口船居信士段邦泰同緣張氏女為男寄名安保，女妙貞，姪男段時忠，幼名長兒施銀四兩成造初祖達摩禪師入子院基寺供養。成化十七年十月吉日造。募緣僧紹坤，匠人党貴。

Which may be translated as:

From the ancestral home of Yuling County, Ji'an Prefecture, Jiangxi Province... currently residing on a boat at Xiaohekou in Lifang Village, Huangpi County, Huangzhou prefecture, Huguang, the devotee Duan Bangtai, together with his wife, née Zhang, donates in order to obtain religious titles for our son, our daughter Miaozen, and our nephew Duan Shizhong, childhood name Chang'er. We contribute forty taels of silver for the construction of the Ruzi Yuanji Temple, dedicated to the First Patriarch, the Chan Master Bodhidharma, for its maintenance, respectfully made on an auspicious day in the tenth month of the seventeenth year of the Chenghua era [1481], the funds solicited by fundraising Monk Shaokun, created by artisan Dang Gui.

The figure is noted as coming from Yuanji Temple (院基寺) in present-day Wuhan. Founded in the late Zhou dynasty, the temple was rebuilt and expanded during the Ming dynasty after 1368 by monks migrating from Jiangxi Province. The large complex included an *Arhat* Hall (羅漢堂). Much of the temple was demolished and submerged during the construction of the Yuanji Temple Reservoir in the 1960s, with its final remaining structures dismantled in 1983.



Inscription on the British Museum's figure of a *luohan* dated to 1481



Inscription on Lot 364, dated to 1481, and recording the maker's name, Dang Gui

Compare a bronze figure of a *luohan* from the same temple, also dated to 1481, 66.5cm high, in the British Museum, London, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.537, fig.1. The British Museum's *luohan* bears the following inscription:

祖貫江西吉安府廬陵縣儒行鄉 人氏見在,湖廣黃州府黃陂縣禮教鄉小河口船居信士段普全,同緣尤氏妙喜媳婦李氏孫女船針賢針,施銀四兩成造伏虎[第]十二位尊者入於院基寺□□,成化十七年十月□□□

Which may be translated as:

From the ancestral home of Ruxing District, Luling county, Ji'an prefecture, Jiangxi Province, currently, residing on a boat at Xiaohkekou, in Lijiao District, Huangpi county, Huangzhou prefecture, Huguang, the devotee Duan Puquan, together with his wife You Miaoxi, his daughter-in-law née Li, and his granddaughters Chuazhen and Xianzhen, contribute forty taels of silver for the creation of the [statue of] the Twelfth Arhat, the Tiger-Subduing, to be placed in Yuanji Temple...

What is significant about the present lot is the inscription recording both the maker of the bronze, Dang Gui, and the monk responsible for soliciting the funds, Shaokun.

Beyond their rarity, the two Yuanji Temple *luohan* figures provide a vivid insight into the social fabric of Chenghua-period society. They reveal the importance of familial ties, the structure of temple economies, the cost of commissioning sculpture at the time, and the ways in which different boat-dwelling families were approached within the same year. Taken together, they represent not only rare survivals of dated 15th-century Buddhist bronzes, but also valuable testimony to the devotional and economic networks that sustained religious life in Ming dynasty China.



365 †

**A CARVED LIMESTONE HEAD OF
BUDDHA**

Northern Qi Dynasty

Exquisitely carved with benevolent expression, the hooded almond-shaped eyes beneath elegantly arching brows converging down to the straight nose above sensuous rose-bud lips, all between ears with long pendulous lobes and surmounted by tightly curled hair and domed *ushnisha*, stand.

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

£8,000 - 12,000

CNY76,000 - 110,000

北齊 石灰石雕佛首

Provenance: Mandala Fine Arts Ltd.,
Hong Kong, 3 February 1999 (invoice)

來源： Mandala Fine Arts Ltd，香港，1999年
2月3日（收據）

Buddhist sculpture of the Northern Qi period, such as the present lot, is distinguished by its refinement and lyrical elegance, representing a pivotal moment in the development of Chinese religious art. Figures are typically slender and elongated, with softly rounded features, downcast eyes, and a gentle smile that conveys serenity and inner contemplation. Influenced by Indian Gupta and Central Asian traditions yet reinterpreted through a distinctly Chinese lens, Northern Qi sculpture strikes a balance between technical finesse and devotional expression. Important centres such as Ye and Qingzhou produced works of remarkable quality, as revealed in major archaeological discoveries, demonstrating the period's role as a bridge between the solemn grandeur of the Northern Wei and the fuller naturalism of the Tang.

This finely carved limestone head, with its strong yet sensitively modelled features, is related to examples from Qingzhou, Shandong Province. Compare a head of Buddha, mid-6th century, in the Metropolitan Museum of Art, New York, (acc.no.2001.422). See also another stone head of Buddha, Northern Qi dynasty, illustrated in *The Art of Contemplation: Religious Sculpture from Private Collections*, Taipei, 1997, no.40.

See a related limestone head of Buddha, Northern Qi/Sui dynasty, which was sold at Bonhams New York, 19 March 2018, lot 8160.

THE PROPERTY OF A GENTLEMAN
紳士藏品

366

**A CARVED STONE HEAD OF A
BODHISATTVA**

Liao Dynasty

Finely carved with naturally rendered features, the rounded oval face with a serene expression, with arched brows above downcast eyes and well-defined full lips and pendulous earlobes set with flower head adornments, the neatly combed hair drawn up behind an elaborate floral diadem with a seated Amitabha at its centre, stand. 39cm (15 3/8in) high. (2).

£8,000 - 12,000

CNY76,000 - 110,000

遼 石雕菩薩頭像

Provenance: a Swedish private collection, before 1999

Bukowskis Stockholm, 25-28 November 2008, lot 1896

A Swedish private collection

Bukowskis Stockholm, 10-11 July 2020, lot 681

來源：瑞典私人收藏，1999年前

Bukowskis，斯德哥爾摩，2008年11月25-28日，拍品編號1896

瑞典私人收藏

Bukowskis，斯德哥爾摩，2020年7月10-11日，拍品編號681

The style of the headdress on the present lot is closely related to painted clay sculptures produced under the Liao dynasty at Lower Huayansi, Datong, Shanxi Province, dated to 1038. See also a group of carved wood sculptures, Liao dynasty, illustrated in *Complete Series on Chinese Art. Sculpture: Five Dynasties and Song Sculpture*, vol.5, Beijing, 1988, pls.138-141. The headdress further compares to that of a gilt-bronze figure of the Liao dynasty, illustrated by D.P.Leidy and D.Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New Haven, 2010, pp.122-123, no.26.

Compare also with a related stone head, Liao dynasty, which was sold at Sotheby's New York, 16 September 2015, lot 428.





THE PROPERTY OF A GENTLEMAN
紳士藏品

367

**A LARGE GILT-COPPER REPOUSSÉ
HEAD OF A LAMA**

Tibet, 17th century

Naturalistically worked in repoussé with almond-shaped eyes beneath arched eyebrows, the rose-bud lips shaped into a gentle smile, the benevolent face flanked by long ears gilt below neatly cropped hair, the eyes and mouths highlighted with black and red pigment, stand.

36cm (14 1/8in) high. (2).

£4,000 - 6,000

CNY38,000 - 57,000

西藏 十七世紀 銅鑲金上師頭像

Provenance: Hôtel Drouot, Paris,
23 October 2020, lot 142

來源：Hôtel Drouot，巴黎，2020年10月23日，
拍品編號142

Compare with a related life-size gilt copper alloy repoussé figure of a *yogin*, Tibet, circa 17th century, which was sold at Bonhams New York, 14 March 2017, lot 3224.

PROPERTY FROM THE LI FAN THOMPSON COLLECTION

范麗藏品

368

A PAINTED CIZHOU 'TIGER' PILLOW

Jin Dynasty

Finely modelled as a recumbent tiger, with alert animated expression, the head resting on the front paws, the mouth partly open to reveal two protruding fangs, fluidly painted in brown and tan glazes on a cream ground with bold striped markings, the flat bean shaped upper panel decorated with a bird perched on a bamboo spray, turned to look at an insect, the base unglazed.

33cm (13in) long.

£5,000 - 8,000

CNY48,000 - 76,000

金 磁州窯虎形枕

Provenance: Julian (1941-2011) and Li Fan Thompson, London

來源：朱湯生（1941-2011）及范麗收藏，倫敦

The tradition of porcelain and stoneware pillows in China dates back to the Sui dynasty and reached its zenith during the Song and Jin periods, when the Cizhou kilns produced a remarkable variety of moulded and painted examples. The present pillow, modelled in the form of a tiger, embodies the animal's traditional associations with strength, authority, and protection. The tiger was regarded as a powerful guardian, its image believed to ward off evil influences and safeguard health.

See two similar Cizhou tiger-shaped pillows, Jin dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty*, Hong Kong, nos.209 and 211; and another pillow, Jin dynasty, in the Victoria and Albert Museum, London, illustrated in R.Kerr, *Song Dynasty Ceramics*, London, 2004, pl.70.

A related Cizhou 'tiger' pillow, Jin dynasty, was sold at Christie's New York, 16 March 2015, lot 3237.



Top view





Dr Johannes Hellner (1866-1947)



The bowl in situ in the residence of Dr Johannes Hellner (1866-1947), Stockholm

Dr Johannes Hellner (1866-1947) was a Swedish jurist and politician, acting as Foreign Minister during World War I. After retiring from official posts, he began studying and collecting Chinese ceramics in 1925, co-founding Kinaklubben in 1928, which became the Swedish branch of the Oriental Ceramic Society in the early 1930s. The primary focus of his collection was Tang and Song ceramics. C.T. Loo is known to have said of him that he 'seems to know and like only the very fine objects'.

Francisco Capelo (b.1954) is prominent Portuguese collector known for his significant contributions to contemporary art and design collecting who also amassed a significant collection of Chinese Song ceramics.

369

A RARE JUNYAO LIGHT-BLUE-GLAZED BOWL

Northern Song/early Jin Dynasty

Finely potted with deep rounded sides rising from a short straight foot to a gently everted rim, covered in a light blue glaze suffused with a faint craquelure falling slightly unevenly above the foot rim, box. 11.5cm (4 1/2in) diam. (2).

£50,000 - 80,000

CNY480,000 - 760,000

北宋/金早期 鈞窯天藍釉斗笠碗

Provenance:

Dr Johannes Hellner (1866-1947), Stockholm
Sotheby's New York, 20 March 2002, lot 106
Francisco Capelo, Lisbon
Sotheby's London, 12 May 2010, lot 149
Sotheby's London, 15 May 2019, lot 17

Published, Illustrated and Exhibited:

Nationalmuseum, *Sung. Keramisk Guldalder*, Stockholm, 1949, no.217 (published and exhibited)
B.Gyllensvärd, *Kina och Norden: i form och glasyr ur Hellnerska samlingen* (Chinese and Scandinavian Ceramics: A Selection from the Hellner Collection), Museum of Far Eastern Antiquities, Stockholm, 1970, no.27, pp.26 and 58
F.Capelo, *Forms of Pleasure: Chinese Ceramics from Burial to Daily Life*, London, 2009, pp.146-147, pl.55 (published and illustrated)

來源：

Johannes Hellner博士(1866-1947)，斯德哥爾摩
紐約蘇富比，2002年3月20日，拍品編號106
Francisco Capelo，里斯本
倫敦蘇富比，2010年5月12日，拍品編號149
倫敦蘇富比，2019年5月15日，拍品編號17

展覽著錄：

瑞典國立博物館，《Sung Keramisk Guldalder》，斯德哥爾摩，1949年，編號217（出版及展覽）
B.Gyllensvärd，《Kina och Norden: i form och glasyr ur Hellnerska samlingen》（中國和斯堪的納維亞瓷器：Hellner收藏選粹），東亞博物館，斯德哥爾摩，1970年，圖錄編號27，第26,58頁
F.Capelo，《Forms of Pleasure: Chinese Ceramics from Burial to Daily Life》，倫敦，2009年，第146-147頁，圖版55（著錄）



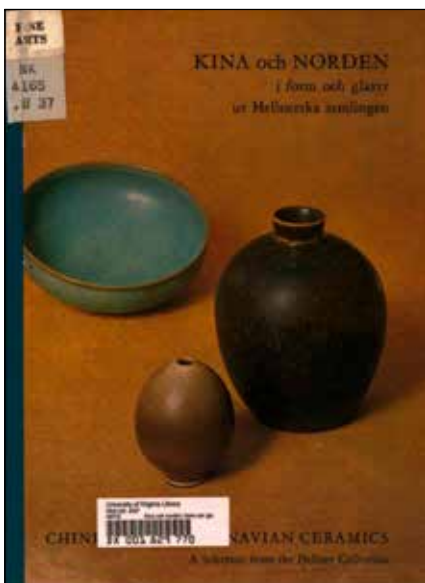
(Two views)



Nationalmuseum, *Sung. Keramisk Guldalder*, Stockholm, 1949



A Junyao light-blue-glazed bowl, Northern Song/Jin dynasty, which was sold at Bonhams London, 15 May 2025, lot 16



Kina och Norden: i form och glasur ur Hellenerska samlingen, Stockholm, 1970



Forms of Pleasure: Chinese Ceramics from Burial to Daily Life, London, 2009

The present lot is a very fine example of early Jun ware. It is generally accepted that the Jun wares can be divided into two categories: utilitarian wares and those produced primarily for display. The latter emerged from the late Yuan to early Ming period, while the former, represented by the present lot, originated earlier, from the late Song and Jin dynasty, and reveal a direct lineage from the Ru wares of the Northern Song dynasty. The colours of early Jun porcelains, known as 'Junzhou blue', range from sky-blue to bluish-green, closely echoing the sky-blue and bluish-green tones characteristic of Ru wares. Owing to the geographical proximity of the Ru kilns and the Jun kilns, both in Henan Province, the two traditions exerted mutual influences. This close relationship gave rise to the saying in the ceramic-producing regions of western Henan: 'Jun and Ru are one family,' or 'Jun and Ru are indistinguishable.' For further discussion, see Li Minju, 'Talking about Jun Porcelains of Speckle-glazed, Junzhou Celadon and Tri-coloured' (談談鈞瓷的幾個概念), in *Palace Museum Journal* (故宮院刊), 2017(3), pp.31-36.

Counted among the revered 'Five Classic Wares' of the Song dynasty, Jun wares are admired for their characteristically opalescent blue glazes. Remarkably, this vivid coloration was not the result of added pigments but of an optical effect: microscopic glassy particles suspended within the glaze scatter blue light, creating its distinctive luminous quality. This technical innovation reflects the Song potters' sophisticated command of materials and their pursuit of an aesthetic that combines subtlety with profound beauty.

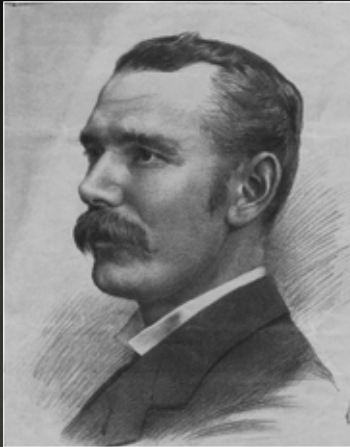
The form of this bowl, with its gently everted rim rising gracefully from a short foot, is known as a *douli wan* 斗笠碗, named after the conical hat traditionally woven from split bamboo and used for protection against sun and rain. The delicately flared rim lends an air of refinement and suggests a level of precision in potting that sets it apart from standard utilitarian forms.

A related Junyao light-blue-glazed conical bowl, Northern Song dynasty, from the collection of Rolf Cunliffe, 2nd Baron Cunliffe of Headley (1899–1963), was sold at Bonhams London, 11 November 2002, lot 26, and is also illustrated in *Collectors, Curators: Connoisseurs: A Century of the Oriental Ceramic Society 1921–2021*, London, 2021, p.177, no.54. See also a closely related bowl from the Alfred Clark and Emmanuel Christofides collections, which was sold at Bonhams London, 15 May 2025, lot 16.



Jades from the Sir William Burrell (1861-1958) Collection

Lots 370 - 376



Sir William Burrell (1861-1958)

Sir William Burrell (1861-1958) was a Scottish shipping magnate and philanthropist. In 1918 following a considerable success in the family business, Burrell decided to sell most of his fleet of 30 ships and devote his life to art. By the end of his life Burrell owned some 9,000 works of art including paintings, furniture, carpets, bronzes, metalworks, tapestries, stained glass, carvings and Chinese porcelain and works of art. His interest in Chinese art is thought to have been stimulated by the 1910 Burlington Fine Arts Club Exhibition. He acquired Chinese ceramics and works of art from a number of dealers including John Sparks (as early as 1910), Bluett's, Dickinson, Franck, Hancock, Larkin, Nott, Spink, Partridge and Moss. The Chinese group formed the largest single category in his diverse collection. In 1944 he presented his collection to the City of Glasgow and continued to add to it for the rest of his life. He added a generous gift to the city, allowing Glasgow to build a public museum to house the collection, which was constructed in 1983 in Pollok Park, displaying only a portion of his comprehensive collection.

An anecdote telling of the collector, was recorded by Roger Bluett: 'On the day we opened the Exhibition of the Rutherford Collection [in 1948], the door was of course kept shut until the opening time, and we, the members of the firm, went in by the back door. On approaching I found a figure amongst the dustbins. It was Sir William Burrell, then aged 83 [in fact Burrell was 87 years old], trying to get in the back way himself, to steal a march on the other collectors!'; see R.Davids and D.Jellinek, *Provenance*, Oxford, 2011, pp.100-101.

Whilst most of Burrell's collection was gifted to the City of Glasgow, a small number of pieces remained in his personal collection, this included a yellow jade tapir, Qianlong, which was sold at Bonhams Hong Kong, 19 November 2016, lot 12. They stand as a testament to the connoisseurly eye of one of the greatest collectors and philanthropists of the early 20th century.







370 Y

**A RARE PALE GREEN AND RUSSET
JADE 'DRAGON AND PHOENIX' RHYTON
CUP, GONG**

Ming Dynasty

Well-hollowed of curving conical form, carved in the form of a mythical beast with the head forming the base and the neck widening towards the rim which spreads to form a spout, the beast with large bulging eyes beneath bushy eyebrows and rays of curls, a dragon head emerging from the rim opposite the spout, from which emerges a phoenix which forms a handle attaching at the body below the bird's head, archaic patterns decorated around the body, the stone of creamy pale-green tone with russet to milky white inclusions, wood stand.

14.8cm (5 7/8in) high. (2).

£3,000 - 5,000

CNY29,000 - 48,000

明 青玉龍首觥

Provenance: Sir William Burrell (1861-1958), Glasgow, and thence by descent

來源：William Burrell爵士(1861-1958)，格拉斯哥，並由後人保存迄今

Jade rhyton cups of this type form part of the interest in archaism which became prevalent during the Ming dynasty inspired by early ritual vessels with jade rhytons first entering into China during the Han dynasty. Here the vessel may be placed upright as a cup, or alternatively on its side to accentuate the beast whose neck and body which form the sides of the vessel.

An alternative form of the vessel sees the vessel instead carved held to emerge from the open mouth of a beast, see for example a jade vessel, 16th/17th century, and illustrated in J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p.396, no.29.8. See also a jade rhyton, 13th-15th century, also from the Burrell collection, illustrated in *The Burrell collection*, Glasgow, 1983, p.68, no.5. Related archaic dragon-shaped handles can be seen on several jade vessels, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, nos.34, 37, 39 and 40.

A related celadon and russet jade rhyton, was sold at Christie's Paris, 16 December 2010, lot 874A.

371 Y

**A RARE PALE GREEN AND RUSSET JADE
'BUDDHIST LION' SCROLL WEIGHT**

17th century

Of low squat form, deftly-carved with the head raised slightly turned to the right, with wispy eyebrows and neatly quaffed curls between the ears and to the tail, incised with flames along the back, the stone of a pale green hue with a rich chestnut skin along the upper side, wood stand.

13cm (5 1/8in) long. (2).

£8,000 - 12,000

CNY76,000 - 110,000

十七世紀 青玉帶皮雕獅形紙鎮

Provenance: Sir William Burrell (1861-1958), Glasgow, and thence by descent

來源：William Burrell爵士(1861-1958)·格拉斯哥·並由後人保存迄今

The form of the present lot with the attractive russet 'skin' of the jade stone coating the back of the animal, invites tactile play perhaps indicating that the it may be been intended to function as a scroll weight on the scholar's table. This aligns with the lion's association with the values of protection, intellectual authority and cultural refinement.

The lion is also known to support on its back the Buddhist deity Manjushri, or Wenshu, known among other things as the embodiment of the power of the written word as a sacred text, which would have resonated strongly with the literati scholar.

Compare with a celadon and dark brown jade carving of a Buddhist lion, Ming dynasty, which was sold at Christie's London, 18 May 2012, lot 1034.





372

372

A FINE JADEITE 'CHILONG' BELT HOOK

19th century

The terminal finely carved in with a twin-horned dragon head, with large bulging eyes, turning to face a smaller sinuous *chilong* clasp, the underside with a circular boss, the stone of an apple-green translucent hue. 9.5cm (3 3/4in) long.

£4,000 - 6,000

CNY38,000 - 57,000

十九世紀 翡翠螭龍紋玉帶鉤

Provenance: Sir William Burrell (1861-1958), Glasgow, and thence by descent

來源：William Burrell爵士(1861-1958)，格拉斯哥，並由後人保存迄今

Compare with a jadeite belt hook, 19th century, which was sold at Sotheby's Hong Kong, 26 May 2014, lot 3. See also a jadeite belt hook, which was sold at Christie's Hong Kong, 30 May 2024, lot 3012.



373

373 Y

A WHITE JADE 'RAMS' CARVING

18th/19th century

Carved as a ram with its head turned back and legs tucked beneath, with a lamb nestled alongside, each with a spray of *lingzhi* grasped in the mouth with a *yinyang* pearl nestled on the fungus, the stone of even white tone with a subtle tinge of pale green, wood stand. 5cm (2in) long. (2).

£4,000 - 6,000

CNY38,000 - 57,000

十八/十九世紀 白玉雕羊擺件

Provenance: Sir William Burrell (1861-1958), Glasgow, and thence by descent

來源：William Burrell爵士 (1861-1958)，格拉斯哥，並由後人保存迄今

A jade carving of three rams, Qing dynasty, in the Qing Court Collection, is illustrated in *Jadeware (III), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1995, p.108, no.88.

See a related white jade ram carving, 18th century, which was sold at Sotheby's Hong Kong, 26 May 2014, lot 12.



374

**A SUPERB WHITE AND CHESTNUT-BROWN AGATE CATFISH
SCROLL WEIGHT**

18th century

The flattened body deftly carved in the round with the head turned rightward and the tail looping to the left, and barbels trailing out below, the waxy stone of satin-white, with streaks of rich chestnut-brown.

13cm (5 1/8in) long.

£1,500 - 2,000

CNY14,000 - 19,000

十八世紀 白褐色瑪瑙雕「年年有餘」擺件

Provenance: Sir William Burrell (1861-1958), Glasgow, and thence by descent

來源：William Burrell爵士(1861-1958)，格拉斯哥，並由後人保存迄今

The term for 'catfish', *nian yu* (鯰魚) is a homophone for 'year', (*nian* 年) and 'abundance' (餘 *yu*), giving catfish the symbolic meaning of *nian nian you yu* (年年有餘) 'abundance year after year'. The catfish thus represents prosperity and a life of abundance and ease.

A white jade double catfish carving, 18th century, was sold at Bonhams London, 17 May 2012, lot 26.



A Mughal jade vase and cover;
image courtesy of the Palace Museum, Taipei

375

**A RARE MUGHAL OLIVE GREEN
JADE 'FLORAL' VASE AND
OPENWORK STRAINER**

18th century

The globular body supported on a splayed foot with a cylindrical neck widening very slightly to an everted rim, delicately incised around the body and neck with geometrically arranged floral sprays, the inverted interior of the foot carved with a flowerhead with five bands of petals, the interior of the rim set with a separate pale green jade pierced floral roundel set at the level of the shoulders, the stone of translucent olive green.

11.8 cm (4 5/8in) high.

**£3,000 - 4,000
CNY29,000 - 38,000**

十八世紀 痕都斯坦碧玉花卉紋花瓶
(內置鏤空濾器)

Provenance: Sir William Burrell (1861-1958), Glasgow, and thence by descent

來源：William Burrell (1861-1958)爵士，格拉斯哥，並由後人保存迄今

The Qianlong Emperor had a passion for jades of the Mughal Empire which were sent to the Court as tributes from Mughal India, Xinjiang and Mongolia. The first documented piece arrived in 1758, and further pieces were presented to the Imperial Court from 1760 onwards, once Xinjiang was secured under the Qing administrative control. The Emperor admired the fine quality of the Mughal jade workmanship, and wrote poems praising the Mughal pieces in his collection, describing them as 'thin as paper'. Chinese carvers strove to imitate the Mughal style, and arguably even surpassed the Mughal carvers in technical fineness of their carving. The thinness of the walls and simplicity of the carving in the Mughal style are particularly well suited to reveal the beauty of the jade stone itself. Indeed the apparent thinness is often as much the effect of the delicate translucency of the stone as it is a reflection of the carver's masterful skill.

The present vessel is particularly rare for retaining its separately made openwork strainer or filter. A related Mughal vase and cover (described as a tea caddy), in the Qing Court Collection, Palace Museum, Taipei, is illustrated in *Special Exhibition: Exquisite Beauty - Islamic Jades*, Taipei, 2007, p.96, no.100. Compare also the pierced work on the strainer with that seen on an openwork bowl with metal liner, illustrated in *Ibid.*, p.154, no.193.

See a related Mughal pale green jade scent bottle, late 17th century, which was sold at Christie's London, 27 April 2004, lot 153. Compare also a related 'Mughal' pale celadon jarlet, attributed to China, 18th century, also with a pierced disc, which was sold at Sotheby's Hong Kong, 8 April 2011, lot 3244.



376

**A RARE VERY PALE GREEN JADE
'CHILONG' BOTTLE VASE**

18th century

With ovoid globular body surmounted by a tall cylindrical neck, carved in high relief with a coiled *chi* dragon wrapped around it with its head raised above the rim, raised on spreading foot, the stone of very pale green tone with white streaks.

16cm (6 5/16in) high.

£4,000 - 6,000

CNY38,000 - 57,000

十八世紀 青玉螭龍紋瓶

Provenance: Sir William Burrell (1861-1958), Glasgow, and thence by descent

來源：William Burrell爵士(1861-1958)，格拉斯哥，並由後人保存迄今

A related white jade bottle vase with a dragon coiled around its neck, Qing dynasty, in the Qing Court Collection, is illustrated in *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2011, no.41.

A larger pair of pale green jade bottle vases carved with *chilong*, 18th century, was sold at Bonhams London, 17 May 2012, lot 19. Compare also a white and russet jade vase, Qianlong, of similar size, which was sold at Bonhams London, 7 June 2021, lot 679.



THE PROPERTY OF A GENTLEMAN 紳士藏品

377

**A RARE AND LARGE IMPERIAL GREEN AND RUSSET JADE
'TIHE DIAN YULAN' SEAL**

Guangxu

Boldly carved, the thick square body crowned by a majestic pair of addorsed five-clawed dragons, seated upon their haunches with bulging eyes and open jaws, their scaly, ribbed bodies curling with a sense of latent energy, the square base precisely carved in intaglio script (*yinwen*) with the five characters *Tihe dian yulan* ('Imperially Reviewed at the Tihe Hall'), the translucent stone of apple-green tone, suffused with russet and inky black tones.

