

# FINE CHINESE ART

Thursday 15 May 2014



# Bonhams

LONDON







# FINE CHINESE ART

Thursday 15 May 2014 at 10am  
101 New Bond Street, London

## VIEWING

Saturday 10 May 11.00 - 17.00  
Sunday 11 May 11.00 - 17.00  
Monday 12 May 9.00 - 19.30  
Tuesday 13 May 9.00 - 16.30  
Wednesday 14 May 9.00 - 16.30

## SALE NUMBER

21354

## CATALOGUE

£30.00

## BIDS

+44 (0) 20 7447 7448  
+44 (0) 20 7447 4401 fax  
To bid via the internet please  
visit [bonhams.com](http://bonhams.com)

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

## Live online bidding is available for this sale

Please email [bids@bonhams.com](mailto:bids@bonhams.com) with 'live bidding' in the subject line 48 hours before the auction to register for this service

## ENQUIRIES

Colin Sheaf  
+44 (0) 20 7468 8237  
[colin.sheaf@bonhams.com](mailto:colin.sheaf@bonhams.com)

Asaph Hyman  
+44 (0) 20 7468 5888  
[asaph.hyman@bonhams.com](mailto:asaph.hyman@bonhams.com)

Olivia Hamilton  
+44 (0) 20 7468 8236  
[olivia.hamilton@bonhams.com](mailto:olivia.hamilton@bonhams.com)

Gigi Yu  
+44 (0) 20 7468 8369  
[gigi.yu@bonhams.com](mailto:gigi.yu@bonhams.com)

Operations Manager  
Christine Mitchell  
+44 (0) 20 7468 8248  
[christine.mitchell@bonhams.com](mailto:christine.mitchell@bonhams.com)

We would like to thank Amanda Oon, Edward Sanders and Edward Luper for their contribution in preparation of this catalogue and Simone Maxwell for the design.

## CUSTOMER SERVICES

Monday to Friday 8.30 to 18.00  
+44 (0) 20 7447 7448

Please see page 4 for bidder information including after-sale collection and shipment

## 拍賣品之狀況

請注意：本目錄並無說明任何拍賣品之狀況。按照本目錄後部份所載之「競投人通告第15條」，準買家必須拍賣前親自確定拍賣品之狀況。

純為方便準買家，本公司如果拍賣開始前24小時收到準買家的要求，本公司可提供書面上的狀況報告。該報告是依據「競投人通告第1.6條」提供。

## ILLUSTRATIONS

Front cover: Lot 88  
Back cover: Lot 84 (detail)  
Opposite: Lot 182

## PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 15 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

## IMPORTANT INFORMATION

**The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  printed beside the lot number in this catalogue.**

## Bonhams 1793 Limited

Registered No. 4326560  
Registered Office: Montpelier Galleries  
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900  
+44 (0) 20 7393 3905 fax

## Bonhams 1793 Ltd Directors

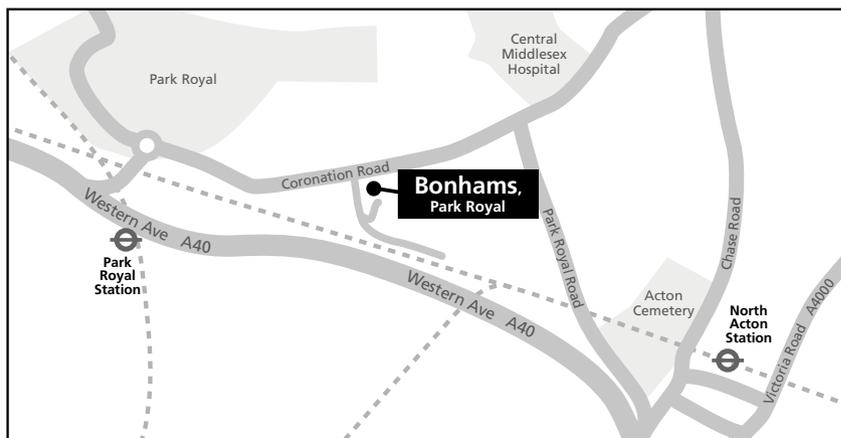
Robert Brooks Chairman,  
Colin Sheaf Deputy Chairman,  
Malcolm Barber Group Managing Director,  
Matthew Girling CEO UK and Europe,  
Geoffrey Davies, Jonathan Horwich,  
James Knight, Patrick Meade,  
Caroline Oliphant, Hugh Watchorn.

## Bonhams UK Ltd Directors

Colin Sheaf Chairman, Jonathan Baddeley,  
Antony Bennett, Matthew Bradbury,  
Harvey Cammell, Simon Cottle, Andrew Currie,  
David Dallas, Paul Davidson, Jean Ghika,  
Charles Graham-Campbell, Miranda Grant,  
Robin Hereford, Asaph Hyman, Charles Lanning,  
Sophie Law, Camilla Lombardi, Fergus Lyons,  
Paul Maudsley, Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse,  
Mike Neill, Charlie O'Brien, Giles Peppiatt,  
Peter Rees, Julian Roup, Iain Rushbrook,  
John Sandon, Tim Schofield, Veronique Scorer,  
James Stratton, Roger Tappin, Ralph Taylor  
Shahin Virani, David Williams,  
Michael Wynell-Mayow, Suzannah Yip.

# SALE INFORMATION



## Bids

+44 (0) 20 7447 7448  
+44 (0) 20 7447 7401 fax  
bids@bonhams.com  
www.bonhams.com

## Payments

Buyers  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## Sellers

Payment of sale proceeds  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## Valuations, taxation and heritage

+44 (0) 20 7468 8340  
+44 (0) 20 7468 5860 fax  
valuations@bonhams.com

## Catalogue subscriptions

To obtain any Bonhams catalogue or to take out an annual subscription:  
Subscriptions Department  
+44 (0) 1666 502200  
+44 (0) 1666 505107 fax  
subscription@bonhams.com

## Shipping

For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:  
+44 (0) 20 8963 2849  
+44 (0) 20 8963 2850  
+44 (0) 20 7629 9673 fax  
shipping@bonhams.com

## Collection and Storage after sale

Lots marked with 'W' will be transferred to the warehouse at 5pm on the day of the Sale and will be available for collection as from 2pm on Monday 19 May 2014 from Bonhams Park Royal Warehouse at:

## Address:

Unit 1, Sovereign Park  
Coronation Road  
Park Royal  
London NW10 7QP  
Tel: +44 (0) 87 0811 3867  
Hours of opening 9.30am to 4.30pm Monday to Friday

These lots will be subject to transfer and storage charges if they are not collected within the period outlined below.

All other sold lots will remain in Bonhams New Bond Street Collections department until Thursday 29 May 2014. Lots not collected by then will be removed to Bonhams warehouse. These lots will also be subject to transfer and storage charges.

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

**We will be closed on Monday 26 May 2014.**

## Handling and storage charges

Transfer and storage charges for 'W' items will commence on Friday 30 May 2014 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

All lots marked with W

Transfer per lot £35.00  
Daily storage per lot £3.60

All other objects

Transfer per lot £20.00  
Daily storage per lot £1.90

All the above charges are exclusive of VAT.

## Payment in advance

Tel: +44 (0) 20 7393 3912/3913 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

## Payment at time of collection

By credit card / debit card

## CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. The regulations may be found at [www.ukcites.gov.uk](http://www.ukcites.gov.uk) or may be requested from:

UK CITES Management Authority  
Zone 117  
Temple Quay House  
2 The Square  
Temple Quay  
BRISTOL BS1 6EB

**The United Kingdom Government has imposed an almost complete prohibition on granting a license to permit the export of worked antique rhinoceros horn from the UK to any destination outside the European Union. Please check with the department for further details.**

## Important Notice

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% 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

## Ruby and Jadeite:

Please note that as a result of recent legislation ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US. Items affected are marked with a symbol ≈

W These lots will be removed to Bonhams Park Royal after the sale. Please read the sale information page for more details.

## VAT refunds on exports from the EU

To submit a claim for refund of VAT HMRC require lots to be exported from the EU within strict deadlines.

For lots on which Import VAT has been charged; marked in the catalogue with a \* or Ω, lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

For further VAT information please contact:  
declan.kelly@bonhams.com



Lot 108 (detail)



1



2

**VARIOUS OWNERS** 各方藏家

1  
**A LARGE GREY POTTERY FIGURE OF A PIG**

Han Dynasty

The earthenware animal charmingly modelled as a broad-snouted pig standing looking straight forwards with bulging eyes above the hooded ears flanking the bristling hair reaching down the spine, the rear haunches incised with an archaic spiral on each side, the tail curling around to the left. *58.5cm (23in) long*

**£4,000 - 6,000**

**HK\$52,000 - 77,000**

**CNY41,000 - 62,000**

漢 灰陶豬

**Provenance:** Nicholas Pitcher, Oriental Art, London, March 2001  
A European private collection

來源：2001年3月購自倫敦古董商Nicholas Pitcher, Oriental Art  
歐洲私人收藏

The result of Oxford thermoluminescence test no. C100q34 is consistent with the dating of this lot.

2  
**A GREY POTTERY FIGURE OF AN EARTH SPIRIT**

Northern Wei Dynasty

The guardian beast modelled with body rearing up on its slender front legs, the grinning face staring forwards with mouth gaping open to show its fangs and lolling tongue, four arching crests running down the spine. *28cm (11in) high*

**£3,000 - 5,000**

**HK\$39,000 - 65,000**

**CNY31,000 - 52,000**

北魏 灰陶鎮墓獸

**Provenance:** Sotheby's New York, 22 March 2000, lot 83  
A European private collection

來源：紐約蘇富比·2000年3月22日·拍品編號83  
歐洲私人收藏



3

3  
**A SANCAI-GLAZED 'DUCK' WATERPOT**  
 Tang Dynasty

The hollow vessel formed as a bird with raised head and bulging eyes flanking the stubby beak, the wings sweeping over each side of the pot streaked with brown glaze over the beak and wing tip, blue over the head and wings and green on the body, blue streaks also running into the creamy interior, box. 9.8cm (3 7/8in) long (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

唐 三彩鴨式水丞

4  
**A SMALL SANCAI-GLAZED WATERPOT**  
 Tang Dynasty

The fine alms-bowl-shaped waterpot made for the scholar's desk, of compressed globular form, with an incised line around the rim, decorated with blue, ochre and cream splashes around the shoulders. 5.4cm (2 1/8in) diam.

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

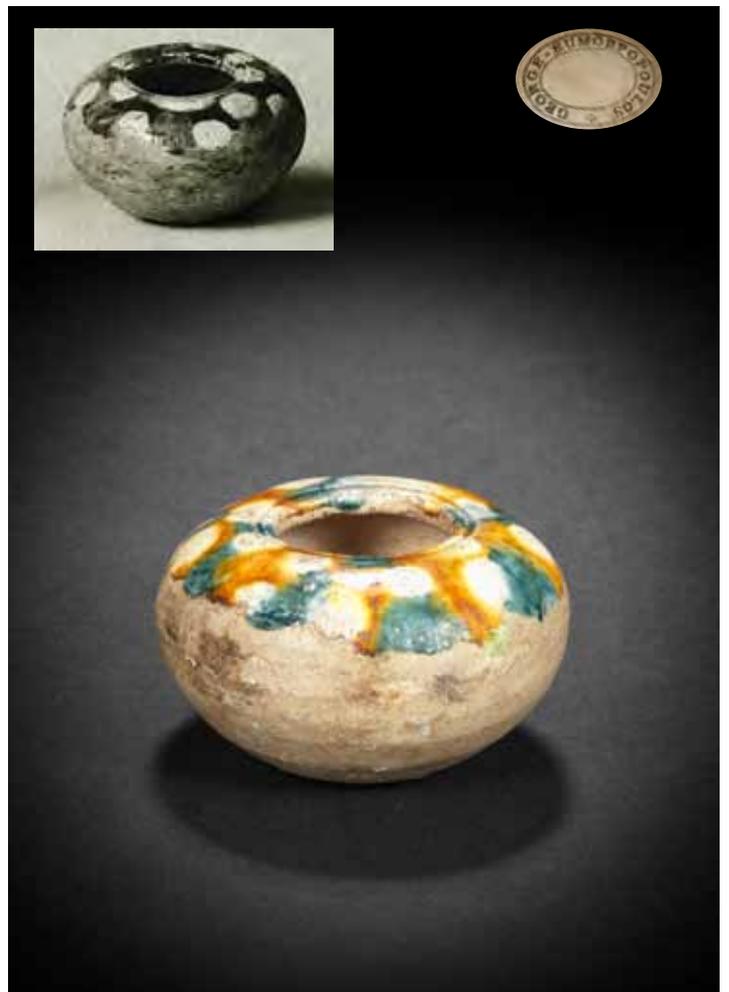
唐 三彩鉢式水丞

**Provenance:** George Eumorfopoulos Collection (1863-1939) (label)  
 Peter Selinka Collection (label)

**Published and Illustrated:** R.L.Hobson, *The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery & Porcelain*, Vol.I *From the Chou to the end of the T'ang Dynasty*, London, 1925, pl.LIII (top left), p.42, *Catalogue* no.355.

來源：英國著名收藏家喬治·尤默福普洛斯舊藏(1863-1939) (見標籤)  
 Peter Selinka舊藏 (見標籤)

此拍品曾出版及著錄於1925年倫敦出版R.L.Hobson著·《The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery & Porcelain》·第1冊《From the Chou to the end of the T'ang Dynasty》·圖版LIII (左上)·頁42·《Catalogue》編號355。



4



5

**A WHITE-GLAZED LOBED BOWL**

10th century

Rising from a low slightly spreading foot, the deeply rounded sides surmounted by a lobed pie-crust rim, all covered with rich creamy white glaze thinning at the extremities and pooling in the recesses.

12.4cm (4 7/8in) diam.

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十世紀 白釉瓣口碗

**Provenance:** Carl Kempe Collection, no.105 (label)  
Sotheby's London, 14 May 2008, lot 234

**Exhibited and published:** *Mostra d'Arte Cinese*, Venice, 1954, *Catalogue*, no.354  
*Oriental Ceramic Society, The Arts of the Tang Dynasty*, London, 1955, *Catalogue*, no.181  
*Asia House Gallery, Chinese Gold, Silver and Porcelain*, New York, 1971, *Catalogue*, no.87

**Illustrated:** 'Hsing-yao and Ting-yao', *The Bulletin of Far Eastern Antiquities*, no.25, Stockholm, 1953, pl.18, 19, fig.16  
B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl.334  
T.Duxel, *Fruhe Keramik in China*, Braunschweig, 1973, pl.58b  
*The World's Great Collections: Oriental Ceramics*, Vol.8, Tokyo, 1982, pl.66  
*Chinese Ceramics in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 2002, pl.539

來源：瑞典收藏家卡爾·坎普舊藏，編號105（見標籤）  
倫敦蘇富比，2008年5月14日，拍品編號234

此拍品1954年曾於威尼斯《Mostra d'Arte Cinese》展覽中展出，編號354；1955年於倫敦東方陶瓷學會《The Arts of the Tang Dynasty》展覽中展出，編號181；再於1971年紐約Asia House Gallery的《Chinese Gold, Silver and Porcelain》展覽中展出，編號87。

此器亦曾著錄於1953年瑞典斯德哥爾摩出版《The Bulletin of Far Eastern Antiquities》的《Hsing-yao and Ting-yao》一篇中，第25期，圖版18及19，圖16；1964年瑞典斯德哥爾摩出版B.Gyllensvärd著《Chinese Ceramics in the Carl Kempe Collection》，圖版334；1973年德國布倫瑞克出版T.Duxel著《Fruhe Keramik in China》，圖版58b；1982年日本東京出版《The World's Great Collections: Oriental Ceramics》，第8冊，圖版66；及2002年瑞典烏爾里瑟港遠東博物館出版《Chinese Ceramics in the Carl Kempe Collection》，圖版539。

Compare a very similar bowl, also with Swedish provenance from Gustav Lindberg, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol.1, London, 1994, no.340, where it is dated as Tang, Five Dynasties or Song, 10th century.

6

**A WHITE-GLAZED JAR**

Northern Song/Jin Dynasty

The bulbous body rising from a tapering foot and simply decorated with two incised lines around the shoulder and two moulded ribs around the neck, all covered in a thin pale ivory glaze. 15cm (6in) diam.

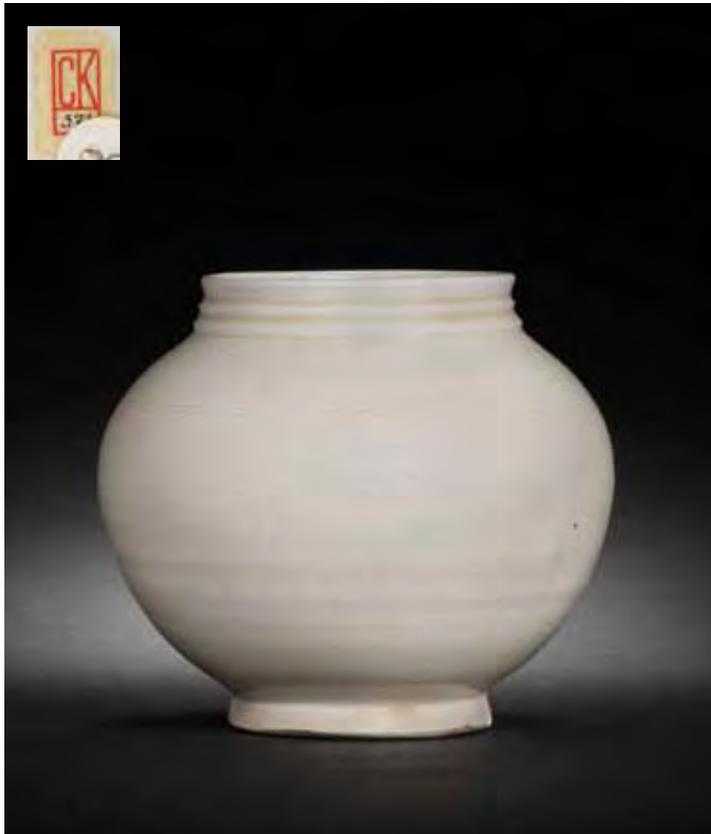
£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

北宋/金 白釉罐

**Provenance:** Carl Kempe Collection, no.374 (label)  
Sotheby's London, 14 May 2008, lot 286



5

6

**Illustrated:** 'Hsing-yao and Ting-yao', *The Bulletin of Far Eastern Antiquities*, no.25, Stockholm, 1953, pl.18, 19, fig.86  
 B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl.395  
*The World's Great Collections: Oriental Ceramics*, Vol.8, Tokyo, 1982, pl.101  
*Chinese Ceramics in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 2002, pl.597

來源：瑞典收藏家卡爾·坎普舊藏，編號374（見標籤）  
 倫敦蘇富比，2008年5月14日，拍品編號286

此拍品曾著錄於1953年瑞典斯德哥爾摩出版《The Bulletin of Far Eastern Antiquities》的《Hsing-yao and Ting-yao》一篇中，第25期，圖版18及19，圖86；1964年瑞典斯德哥爾摩出版B.Gyllensvärd著《Chinese Ceramics in the Carl Kempe Collection》，圖版395；1982年日本東京出版《The World's Great Collections: Oriental Ceramics》，第8冊，圖版101；及2002年瑞典烏爾里瑟港遠東博物館出版的《Chinese Ceramics in the Carl Kempe Collection》，圖版597。

7

**A VERY PALE-GREEN GLAZED JAR**

Tang Dynasty

The ovoid jar with high shoulder rising to the short waisted neck and everted lipped rim, covered with a transparent very pale green glaze, pooling at the recesses, stopping neatly short of the foot.

17.5cm (6 7/8in) wide

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

唐 青釉罐

Compare with a similar vase illustrated in *Mayuyama, Seventy Years*, Vol.I, Tokyo, 1976, pl.219; and another larger example with a cover illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol.I, London, 1994, no.228, where the greenish tinge of the glaze is particularly apparent around the body of the jar.

8

**A WHITE-GLAZED EWER**

Tang Dynasty

The ovoid body rising from a gently tapering foot, a narrow spout set on the shoulder opposite the handle formed from three strands of clay tied together towards the flaring neck, the body covered with a white slip and a dark creamy glaze stopping above the foot.

19cm (7 1/2in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

唐 白釉執壺

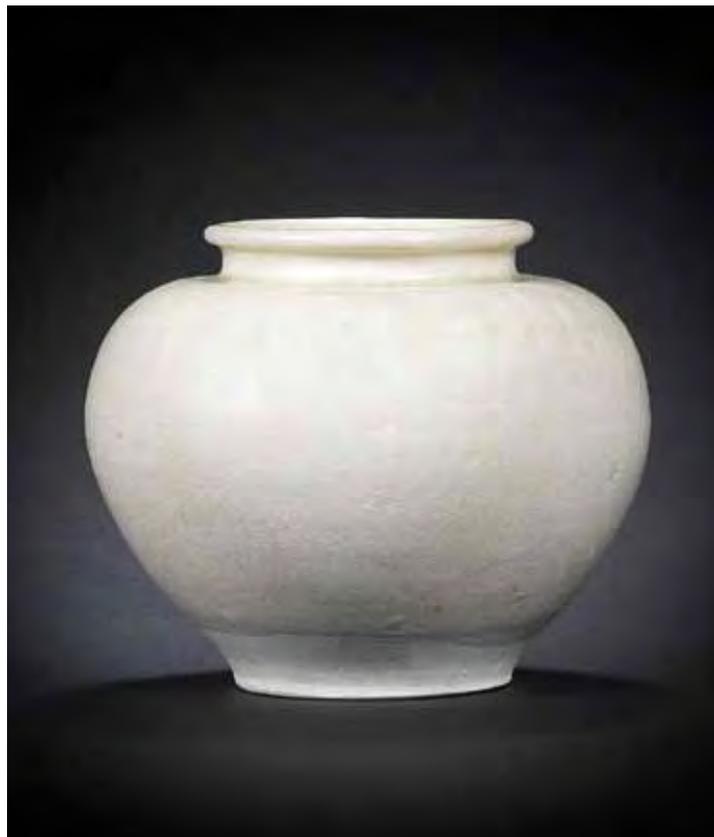
**Provenance:** Carl Kempe Collection, no.239 (label)  
 Sotheby's London, 14 May 2008, lot 215

**Illustrated:** B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl.232

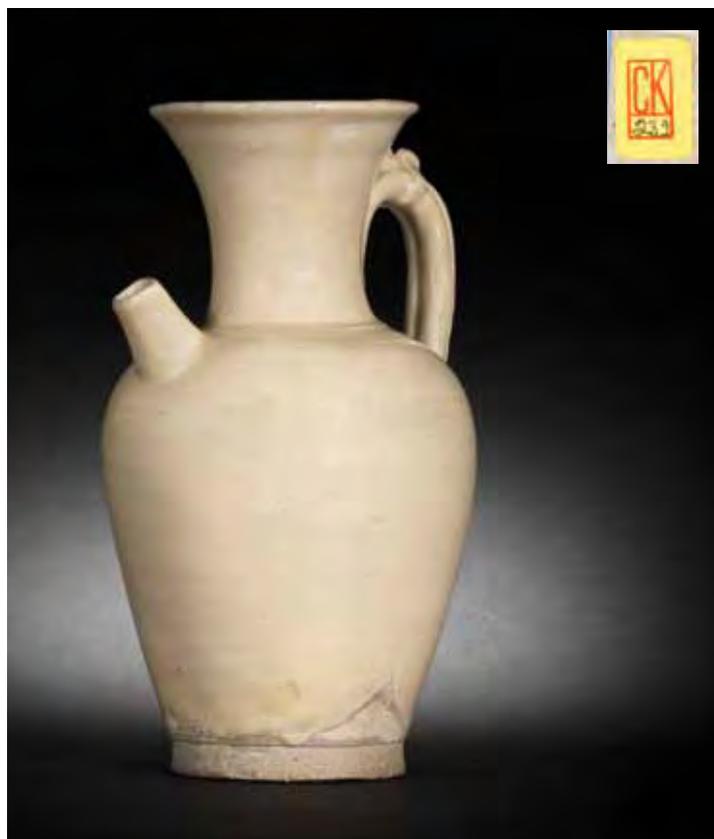
來源：瑞典收藏家卡爾·坎普舊藏，編號239（見標籤）  
 倫敦蘇富比，2008年5月14日，拍品編號215

此拍品曾著錄於1964年瑞典斯德哥爾摩出版B.Gyllensvärd著《Chinese Ceramics in the Carl Kempe Collection》，圖版232。

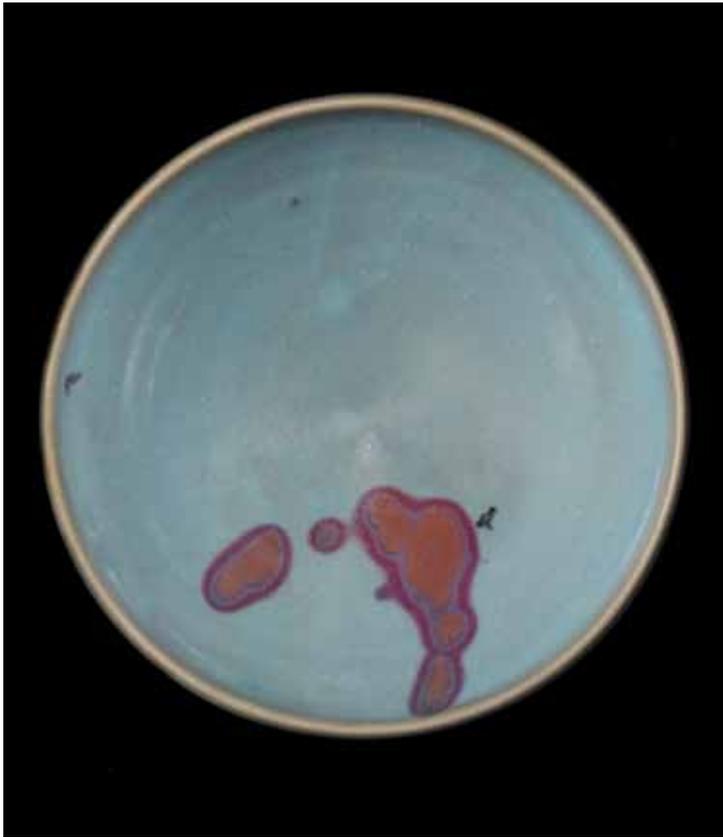
A similar ewer, but very slightly taller, is illustrated in *Chinese Ceramic Treasures: A selection from the Ulricehamn East Asian Museum, including The Carl Kempe Collection*, Ulricehamn, 2002, no.495.



7



8



9

**A JUNYAO PURPLE-SPLASHED BOWL**

Yuan Dynasty

The body covered in a thick pale blue glaze with fine crackle, stopping short of the red ochre clay foot and thinning to a greyish tone around the rim, three rich purple splashes in the interior, box.

21cm (8 1/4in) diam. (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

元 鈞窯天藍紫斑釉碗

**Provenance:** Kaikodo, New York (label)

來源：紐約古董商Kaikodo (見標籤)

10

**A QINGBAI LOBED STEM CUP**

Yuan Dynasty

The spreading lobed foot encircled by a twisted rope-like band beneath the body lobed to imitate petals and with fine vertical ribs on the exterior and on the opposing lobes on the interior, the rim finely incised around the interior lip and an applied six-pointed rosette in the well, all covered with thin glaze pooling to a bluish tinge, wood stand, Japanese box and cover.

12cm (4 3/4in) high (4).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

元 青白釉瓣式高足杯

**Provenance:** Carl Kempe Collection, no.652 (label)

Included in Sotheby's Paris, 12 June 2008, lot 32

**Illustrated:** B.Gyllensvärd, Chinese Ceramics in the Carl Kempe Collection, Stockholm, 1964, pl.652

*The World's Great Collections: Oriental Ceramics*, Vol.8, Tokyo, 1982, pl.200

來源：瑞典收藏家卡爾·坎普舊藏，編號652 (見標籤)  
曾上拍於巴黎蘇富比，2008年6月12日·拍品編號32

此拍品曾著錄於1964年瑞典斯德哥爾摩出版B.Gyllensvärd著《Chinese Ceramics in the Carl Kempe Collection》·圖版652；再1982年日本東京出版《The World's Great Collections: Oriental Ceramics》·第8冊·圖版200。

Lobed stem cups such as the present lot were produced from the Song dynasty, such as the broader cup with more squat stem from the Royal Ontario Museum illustrated by S.Pierson, *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, no.45, and continued into the 14th century; another example dated to the Yuan dynasty in the Ashmolean Museum, Oxford, is illustrated *ibid.*, no.46. Compare also a very similar cup in the Meiyintang Collection illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol.Four (I), London, 1994, no.1613, where the author notes that the applied motifs and beading may have been inspired by bodhisattva jewellery. A related cup shaped as a peach blossom and with beading also on the exterior was recovered from the Shinan wreck sunk in AD 1323: see *The Shinan Wreck*, 2006, Vol.III, pl.114.



9

10

11

**A YUEYAO CELADON-GLAZED BOWL**

Northern Song Dynasty

Carved in the interior well with four meandering peony blossoms encircling a floral medallion, the exterior with pleated pattern, wood box and cover. 15cm (6in) diam. (3).

£7,000 - 10,000

HK\$90,000 - 130,000

CNY72,000 - 100,000

北宋 越窯青釉刻牡丹紋碗

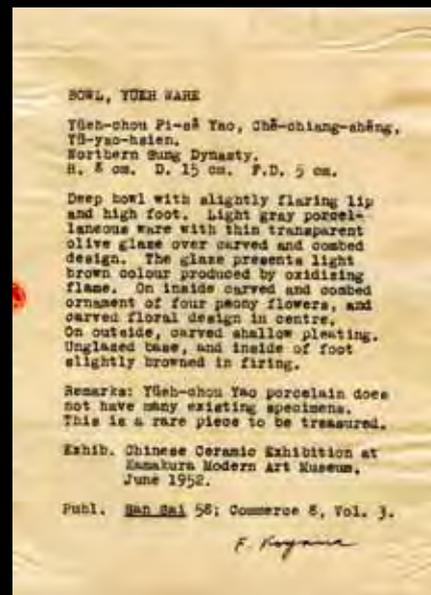
**Provenance:** Dr. Soro, Italian diplomat to Japan in the 1980's and then by descent.

**Exhibited:** Chinese Ceramic Exhibition, Kamakura Modern Art Museum, June 1952

**Published:** *San Sai* 58; Commerce 8, Vol.3.

來源：Dr. Soro舊藏，並由家族繼承；Dr. Soro為1980年代赴日本的意大利外交官

此拍品1952年6月在神奈川縣立近代美術館《Chinese Ceramic Exhibition》展覽中展出；亦曾出版在《San Sai 58》，Commerce 8，第3冊。



Invoice





VARIOUS OWNERS 各方藏家

12

**A LARGE CELADON-GLAZED DISH**

15th century

The broad dish finely incised in the central well with a lotus flower amongst scrolling foliage, a pattern of curling tendrils around the flat rim, a ring of red clay exposed on the base.

40.5cm (16in) diam.

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十五世紀 青釉花卉紋大盤

12



13

**A CELADON-GLAZED AND BISCUIT-DECORATED BARBED-RIM DISH**

14th century

Moulded in the central well with a detailed biscuit chrysanthemum blossom, surrounded by three deities on clouds and a large crane, the rest of the dish under a smooth green glaze with attractive crackle.

17cm (6 5/8in) diam.

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十四世紀 青釉澀胎仙人鶴紋菱口盤

**Provenance:** a distinguished European private collection

來源：顯赫歐洲私人收藏

13

14 \*

**A CELADON-GLAZED TRIPOD INCENSE BURNER**

15th century

The exterior finely incised with a geometric diaper pattern, all under a light-green glaze, thinning around the central well to reveal the ochre clay, the robustly-potted body rising from three curved feet.

26.5 (10 1/2in) diam.

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十五世紀 青釉三足爐

**Provenance:** a South African private collection

來源：南非私人收藏



14

15

**A LONGQUAN CELADON-GLAZED STEM BOWL**

15th century

The deep bowl with an everted rim, raised on a tall flaring bamboo-shaped foot, covered with an even olive-green glaze, stopping short of the foot ring burnt orange.

13.4cm (5 1/4in) diam.

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十五世紀 龍泉青釉高足碗

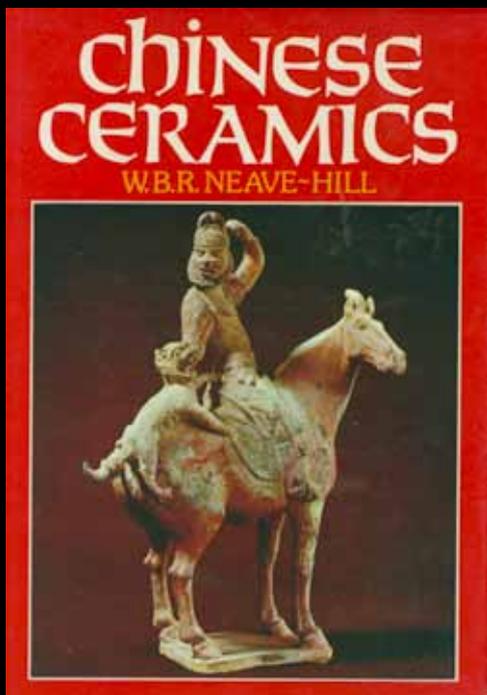
Stem cups of this type with ribbing on the stem and dated from the Yuan to Ming dynasties from the British Museum are illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp.463-4, nos.16:3 to 16:5. Another formerly in the collection of F.Brodie and Enid Lodge is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol.I, London, 1994, no.578.



15

**CHINESE CERAMICS FROM THE COLLECTION  
OF W.B.R. NEAVE-HILL**

**W.B.R. NEAVE-HILL 中國瓷器珍藏**  
Lots 16 -19



Lieutenant-Colonel Neave-Hill was an honorary secretary of the Oriental Ceramic Society for many years starting in 1967. As a member of the Selection Committee he helped to organise the following exhibitions: *The Art of the Sung Dynasty*, 1960, *The Arts of the Ch'ing Dynasty*, 1964, and *The Ceramic Art of China*, Victoria and Albert Museum, 1971. In 1975 he published *Chinese Ceramics*, London, with a foreword by Sir Harry Garner. He was a contributor to the *Transactions of the Oriental Ceramics Society* and has written various articles and reviews for *Oriental Art* and the *Connoisseur*. He was a client of Bluett's from 1953 until the 1970s. The Neave-Hill family lent six pieces to the 1971 Exhibition in the Victoria and Albert Museum.

**THE PROPERTY OF A GENTLEMAN 紳士藏品**

16

**A GE-TYPE GLAZED WASHER**

18th century

The shallow washer with a flat circular base rising to an inverted rim, the interior and exterior all covered in a soft grey glaze delicately lined with the characteristic dark grey and golden crackles, the base with three tiny evenly-spaced spur marks. 11.1cm (4 3/8in) diam.

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八世紀 仿哥釉洗

**Provenance:** Lieutenant-Colonel W.B.R. Neave-Hill (1912-2000) and thence by descent (N.H Label).

來源：W.B.R. Neave-Hill中校(1912-2000)舊藏，並由家族繼承(見N.H 標籤)





17

**A FINE YAOZHOU CELADON-GLAZED 'PEONY' BOWL**

Northern Song Dynasty

The shallow dish on a low slightly tapering foot with spreading sides, the interior moulded with three peony blossoms issuing from two entwined stems amid thick foliage, the bowl all covered with a rich yellowish-green glaze, pooling to a darker hue in the recesses.

*18.4cm (7 1/4in) diam.*

**£8,000 - 12,000**

**HK\$100,000 - 150,000**

**CNY83,000 - 120,000**

北宋 越窯青釉印花牡丹紋碗

**Provenance:** Bluett & Sons, London (label), acquired from Bluett's on 8 June 1955

Lieutenant-Colonel W.B.R. Neave-Hill (1912-2000) and thence by descent (N-H Label).

來源：倫敦Bluett & Sons (見標籤) · 1955年6月8日購自倫敦古董商Bluett's

W.B.R. Neave-Hill中校(1912-2000)舊藏，並由家族繼承(見N-H 標籤)

We would like to thank Dominic Jellinek for his assistance in researching the Bluett's provenance.

18

**A LONGQUAN CELADON-GLAZED PEAR-SHAPED VASE**

18th/19th century

The vase with bulbous body tapering to a tall slender neck and raised on a slightly spreading circular foot, the exterior and base all covered with an even-toned soft pale green glaze, reaching into the interior of the neck and stopping at the dark grey foot.

27.7cm (11in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八/十九世紀 龍泉青釉膽瓶

**Provenance:** Lieutenant-Colonel W.B.R. Neave-Hill (1912-2000) and thence by descent (remains of N-H Label).

來源：W.B.R. Neave-Hill中校(1912-2000)舊藏，並由家族繼承(見N-H標籤殘餘部分)





19

**A LONGQUAN CELADON-GLAZED WATER SPRINKLER**

Southern Song/Yuan Dynasty

The almost cylindrical body tapering to a narrow cylindrical neck encircled with a white flat ridge, the exterior and base all covered with a rich even green glaze thinly slightly at the extremities and continuing inside the vase, the foot ring unglazed.

18cm (7in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

The shape of this sprinkler imitates the character 吉 ji, meaning lucky or auspicious, and the type is also sometimes referred to as a 大吉 daji vase, or 'great luck' vase. The form developed during the Southern Song dynasty and continued into the Yuan dynasty: for a Southern Song example, see *The Jiurutang Collection*, Hong Kong, 2003, no.209, and a related ridged vase also with a stand, dated to the Yuan dynasty, is illustrated in *Celadons from the Longquan Kilns*, Taipei, 1998, no.166

南宋/元 龍泉青釉淨瓶

**Provenance:** Lieutenant-Colonel W.B.R. Neave-Hill (1912-2000) and thence by descent (N-H Label).

來源：W.B.R. Neave-Hill中校(1912-2000)舊藏，並由家族繼承(見N-H標籤)



**VARIOUS OWNERS** 各方藏家

20

**A CIZHOU PAINTED BALUSTER VASE**

Ming Dynasty

Painted with three lozenge-shaped panels, one with an elaborately-armoured horseman galloping through a rocky landscape carrying a spear, another with two male figures, one carrying a child on his back, discovering another child tied to a tree, and the last with a deer prancing freely over a hare, all surrounded by tightly packed spirals, and enclosed with decorative bands of larger spirals and tendrils at the shoulder and above the foot. 28cm (11in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

明 磁州窯白地黑花開光人物故事圖瓶

21

**AN ARCHAISTIC WHITE-GLAZED TRIPOD INCENSE BURNER, DING**

17th century

The bulbous body moulded and incised with four taotie masks above archaistic motifs and beneath keyfret scrolls at the rim, the two handles each modelled as an animal head, all raised on three slender slightly splayed legs issuing from animal heads each moulded with chilong above a yinyang symbol and archaistic scrolls, the underside with an incised Chenghua seal mark. 28.9cm (11 3/8in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十七世紀 白釉仿古饕餮紋獸耳三足鼎式爐  
「大明成化年製」篆書刻款

**Provenance:** Mallié & Co., Paris (label)

來源：巴黎Mallié & Co. (見標籤)

22

**A BLANC-DE-CHINE FIGURE OF GUANDI**

17th century

The figure finely modelled wearing a cloth cap tied in a simple knot over the head with two trailing ribbons, the face with steeply-slanting eyes beneath frowning brows and the mouth surrounded by holes for a moustache and beard, the hands clasped across the rounded belly and concealed beneath long flowing sleeves, the figure standing on an integral base deeply incised, all covered in a rich creamy glaze. 46cm (18 1/8in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十七世紀 德化白瓷關帝立像

This blanc-de-chine statue depicts the historical figure of General Guan Yu (also known as Guandi and Guangong; died 219) who became glorified in the Ming Dynasty historical novel *Romance of the Three Kingdoms*, attributed to Luo Guanzhong. A very similar blanc-de-chine figure of Guandi, the God of war, is in the British Museum. See J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.512.

20



21





23

23

**AN ANHUA-INCISED WHITE-GLAZED 'LOTUS' CUP**

Yongzheng six-character mark and of the period  
Thinly potted with six petal-like lobes each delicately incised with thin lines above a band of moulded and incised lappets above the low foot, 7cm, (2 1/2in) diam.; together with a blue and white lotus seed bowl, lianziwan, Xuande mark but 18th century, 10cm (4in) diam. (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清雍正 白釉暗花蓮花式杯  
青花「大清雍正年製」楷書款

**Provenance:** from the collection of Sir Archibald D. Brankston (1909-1941), and thence by descent

來源：著名中國陶瓷學者白蘭士敦(1909-1941)舊藏，並由家族繼承

Archibald Dooley Brankston was one of the pre-eminent authorities on Chinese porcelain in the early 20th century. Born in Shanghai, he was fluent in Chinese and worked in China as a civil engineer. He later succeeded R.L.Hobson as Assistant Keeper in the Department of Oriental Antiquities at the British Museum, 1938-1941. He assisted in the preparation of the Royal Academy Exhibition in 1935-36, and is particularly remembered for his pioneering scholarship on Yongle porcelain culminating in the publication of his book *Early Ming Wares of Chingtechen* in 1938, before his premature death. His collection was mostly presented to the British Museum, but a few pieces remained in the family, presenting a rare opportunity to acquire a piece of early 20th century British collecting history.

Compare a very similar but slightly larger white-glazed cup from the Carl Kempe Collection, illustrated by B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, fig.747. Another similar pair is illustrated by Yau Hok Wa, *Shimmering Colours: Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Hong Kong, 2005, no.22.



24

24

**A SOFT-PASTE CRACKLE-GLAZED TEAPOT AND COVER**

Intaglio-moulded Qianlong seal mark  
Of elegant rectangular form with a slightly recessed base and a sharp-angled spout opposite a C-shaped handle, one side carved with a leafy orchid spray and inscribed on the other, each side signed Beiyan Shi (northern rock), the cover surmounted by a three-clawed dragon.

9.9cm (4in) wide (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

漿胎白釉刻蘭花紋茶壺「乾隆年製」篆書模款

The inscription reads  
半甌清茗味回時  
北岩氏刻

which may be translated as 'with half a pot of tea, it is time to reminisce, carved by Beiyang shi'.

Beiyang, literally meaning 'northern rock', lived during the Qianlong period and was renowned for his regular script calligraphy.

Compare a very similar crackled and cream-glazed teapot with the same signature Beiyang, Qianlong mark and period, in the collection of the British Museum (museum ref. no. 1945,1016.26).

25

**A CELADON-GLAZED SIMULATED-BRONZE TWO-HANDLED CARVED VASE, ZUN**

Kangxi

The bulbous body intricately moulded and incised with striding chilong and ruyi, a border of decorative lappets around the shoulder, narrow zigzag patterns around the lower body and spreading foot, all covered in a pale green glaze, thinning to white around the flared lip, embellished on both sides with applied animal-mask ring handles.

25cm (9 7/8in) high

£12,000 - 15,000

HK\$150,000 - 190,000

CNY120,000 - 150,000

清康熙 青釉螭龍紋雙獸耳瓶



25

**PROPERTY FROM THE COLLECTION OF JACQUES AND GALILA HOLLANDER**

**JACQUES AND GALILA HOLLANDER**

伉儷珍藏藏品

26

**A LARGE CELADON-GLAZED OVOID 'LANDSCAPE' CARVED VASE**

18th century

Carved around the body to depict a continuous landscape scene, comprising a large pavilion complex with multiple courtyards amongst mountains interspersed with smaller pavilions and figures, next to a harbour with narrow fishing boats, all covered in an even pale green glaze.