12.9cm (5 1/16in) square.

£50,000 - 80,000

CNY480,000 - 760,000

清光緒 碧玉交龍鈕「體和殿御覽」章

Provenance: a British private collection, and thence by descent
According to the family, the seal was likely in the possession of the owner's grandparents before the mid-1970s

來源：英國私人收藏，並由後人保存
據家族說法，該印章在二十世紀七十年代中期之前，可能已由藏家的祖父母持有

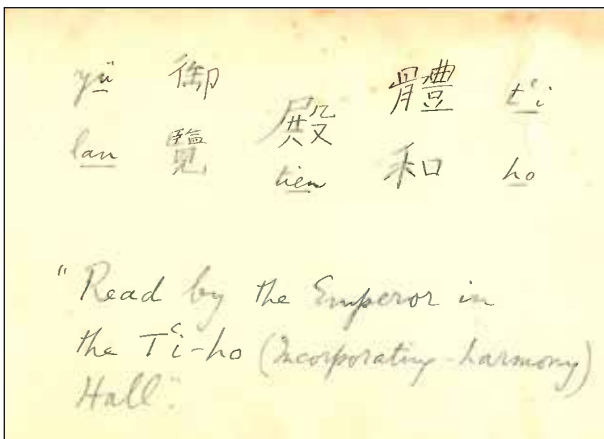




A jade seal, Qing dynasty; image courtesy of the Fitzwilliam Museum, Cambridge



A sandalwood model of the *Tihe Dian Yulan* seal, Qing dynasty; image courtesy of the Palace Museum, Beijing



Tihe Hall, the 'Hall of Attained Harmony', was established in 1883 at the rear of Yikun Palace. Yikun Palace, situated in the western section of the Forbidden City, Beijing and forming part of the Six Western Palaces (*Xiliu gong*), historically served as the residence for Empresses and Imperial concubines from the Ming through the Qing dynasties. The hall became particularly associated with the Empress Dowager Cixi (1835-1908), who, following the death of the Xianfeng Emperor in 1861, was granted the title 'Honourable Mother Empress Dowager' (*Shengmu Huangtaihou*) and the honorific name 'Cixi'. Her son's accession to the throne marked the beginning of her extraordinary influence over state affairs.

Cixi swiftly assumed control of the administration of the Empire, ruling by proxy for nearly half a century. Seals such as the present example offer tangible evidence of authority, functioning not merely as instruments of bureaucratic procedure, but as potent symbols of Imperial power. They bear witness to her remarkable achievement: consolidating political control in a male-dominated Court and guiding the Qing dynasty through decades of domestic reform, foreign challenges, and internal transformation. In this context, each seal is both a personal artefact and a document of historical significance, encapsulating the reach and subtlety of governance.

See a sandalwood 'Tihe dian yulan' seal of the same inscription and shape, Qing dynasty, in the Qing Court Collection, Palace Museum, Beijing (acc.no.故00166132). Compare also with a related jade seal, late Qing dynasty, inscribed 'Inspected by the Emperor in the Yi-Kun Palace', in the Fitzwilliam Museum, Cambridge, illustrated by J.C.S.Lin, *The Immortals Stone, Chinese Jades from the Neolithic period to the 20th Century*, London, 2009, p.92.

Compare with an Imperial jade seal utilising a very similar jade stone, Guangxu, inscribed 'Treasured and Appreciated at the Chuxiu Palace', which was sold at Sotheby's Paris, 15 June 2023, lot 225.





THE PROPERTY OF A BRITISH FAMILY 英國家族藏品

Lots 378 - 379

378

A RARE AND LARGE MUGHAL-STYLE VERY PALE GREEN JADE 'MARRIAGE' BOWL

Qianlong/Jiaqing

Carved from a single large piece of stone, the wide curved sides below an everted rim rising from four short feet, incised with floral patterns, the interior well-hollowed between two large dragon head masks, each emerging from the rim with bulbous eyes and thick trailing eyebrows, above a loop handle suspending a freely moving ring, the stone of pale whitish-green tone.

27.3cm (10 3/4in) long across the handles.

£8,000 - 12,000

CNY76,000 - 110,000

清乾隆/嘉慶 痕都斯坦式青玉雕花卉紋龍首活環耳洗

Provenance: a European private collection, said to have been acquired circa 1960s, and thence by descent

來源：歐洲私人收藏，傳為約1960年代入藏，並由後人保存迄今

The Qianlong Emperor greatly admired Mughal jade carvings which entered China as Imperial tribute from the 1750s onwards. Chinese carvers strove to imitate the distinctive Mughal style, and arguably even surpassed the Mughal carvers in technical fineness of their carving. The present vessel displays such Mughal-style carvings around the exterior demonstrated in the finely carved lotus scrolls. The Chinese master carvers combined such aesthetics with Chinese motifs, here clearly demonstrated in the generously proportioned *taotie*-mask handles.

'Marriage' bowls rose to popularity in particular during the Qianlong period. For related Mughal-style carving around the exterior, see a white jade 'marriage' bowl or washer, Qing dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2011, no.198.

It is notable that when viewed from above, the *taotie* heads resemble butterfly handles, a motif that was commonly employed on 'marriage' bowls due to their symbolism of marital bliss.

See a related but smaller pale green jade 'marriage' bowl, 18th century, which was sold at Bonhams London, 17 May 2012, lot 40.





(Reverse)

THE PROPERTY OF A BRITISH FAMILY
英國家族藏品

379 Y

A FINE PALE GREEN JADE DOUBLE-SIDED TABLE SCREEN

Qianlong/Jiaqing

Of rectangular form, each side deeply carved in varying levels of relief bordered by key-fret and *wan* scroll, one side with two ladies, each steering a boat laden with a flower basket, one also attended by a boy servant and jar, all amidst a mountainous scape laden with pine, fruit-bearing peach and other trees below outcrops and cloud-scrolls, the reverse similarly carved with a mountainous landscape with pine, fir, *wutong* and other trees, the stone of lustrous even pale green tone, *hongmu* wood stand inset with a 'dream stone' panel decorated with three mountain peaks.

25.8cm (10 1/8in) high x

18.5cm (7 1/4in) wide. (2).

£12,000 - 15,000

CNY110,000 - 140,000

清乾隆/嘉慶 青玉雕仕女人物圖桌屏

Provenance: a European private collection, said to have been acquired circa 1960s, and thence by descent

來源：歐洲私人收藏，傳為約1960年代入藏，並由後人保存迄今

The lady figures carved with flower baskets at the prow of the boats, could possibly be associated with the Daoist Immortals Lan Caihe and He Xiangfu, both often shown with a flower basket.

The varying depths of relief carvings are meant to create a near three-dimensional effect, which is further enhanced when the jade screen is held against the light, illuminating the various layers of mountains, trees and figures. Such jade screens emulating paintings, were highly popular in the Qing Court, and particularly during the 18th century; for various examples, in the Qing Court Collection, Palace Museum, Taipei, see *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, nos.62-73.

A pale greenish-white jade table screen carved with a watery scene with two boats, Qianlong, was sold at Bonhams Hong Kong, 26 May 2014, lot 101.





A jade xi, Warring States period/Western Han dynasty; image courtesy of the Palace Museum, Taipei

380 †

A RARE PALE GREEN AND RUSSET JADE 'DRAGON AND PHOENIX' PENDANT, XI

Warring States Period

Crisply carved on each side as a dragon with long crescent shaped body, tapering to a sharp point, with bevelled spiral ridges, its head facing forwards, with the forearm grasping over its back to hold a phoenix, whose head faces backwards above curving plumage and tail feathers, the stone of yellowish-green tone with brown inclusions, stand and box.

11.9cm (4 5/8in) long. (3).

£20,000 - 30,000

CNY190,000 - 290,000

戰國 龍鳳形玉觿

Provenance: an English private collection

來源：英國私人收藏

The slender form of the present lot is characteristic of xi pendants, Warring States period, with dragon-shaped pendants having developed from the late Warring States period to the early Western Han dynasty.

A related dragon pendant excavated from the tomb in Beishantou in Anhui Province, Western Han dynasty, is illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.240. See also a further related example in the Palace Museum, Taipei, illustrated in *Art in Quest of Heaven and Truth – Chinese Jades Through the Ages*, Taipei, 2012, p.84, pl.5-5-17.

A greenish-white jade dragon pendant, of similar form with a scrolling dragon atop a crescent-shaped terminal, Warring States period/Han dynasty, from the Sze Yuan Tang collection, was sold at Bonhams Hong Kong, 5 April 2016, lot 19.





Reverend Victor Farmer (1898–1977) built upon the family collection of Chinese art begun by his father, William Farmer, who moved to Hong Kong in 1888 to manage the Peak Hotel and later the Victoria Hotel. After serving in WWI, Victor joined Brunner Mond (later ICI) and, with his wife, lived in Canton, Harbin, Tianjin, and Shanghai, steadily acquiring Chinese works of art. Granted an unusual permit to export his entire collection upon leaving China in 1953, he returned to England following his wife's death that same year and took holy orders in 1965. A member of the Oriental Ceramic Society, he lent works for exhibition and is best known for collecting hardstones.

381

**AN ARCHAISTIC PALE GREEN AND
RUSSET JADE POURING VESSEL, YI**

Southern Song/Ming Dynasty

The vessel with a rounded body of oval section, supported on four archaistic *taotie*-mask feet, extending at one end for pouring, the opposite end set with a scrolling loop-handle carved with a further *taotie*-mask at the top, the exterior with a band of incised archaistic *kui* dragons interspersed with flowerheads, the pale green stone with brownish-russet inclusions, box. 15cm (6in) long. (2).

£6,000 - 8,000

CNY57,000 - 76,000

南宋/明 褐斑青玉匱

Provenance: Reverend Victor Farmer (1898-1977), England

An English private collection

Published, Illustrated and Exhibited:

The Arts Council of Great Britain and The Oriental Ceramic Society, *The Arts of the Sung Dynasty*, London, 1960, pl.87, no.266 (label, catalogued as Song dynasty)

來源：Reverend Victor Farmer (1898-1977) · 英格蘭
英國私人收藏

展覽著錄：英國藝術委員會和東方陶瓷學會，《The Arts of the Sung Dynasty》，倫敦，1960年，圖版87，編號266（標籤，斷代為宋）

A related white and russet jade pouring vessel, *yi*, Ming dynasty, but carved with lychee, in the Qing Court Collection, is illustrated in *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, no.67.

The present vessel was carved in form and design after the larger archaic bronze prototypes, such as a bronze pouring vessel, *yi*, Spring and Autumn period, in the Avery Brundage collection, in the Asian Art Museum of San Francisco (acc.no.B60B1027).

Compare a related white and russet jade pouring vessel, *yi*, Southern Song/Yuan dynasty, which was sold at Christie's New York, 18 March 2021, lot 627. See also a related pale green jade inscribed pouring vessel, *yi*, Ming dynasty, which was sold at Bonhams Hong Kong, 27 November 2014, lot 105. Compare also a further related white and russet jade pouring vessel, *yi*, Ming dynasty, which was sold at Christie's Paris, 10 December 2014, lot 111.

382^Y

A GREEN JADE 'PEACH AND BAT' BOX AND COVER

Qianlong/Jiaqing

The box expertly carved and pierced as a large peach issuing from a gnarled and leafy branches with further smaller peaches, the interior with a bat, the cover similarly carved with branches and leaves with finely incised veins, the stone of even green tone, *hongmu* stand.

15.5cm (6 1/8in) wide. (3).

£8,000 - 12,000

CNY76,000 - 110,000

清乾隆/嘉慶 青玉蝙蝠桃紋蓋盒

Peaches are powerful symbols of immortality in Chinese culture, stemming from their legendary association with the Peaches of Immortality that grow in the celestial orchard of *Xiwangmu*, the Queen Mother of the West. As such, peaches have come to represent longevity and are frequently linked to *Shoulao*, the God of Longevity, as well as to the Immortal maiden *Magu*. When depicted alongside a bat, an emblem of good fortune, the combination conveys the auspicious wish *fu shou shuang quan* (福壽雙全) meaning 'May both blessings and longevity be complete in your life.'

A related jade peach box and cover, 18th century, in the Victoria and Albert Museum, London, is illustrated by M.Wilson, *Chinese Jades*, London, 2004, p.56, no.58. See also two related jade peach boxes and covers, 18th century, in the Metropolitan Museum of Art, New York (acc.nos.04.6.26a, b; and 04.6.16a,b).

Compare with a related jade peach box and cover, 18th century, which was sold at Christie's New York, 29 June 2021, lot 108.





THE PROPERTY OF AN ENGLISH FAMILY 英格蘭家族藏品

383 Y

A VERY FINE SPINACH-GREEN JADE VASE, COVER AND WATERPOT GROUP

Qianlong

Exquisitely carved as an elegant baluster vase flanked by a pair of scroll-handles on the neck, the stepped cover surmounted by a Buddhist-lion finial, all beside a phoenix with finely incised feathers clasp- ing a sprig of peaches in its beak and standing on a large gnarled branch issuing plum blossoms, magnolia, and auspicious *lingzhi* fungus curling around a small quatrefoil waterpot, the stone of dark green tone with black speckles, carved wood stand, box. 22cm (8 1/2in) long. (4).

£12,000 - 15,000
CNY110,000 - 140,000

清乾隆 碧玉雕鳳倚寶瓶擺件

Provenance: Christie's London, 7 October 1968, lot 147
Sydney L. Moss Ltd., London
A distinguished English private collection

來源：倫敦佳士得，1968年10月7日，拍品編號147
倫敦古董商Sydney L. Moss Ltd.
英國顯赫私人收藏

The present lot was most likely made for the scholar's study. Since at least the Ming dynasty, curios and other meaningful 'playthings' appreciated for their aesthetic beauty and associations with ancient traditions were popular with scholar-collectors. This trend continued in the Qing dynasty and at Court, where the early Qing Emperors were well versed in literati culture. At no time was this inclination more prevalent than during the Qianlong Emperor's rule. With the Imperial workshops at his command, the Qianlong Emperor commissioned numerous works of art for his study and enjoyment.

This carving has transformed a ritual vessel into an object of pure ornament, conveying good wishes for happiness, health and wealth, expressed by the peaches, *lingzhi* fungus, and phoenix.

See a related spinach-green jade vase group and cover, with design of phoenix and dragon, Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 10, Beijing, 2011, pp.72-73, no.44. See also a vase group with celestial bird in rock crystal, Qianlong, with similarly-shaped vase and handles, illustrated in *Art of China: Highlights from the Philadelphia Museum of Art*, New Haven and London, 2018, no.89.

Compare with a related spinach-green jade vase group, 18th century, which was sold at Sotheby's Hong Kong, 9 October 2007, lot 1578.



(Two views)



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A YELLOW JADE PLAQUE AND A WHITE JADE PLAQUE

Qing Dynasty/Republic Period, the white jade plaque signed Zigang

The yellow jade plaque incised on one side with a scene depicting two boys beside a waterway, the reverse with a large spray of *lingzhi* fungus beneath a bat, the stone of a yellow-green colour with russet inclusion; the white jade plaque with the *Hehe Erxian* beside a bat and a bird, the reverse with a poetic inscription, the stone of an even white colour.

The yellow jade plaque: 6cm (2 3/8in) long; the white jade plaque: 5.4cm (2 1/8in) long. (2).

£4,000 - 6,000

CNY38,000 - 57,000

清/民國 黃玉人物庭院風景圖牌 白玉詩文和合二仙圖牌（子岡款）一組兩件

The inscription on the white jade plaque is from a traditional fortune-telling formula, reading: 命主為官福祿長，得來富貴實非常。

Which may be translated as:

The person is destined for official rank and lasting blessings, attaining exceptional wealth and honour.

See a related white jade plaque, signed Zigang, Qing dynasty, which was sold at Sotheby's Hong Kong, 27 May 2021, lot 553. See also a yellow jade plaque of similar shape to the one in the present lot, which was sold at Sotheby's Hong Kong, 17 April 2024, lot 345.

385

A PALE GREEN JADE 'LOTUS' LIBATION CUP

18th century

Crisply carved and hollowed as an undulating lotus leaf with finely incised veins, issuing from long curling stems forming the base and issuing further smaller leaves and a large blossoming lotus flower with fleshy petals, a conch shell on the side, the stone of whitish pale green tone. 9.5cm (3 3/4in) high.

£5,000 - 7,000

CNY48,000 - 67,000

十八世紀 青玉蓮紋杯

In his short essay *On Loving the Lotus*, Zhou Dunyi (1017-1073) praised the lotus for rising unsullied from the mud, a symbol of the gentleman who remains pure amid corruption. Unlike the peony's worldly wealth or the chrysanthemum's aloof reclusion, the lotus embodies upright engagement with society and inner virtue. A jade carving of a lotus unites these ideals, for jade itself was revered as a stone of moral integrity, making the combination a powerful emblem of purity and cultivated character.



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The present vessel would have been used either as a libation cup or as a washer, with its curled leaf-shaped rim used to wipe the brush against. Compare a related but larger (21.1cm wide) white and dark grey jade lotus-leaf brushwasher, 17th/18th century, which was sold at Christie's New York, 20 September 2013, lot 1739. See also a further related white jade openwork 'lotus and egret' vase, 18th century, which was sold at Christie's Hong Kong, 20 May 2023, lot 3059. Finally, compare a larger white jade 'lotus leaf' libation vessel, mid-Qing dynasty, which was sold at Bonhams Hong Kong, 24 November 2012, lot 213.

386 Y

A PALE GREEN JADE RUYI SCEPTRE

19th century

Crisply carved with a long shaft carved in high relief with scrolling lotus flowers borne on leafy stems trailing up the handle and terminating with a large *lingzhi*-fungus shaped head incised with a deer beneath bat and peaches, the stone of pale green tone with grey inclusions, wood stand.

47.5cm (18 3/4in) long. (2).

£6,000 - 8,000

CNY57,000 - 76,000

十九世紀 青玉蓮花紋如意

Provenance: An English private collection

來源：英國私人收藏

The present lot is laden with auspicious symbolism: the deer signifies longevity and success, peaches Immortality, bats good fortune, and *lingzhi* fungus health and long life, together expressing wishes for prosperity, well-being, and longevity. A related jade *ruyi* sceptre, Qing dynasty, in the Qing Court Collection, is illustrated in *Compendium of Collections in the Palace Museum: Jade 8: Qing Dynasty*, Beijing, 2011, no.61.

Compare to a celadon jade 'phoenix and peach' *ruyi* sceptre, 19th century, which was sold at Sotheby's London, 6 November 2019, lot 371.

387

A LARGE CLOISSONNÉ ENAMEL 'LOTUS' VASE, HU

17th century

The pear-shaped body supported on a splayed foot and rising to a waisted neck with flared rim, the shoulders set with a pair of bronze lion-mask handles suspending loose rings, the exterior brightly enamelled on a turquoise ground with sections enclosing large lotus blooms wreathed in scrolling foliage issuing curling leaves, the four main horizontal bands divided by three thinner bands of floral scrolls on a darker blue ground, the spreading foot similarly decorated with a band of lotus blooms. 52.5cm (20 3/4in) high.

£4,000 - 6,000

CNY38,000 - 57,000

十七世紀 銅胎掐絲琺瑯纏枝蓮紋壺

Compare with a cloisonné enamel 'lotus' vase of similar design and form but without *taotie*-mask handles, second half 17th century, illustrated in H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pl.183. A further cloisonné enamel *hu* vase, early Qing dynasty, in the Qing Court Collection, is illustrated in the *Compendium of Collections in the Palace Museum: Enamels II*, Beijing, 2010, p.52, no.25.

A closely related cloisonné enamel vase, *hu*, 17th century, was sold at Sotheby's Hong Kong on 7 April 2015, lot 3727. See also a cloisonné enamel vase, *hu*, 17th century, which was sold at Bonhams London, 7 June 2021, lot 620.

388 †

A LARGE GILT BRONZE AND CLOISSONNÉ ENAMEL VASE, FANGGU

Jingtai four-character mark, Kangxi

Of square section and tall archaistic form, the neck and flaring foot decorated respectively with an upright and pendant lappet band enclosing a *kui*-dragon among *ruyi*-head clouds, the neck with a further panel enclosing a dragon above the mid-section, decorated with *taotie*-mask patterns, all against a turquoise ground, each face set to the centre and edge with flanges decorated on either side with a thin band of floral sprays, the interior of the rim with a wide band of scrolling lotus flowers. 52.5cm (20 3/4in) high.

52.5cm (20 3/4in) high.

£15,000 - 20,000

CNY140,000 - 190,000

清康熙 銅胎掐絲琺瑯饕餮紋出戟方觚
「景泰年造」楷書款

Provenance: Christie's Paris, 9 June 2015, lot 153

來源: 巴黎佳士得, 2015年6月9日, 拍品編號153



387

The present lot is modelled after an archaic bronze form, the *fanggu*, a ritual wine vessel originating in the Shang dynasty (c.1600–1046 BC). Its angular profile, flanged decoration and *taotie* patterns, reflect the enduring fascination with archaism that permeated Qing dynasty artistic production. From the late 17th century and early 18th century onwards, the Imperial Court actively encouraged the revival of ancient forms, with bronzes of the Shang and Zhou dynasties serving as direct models for works in porcelain, cloisonné enamel, and other media. Such pieces not only embodied a reverence for antiquity but also symbolised the continuity of ritual traditions and dynastic legitimacy.

See a similar cloisonné enamel vase, second half 17th century, illustrated in H.Brinker and A.Lutz, *Chinesisches Cloisonné: Die Sammlung Pierre Uldry*, Zurich, 1985, pl.178. See also related cloisonné enamel *fanggu* vases, early Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Enamels*, 2, Beijing, 2011, nos.36-39.





A cloisonné enamel incense burner, mid Qing dynasty; image courtesy of the Palace Museum, Beijing

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**A MASSIVE GILT BRONZE AND CLOISONNÉ ENAMEL
'HUNDRED BIRDS' INCENSE BURNER**

Jingtai four-character mark, Qianlong

Of drum-shaped form, raised on three cabriole feet shaped as scrolling clouds, flanked by a pair of long stepped loop-handles decorated with cross designs and stylised *shou* characters, with bands of gilt bronze bosses at the rim and above the feet, the body colourfully decorated with a continuous scene of birds in a luscious garden, with a pond filled with lotus flowers, pine trees, flowering magnolia and prunus, fruiting pomegranates, *lingzhi* fungus, tree peonies and daisies, and pairs of birds of paradise, magpies, cranes and a single egret all delicately worked and coloured against a turquoise ground sky, the recessed base with the mark cast within a square cartouche. 35cm (13 3/4in) across the handles x 24.5cm (9 3/4in) high.

£8,000 - 12,000
CNY76,000 - 110,000

清乾隆 銅胎掐絲琺瑯花鳥紋香爐
「景泰年製」楷書款

The scene on the present lot takes inspiration from the celebrated and auspicious theme of the 'Hundred Birds Paying Tribute to the Phoenix'. In Chinese legend, the phoenix is regarded as the sovereign of all feathered creatures, appearing only in eras of peace, prosperity, and benevolent rule.

Within this imagery, each bird is imbued with symbolic resonance, collectively affirming a vision of cosmic harmony. Birds also held a prominent role within the visual vocabulary of status and hierarchy: the official robes of the civil bureaucracy were distinguished by embroidered badges featuring specific birds according to rank. In the Imperial context, therefore, the composition of myriad birds converging upon the phoenix may be understood as a metaphor for the harmonious assembly of officials at Court, the avian kingdom reflecting and validating the order of the Son of Heaven's human realm.

The 'picturesque' style of decoration on the present incense burner is closely related to that on a cloisonné enamel vase decorated with deer and crane, mid-Qing dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Enamels 3 Cloisonné in the Qing Dynasty*, Beijing, 2011, no.120. For a related drum-shaped form, see a cloisonné enamel incense burner, mid-Qing dynasty, in the Qing Court Collection, illustrated in *Ibid.*, no.216. See also a cloisonné enamel washer, Jingtai mark, mid-Qing dynasty (12.9cm diam.), decorated with phoenixes and peonies, in the Qing Court Collection, illustrated in *Ibid.*, vol.4, no.101. A closely related incense burner, Qing dynasty, similarly ornamented, is in the collection of the Palace Museum, Taipei (acc.no.K1E000993N000000000PAA).

See a related cloisonné enamel drum-shaped censer and cover, 1st half 18th century, which was sold at Christie's Hong Kong, 26 April 2004, lot 971.





THE PROPERTY OF AN ENGLISH FAMILY 英格蘭家族藏品

Lots 390 - 391

390

**AN IMPERIAL-TRIBUTE GILT-DECORATED PAINTED ENAMEL
'BOAT' STAND, CHACHUAN**

Qianlong four-character mark and of the period

Of *sampan* form, decorated in blue, yellow, green, pink and red enamels with classic lotus scrolls amidst archaic stylised *kui* dragons, all against a turquoise blue ground, the base white with red double square containing the reign mark.

16.3cm (6 1/2in) long.

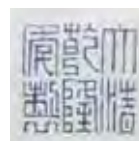
£2,000 - 3,000

CNY19,000 - 29,000

清乾隆 銅胎畫琺瑯茶船
「乾隆年製」楷書款

See three related painted enamel trays, Qianlong marks and period, illustrated in *Sparkle and Charm: Canton Enamels of the Qing Dynasty*, Hong Kong, 2023, pp.385-387, nos.5.26-5.28. The colour scheme and painted design of the present lot derived directly from cloisonné enamelware; see two related cloisonné enamel stands, 18th century, which were sold at Christie's Paris, 10 December 2021, lot 659.

A pair of similar painted enamel boat-shaped trays, Qianlong marks and period, was sold at Sotheby's Olympia, London, 16 November 2001, lot 337.



391

**AN IMPERIAL-TRIBUTE PAINTED ENAMEL RUBY-GROUND
'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 finely decorated in shades of green, yellow and purple with four peonies and further buds borne on leafy sprays set against the ruby-ground, the interior pale turquoise.

15.3cm (6in) diam.

£4,000 - 6,000

CNY38,000 - 57,000

清乾隆 銅胎畫琺瑯紅地花卉紋盤
藍彩「大清乾隆年製」篆書款

With its rich red ground and peony decoration, the present lot conveys an auspicious message of joy and prosperity. The peony, revered as the 'king of flowers,' symbolises wealth, honour, and high status. Its luxuriant blossoms are further associated with feminine beauty and affection, making it one of the most favoured and meaningful motifs in Chinese art. Compare with a painted enamel bowl similarly decorated but slightly smaller, Qianlong seal mark and of the period, in the Qing Court Collection, the Palace Museum, Taipei (acc.no.中琺001346N000000000).

A closely related ruby-ground painted enamel dish, Qianlong seal mark and period, was sold at Bonhams Paris, 13 December 2023, lot 45. See also a painted enamel ruby-red bowl, Qianlong seal mark and period, which was sold at Bonhams Hong Kong, 23-24 November 2010, lot 282.



392

A RARE BLUE-GLAZED SAUCER-DISH

Qianlong seal mark and of the period

Finely potted with curving sides rising from a short slightly inward-tapering foot, the interior and exterior covered in a lustrous blue glaze thinning to white on the mouth rim, the base glazed white, box. 16cm (6 1/4in) diam. (2).