52.5cm (20 3/4in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八世紀 青釉山水人物圖大瓶

A large 18th century celadon-glazed carved ovoid jar with floral patterns was recently sold at Sotheby's New York, 19-20 September 2013, lot 1387.



26

**THE PROPERTY OF A LADY** 女士藏品

27

**A RARE GE-TYPE GLAZED OCTAGONAL VASE, HU**

Yongzheng seal mark and of the period

The faceted body raised on a gently spreading foot cut with a small rectangular opening on each of the two shorter sides, the neck with raised bands at the top and bottom of the two applied square-section handles, the exterior and interior all covered in a thick greyish-blue glaze with distinctive fine crackle lines, the glaze cut neatly at the brown-dressed mouth and the foot.

27cm (10 5/8in) high

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

清雍正 仿哥釉貫耳瓶 青花「大清雍正年製」篆書款

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

來源：顯赫歐洲私人收藏，並由家族繼承

The present vase was inspired in form by the archaic bronze vessel, fang hu. The glaze, imitating the Song dynasty Guan glaze, was revived during the Yongzheng period alongside the Ru, Ge and Jun glazes. These types of Song dynasty inspired glazes were particularly popular during the Qianlong period as the Emperor advocated to 'restore ancient ways', suggesting turning to antiquity for models, enabling to imbue their designs with simplicity and honesty, achieving refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance. See for example a Guan glazed cong vase, Qianlong mark and period, lot 28 in this sale. These forms and designs continued into the later Qing period, as can be seen in the similarly glazed hu and cong shaped vases of the Jiaqing and Daoguang periods, lots 29 and 30 in this sale.

Several hu-shaped vases bearing the Yongzheng seal mark and of the period of varying forms were produced. These included the simpler rectangular shaped guan glazed vase; the hexagonal shaped Guan glazed vase, the slightly more rounded bodied ru glazed vase; and the octagonal shaped vase, such as the present lot. For the various forms see from the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pls.204 and 205; see also another vase sold at Sotheby's Hong Kong, 8 April 2011, lot 3014 and from the British Royal Collection, illustrated on their website, collection no.RCIN 26808.

The present vase is very similar in form to the vase in the British Royal Collection, which is however of larger size (47cm high).





**ANOTHER OWNER** 另一位藏家

28

**A RARE GE-TYPE VASE, CONG**

Qianlong seal mark and of the period  
Strongly potted after the archaic jade form, the body moulded to each corner with the bagua, the 'Eight Daoist Trigrams' in two tiers framing in the centre of each side an undulating band, pierced to one side with two pairs of holes for suspension, covered overall with a soft crackled greyish glaze stopping at the foot ring to reveal the brown body.

28.9cm (11 3/8in) high

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

清乾隆 仿哥釉八卦紋琮式瓶  
青花「大清乾隆年製」篆書款



The shape of this vase is based on Neolithic ritual jades, known particularly from the Liangzhu culture (3400 - 2250 BC). The form saw a revival during the Song dynasty, when similarly shaped vessels were produced in Longquan celadon and in Guan type glazes; see for example in the National Palace Museum, Taipei, *Porcelain of the National Palace Museum: Lung-Ch'uan Ware of the Sung Dynasty*, Hong Kong, 1962, pl.12, p.50, *Kuan Ware of the Sung Dynasty*, pl.8a, p.33, and *Kuan Ware of the Southern Sung Dynasty*, Vol.1, pl.16, p.62. See also a related Guan-type glazed cong vase, Ming dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pl.199.

Chang Li-tuan notes in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, p.49 that the Qianlong Emperor proposed to 'restore ancient ways', suggesting that jade carvers turn to antiquity for models, enabling to imbue their designs with simplicity and honesty, achieving refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance. Similarly to jade, such inspiration was sought after and implemented in other mediums including porcelain made for the Imperial court. A Qianlong mark and period ge-type cong vase from the Imperial collections is illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume, The Second Part*, Shenyang, p.164.

Compare a similar example illustrated by P.Lam, *Ethereal Elegance: Porcelain Vases of the Imperial Qing: The Huaihaitang Collection*, Hong Kong, 2007, no.45.

See also a similar Ge-type glazed cong vase, Qianlong seal mark and period, sold at Christie's Hong Kong on 29 April 2002, lot 665. See also a related Ru-type glazed cong vase, Qianlong seal mark and period, sold at Sotheby's London on 6 November 2013, lot 154.

29

**A GE-TYPE VASE, CONG**

Daoguang seal mark and of the period

The square-sectioned vase rising from a circular spreading foot and with a narrow circular mouth, the four sides each moulded with the Eight Trigrams and the exterior and interior all covered in a thick glaze of soft pale blue tone and covered with characteristic fine craquelure contrasting with darker crackle lines, wood stand.

28cm (11in) high (2).

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

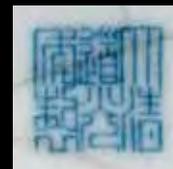
清道光 仿哥釉八卦紋琮式瓶  
青花「大清道光年製」篆書款

**Provenance:** according to the family, given by the Japanese ambassador or another government official to Sir Reginald Edward Stubbs, GCMG (1876-1947), while he was Governor of Hong Kong between 1919-1925, and thence by descent An English private collection

來源：據說此拍品由日本大使或政府官員贈予曾在1919至1925年任香港總督的司徒拔爵士(1876-1947)，並由家族繼承英國私人收藏

See previous lot for discussion of the form and glaze of this lot.

Compare a similar Guan-type cong vase, Daoguang seal mark and period sold at Christie's London on 8 November 2011, lot 362.





Field Marshal Garnet Joseph Wolseley, 1st Viscount Wolseley (1833-1913)

**THE PROPERTY OF A LADY** 女士藏品

30

**A GE-TYPE GLAZED 'ARROW' VASE, HU**

Jiaqing seal mark and of the period

The heavily potted vessel with a moulded peach-shaped panel on each side, the neck with two square tubular handles, all covered with a widely crackled grey glaze, the footrim dressed brown in imitation of the Song dynasty wares.

*31.5cm (12 3/8in) high*

**£7,000 - 9,000**

**HK\$90,000 - 120,000**

**CNY72,000 - 93,000**

清嘉慶 仿哥釉杏圓貫耳瓶 青花「大清嘉慶年製」篆書款

**Provenance:** according to family tradition, from the collection of Field Marshal Garnet Joseph Wolseley, 1st Viscount Wolseley, KP GCB OM GCMG VD PC (1833–1913) and thence by descent within the family

來源：根據家族傳說，此拍品為陸軍元帥嘉內德·約瑟夫·沃爾斯利，第一代沃爾斯利子爵(1833–1913)的舊藏，並由家族繼承

For a discussion regarding the archaic inspired form and Song dynasty inspired glaze see the footnote for lot 27 in this sale.

Compare a similar Guan type glazed vase, hu, Jiaqing seal mark and period, sold at Christie's London on 13 November 2001, lot 140.





THE PROPERTY OF A LADY 女士藏品

31

**A RARE PAIR OF LARGE YELLOW-GLAZED 'CRANE' DISHES**

Incised Jiajing six-character marks, 17th century

Each dish finely incised with nine cranes, three cranes in the centre encircled by five further flying cranes and one standing, all amidst freely scrolling clouds, the exterior similarly incised with nine cranes amidst cloud scrolls, all covered with a deep, soft-toned yellow glaze, wood stands. *Each 34cm (13 3/8in) diam. (4).*

£100,000 - 150,000

HK\$1,300,000 - 1,900,000

CNY1,000,000 - 1,500,000

明嘉靖 黃釉雲鶴紋盤一對 「大明嘉靖年製」楷書刻款

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

A green glazed 'cranes' dish, Jiajing mark and period; image courtesy of the Tianjin Museum



The present lot is extremely rare, and very few pieces of comparable size and style appear to have been published. The incised Jiajing marks are unusual and, when they do appear, are more commonly found on smaller yellow-glazed cups rather than the present large dishes: see for example a cup with an incised Jiajing mark and of the period, formerly in the Percival David Foundation of Chinese Art, London, no.505a, and the Meiyintang Collection, where it is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. II, London, 1994, no.700, and subsequently sold at Sotheby's Hong Kong, 7 April 2011, lot 63.

A yellow-glazed dish of 36.1cm diam. and with an incised Jiajing mark and of the period, formerly in the Elphinstone Collection and now in the Percival David Foundation of Chinese Art, is published in the *Illustrated Catalogue of Ming and Qing Monochrome Wares*, London, 1989, no.B502, where the dish is described as having 'rounded sides and straight rim, with an incised dragon in the centre, covered, except for the foot-ring with a brownish-yellow glaze applied directly to the biscuit. On the base is an incised mark of Jiajing in a double ring'. A yellow-glazed dish from the Qing Court Collection also with an incised Jiajing mark and an incised dragon decoration, 36cm diam., is illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Shanghai, 1999, no.45.

The decoration with cranes is highly auspicious, with cranes representing immortality since the ancient Chinese believed the crane could live for a thousand years. Cranes were a particularly popular motif during the reign of the Jiajing Emperor, who was known as a fanatical Daoist in desperate search for immortality. His fascination with elixirs and Daoist ceremonies led to the depletion of the Imperial treasury and perhaps even the decline of the political fortunes of the Ming dynasty. Cranes often appear on blue and white porcelain from the Jiajing period, but are very rare on monochrome pieces. However a monochrome dish with very similar treatment of the incised cranes and cloud scrolls, but green-glazed and only 27.6cm diam., is illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pls.114-5.

The cranes on each of the present dishes are nine in number: nine (九 jiu) is particularly auspicious, representing the highest yang, or male principle, number, and as a homophone for eternity (久 jiu). The present dish therefore combines three elements of great interest to the Jiajing Emperor: cranes for longevity, the number nine for luck and strength, and the colour yellow for Imperial power.

32

**A VERY RARE AND LARGE INCISED YELLOW-GLAZED  
'DRAGON' DISH**

Incised Kangxi six-character mark and of the period

The broad shallow dish incised on the interior with a front-facing five-clawed dragon encircling a flaming pearl amongst cloud scrolls in the centre and surrounded by two striding five-clawed dragons around the rim, the exterior similarly incised with two striding five-clawed dragons each in pursuit of a flaming pearl, all covered with a rich egg-yolk-yellow glaze, wood stand.

51.5cm (20 1/4in) diam. (2).

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

清康熙 黃釉龍紋大盤 「大清康熙年製」楷書刻款

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

The present lot speaks strongly of Imperial connotations. The sheer size of the dish is very striking, and the piece is quite possibly one of the largest known examples of yellow-glazed dishes - a related smaller example (40.6cm diam.) with a Kangxi mark and of the period, is illustrated in the *Catalogue of a Special Exhibition, Ch'ing-Dynasty Monochrome Porcelains in the National Palace Museum, Taipei*, 1981, p.63, pl.23. The sense of almost overwhelming size is emphasised by the gently curving sides rising to the plain lip, rather than being contained and finished by a flat rim, as in the example from the National Palace Museum.

The emphatic strength and presence of the large dish is further added to by the rich yellow monochromatic glaze, evenly applied and undisturbed by contrasting decoration, but instead it serves subtly to pick out the incised lines of the front-facing dragon; again, the single central dragon speaks of a strong united presence, in contrast to the pair of dragons competing for a single pearl on the Taipei dish. Yellow is instantly recognisable as the Imperial colour, as is the five-clawed dragon, again suggesting that this piece was intended for use by the Kangxi Emperor himself.



Two views

大清  
康熙  
御製



大清  
同治  
年製

大清  
同治  
年製



33

THE PROPERTY OF A GENTLEMAN 紳士藏品

33

**A PAIR OF YELLOW-GLAZED 'DRAGON' SAUCER-DISHES**

Tongzhi six-character marks and of the period  
Each finely incised in the central medallion with two writhing five-clawed dragons in pursuit of a flaming pearl amid fire scrolls, the exterior of each with four cranes in flight alternating with four cloud scrolls, all covered in a rich yellow glaze.

Each 13.7cm (5 3/8in) diam. (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清同治 黃釉雙龍戲珠紋盤一對 墨彩「大清同治年製」楷書款

**Provenance:** a European private collection

來源：歐洲私人收藏

THE PROPERTY OF A GENTLEMAN 紳士藏品

34

**A RARE TEADUST-GLAZED PEAR-SHAPED VASE**

Impressed Qianlong seal mark and of the period  
The compressed pear-shaped body rising from a spreading foot and tapering to a tall cylindrical neck, all covered with an evenly-mottled dark yellow-green glaze stopping at the foot, the base with the impressed seal mark, box.

33cm (13in) high (2).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

清乾隆 茶葉末釉長頸瓶 「大清乾隆年製」篆書模款

**Provenance:** Sotheby's London, 12 and 13 July 2006, lot 161  
The Inder Rieden Collection

來源：倫敦蘇富比·2006年7月12日及13日·拍品編號161  
Inder Rieden 收藏

Compare a very similar vase illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection, vol.II*, London, 1994, no.936. See a similar teadust vase, Qianlong seal mark and of the period, sold at Sotheby's New York, 23 March 2010, lot 224.



34



35

THE PROPERTY OF A LADY OF TITLE 貴族藏品

35

**A SMALL BLUE-GLAZED SAUCER-DISH**

Yongzheng six-character mark and of the period

Finely potted with shallow gently-curved sides, covered in a rich, smooth glaze, thinning slightly at the rim. 16.2cm (6 3/8in) diam.

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清雍正 藍釉盤 青花「大清雍正年製」楷書款

**Provenance:** an English private collection

來源：英國私人收藏

THE PROPERTY OF A NOBLEMAN 貴族藏品

36

**A BLUE-GLAZED BALUSTER VASE, MEIPING**

18th century

The elegant vase covered on the exterior with a deep cobalt blue glaze, stopping neatly at the foot at paling slightly at the mouth, the interior glazed wide and the base unglazed. 20.5cm (8in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八世紀 藍釉梅瓶

**Provenance:** Cunliffe Collection, no.PM60

E.T.Hall Collection, no.301

Christie's London, 7 June 2004, lot 153

A British private collection

**Exhibited:** *Monochrome Porcelain of the Ming and Manchu Dynasties*, Oriental Ceramic Society, London, 27 October - 18 December 1948, no.243

來源：肯立夫舊藏，編號PM60

E.T.Hall舊藏，編號301

倫敦佳士得，2004年6月7日，拍品編號153

英國私人收藏

此拍品1948年10月27日至12月18日於倫敦東方陶瓷學會

《Monochrome Porcelain of the Ming and Manchu Dynasties》展覽中展出，編號243。

36

37

**A LARGE BLUE-GLAZED BOWL**

Incised Wanli six-character mark and of the period

The heavily potted bowl raised on a low circular foot, the gently rounded sides rising to the flaring rim, all covered on the exterior with a rich deep cobalt glaze, paling at the rim and stopping neatly at the foot, the underside glazed white.

30.5cm (12in) diam.

£16,000 - 20,000

HK\$210,000 - 260,000

CNY170,000 - 210,000

明萬曆 藍釉大碗 「大明萬曆年製」楷書刻款

**Provenance:** Cunliffe Collection (label)

E.T.Hall Collection, no.317 (label)

Christie's London, 7 June 2004, lot 216

來源：肯立夫收藏 (見標籤)

E.T.Hall收藏，編號317 (見標籤)

倫敦佳士得，2004年6月7日，拍品編號216



Compare a bowl of similar proportions but slightly smaller (8.9cm diam.) and with an incised Wanli six-character mark, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Shanghai, 1999, no.72.

The *Da Ming Hui Dian* suggests that different monochrome pieces were assigned to different temples, with blue pieces made for the Altar of Heaven: see J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.214.





**VARIOUS OWNERS** 各方藏家

38 \*

**A CLAIR-DE-LUNE CARVED ARCHAISTIC BOTTLE VASE**

18th/19th century

The rounded body carved with a central band with four pairs of stylised phoenix issuing from archaistic squared scrolls between two narrow bands of incised key-fret, the straight neck with stiff upward-pointing lappets and stylised taotie masks at the mouth, the exterior all covered with a delicate pale blue glaze pooling at the recesses and reaching into the interior of the neck.

41.8cm (16 1/2in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十八/十九世紀 天藍釉仿古紋天球瓶

**Provenance:** a Swiss private collection

來源：瑞士私人收藏

38



39

**A POWDER-BLUE AND GILT 'MEDALLION' BOTTLE VASE**

Guangxu six-character mark and of the period

All covered with an even-bright powder-blue glaze, the bulbous body and flaring neck painted in gold with scattered medallions of different design including those from nature such as birds, insects and plants such as iris and double gourds and other more geometric patterns including shou characters, the Eight Trigrams or stylised flowers, the shoulder with a decorative band containing shou characters amid lotus scrolls.

38.8cm (15 1/4in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

清光緒 灑藍釉描金皮球花紋賞瓶

青花「大清光緒年製」楷書款

**Provenance:** a distinguished European private collection

來源：顯赫歐洲私人收藏

A very similar blue-glazed vase with gilt medallions and a Guangxu mark and of the period is illustrated in *Imperial Porcelain of the Late Qing from the Kwan Collection*, Hong Kong, 1983, no.126.

39

40

**A SANG-DE-BOEUF-GLAZED STEM BOWL**

Yongzheng six-character mark and of the period

Rising from a tall, slightly spreading stem, all under a rich red glaze, thinning slightly around the base of the bowl and the gently flaring rim.

16cm (6 1/4in) diam.

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

清雍正 霽紅釉高足碗 青花「大清雍正年製」楷書款

**Provenance:** a distinguished European private collection

來源：顯赫歐洲私人收藏

A similar stem cup with a Yongzheng mark and of the period in the Zhuyuetang Collection is illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods*, Hong Kong, 2005, no.42.





Hensol, Kirkcudbrightshire, Scotland

41

**A RARE FLAMBÉ-GLAZED RECTANGULAR PEAR-SHAPED VASE, HU**

Incised Qianlong seal mark and of the period

The pear-shaped vessel covered in a rich purple transmutation glaze streaked with mottled sky-blue, thinning to a light beige at the mouth rim, the edges of the square tubular handles and the moulded channels on the neck, all running down to a neatly ground footrim, the glaze with typical triangular pin-pricks, the body with moulded peach-shaped panels to each side, the base and inside footrim with an ochre glaze over the incised zhuanshu mark.

30.5cm (12in) high

£60,000 - 80,000

HK\$770,000 - 1,000,000

CNY620,000 - 830,000

清乾隆 窯變釉貫耳瓶「大清乾隆年製」篆書刻款

**Provenance:** The collection of Rear-Admiral Sir Nigel Stuart Henderson, GBE, KCB, DL (1909-1993), and Lady Catherine Mary Henderson (1915-2010), Hensol, Castle Douglas, Kirkcudbrightshire, Scotland.

來源：蘇格蘭柯爾庫布里郡杜格拉斯城堡口的罕索爾的皇家海軍上將Nigel Stuart Henderson爵士(1909-1993)及Catherine Mary Henderson爵士夫人(1915-2010)舊藏

The inspiration for the flambé glaze can be traced back to the splashed Jun wares of the Song Dynasty. However this particular red glaze, derived from copper but also containing lead, was exceptionally unstable and difficult to control in the kiln, resulting in the highest failure rate of all Chinese glazes. It was not until an extraordinary technical mastery was developed during the Qing period, and the Qianlong reign in particular, that successful flambé-glazed porcelain could be produced, highlighting the exceptional quality and rarity of the present lot. The unusual shape of the hu vase, with its corners, handles and low-raised boss on each side, presented additional possibilities for streaking and pooling for the craftsman to explore.

A number of examples of this type of vase are in museum and private collections: one in the British Museum is illustrated by R.L.Hobson, *Chinese Pottery and Porcelain*, Vol.II, *Ming and Ch'ing Porcelain*, London, 1915, pl.23, fig.1, and another in the Shandong Museum is illustrated by Ma Xigui (ed.), *Beauty of Ceramics: Gems of the Official Kilns*, Shandong, no.146. A very similar vase in the Huaihaitang Collection is illustrated by P.Lam, *Ethereal Elegance: Porcelain Vases of the Imperial Qing: The Huaihaitang Collection*, Hong Kong, 2007, no.78, and another in the Tsui Museum of Art is illustrated by Yang Boda, *The Tsui Museum of Art: Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995, no.47.

Compare also a similar flambé-glazed vase, Qianlong seal mark and of the period, sold at Sotheby's Hong Kong, 9 October 2012, lot 3043.





42

**A COPPER-RED 'THREE FISH' BOWL**

Yongzheng six-character mark and of the period

The exterior decorated with three evenly-spaced fish in rich copper-red thinning at the top and pooling at the bottom, the interior glazed white.

22.8cm (8 7/8in) diam.

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

清雍正 釉裏紅三魚紋碗 青花「大清雍正年製」楷書款

**Provenance:** Sotheby's London, 17 December 1996, lot 90  
The Inder Rieden Collection

來源：倫敦蘇富比，1996年12月17日，拍品編號90  
Inder Rieden 收藏

It is particularly rare to find bowls of this design in this relatively large size. However, a pair of bowls from the E.T.Chow Collection (each 22.5cm diam.) was sold at Sotheby's Hong Kong, 25 November 1980, lot 115. Another, measuring 22.6cm diam., in the Nanjing Museum is illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.162.

For the Ming prototype of this bowl, see the Xuande-marked example illustrated in *Exhibition of Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong, 1989, *Catalogue* no.75.

Another similar bowl was sold in these rooms, 11 November 2010, lot 317.

43

**A BLUE AND COPPER-RED 'PEACH AND BATS' VASE,  
YUHUCHUNPING**

18th century

Painted around the body with luxuriant peaches which fade from deep red to paler tones, with deep blue foliage bearing two delicate red blossoms, amongst five auspicious stylised bats, descending from the start of the elegant neck, down the curve of the pear-shaped body.