£2,000 - 3,000

CNY19,000 - 29,000

清乾隆 霽藍釉盤
青花「大清乾隆年製」篆書款

Provenance: John E. Bodie OBE (1930-2023), London, collection no.72

Published, Illustrated and Exhibited: The Oriental Ceramic Society, *The World in Monochromes*, 16 April-20 June 2009, no.197 (label). John E. Bodie loaned 8 pieces to this exhibition.

來源：大英帝國官佐勳章獲勳人John E. Bodie(1930-2023)，倫敦，藏品編號72

展覽著錄：東方陶瓷學會，《The World in Monochromes》，2009年4月16日-6月20日，編號197（據標籤）。John E. Bodie曾借展8件藏品給此展覽。

The rich blue glaze adorning the present lot is a high-temperature monochrome glaze, derived from cobalt oxide as its primary colorant. Traditionally associated with Court ritual vessels, it is often referred to as 'sacrificial blue' (祭藍 *jian*) or 'sky blue after rain' (霽藍 *jilan*). The glaze was fired with exceptional refinement, most commonly applied to vessels intended for use as court ritual wares and display porcelains. See a similar blue-glazed dish, Qianlong seal mark and of the period, in the Zhuyuetang collection, is illustrated in *A Millennium of Monochromes*, Geneva, 2019, p.246, no.103a-b.

Compare with a very similar blue-glazed dish, Qianlong seal mark and of the period, which was sold at Sotheby's New York, 23 March 2022, lot 347.

A RARE DOUCAI 'FIVE TREASURES' CUP

Chenghua six-character mark, 18th century

Finely potted with deeply rounded sides, decorated around the exterior with five lotus sprays, each supporting a bowl containing an auspicious emblem, the base painted with a six-character mark in underglaze blue. 6.7cm (2 5/8in) diam.

**£8,000 - 12,000****CNY76,000 - 110,000**

十八世紀 鬥彩番蓮五寶杯
青花「大明成化年製」楷書款

Provenance: John E. Bodie OBE (1930-2023), London, collection no.11

來源：大英帝國官佐勳章獲勳人John E. Bodie(1930-2023)，倫敦，
藏品編號11

This exceptional *doucai* cup, of refined workmanship, represents a rare Yongzheng example directly inspired by early Ming prototypes, particularly the delicate *doucai* porcelains and enamels of the Chenghua reign. For a Chenghua mark and period *doucai* brushwasher decorated with five offerings, see the *Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware*, Taipei, 2003, pp.160-161, nos.157-160.

The vessel displays a meticulously balanced composition, its decoration outlined in cobalt and enlivened with translucent enamels in subtle, harmonious shades. The contrast between the brilliant porcelain body and the softly coloured enamels is striking. Under the Yongzheng Emperor, the artistic direction of the Imperial kilns was personally shaped in collaboration with the celebrated supervisor Tang Ying, achieving an unsurpassed standard of technical precision, aesthetic subtlety and refinement. This synthesis of reverence for classical models with a spirit of innovation defined Yongzheng porcelain at its finest.

The present lot, requiring two firings, is decorated on the exterior with a rare design of five lotuses, each supporting an offering, collectively known as the 'Five Treasures' *Wuzheng Bao* (五珍寶). This motif was popular in the Chenghua reign and revived during the 18th century, though the precise set of 'treasures' varied. See, for example, a *doucai* shallow cup, 18th century, in the British Museum, London, illustrated by M. Medley, *Illustrated Catalogue of Ming Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 1978, p.47, no.151.

See also a *doucai* shallow cup, Yongzheng, which was sold at Christie's Hong Kong, 1 June 2011, lot 3585.





THE PROPERTY OF A LADY 女士藏品

394

A BLUE AND WHITE 'DRAGON AND PHOENIX' BOWL

Kangxi

Elegantly potted with deep curving sides rising from a short, slightly inward-tapering foot, to a slightly everted rim, the interior with a phoenix medallion beneath a mouth rim with a band of wispy clouds, the exterior with three shaped panels one enclosing a phoenix and two a three-clawed dragon, all on a ground of classic lotus scroll, a further band of lotus scroll above the foot with double-bow string, the base with a three-legged toad maker's mark, wood stand.

19.5cm (7 3/4in) diam. (2).

£2,000 - 3,000

CNY19,000 - 29,000

清康熙 青花龍鳳紋碗

Provenance: G.F.S. collection (label)

Dr Percy James Kelly CBE (1876-1944), and thence by descent

來源：G.F.S.舊藏（标签）

帝國勳章獲勳人Percy James Kelly博士 (1876-1944)，並由後人保存迄今

Dr Percy James Kelly studied medicine at the University of Glasgow, and after qualifying M.B., Ch.B., joined the Colonial Medical Service in 1908. He served in Nigeria, Hong Kong and Ceylon, where he was Registrar of the Medical College, and in British Guiana, where he was Surgeon-General from 1922 to 1932, in which year he retired and was awarded the C.B.E. During the First World War, Dr Kelly was a captain in the R.A.M.C. at Salonika and in France. In 1936 he led the second Red Cross expedition to Abyssinia, which reached Gondar before it was compelled to retire by the victorious Italians. During the Second World War, he served in several ships of the Merchant Navy which took part in the North African and other operations. Dr Kelly was president of the British Guiana Branch of the B.M.A. in 1927-1928.

See a related blue and white bowl decorated with dragon and phoenix roundels, Kangxi, in the Victoria and Albert Museum, London (acc. no.C.285-1918).

Compare also with a blue and white bowl with dragon and phoenix panels, Kangxi six-character mark and of the period, which sold at Sotheby's New York, 17 September 2025, lot 120.



Dr Percy James Kelly CBE (1876-1944)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION 歐洲私人收藏藏品

395

A BLUE AND WHITE 'DRAGON' BOWL

Qianlong seal mark and of the period

Elegantly potted of ogee form and painted around the exterior in rich cobalt-blue with two five-clawed dragons striding in mutual pursuit of the flaming pearl amongst wispy cloud, the interior with a single five-clawed dragon medallion.

16.9cm (6 5/8in) diam.

£6,000 - 8,000

CNY57,000 - 76,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

清乾隆 青花雲龍紋碗
青花「大清乾隆年製」篆書款

Provenance: Sotheby's London, 1 December 1995, lot 165

Christie's London, 11 July 2006, lot 143

An important European private collection

來源：倫敦蘇富比，1995年12月1日，拍品編號165

倫敦佳士得，2006年7月11日，拍品編號143

歐洲重要私人收藏

During the Yongzheng and Qianlong periods, the Emperors had a preference for commissioning objects inspired by those found in the Imperial collections of preceding dynasties. Archive records reveal multiple occasions when the Imperial kilns were ordered to produce imitations of porcelain from the Jiajing period of the Ming dynasty. The present lot belongs to this category. The round eyes of the dragons, the broad *Ruyi*-shaped noses, and the 'ren' (王) character-shaped cloud patterns all echo the stylistic essence of the Jiajing period. See a similar bowl, Qianlong mark, in the Roemer Museum, Hildesheim, illustrated by U. Wiesner, *Chinesisches Porzellan*, Mainz and Rhein, 1981, pl.47.

Compare also with a similar blue and white ogee 'dragon' bowl, Qianlong seal mark and of the period, which was sold at Christie's London, 5 November 2013, lot 406. See also a near pair of blue and white 'dragon' bowls, Qianlong seal marks and of the period, which was sold at Bonhams London, 5 November 2020, lot 48.



THE PROPERTY OF A LADY 女士藏品

396

A RARE DOUCAI 'ANBAXIAN' OGEE BOWL

Qianlong seal mark and of the period

Finely potted with wide flaring sides rising from a straight foot, exquisitely decorated to the centre in bright enamels with a flowerhead encircled by a border of interlocking lime-green foliate scrolls alternately suspending stylised peaches and lotus flowers, the cavetto with evenly spaced 'Eight Daoist Emblems' (*anbaxian*) each tied to flower sprays and fluttering ribbons between underglaze-blue double-line borders, the reverse richly enamelled with composite flower scrolls issuing exotic buds and blossoms, a band of upright *ruyi* heads encircling the foot.

20cm (7 7/8in) high.

£8,000 - 12,000

CNY76,000 - 110,000

清乾隆 鬥彩八仙鴻寶束腰盤
青花「大清乾隆年製」篆書款

Provenance: Dr Percy James Kelly CBE (1876-1944), and thence by descent

來源：大英帝國司令勳章獲勳人Percy James Kelly博士（1876-1944），並由後人保存迄今

Dr Percy James Kelly studied medicine at the University of Glasgow, and after qualifying M.B., Ch.B., joined the Colonial Medical Service in 1908. He served in Nigeria, Hong Kong and Ceylon, where he was Registrar of the Medical College, and in British Guiana, where he was Surgeon-General from 1922 to 1932, in which year he retired and was awarded the C.B.E. During the First World War, Dr. Kelly was a captain in the R.A.M.C. at Salonika and in France. In 1936 he led the second Red Cross expedition to Abyssinia, which reached Gondar before it was compelled to retire by the victorious Italians. During the Second World War, he served in several ships of the Merchant Navy which took part in the North African and other operations. Dr Kelly was president of the British Guiana Branch of the B.M.A. in 1927-1928.

The decoration on the present lot is known as 'Hidden Eight Immortals' (暗八仙 *anbaxian*) referring to the attributes carried by the Eight Immortals. As the Eight Immortals themselves are symbolised through their implements rather than being depicted directly, the decoration is hence termed as 'hidden.' Compare with a similar bowl in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty* (中國清代官窯瓷器), Shanghai, 2003, p.302.

See a very similar *doucai* ogee bowl, Qianlong seal mark and of the period, which was sold at Bonhams London, 8 November 2018, lot 155; and another similar example, which was sold at Bonhams Paris, 13 June 2023, lot 64.



(Two views)



397

A FAMILLE VERTE 'GEESE AND CHRYSANTHEMUMS' DISH

Kangxi

Thickly potted with flaring sides rising from a short, inward-tapering foot, finely decorated in the well with two geese swimming in a watery expanse beneath overhanging craggy rocks issuing large chrysanthemum flowers, one picked out in gilt, all within a border of butterflies and flowers set with fruit-shaped panels enclosing fish, shrimp and shells, the base with underglaze-blue leaf-shaped studio mark. 35cm (13 3/4in) diam.

£2,000 - 3,000

CNY19,000 - 29,000

清康熙 五彩菊花禽戲圖盤

The pairing of geese and chrysanthemums carries layered seasonal and symbolic meaning. Both are emblems of autumn: the wild goose, descending in formation, evokes fidelity, distant longing, and the melancholy beauty of migration, while the chrysanthemum, blooming after other flowers have faded, represents endurance, purity, and the scholar's withdrawal from worldly affairs. Together they form a cultivated image of autumn, resonant with poetic allusion, moral integrity, and the quiet reflection on transience that appealed deeply to the Chinese literati. The theme of geese or ducks with chrysanthemums can be found on another famille verte dish, Kangxi, in the British Museum, London (acc.no.Franks.413).

Compare to a famille verte bird and flower charger, Kangxi, sold at Sotheby's Paris, 16 June 2022, lot 181.

A MING-STYLE BLUE AND WHITE 'LOTUS BOUQUET' MOONFLASK, BAORYUEHU

18th century

The flattened spherical body rising from a rectangular foot rim to a waisted neck and small bulb-shaped head, flanked with two elegantly arched strap handles ended with a *ruyi*-head terminal resting on the shoulder, freely painted in deep tones of cobalt accented with 'heaping and piling', the domed circular front and back depicting a mixed bouquet of lotus and other water plants, the neck and head with a branch of flowers on both sides, the handles outlined with double lines extending to the *ruyi* terminus, above two branches of lotus running down the narrow sides, all covered with a glossy glaze of smooth texture, the foot rim unglazed, stand.

26cm (10 1/4in) high. (2).

£3,000 - 5,000

CNY29,000 - 48,000

十八世紀 青花一束蓮抱月瓶

The design and shape of the present moonflask follow the early fifteenth century form derived from Middle Eastern metal vessels. Although the present lot retains the general Ming form, the design has developed with the neck in various forms as well as a more prominent square foot at the base towards Qing dynasty. The subtle and varied blue and white palette imitates the early Ming dynasty imported cobalt blue, with high iron content, resulting in dark blue spots on the surface. See a Ming dynasty version of a blue and white moonflask of similar form in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2012, no.94. The design on this moonflask is typically described as 'lotus bouquet', as the majority of the flowers, pods and leaves belong to the auspicious lotus plant. This design is adapted from an important group of early Ming blue and white wares, such as one example in the Palace Museum, Beijing, illustrated in *Ibid.*, Hong Kong, 2012, no.139.





A famille noire dish, Yongzheng mark and of the period, image courtesy of the Rijksmuseum, Amsterdam



Leonard Gow (1859-1936)

Leonard Gow (1859-1936), born in Glasgow, was the son of a prominent shipping magnate who founded the Glen Line, trading between London and East Asia. After briefly studying Moral Philosophy at Glasgow University, Gow became senior partner in Gow, Harrison & Co., and a director of Burmah Oil. A generous philanthropist, he founded the Leonard Gow Lectureship in 1919 and supported the arts throughout his life. Gow built one of the finest collections of Qing dynasty porcelain in Europe, with a strong focus on Kangxi wares: blue and white, famille verte, famille noire, and biscuit-decorated figures. R.L. Hobson praised the collection as 'the equal of any of its kind that has ever been formed in Europe', and published a lavish catalogue in 1931 (limited to 300 copies), following earlier features in *The Burlington Magazine* (1920-1924). Gow lent 56 works to the Royal Academy's 1935-1936 *Chinese Art Exhibition*, and further pieces were shown in Glasgow. See R.Davids and D.Jellinek, *Provenance*, Oxon, 2011, pp.201-202.

THE PROPERTY OF A BRITISH FAMILY 英國家族藏品

399

A RARE FAMILLE VERTE AND BLACK ENAMEL 'DRAGONS' SAUCER-DISH

Yongzheng six-character mark and possibly of the period

The enamels possibly later, finely potted with deep rounded sides rising from a short inward-tapering foot, decorated in the interior with a central medallion containing a writhing scaly five-clawed dragon in pursuit of the flaming pearl, the exterior with two striding dragons amidst flame wisps, all against a lustrous black-enamelled ground. 15cm (5 3/4in) diam.

£18,000 - 24,000

CNY170,000 - 230,000

或為清雍正 黑地素三彩雲龍紋盤
青花「大清雍正年製」楷書款

Provenance:

Leonard Gow (1859-1936), Dunbartonshire, and thence by descent
A & J Speelman Oriental Art, London
A British private collection

來源：

Leonard Gow (1859-1936)，敦巴頓郡，
並由後人保存迄今
倫敦古董商A & J Speelman Oriental Art
英國私人收藏

See a very similar famille noire saucer-dish with five-clawed dragons, Yongzheng six-character mark and of the period, in the Rijksmuseum, Amsterdam (acc.no.AK-RBK-15861), illustrated by C.J.A.Jorg, *Chinese Ceramics in the Rijksmuseum: The Ming and Qing Dynasties*, Amsterdam, 1997, p.197, no.222. The author notes that 'the black would have been added after [the dragons] were painted. It is not clear, however, if this was done contemporaneously or at a later date'. See also a related earlier famille noire 'dragon' dish, Chenghua mark, Kangxi, with similar design, illustrated in *The Taft Museum: Its History and Collections*, vol.II, New York, 1995, p.667. A further related saucer-dish with dragon design painted in enamels on biscuit, Chenghua mark, Kangxi, is in the Guimet Museum, Paris, illustrated in *The World's Great Collections: Oriental Ceramics*, vol.7, Tokyo, New York and San Francisco, 1981, no.152.



(Two views)

THE PROPERTY OF A GENTLEMAN 紳士藏品

400

**A SUPERB VERY LARGE FAMILLE VERTE 'SUI YANGDI'S
DRAGON BARGE' DOUBLE-GOURD VASE AND COVER**

Kangxi

Sturdily potted with the lower globular body exquisitely decorated around the exterior with Emperor Sui Yangdi's dragon barge being pulled by a troupe of elegant ladies along the Grand Canal, the large barge replete with female musicians below, above, the Emperor receives a vase of flowers proffered by an elegant lady, at the head of the dragon barge, a boy performs a hand-stand, several other boats with musicians and courtiers accompany the larger barge while onlookers gaze in wonder, the upper section decorated with a scene of elegant ladies, children and gentlemen all within palatial garden settings with pavilions and trees, the domed cover surmounted by a lotus-bud finial.

81.5cm (32 1/8in) high. (2).

£8,000 - 12,000

CNY76,000 - 110,000

清康熙 五彩隋煬帝幸江都故事圖葫蘆蓋瓶

Provenance: an English private collection

來源：英格蘭私人收藏





A famille verte rouleau vase, Kangxi;
image courtesy of the Metropolitan Museum of Art, New York



A famille verte rouleau vase, Kangxi;
image courtesy of the Philadelphia Museum of Art

The present vase is an exceptional example of famille verte porcelain, not only for the technical sophistication of its enamels but also for the narrative complexity and historical allusion of its decoration. It portrays the infamous Sui dynasty Emperor Yangdi (r.604–618) aboard his legendary dragon barge, surrounded by a flotilla of accompanying vessels. The scene is rendered with opulence, and remarkable attention to detail: from the sumptuous robes of the Emperor and his retinue to the lively depictions of acrobats performing mid-act, musicians in rhythmic motion, and ladies, possibly concubines or symbolic representations of civil subjects, towing the Imperial vessel itself, a poignant metaphor for the burden of autocracy borne by the people.

On the riverbank, a small dog gazes at the passing spectacle with an expression that might be read as bemusement or detachment, an exquisite anecdotal detail that roots the composition in the realm of ordinary life, offering a visual counterpoint to the pageantry on the water. Equally telling are the ordinary folk interspersed in the composition, observing the procession or going about their business, their quiet presence underscoring the distance between the Emperor's lavish displays and the real lives of his subjects.

The scene can be read as both celebratory and critical. On one level, it evokes the theatrical grandeur of the Sui Court and the might of Imperial spectacle. On another, it may function as a subtle allegory for Imperial excess and the moral perils of hubris. The reign of the Yangdi Emperor is notorious for its extravagance and ambitious infrastructural projects: foremost among them the construction of the Grand Canal, one of the most audacious engineering undertakings in Chinese history. It is estimated that over two million labourers were conscripted to realise the Emperor's vision, many of whom perished under punishing conditions. While the Canal itself would become a cornerstone of China's internal trade network, Yangdi's ruthless means and obsession with grandeur alienated the populace and depleted state resources. His eventual assassination and the collapse of the Sui dynasty in its wake serve as enduring cautionary tales of the fragility of power unmoored from popular consent.



Lot 400 (detail)

That this moralised historical tableau would appear on a decorative porcelain object suggests the continued resonance of such themes in the late Imperial imagination. The taste for famille verte porcelain reached its peak in the Kangxi period, a time marked by its own courtly splendour and administrative ambition.

Compare with a famille verte rouleau vase, Kangxi, decorated with the same design of Emperor Sui Yangdi aboard his dragon barge on the Grand Canal, in the Philadelphia Museum of Art (acc.no.1876-1486). A further famille verte rouleau vase with similar design of dragon boat, and elegant ladies gazing from pavilions, Kangxi, is in the Metropolitan Museum of Art, New York (acc.no.14.40.85), though without depicting the Emperor, it is described as a scene from the Dragon Boat Festival.





401

**A VERY LARGE BLUE AND WHITE,
COPPER-RED AND CELADON-GLAZED
'LANDSCAPE' VASE**

Kangxi

The baluster form body below a trumpet neck carved in low relief with large rocks in celadon green, breaking up a watery landscape filled with pagodas and pine trees interspersed with wispy clouds with details picked out in copper red and rich cobalt blue.

70.8cm (28in) high.

£20,000 - 30,000

CNY190,000 - 290,000

清康熙 釉裡三彩山水圖鳳尾尊

The present vase is a dramatic statement of the prodigious skill of the potters of the Kangxi period who combined a number of complex processes and techniques to create an imposing visual effect. The size of the piece requires that it was constructed from two separately made sections joined together, each featuring a continuous landscape scene arranged in distinct registers. The copper red glaze was notoriously difficult to control, and it is here combined with both underglaze blue and celadon. The three colours are rendered with excellent precision and hue and create a striking visual effect in their combination. The celadon colour has been confined to depict the rocks and mountains, which are sometimes defined in combination with blue. The blue is also used for the water and figures whilst other elements including the trees and dwellings are created through a combination of blue and red.

The composition of the current vase is similar to that on a smaller (44.4cm high) trumpet-mouth vase, Kangxi, in the Seikado Bunko, Tokyo, illustrated in *Sekai toji zenshu*, vol. 15, *Qing*, Tokyo, 1983, p. 146, no. 138.

See also a related vase, Kangxi, which was sold at Christie's Paris, 13 June 2018, lot 186.

402

**A VERY LARGE COPPER-RED-GLAZED
'LANGYAO' ROULEAU VASE**

Kangxi

Robustly potted with a tall slightly tapering body rising to high shoulders and tall cylindrical neck with galleried rim, covered in a rich raspberry-red glaze applied evenly over the body and pooling at foot, thinning to mushroom-grey at the mouth rim, the interior with apple-green tone glaze, the base covered in a creamy-mushroom glaze suffused with craquelure.

76.5cm (30 1/8in) high.

£20,000 - 30,000

CNY190,000 - 290,000

清康熙 郎窯紅釉棒槌瓶

Provenance: Galerie Valérie Levesque, Paris

來源: Galerie Valérie Levesque · 巴黎

This vase is exceptionally rare for the combination of its sumptuous *langyao* glaze and impressive size. The revival of copper-red glazes during the Kangxi reign is traditionally attributed to Lang Tingji (1663–1715), governor of Jiangxi and supervisor of the Jingdezhen Imperial kilns between 1705 and 1712, from whose name the term *langyao* is derived. Achieving a stable, even copper-red tone required exceptional skill: the volatile copper oxide pigment, highly sensitive to the kiln atmosphere, was applied over a transparent glaze, sometimes by spraying through a bamboo tube, and then covered with a further layer of clear glaze before firing. The result is the deep, lustrous red suffused with subtle variations that define the finest *langyao* wares of the Kangxi period.

The vase is also notable as belonging to a rare group of the large rouleau-form vases, each measuring between approximately 74 and 79cm in height. A blue and white rouleau vase, Kangxi, 77.6cm high, in the Palace Museum, Beijing, is illustrated in *Blue-and-white porcelain of the Shunzhi and Kangxi reigns of the Qing* (清順治康熙朝青花瓷), Beijing, 2005, pl.293. See also a famille verte rouleau vase, Kangxi, which was sold at Sotheby's New York, 20 May 2018, lot 322. A gilt, grisaille and iron-red rouleau vase decorated with dragons, Kangxi, (78.5cm high) was sold at Bonhams London 7 November 2024, lot 77.

A copper-red-glazed 'langyao' baluster vase, Kangxi (45.1cm high), was sold at Sotheby's New York, 21 April 2023, lot 645.





403 *

A PAIR OF COPPER-RED-GLAZED DISHES

Qianlong seal marks and of the period
Each finely potted with deep rounded
sides rising from short inward-tapering feet
to slightly everted rims, covered in a rich
strawberry-red glaze thinning to cream at
the mouth rim, the base glazed white,
with underglaze cobalt blue marks.
Each 18.4cm (7 1/4in) diam. (2).

£4,000 - 6,000
CNY38,000 - 57,000

清乾隆 紅釉盤一對
青花「大清乾隆年製」篆書款

Provenance: a Dutch private collection

來源：荷蘭私人收藏

See a similar copper-red dish, Qianlong seal mark and of the period, in the Sir Percival David collection, the British Museum, London, illustrated in R.Scott, *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation*, London, 1989, p.61, no.c506.

See a similar pair of copper-red glazed dishes, Qianlong seal marks and of the period, which was sold at Sotheby's London, 6 November 2019, lot 169. See also a similar but slightly larger (17.5cm diam.) copper-red dish, Qianlong seal mark and of the period, which was sold at Christie's Hong Kong, 5 December 2023, lot 3111.

403



404

AN AUBERGINE-GLAZED JAR AND COVER, ZUN

17th/18th century

Of baluster shape rising to the high shoulders and slightly waisted neck, the shoulders set with a pair of xi-head handles, covered overall with a dark aubergine glaze, the domed cover surmounted by a lotus-bud finial.
34.5cm (13 5/8in) high. (2).

£6,000 - 8,000
CNY57,000 - 76,000

十七/十八世紀 茄皮紫釉犧耳尊

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The form of the present lot is of ritual and historical importance. It was employed for offering wine at the Altar of Heaven during the early Qing dynasty. Its prototype can be traced to the Ming dynasty, when the Hongwu Emperor (r.1368–1398) instituted a landmark reform, replacing bronze vessels with ceramic counterparts for use on offering tables.

For a Ming prototype, see a yellow-glazed jar with a pair of *xi*-head handles, Hongzhi, in the Qing Court Collection, Palace Museum, Beijing (acc.no.故00145693). Adopting the Ming dynasty system, the early Qing Court continued the practice of using vessels with aubergine glaze for sacrifices to Heaven. This tradition remained a central element of state ritual until the twelfth year of the Qianlong reign (1747), when a reform of the ritual system replaced aubergine-purple with sacrificial-blue glaze for such vessels.

Compare with a related aubergine-glazed jar and cover, Kangxi, in the Qing Court Collection, Palace Museum, Beijing illustrated in *Compendium Collections in the Palace Museum: Ceramics 23, Shunzhi and Kangxi Periods of Qing Dynasty III* (故宫博物院藏品大系：陶瓷編23), Beijing, 2013, pp.176-177, no.103. See a further aubergine-glazed jar and cover, Shunzhi, from the collection of Augustus the Strong, Elector of Saxony and King of Poland, with palace inventory number dated to 1779, in the Dresden State Art Collections (acc.no.PO 8958).

The modelling of the handles on these *zun* wine jars has long been the subject of scholarly debate. Some scholars have identified them as generic animal heads, whilst others have identified them directly as deer, horses, or sheep. Many scholars now consider them to represent the heads of single-coloured sacrificial animals, referred to in ancient texts as *xi* (牺 'sacrificial'). For further discussion, see L.Clark, *For Blessings and Guidance: The Qianlong Emperor's Design for State Sacrificial Vessels* (皇朝禮器), Hong Kong, 2019, p.86.

A pair of aubergine-glazed jars and covers, dated as 18th/19th century, was sold at Christie's London, 8 November 2016, lot 14.



A blue glazed jar and cover, Shunzhi, image courtesy of the Porzellansammlung, Dresden





THE PROPERTY OF A GENTLEMAN 紳士藏品

405 *

A BLUE AND WHITE 'LANDSCAPE' BRUSHPOT, BITONG

Kangxi

The gently waisted cylindrical body painted with a continuous watery landscape scene, with a scholar beside two attendants looking out across a river framed by rocks and gnarled pines, two fishermen each paddling their own raft across a wide expanse of water downstream whilst birds fly overhead, with a small recessed base.

17.3cm (6 3/4in) high.