48.5cm (19 1/8in) high

£30,000 - 35,000

HK\$390,000 - 450,000

CNY310,000 - 360,000

十八世紀 青花釉裏紅桃蝠紋玉壺春瓶

The design of this vase is particularly auspicious, with the peaches representing long life, and the bats representing prosperity. Two similar vases, both dated to the Yongzheng period but slightly smaller than the present lot, are illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, no.193 with peaches and bats from the Qing Court Collection, and no.194 also with peaches.





44

**A BLUE AND WHITE DOUBLE-GOURD VASE**

Wanli

The squared lower section painted with lotus blossoms issuing from curling vertical leafy stems beneath overlapping lingzhi fungus heads and spirals at the shoulder, the upper section similarly painted with lotus meanders beneath overlapping ruyi head.

46cm (18in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

明萬曆 青花纏枝蓮紋葫蘆瓶

45

**A BLUE AND WHITE 'HUNDRED BOYS'  
BALUSTER VASE**

Wanli six-character mark and of the period  
Painted around the body with a continuous scene of young boys at play, amongst 'The Three Friends of Winter' and rocks, a lake in the background, an intricate interlocking band of ruyi and diamonds around the short neck, later pierced metal lamp fitment.

31.5 (12 1/4in) high

£35,000 - 45,000

HK\$450,000 - 580,000

CNY360,000 - 460,000

明萬曆 青花百子圖罐 青花「大明萬曆年製」楷書款

The motif of many boys playing together was extremely popular in the late Ming period, and related examples can be found in contemporary paintings, textiles, jade carvings and lacquer. The image is an expression of the desire for fertility and a strong, productive family to continue the ancestral rites in the Confucian tradition.

It is highly unusual, however, to find this motif on a vase bearing a Wanli mark and of the period; another rare example is illustrated by P.K.Lam, *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming: The Huaihaitang Collection*, Hong Kong, 2012, no.122.

A vase of similar form and design, but with a Jiajing mark and of the period, was sold at Sotheby's Hong Kong, 8 October 2013, lot 228.

大明萬曆  
曆年製



45

46

**A BLUE AND WHITE CYLINDRICAL VASE,  
ROLWAGEN**

Chongzhen

Vigorously painted with a high official raising a hu tablet accompanied by two attendants, one holding a large fan, the other with a Buddhist parasol, all surrounded with ethereal swirling clouds parted in places to reveal the moon and two constellations above ramparts, the reverse decorated with two tall plantain, the shoulder and foot with an incised band, the neck with typical downward-pointing plantain leaves.

44cm (17 5/8in) high

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

明崇禎 青花山水人物圖筒瓶



Two views

**Provenance:** a British private collection.  
The base with a label reading 'Mrs M.A.A. Lovett,  
and by descent from King William IV' (reigned 1830-  
1837)

來源：英國私人收藏  
瓶底有「M.A.A. Lovett夫人，繼承自威廉四世」  
的標籤 (威廉四世在位時期為1830至1837年)

For a related rolwagen vase, see *Chinese Porcelains  
of the Seventeenth Century: Landscapes, Scholars'  
Motifs and Narratives*, New York, 1995, pp.48-49;  
and also *Transitional Wares and their Forerunners*,  
Hong Kong, 1981, p.88, pl.60; p.110, pl.63.





47



48

**VARIOUS OWNERS** 各方藏家

47

**A BLUE AND WHITE FLARING VASE, GU**

Chongzhen

The flaring sides vibrantly painted with a lively scene of a lady carrying a baby, the baby and another boy both reaching towards a spider while two other boys play with leafy sprays, all on a terrace with plantain and bamboo and beneath the sun and the four characters Xi zai yan qian. 46cm (18in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

明崇禎 青花山水人物圖花觚

**Provenance:** an English private collection, purchased from Peter Wain, 18th August 1992

來源：英國私人收藏 · 1992年8月18日購自Peter Wain

Depicted on the vase are children playing, and a lady carrying a child who seems fascinated by a descending spider. There is one type of spider, red with long legs, which is known commonly as 'little joy' or 'xizi 喜子'. A descending spider is even more auspicious as it is called a 'joy from heaven', or 'xi cong tian jiang 喜從天降'. Coupled with this, there is also an inscription on the vase which reads:

喜在眼前

Which may be translated as 'Joy before your eyes'

For a related transitional blue and white flaring gu vase, see *Transitional Wares and Their Forerunners*, Hong Kong, 1981, p.89, pl.65. See also *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, p.153.

48

**A BLUE AND WHITE OVOID JAR**

Chongzhen

The rounded body brightly painted in shades of underglaze blue with a fan-shaped cartouche containing a stand of deeply-hollowed Lake Tai rockwork, the reverse with a table with scholars items behind a vase filled with lotus blossom and leaves beside a jardinière and other vessels.

19.5cm (7 3/4in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

明崇禎 青花博古紋罐

The three characters inside the fan read Changjiang xie 昌江寫, and the seal reads Juyi zhuren 居易主人 'Master of Juyi [Studio]'.

49

**A BLUE AND WHITE CYLINDRICAL VASE, ROLWAGEN**

Circa 1640

Vibrantly painted in blue with a continuous landscape depicting a scene from the '24 Paragons of Filial Piety', the neck with downward-pointing plantain leaves above an incised band at the shoulder and foot, the base unglazed.

42.cm (16 1/2in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

約1640年 青花二十四孝圖筒瓶

The scene shows a hunting party discovering that their quarry is not quite what they thought. The cowering boy clad in a deerskin and carrying a pail of milk is Tanzi, the seventh member of the 24 Paragons of Filial Piety (a group of historical children who went above and beyond in respect and loyalty to their parents).

Tanzi's father and mother both suffered from an eye infection that was only soothed with deer's milk. To collect the balm Tanzi disguised himself as a deer and mingled in amongst the local herd. Unfortunately a group of hunters soon appeared and almost killed the boy by mistake, only stopping the chase when he revealed himself.

For a related rolwagen vase, see *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, New York, 1995, pp48-49; and also *Transitional Wares and their Forerunners*, Hong Kong, 1981, p.88, pl.60; p.110, pl.63.





50



51



52

**THE PROPERTY OF A GENTLEMAN** 紳士藏品  
Lots 50 - 54

50  
**A BLUE AND WHITE DOUBLE-GOURD VASE**  
Chongzhen

Painted with a scholar cradling a staff of office in his robed arms besides a crane, the rocky landscape also with two boys, the scene separated by cloud scrolls, the waist with a band of foliate lotus scroll beneath floral sprays. 36.2cm (14 1/4in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

明崇禎 青花人物圖葫蘆瓶

**Provenance:** an English private collection

來源：英國私人收藏

51  
**A BLUE AND WHITE DOUBLE-GOURD VASE**  
Circa 1640-1650

Painted with a continuous scene of two gentlemen relaxing with empty wine cups between a game set on a low table, two boys approaching with a vase and a qin, the waist with a band of wet dots beneath the upper section with bamboo clusters, the base with a leaf.

20.9cm (8 1/4in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

約1640至1650年 青花人物故事圖葫蘆瓶

**Provenance:** Guest & Gray (label)  
An English private collection

來源：倫敦古董商Guest & Gray (見標籤)  
英國私人收藏

52

**A BLUE AND WHITE FLARING VASE, GU**

Chongzhen

Skilfully painted on the flaring neck in bright underglaze blue with a continuous scene of Houyi clasp a bow and watching boys at play with vessels, flowers and a processional banner amidst rockwork and plantain, the central section with floral sprays including lotus and peony above downward lappets on the lower section. 45cm (17 3/4in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

明崇禎 青花人物故事圖花觚

**Provenance:** an English private collection

來源：英國私人收藏

The vase depicts the ancient and mythical Chinese hero Houyi (后羿). For a Transitional blue and white flaring gu vase, see *Transitional Wares and Their Forerunners*, Hong Kong, 1981, p.89, pl.65. See also *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, p.153.



53

53

**TWO 'MASTER OF THE ROCKS' BLUE AND WHITE DISHES**

Early Kangxi

The larger expertly painted with a bent fisherman pushing his boat along a river beneath lofty pines and craggy rocks, all surrounded by three fruiting sprays on the rim, the exterior and underside with further fruiting sprays, 28.4cm (11 1/8in) diam.; the smaller very delicately painted with three tiny figures pointing towards a remote mountain retreat almost hidden amongst the bulging rocks beside a broad river, the border with pine branches and wet dots, the reverse with two riverscapes and the underside with a Chenghua six-character mark, 20.3cm (8in) diam. (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清康熙早期 青花山水人物圖盤兩件

**Provenance:** an English private collection, the smaller dish with a label from Robert McPherson Ltd., London W8.

來源：英國私人收藏，此拍品中較小的盤子底部有「Robert McPherson Ltd.」的標籤



54

**A BLUE AND WHITE BALUSTER JAR**

Chenghua four-character mark, Kangxi

Brightly painted with two pairs of ladies between jardinières issuing leafy peony blossoms, each lady playing a different musical instrument, variously the flute, qin, castanets and bells, all separated by trees and rockwork, the shoulder with a band containing four phoenix in flight beneath the neck with tasselled Daoist objects, wood cover. 22cm (8 5/8in) high (2).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

清康熙 青花仕女圖罐

**Provenance:** an English private collection

來源：英國私人收藏

54



55

**THE PROPERTY OF A NOBLEMAN 貴族藏品**

**55  
A BLUE AND WHITE YEN YEN VASE**

Kangxi

The body skilfully painted in exceptionally vivid underglaze blue with a continuous scene of a visitor supplicating a dignitary seated in his hall surrounded by ladies and attendants in front of a painting of foaming waves, the hall opening onto a terrace with further dignitaries, craggy rockwork and delicate trees, the flaring neck with a lady peeping out at a dignitary admonishing a maidservant over a spilt cup of tea, with two boys looking on and two more on the terrace with lanterns.

44.8cm (17 5/8in) high

**£5,000 - 8,000**

**HK\$65,000 - 100,000**

**CNY52,000 - 83,000**

清康熙 青花人物故事圖鳳尾尊

**Provenance:** a British private collection

來源:英國私人收藏



56

**THE PROPERTY OF A GENTLEMAN 紳士藏品**

**56  
A FINE BLUE AND WHITE TALL SLENDER VASE**

Kangxi

Boldly potted with a flaring neck, the body and neck painted with rectangular panels of four different fierce mythical beasts surrounded by a dense circle and dot pattern, divided by bands of zigzag motif and above a row of pendent ruyi-heads around the foot.

44.8cm (17 5/8in) high

**£5,000 - 8,000**

**HK\$65,000 - 100,000**

**CNY52,000 - 83,000**

清康熙 青花瑞獸紋瓶

**Provenance:** Sotheby's London, 17 November 1999, lot 916  
The Inder Rieden Collection

來源:倫敦蘇富比·1999年11月17日·拍品編號916  
Inder Rieden 收藏

For a Kangxi vase with a related design of auspicious animals, see *Blue and White Porcelain with Underglazed Red (III): The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2000, pl.31.

A vase of similar form in the body and neck but with a shorter foot and depicting slightly different scenes was sold at Sotheby's London, 10 November 2010, lot 86.



57

**THE PROPERTY OF A NOBLEMAN 貴族藏品**

57

**A BLUE AND WHITE BALUSTER VASE**

Kangxi

Boldly painted in a vivid blue cobalt with alternating panels of long-tailed birds amongst prunus or peony and hermits outside their retreats, the mountains rising high above them, the shoulder and foot with bands of moulded foliate lappets enclosing peony, the tall neck with two more mountainous scenes separated by a moulded band.

43.5cm (17 1/8in) high

£6,000 - 10,000

HK\$77,000 - 130,000

CNY62,000 - 100,000

清康熙 青花山水人物圖瓶

**Provenance:** a British private collection

來源：英國私人收藏

58

**A PAIR OF BLUE AND WHITE BALUSTER 'BOYS' VASES**

Kangxi

Each painted with a continuous procession of seven boys amidst plantain trees and clouds, carrying flags, gifts, and vases of lotus flowers, one riding a striding qilin and holding a ruyi, the short neck decorated with auspicious Buddhist emblems. 22.7cm (9in) high (2).

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

清康熙 青花嬰戲圖瓶一對

**Provenance:** a British private collection

來源：英國私人收藏



58



59



60

**VARIOUS OWNERS** 各方藏家

59

**A PAIR OF BLUE AND WHITE JARS AND COVERS**

Kangxi

Each painted in a lively style in a vibrant underglaze blue with four lobed cartouches each containing an archaistic gu vase and books beneath two fan-shaped cartouches enclosing a scholar with a fan on a terrace, all beneath further books and scrolls, the cartouches each flanked by a leafy spray of peony beneath long stems issuing blossoming lotus, the covers each with precious objects on the top bordered by upwards and downwards-pointing foliate palmettes.

*Each 32.5cm (12 3/4in) high (4).*

**£8,000 - 10,000**

**HK\$100,000 - 130,000**

**CNY83,000 - 100,000**

清康熙 青花開光博古圖蓋罐一對

60

**A FINE BLUE AND WHITE 'PHOENIX' BOWL**

Chenghua six-character mark, Kangxi

Of rounded form with high walls rising to the everted rim, supported on a short foot, finely painted around the exterior in varying tones of blue with two pairs of confronted descending phoenix flanking an umbrella above a peony blossom, below the rim painted on both sides with peony sprays, the interior with a central medallion enclosing a phoenix amidst peony. *20.7cm (8 1/8in) diam.*

**£3,000 - 5,000**

**HK\$39,000 - 65,000**

**CNY31,000 - 52,000**

清康熙 青花鳳凰牡丹紋碗 青花「大明成化年製」楷書款

**Provenance:** a Dutch private collection

來源：荷蘭私人收藏

**PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION** 顯赫歐洲私人收藏藏品

61 W

**A FINE AND RARE LARGE BLUE AND WHITE FISHBOWL**

Kangxi

Painted around the body with various depictions of women engaged in domestic activities, two working a loom, two more tending to a table, while in front of them a further couple converse in a walled courtyard, each scene separated by floral borders, a pattern of decorative lappets around the foot.

51cm (20 1/8in) high

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

清康熙 青花仕女圖缸

**Provenance:** a distinguished European private collection

來源：顯赫歐洲私人收藏

The present blue and white fishbowl depicts idealistic scenes of domestic activities deemed worthy and suitable for a woman of noble birth: weaving and embroidery, dyeing thread, welcoming guests with tea, and accounting the household finances.

For a related large blue and white Kangxi fishbowl in the Palace Museum collection in Beijing, but with different narrative scenes, see *Qing Shunzhi Kangxi chao qinghua ci*, Beijing, 2006, pp.394-395, pl.253. For a similar image of a lady preparing thread for embroidery, but on a dish, see *ibid*, p.122, pl.60.





Inscription

PROPERTY FROM THE COLLECTION OF JACQUES AND GALILA HOLLANDER

JACQUES AND GALILA HOLLANDER 伧儷珍藏藏品

62

**AN EXTREMELY RARE BLUE AND WHITE ARCHAISTIC VASE, ZUN**

Kangxi

Of archaistic form, the design inspired by ancient bronze vessels, with four arresting taotie masks painted around the body, surrounded by a continuous design of chilong, stylised rabbits and deer and crescent moons separated by a pattern of flanges with angled edges, flanked on both sides by an archaistic loop handle.

45cm (17 3/4in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

清康熙 青花仿古紋雙耳尊

The taste for archaism had already been established since the Northern Song Dynasty (AD 960-1127), but it was the Qing court in the late 17th and 18th centuries that saw the most widespread and varied use of archaistic designs. The shape and pattern of the present lot has clear links with China's ancient antiquity, and is a reflection of the Kangxi and Qianlong Emperors' taste.

A near-identical vase, but with a six-character Kangxi mark, and of the period, is in the Palace Museum collection in Beijing; and according to the scholar Chen Runmin, these vases are extremely rare. See *Qing Shunzhi Kangxi chao qinghua ci*, Beijing, 2005, p.473, pl.304 (see fig.1).

This vase in turn had a strong influences on cloisonné enamel in the 18th century. See a cloisonné enamel vase, Qianlong period, with a very similar pattern illustrated below (fig.2).



fig.1 A blue and white archaistic zun, Kangxi mark and period; image courtesy of the Palace Museum, Beijing



fig.2 A cloisonné enamel vase, hu, Qianlong; image courtesy of a private collector



THE PROPERTY OF A LADY 女士藏品

63 W

**A MASSIVE BLUE AND WHITE 'DRAGON' FISHBOWL**

18th century

Heavily potted with a rounded lipped rim, the exterior boldly painted with two pairs of fiercely writhing five-clawed dragons, each pair in pursuit of a flaming pearl amid fire and cloud scrolls, and all above rocks emerging from crashing waves above the foot.

61cm (24in) diam.

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十八世紀 青花龍紋缸

**Provenance:** a European private collection

來源：歐洲私人收藏





**THE PROPERTY OF A NOBLEMAN** 貴族藏品

64

**A BLUE AND WHITE PEAR-SHAPED BOTTLE VASE**

18th century

Painted around the body with a continuous design of bats swooping amongst a fruiting double-gourd vine, between a ruyi-head and key-fret band at the shoulder and a lappet border at the foot, the neck with vertically rising plantain leaves.

39cm (15 1/2in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十八世紀 青花蝙蝠葫蘆紋瓶

**Provenance:** Sotheby's Hong Kong, 30 April-1 May 1996, lot 429

A British private collection

來源：香港蘇富比，1996年4月30日至5月1日，拍品編號429  
英國私人收藏



65



66

**VARIOUS OWNERS** 各方藏家

65

**TWO BLUE AND WHITE BRUSH WASHERS**

One of soft paste and globular form, brightly painted on the exterior with a continuous scene of a scholar and his wife greeting a visiting dignitary outside their dwelling with laundry hanging from a line in the window, 18th century, 7cm (2 3/4in) diam.; the other modelled as a lobed gourd with a stalk issuing three applied leaves, one painted blue, beside three further leaves and spiralling tendrils painted on the body, 18th/19th century, 7cm (2 3/4in) long (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八世紀 漿胎青花人物故事圖洗  
十八/十九世紀 青花纏枝葉紋瓜式洗

**Provenance:** the globular washer formerly in the Leonard Gow Collection, no.92 (label)  
An English private collection

**Exhibited:** the globular washer exhibited at the Glasgow Art Galleries & Museums, Reg.No.E6-36m (label); the gourd washer exhibited at the Oriental Ceramic Society exhibition, [label illegible], no.47 (label)

來源：漿胎青花洗源自Leonard Gow舊藏，編號92（見標籤）  
兩件均源自英國私人收藏

此拍品中的漿胎青花洗曾在格拉斯哥美術館及博物館展出，註冊編號E6-36m（見標籤）；另外一件瓜式洗曾在東方陶瓷學會的展覽中展出，編號47（標籤年份字跡模糊）

Compare a similar blue and white washer formerly in the Charles Russell Collection and the Alfred and Ivy Clark Collection, sold at in these rooms, 16 May 2013, lot 33.



67

66  
**A BLUE AND WHITE 'DRAGON' DISH**

Qianlong seal mark and of the period  
 The central medallion vibrantly painted with a fearsome five-clawed dragon reaching towards a flaming pearl amid cloud scrolls, the exterior with two striding five-clawed dragons each in pursuit of a flaming pearl. 17cm (6 3/4in) diam.

£2,000 - 3,000  
 HK\$26,000 - 39,000 CNY21,000 - 31,000

清乾隆 青花龍紋盤 青花「大清乾隆年製」篆書款

67  
**THREE BLUE AND WHITE SPITTOONS, ZHADOU**

Guangxu six-character marks and of the period  
 Each of elegant form with a compressed globular body surmounted by a broad flared neck, the neck and body delicately painted with a continuous composite scrolls of blossoming flowers, divided by interlinked ruyi-head and key-fret borders, all beneath a ruyi-head collar and above a band of cloud scrolls.

The tallest 8.2cm (3 1/5in) high (3).  
 £5,000 - 8,000  
 HK\$65,000 - 100,000 CNY52,000 - 83,000

清光緒 青花纏枝花卉紋渣斗三件 青花「大清光緒年製」楷書款

**Provenance:** an English private collection

來源：英國私人收藏

68  
**A BLUE AND WHITE ALMS BOWL**

Guangxu six-character mark and of the period  
 Brightly painted with two writhing five-clawed dragons in pursuit of a flaming pearl amid cloud scrolls, above foaming waves at the foot and a band of ruyi head at the lipped rim. 20.5cm (8 1/8in) diam.

£3,000 - 5,000  
 HK\$39,000 - 65,000 CNY31,000 - 52,000

清光緒 青花雙龍戲珠紋鉢 青花「大清光緒年製」楷書款

**Provenance:** an English private collection

來源：英國私人收藏



68

69

**AN IMPRESSIVE PAIR OF BLUE AND WHITE  
'BAJIXIANG' VASES**

Guangxu

Each sturdily potted and finely painted on the body in a deep underglaze blue with the Eight Buddhist Emblems alternating with lotus blossoms above or below, all on continuous foliate meanders, above stiff lappets at the foot and beneath a band of ruyi head below the shoulder, the neck with seven decorative bands, variously painted with peony, foliate scrolls, bats amid cloud scrolls, pairs of confronted chilong, geometric pattern, shou medallions and upright lappets, each of the handles moulded to resemble nodules of bamboo and painted in reserve with a cluster of bamboo leaves and stalks, with two stands, the wood probably mahogany. *Each 52.5cm (20 1/2in) high (4).*

£30,000 - 40,000

HK\$390,000 - 520,000

CNY310,000 - 410,000

清光緒 青花纏枝花卉八吉祥紋竹節貫耳尊一對

**Provenance:** a distinguished English private collection

來源：顯赫英國私人收藏



This remarkable pair of vases is an impressive statement of the continued strength of Jingdezhen production throughout the 19th century. Whilst technical ability and creativity is often considered to have reached a peak during the Qianlong period in the 18th century, later pieces such as the present lot testify to the ongoing ability to produce exceptionally large and well-potted vases, with a true painterly understanding of how to fill the curved and unusually large canvas of the vases. A Qianlong mark and period prototype for the present lot, also painted with the Eight Buddhist Emblems, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, no.131. In contrast, the present vases have more generously-proportioned bodies, with a corresponding increase in the complexity of the foliate meander and the decorative registers around the shoulders and necks.

The Eight Buddhist Emblems, or bajixiang, were developed in India and became well-established in Tibetan and Chinese art; they were believed to bring peace and blessings to a household. By the Qianlong and later periods they had been codified into the following standard symbols: the Wheel of the Law (輪 lun), the Conch (螺 luo), the Standard of Victory (傘 san), the Parasol (蓋 gai), the Lotus (荷花 hehua), the Vase (罐 guan), the Twin Fish (魚 yu) and the Endless Knot (盤長 panchang).



70 \*

**A LARGE BLUE AND WHITE 'THREE AUSPICIOUS FRUIT' VASE**

Qianlong mark, late Qing Dynasty

Sturdily potted with a broad bulbous body brightly painted with leafy sprays of fruiting peach, pomegranate and finger citron above stiff lappets at the foot and beneath a band of ruyi head below foaming waves below stylised floral and foliate meanders, the neck also with flowers on foliate scrolls flanked by two tubular handles painted with waves, a further band of waves beneath the slightly flaring rim.

52cm (20 1/2in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

**Provenance:** acquired by the father of the present owner, who was the Pakistan Ambassador to Beijing until June 1966.

來源：由藏家父親購得；藏家父親曾任駐北京的巴基斯坦大使直至1966年6月

清晚期 青花折枝三果紋貫耳瓶 青花「大清乾隆年製」篆書款



大清光緒  
年製



**THE PROPERTY OF A GENTLEMAN** 紳士藏品

71

**A BLUE AND WHITE BOTTLE VASE**

Guangxu six-character mark and of the period

The rounded body painted in vivid blue with a continuous leafy meander issuing six heavy blossoms above upright lappets and classic scroll at the foot, the shoulder with pendent ruyi-heads between moulded bands beneath a further floral meander, the flaring neck with long stiff lappets pointing upwards beneath a band of waves at the rim.

39cm (15 1/2in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

**Provenance:** an English private collection

來源：英國私人收藏

A similar blue and white bottle vase, Guangxu period, from the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Beijing, 2010, pl.159. Compare two similar vases, also with Guangxu marks and of the period, sold in these rooms, 8 November 2012, lots 58 and 59.

清光緒 青花纏枝蓮紋賞瓶 青花「大清光緒年製」楷書款



72

**VARIOUS OWNERS** 各方藏家

72

**A WUCAI CYLINDRICAL BRUSH AND INK HOLDER**

The porcelain Wanli, the enamels probably later  
Vibrantly enamelled with chrysanthemums within quatrefoil cartouches, amongst ruyi and lotus flowers, all on a geometric diaper background, the top pierced with five openings, four rectangular and one circular, separated by stylised flower heads on a blue geometric design.  
13.5cm (5 1/2in) diam.

**£3,000 - 5,000**

**HK\$39,000 - 65,000**

**CNY31,000 - 52,000**

五彩花卉紋五孔筆插 鑒紅「萬福攸同」楷書款

此器的瓷胎屬明萬曆，五彩釉屬後期。

The mark Wan fu you tong may be translated 'May Infinite Good Fortune Surround You'.

73

**A PAIR OF FAMILLE VERTE ROULEAU VASES**

19th century

Each body and neck boldly enamelled with four peacocks amongst large peony flowers and leaves above a band of stiff decorative lappets, the shoulder enamelled with lotus flowers and cartouches of auspicious Buddhist 'Precious Objects', a band of square spirals around the flared lip, wood stands.

Each 45cm (17 3/4in) high (4).

**£3,000 - 5,000**

**HK\$39,000 - 65,000**

**CNY31,000 - 52,000**

十九世紀 五彩鳳凰牡丹紋筒瓶一對

**Provenance:** the late Francis Egerton and Peter Maitland  
Sotheby's London, 29 April 2010, lot 676  
A British private collection

來源：已故的Francis Egerton和Peter Maitland舊藏  
倫敦蘇富比，2010年4月29日，拍品編號676  
英國私人收藏



73

74

**A POLYCHROME ENAMELLED FLARING VASE, GU**

Shunzhi

The body with vibrant enamels depicting a harbour landscape of houses amongst craggy mountains, overlooking a red sea, all above a border of lotus within cartouches, a band of decorative lappets pointing downwards towards the slightly spreading foot.

*38cm (15in) high*

£5,000 - 7,000

HK\$65,000 - 90,000

CNY52,000 - 72,000

清順治 五彩山水花卉紋花觚



74



**THE PROPERTY OF A GENTLEMAN** 紳士藏品

Lots 75 - 76

75

**A BROWN, YELLOW AND GREEN-ENAMELLED ANHUA-DECORATED BOWL**

Kangxi six-character mark and of the period

The body enamelled with vivid groups of green, yellow and purple blossoms with butterflies, two five-clawed dragons in pursuit of a flaming pearl visible under the enamels.

16cm (6 1/4in) diam.

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清康熙 素三彩暗花龍紋牡丹碗 青花「大清康熙年製」楷書款

**Provenance:** George Eumoropoulos, no.862 (label)

An English private collection

**Illustrated:** R.L.Hobson, *The Catalogue of the George Eumoropoulos Collection of Chinese, Korean and Persian Pottery and Porcelain*, London, 1927, Vol.V, pl.XXXVIII, no.E.200 (illustrated top right)

來源：英國著名尤默福普洛斯舊藏，編號862（見標籤）  
英國私人收藏

此拍品曾著錄於1927年倫敦出版R.L.Hobson著，《The Catalogue of the George Eumoropoulos Collection of Chinese, Korean and Persian Pottery & Porcelain》，第5冊，圖版XXXVIII，編號E.200。（見右上）

The double decoration seen on the present lot and the following lot 76, combining incised dragons under floral sprays depicted in bright enamels, is unusual and is only found on one size of bowl and saucer. However it is very pleasing to note the care with which the two apparently unrelated motifs are layered, with the dragons carefully concealed beneath the floral sprays and each incised pearl paired with an enamelled butterfly hovering above it.

Similar bowls are in important museum and private collections. See for example a pair illustrated by S.Vainker, *Chinese Pottery and Porcelain*, London, 2005, pl.154; another pair in the Victoria & Albert Museum, illustrated by Gulland in *Chinese Porcelain*, London, Vol.I, nos. 360 and 361; another illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.II, London, 1994, no.889; and another example in *Chinese Porcelain: The S.C.Ko Tianminlou Collection*, Hong Kong, 1987, vol.I, no.81.

A single bowl of this design from the Inder Rieden Collection, Kangxi mark and of the period, was sold in these rooms, 10 November 2011, lot 76.



76

**A BROWN, YELLOW AND GREEN-ENAMELLED ANHUA-DECORATED BOWL**

Kangxi six-character mark and of the period  
Enamelled around the body with detailed five-petalled blossoms amongst leaves, a butterfly approaching each of the floral groups, two finely incised, snarling five-clawed dragons chasing a flaming pearl just visible beneath the vivid enamels.

16cm (6 1/4in) diam.

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清康熙 素三彩暗花龍紋牡丹碗 青花「大清康熙年製」楷書款

**Provenance:** George Eumorfopoulos, no.863 (label)  
An English private collection

**Illustrated:** R.L.Hobson, *The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain*, London, 1927, Vol.V, pl.XXXVIII, no. E.200 (illustrated top left)

來源：英國著名尤默福普洛斯舊藏，編號863 (見標籤)  
英國私人收藏

此拍品曾著錄於1927年倫敦出版R.L.Hobson著，《The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery & Porcelain》，第5冊，圖版XXXVIII，編號E.200。  
(見左上)



**PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION** 顯赫歐洲私人收藏藏品

77

**A WUCAI 'DRAGON AND PHOENIX' BOWL**

Qianlong seal mark and of the period

Finely enamelled with a green five-clawed dragon and a red five-clawed phoenix alternating between two downwards-flying phoenix amidst foliate and blossoming tendrils, all beneath a band containing the Eight Buddhist Emblems beneath the rim.

15.4cm (6 1/8in) diam.

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

清乾隆 五彩龍鳳紋碗 青花「大清乾隆年製」篆書款

The dragon and the phoenix are a very symbolic combination in Chinese art, with the five-clawed dragon representing the Emperor and the phoenix representing the Empress; this bright and distinctive style was developed in the Kangxi period and became a classic design, and continued to be produced to very high standards throughout the Yongzheng and Qianlong reigns, and on into the later Qing period.

A very similar bowl with a Qianlong mark and of the period in the Nanjing Museum is illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.282.

Compare a similar bowl from the Y.C.Chen collection sold at Christie's Hong Kong, 29 May 2013, lot 1293.

大清康熙年  
製



THE PROPERTY OF A GENTLEMAN 紳士藏品

78 \*

**A DOUCAI 'SHOU AND PEACH' DISH**

Kangxi six-character mark and of the period

The shallow dish painted in underglaze blue with a shou character in the central well behind a peach containing a crane in flight, all enclosed with a wide border containing four shou medallions alternating with four leafy peaches surrounded by foliate scrolls, the exterior with three clumps of rockwork issuing bamboo and lingzhi fungus.

21cm (8 1/4in) diam.

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

**Provenance:** a Swiss private collection

來源：瑞士私人收藏

For a very similar dish, see Yang Boda, *The Tsui Museum of Art: Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995, no.118.

A similar dish sold at Christie's New York, 15-16 September 2011, lot 1540.

清康熙 鬥彩壽桃紋盤 青花「大清康熙年製」楷書款



**THE PROPERTY OF A NOBLEMAN 貴族藏品**

79

**A PAIR OF GREEN AND YELLOW-ENAMELLED FOLIATE-RIMMED 'DRAGON' SAUCER-DISHES**

Daoguang seal marks and of the period  
Each central well with a full-faced five-clawed dragon amidst a flaming pearl, within two standing five-clawed dragons in profile pursuing a flaming pearl, the exterior similarly decorated, fitted box.  
13.2cm (5 1/8in) diam. (3).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清道光 黃地綠釉龍紋盤一對  
青花「大清道光年製」篆書款

**Provenance:** a British private collection, one dish with a Goldschlager Collection label, and the remains of a label on the other.

來源：英國私人收藏，其中一件底部有「Goldschlager Collection」的標籤，另一件底部有標籤的殘餘部分

79



**PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION**

顯赫歐洲私人收藏藏品

80

**A PAIR OF IRON-RED 'DRAGON' WINE CUPS**

Guangxu six-character marks and of the period  
Each thinly-potted cup enamelled around the exterior with two striding dragons, one in profile, one with its head turned backwards, in pursuit of flaming pearls above breaking waves.

6.5cm (2 1/2in) diam. (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清光緒 礬紅龍紋小杯一對  
青花「大清光緒年製」楷書款

80

THE PROPERTY OF A GENTLEMAN 紳士藏品

81 W

**A LARGE PAIR OF FAMILLE VERTE YELLOW-GROUND  
JARDINIÈRES**

Guangxu

Each enamelled on the exterior with two lobed cartouches, one containing a scene of an official in his study and the other with horsemen riding to battle, the cartouches alternating with two pomegranate-shaped cartouches containing opera scenes, all on a ground of green lotus meanders against yellow enamel, beneath a band of ruyi head enclosing lotus beneath a further decorative band of cracked ice and hawthorn at the waisted neck, the lip with iron-red panels and floral scrolls, the interiors each enamelled with five-iron red fish swimming amidst water weeds.

Each 41.6cm (16 3/8in) diam. (2).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

清光緒 黃地五彩開光人物故事圖缸一對

**Provenance:** a European private collection

來源：歐洲私人收藏





**THE PROPERTY OF A LADY** 女士藏品

82

**A SET OF FAMILLE VERTE AND BISCUIT FIGURES OF THE EIGHT IMMORTALS**

19th century

Depicting the eight Daoist Immortals, Li Tie Guai, Zhongli Quan, Lan Cai He, Zhang Guo Lao, He Xian Gu, Lü Dong Bin, Han Xiang Zi and Cao Guojiu, each holding their attribute, standing on rectangular pierced bases with diaper pattern, wearing robes with floral ornament.

*The largest 30cm high (8).*

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十九世紀 五彩八仙人物像（一組八件）

**Provenance:** Dr Leonard Gow and thence by descent

**Exhibited:** Glasgow Art Galleries and Museums, four figures with labels reading: Reg.No.E6-'36ej, Reg.No.E6-'36em, Reg.No.E6-'36en and Reg.No.E6-'36eo

來源：Dr Leonard Gow舊藏，並由家族繼承

此拍品曾於格拉斯哥美術館及博物館展出，其中四件附有標籤，分別是註冊編號E6-'36ej，註冊編號E6-'36em，註冊編號E6-'36en及註冊編號E6-'36eo。

Sets of the individually identifiable Eight Daoist Immortals were extremely popular decorative items in the 18th and 19th century, for the Chinese market as well as for the export market to the West. Two famille verte figures of Immortals dated to the early 18th century are illustrated by C.J.A.Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam*, London, 1997, p.191, no.215. See also a set of four famille verte Immortals dated to the Kangxi period and illustrated by E.J.Sullivan (ed.), *The Taft Museum: Its History and Collections*, Vol.II, New York, 1995, p.683, museum nos.1931.35, 37, 40, and 41.

THE PROPERTY OF A GENTLEMAN 紳士藏品

83 \* W

A PAIR OF LARGE FAMILLE VERTE VASES

19th century

Carefully enamelled in mirror image of each other with two rectangular figural panels on the body, one with an elderly moustached gentleman seated at his desk with a lady holding a fan watching opera performers as two further dignitaries observe, the other panel with a lady in a rickshaw fleeing an energetic battle scene, the panels separated by fan shaped and lobed cartouches containing scenes of ladies in gardens, each neck also with figural panels of wealthy patrons enjoying opera above pairs of applied chilong, all against a ground of scattered prunus blossoms and gourds, the handles each modelled as a Buddhist lion and cub playing with an iron-red ball. Each 79cm (31in) high (2).

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

Provenance: a Swiss private collection

來源：瑞士私人收藏

十九世紀 五彩開光人物故事圖雙獅耳大瓶一對



THE PROPERTY OF A GENTLEMAN 紳士藏品

Lots 84 - 85



Photograph of the collector, taken in Shanghai, very early 20th century





84

**A RARE IMPERIAL FAMILLE ROSE MOONFLASK, BIANHU**

Qianlong seal mark and of the period

The flattened circular body exquisitely enamelled on each side with an iron-red bat in flight above three peaches issuing from a flowering foliate branch on the raised centre boss, flanked by two energetic pink-scaled confronted five-clawed dragons between lotus blossoms at the top and bottom and all amid flowering foliate scrolls, the sides also with flowering sprays beneath the reticulated handles each shaped as a chilong enamelled in iron-red and highlighted with gilt, the flaring neck with a famille rose double-peony flower on each side, the spreading foot with downwards lappets.

21.5cm (8 1/2in) high

£100,000 - 150,000

HK\$1,300,000 - 1,900,000

CNY1,000,000 - 1,500,000

清乾隆 御製粉彩雙龍桃蝠紋螭龍耳抱月瓶  
 青花「大清乾隆年製」篆書款

**Provenance:** a European private collection, acquired in China by the great-grandfather of the present owner in the very early 20th century, and thence by descent within the family

來源：歐洲私人收藏，現藏家之曾祖父購於20世紀早期，並由家族繼承



The present vase is extremely rare and no other vase of this particular form and design appears to have been published.

The small, well balanced, proportions, with the vase measuring only 21.5cm high, enhance the elegant form and contribute to the powerful impact of the enamelled design. Most striking is the central circular boss, superbly enamelled with a leafy spray of three ripe peaches with an iron-red bat in flight above the auspicious fruit, representing the blessing for longevity to be endowed on the owner. The central medallion is framed by two confronted five-clawed dragons flanking two lotus blossoms. The dragon is perhaps the most important motif in the repertoire of the Chinese potter and artist. It represents the Emperor and is the symbol of Imperial power. The lotus, one of the Eight Buddhist Emblems, further represents longevity, nobility, purity and harmony. The neck decorated with peony, associated with royalty, wealth and honour, is flanked by a pair of chi dragons.

The decorative scheme on the moonflask is a testament to the best porcelain production achieved during the Qianlong period. It would have required four stages of firing, successfully combining underglaze blue and overglaze enamels and gilt. See a famille rose vase, Qianlong seal mark and period, from the Qing Court Collection, demonstrating a similar colour scheme, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl.95. For a related doucai and famille rose vase, Qianlong seal mark and period, from the Qing Court Collection, decorated with a pair of chi dragons flanking a lotus blossom, see *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl.245.





85

**A RARE IMPERIAL CORAL-GROUND GILT-DECORATED  
DOUBLE-GOURD VASE**

Jiaqing seal mark and of the period

The upper and lower sections of the vase with an even bright iron-red ground finely gilt on the lower section with four fully-blossoming lotus flowers alternating with four smaller lotus flower each beneath a bat suspending a Buddhist wan emblem, all amid foliate scrolls and beneath a band of bats alternating with ruyi head around the waist, the upper section similarly decorated with lotus flowers amid foliate scrolls, the base and interior of the neck glazed turquoise.

20.4cm (8in) high

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

清嘉慶 御製珊瑚紅地描金纏枝蓮紋葫蘆瓶  
霽紅「大清嘉慶年製」篆書款

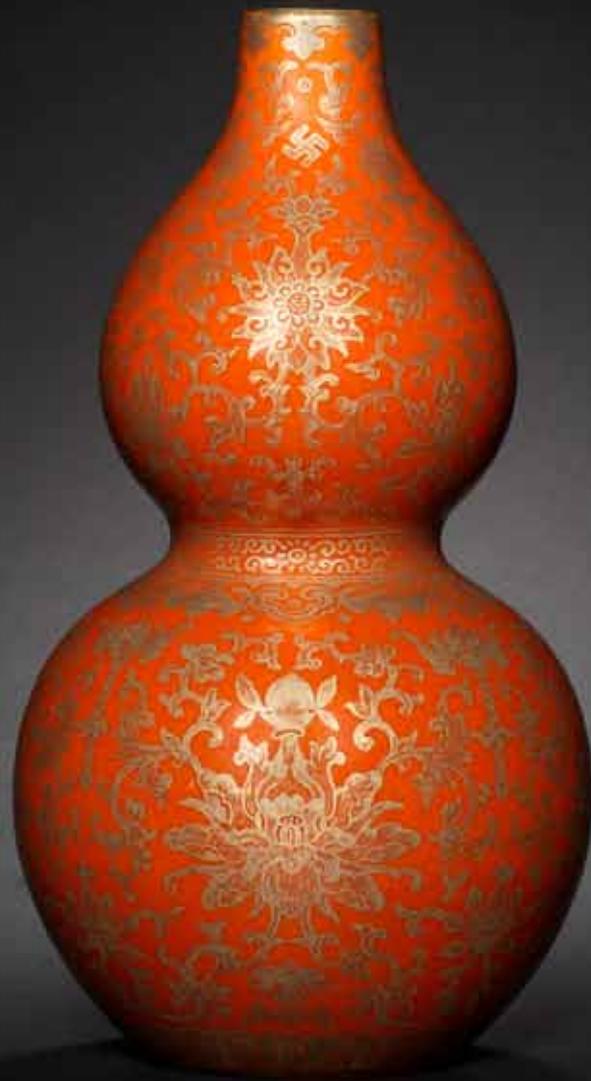
**Provenance:** a European private collection, acquired in China by the great-grandfather of the present owner in the very early 20th century, and thence by descent within the family

來源：歐洲私人收藏，現藏家之曾祖父購於20世紀早期，並由家族繼承

The design on the present vase harks back to the Jiaqing period and to polychrome wares embellished with rich gold design known by their Japanese term Kinrande. The decoration of gold on coral-red ground was revived during the Qing Dynasty starting in the Kangxi period and reaching its height in the Qianlong and Jiaqing periods.

Compare a similarly decorated gold on a coral-red ground baluster-shaped vase, Jiaqing seal mark and period, illustrated by P.Y.K.Lam, ed., *Ethereal Elegance: Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Hong Kong, 2007, pl.83, and a similarly decorated gold on a coral-ground jar and cover, Jiaqing seal mark and period, in the National Palace Museum, Taipei, and illustrated in *Empty Vessels, Replenished Minds: The Culture, Practice and Art of Tea*, Taipei, pl.174.

See also a turquoise-ground famille rose double-gourd vase, Jiaqing seal mark and period, of similar form and design, sold at Sotheby's Hong Kong, *The Edward T. Chow Collection: Ming and Qing Porcelain*, 25 November 1980, lot 173. A similar gilt on coral-red ground double-gourd vase, Jiaqing seal mark and period, previously in the collection of the Cleveland Museum of Art, sold at Christie's Hong Kong on 29 April 2002, lot 574; and see also another example sold at Sotheby's Hong Kong, 8 April 2007, lot 509.





**THE PROPERTY OF A LADY** 女士藏品

86

**A FAMILLE ROSE YELLOW-GROUND 'BIRTHDAY' BOWL**

Jiaqing seal mark and of the period

The exterior brightly enamelled with four medallions each containing an iron-red seal-script character, alternating with four opening lotus blossoms each entwined above an endless knot and issuing from foliate scrolls, the interior well with five iron-red bats encircling a stylised shou character.

18.5cm (7 1/4in) diam.

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清嘉慶 粉彩黃地開光「萬年甲子」碗 磬紅「大清嘉慶年製」篆書款

**Provenance:** James Paterson MacGillvray, thought to have been a gift on his departure as Manager from the Hong Kong and Shanghai Bank (listed as a member in Hong Kong in the 'Journal of the Institute of Bankers, 1904' aged 24) and thence by descent to the current owner.