£12,000 - 15,000

CNY110,000 - 140,000

清康熙 青花攜琴訪友圖筆筒

Provenance: A Dutch private collection

來源：荷蘭私人收藏

The present lot shows an attendant carrying a *guqin* for a scholar. 'Bringing a Zither to Visit a Friend' was a popular theme in Song dynasty painting and, by the early Qing period, had become a frequent subject for porcelain decoration. Its precise origin, however, remains uncertain. The motif may have developed, in altered form, from the story of Boya carrying a zither to visit his close friend Ziqi. In many versions, fishermen appear in the landscape, further enriching its resonance. Together, scholar and fisherman form an image of the Confucian idyll: the cultivated man in harmony with nature, at one with the Dao, and, like the fisherman casting his line, patiently awaiting the discerning 'catch' of a ruler able to recognise and employ his talent in government. See a blue and white rouleau vase, Kangxi, with similar design, illustrated *Folklore in Ming and Qing Porcelain*, Hong Kong, 2019, pp.64-65.

The design was also used for incense burners; see a blue and white incense burner, also painted with figures in landscape, Kangxi, from the Hodroff collection, which was sold at Christie's New York, 17 January 2019, lot 330. See also a blue and white brushpot, Kangxi, which was sold at Bonhams New York, 17 March 2025, lot 61.





THE PROPERTY OF A GENTLEMAN 紳士藏品

406 *Y

AFTER WANG YUN (1652 - CIRCA 1735)

Eight paintings of Immortals, 18th century

Ink and colour on silk, eight hanging scrolls, apocryphally dated to Kangxi Bingwu year, corresponding to 1666, *hongmu* box.

Each painting 184cm (72 1/2in) high x 44cm (17 3/8in) wide. (9).

£30,000 - 50,000

CNY290,000 - 480,000

十八世紀 (仿) 王雲(1652-約1735) 神仙人物圖八條屏 絹本設色 立軸

款識：康熙丙午日躔壽星之次 王雲寫

鈐印：王雲之印



Provenance: Christie's Amsterdam, 13 December 2012, lot 560
A Dutch private collection

來源：阿姆斯特丹佳士得，2012年12月13日，拍品編號560
荷蘭私人收藏

The painting bears the signature and a seal reading Wang Yun (王雲), which likely refer to the Qing dynasty painter Wang Yun (1652– after 1735). Wang Yun, courtesy names Hanzao 漢藻 and Wenan 雲庵, was a native of Gaoyou in Jiangsu province, and served at the Imperial Court for seventeen years. Following the styles of Qiu Ying and Shen Zhou, he also excelled in ink and *baimiao* (fine-line) techniques, skilled in architectural and figure painting as well as expressive landscape painting. Wang participated in painting the architectural sections of the *The Kangxi Emperor's Southern Inspection Tour scrolls*.

The figures depicted in the present lot appear to comprise a combination of female Immortals and renowned historical figures, including the 'Four Whiteheads of Mount Shang' (商山四皓) and Zhou Dunyi (周敦頤), among others. The 'Four Whiteheads of Mount Shang' refers to four reclusive scholars of the late Qin and early Han dynasties. Renowned for their integrity and refusal to serve under the Qin regime, they withdrew to Mount Shang, where they lived in seclusion.

Their virtuous example became emblematic of moral steadfastness and scholarly independence. In later centuries, the Four Whiteheads were frequently depicted in Chinese art and literature as paragons of reclusion and wisdom, often serving as allegorical figures extolling loyalty and moral purity. Zhou Dunyi (周敦頤, 1017–1073) was a distinguished philosopher and scholar of the Northern Song dynasty, widely regarded as a forerunner of Neo-Confucian thought. In his celebrated *Essay on the Love of the Lotus* (Ai Lian Shuo 愛蓮說), Zhou extolled the lotus as a symbol of moral integrity—emerging unsullied from the mud while remaining pure and upright. Accordingly, he is often portrayed in art accompanied by lotus flowers, as exemplified in the present lot.

See a related painting, *Enjoying Coolness in the Early Autumn*, signed by Wang Yun, which was sold at Christie's Hong Kong, 26 May 2014, lot 940.





THE PROPERTY OF A GENTLEMAN 紳士藏品

407 *

AFTER DING YUNPENG (1547-1628)

Eighteen *Luohan*, Qing dynasty

Ink and colour on paper, handscroll.

758cm (298 3/4in) wide x 32.1cm (12 5/8in) high.

£15,000 - 20,000

CNY140,000 - 190,000

(仿) 丁雲鵬 (1547-1628) 白描羅漢圖 設色紙本 手卷

款識：南羽丁雲鵬熏沐敬寫

鈐印：南羽丁氏

Provenance: Hôtel Errera, Brussels

Christie's Amsterdam, 13 December 2012, lot 559

A Dutch private collection

來源：Hôtel Errera，布魯塞爾

阿姆斯特丹佳士得，2012年12月13日，拍品編號559

荷蘭私人收藏

Hôtel Errera is an important neoclassical townhouse located in 14 Rue Royale, Brussels. It was the onetime home of Isabelle Errera (1869–1929), an art historian and collector whose collection of textiles was donated to the Royal Museums of Fine Arts, Belgium.

The label affixed to the painting reads 'Baimiao Luohan Tu' (白描羅漢圖), which may be translated as 'Luohan Painting in Baimiao Style.' *Baimiao* (literally 'plain drawing' or 'line drawing') is a traditional Chinese painting technique that prioritises the expressive power of line over the use of shading or colour. It is considered one of the most refined and minimalist forms of Chinese art, distinguished by its disciplined brushwork and its ability to convey depth, structure, and emotion through the purity of line alone. 'Luohan paintings' refers to artworks depicting *luohans* (or *Arhats*). Since *luohans* do not enter Nirvana and extend their lives through divine powers, they are regarded as symbols of great spiritual power and longevity.



Moreover, Buddhist scriptures do not prescribe a fixed appearance for *luohans*, allowing artists considerable freedom of imagination to express their own aspirations for transcendence. Hence, *luohan* paintings became one of the most beloved subjects among painters, typically painted in groups of sixteen, eighteen or five-hundred *luohans*.

Among the many artists who depicted *luohans*, the Ming dynasty painter Ding Yunpeng (丁雲鵬, 1547–1628) stands out as one of the most celebrated. Ding Yunpeng, a native of Xiuning, Anhui Province, was a prominent painter and engraver of the late Ming dynasty, celebrated for his mastery of religious and figural subjects. His works are characterised by refined yet vigorous brushwork, elegant composition, and a distinctive synthesis of spiritual solemnity and human emotion. Ding was particularly admired for his depictions of *luohan* and Buddhist deities, in which expressive facial features and dynamic postures convey a profound sense of vitality and inner contemplation.

His art, which bridges the devotional and the secular, played a significant role in shaping the development of religious painting in the late Ming period, leaving a lasting influence on subsequent generations of artists. See a related hanging scroll of *luohan* by Ding Yunpeng, dated 1615, illustrated in *Treasure of Prosperity: Gifts for the Shanghai Museum* (盛世芳華：上海博物館受贈文物精粹), 2022, Shanghai, p.124.

Compare with a handscroll of *Arhats* by Ding Yunpeng, which was sold at Christie's Hong Kong, 27 November 2006, lot 638. See also another handscroll, signed Ding Yunpeng, which was sold at Christie's Hong Kong, 29 November 2021, lot 895.



THE PROPERTY OF A GENTLEMAN 紳士藏品

408 *

FOLLOWER OF WANG ZHENGPENG (ACTIVE CIRCA 1280-1329)

Tartars hunting, apocryphally dated Autumn 1318, Qing Dynasty
Ink, colour and gilt on silk, with three colophons apocryphally dated
1526, 1543 and 1567, handscroll with jadeite scroll ends, wood box.
272.6cm (107 3/4in) wide x 25cm (9 7/8in) high; the three colophons
33.2cm (13 1/8in), 32.8cm (12 7/8in) and 63.5cm (25in) wide. (2).

£12,000 - 15,000

CNY110,000 - 140,000

清 (仿) 王振鵬 (約活躍於1280-1329) 胡人射獵圖 絹本設色 手卷

款識：延祐五年（1318）秋月孤雲處士王振鵬製

鈐印：振鵬

後有題跋者若干如：隆慶元季春三月東海屠隆、癸卯秋六月孔嘉彭
年、雅宜山人王寵書於吳門玉泉精舍

Provenance: a European private collection

Christie's Amsterdam, 21 November 2007, lot 324

A Dutch private collection

來源：顯赫藏家藏品

阿姆斯特丹佳士得，2007年11月21日，拍品編號324
荷蘭私人收藏



Hunting was traditionally regarded as a major event of both cultural and political significance. As early as the Warring States period, hunting scenes appeared frequently on bronze vessels as reflections of Imperial and aristocratic life. Such imagery often embodied themes of military training, discipline, and ceremonial displays of power. The Mongols of the Yuan dynasty, renowned as a people who 'won the Empire on horseback,' naturally regarded large-scale hunts as an essential part of Courtly life. Even after the establishment of the capital at Dadu (present-day Beijing), where hunting was less convenient, the Imperial family and northern nobility continued this tradition, undertaking multi-day expeditions during the Autumn and Winter seasons to conduct hunts in the customary fashion. For a related depiction and a work of comparable theme to the present lot, see *Khubilai Khan Hunting* (元世祖出獵圖) by Liu Guandao, dated 1280, in the Qing Court Collection, the Palace Museum, Taipei (acc.no.故畫000866N000000000).

Wang Zhenpeng (王振鵬, active circa 1280–1329) was a native of Yongjia, Zhejiang Province, and served as a Court painter, renowned for his meticulous depictions of architecture and figures executed in the refined linear style of Li Gonglin. The present lot, however, is not by the Yuan dynasty master, but rather a Qing dynasty work, reflecting the enduring appeal of such compositions during a period when the Manchu rulers, succeeding the Han Chinese of the Ming dynasty, brought their own rich hunting traditions, leading to a revival of hunting scenes as a favoured subject.

See a 'hunting scene' handscroll painting of the same composition, signed Zhang Longzhang, which was sold at Sotheby's New York, 16 March 2017, lot 814.



(Detail)



Martyn Gregory and his Gallery

The Martyn Gregory Gallery has been for several decades the world's leading specialist in Chinese export paintings, and in other works by Western artists, both professional and amateur, who travelled in east and south Asia in the period 1750-1950. This specialist knowledge and connoisseurship developed gradually over several decades. Martyn Gregory cut his teeth as a dealer in European Old Master drawings; his first printed catalogue - 'Catalogue no. 1', issued while he was still in his twenties - contained a substantial group of drawings by Old Masters from Andriessen to Zanetti. This was followed by a dozen exhibition catalogues largely devoted to English and Dutch watercolours (with a leaning towards maritime subjects); at this time the gallery was located in Lancashire Court, off Bond Street ('opp Fenwicks', as the catalogues helpfully pointed out).

Catalogue 18 (1977) marked a departure: more ambitious than any of its predecessors, it accompanied Martyn Gregory's first exhibition dedicated to pictures related to the 'China trade'. This followed the discovery of an album containing over a hundred works relating to China in the mid nineteenth-century. The artist responsible for many of these works, Robert Morrison junior, was the son of the Protestant Missionary responsible for translating the Bible into Chinese.

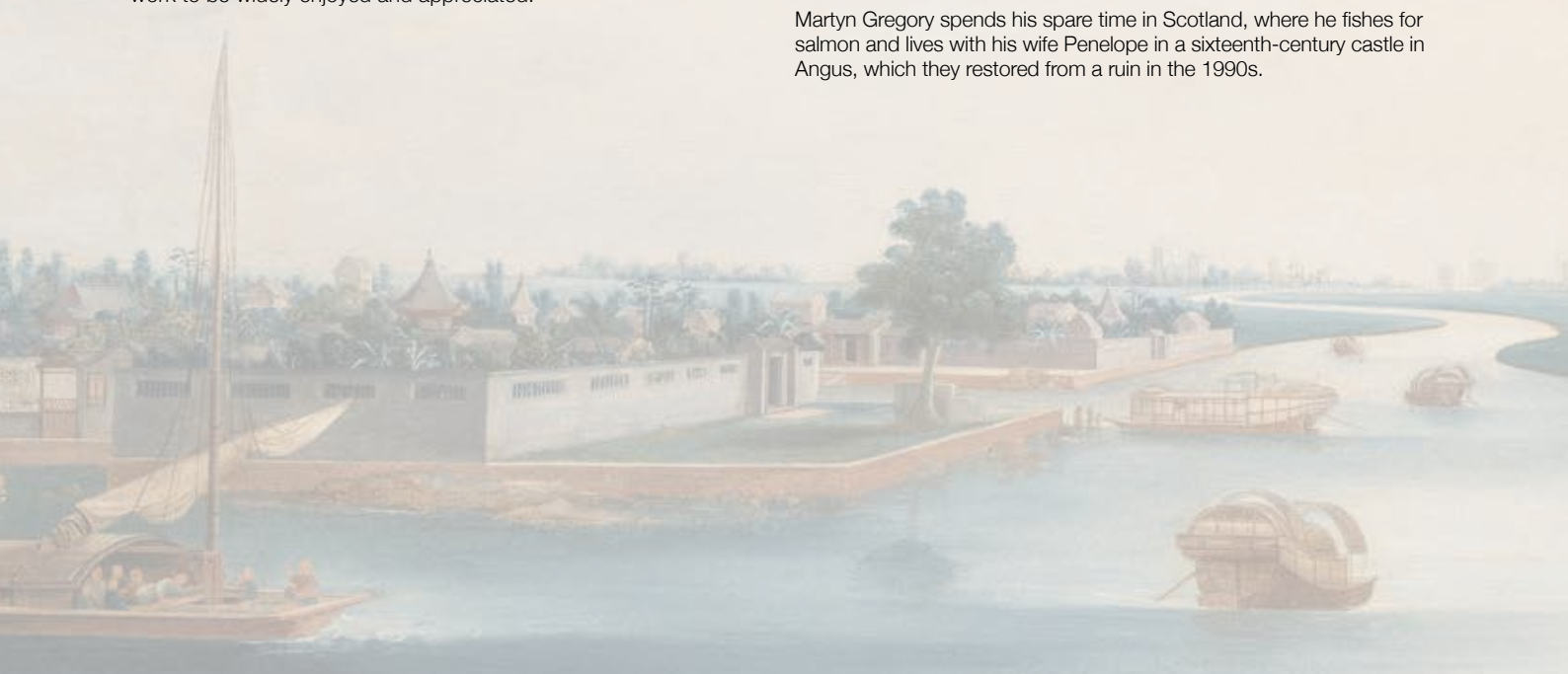
This exhibition attracted a good deal of attention. In the view of the Daily Telegraph, the 239 paintings and drawings on show comprised 'an exhibition of rare fascination on two levels, those of art and history'. The exhibition included some outstanding watercolours by William Alexander, 'draughtsman' to the first British Embassy to China in 1793, and a strong group of works by George Chinnery, who spent the last 27 years of his long life sketching and painting in Macau. Both these artists would appear frequently in future catalogues over the next four decades. Also included were 37 pictures by Cantonese 'export' artists; the skill and versatility of these artists was not well appreciated at this time, and subsequent 'Martyn Gregory' catalogues have played a prominent role in enabling their work to be widely enjoyed and appreciated.

From this beginning the gallery developed its particular interest in art which related to the trade between China and the West. By now the gallery had crossed Piccadilly and was established in St James's; the 1977 exhibition was held at the gallery's new address of 34 Bury Street, where it remained for 46 years. Here it was one of a select group of galleries encircled by Berry Brothers, Turnbull & Asser, Fortnum & Mason, and Christie's - potential sources of fine wine, cheerful socks, Oolong tea and hitherto unrecognised masterpieces.

In 1979 the Gallery held its first exhibition in Hong Kong, initiating a sequence of annual shows held in various venues on Hong Kong Island. The 1982 exhibition in Hong Kong prompted the South China Morning Post to suggest that it was 'probably the last chance to see works of this kind and on this scale again'. Yet outstanding pictures relating to the 'China trade' continued to appear - stimulated perhaps by the several exhibitions in 1984 commemorating the bicentenary of the North American China trade, and the development of several noteworthy private, corporate and public collections of 'China trade' material. Interest in these pictures has not been diminished by the 'handovers' to China of Hong Kong (1997) and Macau (1999); on the fringes of China, and in China itself, collections and displays of Chinese 'export' pictures have appeared in the newly created and fast-developing museums of Guangzhou (Canton), Yinchuan, Hong Kong, Macau, and Singapore.

In addition to its annual exhibitions in Hong Kong the gallery exhibited regularly at the European Art Fair in Maastricht, the Winter Antiques Fair in New York, and at other venues in the United States. Each of the gallery's Hong Kong exhibitions has been accompanied by a detailed catalogue supplying biographical and historical context to the works; some are monographs devoted to single artists, notably George Chinnery, the Macanese artist Marciano Baptista, and the Chinese 'export' artists Lamqua and Tingqua. The gallery's hundredth catalogue appeared in 2019; the latest is no.103.

Martyn Gregory spends his spare time in Scotland, where he fishes for salmon and lives with his wife Penelope in a sixteenth-century castle in Angus, which they restored from a ruin in the 1990s.





Fine China Trade Paintings from Martyn Gregory, London, Part III

Lots 409 - 432

409

CHINESE ARTIST (CIRCA 1860s)

Amoy (Xiamen): The harbour

Oil on canvas, inscribed 'Amoy', framed.

47cm (18 1/2in) high x 78cm (30 3/4in) wide.

£12,000 - 15,000

CNY110,000 - 140,000

中國藝術家（約1860年）廈門：港口 布面油畫 有框

Provenance:

Silas Enoch Burrows, Jr. (1794-1870), Connecticut

Mrs Marguerite Weinberg, née Kendal Bushe, La Massonnière,
and thence by descent

Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Eastward Bound: Historical pictures by Western and Eastern artists on the China coast, catalogue 102*, London, 2021, pp.56-57, no.63

來源：

Silas Enoch Burrows, Jr. (1794-1870)，康涅狄格州

Marguerite Weinberg夫人，née Kendal Bushe，La Massonnière，
並由後人保存

倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Eastward Bound: Historical pictures by Western and Eastern artists on the China coast, catalogue 102》，倫敦，2021年，第56-57頁，編號63

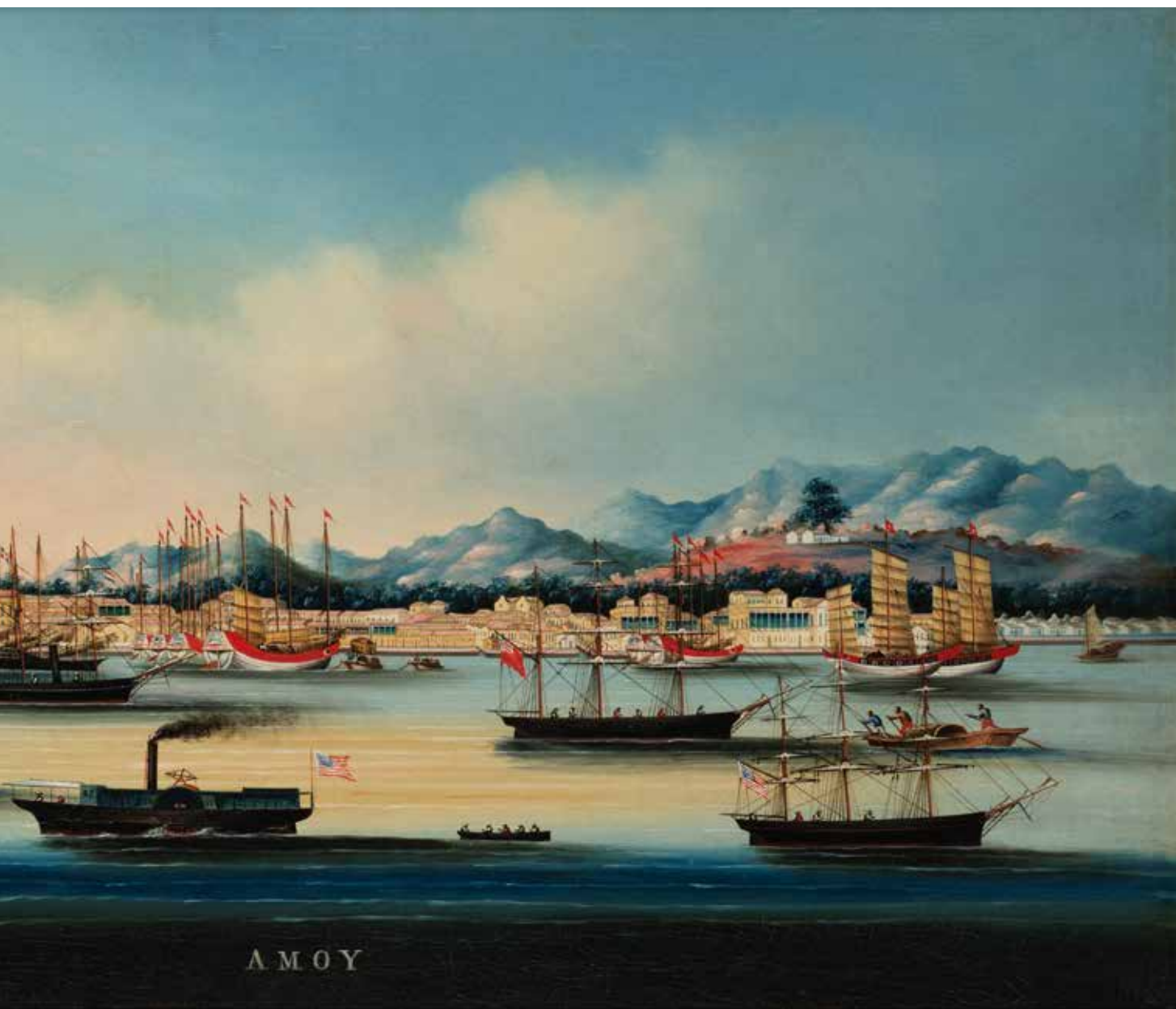
Silas Enoch Burrows, Jr. (1794–1870) was a shipowner on the Mystic River, Connecticut, who operated trading posts in Hong Kong around 1860. A prominent figure in 19th-century American maritime commerce, he built a successful international shipping business with connections spanning New York, South America, and East Asia. Burrows' ventures included packet lines, steamboats, and armed cargo vessels, reflecting both the commercial and strategic ambitions of the era, while his letters and records reveal a keen engagement with global trade and navigation.

Among the many port views that constitute the canon of China Trade painting, Amoy is a particularly rare subject. Portuguese merchants began trading at Amoy (Xiamen, in Fujian province) in the sixteenth century, soon followed by Spanish, Dutch, and British traders. Its prominence as a trading port waned as Canton secured a virtual monopoly during the eighteenth century. Amoy was formally opened to Western trade in 1843 as one of the five designated 'treaty ports'. In this view, ships flying flags from a variety of nations can be seen in the harbour, positioned between the large island of Amoy and the smaller island of Gulangyu.

See a related painting of Amoy, circa 1850, illustrated by P.Conner, *Paintings of the China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, p.69, no.56.

A related painting of Amoy, mid-19th century, was sold at Christie's London, 25 January 2011, lot 153.





410

CHINESE ARTIST (CIRCA 1780)

The Hong, Canton

Gouache on linen or silk, framed.

47.7cm (18 3/4in) high x 76.2cm (30in) wide.

£12,000 - 15,000

CNY110,000 - 140,000

中國藝術家（約1780年） 廣州十三行 亞麻或絹本水粉 有框

Provenance: Kenneth and Nancy Main, US
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Two Centuries of 'China Trade' Paintings 1770-1970, catalogue 100*, London, 2019, p.48, no.68

來源：Kenneth與Nancy Main伉儷，美國
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Two Centuries of 'China Trade' Paintings 1770-1970, catalogue 100》，倫敦，2019年，第48頁，編號68

This early view depicts the foreigners' trading bases along the waterfront of Canton's western suburbs. At the extreme left flies the Danish flag, while grouped closely near the centre are the pre-Revolutionary French flag, the double-headed eagle of the Holy Roman Empire, and the yellow flag of Sweden. To their right appear the British flag (in its pre-1801 form, before the union with Ireland) and that of the Netherlands. On the quayside, small figures of Western merchants in tailcoats and tricorne hats are discernible, while the river is animated with Chinese figures navigating sampans and Tanka boats.

The painting can be dated to circa 1780, just prior to the enlargement of the entrance to China Street in 1781, visible here to the right of the two trees. For discussion of a comparable work of this date, see P.A. Van Dyke and M.Kar-Wing Mok, *Images of the Canton Factories*, Hong Kong, 2015, pp.16-19.

A gouache painting of the Hong, circa 1780, was sold at Bonhams London, 7 November 2024, lot 159.







411

CHINESE ARTIST (CIRCA 1780)

A reverse glass painting of Whampoa: The anchorage
Reverse glass painting, with original Chinese gilt frame.
25.4cm (10in) high x 40cm (15 3/4in) wide.

£4,000 - 6,000

CNY38,000 - 57,000

中國藝術家（約1780年） 黃埔古港 玻璃鏡畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Chinnery and the China Trade: Historical Pictures by Chinese and Western Artists 1770-1910*, catalogue 80, London, 2004, no.83

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory, 《Chinnery and the China Trade: Historical Pictures by Chinese and Western Artists 1770-1910, catalogue 80》, 倫敦, 2004年, 編號83

This painting offers a view of Whampoa Island and its anchorage, seen from Dane's Island. In the channel, British, Danish, Dutch, and Swedish vessels are depicted, their flags also flying above the bankshalls on Whampoa Island, temporary structures used for storing ships' equipment and provisions. Several of the ships have struck their upper masts, a customary precaution during the long winter months spent at anchor. On French Island, to the left, fly the flags of pre-Revolutionary France and the Austro-Hungarian Empire, recalling the brief period between 1779 and 1787 when 'Imperial' ships were active in Canton's trade.

Compare with a similar painting depicting the anchorage of Whampoa, circa 1780, which was sold at Bonhams London, 15 May 2025, lot 171.



412

LAMQUA (FL. 1820-60)

Canton: The English and Dutch Hongs

Oil on canvas, framed.

26cm (10 1/4in) high x 43.8cm (17 1/4in) wide.

£4,000 - 6,000

CNY38,000 - 57,000

關喬昌 (約1820-1860) 廣東：英國和荷蘭商館

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Merchants and Mariners: Historical Pictures by Chinese and Western Artists 1750-1950*, catalogue 98, London, 2018, p.90, no.88

來源：倫敦古董商 Martyn Gregory

展覽著錄：Martyn Gregory, 《Merchants and Mariners: Historical Pictures by Chinese and Western Artists 1750-1950, catalogue 98》, 倫敦, 2018年, 第90頁, 編號88

Unlike most hong paintings of the preceding half-century, this Chinnery-inspired composition presents only a small portion of the long row of Western trading bases at Canton. At the centre stands the solid portico of the English hong (or factory), with the flag of the Dutch hong flying to its right. Yet both are visually upstaged by the bustle of the river: *tanka* boats, a large junk, and an ornately decorated flower boat occupy the foreground.

The English hong is depicted with its observation platform still intact, a structure it was compelled to remove in 1839 at the outset of the First Opium War. For a discussion of this controversy, and for a version of the present painting, see P.Conner, *The Hongs of Canton*, London, 2009, pp.156-169, with another version of this painting by Lamqua or studio, illustrated in p.156, no.6.14. See also C.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.430.

A related painting by Lanqua, but depicting the French, American and British factories, was sold at Christie's London, 15 December 2016, lot 23.



413

413 *

**ATTRIBUTED TO SPOILUM
(ACTIVE 1770-1806)**

A portrait of a young man in a red coat
Oil on canvas, framed.
28cm (11 1/2in) high x 24cm (9 1/2in) wide.