來源：James Paterson MacGillvray舊藏，曾任香港匯豐銀行經理一職，相信是其離職時所收到的禮物(有關其24歲時為香港成員之一的詳情，可參見*Journal of the Institute of Bankers, 1904*)，後流傳至現藏家



87

**A FAMILLE ROSE CORAL-GROUND 'PRUNUS' CUP**

Qianlong seal mark and of the period

The exterior reserved on the vibrant red ground with detailed branches of prunus bearing delicate white flowers embellished with stippling on the yellow stamens, box.

6.8cm (2 5/8in) diam. (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

清乾隆 珊瑚紅地粉彩梅花紋小杯 青花「乾隆年製」篆書款

**Provenance:** an English private collection

來源：英國私人收藏

Compare a similarly enamelled cup, but with a Yongzheng mark and of the period, included in the *Min Chu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990 and illustrated in the *Catalogue*, no.162.



**THE IMPERIAL 'IMMORTALS' SCREEN**  
御製仙人圖屏風





88 Y

**AN IMPERIAL VERY RARE FAMILLE ROSE AND HUANGHUALI  
TWELVE-LEAF SCREEN**

Jiaqing

The large huanghuali-framed screen inset with twelve leaves, each enclosing five famille rose porcelain plaques, all raised upon an imposing tiered huanghuali dais flanked by openwork huanghuali terminals; the main famille rose panels superbly enamelled with groups of Immortals, each with his attribute, engaged in various pursuits in a mountainous river landscape with trees, flowers and bamboo; the smaller rectangular top and bottom famille rose panels colourfully decorated with a bat above a cluster of peaches above a leafy lotus blossom, each such panel framed by a lotus scroll on a turquoise ground; each leaf with two further famille rose panels between the main plaque and the lowest one, with each smaller rectangular panel decorated with a pair of confronted chi dragons clawing at a foliate lotus blossom and pursuing the flaming pearl of wisdom, each such panel framed by a lotus scroll on pink ground, and the square famille rose plaques each finely enamelled with a flower and a pair of birds representing the twelve months, the huanghuali framed leaves finely carved in relief with interlocking archaic scrolls, above an openwork section carved with a foliate lotus blossom, the flanking reticulated terminals carved with foliate scrolls interlocked with archaic geometric scrolls, all raised on the impressive tiered pedestal, carved in relief with double and single rows of lotus petal panels above and below the waisted section, with each petal superbly carved with a lotus blossom below a ruyi, all further supported on short feet.

Overall 383cm (150in 3/4) wide x 175cm (68 7/8in) high (18).

£800,000 - 1,200,000

HK\$10,000,000 - 15,000,000

CNY8,300,000 - 12,000,000

清嘉慶 御製黃花梨嵌粉彩山水人物圖瓷板屏風十二扇

**Provenance:** according to the family acquired in the 1970s from an important Italian family prominent in industry

來源：據說1970年代得自一個聲名顯赫的意大利家族

Accompanied by a certificate from CNR-IVALSA, National Research Council of Italy, Trees and Timber Institute, no.0004214, dated 2 December 2013, certifying that the wood is of the genus *Dalbergia* sp., of the family Leguminosae Papilionaceae.



The Qianlong Emperor, though abdicating his throne in 1796 out of filial respect to his grandfather the Kangxi Emperor, continued ruling in effect until his death in 1799. Therefore, the Imperial taste and demand as well as the zenith of craftsmanship achieved during the Qianlong period, continued well into the Jiaqing period. The present screen can be ascribed to this group with its peerless quality combining two mediums, huanghuali wood and porcelain production, to attain an imposing and opulent effect imbued with symbolism.

Screens were commonly used in ancient China to keep out draughts, shut out light and partition rooms. Apart from practical functions however, screens also had an essential social and decorative function. In the Imperial halls, they were often used as backdrops to thrones, reinforcing the Imperial eminence and stature behind the throne. The importance of such screens is further demonstrated in that no cost was spared in their production, using precious materials generously, such as zitan and huanghuali woods, cinnabar lacquer, gilt on black lacquer and embellishments with porcelain panels, hardstones, and cloisonné and painted enamels.

Related to the present lot, there are many examples of screens in the Palace Museum, Beijing, where the tiered dais is angled at the flanks. For similar examples of such angled screens, but in zitan and red lacquer see *Furniture of the Ming and Qing Dynasties (II): The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, pl.190, 199, 201, 202 and 203. See also *Ming Qing gongting jiaju da guan*, Beijing, 2006, pl.372, 373, 374 and 376. These fine examples of angled screens would have been made both in the Palace ateliers as well as in Guangdong, either commissioned by the Court or presented as tribute to the Imperial Court. For a similarly angled screen with fitted enamel panels, but in zitan, see *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, pl.90.

Each of the twelve leaves is finely carved from huanghuali, framing the porcelain plaques and set within the massive tiered huanghuali dais. Huanghuali wood, one of the most luxurious close-grained sub-tropical hardwood timbers used from the Ming dynasty onwards, was highly sought after for its rich yellow-hued grain. As noted by Craig Clunas in *Chinese Furniture*, Victoria and Albert Museum, London, 1988, pp.39-40, the term huanghuali has been ascribed in Chinese terminology to a number of botanical species, identified today as either the species *Pterocarpus* or *Dalbergia*. The present screen is of the latter species.

Sources as early as the 14th century described it as coming from the 'Southern Barbarian Regions' (see Sir Percival David, *Chinese Connoisseurship: The Ko Ku Yao Lun*, London, 1971, p.154); whereas a 1520s text records it as a product of what are now Southern Vietnam and Thailand (see Huang Shenzeng *Xi yang chao gong dian lu*, annotated by Xie Fang, Beijing, 1982, pp.12 and 59). Another major source of the timber recorded as early as the Ming Dynasty was the tropical island of Hainan.

The twelve leaves are resplendently inset with 64 famille rose porcelain plaques. These are superbly enamelled with mythical imagery of Daoist Immortals, auspicious flowers and birds, laden with puns, rebuses and symbolic significance.

#### 12 MAIN 'MYTHICAL' PANELS:

please see following pages.

#### 16 FLORAL PANELS

Twelve square and four rectangular panels are finely enamelled with a variety of floral sprays, each decorated with a pair of birds. The blossoms include, peony, lotus, chrysanthemum, camellia, prunus, apricot, poppy, rose, morning glory, wintersweet, aster, and nandina as well as lingzhi fungus and bamboo and the birds include quails, pheasants and magpies.

The flowers are probably a symbolic representation of the twelve months but are further imbued with other layers of meanings. A pair of magpies conveys the wish for a happy marriage; the bamboo represents the highest Confucian ideal of perseverance and moral integrity for its uprightness, and unbending nature; the peony, symbol of royalty and virtue, is also called the 'flower of wealth and honour 富貴花'; the long-tailed birds, known as 'shoudainiao 綵帶鳥' of which the 'shou 綵' sounds the same as longevity, 'shou 壽' and thus carries this wish; the two quails, 'anchun 鸚鵡', amidst chrysanthemums 'juhua 菊花' mean 'may you dwell in peace and be content with your work' (an ju le ye 安居樂業); long-tailed birds and camellia 'chahua 茶花' represent the wish for longevity as the camellia is the flower of spring, a symbol of eternal youth, whilst the birds stands for longevity; and the lotus, pronounced 'he' is associated with the Immortals Hehe Erxian and is one of the Eight Buddhist Emblems.

Further symbolism is represented by the top and bottom panels each enamelled with a bat suspending a cluster of peach above a lotus blossom. These symbolise the wish for blessings and longevity whilst the lotus, one of the Eight Buddhist Emblems, also representative of purity. The set of panels decorated with a pair of confronted chi dragons, pursuing the flaming pearl of wisdom, associates the dragon with knowledge and supernatural powers.

Compare a related twelve-leaf 'famille rose' porcelain and hardwood screen, Jiaqing/ Daoguang, which was sold at Sotheby's New York on 30 March 2006, lot 190.



**LOOKING AT THE MAIN PANELS ON THE SCREEN FROM LEFT TO RIGHT:**

**PANEL 1**

The first panel on the far left illustrates a well-known story from traditional folklore. There is an old saying that goes ‘*painting a dragon and dotting the pupils*’ 畫龍點睛. This refers to the story of a famous painter of dragons, who was asked by a passer-by why he had not painted the pupils in the eyes. The painter replied that if he painted the pupils of the dragon’s eyes, it would be infused with life, and fly away. The artist then proceeded to demonstrate his magical mastery of painting by dotting the pupils, after which the painting could breathe life and the dragon flew away into the sky. The depiction of this scene on the present screen which is one of the framing panels perhaps was meant to underline the liveliness of the depicted scenes, whilst alluding to their mystical sublime nature and possibly the ephemeral nature of life in contrast to that of the depicted Immortals.



1

**PANEL 2**

The second panel depicts two of the ‘Eight Daoist Immortals’, Li Tieguai riding atop the waves on a double-gourd (see plaque 5 for more about Li Tieguai), and Cao Guojiu holding castanets and standing on a crustacean. Flying above in the sky on a phoenix is the Queen Mother of the West, Xiwang mu. According to legend, the Queen Mother of the West lives in the mythical western Kunlun Mountains near the legendary Orchard of Immortality peaches. These peaches would ripen only once every three thousand years, and she would hold a large banquet for all the Immortals to eat these peaches so they could prolong their life for another six thousand years. The plaque narrates a popular story of the Immortals crossing the sea to reach the banquet of Immortal peaches. Li Tieguai’s gourd is said to be filled with medicine to heal the sick, whilst Cao Guojiu’s castanets are said to have the power to purify his surroundings.



2



3

**PANEL 3**

The third panel depicts Shoulao, the God of Longevity. He carries with him a staff from which hangs a gourd with the elixir of Immortality and also carries peaches of Immortality. He is joyfully playing with a young boy, dangling a peach, while another attendant leads his deer, also a symbol of longevity.



4

**PANEL 4**

The fourth panel depicts the Immortal Lu Dongbin with his sword that dispels evil spirits slung over his back, seated in a raft with the Immortal He Xiangnu steering the vessel. The latter was said to have had a divine revelation in a dream, and ate powdered mica to prolong her life. She is often depicted carrying a lotus, which improves one's health. A scholar holding a scroll and an attendant carrying a wrapped qin are shown in the background.



5

#### PANEL 5

The fifth panel depicts the Immortal Li Tieguai performing a miracle of healing and feeding the old and the sick. In the distance a sage is observing a bat. The Chinese character for bat is 蝠, a homophone with 福, good fortune. Li Tieguai, also known as Iron Crutch Li, was originally a handsome and healthy man, who in trying to achieve Immortality, left his body to meet temporarily with other Immortals in heaven. Li asked his disciple to look after his body for seven days while he was gone. If he did not return within seven days, his disciple was instructed to cremate the body, as he was told he might already have become an Immortal. Unfortunately for Li, his disciple six and a half days later had to return to his dying mother, and so cremated Li's body. When Li returned though, he discovered the only body he could reincarnate into was that of a lame beggar. And so, Li's spirit entered the beggar's body and he took on the appearance of an ugly old man aided in walking with an iron crutch. Li was benevolent to the poor, sick and needy, and would dispense endless medicine from his magical gourd, which would also be his residence at night.



6

#### PANEL 6

The sixth panel would appear to depict three Immortals: Lu Dongbin riding on a cloud with his fly whisk representing the spiritual power of the Immortal to whisk away the problems of the world; Shoulao with his gnarled staff suspending a double-gourd and holding a peach; and possibly Zhang Guolao.



7

#### PANEL 7

The seventh panel depicts the 'seven daughters of the Jade Emperor' who travelled to the mortal world. The youngest of the seven maidens was in search of her lost weaving tools and the 'feather coat' (without which she was unable to fly back to Heaven). Another version of story states that the seventh fairy's flying 'feather coat' was taken by a mortal named Dong Yong. The maiden fell in love with Dong Yong, a cowherd who had sold himself into servitude to pay for his father's funeral. With the help of the other fairies, she manages to weave ten pieces of brocade for Dong Yong to pay off his debt. Before they can begin their life together, the Jade Emperor orders his daughters to return home, allowing the couple to reunite only once a year at the 七夕 (the 7th evening) - later known as the traditional Chinese Qixi Festival across the Milky Way.



8

#### PANEL 8

The eighth panel depicts the Immortal Zhang Guolao riding his donkey across the river, while an attendant carries for him his 'fish drum', a bamboo cylindrical tube that carried iron mallets dispelling evil. Zhang Guolao is said to have been fond of making wine from herbs and shrubs that would have healing and medicinal properties. In the background, an attendant brings a jar of Zhang's medicinal wine to a seated sage.



9

**PANEL 9**

The theme of the ninth panel is money and wealth. Zhongli Quan with fan in hand is standing on Hai's mythical three-legged toad. Liu Hai is borne by the vapour emanating from the toad, coaxing it with a string of gold coins. Behind Zhongli Quan is the androgynous Immortal Lan Caihe with bamboo flower basket and gardening hoe standing atop a fish. Zhongli Quan was said to be able to transform rocks into silver and gold to help the poor. The symbol of wealth, Liu Hai, according to legend coaxed a three-legged toad out from harming a village with his poisonous vapours by feeding it the coins. Lan Caihe is often regarded as a minstrel, talented in music who after drawing mesmerized crowds around him would earn gold coins; so many in fact, that as he walked, gold coins would fall to the ground for the poor to collect. In the far distance, Shoulao carries branches of peaches, symbols of longevity.



10

**PANEL 10**

The tenth panel depicts a young boy held by a man, possibly the Star God Fu, the God of good fortune, reaching out to hold a ruyi sceptre held by the Star God Lu, thus representing the wish for attainment of good fortune, prosperity, rank and influence. In the background are two male figures, with one writing on the rock face.



11

**PANEL 11**

The eleventh panel depicts the immortal Han Xiang playing his life-giving flute while crossing the sea on the back of a crab as he journeys to attend the banquet of Immortal peaches. In the background, deep in the mountains, are the Hehe Erxian, symbolising harmony and union.

**PANEL 12**

The twelfth panel depicts the Daoist Celestial Master Zhang Daoliang with his tiger. Zhang wears the robes of a high-ranking scholar official, but he wished to become a hermit recluse and refused to enter government service. Legend has it that one day, a deified Laozi warned Zhang Daoliang that plagues, beasts, and the demons of the underworld were due to be released upon humankind, and that only some would be chosen as survivors as 'seed people' to repopulate the new age of Great Peace. Zhang Daoliang then endeavoured to reform degenerate practices and began advocating longevity practices. The tiger beside him is a reminder of the beasts that will soon ravage mankind.



12



**PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION** 顯赫歐洲私人收藏藏品

Lots 89 - 91

89

**A FAMILLE ROSE BLUE-GROUND MEDALLION BOWL**

Daoguang seal mark and of the period

The exterior carefully enamelled with four gilt-edged medallions, one containing an image of the Cowherd riding a buffalo opposite another medallion containing the Weaver Girl amid flying birds and cloud scrolls, the remaining two medallions with scholarly scenes, all separated by cloud scrolls on a delicate blue sgraffiato ground, the interior brightly painted with the Weaver Girl greeting the Cowherd in the well, encircled by cloud scrolls and birds in flight.

14.6cm (5 3/4in) diam.

£12,000 - 18,000

HK\$150,000 - 230,000

CNY120,000 - 190,000

清道光 粉彩藍地軋道開光天河配圖碗 青花「大清道光年製」篆書款

The present bowl celebrates the Qixi Festival, also known as Magpie Festival, which falls on the seventh day of the seventh lunar month on the lunar calendar. Chinese tradition tells the story of a young cowherd known as Niulang who falls in love with a beautiful girl called Zhinü, the seventh daughter of the Goddess, whose task was to weave colourful clouds. The Goddess was furious at their attachment and scratched a wide river in the sky with her hairpin to separate the two lovers forever, thus forming the Milky Way. However once a year all the magpies in the world fly up into heaven to form a bridge so that the lovers may be together for a single night.

For very similar examples, see *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no.215, another from the Weishaupt Collection is illustrated by G.Avitabile, *Vom Schatz der Drachen*, London, 1987, p.43, no.40.



90

**A FAMILLE ROSE PINK-GROUND MEDALLION BOWL**

Daoguang seal mark and of the period

Each of the four medallions filled with an abundance of delicate floral sprays including peony, aster, chrysanthemum and nandina branches, all alternating with formal lotus blossoms on foliate scrolls against a finely-incised sgraffiato ground, the interior brightly painted with a scene of a rabbit feeding on grass in a rocky landscape in the well, surrounded by branches of peony, prunus, aster and chrysanthemum under the rim.

14.6cm (5 3/4in) diam.

£12,000 - 18,000

HK\$150,000 - 230,000

CNY120,000 - 190,000

清道光 粉彩粉紅地軋道開光花卉紋碗 青花「大清道光年製」篆書款

One of a pair of very similar pink-ground medallion bowls is illustrated in *Imperial Porcelain of the Late Qing from the Kwan Collection*, Hong Kong, 1983, no.37.

Compare also a similar bowl sold at Sotheby's New York, 11-12 September 2012, lot 73, and a pair sold at Christie's Hong Kong, 1 December 2010, lot 3207.



91



92

91

**A PAIR OF FAMILLE ROSE LIME-GREEN-GROUND BOWLS**

Daoguang seal marks and of the period

Enamelled around each body with vivid polychrome lotus tendrils amongst auspicious gilt double-happiness characters, red bats and shou characters alternating around the rim.

14.5cm (5 3/4in) diam. (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清道光 粉彩綠地蝠壽雙喜紋碗一對 鑒紅「大清道光年製」篆書款

**VARIOUS OWNERS** 各方藏家

92

**A FAMILLE ROSE SGRAFFIATO PINK-GROUND VASE**

Qianlong seal mark

Finely enamelled with a variety of flowers including chrysanthemum, prunus, lotus, peony, narcissus, all on a pink-enamel ground delicately incised with scrolling chrysanthemum, peony and lotus, the mouth rim and exterior footrim with a gilt band, the base and interior glazed turquoise.

28.3cm (11 1/8in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

粉彩粉紅地軋道折枝花卉紋膽瓶 青花「大清乾隆年製」篆書款

Compare related vases but with green grounds sold in these rooms, 8 November 2011, lot 80 and 7 November 2013, lot 177.



93

93  
**A FAMILLE ROSE 'IMMORTALS AND BAJIXIANG' FLATTENED DOUBLE-GOURD VASE**

19th century

The upper section with enamelled panels of figures in landscapes, the lower main sides with mountain landscape panels, all on a ground of scrolling lotus and Buddhist emblems.

42cm (16 1/2in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十九世紀 粉彩開光山水人物圖葫蘆瓶

**Provenance:** an English private collection

來源：英國私人收藏

94

**A LARGE FAMILLE ROSE 'NINE PEACHES' VASE, TIANQIUPING**

Qianlong six-character mark, Guangxu

The generously rounded body brightly enamelled with a twisting branch issuing clusters of luscious pink and yellow peaches amidst rich blossom and curling leaves while three iron-red bats fly above, wood stand.

53cm (20 7/8in) high (2).

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

清光緒 粉彩九桃紋天球瓶 青花「大清乾隆年製」楷書款

**Provenance:** a Belgian private collection and thence by descent

來源：比利時私人收藏，並由家族繼承



94

**A RARE LARGE FAMILLE ROSE FIGURE OF HE XIANGU ON A DEER**

Late Qing Dynasty

The Immortal seated wearing a gilt and iron-red robe with a richly-layered feather collar, holding aloft a basket of fruit in her left hand and clasping a fly-whisk in her right, the tiered and pleated skirts falling over the back of a spotted antlered deer turning its head to the left to gaze backwards, all mounted on an integral plinth with keyfret edges.

80cm (31 1/2in) high

£50,000 - 80,000

HK\$650,000 - 1,000,000

CNY520,000 - 830,000

清晚期 粉彩騎鹿何仙姑像

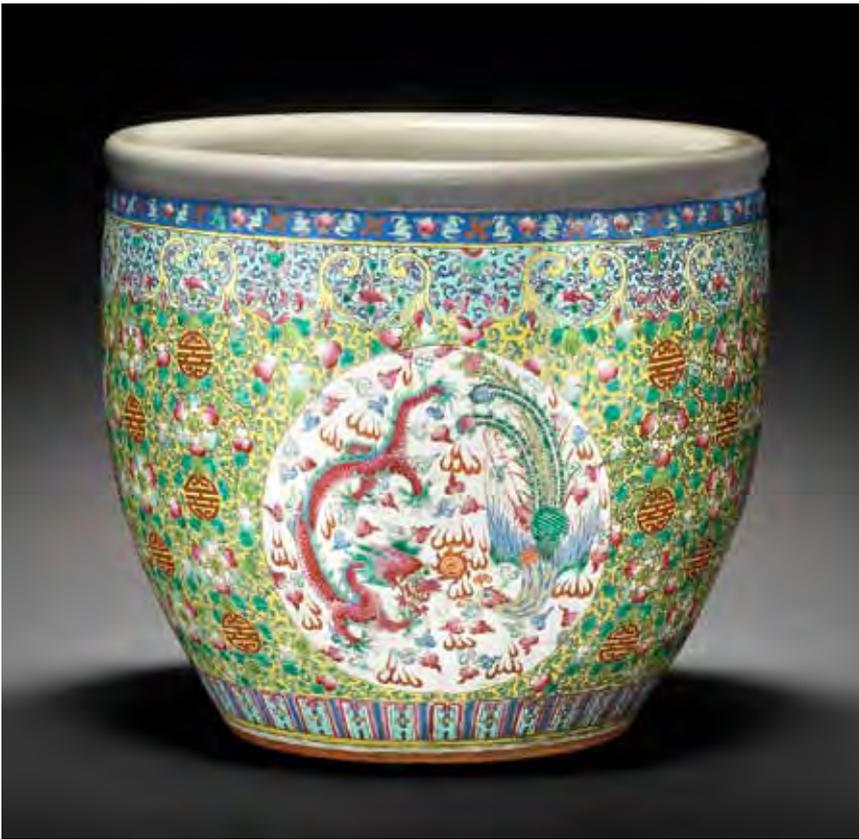
The beautifully modelled figure can be identified as He Xiangu, the only female of the Eight Daoist Immortals, who typically is shown carrying a basket of flowers or fruit, as by legend she flies through the air gathering fruit for her mother, and she occasionally is also shown with a fly-whisk. However, often it is the Goddess of Mercy, Guanyin, who is associated with the deer, symbolic of longevity.