£8,000 - 12,000
CNY76,000 - 110,000

(傳)史貝霖 (約活躍於1770-1806年) 穿紅衣
的年輕男子肖像 布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn
Gregory, *The Art of the China Trade: Historical
Pictures by Chinese and Western Artists*
1780-1930, catalogue 86, London, 2010,
p.112, no.108

來源: 倫敦古董商Martyn Gregory

展覽著錄: Martyn Gregory, 《The Art of the
China Trade: Historical Pictures by Chinese and
Western Artists 1780-1930, catalogue 86》,
倫敦, 2010年, 第112頁, 編號108

The style and pose of the portrait relates
closely to the reverse-glass paintings of
Spoilum, but this work is possible by the hand
of a talented contemporary.

414

SPOILUM (active 1770-1806)

Portrait of a Western merchant
Gouache with oils on paper laid card, framed.
27.3cm (10 3/4in) high x 24.1cm (9 1/2in) wide.

£8,000 - 12,000
CNY76,000 - 110,000

史貝霖 (約活躍於1770-1805) 西方商人肖
像 卡紙水粉及油彩 有框

Provenance: Martyn Gregory, London
A New York private collection
Martyn Gregory, London



414

Published, Illustrated and Exhibited:

Martyn Gregory, *Paintings of the China Coast*, catalogue 59, Hong Kong, 1992, no.112
P.Conner, 'The Enigma of Spoilum and the Origins of China Trade Portraiture', *The Magazine Antiques*, March 1998, pl.IV
Martyn Gregory, *Treaty Port Views: Historical Pictures by Chinese and Western Artists 1750-1950*, catalogue 83, London, 2007, pp.130-131, no.111
Martyn Gregory, *From China to the West: Historical Pictures by Chinese and Western Artists*, catalogue 90, London, 2012, p.70-71, no.112

來源: 倫敦古董商Martyn Gregory
紐約私人收藏
倫敦古董商Martyn Gregory

展覽著錄: Martyn Gregory, 《Paintings of the China Coast, catalogue 59》, 香港, 1992年, 編號112
P.Conner, 《史貝霖之謎與中國外銷人物畫的起源》, 《he Magazine Antiques》, 1998年3月, 圖版4
Martyn Gregory, 《Treaty Port Views: Historical Pictures by Chinese and Western Artists 1750-1950, catalogue 83》, 倫敦, 2007年, 第130-131頁, 編號111
Martyn Gregory, 《From China to the West: Historical Pictures by Chinese and Western Artists, catalogue 90》, 倫敦, 2012年, 第70-71頁, 編號112

It is extremely rare to find gouache works by Spoilum and this work may have been the basis of a subsequent glass-painting. The figure is framed within a traditional Chinese interior.

Behind him are visible two panels of a screen, depicting chrysanthemum and plum blossom, two subject matter which are collectively, along with orchids and bamboo, referred to 'The Four Gentleman' and each representing one of the four seasons. Interestingly through an ornately shaped window is visible swaying bamboo, an indication that the painting was intended to represent a summer scene.

A glass painting attributed to Spoilum, circa 1775, is illustrated by C.Crossman, *The Decorative Arts of The China Trade, Paintings, Furnishings and Exotic Curiosities*, Woodbridge, 1991, p.205, pl.205.

See also a full length interior portrait of John Smith, by Spoilum, oil on canvas, which was sold at Bonhams London, 15 May 2025, lot 175.

CHINESE ARTIST (CIRCA 1835)

Whampoa: The anchorage

Watercolour and gouache on paper, framed.

47cm (18 1/4in) high x 78.7cm (31in) wide.

£10,000 - 15,000**CNY96,000 - 140,000**

中國藝術家（約1835年）黃埔古港 紙本水彩及水粉 有框

Provenance: John Welles Henderson

(1921-2007), Pennsylvania

Martyn Gregory, London, acquired directly from the above

Published, Illustrated and Exhibited:*Philadelphians and the China Trade, 1784-1844*, Philadelphia Museum of Art, 1984, p.34Martyn Gregory, *In the Western Manner: Paintings by Chinese Export Artists, also works by George Chinnery and other Western Artists in the Far East*, catalogue 53, Hong Kong and London, 1989, no.101Martyn Gregory, *China Observed: Historical Pictures by Chinese and Western Artists 1750-1970*, catalogue 94, London, 2015, pp.82-83, no.84**來源：**John Welles Henderson (1921-2007)，賓夕法尼亞

倫敦古董商Martyn Gregory，直接從上處獲得

展覽著錄：《Philadelphians and the China Trade, 1784-1844》，費城藝術博物館，1984年，第34頁

Martyn Gregory，《In the Western Manner: Paintings by Chinese Export Artists, also works by George Chinnery and other Western Artists in the Far East, catalogue 53》，香港和倫敦，1989年，編號101

Martyn Gregory，《China Observed: Historical Pictures by Chinese and Western Artists 1750-1970, catalogue 94》，倫敦，2015年，第82-83頁，編號84

John Welles Henderson (1921-2007) was educated at Harvard Law School, working as a partner for Rawle & Henderson LLP and elected 67th president of the American Bar Association 1943-1944. He was acting president of Bucknell University, Pennsylvania in 1953-1954. In 1961 he founded the Philadelphia Maritime Museum, later known as the Independence Seaport Museum.

Here the anchorage is depicted shortly before the arrival of steamers. American, British, Danish and Dutch flags can be seen on the Western sailing ships amid smaller Chinese vessels. A sizable village has grown up on Whampoa Island, on which the Pazhou pagoda stands (and a smaller pagoda to the right of centre). In the foreground is the hilly Dane's Island, with French Island on the left, above it the Chigang or 'half-way' Pagoda.

As a gouche painting on this scale the present work is exceptionally rare, for a smaller oil painting, circa 1830, see P.Conner, *Paintings of the China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, p.33, no.20.





416

CHINESE ARTIST (CIRCA 1800)

A View of the Pearl River at Canton with the French and the Dutch Folly Forts

Gouache, framed.

43.2cm (17in) high x 62.2cm (24 1/2in) wide.

£3,000 - 5,000

CNY29,000 - 48,000

中國藝術家（約1800） 廣東珠江景觀：法國與荷蘭炮台 水粉 有框

Provenance: Christie's London, 23 September 2010, lot 97
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists in the China Coast, catalogue 103*, London, 2023, pp.40-41, no.38

來源：倫敦佳士得，2010年9月23日，拍品編號97
倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory，《George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists in the China Coast, catalogue 103》，倫敦，2023年，第40-41頁，編號38

This painting depicts an early scene of the waterfront looking northeast of Canton beyond the Old City wall, showing the two folly forts. The Dutch folly fort was a recognisable landmark to foreign merchants and a familiar subject for Western artists. The French folly fort was depicted relatively less frequently. In earlier depictions including a 1760 map of the City of Canton in the collection of the British Library (K.Top.116.23), it is depicted as square-shaped, whilst in later paintings it takes on an oval shape. Both forts were captured and partially dismantled in 1856.

A set of gouache paintings, previously a continuous hanging scroll but cut down into twelve works, circa 1779-1780, depicting the two folly forts, was sold at Christie's Paris, 20 November 2024, lot 19.



417

CHINESE ARTIST (CIRCA 1875)

The Praya Grande, Macau

Oil on canvas, in original Chinese frame.

45.7cm (18in) high x 77.5cm (30 1/2in) wide.

£4,000 - 6,000

CNY38,000 - 57,000

中國藝術家（約1875年） 澳門南灣 布面油畫 配原裝中國框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Hong Kong and the China Trade: Historical Pictures by Chinese and Western Artists 1770-1970*, catalogue 92, London, 2014, pp.62-63, no.46

來源：倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory · 《Hong Kong and the China Trade: Historical Pictures by Chinese and Western Artists 1770-1970, catalogue 92》，香港，2014，第62-63頁，編號46

Portuguese flags fly proudly above Monte Fort (upper right), the Fort of S. Francisco (lower right), the small Fort of Saint Pedro (at the centre of the bay), and Fort Bompardo (at the western end of the Praya). Dominating the skyline is the Cathedral, rebuilt in stone following the devastating typhoons of 1847 and 1848, while the façade of the Church of S. Paulo is just visible at the base of Fort Monte.

Nestled behind the curving walls of the S. Francisco Fort stands the Clube Militar de Macau, constructed in 1870; the street lamps visible along the tree-lined Praya date from the same period. For a comparable view, see P.Conner, *Paintings of the China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, p.42, no.29.

418

WILLIAM DANIELL, RA (1769-1837)

Whampoa

Oil on canvas, framed.

62.2cm (24 1/2in) high × 91.4cm (36in) wide.

£80,000 - 120,000

CNY760,000 - 1,100,000

英國皇家院士William Daniell (1769-1837)

黃埔 布面油畫 有框

Provenance: Major Thomas Sutton,

Aylesbury, 1932

A French private collection

Martyn Gregory, London

Published, Illustrated and Exhibited:

M.Shellim, *India and the Daniells: Oil Paintings of India and the East*, London, 1979,

no.WD5A

Maurice Shellim, *Additional Oil Paintings by*

Thomas Daniell RA and William Daniell RA,

Spink & Son Ltd., London, 1988, no.WD7

Martyn Gregory, *Images of the East: Historical*

Pictures by Chinese and Western Artists

1750-1950, catalogue 97, London, 2020,

pp.38-39, no.40 (cover)

來源：Thomas Sutton少校，艾爾斯伯裡，

1932年

法國私人收藏

倫敦古董商Martyn Gregory

展覽著錄：

M.Shellim，〈India and the Daniells: Oil Paintings of India and the East〉，倫敦，1979年，

編號WD5A

Maurice Shellim，〈Additional Oil Paintings by

Thomas Daniell RA and William Daniell RA〉，

Spink & Son Ltd.，倫敦，1988年，編號WD7

Martyn Gregory，〈Images of the East:

Historical Pictures by Chinese and Western

Artists 1750-1950, catalogue 97〉，

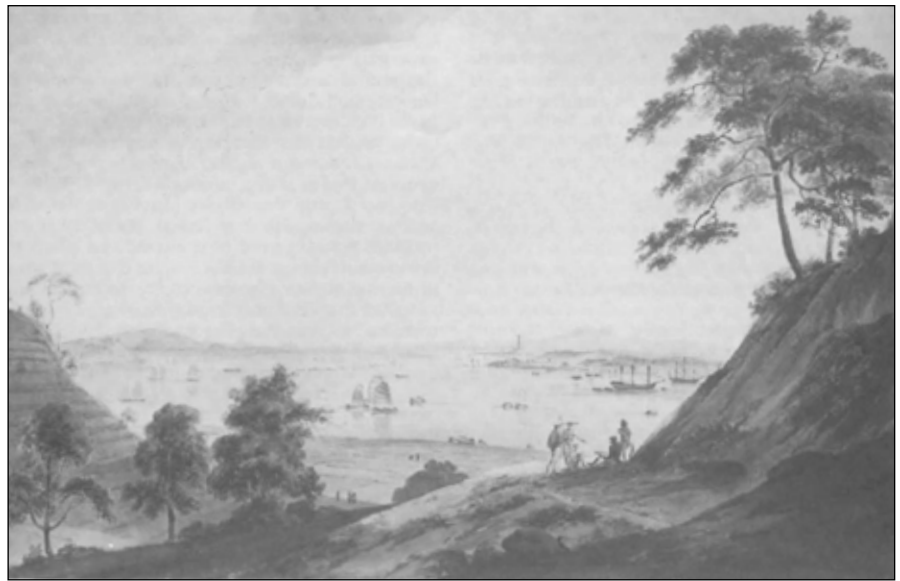
倫敦，2020年，第38-39頁，編號40（封面）







William Daniell portrait, from Daniell's India Views From The Eighteenth Century, 2013



A closely related watercolour (illustrated in P.Conner, *The China Trade 1600-1860*, Brighton Museums, 1986, no.37) is inscribed 'taken in 1793. Whampoa. Half Way and Canton Pagodas appear'.

The rediscovery of this rare and important painting was a significant event in the history and study of Daniell's work. Shellim (1988) listed only nine oil paintings of Chinese subjects by either Thomas or William Daniell, in contrast to 146 oils recorded by the Daniells of Indian subjects. One of these nine entries carried the observation 'Present whereabouts not known'. Fortunately a photograph of that painting survived in Sir Evan Cotton's papers in the former India Office Records (now in the British Library), together with a note that it was owned by Cotton's friend Thomas Sutton, whose book *The Daniells, Artists and Travellers* was published in 1954. The present work, which previously hung unrecognised in a French collection, is that formerly 'lost' painting.

It is not clear why Thomas and William Daniell exhibited so few paintings of China. They were the first European professional artists to spend any length of time in China, which they visited twice: in 1785 they sailed to Whampoa, seeking a ship to carry them on to India, and in 1793-1794 they returned from India to the Pearl River to wait for a passage back to Britain. Most of this time they probably spent on board ship in the Whampoa anchorage, amid the myriad channels of the Pearl River's delta flanked by the distant hills depicted here.

After they had returned to London, both of the Daniells became regular contributors of oil paintings to the Royal Academy's annual exhibitions, with Thomas showing largely Indian subjects and William largely British. Thomas exhibited no Chinese paintings, and William exhibited only three - two of the Western 'Factories' at Canton (1806 and 1808), and one illustrating the cultivation of tea (1810). It was no doubt for this reason that Shellim ascribed all the Daniells' oil paintings of Chinese subjects to the years 1806-1810.

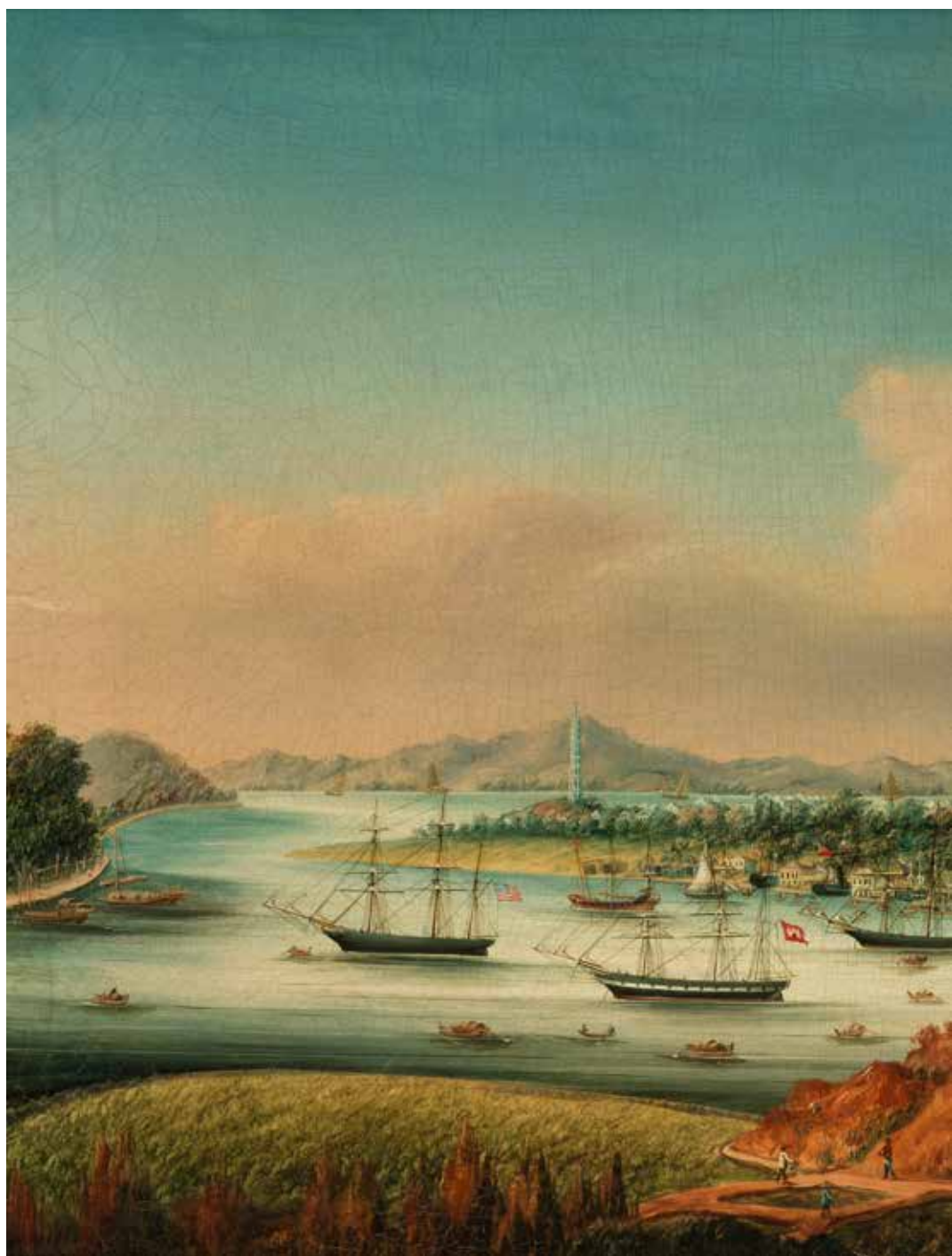
The Daniells' views of Whampoa (drawings and paintings) fall into two categories: views looking downstream at the multitude of Western ships at anchor, and views looking across the estuary in which only two Western ships appear on the right. The present picture seems to be the only known oil painting in the second category.

A closely related watercolour (illustrated in P.Conner, *The China Trade 1600-1860*, Brighton Museums, 1986, no.37) is inscribed 'taken in 1793. Whampoa. Half Way and Canton Pagodas appear'. Some of the small Chinese vessels seen in the watercolour are omitted from the oil painting; and in place of the group of five figures on the curving path in the watercolour - two of whom may represent the Daniells themselves - the oil painting includes two Chinese figures, who pause to admire the Pearl River as it flows gently southwards on a peaceful summer's evening.

Given the scarcity of Daniell's views of China they rarely enter the market. See another view of Whampoa, oil on canvas, which was sold at Christie's London, 22 April 1998, lot 757. See also an oil painting by Thomas Daniell depicting the Hongs of Canton, which was sold at Sotheby's New York, 20 May 2021, lot 94.



(Detail)



419

CHINESE ARTIST (EARLY 1850s)

Whampoa: the anchorage

Oil on canvas, framed.

44cm (17 1/4in) high x 76cm (30in) wide.

£15,000 - 20,000

CNY140,000 - 190,000

中國藝術家（1850年代早期） 黃埔古港 布面油畫 有框

Provenance: a Swedish private collection

Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *China in the Frame: Historical pictures by Chinese and Western Artists 1780-1980*, catalogue 101, London, 2020, p.80, no.83.

來源：瑞典私人收藏

倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory，《China in the Frame: Historical pictures by Chinese and Western Artists 1780-1980, catalogue 101》，倫敦，2020年，第80頁，編號83



By the 1850s, Whampoa, located a dozen miles downstream from the city of Canton, had grown into a bustling township, much of it devoted to servicing the Western sailing ships that anchored here to unload and reload their cargoes. Steamships had now begun to join the sailing vessels, signalling the gradual modernization of maritime trade. In the foreground lies Dane's Island, while beyond stretches Whampoa Island, crowned by the elegant Pazhou Pagoda. Among the anchored vessels, American, British, and Danish flags flutter, the latter signalling the presence of Jardine, Matheson, whose offices also accommodated the Danish consulate.

To the right of the Pazhou Pagoda, the sterns of two docked ships are visible, one British, the other American, while a French vessel rests at the tip of the island on the right. Nearby, a Chinese official's boat glides past, its vivid red hull and numerous oarsmen marking the continuity of local riverine tradition amid the encroaching tide of international commerce.

A painting of the same subject, dated between 1840 and 1855, is illustrated in C.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.414, no.12.

420

SPOILUM (active 1770-1805)

Portrait of an officer of the East India Company

Oil and gold paint on an oval canvas, original gilt frame.

40.8cm (16 1/2in) high x 33.6cm (13 1/4in) wide.

£12,000 - 15,000

CNY110,000 - 140,000

史貝霖（約活躍于1770-1805）東印度公司官員肖像 布面油畫加金彩 原框

Provenance: Martyn Gregory, London

Richard Kelton (1929-2019), California

Christie's London, 7 November 2019, lot 18

Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Trade winds to China: an exhibition of early pictures relating to the Far East*, catalogue 47, Hong Kong, 1987, no.117

Martyn Gregory, *China in the Frame: Historical pictures by Chinese and Western Artists 1780-1980*, catalogue 101, London, 2020, p.92, no.95

來源：倫敦古董商Martyn Gregory

Richard Kelton (1929-2019)，加利福尼亞

倫敦佳士得，2019年11月7日，拍品編號18

倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Trade winds to China: an exhibition of early pictures relating to the Far East》，圖錄47，香港，1987年，編號1117

Martyn Gregory，《China in the Frame: Historical pictures by Chinese and Western Artists 1780-1980, catalogue 101》，倫敦，2020，第92頁，編號95

The present portrait displays several of Spoilum's most distinctive stylistic traits. These include the pale highlight above the sitter's left shoulder, the lightly rendered, almost 'flyaway' hair, the luminous blue of the coat, and the thin, economical handling of paint. Particular attention is given to the crisp delineation of the cravat and gilt braid, while the sitter's faintly ironic, asymmetrical smile lends the work a sense of character and individuality. The rampant lion of the East India Company is clearly visible on the gilt buttons of his coat, alongside a smaller button set just inside the lapel. Completing his attire is a cameo brooch featuring an oval portrait of a seated woman framed within a jewelled surround.

A related Spoilum portrait, circa 1800, is illustrated in C.Crossman, *The Decorative Arts of The China Trade, Paintings, Furnishings and Exotic Curiosities*, Woodbridge, 1991, p.45, pl.10

Compare with a related portrait by Spoilum, which was sold at Bonhams London, 15 May 2025, lot 169.





SPOILUM (active 1770-1805)

Portrait of Samuel Blanchard, 1790

Oil on canvas, inscribed on old backing paper (partially torn) '... Blanchard... / born in Boston, Feb. 29. 1756; died ...n May 4 1813. / A portrait painted in Canton, December 179... / by Spilum, a noted Chinese artist of that period', original oval frame.
43.2cm (17in) high × 34.3cm (13 1/2in) wide.

£15,000 - 20,000**CNY140,000 - 190,000**

史貝霖（活躍於1770-1805）Samuel Blanchard肖像 1790年 布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: C.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.37 (published)
Martyn Gregory, *Reflections of the East: Historical Pictures by Chinese and Western Artists 1770-1950*, catalogue 87, London, 2011, p.107, no.108

來源：倫敦古董商Martyn Gregory

展覽著錄：C.Crossman，〈《The Decorative Arts of the China Trade》〉，伍德布里奇，1991年，第37頁（著錄）
Martyn Gregory，〈《Reflections of the East: Historical Pictures by Chinese and Western Artists 1770-1950, catalogue 87》〉，倫敦，2011年，第107頁，編號108

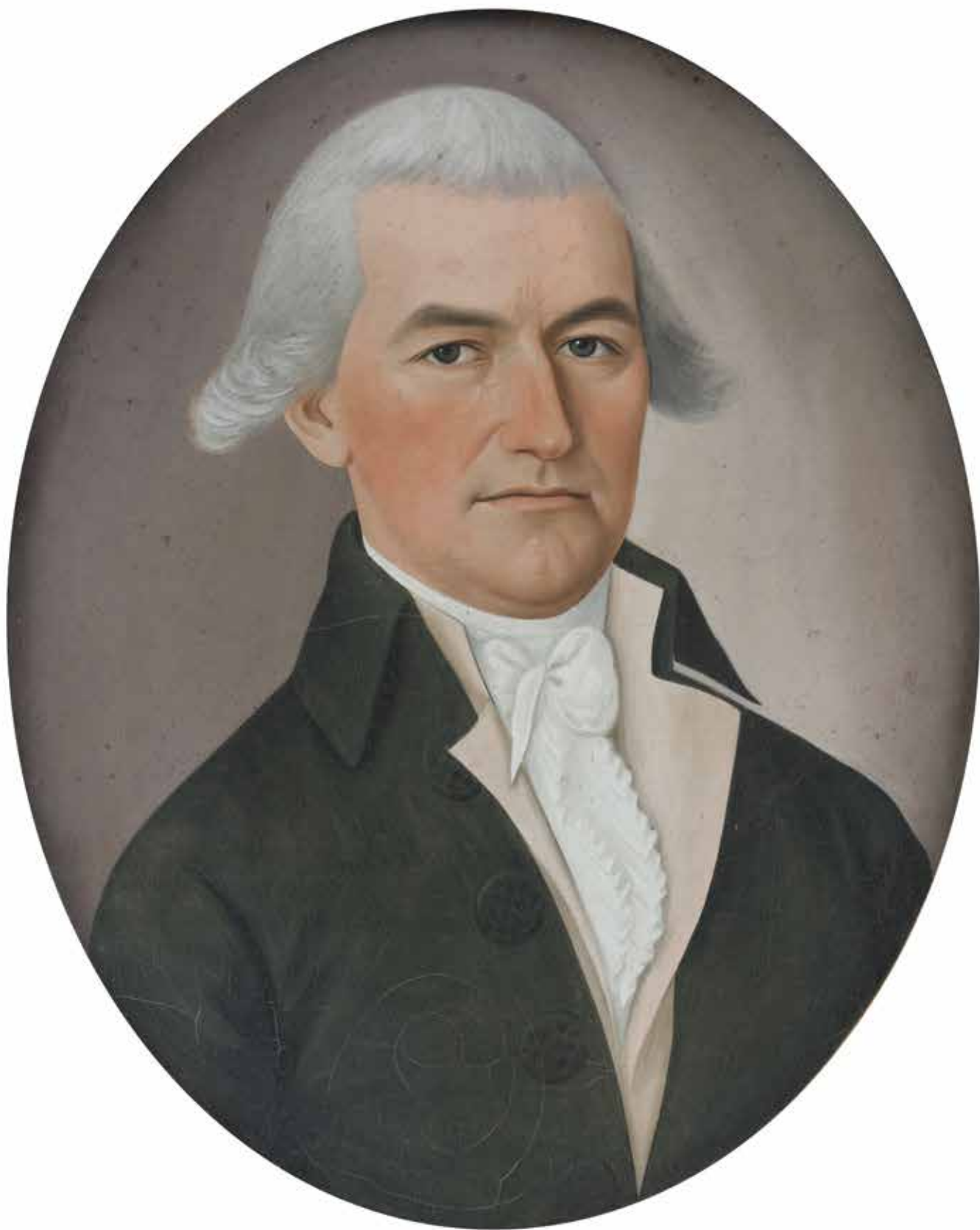
Samuel Blanchard (1756-1813), son of Joshua Blanchard III and Elizabeth (Hunt) Blanchard, was born in Boston on 29 February 1756. He married Elizabeth Gardner on 3 June 1781 in Malden, Mass., and died of typhus, aged 57, at Wenham, Mass., on 4 May 1813.

The Cantonese artist known to Westerners as Spoilum is the earliest identifiable Chinese 'export' painter; his name also appears as 'Spillem' or (as here) 'Spilum'. In the 1770s he was active in producing 'reverse-glass' portraits of visiting Western merchants, and by the mid-1780s he had begun painting them, sometimes accompanied by their Chinese counterparts, in oils on canvas; see P.Conner, 'The Enigma of Spoilum', *Antiques*, CLIII, no.3, March 1998.