According to the Zaobanchu Archives of the Qing Imperial Household Department, Bai Shixiu, Supervisor of the Imperial Storerooms, announced in 1742 (second day of the fifth month in the seventh year of the Qianlong reign period) an Imperial decree, transmitted by eunuch Gao Yu, for Tang Ying to produce ceramic cranes and deer. The production took three years. In 1745 (tenth day of the fifth month in the seventh year of the Qianlong reign period), Bai Shixiu delivered amongst other porcelain vessels cranes and deer of the first quality, made under the supervision of Tang Ying. However, upon receiving them the Qianlong Emperor decreed that no more cranes and deer were to be made.

Importantly, the production of porcelain deer was resumed in the last year of the Tongzhi period. On the 15th day of the fourth month in the 13th year of Tongzhi, corresponding to 1874, eunuch Meng Zhongji delivered to Shen Baojing, Supervisor of Jiujiangguan, which included the porcelain production area in Jingdezhen, three drawings of cranes and deer, followed by an Imperial decree to produce 20 pairs of cranes and of deer, differentiating between male and female, all to be mounted on rockwork. However, production proved unsuccessful due to the complexity of the model. See R.Krahl, *Porcelain Deer for the Qianlong Emperor: An Imperial Commission from Tang Ying*, Sotheby's Hong Kong, 9 October 2012, lot 3065.

The modelling of the present lot was most likely made with the complexities of firing the previous models of deer and crane in mind, as the craftsman has chosen to create a sturdier base, supporting the large sculptural figure despite the size and weight of the porcelain. In date, it is likely to have been made during the late Qing dynasty, during the Tongzhi or Guangxu periods.





**THE PROPERTY OF A GENTLEMAN** 紳士藏品  
Lots 96 - 97

96 W

**A FAMILLE ROSE 'DRAGON AND PHOENIX' FISHBOWL**

Guangxu

The exterior enamelled with three circular medallions each enclosing a pink five-clawed dragon and an elaborately-feathered phoenix encircling a flaming pearl amid fire and cloud scrolls, all surrounded by shou characters amidst trailing vines issuing double-gourds against a yellow ground, beneath a band of ruyi head beneath a further band of peaches, bats and Buddhist wan symbols beneath the lipped rim, the interior glazed plain white.

52.5cm (20 5/8in) diam.

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清光緒 粉彩黃地開光龍鳳紋缸

**Provenance:** a distinguished European private collection

來源：顯赫歐洲私人收藏

96



97 W

**A LARGE FAMILLE ROSE BROWN-GROUND JARDINIÈRE**

Guangxu

The exterior finely enamelled with four lobed cartouches, each containing two of the Eight Daoist Immortals accompanied by a mythical beast including Buddhist lions, qilin and heavenly horse, the Immortals each with their attributes including a double gourd issuing the wisp of immortality, castanets, the fly-whisk, basket of flowers and the fan, all beneath a decorative band with panels containing tasselled Daoist Emblems beneath further geometric bands, the interior enamelled with five iron-red fish surrounded by water weed.

40cm (15 3/4in) diam.

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

清光緒 粉彩褐地開光八仙人物圖缸

**Provenance:** a distinguished European private collection

來源：顯赫歐洲私人收藏

97

98

**A PAIR OF LARGE FAMILLE ROSE 'HUNDRED DEER' VASES, HU**

Late Qing Dynasty

Each cylindrical vase delicately enamelled with lithe white, orange and brown spotted deer and stags, some holding lingzhi in their mouths, all roaming in a continuous verdant landscape with pine trees and peach branches issuing from green rockwork, the sides with two iron-red and gilt elephant-head handles.

Each 45cm (17 3/4in) high (2).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

清晚期 粉彩百鹿紋雙耳尊一對 礬紅「大清乾隆年製」楷書款

**Provenance:** a European private collection

來源：歐洲私人收藏

The 'hundred deer' motif was highly appreciated in Chinese art as 'bailu 百鹿' is a pun for the wish to receive the 'hundred emoluments' or 'shoutian bailu 受天百祿'. For a Qianlong mark and period prototype of the current pair, in the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum: Porcelain with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no.85.

The 'hundred deer' motif continued in popularity well into the late Qing; for a Daoguang period example of a 'hundred deer' vase, see Liu Liang-yu, *Ch'ing Official and Popular Wares: A Survey of Chinese Ceramics*, Taipei, 1991, p.225. Hundred deer motifs were also present on painted enamel vessels. For one such example in the Palace Museum, see *Compendium of Collections in the Palace Museum: Enamels 5*, Beijing, 2011, pp.338-339, pl.274.

Two similar vases sold in our Hong Kong rooms, 24 November 2013, lots 246 and 247.





99

**VARIOUS OWNERS** 各方藏家

99 W

**A MASSIVE FAMILLE ROSE VASE**

19th century

The body enamelled with two rectangular panels with lobed corners, one containing an elaborate scene of an official at his table surrounded by opera and martial arts performers and comic figures, the other panel with the official on a roofed terrace watching further performances surrounded by ladies and attendants, each panel beneath two applied clambering chilong, the neck also with panels containing figural scenes of mock fighting, all against a richly enamelled ground of Buddhist Emblems, bats suspending coins, double gourds and phoenix amidst pink flowers, each side with a pair of blue and pink confronted dragons pursuing a flaming pearl beneath the flaring rim, the two handles each formed as two boys carrying a single vase, wood stand.

132.5cm (52 1/8in) high (2).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十九世紀 粉彩開光人物故事圖雙耳大瓶

**Provenance:** a Belgian private collection and thence by descent

來源：比利時私人收藏，並由家族繼承



100

100 W

**A LARGE AND UNUSUAL FAMILLE ROSE VASE**

19th century

The body moulded as if made in vertical folds of porcelain imitating textile and brightly enamelled with two lobed cartouches, each with a pair of phoenix perching on rockwork, one pair with pines and other birds in flight and two swimming ducks, the other pair with peony and prunus, the larger cartouches separated by smaller panels containing birds and flowers or a dragon and dish emerging from clouds and waves, all against a yellow ground enamelled with lotus meander and scattered Buddhist Emblems, the neck tied with an enamelled pink sash over two further lobed cartouches, one with a deer and monkey amid pines and one with birds and flowers, each flanked by the two handles formed as a gilt Buddhist lion and cub playing with an iron-red ball, wood stand.

90cm (35 3/8in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十九世紀 粉彩黃地開光鳳凰花鳥紋獅耳大瓶

101 W

**A PAIR OF LARGE FAMILLE ROSE RUBY-GROUND 'BOYS'  
BALUSTER VASES**

Late Qing Dynasty

Each enamelled around each body with quatrefoil cartouches depicting boys engaged in various festivities amongst smaller cartouches with floral sprays, the red ground adorned with double gourd tendrils, each neck with two archaic scroll handles and enamelled with 'boys' scenes within double-gourd cartouches.

79cm (31in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

清晚期 胭脂紅地粉彩開光嬰戲圖雙耳瓶一對





Flaring vase with the coat of arms of the Regent Philippe d'Orléans, first half of 18th century, inventory n. OA5486, Musée du Louvre, Paris.  
©RMN-Grand Palais (Musée du Louvre)/ Philippe Fuzeau

102

**A PAIR OF IMPORTANT AND MASSIVE ORMOLU-MOUNTED CHINESE IMARI ARMORIAL BEAKER VASES, GU**

Circa 1715-1720, the European ormolu mounts probably first half 19th century

The imposing vases each with a projecting middle section, surmounted by a tall flaring neck with a trumpet-shaped mouth, all supported on a corresponding tall spreading foot, decorated in underglaze blue, iron-red and grisaille and gilt, the central section decorated on each of the four sides with the joint coat of arms framed by an acanthus scroll and two cherub faces surmounted by a coronet, each arm flanked by composite floral sprays including blossoming peony, chrysanthemum, lotus, pomegranate and hydrangea, the shoulders of the mid-section with ruyi-head and lozenge borders, the neck of one vase with a fenced garden, the columns surmounted by mythical beasts guardians, the garden enclosing plantain, bursting pomegranate, flowering peony, lotus, and aster all amidst rockwork below cloud scrolls, the other vase similarly decorated on the upper section with a fenced garden enclosing the 'Three Friends of Winter', pine, prunus and bamboo, the lower section on each vase with large sprays of lotus and peony flowers issuing from rockwork, each decorative section framed by a narrow border enclosing flower sprays on red-seeded ground, the interior mouth rims with a narrow floral border, each with a pair of striking ormolu mounted handles, formed as a glaring satyr head set on the projecting section, issuing two intertwined grooved foliate branches curling over the 'pie-crust' ormolu rim, each with metal liner and pair of ormolu-mounted gilt-wood stands. *Including ormolu, each 106cm (41 3/4in) high (6).*

£60,000 - 80,000

HK\$770,000 - 1,000,000

CNY620,000 - 830,000

約1715-1720年 中國伊萬里青花礬紅描金花卉徽章紋大花瓶一對

此器的歐洲鍍金鑲邊或十九世紀上半期。

**Provenance:** a European private collection

來源：歐洲私人收藏

The arms on this impressive pair have been variously identified as either those of Vergèzes d'Ausbussargues of Languedoc and De la Perrière, Franche-Comté or as those of on the right hand side of Pepin de La Grimaudais from Brittany (for the latter see A.Lebel, *French and Swiss Armorial on Chinese Export Porcelain of the 18th Century*, Brussels, 2009, p.186). The joint representation would signify an important union of the two families in marriage.

Only a handful of pieces bearing these coats of arms are known. In addition to the present lot, a similar pair of massive Chinese Imari beaker vases, was sold by Christie's New York on 20-21 March 1997, lot 396, probably the same pair included in the exhibition *Important Chinese Export Porcelain and Works of Art*, The Chinese Porcelain Company, 11-30 May 1998, no.31; see also a bowl bearing the same arms, which was sold at Christie's London on 13 November 2001, lot 271; and a dish illustrated by A.Lebel, *ibid.*, p.186.

The magnificent pair of vases is similar in design and form to two beaker vases specially commissioned for Philippe d'Orleans, Regent of France from 1715-1723 during the reign of Louis XV, bearing his coat of arms. A single vase in the Musée du Louvre, Paris, is illustrated by M.Beurdeley in *Porcelain of the East India Companies*, London, 1962, pl.xx, p.105; and another is in the British Royal Collection, acquired by George IV in 1817 when Prince Regent (collection ref.no. RCIN 204).

With the exception of the arms, the overall design of the present vases is nearly identical to the pair commissioned for the Regent of France, thus closely linking these vases to a special order to a particular Jingdezhen workshop at much the same time. This similarity further suggests a personal relationship between the Noble families whose coat of arms adorn the vases and the Regent of France.

The impressive French ormolu mounts probably date to the first half of the 19th century.

We would like to thank Dr Jochem Kroes and Prof. Francesco Morena for their assistance in identifying the coats of arms.









103



104

103

**A LARGE AND RARE FAMILLE ROSE BALUSTER 'PRONK' JAR**  
 Circa 1738

With two large cartouches depicting European men in Chinese robes, one smoking an opium pipe, the other holding a yellow-glazed saucer dish, amongst geese and roses within scrolls, all on a rich blue background with large chrysanthemum and peony flowers, a pattern of cranes and lotus around the shoulder, a band of decorative lappets around the foot. 55.5cm (22 3/4in) high

**£8,000 - 10,000**

**HK\$100,000 - 130,000**

**CNY83,000 - 100,000**

約1738年 粉彩開光歐洲人物圖罐 (Pronk風格)

**Provenance:** a European private collection

來源：歐洲私人收藏

The present lot is a rare example of the design known as 'The Potentate'. Few other vases of this design are known, but the figure with a pipe surrounded by European-style diaper and strapwork rather than flowers is in the collection of the British Museum, Museum ref. Franks.588, and another is illustrated by D.S.Howard, *The Choice of the Private Trader*, London, 1994, pp.240-241, no.285.

This unusual 'Potentate' figure is based on a design by the Dutch painter Cornelius Pronk (1691-1759) who was commissioned by the Dutch East India Company to produce designs for production at Jingdezhen between 1734 and 1738. Two original drawings survive in the Rijksmuseum, Amsterdam, including the design entitled 'The Doctors' Visit', dated to 1738 by C.J.A.Jörg in *Porcelain and the Dutch China Trade*, The Hague, 1982, p.191. A vase of 'The Doctor's Visit' is illustrated by D.Howard and J.Ayers, *China for the West: Chinese Porcelain and other Decorative Arts for Export illustrated from the Mottahedeh Collection*, London, 1978, p.294, where the authors specifically note the resemblance in draughtsmanship between 'The Doctors' Visit' and 'The Potentate'.

104 \*

**A FAMILLE ROSE GLOBULAR TEAPOT AND COVER**

Qianlong

The body finely enamelled with a mildly erotic scene, a husband and wife on one side watching an amorous chicken and cockerel from a courtyard veranda, a small boy on the opposite side entering the courtyard holding a gold ruyi, the domed cover en suite. 17cm (6 3/4in) wide (2)

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清乾隆 粉彩人物圖茶壺

**Provenance:** a European private collection

來源：歐洲私人收藏

105

**A FAMILLE ROSE THREE-PANEL SCREEN**

Cyclically dated renshen year (AD1932), signed

Fang Yunfeng

The central panel very finely painted with a lady warmly wrapped in fur hat and stole reading a book at a circular window looking out upon budding prunus and rockwork, each of the narrower side panels with a dragonfly perching on flowering sprays, wood frame. Overall 39.4cm (15 1/2in) wide x 24.9 (9 3/4in) high when open

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

1932年（壬申年）粉彩人物花鳥圖瓷板「方雲峰」款

**Provenance:** a European private collection

來源：歐洲私人收藏

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

Compare a porcelain plaque by Fang with similar painting techniques used for the lady, illustrated by Zheng Niansheng and Liu Yang, *Jingdezhen Cibanhua Jingpin Jianshi*, Shanghai, 2003, pl.177.

106

**A PAIR OF FAMILLE ROSE OCTAGONAL FLARING JARDINIÈRES AND STANDS**

Zhu ren tang zhi seal mark, early 20th century Each side enamelled with quatrefoil cartouches depicting alternating scenes of mountains and birds, amongst chrysanthemum and peony sprays.

Each 19cm (7 1/2in) high (4).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

二十世紀早期 粉彩開光山水圖花盆連底盤一對 磬紅「居仁堂製」篆書款

**Provenance:** a European private collection

來源：歐洲私人收藏

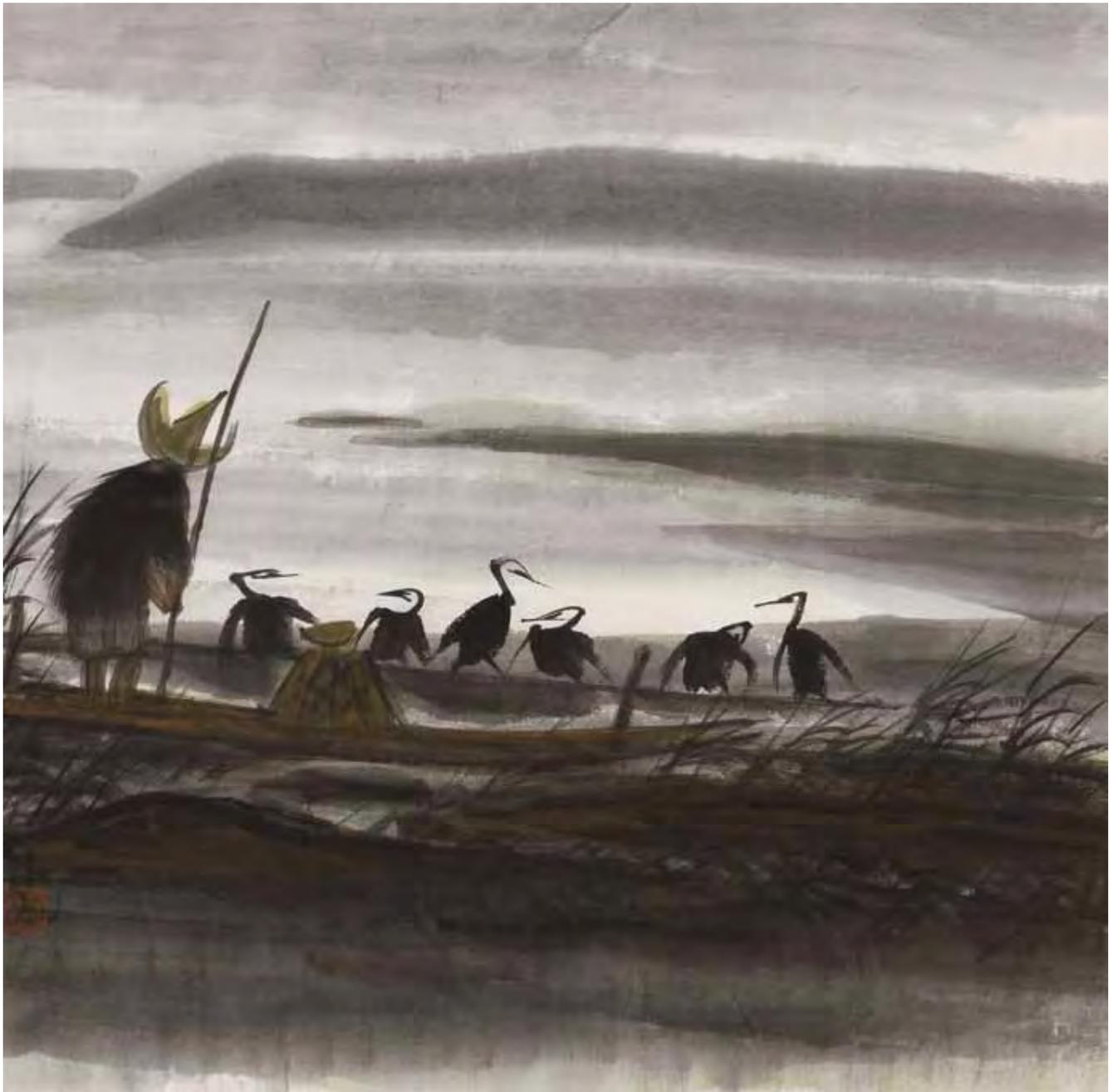
The mark may be translated 'Hall Where Benevolence Resides'.



105



106



**THE PROPERTY OF A GENTLEMAN** 紳士藏品

107

**LIN FENGMIAN (1900-1991)**

Cormorant Fisherman

Ink on paper depicting a single fisherman on his raft with six cormorants, signed and sealed bottom left, framed and glazed.

34cm (13 3/8in) x 34cm (13 3/8in)

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

林風眠(1900-1991) 漁歸 水墨紙本 鏡框

款識：林風眠

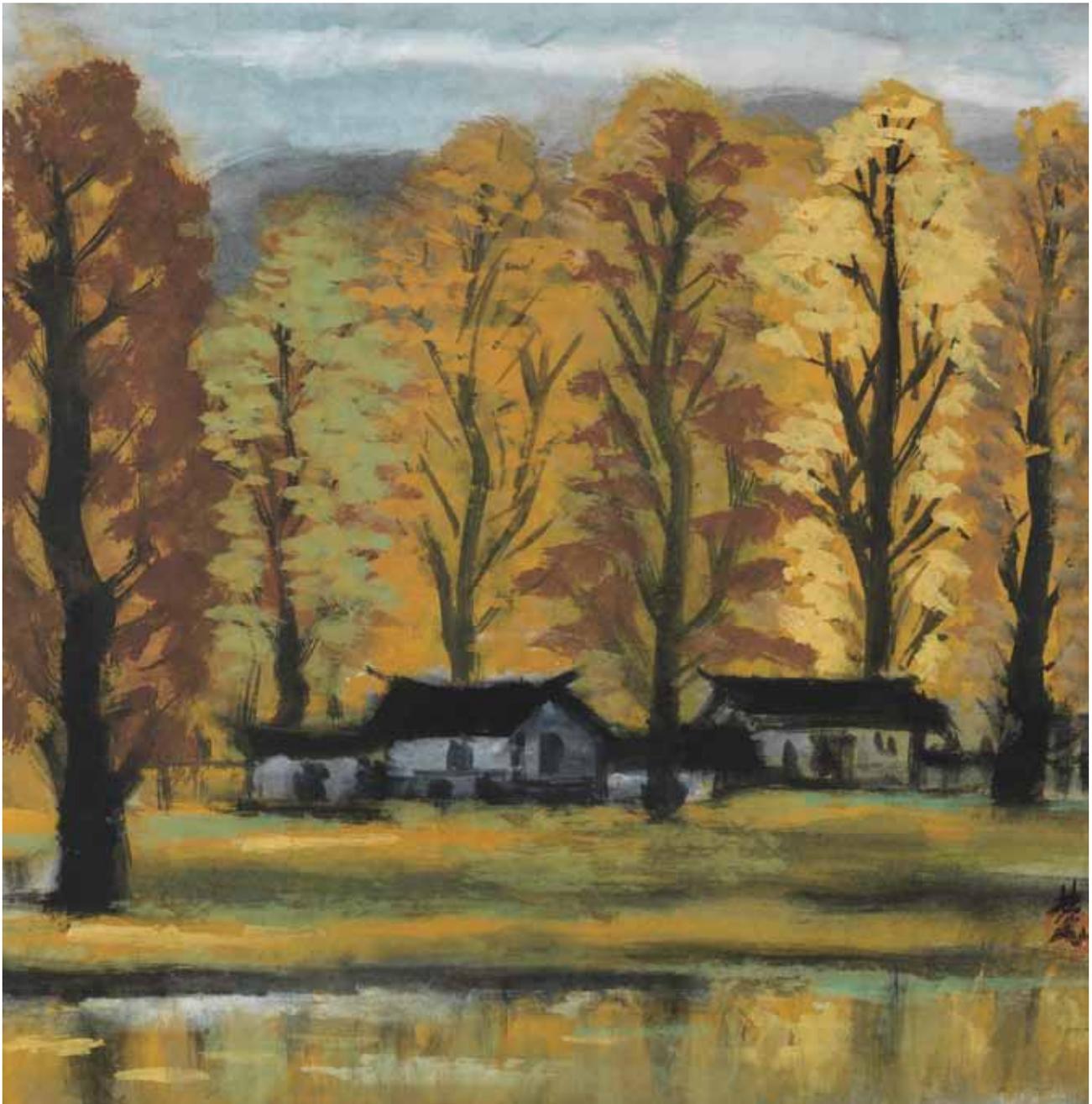
鈐印：林風眠印

**Provenance:** acquired by the mother of the present owner in Shanghai in January 1965 while attached to the diplomatic mission in Beijing, and thence by descent

來源：現藏家的母親於1965年1月在北京執行外交任務時所購得，後由家族繼承

For a comparable painting of cormorants by Lin Fengmian, see *Lin Fengmian quan ji*, Beijing, 2000, vol.1, p.72; p.80 and vol.2, p.65; p.66.