This portrait is a characteristic example of his work: the oil is applied thinly, giving a distinctively 'dry' surface appearance. Also typical are the pale passage above the sitter's left shoulder, the hair shown as detached from the ears, and the stern line of the mouth softened by small creases at its corners. Crossman notes having seen images of the present painting, then bearing an annotation recording that it was painted in Canton in 1790, presumably from the now-lost portion of the inscription. This lends the work important documentary significance within Spoilum's oeuvre.

Compare with a related portrait by Spoilum, which was sold at Bonhams London, 15 May 2025, lot 169.





422

SPOILUM (active 1770-1805)

Portrait of an officer of the East India Company

Oil on canvas, framed.

43.2cm (17in) high x 34.3cm (13 1/2in) wide.

£10,000 - 15,000

CNY96,000 - 140,000

史貝霖（約活躍于1770-1805）東印度公司官員肖像 佈面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists in the China Coast, catalogue 103*, London, 2023, p.53, no.48

來源：倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory，《George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists in the China Coast, catalogue 103》，倫敦，2023年，第53頁，編號48

This portrait belongs to a group of works by Spoilum depicting Western visitors to Canton set against a plain background with a pale passage behind the sitter's left shoulder. The clothing of the figure identifies him as an East India Officer in uniform typical of the period.

A related portrait by Spoilum, was sold at Bonhams London, 15 May 2025, lot 169.





423 *

CHINESE ARTIST (CIRCA 1800)

Six figurative paintings

Gouache on paper, framed.

52.7cm (20 3/4in) high x 40.3cm (15 7/8in) wide. (6).

£12,000 - 18,000

CNY110,000 - 170,000

中國藝術家（約1800年） 人物肖像（一組六幅） 紙本水粉 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *The Art of the China Trade, catalogue* 86, London, 2010, pp.78-80, no.78

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory, 《The Art of the China Trade, catalogue 86》，倫敦，2010年，第78-80頁，編號78

This fine set of figurative paintings consists of the following scenes:

1. A woman holds a fan in one hand and a pink kerchief in the other; she wears a long scarf over a purple outer robe with dragon roundels. She wears a dark headdress with pendant strings of gemstones.
A river landscape lies beyond, and ornamental rockwork can be seen at the right.
2. A man holding a ceremonial bow and arrow; he wears a yellow jacket with dragon roundels over a robe also decorated with dragons, and a white hat with scarlet tassel and triple-eyed peacock feather, a mark of Imperial favour. Beyond the parapet are lakeside pavilions and rockwork.
3. A woman standing by a low pierced wall, in a purple-brown sleeveless overgarment, with dragon roundels, over a green robe; she wears a dark headdress with pendant strings of gemstones. In the distance is a lake flanked with garden pavilions and potted plants ranged along the parapets.
4. A standing man wears a long necklace of pale gemstones over a long-sleeved purple robe decorated with dragon roundels; his official hat carries a scarlet hat-button and a triple-eyed peacock feather, a mark of Imperial favour.
5. A man dressed in a plain dark grey jacket over a grey robe holds rolls of fabric and a rule. Beyond is a rolling landscape with tree-lined hills and a bridge over a lake.
6. A woman with elaborate headdress, from which strings of gemstones are suspended, stands in front of a low wall of red-orange latticework; she wears a blue sleeveless overgarment decorated with vertical dragons, over a pink robe with full sleeves concealing her hands. A green pleated skirt appears below. A lake and pavilions can be seen in the distance.

Compare with a set of ten similar paintings, late 18th/early 19th century, which was sold at Sotheby's New York, 9 February 2025, lot 1626.

1



2



3



4



5



6





424

CHINESE ARTIST (CIRCA 1790)

View of the Pearl River with Chinese and Swedish vessels
Gouche on paper, framed.

67.8cm (26 3/4in) high x 111.8cm (44in) wide.

£4,000 - 6,000

CNY38,000 - 57,000

中國藝術家（約1790年） 珠江一景 紙本水粉 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Eastward Bound: Historical pictures by Western and Eastern artists on the China coast*, catalogue 102, London, 2021, p.55, no.62

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory, 《Eastward Bound: Historical pictures by Western and Eastern artists on the China coast, catalogue 102》, 倫敦, 2021年, 第55頁, 編號62

This work represents an exceptionally large-scale rendering of a section from the celebrated Pearl River panorama, which would originally have extended from the Hong in Canton down to the Western anchorage at Whampoa. It was common practice for such panoramas to be cut into sections from an original handscroll mounted and then framed. A notable example is the set of twelve framed works (45.8cm high) published by Martyn Gregory, *Canton and the China Trade: An Exhibition of Early Pictures Relating to the Far East*, catalogue 43, London, 1986, pp.9–10, which was later sold at Christie's Paris, 20 November 2024, lot 19. Another set, comprising four works, is in the Peabody Museum and illustrated by M.V. and D. Brewington, *The Marine Paintings and Drawings in the Peabody Museum*, Salem, 1981, nos.326–329.

Remarkably, only one uncut scroll of this subject, depicting the river scenery from Canton downstream towards Whampoa, and datable to around 1780, is known to survive. Preserved in the British Library ('A view of Canton', Maps.K.Top.116.23), it is of a comparable height to the present lot, underscoring the rarity and significance of this work.

The Swedish East India Company was founded in 1731, with its factory between the Old English and Imperial factories in Canton. By the late 18th century it was struggling however and no Swedish vessels visited China from 1815.



425

CHINESE ARTIST (CIRCA 1840)

The Dutch Folly Fort, Canton by Moonlight

Oil on canvas, original Chinese Chippendale-style frame.

45.7cm (18in) high × 59.7cm (23 1/2in) wide.

£4,000 - 6,000

CNY38,000 - 57,000

中國藝術家（約1840年） 月色中的廣東荷蘭砲台 布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *A View from the East: Historical Pictures by Chinese and Western Artists 1750-1930*, catalogue 81, London, 2005, p.92, no.93

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory, 《A View from the East: Historical Pictures by Chinese and Western Artists 1750-1930, catalogue 81》, 倫敦, 2005年, 第92頁, 編號93

The 'Dutch folly fort' was situated on Pearl Island (Hai Chu), a little downstream from the site of the foreign factories. Within the walls were an ancient temple and luxuriant banyan trees. The island was regarded as one of the eight scenic spots of Canton. Moonlit views are particularly rare in China Trade Painting and China has a rich artistic association with the moon. The full moon is considered a symbol of family reunion, as happens during the Mid-Autumn festival, whilst various literature uses the moon as a symbol of separation, particularly of lovers, which may have been appropriate for Western visitors to Canton, a long way from home.

For a pair of scenes depicting moonlit village scenes, see *Late Qing China Trade Paintings* Hong Kong, 1982, pp.70-71, no.46-47.

A painting of the Dutch Folly Fort, but in daylight, circa 1830, was sold at Bonhams London, 7 November 2024, lot 168.

426 *

CHINESE ARTIST (CIRCA 1800)

A riverside estate near Canton

Oil on canvas, framed.

77.5cm (30 1/2in) high x 77.5cm (82in) wide.

£10,000 - 15,000

CNY96,000 - 140,000

中國藝術家（約1800年）廣東附近江畔莊園
布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited:

Martyn Gregory, *China in the Frame: Historical pictures by Chinese and Western Artists 1780-1980, catalogue 101*, London, 2020, p.74, no.76

來源：倫敦古董商 Martyn Gregory

展覽著錄：Martyn Gregory, 《China in the Frame: Historical pictures by Chinese and Western Artists 1780-1980, catalogue 101》, 倫敦, 第74頁, 編號76

This early and unusual landscape in oils depicts silver-lined clouds in a tranquil evening sky over extensive countryside traversed by a river. In the foreground is a spacious estate with walled gardens, laid out along the river bank, perhaps a tributary of the Pearl river near Canton. In the distance can be seen tall 'treasure-houses', storages for valuables, a number of which were known to be located on the outskirts of the city of Canton at this time.

Several of the Cantonese 'Hong merchants' had estates which might be visited by Westerners. The best known was that of the senior merchant Howqua. One of Howqua's residences lay near the temples of Honam, but the other lay along the Fa-ti creek, which joined the Pearl river from the south a little to the west of the 'Macao passage'. Visitors would pass the plant nurseries of Fa-ti before proceeding up the narrow river to Howqua's demesne. The New York merchant William Hunter, who arrived in China in 1825, described these country residences as being on a vast scale, comprising curiously laid-out gardens, with grottoes and lakes, crossed by carved stone bridges, pathways neatly paved..' (W.Hunter, *The 'Fan Kwae' at Canton*, 1882, p.24).

An oil painting of Howqua's garden on Honam Island, 19th century, was sold at Christie's London, 13 June 2018, lot 22.







427

CHINESE ARTIST (LATE 18TH CENTURY)

Whampoa: The Anchorage

Oil on canvas, framed.

20.3cm (8in) high × 33cm (13in) wide.

£4,000 - 6,000

CNY38,000 - 57,000

中國藝術家（十八世紀晚期）黃埔古港 布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Paintings of the China Trade: Historical Pictures by Chinese and Western Artists 1780-1980*, catalogue 85, London, 2009, p.59, no.71
Martyn Gregory, *Merchants and Mariners: Historical pictures by Chinese and Western artists 1750-1970*, catalogue 98, London, 2018, p.76, no.78

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，〈Paintings of the China Trade: Historical Pictures by Chinese and Western Artists 1780-1980, catalogue 85〉，倫敦，2009年，第59頁，編號71
Martyn Gregory，〈Merchants and Mariners: Historical pictures by Chinese and Western artists 1750-1970, catalogue 98〉，倫敦，2018年，第76頁，編號78

This painting depicts Whampoa Island and the anchorage, seen from Dane's Island. The island lies a dozen miles downriver from the city of Canton (Guangzhou). The merchant vessels from Europe and (after 1784) the United States were obliged to drop anchor here, rather than navigate the shallower water up to the city itself. Most of the ships at anchor are shown with their topmasts lowered, as was customary during the long winter trading season while cargoes were transferred between the ships and the 'factories' at Canton. The flags shown here identify the ships as American, Spanish, (pre-Revolutionary) French, Swedish, Danish and British.

A related painting of the same subject, early 19th century, was sold at Bonhams London, 7 November 2024, lot 155



428

CHINESE ARTIST (CIRCA 1882)

The clipper ship Kilmodan on fire

Oil on canvas, framed.

90.2cm (35 1/2in) high x 134.7cm (53in) wide.

£2,000 - 3,000

CNY19,000 - 29,000

中國藝術家（約1882年）失火的Kilmodan號帆船 布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Paintings of the China Coast*, catalogue 59, London, 1992, p.62, no.103
Martyn Gregory, *China Observed: Historical Pictures by Chinese and Western Artists 1750-1970*, catalogue 94, London, 2015, p.94, no.93

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，〈Paintings of the China Coast, catalogue 59〉，倫敦，1992年，第62頁，編號103
Martyn Gregory，〈China Observed, catalogue 94〉，倫敦，2015，第94頁，編號93

The Kilmodan, of 1552 tons, was built at Port Glasgow in 1881 by Russell & Co., for Kerr, Newton of Glasgow. She was destroyed by fire on her maiden voyage, on 31 August 1881, while carrying coal from Glasgow to San Francisco; the fire was attributed to the spontaneous combustion of the cargo. She had a crew of 31, all of whom were rescued, together with a stowaway.

The Kilmodan is seen close-hauled on the port tack in heavy seas at night, with flames rising from the lower decks. A lifeboat is being rowed away towards another clipper painted on a smaller scale. A second rowing boat is approaching the stern of the ship, possibly to take off the stowaway, who stands by the mizzen mast. The red ensign at the stern is hung upside down, in the traditional signal of distress, and at the mizzen truck she is flying the international signal flags 'NM' indicating 'I am on fire'.

LAMQUA (active 1820-1860)

Portrait of Captain Joseph Dudman

Oil on canvas, inscribed on stretcher 'Captain Jos. Dudman', original carved wood frame; offered together with an engraving of his ship: Edward Duncan R.W.S. (1803-1882) after William John Huggins (1781-1845), The Hon East India Company's Ship 'Inglis' leaving St. Helena in July 1830, proof etching and aquatint (coloured).

31 (12 1/8in) high x 21.3cm (8 1/2in) wide; the etching 41cm (16 1/8in) high x 57.5cm (22 3/4in) wide. (2).

£6,000 - 8,000**CNY57,000 - 76,000**

關喬昌（活躍於約1820-1860年） Joseph Dudman船長肖像 布面油畫 有框

Provenance: Catherin Shirreff, Pitney (wife of Captain Joseph Dudman)

Martyn Gregory, London

Christopher Bonsall, Hong Kong

Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Trade winds to China: an exhibition of early pictures relating to the Far East*, catalogue 47, Hong Kong, 1987, pp.42,45, no.58

Martyn Gregory, *The Art of the China Trade: Historical Pictures by Chinese and Western Artists 1780-1930*, catalogue 86, London, 2010, pp.54-55, no.59

Martyn Gregory, *George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists on the China Coast*, catalogue 103, London, 2023, p.10, no.4

來源：Catherin Shirreff，皮特尼（Joseph Dudman船長妻子）

倫敦古董商Martyn Gregory

Christopher Bonsall，香港

倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，〈Trade winds to China: an exhibition of early pictures relating to the Far East, catalogue 47〉，香港，1987年，第42和45頁，58號

Martyn Gregory，〈The Art of the China Trade: Historical Pictures by Chinese and Western Artists 1780-1930, catalogue 86〉，倫敦，2010年，第54-55頁，編號59

Martyn Gregory，〈George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists on the China Coast, catalogue 103〉，倫敦，2023年，第10頁，編號4

Joseph Dudman (1790-1864) was born son of a Deptford shipbuilder and entered the service of the East India Company in 1806, sailing between London to Canton for more than twenty years on the Cumberland until 1812, and then on the Inglis. He was made captain of the Inglis in 1828, and shortly afterwards was involved in a historic mutiny on board ship. Proceedings were held at St. Helena, and Captain Dudman was praised for his part in quelling the mutiny. He made his last voyage in 1833-1834, when his passengers from China to London included the family of the Rev. Dr. Morrison. He died in 1864 and his obituary appeared in the London Times on 6 September of that year. Captain Dudman's career is extremely well documented. All his logs and ledgers are held in the National Maritime Museum, London, and other important papers relating to Dudman are in the India Office Library.

The present work ranks among the finest of Lamqua's portraits. It is also painted on a Western-style stretch, in common with the work of George Chinnery (1774-1852), and only used by Lamqua for his finest works.



LAMQUA (active 1820-1860)

Portrait of Alexander Grant Dallas, later Governor of Rupert's Land, Canada
Oil on canvas, inscribed to the back of the stretcher 'Alexander Grant Dallas / Governor of Rupertsland. / By George Chinnery / 1774-1852', framed.
37.5cm (14 3/4in) high x 29.2cm (11 1/2in) wide.

£4,000 - 6,000**CNY38,000 - 57,000**

關喬昌 (約活躍于1820-1860) Alexander Grant Dallas(后擔任加拿大魯珀特地總督)肖像
布面油畫 有框

Provenance: Martyn Gregory, London
A New York private collection
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Trade Winds to China: an Exhibition of Early Pictures Relating to the Far East*, catalogue 47, Hong Kong, 1987, p.70, no.103
P.Conner, 'Lamqua, Western and Chinese Painter', *Arts of Asia*, March-April 1999, no.2, p.52, fig.12 (published and illustrated)
Martyn Gregory, *Treaty Port Scenes: Historical Pictures by Chinese and Western Artists 1750-1950*, catalogue 83, London, 2007, pp.128-129, no.109
Martyn Gregory, *Lamqua: Portraits in the European Style*, catalogue 88, London, 2011, pp.26-27, no.13

來源: 倫敦古董商Martyn Gregory
紐約私人收藏
倫敦古董商Martyn Gregory

展覽著錄: Martyn Gregory, 《Trade Winds to China: an Exhibition of Early Pictures Relating to the Far East, catalogue 47》, 香港, 1987年, 第70頁, 編號103
P.Conner, 《關喬昌、西方和中國畫家》, 《Arts of Asia》, 1999年3-4月, 編號2, 第52頁, 插圖12 (著錄)
Martyn Gregory, 《Treaty Port Scenes: Historical Pictures by Chinese and Western Artists 1750-1950, catalogue 83》, 倫敦, 2007年, 第128-129頁, 編號109
Martyn Gregory, 《Lamqua: Portraits in the European Style, catalogue 88》, 倫敦, 2011年, 第26-27頁, 編號13

Alexander Grant Dallas (1816-1882), seen here wearing a plaid, with a junk at sea behind him, won a gold medal at Inverness Academy before joining the firm of Jardine, Matheson early in the 1840s. When the port of Shanghai was opened to foreign trade in November 1843, Dallas was enrolled as a British subject of Shanghai, and initiated Jardine, Matheson's first office there, which he ran until 1853.



He was one of the first directors of the company to be elected from outside the families of the founders. He is described in a company history as 'a sensitive and amusing man who presided over what became an enormous business in the course of ten years' (M.Keswick, ed., *The Thistle and the Jade*, London, 1982, p.29); he was also a capable amateur artist (*op. cit.*, pp.26,134).

After leaving Jardine, Matheson, Dallas embarked on a second career in Canada. In 1857 he went out to Victoria as an agent of the Hudson's Bay Company; in the following year he took charge of the company's affairs west of the Rocky Mountains, and married the daughter of Sir James Douglas, Governor of Vancouver and British Columbia. In 1862 he was appointed Governor of Rupert's Land (later Manitoba). In 1864 he resigned, and returned to Inverness to live on his estate at Duncan.



431

CHINESE ARTIST (CIRCA 1810)

Macau: a panoramic view

Oil on canvas, in original Chinese frame with gilt inscription *Macao*.

51.4cm (20 1/4in) high x 68.5cm (27in) wide.

£10,000 - 15,000

CNY96,000 - 140,000

中國藝術家（約1810年） 澳門：鳥瞰圖 布面
油畫 配中國原框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited:

Martyn Gregory, *Hong Kong and the China Trade: Historical Pictures by Chinese and Western Artists 1770-1970*, catalogue 92, London, 2014, p.57, no.41

Martyn Gregory, *Two Centuries of 'China Trade' Paintings 1770-1970*, catalogue 100, London, 2019, p.56, no.73

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory, 《Hong Kong and the China Trade: Historical Pictures by Chinese and Western Artists 1770-1970, catalogue 92》, 倫敦, 2014年, 第57頁, 編號41

Martyn Gregory, 《Two Centuries of 'China Trade' Paintings 1770-1970, catalogue 100》, 倫敦, 2019年, 第56頁, 編號73

This view is from the high ground near the tip of the peninsula, looking north-east towards the Chinese mainland. In the distance is the curve of the Praya Grande sweeping away to the right, with the convent of Saint Francisco at its point and Guia Hill above.

On the left are the Portuguese vessels at anchor in the inner Harbour, with Ilha Verde beyond. In the city the striking façade to the left of the centre is that of Saint Paulo, whose convent would burn down some twenty-five years later. To its right is Fort Monte, with the church of S. Domingos beneath.

A painting of the same view by Sunqua, circa 1830, was sold at Bonhams London, 7 November 2024, lot 153.



432

CHINESE ARTIST (CIRCA 1820)

Macau: the Inner Harbour

Oil on canvas, painted inscription at foot, 'MAKAO: CHINA', a pencilled inscription on the back of the stretcher indicates that the painting was conserved in 1956, framed. 41.2cm (16 1/4in) high x 57.1cm (22 1/2in) wide.

£6,000 - 8,000

CNY57,000 - 76,000

中國藝術家 (約1820年) 澳門：內港 布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited:

Martyn Gregory, *Merchants and Mariners: Historical Pictures by Chinese and Western Artists 1750-1970*, catalogue 98, London, 2018, pp.72-73, no.76

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory, 《Merchants and Mariners: Historical Pictures by Chinese and Western Artists 1750-1970, catalogue 98》, 倫敦, 2018年, 第72-73頁, 編號76

This view of the Porto Interior, or Inner Harbour, depicts a lively anchorage filled with Chinese coastal junks alongside Portuguese and Spanish vessels, several of the latter shown with their upper masts struck. At the far left, the foliage of the Camões (or 'Casa') Gardens is visible. On the skyline to the right rises the pediment of the Church of Santo António, followed further along by the stepped façade of São Paulo, with the forts of Monte and Guia beyond, each distinguished by a flying Portuguese flag.

Just right of centre appear the twin towers and enclosed precincts of São Lourenço, while on the right-hand hill stands the convent of Nossa Senhora da Penha. At the water's edge lies the A-Ma temple, its moon gate prominently set at the centre, and at the farthest tip of the peninsula, the fort of São Tiago da Barra commands the entrance to the Inner Harbour.

See a painting of the same subject, circa 1830, which was sold at Bonhams London, 19 May 2025, lot 502.



433

433

CHINESE ARTIST (19TH CENTURY)

Two Paintings of Officials and Soldiers

A set of two paintings, gouache on paper, framed and glazed.

48cm (18 7/8in) high x 35.3cm (13 7/8in) wide. (2).

£3,000 - 5,000

CNY29,000 - 48,000

中國藝術家（十九世紀）文官武將人物畫像 一組兩幅 紙本水粉 鏡框

Finely detailed paintings showing Chinese figures in military and official attire were especially popular during the 19th century and were typically acquired by traders or visitors to Canton. The detail of the painting allows the identification of the two officials as officials of the first rank as identified by their rank badges depicting cranes. The three-eyed peacock feather plume is also indicative of the highest rank.

Compare to a related painting depicting a Mandarin, 19th century, sold at Christie's London, 10 October 2013, lot 112.

434

A RARE PAINTED-CLAY NODDING HEAD 'TEA PACKER' FIGURE

Circa 1803

Naturalistically modelled as a bare-foot standing figure, crouched slightly forward with sleeves rolled back and his jacket tied with a sash around the waist, the head separate and weighted, stand and domed glass cover.

39.5cm (15 1/2in) high. (4).

£2,000 - 3,000

CNY19,000 - 29,000

約1803年 彩繪陶塑搖頭茶工人物像

Provenance: an English private collection

來源：英國私人收藏

Nodding-head figures were exported from Canton (modern day Guangzhou) to England, continental Europe and America from the 1780s onwards. They quickly became fashionable curiosities, finding favour at the highest levels of society. The Prince of Wales, later George IV (1762–1830), was an especially enthusiastic collector, and a number of figures that he personally acquired remain today in the Royal Pavilion, Brighton.

The present figure represents a tea packer, shown in the act of pressing down tea leaves with his feet bare in order to compact them into wooden boxes for export, a vital step in ensuring the maximum quantity could be shipped. The lively pose, together with the expressive nodding head, captures both the labour and the character of Canton's bustling tea trade during the 18th century.

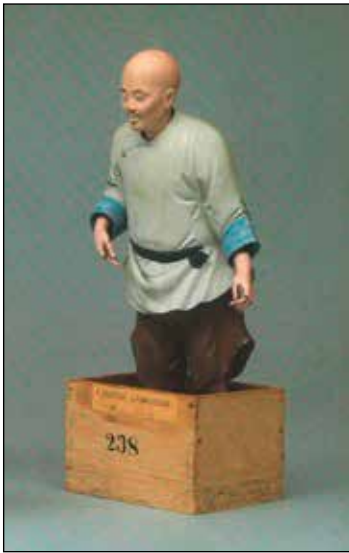
In posture, the present piece is most closely related to a tea packer figure in the Peabody Essex Museum, Massachusetts, illustrated by C.Crossman, *The Decorative Arts of The China Trade, Paintings, Furnishings and Exotic Curiosities*, Woodbridge, 1991, p.320, pl.113. This piece, originally from the collection of Captain Richard Wheatland, was given to the East India Marine Society in 1803, providing a basis for the dating of the present lot.

A further related example, in similar attire but lacking the arms, is in Drottningholm Palace, illustrated in A.Setterwall, S.Fogelmarck and B.Gyllensvärd, *The Chinese Pavilion at Drottningholm*, Malmö, 1974, p.301, no.FE 124.

A pair of nodding-head figures, late 18th/early 19th century, was sold at Christie's Paris, 22 June 2011, lot 428.



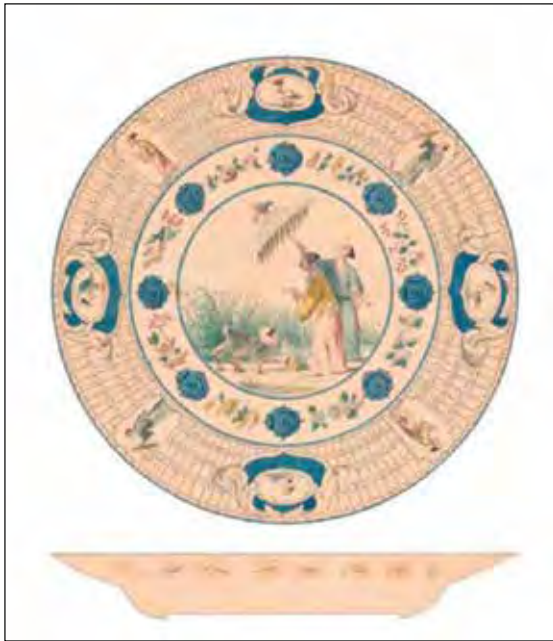
433



A nodding head figure of a tea packer, circa 1808; image courtesy of the Peabody Essex Museum, Salem



434



Design for La Dame au Parasol; image courtesy of the Rijksmuseum, Amsterdam

435

A RARE PAIR OF FAMILLE ROSE WALL SCONCES

18th century

Richly decorated in bright enamels, the central cartouche enclosing a lady and a gentleman cuddling beneath a parasol, accompanied by a deer holding a *lingzhi* sprig in its mouth, with another lady peeping from the side, all in a terraced garden scene; enclosed by a densely ornamented border featuring a pair of phoenixes in flight amidst blossoming peonies and foliate scrolls of peony; beneath a figure of Budai, with his hands resting over his ample belly and with a joyful and benevolent facial expression; the lower end with a tubular extension painted with green-ground diaper patterns.
39cm (15 3/8in) high. (2).

£8,000 - 12,000

CNY76,000 - 110,000

十八世紀 粉彩人物花卉紋壁燭臺一對

Chinese porcelain wall sconces, and later those of painted in enamel on copper, were apparently created based on wooden prototypes which are listed in V.O.C. records as having been despatched to China in three differently sized moulds, 51.5 cm, 38.5 cm and 31.5 cm (see C.Jörg, 1980, *Pronk porcelain: porcelain after designs by Cornelis Pronk*, Groningen, 1980, pp.36-38).

Of the various sconces which were ordered W.Motley argues that at least three designs appear to be directly based on Western print sources, at least loosely connected to Cornelis Pronk, namely 'The Phoenix', 'The Flame Bearer' and 'The Girl on a Swing', all illustrated in Cohen & Cohen, *Take Two!*, Antwerp, 2017, pp.121-123.

Cornelis Pronk (1691-1759) was commissioned in 1734, by the Dutch East India Company board, to create what they hoped would be popular designs for services and other porcelains. His original design for *La Dame au Parasol* survives in the collection of the Rijksmuseum, Amsterdam (inv. no. RP-T-1967-18). This design was adopted widely including through re-interpretations where the figures are fully Chinese, see for example, D.S.Howard, *The Choice of the Private Trader: the private market in Chinese export porcelain illustrated from the Hodroff collection*, London, 1994, p. 179, pl. 204. The present lot appears to be directly based on this design, albeit with a good deal more artistic license, the lady and parasol are both present, but the attendant has transformed into a lover, the birds have transformed into a deer, and a new onlooker is surveying the couple. Nevertheless, the influence of the Pronk design is clear, making the present lot doubly significant. It presents a previously unknown version of the most significant Pronk design, but at the same time, a transitional piece towards the fully Chinese decoration of the painted enamel sconces such a related painted enamel candle sconce of similar shape, 18th century, in the collection of the McClung Museum of Natural History and Culture (acc.2018.23). Thus it provides a clue of the multiple complicated and fascinating ways in which artistic influences transferred between East and West.

See a pair of famille rose 'Pronk' wall sconces, circa 1740, sold at Sotheby's London, 8 November 2006, lot 44. A pair of painted enamel wall sconces, 18th century, was sold at Christie's Paris, 16 October 2013, lot 330.





Natalis Rondot (1821-1900)

THE PROPERTY OF A LADY 女士藏品

436 *

TINGQUA (1809-1870)

Twelve views of Canton, circa 1845

Ink on paper, rebound in quarter crushed velum, with tooled spine, the spine inscribed 'Vues de Canton, 1845, Tingqua', the half-title page inscribed and signed 'Natalis Rondot'.

41.5cm (16 3/8in) high x 36.7cm (14 1/2in) wide.

£6,000 - 8,000

CNY57,000 - 76,000

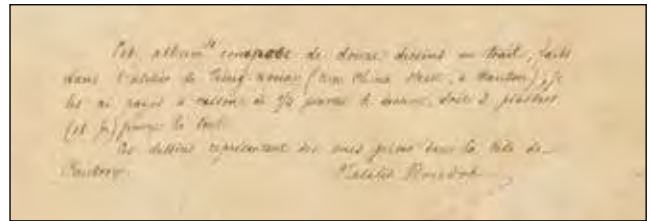
關廷高 (1809-1870) 約1845年 廣東十二景 水墨紙本

Provenance: Natalis Rondot (1821-1900), Lyon, and thence by descent through the family

來源：Natalis Rondot (1821-1900)，里昂，並由後人保存迄今

Nathalis Rondot (1821-1900) was one of the members of the commercial delegation accompanying the Lagrené Mission sent in 1843 by the Chamber of Commerce of Reims to negotiate trade treaties in China. He was a noted economist, art historian and numismatist. Rondot took a particular interest in Chinese painting which he details in his 1849 work *Étude pratique du commerce d'exportation de la Chine*. He dedicates a section to 'Line Drawings' which may be translated as:

Original drawings are now made in Canton, which are already the subject of significant export, mainly to England, Germany, and the United States. These drawings are simply line sketches, made on double bamboo paper with a brush and India ink. It is to Messrs. I. Hedde, Renard, and N. Rondot that the Canton painters owe their progress in this type of drawing, and it was under the direction of these three Delegates that Ting-qua and You-qua executed their interesting collection of the industrial and agricultural processes of the Celestial Empire. These drawings are broadly executed, the outlines are clean and correct, the figures are full of character and vivacity, and the subjects are rendered with great truth in both overall effect and detail. A dozen sell for 75 cents; but usually these drawings are bound in volumes, elegantly covered with brocaded silk crepe in a poppy-red colour, and each volume, which contains 120 drawings, costs 7 piastres.



The artist and miniaturist known as Tingqua was Guan Lianchang, now thought to be the fourth son of Spoilum and a younger brother of Lamqua. He specialised in works on paper, unlike his father and brother who worked in oils. His studio flourished from the 1820s through to the 1860s. Tingqua's own work is distinguished by its very fine quality, and works are attributed to him, or to his studio artists, on that basis.

This album bears a note by Natalis Rondot indicating that it depicts scenes from the city of Canton and cost a total of 3 Piastres or 18 Francs, notably more expensive than the above quoted usual cost for line drawings by Tingqua. Each scene bears a Chinese title, with a hand-written annotation in French, showing various key locations around Canton. The album is unusual in being finished in fine ink, with a few areas detailed in loose brushwork. The scenes include:

1. Imperial Commissioner's Office (欽差行臺), the temporary administrative seat for the Emperor's special envoy or commissioner during urgent or military matters.
2. Flower Pagoda (花塔), a Buddhist pagoda associated with the Temple of the Six Banyan Trees.
3. City God Temple (城隍廟), a Daoist temple dedicated to the City God, guardian of the city's order and justice.
4. Shuangmen Di/Double Gate Base (雙門底), a site named after an old structure with twin gates, historically a prominent local landmark.
5. County Magistrate's Office (撫縣衙門), the administrative office and residence of the county magistrate, who governed local affairs.
6. Sanyuan Temple (三元宮), a Daoist temple dedicated to the *Sanyuan Dadi*, deities of Heaven, Earth, and Water.
7. General's Office/Military Governor's Office (將軍衙門), headquarters for military officials stationed in Canton, overseeing defence and military affairs.
8. Guangzhou Prefectural Academy (廣州府學宮), the main Confucian school and examination hall for scholars under the Imperial examination system.
9. Provincial Administration Office (布政司衙門), the central government office of Guangdong in Imperial times, responsible for civil administration and finance.
10. Gate of Returning Virtue (歸德門), an old city gate and part of the ancient city wall.
11. Nanhai County Office (南海衙門), the government office of Nanhai county, encompassing parts of Guangzhou and nearby areas.
12. Guanyin Hill (觀音山), a hill named after Guanyin, and a site of religious pilgrimage.

It is rare to find an intact album of Tingqua, and the subject and recorded provenance of this documentary work make it even rarer. It provides a outstanding insight into Canton in the 19th century, connecting one of the great China Trade artists of the 19th century to a key French collector and player in the field of Sino-French relations.

Compare to another complete album of Tingqua, 1854, sold at Christie's London, 7 November 2019, lot 49.





Ian Morrison was an Australian journalist and war correspondent for *The Times*. He was born in Beijing, son of the Australian adventurer and journalist George Ernest Morrison (1862–1920). After being educated in England he travelled extensively overseas, working as secretary to the British ambassador in Tokyo in 1938 and meeting his wife in Shanghai in 1941. His life was tragically cut short in the Korean War.



Jiang Zhaohe, 'Girl knitting', 1948

THE PROPERTY OF A GENTLEMAN 紳士藏品

437

JIANG ZHAOHE (1904-1986)

Girl Knitting

Ink on paper, framed and glazed.

64cm (25 1/4in) high x 49.5cm (19 1/2in) wide.

£20,000 - 30,000

CNY190,000 - 290,000

蔣兆和(1904-1986) 織毛衣的女孩 水墨紙本 有框

Provenance: From the collection of Ian Morrison (1913-1950), and thence by descent

來源: Ian Morrison (1913-1950)舊藏，並由後人保存迄今

Jiang Zhaohe 蔣兆和 (1904-1986), born in Luzhou, Sichuan Province, was an artist who played a leading role in the modernization of Chinese painting. He moved to Shanghai in 1920, where he began working as a designer in advertising and fashion, while independently studying Western art. Under the guidance of prominent masters such as Xu Beihong and Qi Baishi, he expanded his artistic range to include various media, notably sculpture.

In 1937, he held his first solo exhibition. At Xu Beihong's invitation, he joined the faculty of the National Beijing Art School in 1947, and in 1950 was appointed professor at the Central Academy of Fine Arts.

Decades before Soviet Realist techniques influenced Chinese figurative painting, he developed a realist style and paid particular attention to the underprivileged in his paintings of the 1930s and 1940s. Jiang employs the Western treatment of light and shadow, and combines this with Chinese brushwork to create vivid realist works with meticulous detail and profound depth.

Among Jiang's most celebrated works are those depicting ordinary people engaged in everyday activities. Compare with a painting, apparently portraying the same model knitting though from a slightly different angle, dated 1948 and illustrated in *Цзян Чжао-хэ* (Jiang Zhaohe), Moscow, 1959.

See also a later version of the published work above by Jiang Zhaohe, dated 1979, which was sold at Christie's Hong Kong, 28 May 2013, lot 1129





Guan Changxiang and family with Zhang Daqian and his wife, Xu Wenbo

THE PROPERTY OF A GENTLEMAN 紳士藏品

438

ZHANG DAQIAN (1899-1983)

Village in Misty Mountains

Splashed ink and colour on gold card, framed and glazed.

Signed *Daqian di Yuan*, dated *Yisi* year (1965), with a dedication and two artist's seals.

36.7cm (14 1/2in) high × 44.2cm (17 3/8in) wide.

£50,000 - 80,000

CNY480,000 - 760,000

張大千 (1899-1983) 山村煙嵐 潑彩金卡紙 鏡框 乙巳 (1965) 年作
款識：伯郊吾兄，飛景夫人，乙巳新歲百福。大千弟爰，拜頌。三巴
八德園。

鈐印：張爰長壽 張大千長年大吉又日利

Provenance: Xu Bojiao (1913-2002), Hong Kong

Guan Chaoxiang (1921-2021), Hong Kong, and thence by descent

來源：徐伯郊 (1913-2002)，香港
關朝翔 (1921-2021)，香港，並由後人保存迄今

Xu Bojiao 徐伯郊 (1913-2002) was among Hong Kong's most distinguished connoisseurs and collectors. The son of the eminent antiquities expert Xu Senyu, he inherited a deep scholarly tradition and possessed profound erudition in art and culture. Particularly renowned for his expertise in the appraisal of calligraphy and painting, he lived in Hong Kong for many years, working in the banking industry while pursuing collecting with passion. Notably, he also headed the 'Hong Kong Secret Acquisition Team,' a special group established by the Ministry of Culture in the early years of the People's Republic of China to recover cultural relics lost overseas.

Guan Chaoxiang 關朝翔 (1921-2021) was a celebrated Hong Kong physician with wide connections in cultural circles. A graduate of the University of Hong Kong with a Bachelor of Medicine, he practised for over sixty years.

Beyond medicine, he was a man of letters and the arts: he wrote poetry and prose, painted in oils, and occasionally carved seals. He published prolifically in Hong Kong newspapers and journals, primarily popularising medical knowledge, while also maintaining close friendships with many of the city's leading writers and editors.

The inscription may be translated as:

Elder Brother Bojiao, Lady Feijing — A hundred blessings for the New Year of Yisi. Your younger brother, Da Qian, respectfully offers his greetings at the Garden of the Eight Virtues in São Paulo.

From this inscription we may infer that the painting was created in 1965 at Zhang Daqian's residence in São Paulo, as a New Year gift for Xu Bojiao and his wife Wang Feijing. Zhang Daqian named his residence the 'Garden of the Eight Virtues,' where he cultivated over a thousand persimmon trees.

The seals read: *Zhang Yuan changshou* 張爰長壽, which may be translated as *Zhang Yuan — Long Life*; and *Zhang Daqian changnian daji you rili* 張大千長年大吉又日利, translated as *Zhang Daqian — Great fortune throughout the years, and daily prosperity*.

The technique of 'splashed ink and colour' (潑墨潑彩 *po mo po cai*) employed in the present work was pioneered by Zhang Daqian in 1959. By around 1965, the method had matured into a fully distinctive style. These works embody a profound synthesis: combining the spontaneity and spiritual resonance of traditional Chinese freehand brushwork with the gestural dynamism of Western abstract expressionism. Zhang's splashed ink and colour paintings stand both as a continuation of the literati aesthetic and as its bold reimagining for a modern, global context.

See a related painting by Zhang Daqian of similar size, 'Fishing in the Autumn River,' splashed colour on gold cardboard, which was sold at Sotheby's Hong Kong, 1 October 2018, lot 1301.





THE PROPERTY OF A GENTLEMAN
紳士藏品

439

SIMONE HOU

Portrait of Pan Yuliang

Oil on canvas, signed 'Hou' to the lower left, framed.

93cm (36 5/8in) high x 65cm (25 5/8in) wide.

£10,000 - 15,000

CNY96,000 - 140,000

Simone Hou 潘玉良畫像 布面油畫 有框

Provenance: Aguttes, Paris, 29 April 2011, lot 36
Crait & Müller, Paris, 2 October 2020, lot 428

來源： Aguttes，巴黎，2011年4月29日，
拍品編號36
Crait & Müller，巴黎，2020年10月2日，
拍品編號428

Pan produced a large number of self-portraits where she portrays herself with strong angular androgynous features in contrast to the rounded face and overt but unsentimental femininity of the present work.

This painting is particularly insightful as one of few portraits of Pan not completed by the artist herself. Its highly sophisticated and impactful likeness to the artist is clear through comparisons with photographs from the time, providing an intriguing counterpoint to the self-mythologisation of Pan through her own works. Little is known about Simone Hou although she is listed as an exhibitor at the 'Le Club International Féminin' exhibition in 1964.



Pan Yuliang (1895-1977) is often billed as the first female Chinese artist to paint in a Western style. Orphaned as a child and sold into sexual slavery she entered the Shanghai Art Academy in 1920 and went to study in France in 1923 where she went on to teach at the École des Beaux Arts rising to become arguably the greatest female Chinese artists of the 20th century.

THE PROPERTY OF A LADY 女士藏品

Lots 440 – 443

440 TP

LO CH'ING (LUO QING, 1948-)

Dreaming of Visiting Peach Blossom Spring, 2009

Ink and colour on paper, framed and glazed.

137cm (54in) high x 69cm (27 1/4in) wide.

£4,000 - 6,000

CNY38,000 - 57,000

2008 羅青 (1948年生) 夢中暗戀桃花源 設色
紙本 有框

款識：夢中暗戀桃花源己丑春羅青

鈐印：羅 大希堂 幽浮

Provenance: Michael Goedhuis Ltd., London

Published, Illustrated and Exhibited: Michael
Goedhuis, *Lo Ch'ing: In Conversation with the
Masters*, London, 2014, pp.24-25

來源：倫敦古董商Michael Goedhuis

展覽著錄：Michael Goedhuis, 《Lo Ch'ing:
In Conversation with the Masters》，
倫敦，2014年，第24-25頁

Born in Qingdao, Shandong Province, in 1948, Lo Ch'ing is not just a painter, but also a poet and calligrapher. He moved to Taiwan with his parents in 1949. At an early age, Lo learned classical ink painting of the Court tradition from the ink painting master Pu Ru, a member of the Qing Imperial family. Subsequently he studied in the English Department of Fu Jen University, and received an MA degree in Comparative Literature from the University of Washington, Seattle, in 1974. He has been both a Professor of literature and a Professor of fine arts in universities in Taiwan, the United States, the United Kingdom, Prague, and mainland China.

Lo is well versed in classical Chinese literature and arts of the brush, as well as in modern and postmodern literature and art. His poems have been published and translated into many languages, and Lo Ch'ing is regarded as one of the pioneers of post-modern poetry in Taiwan. He has also been a major innovator in ink painting, for which he has created a new visual vocabulary that deconstructs the classical forms of Chinese landscape by introducing into his compositions abstract and geometric elements as well as unexpected contemporary motifs.

Lo Ch'ing's paintings are in prestigious collections worldwide, including the British Museum, London, the Royal Ontario Museum, Canada, The Saint Louis Art Museum, USA, the Museum für Ostasiatische Kunst, Berlin, the National Taiwan Museum, the Ashmolean Museum, Oxford, and Asia Society, New York.

See two landscape paintings by the artist, which were sold at Bonhams London, 17 May 2023, lots 382 and 383 respectively.





441

TONG YANGTZE (GRACE TONG, 1942-)

Be Tolerant, So You Will Be Great (You Rong Nai Da), 2007
Ink on gilded paper, framed and glazed. 69.1cm (27 1/8in) high x
137.4cm (54 1/8in) wide.

£12,000 - 18,000

CNY110,000 - 170,000

2007年 董陽孜（1942年出生）有容乃大 水墨、鍍金紙本 鏡框
鈐印：藝術家鈐印一方、「董」、「陽」、「孜」

Provenance: Michael Goedhuis Ltd., London
The Origo Family Foundation, Switzerland
Sotheby's Hong Kong, 3 April 2016, lot 528

Exhibited, Published and Illustrated: Goedhuis Contemporary, *New Paintings by Tong Yangtze*, New York, 2008, pp.12-13, and cover (detail)
J.C.Kuo, *Chinese Ink Painting Now*, Hong Kong, 2010, p.108 (published and illustrated)

來源：

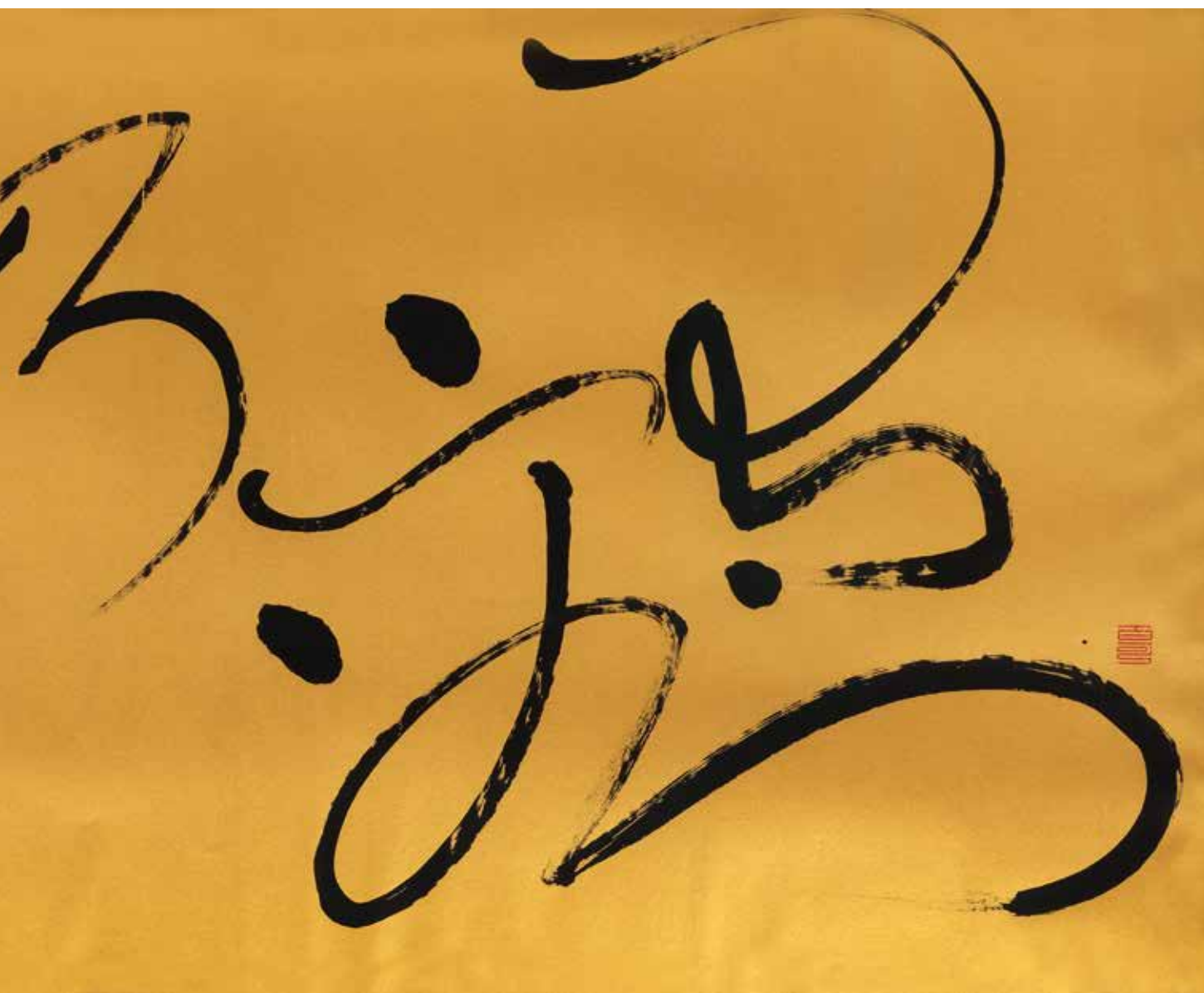
倫敦古董商Michael Goedhuis
Origo家族基金，瑞士
香港蘇富比，2016年4月3日，拍品編號528

展覽著錄：

Goedhuis Contemporary畫廊，《New Paintings by Tong Yangtze》，紐約，2008年，第12-13頁及封面（細節）
郭繼生，《當代中國水墨畫》，香港，2010年，第108頁（著錄）

Born in Shanghai in 1942, Tong Yang-tze begun to practice calligraphy at the age of eight in the styles of the fourth century Jin dynasty calligrapher Wang Xizhi (303-361) and Tang dynasty governor Yan Zhenqing (709-785). She received her BFA from the National Taiwan Normal University, and later studied oil painting and ceramics at the University of Massachusetts, where she received an MA degree in 1970.

Tong, who currently lives and works in Taiwan, has gradually developed her own visual language that benefits from her previous training in different mediums and art-forms.



Inspired by philosophical works like the *Dao De jing* and texts from Confucius and Mencius, Tong creates powerful calligraphic works in cursive style (*caoshu*) that reach toward the extremes of abstraction. Characters are dramatically distorted but usually remain decipherable so that there is a sustained dialogue between content and style, meaning and autonomous gesture. Variations in the width and character of the lines/strokes serve to sustain the effect of movement generated in the execution of each character and contribute to dramatic overall visual effects. Moreover, Tong's works - titled with the phrase calligraphed - are not only visually beautiful but are also profound in content.

Tong Yangtze's works are in several important museums and collections, including the Kaohsiung Fine Art Museum, Taiwan, Taipei Fine Art Museum, the Olenska Foundation, Geneva, City University of Hong Kong, and the Taiwan National College of the Arts.

Compare a calligraphic work by the artist on paper (not gilt), 1996, which was sold at Bonhams London, 17 May 2023, lot 318.





442 TP

LU HAO (1969-)

Landscape Series No.23, 2007

Ink and colour on silk, signed *Lu Hao* and dated 2007, mounted on board.

110cm (43 1/4in) high x 138cm (54 1/4in) wide.

£5,000 - 8,000

CNY48,000 - 76,000

盧昊（1969年生）風景系列編號23 絹本設色 2007年 裱于畫板

Provenance: Beijing Commune, Beijing

The Origo Family Foundation, Switzerland

Sotheby's Hong Kong, 3 April 2016, lot 552

Published and Illustrated: J.C.Kuo, *Chinese Ink Painting Now*,

Hong Kong, 2010, pp.4-5, 248

來源：北京公社，北京

Origo家族基金，瑞士

香港蘇富比，2016年4月3日，編號552

著錄：J.C.Kuo, 《Chinese Ink Painting Now》, 香港, 2020年, 第4-5頁, 第248頁

Descended from an old Beijing family of Manchu bannerman, Lu Hao graduated from the Central Academy of Fine Arts, Beijing, and curated the Chinese Pavilion of the 53rd Venice Biennale in 2009. His work uses traditional ink painting techniques to confront the consumer culture of the modern world.



443 TP

WEI LIGANG (1964-)

Peacock, Red Stone, 2014

Ink, acrylic and lacquer on paper, framed.
161cm (63 1/2in) high x 94cm (37in) wide.

£6,000 - 8,000

CNY57,000 - 76,000

魏立剛 (1964年生) 孔雀紅石 2014年 水墨
丙烯酸漆紙本 2014年 有框

Provenance: Michael Goedhuis Ltd., London

來源: 倫敦古董商Michael Goedhuis Ltd.

Wei Ligang studied mathematics in Nankai University, and at the same time became President of the university calligraphy society. After graduating in 1985, he became a teacher in Taiyuan and immersed himself in the legacy of Fu Shan (1607-1684), a fellow Shanxi native. From 1995 on, he increasingly engaged with abstract painting and international contemporary art.

Wei Ligang pushes the boundaries of calligraphy further than most contemporary calligraphers. His wide-ranging inspirations include ancient Egyptian hieroglyphs, industrial civilisation and modern machines, European castles and palaces, contemporary physics and astronomy, and the structures of animals and plants.

His works are in the collections of the Asian Art Museum of San Francisco, the British Museum, London, Cernuschi Museum, Paris, the National Museum of China, Beijing; San Francisco Museum of Modern Art; and in important private collections including: the Bill and Melinda Gates Foundation, Seattle, and the François-Henri Pinault Family collection, France, amongst others.

A painting by Wei Ligang from the Peacock series, was sold at Bonhams Hong Kong, 3 October 2015, lot 52.



The Klas E Böök (1909-1980) Collection of Chinese Furniture

Lots 444 - 448

A Swedish diplomat and civil servant, Mr Böök first had a career in banking, that led up to the position of Governor of the Swedish National Bank from 1948 to 1951. His diplomatic career began when he was appointed head of the Commercial Department of the Swedish Ministry for Foreign Affairs and envoy from 1947 to 1948. He was Minister in Ottawa from 1951 to 1956, Ambassador in Beijing from 1956 to 1961, and also accredited as envoy to Bangkok from 1956 to 1959. Böök was the Swedish Ambassador to New Delhi, India, and also accredited to Colombo and Kathmandu from 1961 to 1965 and in Bern from 1965 to 1972. He had special assignments for the Swedish Foreign Ministry from 1972 to 1975.







444 * TP Y

**A SMALL HUANGHUALI TAPERING
ROUND-CORNER CABINET,
YUANJIAOGUI**

Qing Dynasty

The floating panel top set into a standard mitre, mortise and tenon, tongue and groove frame with rounded corners, the four main stiles gently splayed and double-tenoned into the top, rounded on the exterior edges, each door inset with a well-figured panel, the interior fitted with two shelves, the door frame members and the central stile fitted with two curved rectangular metal plates with a lock receptacle. 72cm (28 2/8in) high x 50cm (19 5/8in) wide x 28cm (11in) deep.

£5,000 - 8,000
CNY48,000 - 76,000

清 黃花梨圓角櫃

Provenance: Klas E Böök (1909-1980), Sweden, acquired during his service as Swedish Ambassador to Beijing, 1956-1961, and thence by descent

来源： Klas E Böök (1909-1980)，瑞典，在擔任瑞典駐北京大使期間獲得，1956-1961，並由後人保存迄今。

The present cabinet epitomises the elegant design of classical Chinese furniture, achieved through a harmonious blend of flat surfaces and rounded elements. Particularly noteworthy are the four recessed stiles, gently sloping outward from the top corners, and the slight outward splay of the four square legs, conveying a sense of upward movement and adding to the overall aesthetic appeal of the cabinet.

Round-corner cabinets are one of four distinct styles of cabinets with shelves crafted by Chinese furniture artisans, alongside open-shelf stands *jia*, cabinets with open shelves *liangegui*, and square-corner cabinets *fangjiaogui*; see Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, vol.1, pp.82 and 85.

Historically, the tapered cabinet evolved from the form of large chests with panelled doors, which were utilised for storing silk cloths during the Song period; see S.Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p.244, pl.15.5. These cabinets, such as the present example, later found a place in scholars' studios, where they were used to store books, scrolls and writing instruments. A depiction in a hanging scroll from the Ming dynasty illustrates a scholar standing beside a small cabinet, poised to select a work from the shelves stocked with books and scrolls; see L.Lin, *Catalogue to the Special Exhibition of Furniture in Paintings*, Taipei, 1996, pl.9. Compare with a similar small *huanghuali* round-corner tapered cabinet, Ming dynasty, illustrated by G.Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p.220.

A pair of related *huanghuali*, burlwood and fruitwood cabinets, 17th/18th century, was sold at Bonhams London, 13 May 2021, lot 17.

445 * TP Y

A HUANGHUALI SINGLE-DRAWER ALTAR COFFER, MENHUCHU
Qing Dynasty

The single-panel top set within the wide rectangular frame with raised edges above plain spandrels on the front and back, the top supported on recessed, slightly splayed legs, enclosing the single drawer centred by a square lock-plate and pull above a plain apron and spandrel.
84cm (33in) high x 85cm (33 1/2in) wide x 49.5cm (19 1/4in) deep.

£12,000 - 15,000
CNY110,000 - 140,000

清 黃花梨翹頭單屜悶戶櫥

Provenance: Klas E Böök (1909-1980), Sweden, acquired during his service as Swedish Ambassador to Beijing, 1956-1961, and thence by descent

来源：Klas E Böök (1909-1980)，瑞典，在擔任瑞典駐北京大使期間獲得，1956-1961，並由後人保存迄今

Compare with a recessed-leg low table with single drawer, Ming dynasty, of similar form, but made of oak, illustrated in *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, pp.88-89. Two other two single-drawer coffers are illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture*, vol.II, Hong Kong, 1990, E7 and E8. See also another *tielimu* single-drawer coffer, Ming dynasty, illustrated in *The Chuang Family Bequest of Fine Ming and Qing Furniture in the Shanghai Museum*, Hong Kong, 1998, no.47.

See a related *huanghuali* single-drawer altar coffer, *dantichu*, 18th/19th century, which was sold at Christie's New York, 20 September 2013, lot 1560.





446 * TP Y

**A HUANGHUALI RECTANGULAR CORNER-LEG LOW TABLE,
AIZHUO**

Qing Dynasty

The rectangular panelled top set within a wide border above a recessed waist and a plain apron, supported on four legs of square section terminating in hoof-feet and joined with four humpback stretchers. 93.5cm (36 3/4in) wide x 51.5cm (20in) high x 46.5cm (18 1/4in) deep.

£12,000 - 15,000

CNY110,000 - 140,000

清 黄花梨有束腰羅鍋根馬蹄足矮桌

Provenance: Klas E Böök (1909-1980), Sweden, acquired during his service as Swedish Ambassador to Beijing, 1956-1961, and thence by descent

来源：Klas E Böök (1909-1980)，瑞典，在擔任瑞典駐北京大使期間獲得，1956-1961，並由後人保存迄今。

This simple, elegant form is one of the most frequently employed in Chinese furniture construction. Whilst the spare strong lines conveyed the rigor and discipline required of the scholar, the rich graining and warm colour of the dense resinous hardwood add a sumptuous touch, alluding to the luxuries available to the elite of the time.



Tables such as the present one would most likely have been used as side tables in a scholar's studio to support art objects, such as incense burners, table screens and other antiques. See, for example, a side table featured in 'Self Portrait of Wang Xizhi', of the Song dynasty (960-1279), depicting the scholar seated at the centre of the composition in his studio flanked by a small rectangular side table laid with boxes and other objects, illustrated in *Classical Chinese Furniture from the Haven Collection*, Hong Kong, 2016, p.206.

Compare with a related *huali* table, late Ming dynasty, illustrated by C.Clunas, *Chinese Furniture*, London, 1988, p.88, no.33, and another *huanghuali* table, 16th-17th century, illustrated by G.Wu Bruce, *Living with Ming - the Lu Ming Shi Collection*, 2000, p.110, no.23.

Compare with a related *huanghuali* corner-leg table, 17th century, which was sold at Christie's Hong Kong, 30 May 2022, lot 2906.

447 * TP Y

A HUANGHUALI YOKEBACK ARMCHAIR, NANGUANMAOYI

Qing Dynasty

The chair with a curved crest rail supported on curved rear posts and a s-shaped splat, the arm rails supported on slender, tapering standing stiles terminating in the front posts above the soft-mat seat supported by a board, all above a plain apron of square section and raised on legs of square section joined by straight stretchers and a plain footrest. 113.5cm (44 5/8in) high x 44cm (17 3/8in) deep x 58cm (22 7/8in) wide.

£25,000 - 35,000

CNY240,000 - 330,000

清 黃花梨高靠背南官帽椅

Provenance: Klas E Böök (1909-1980), Sweden, acquired during his service as Swedish Ambassador to Beijing, 1956-1961, and thence by descent

來源：Klas E Böök (1909-1980)，瑞典，在擔任瑞典駐北京大使期間獲得，1956-1961，並由後人保存迄今。

Characterised by restrained lines and generous yet balanced statuesque proportions, and enhanced by the rich lustre of the *huanghuali* honey-coloured wood, the present chair embodies the search for simplicity through the beauty and elegance of form, important requirements of the timeless aesthetic of Ming dynasty taste.

The 'Southern official's hat' armchair is one of the most prestigious forms of Chinese furniture. Whereas many armchairs of this form displayed members and rigid lines, the present lot has slender and elegant curves.

The entirely uncarved surfaces also suggest that the carpenter appreciated their beauty in form and material. The particular design for *nanguanmaoyi* chairs differs from the 'official's hat' armchair *guanmaoyi* in that the crestrails continue into the back posts, as opposed to extending horizontally beyond them. In addition, creating the continuous line of the crestrail joining into the rear upright posts was achieved by a rounded, right-angle joint called a 'pipe-joint,' which is also used to join the curved arms to the front upright posts.

According to Sarah Handler, the Chinese yokeback chair was considered the stately seat of Buddhists, deities, royalty and important people; see S.Handler, *Austere Luminosity of Chinese Classical Furniture*, Hong Kong, 2001, p.43. Discussing the origin of this form, Robert Jacobsen and Nicholas Grindley refer to bent bamboo construction, popular in the Song and Ming dynasties, as a possible inspiration for the continuous top and arm rails which is a principal feature of 'Southern official's hat' armchairs. An illustration from the 'Legend of the Jade Hairpin', *Yuzan Ji*, dated circa 1570, depicts a pair of speckled-bamboo tall-back chairs with continuous crestrails; see R.Jacobsen and N.Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp.52-53.

Compare with a pair of very similar *huanghuali* 'Southern official's hat' armchairs, early 17th century, of similar proportions and shaped aprons and spandrels as the present example, in the Minneapolis Institute of Arts, illustrated by R.Jacobsen and N.Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp.52-53.

See also a related pair of *huanghuali* 'Southern official's hat' armchairs, 17th century, which was sold at Bonhams London, 13 May 2021, lot 14.



448 * TP Y

A HUANGHUALI ROUND-CORNER CABINET, YUANJIAOGUI

Qing Dynasty

With elegantly rounded protruding top with 'ice-plate' edge set on subtly splayed oval corner posts housing well-figured single panelled doors opening from the removable central stile to reveal the interior fitted with two shelves, with a metal three-part rectangular lock plate and pulls, all above a rectangular panel and a plain narrow apron with rounded apron spandrels. 107cm (42in) high x 74.5cm (29 1/4in) wide x 44cm (17 3/8in) deep.

£12,000 - 15,000

CNY110,000 - 140,000

清 黃花梨圓角櫃

Provenance: Klas E Böök (1909-1980), Sweden, acquired during his service as Swedish Ambassador to Beijing, 1956-1961, and thence by descent

来源：Klas E Böök (1909-1980)，瑞典，在擔任瑞典駐北京大使期間獲得，1956-1961，並由後人保存迄今

Notable for the elegant and tapering lines, the present cabinet is among the most successful forms of classical Chinese furniture. The very subtle taper in the design lends a sense of stability and balance to the form while retaining a graceful and pleasing profile, and the gently tapering sides convey the illusion of height and lightness.

Round-corner cabinets are one of the four types of cabinets with shelves created by Chinese furniture makers, along with open-shelf stands *jiage*, cabinets with open shelves *liangegui* and square-corner cabinets *fangjiaogui*. See Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, vol.1, pp.82 and 85.

According to Sarah Handler, the form of tapering cabinets originated from large chests with panelled doors which, by the Song period, were kept on large tables and used to store silk clothes. See an example of these large chests depicted in a handscroll painting, attributed to the Southern Song dynasty (1127-1279), illustrated by S.Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p.244, pl.15.5. In later times, medium-sized cabinets such as the present example were often kept in scholars' studios and used to store books, scrolls or writing instruments. A hanging scroll from the set of 'Eighteen Scholars of the Tang Dynasty', Ming dynasty, in the Palace Museum, Taipei, depicts a scholar beside a small cabinet about to select a work from the books and scrolls stacked on the shelves; see L.Lin, *Catalogue to the Special Exhibition of Furniture in Paintings*, Taipei, 1996, pl.9.

A related *huanghuali*, burlwood and *nanmu* round-corner cabinet, late 16th-early 18th century, in the Haven Collection, University Museum, Hong Kong, is illustrated by Chu Pak Lau, *Classical Chinese Huanghuali Furniture*, Hong Kong, 2016, p.227, no.54. See also a related pair of *huanghuali* and burlwood cabinets, 17th century, illustrated by R.H.Ellsworth, *Chinese Furniture*, New York, 1970, pl.122.

A related *huanghuali* round-corner cabinet, 18th century, was sold at Bonhams London, 13 May 2021, lot 17.





Sir David Deas (1807-1876) trained as a surgeon providing medical support to the British military overseas. In later life he resided at Pittendreich House, with his brother Sir George Deas, Lord Deas (1804-1887), who had a distinguished career as a judge and had commissioned the house to be built in 1857. The house was later owned by Douglas Strachan (1875-1950), a Scottish designer and noted as one of the greatest stained glass artists of the 20th century.



449 TP

ANONYMOUS

The Banquet of Guo Ziyi, 18th/19th century
Ink, colour and gilt on paper, framed.
94cm (37in) high x 152cm (59 7/8in) wide.

£6,000 - 8,000

CNY57,000 - 76,000

佚名 十八/十九世紀 郭子儀慶壽圖 紙本設色描金 有框

Provenance: Sir David Deas (1807-1876), Pittendreich House, Lasswade, acquired in China between 1857 and 1872 (according to a memoir of his granddaughter noted in a letter by Dr J.P. Campbell, Department of Fine Art, University of Edinburgh, 26 February 1998)
Sir George Deas, Lord Deas (1804-1887), Pittendreich House, Lasswade
Douglas Strachan (1875-1950), Pittendreich House, Lasswade

來源：David Deas爵士(1807-1876)，Pittendreich莊園，拉斯韋德，于1857年至1872年間獲得於中國（據其孫女回憶錄，此作品載于愛丁堡大學美術系J.P. Campbell博士1998年2月26日所寫信件中）
George Deas爵士，Deas勳爵(1804-1887)，Pittendreich莊園，拉斯韋德
Douglas Strachan (1875-1950)，Pittendreich莊園，拉斯韋德

The painting is one of more than ninety-seven Chinese paintings and prints that lined the drawing room of Pittendreich House and recorded by the Royal Commission in 1987 following rediscovery.

‘The Banquet of Guo Ziyi’ (郭子儀慶壽圖) as depicted in the present lot is a celebrated subject in Chinese art and literature, symbolising loyalty, prosperity, and familial harmony. The scene commemorates the Tang dynasty general Guo Ziyi 郭子儀 (697-781), revered for his military achievements in putting down the An Lushan Rebellion and for his remarkable longevity and honour in later life. He was later made the Prince of Fenyang and lived to the age of eighty-five.



After his death, he was given the posthumous name of Zhongwu 忠武 which means 'Loyal and Martial' and became known in popular folklore as a God of Wealth and Happiness. At the banquet, the aged general is depicted surrounded by his descendants and attendants, receiving their felicitations in an atmosphere of joy and abundance. The subject became especially popular from the Song dynasty onward, embodying the Confucian ideal of filial piety and the wish for long life and enduring success. In painting and decorative arts, 'Guo Ziyi's Banquet' thus evolved into an auspicious motif celebrating both familial prosperity and loyal service to the state.



Pittendreich House, Lasswade



450

PROPERTY FROM THE LI FAN THOMPSON COLLECTION
范麗藏品

450
A GOLD FILIGREE 'FLOWER' HAIRPIN, ZAN
Qing Dynasty

The shaft set with a single flower head alternating with almond-shaped petals with stippled swirls and filigree petals, with the stamen emerging from the centre.
11.7cm (4 5/8in) long; weight: 11gr.

£2,000 - 3,000
CNY19,000 - 29,000

清 金累絲花卉紋髮簪

Provenance: Dr Carl Kempe (1884-1967), Sweden
The Li Fan Thompson collection, London

Published, Illustrated and Exhibited:
B.Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, no.66 (published and illustrated)
Chinese Gold and Silver in the Carl Kempe Collection, Ulricehamn, 1999, p.102, no.65

來源: Carl Kempe博士 (1884-1967), 瑞典范麗收藏, 倫敦

展覽著錄: B. Gyllensvärd, 《Chinese Gold and Silver in the Carl Kempe Collection》, 斯德哥爾摩, 1953年, 圖錄編號66 (著錄) 《Chinese Gold and Silver in the Carl Kempe Collection》, 烏爾裡瑟港, 1999年, 第102頁, 第65號

The shaft tested at 15 karats; the head tested at 19 karats

本拍品針挺部分含金量為15k, 簪頭部分為19k

Dr Carl Kempe (1884-1967) was a prominent Swedish industrialist who served as the CEO of Mo och Domsjö AB, a leading company in the Swedish pulp and paper industry. He resided at Ekolsund, a historic former Swedish royal palace, where he also maintained his distinguished art collection. As an early and active member of the Oriental Ceramic Society, he amassed one of the finest European collections of Chinese art created in the mid-twentieth century.

The technique employed in the present lot is known as filigree, or *leisi* (累絲). It involves drawing gold or silver into fine wires, which are then plaited into braids or woven into intricate mesh patterns before being soldered onto the surface of the object. Gold hairpins fashioned with branching floral motifs and further embellished with inset gemstones, as in the present example, were particularly fashionable during the Ming and Qing dynasties. See a related silver-gilt stone-inlaid hairpin, Qing dynasty, in the Palace Museum, Beijing, illustrated in *Jewelry and Accessories of the Royal Consorts of Ch'ing Dynasty*, Hong Kong, 1992, no.130.

A related pair of gold stone-inlaid hairpins, late Ming/early Qing dynasty, was sold at Bonhams New York, 21 September 2020, lot 327. See also a gold hairpin, Song dynasty, from the Dr Carl Kempe collection, which was sold at Bukowskis Stockholm, 11-13 June 2024, lot 1040.

451
A COLLECTION OF BRONZE COINS
Zhou Dynasty and later
Comprising seven spade coins, *bubi*, each of a thin blade with square shoulders, bifurcated feet, and inscriptions to both sides, the largest approx.9.5cm (3 3/4in) long; together with fifteen round coins with square central holes, each cast with inscriptions to both sides, the largest approximately 6cm (2 3/8in) diam. (22).

£6,000 - 8,000
CNY57,000 - 76,000

周及以後 銅錢幣(楚殊布當釐/十貨一枚, 晉陽聳肩尖足平首布一枚, 「蘭」大型圓足布一枚, 「蘭」尖足布一枚, 韓「涅金」銳角布一枚, 方足布「王氏」一枚, 戰國「垣」字圓錢一枚, 王莽大布黃千布幣一枚, 宋慶元通寶一枚, 遼千秋萬歲一枚, 金泰和重寶兩枚, 元至正通寶一枚, 大中通寶一枚, 明天啟通寶十兩一枚, 明天啟通寶十一兩一枚, 昭武通寶一枚, 咸豐元寶三枚, 咸豐重寶兩枚) 一組二十二枚

Provenance: Professor D.M.S. Watson, F.R.S. (1886-1973), London
Sotheby's London, 19 October 1965, lot 20 (part lot)
Dr Wou Kiuan (1910-1997), and thence by descent
Wou Lien-Pai Museum, 1968-2023
Sotheby's London, 15 December 2023, lot 150 (part lot)

來源: 皇家學會院士D.M.S. Watson 教授 (1886-1973), 倫敦
倫敦蘇富比, 1965年10月19日, 拍品編號20 (部分拍品)
吳權博士 (1910-1997), 並由後人保存
吳蓮伯博物院, 1968-2023
倫敦蘇富比, 2023年12月15日, 拍品編號150 (部分拍品)

Professor D.M.S Watson F.R.S. (1886-1973) was a British palaeontologist and zoologist, and an Honorary Lecturer in Vertebrate Palaeontology at University College London. He had deep knowledge of Chinese archaeology and assembled a fine collection of Chinese artefacts. A regular client of Bluett's, most of his purchases were of an archaeological nature and non-ceramic. For further information, see R.Davids and D.Jellinek *Provenance*, Oxon, 2011, pp.436-437.

Dr Wou Kiuan (吳權, 1910-1997) was a prominent Chinese diplomat, scholar, and collector whose career and intellectual pursuits bridged East and West. Educated in law and political science, he entered the Chinese foreign service in the 1930s and later held posts in London and Geneva. After retiring from public service, he devoted himself to scholarship and the study of Chinese history and art, while also assembling an important collection of Chinese paintings, calligraphy, and antiquities.

The large spade-money, which is cast with *Shu Bu Dang Jin* (殊布當釐) on one side and *Shi Huo* (十貨) on the reverse, is from the Western Shu state (206-202) founded by Xiang Yu 項羽 (BCE 232-202). For further discussion, see Ji He 冀和, 'On Xiang Liang Casting Coins Based on Newly Unearthed Materials' (從新出土資料再論項梁鑄大錢), *Southeast Culture* 東南文化, 2011(04), pp.67-70. Compare with two similar spade coins in the British Museum, London (acc.no.1913,1011.17).

The pointed-foot spade-money cast with *Jin Yang* (晉陽) was minted in Jinyang (present-day Taiyuan, Shanxi Province) of the Zhao state (350-250BC), during the Warring State period. The pointed-foot spade coins were thin and their pointed feet made them inconvenient to store and prone to breakage. Due to their limited production, difficulty of preservation, and elegant design, they are considered particularly rare.



451

The pointed-foot and rounded-foot spade coins both cast with *Lin* (蘭) were minted in Lin referring to Linyi (蘭邑), a town in the territory of present-day Lüliang city (呂梁), Shanxi Province. During the Warring States period, this area was an important city in the north-western part of the State of Zhao and served as a military stronghold along the transportation route from Jinyang (晉陽) to Lishi (離石).

The spade-money cast with *Nie Jin* (涅金) was minted in the Han State of the Warring States period.

While *Nie Jin* is well-known for naming this type of coins, the most recent transcription of the inscription is *Bai Ying* (百滢) which means 'circulating throughout the realm and abundance of all goods.'

The round coin with central circular hole, cast with the character *Yuan* (垣), was minted during the reign of Marquis Wu of Wei (395–370 BCE) and represents one of the earlier examples of 'round coins' (圓錢). Issued by the State of Wei during the Warring States period, the character *Yuan* refers to a city within Wei territory, located in the vicinity of present-day Changyuan (長垣) county,

Shanxi Province. This coin type adheres to the so-called 'Qin system' and reflects the influence of Qin currency on Wei's monetary practices.

The spade-money cast with *Da Bu Huang Qian* (大布黃千) was minted during the reign of Wang Mang (45-23 BCE) who was the founder and only Emperor of the Xin dynasty. The inscription on this money means that the coin was worth a thousand cash. It was the highest-denomination coin issued during Wang Mang's third currency reform.



452

**A LARGE YELLOW AND OCHRE POTTERY DOCUMENTARY
'DRAGON AND LOTUS' TRIPOD INCENSE BURNER, DING**

Longqing 3rd year, corresponding to 1569 and of the period

The body boldly carved in high relief with a pair of dragons pursuing the flaming pearl of wisdom, crouched over a large foliate lotus flower, the reverse with open blossoms on foliate ground, raised on three legs formed as mythical beast heads, all below the beaded galleried rim inscribed *Longqing san nian run liu yue ji ri zao, si gua yi Xuan Di miao xianglu*, flanked by a pair of curved handles, covered predominantly in thick green and ochre glaze.

44.7cm (17 5/8in) high.

£4,000 - 6,000

CNY38,000 - 57,000

明隆慶三年（1569）三彩琉璃龍紋香爐

款識：隆慶參年閏六月吉日造 八卦一玄帝廟香爐

Provenance: a French private collection

來源：法國私人收藏

The brief reign of the Longqing Emperor, lasting only from 1567 to 1572, makes works from this period exceptionally rare. The present piece is rarer still for its documentary value, bearing an incised inscription dating it precisely to the third year of the Longqing reign, corresponding to 1569.

Dated incense burners of this type were created throughout the Ming dynasty. An early *sancai* pottery example, with similar colouring and composition, dated Hongzhi 6th year corresponding to 1493 and of the period, is illustrated by J.Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, 2001, no.15:19.

See a related large *sancai*-glazed tripod incense burner, dated Wanli 40th year corresponding to 1612 and of the period, which was sold at Christie's Hong Kong, 28 May 2021, lot 2936. See also a *fahua* example, but dated Wanli 16th year corresponding to 1587 and of the period, which was sold at Bonhams London, 11 May 2021, lot 166.





453 (Two views)



454

THE PROPERTY OF A LADY 女士藏品

453

AN UNUSUAL 'DING-TYPE' CREAM-GLAZED CARVED 'FLORAL' BOWL

Ming Dynasty

The thinly potted bowl of curving conical form with deep tapering sides rising from a short, slightly inward-tapering foot to a metal mouth rim, the interior carved with floral sprays, covered in an ivory-cream glaze suffused with crackles, fitted box.

15.8cm (6 1/4in) diam. (2).

£2,000 - 3,000

CNY19,000 - 29,000

明 仿定窯白釉劃花蓮荷紋碗

Provenance: T.Y. King Works of Art, Hong Kong

Reverend Victor Farmer (1898-1977), England, acquired from the above 4 October 1952

An English private collection

來源：T.Y. King Works of Art，香港

Reverend Victor Farmer (1898-1977)，英格蘭，從上處獲得於1952年10月4日

英國私人收藏

Rev. Victor Farmer (1898-1977) built upon a family collection of Chinese art begun by his father, William Farmer, who moved to Hong Kong in 1888 to manage the Peak Hotel and later the Victoria Hotel. After serving in WWI, he joined Brunner Mond (later ICI) and, with his wife, lived in Canton, Harbin, Tianjin, and Shanghai, steadily acquiring Chinese works of art. He returned to England in 1953 following his wife's death that same year and took holy orders in 1965. A member of the Oriental Ceramic Society, he lent works for exhibition and is best known for collecting hardstones.

See a large 'Ding-style' white-glazed carved 'lotus' dish, Ming dynasty, in the Qing Court Collection, Palace Museum Beijing (acc.no.故00143156)

454

A LARGE REALGAR BOWL

Qing Dynasty

The quatrefoil body rising from a high foot, with four curved panels variously decorated with peony, lotus, chrysanthemum, and prunus between a band of lappets at the foot and key-fret below the rim, through the orange-red sulphide mineral, the bowl with pewter lining.

30.3cm (11 7/8in) diam.

£4,000 - 6,000

CNY38,000 - 57,000

清 雄黃花卉紋碗

Provenance: A private collection, Ontario

來源：私人收藏，（加拿大）安大略省

Works of art made of realgar are rare with very few examples to be found in museum or private collections. The present lot represents a particularly large scale example. See, however, in the National Museum of Scotland, Edinburgh, a realgar cup, 18th/19th century (acc.no.A.1924.478), and a realgar figure of Budai, 19th century (acc.no.A.1925.414). See also in the British Museum, London, a realgar figure of Shoulao, Qing dynasty (acc. no.1913.0408.1), and a figure of the Daoist Immortal He Xiang, 18th century, illustrated by R.S.Jenyns, *Chinese Art*, vol.3, Fribourg, 1981, p.220, no.200. Compare also with a partially realgar ink cake, Qianlong mark, dated to 1737 and of the period, in the Qing Court Collection, in the Palace Museum, Beijing (acc.no.Gu00129724-7/26).

A pair of small realgar cups, 18th century, from the Parry collection, was sold at Bonhams London, 2 November 2021, lot 20.



Inscription



455

A CARVED WHITE BISCUIT-PORCELAIN 'SEVEN SAGES OF THE BAMBOO GROVE' BRUSHPOT, BITONG

Daoguang seal mark, 20th century

Of cylindrical form, intricately carved around the exterior in various levels of relief with a continuous scene of the Seven Sages of the Bamboo Grove engaged in scholarly pursuits including: playing *weiqi*, appreciating paintings, and playing the zither, accompanied by attendant boys, amidst a landscape with pine trees, bamboo, and mountains, the mouth rim encircled with an inscription in running script. 17cm (6 5/8in) high.

£4,000 - 6,000

CNY38,000 - 57,000

二十世紀 素胎白瓷竹林七賢筆筒
「大清道光年製」篆書款

The inscription around the mouth rim reads:

竹林七賢 魏東晉初公元三世紀的阮籍、嵇康、阮咸、山濤、向秀、王戎、劉伶、七位文壇上優秀人物，他們都不滿意當時的社會，經常聚在一起下茶、撫琴、飲酒

Which may be translated as:

The Seven Sages of the Bamboo Grove were seven outstanding literary figures from the late Wei and early Western Jin period of the third century AD: Ruan Ji, Ji Kang, Ruan Xian, Shan Tao, Xiang Xiu, Wang Rong, and Liu Ling. Dissatisfied with the society of their time, they often gathered together to drink tea, play the qin (zither), and enjoy wine.

See a related carved biscuit porcelain 'Eight Horses of Muwang' brushpot, 19th century, which was sold at Bonhams London, 16 May 2019, lot 34.

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-

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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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 equaling 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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. 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. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 (the Regulations). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

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 Auctioneers 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 including the warranties as to your status and source of funds. 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. It is your responsibility to ensure you are aware of the up to date terms of the Buyer's Agreement for this Sale.

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.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the Buyer to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. 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.

<i>Hammer Price</i>	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, shown beside the Lot number, 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 UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, 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. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our 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
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.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

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

SHIPPING For information and estimates on domestic and international shipping as well as export licenses please contact The Packengers Ltd on +44 (0) 203 154 4360
bonhamslondon@thepackengers.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 licensing 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. From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

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 UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

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.

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

On behalf of the *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

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 attempt to detail, as far as practicable, 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 | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| 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. |

- 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 Artist's Resale Right Regulations 2006, as amended. 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.
- ⊕ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, 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

BUYERS SALE CONTRACT WITH SELLER

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 on Bonhams' website, 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.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 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* or on the *Bonhams* website, 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*.

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *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 after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. 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* beyond 7 days from the day of 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: (i) 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*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

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 in full 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: (i) *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* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 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 should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 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.
- 7.5 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*.
- 7.6 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 three months' 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 and to any subsidiary of *Bonhams Holdings Limited* and to its 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 WITH BONHAMS

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* and following completion of our enquiries pursuant to paragraph 3.11;

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 *Estimate*, 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 AND BUYER WARRANTIES

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 *Lots* 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*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

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, and once we have completed our investigations under paragraph 3.11, 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 in this instance 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 3, 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 Bidders* (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 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and 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 unless otherwise provided below), 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*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

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 9 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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, 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 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have 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 *Lots* 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 whatsoever 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.

"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 Artist's Resale Right Regulations 2006, as amended.

"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 "indemnity" 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.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

☐	☐	☐	☐
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. 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 e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Chinese Art	Sale date: 6 November 2025
Sale no. 30646	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):

Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity?

Yes ☐ No ☐

If registered for VAT in the EU please enter your registration here:

/ - -

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐

Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:

Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/01/23







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