A similar but larger scene of a cormorant fisherman, with colour accents to the hat and raft, from the Bloch Collection was sold in our Hong Kong rooms, 28 November 2009, lot 104.



**THE PROPERTY OF A LADY** 女士藏品

108

**LIN FENGMIAN (1900-1991)**

Cottages

Gouache on paper depicting cottages huddled under trees with bright autumn foliage, signed and sealed bottom right, framed and glazed.

35cm (13 3/4in) x 35cm (13 3/4in)

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

林風眠(1900-1991) 秋林山莊 設色紙本 鏡框

款識：林風眠

鈐印：林風眠印

**Provenance:** acquired by the present owner in Shanghai in February 1964 while attached to the diplomatic mission in Beijing

來源：現藏家於1964年2月在北京執行外交任務時所購得

For a comparable landscape of cottages by Lin Fengmian, see *Lin Fengmian quan ji*, Beijing, 2000, vol 2, pp.99-100; p.102.

A similar but larger scene of cottages amidst bright autumn foliage from the Bloch Collection was sold in our Hong Kong rooms, 28 November 2009, lot 102.



109

**LIN FENGMIAN (1900-1991)**

Flautist

Ink on paper depicting a seated lady playing the flute, signed and sealed at lower left, framed and glazed.

22cm x 32cm (8<sup>3</sup>/<sub>4</sub>in x 12<sup>1</sup>/<sub>2</sub>in)

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

林風眠(1900-1991) 吹笛仕女 水墨紙本 鏡框

款識：林風眠

鈐印：林風眠印

**Provenance:** the parents of the present owners lived in Shanghai and briefly in Hong Kong from the late 1940s to the early 1950s, and subsequently in Hong Kong until 1960. The present lot was acquired in Shanghai or Hong Kong before the early 1950s.

來源：現藏家的父母於1940年代晚期到1950年代早期旅居上海及香港，後來又旅居香港直到1960年。此畫於1950年代早期前購於上海或香港。



110

**LIN FENGMIAN (1900-1991)**

Dancing lady

Ink on paper, depicting an elegant lady dancing with a handkerchief in her right hand, signed and sealed at lower left, framed and glazed.

22cm x 32cm (8<sup>3</sup>/<sub>4</sub>in x 12<sup>1</sup>/<sub>2</sub>in)

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

林風眠(1900-1991) 仕女 設色紙本 鏡框

款識：林風眠

鈐印：林風眠印

**Provenance:** the parents of the present owners lived in Shanghai and briefly in Hong Kong from the late 1940s to the early 1950s, and subsequently in Hong Kong until 1960. The present lot was acquired in Shanghai or Hong Kong before the early 1950s.

來源：現藏家的父母於1940年代晚期到1950年代早期旅居上海及香港，後來又旅居香港直到1960年。此畫於1950年代早期前購於上海或香港。



**THE PROPERTY OF AN ENGLISH FAMILY** 英國家族藏品

Lots 111 - 113

111 \*

**LIN FENGMIAN (1900-1991)**

Lady

Ink and colour on paper, signed and sealed at the top left, mounted on silk, framed and glazed.

34.7cm x 22.4cm (13 2/3in x 8 4/5in)

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

林風眠(1900-1991) 仕女 設色紙本 鏡框

款識：林風眠

鈴印：林風眠印

**Provenance:** according to the family, acquired by the mother of the present owners while she studied for a period with Lin Fengmian in Shanghai

來源：英國家族收藏；據說，其母親曾在上海受教於林風眠本人，並在同時期購得其畫作

Lin Fengmian in this painting manages to capture an ethereal, dream-like beauty. The predominantly white colour palette serves only to emphasise the lady's celestial purity, reminiscent of Guanyin, the Goddess of Mercy. The triangular composition of the seated lady too reassures the viewer with a sense of stability. Like the Goddess, she seems above the mundane world, while the silk thread lines that form the curves of her dress and sleeve echo her delicate and refined nature. A painting of a lady in a similar pose by Lin Fengmian was sold at Christie's Hong Kong on 29 November 2011, lot 2284.



112 \*

**LIN FENGMIAN (1900-1991)**

Lady Sitting

Ink on paper, depicting a lady seated combing her hair, signed and sealed at the bottom left, framed and glazed.

33cm x 22.3cm (13in x 8¾in)

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

林風眠(1900-1991) 梳頭仕女 水墨紙本 鏡框

款識：林風眠

鈴印：林風眠印

**Provenance:** according to the family, acquired by the mother of the present owners while she studied for a period with Lin Fengmian in Shanghai

來源：英國家族收藏；據說，其母親曾在上海受教於林風眠本人，並在同時期購得其畫作

For a similar painting by Lin Fengmian of a lady sitting and fixing her hair, see *Lin Fengmian quan ji*, Beijing, 2000, vol 2, p.33.



113 \*

**LIN FENGMIAN (1900-1991)**

Heron

Ink on paper, depicting a single heron with long beak and feathered crest beside grasses and water, signed and sealed on the bottom left, framed and glazed.

33cm x 22.3cm (13in x 8¾in)

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

林風眠(1900-1991) 鷺 水墨紙本 鏡框

款識：林風眠  
鈴印：林風眠印

**Provenance:** according to the family, acquired by the mother of the present owners while she studied for a period with Lin Fengmian in Shanghai

來源：英國家族收藏；據說，其母親曾在上海受教於林風眠本人，並在同時期購得其畫作

For a comparable painting of Herons by Lin Fengmian, see *Lin Fengmian quan ji*, Beijing, 2000, vol.1, p.82, 156 and 240.



**THE PROPERTY OF AN ENGLISH FAMILY** 英國家族藏品

114

**LIN FENGMIAN (1900-1991)**

Landscape scene

Gouache on paper, depicting a path running through a group of pines on a hillside, a lake and distant hills in the background, signed at the bottom left, framed and glazed.

68.5cm x 66.5cm (27in x 26 1/4in)

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

林風眠(1900-1991) 風景 設色紙本 鏡框

款識：林風眠  
鈴印：林風眠印

**Provenance:** purchased in Shanghai by the owner's father while he was working for the Shell Oil Company, circa 1952

來源：藏家的父親大約於1952年在殼牌石油公司工作時購自上海

Compare a painting by Lin Fengmian of similar size sold in these rooms, 17 May 2012, lot 393.



115

**VARIOUS OWNERS** 各方藏家

115

**AFTER QIAN XUAN (1235-1305)**

Late Ming/early Qing Dynasty  
Delicately painted with three butterflies in flight above iris blossoms  
issuing from leafy stems, sealed at bottom right and left corners.  
framed and glazed.

51.8cm (20 3/8in) x 28cm (11in)

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

明晚期/清早期 仿錢選(1235-1305) 花蝶

**Provenance:** from the collection of Sir Archibald D. Brankston (1909-1941), and thence by descent

來源：著名中國陶瓷學者白蘭士敦(1909-1941)舊藏，並由家族繼承

Archibald Dooley Brankston was one of the pre-eminent authorities on Chinese porcelain in the early 20th century. Born in Shanghai, he was fluent in Chinese and worked in China as a civil engineer. He later succeeded R.L.Hobson as Assistant Keeper in the Department of Oriental Antiquities at the British Museum, 1938-1941. He assisted in the preparation of the Royal Academy Exhibition in 1935-36, and is particularly remembered for his pioneering scholarship on Yongle porcelain culminating in the publication of his book *Early Ming Wares of Chingtechen* in 1938, before his premature death. His collection was mostly presented to the British Museum, but a few pieces remained in the family, presenting a rare opportunity to acquire a piece of early 20th century British collecting history.

116

**LOUIS SABATTIER, 1913**

The Government of the Republic of China

Pencil on paper, nine portraits depicting members of the Chinese government in 1913, including Yuan Shikai, President of the Republic in China, Hsian Siling, Minister of Finance, Lou Chausing, Minister of Foreign Affairs and President of the Council, each framed and glazed, the lot also including two bound volumes of the magazines *L'illustration*, including the issue from 15 February 1913 illustrating the Sabattier drawings.

Each drawing 32cm (12 1/2in) x 22cm (8 5/8in) (11).

£12,000 - 15,000

HK\$150,000 - 190,000

CNY120,000 - 150,000

Louis Sabattier 人物素描畫九幅 鏡框 1913年作

**Provenance:** A European private collection

來源：歐洲私人收藏



117

**A RARE OLIVE-GREEN JADE DISC, BI**

Late Neolithic Period

Of plain circular form, carved with a large central aperture, the stone of rich dark olive tone attractively mottled with ripples and specks of various brown and grey inclusions.

15.5cm (6 1/8in) diam.

**£8,000 - 12,000**

**HK\$100,000 - 150,000**

**CNY83,000 - 120,000**

新石器時代晚期 綠玉雕璧

**Provenance:** Baron Klaus D. von Oertzen (1894-1991) and Baroness Irene von Oertzen (1908-2007)

**Published and Illustrated:** S.Howard Hansford, *Jade: Essence of Hills and Streams, the von Oertzen Collection of Chinese and Indian Jades*, London, 1969, pl.A1.

來源：著名收藏家Klaus D. von Oertzen男爵(1894-1991)及Irene von Oertzen男爵夫人(1908-2007)舊藏

此拍品曾出版及著錄於1969年倫敦出版S.Howard Hansford著《Jade: Essence of Hills and Streams, the von Oertzen Collection of Chinese and Indian Jades》·圖版A1。

Baroness Irene von Oertzen (1908-2007) and her husband Baron Klaus-Detlof von Oertzen (1894-1991) were well-known as passionate collectors of Chinese art. Interned in prison camps in the Dutch East Indies in May 1940, the Baroness was then separated from her husband and transferred to China, where she became fluent in Chinese and developed her appreciation for Chinese art and for jade carvings in particular.

There is evidence that stone discs existed as early as the fifth millennium BC in eastern China, and related rectangular discs with rounded corners were used by people of the Hongshan culture to place on the bodies of the dead. Larger discs appear to be an innovation of the Liangzhu culture (circa 3300-2250 BC): see J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, pp.131-2, where the author also suggests that the quality of the jade was matched to the function of the piece, with higher quality pieces probably reserved for placement on the stomach and chest of the body, a practice that was noted by excavators at the Jiangsu Wujin Sidun site. See examples of jade bi discs illustrated *ibid.*, nos.4:1 to 4:6; other examples of bi discs of related size and apparently with similar carving techniques of the central hole, one with a later inscription by the Qianlong Emperor, are illustrated in the *Compendium of Collections in the Palace Museum: Jade 1: Neolithic Age*, Beijing, 2011, nos.40-43.

Compare also a russet jade neolithic bi disc, possibly from the Liangzhu culture, sold in these rooms, 8 November 2012, lot 183.





118 (front and reverse)



119

118

**A GREY AND BLACK JADE BELT HOOK**

Ming Dynasty

The pearl-shaped curved buckle powerfully carved with a dragon head forming the hook, looking at a pair of confronted chi dragons, the reverse unusually carved with loop and loose ring finely carved with ruyi-shaped cloud scrolls, the stone of grey and black tones with russet streaks.

10cm (4in) long

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

明 灰墨玉雕螭龍紋帶鉤

Compare another broad-bodied greyish white and black jade belt hook illustrated in *Compendium of Collections in the Palace Museum: Jade 6: Ming Dynasty*, Beijing, 2011, no.125.

119

**A GREEN AND RUSSET JADE 'CHILONG' RING, AND A BROWN JADE CYLINDRICAL CONG**

Ming Dynasty

The ring carved with two chilong clambering around the exterior, one with its head cleverly carved from fine green stone, 6cm (2 3/8in) wide; the cong carved from greyish-brown streaked stone with four square layers flanked by a circular layer at each end, 4.2cm (1 5/8in) wide. (2).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

明 綠玉帶皮雕螭龍紋扳指及褐玉雕琮

120

**A FINE YELLOW JADE CARVING OF TWO MANDARIN DUCKS**

17th century

The yellow stone with fine russet inclusions carved as a bird with head raised besides another smaller bird facing in the other direction with long neck and head stretched back over the body, both birds with webbed feet carved on the underside.

5.8cm (2 1/4in) long

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十七世紀 黃玉雕雙鴛鴦





121

121  
**A FINE CREAM AND BLACK JADE CARVING OF THE HEHE ERXIAN**

17th century  
 The mottled stone carved with the smiling 'Immortals of unity and harmony', one crouching boy grasping a ruyi, his standing brother holding a lotus flower.

6cm (2 3/8in) high  
**£10,000 - 15,000**  
**HK\$130,000 - 190,000**

**CNY100,000 - 150,000**

十七世紀 墨玉雕和合二仙

122  
**A MOTTLED BLACK AND GREY JADE 'QILIN' CARVING**

17th century  
 The grey stone streaked with black striations and carved as a single-horned qilin with the left fore hoof raised and cloud scrolls billowing around its body, a young qilin crouched on its back above the luxuriantly curling tail, fixed wood stand.

8.7cm (3 3/8in) long (2).  
**£6,000 - 8,000**  
**HK\$77,000 - 100,000**

**CNY62,000 - 83,000**

十七世紀 灰墨玉雕子母麒麟

**Provenance:** according to the owner, purchased from Bluett's prior to 1946 by her late husband, as a gift for his mother

來源：據說1946年前由現藏家已故的丈夫購自英國古董商Bluett's，並贈予其母親

123  
**A GROUP OF SIX FIGURAL JADE CARVINGS**

17th to 19th century  
 Comprising a white jade figure of Liuhai standing with left foot resting on a three-legged toad and a boy climbing on his back with a string of cash; a white jade figure of a boy holding up a peach spray; a white jade figure of a boy carrying a lotus spray; a white jade figure of a boy with a lingzhi fungus, a pale green jade robed boy also with lingzhi fungus; and a pale green jade boy with a stem of heavy lotus blossom, wood stands.

The tallest 6.7cm (2 5/8in) high (12).  
**£4,000 - 6,000**  
**HK\$52,000 - 77,000**

**CNY41,000 - 62,000**

十七至十九世紀 白玉及青玉雕童子六件

**Provenance:** an English private collection; according to the family, acquired in the 1960s and thence by descent

來源：英國私人收藏，據說此拍品購於1960年代，並由家族繼承



122



123

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

124 \*

**A LARGE CELADON JADE CARVING OF A MYTHICAL BEAST, XIEZHI**

Mid Qing Dynasty

The mythical beast with an unusual broad face and wide mouth with two protruding fangs, the face turned to look over the right shoulder above the front paws placed forward with sweeping tufts of hair flowing behind and further tufts flowing from the mane and each side of the spine.

23.2cm (9 1/8in) long

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

清中期 青玉雕獬豸

**Provenance:** a Swiss private collection

來源：瑞士私人收藏

Large jade animal carvings include both animals and mythical beasts; the former such as water buffaloes, horses and elephants and the latter, mythical creatures such as Buddhist lions, qilin and as the present lot xiezhi. See for example *Chinese Jade Throughout the Ages*, London, 1975, pls.241, 391, 392, 394, 395 and 397. There is an ongoing discussion about the dating of these large creatures, usually ranging from the late Ming dynasty to the 19th century. As noted in the exhibition catalogue *ibid.* p.118, 'the size and magnificence of these large animal carvings is at the same time a pointer towards the work of the Ch'ing period, which saw the fullest development of carving on such a scale'.

The origins of such an unusual mythical beast are suggested by tomb sculpture, and in particular the stone figures of fabulous animals lining the tomb avenues of the Southern dynasties outside Nanjing. Mythical beasts, often of terrifying and powerful aspect, served as protective guardians and as links to the spiritual world; for a discussion see J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp.351 ff.





125



126

125

**A PALE GREEN JADE 'CHILONG' CUP**

16th century

The finely carved chilong grasping the side of the ovoid body amongst gnarled branches of lychee and leaves, the stone with subtle inclusions of grey, yellow and white, wood stand.

15cm (6in) long (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十六世紀 青玉鏤雕螭龍柄杯

126

**A PALE GREEN JADE FLATTENED PEAR-SHAPED ARCHAISTIC VASE, HU**

Yuan/Ming Dynasty

The body and shoulders finely carved with borders of curling tendrils, the sides of the vase with two high-relief mythical animal mask handles below pendent lappets enclosing geometric designs around the flaring mouthrim.

13.5cm (5 1/4in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

元/明 青玉雕仿古紋雙獸耳壺

Related archaistic hu vases, dated to the Ming dynasty and carved with animal-head handles and decorative registers including bosses and scrolls, are illustrated in *Compendium of Collections in the Palace Museum: Jade 7: Ming Dynasty*, Beijing, 2011, nos.17-19.

127

**A RARE YELLOW JADE 'CHILONG' BRUSH WASHER AND COVER**

Ming Dynasty

The shallow vessel carved in relief around the flaring sides with three lithe clambering chilong, finely incised with the hairs on their legs and eyebrows, a fourth chilong curled on top of the cover, the head slightly raised with benign expression, the translucent stone of yellow tone, with subtle russet inclusions.

12.5cm (5in) wide (2).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

明 黃玉雕螭龍紋蓋洗





Julius Robinson

Julius Robinson (1896-1975) was an international financier and philanthropist. He was Chairman of the company Goode Durrant and Murray Ltd., situated in the City of London. He traveled extensively for business to the USA, Australia, Zimbabwe and South Africa. Hong Kong was a frequent destination in his travels between London and Australia, contributing to his interest in Chinese culture, with particular enthusiasm for jade carvings. He had a collection of paintings, objets d'art and furniture. Many objects were sold in a large house sale in 1966. He died in Johannesburg on his way to Salisbury (now Harare) where he was to receive an honorary doctorate from the University.

**FINE JADE CARVINGS FROM THE JULIUS ROBINSON COLLECTION 精美玉器珍藏**

Lots 128 - 143



128

128  
**A PALE GREEN JADE 'LOTUS' BRUSH WASHER**

17th century

Deeply hollowed as a multi-petalled lotus blossom with a circular boss in the well, the exterior entwined with a reticulated spreading branch of flowers, buds and leaves.

12.7cm (5in) wide

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十七世紀 青玉雕蓮式洗

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承

129

**AN ARCHAISTIC PALE GREEN JADE VASE, HU**

Yuan/Ming Dynasty

The pale green stone carved as a flattened hu vase with confronted stylised chilong on the spreading foot, the body with four rows of bosses beneath a taotie mask on each side, beneath incised foliate scrolls, the neck with two animal heads with gaping jaws flanking pairs of confronted stylised chilong, the flaring neck with upright stiff lappets, wood stand.

16.4cm (6 1/2in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

元/明 青玉雕獸面乳釘紋獸耳出戟壺

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承

Compare two related hu vases, with similar treatment of the animal-mask handles and archaistic taotie masks and bosses, both dated to the Ming dynasty but slightly smaller (12cm each), illustrated in *Compendium of Collections in the Palace Museum: Jade 7: Ming Dynasty*, Beijing, 2011, nos.17-18.



129



130

130

**A PALE GREEN JADE RECTANGULAR 'DRAGON' CUP STAND**

Ming Dynasty

The shallow stand carved in relief with two writhing chilong separated by heads of lingzhi fungus encircling the octagonal stand for the cup, all enclosed within a lobed rim incised with keyfret, the underside slightly recessed in the centre, wood stand.

17.8cm (7in) long (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

明 青玉雕龍紋長方托盤

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承

A similar pale green jade cup stand carved with confronted dragons, Ming dynasty, is illustrated in *Jade Selections from Yuan, Ming and Qing dynasties in the Tibet Museum*, 2005, pl.36.



131

131

**TWO RETICULATED JADE FINIALS**

The first, a pale green jade finial carved as egrets amidst lotus, Ming Dynasty, 3.2cm (1 1/4in) high; and the second, a white jade finial carved with a dragon pursuing the flaming pearl of wisdom amidst cloud scrolls, 18th century or earlier.

3.6cm (1 3/8in) high (2).

£1,500 - 2,000

HK\$19,000 - 26,000

CNY15,000 - 21,000

明 青玉鏤雕鷺蓮紋爐頂

十八世紀或早期 白玉雕雲龍紋爐頂

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承

132

**A CELADON AND RUSSET JADE 'PRUNUS AND CHILONG' RHYTON**

17th/18th century

The deeply hollowed flaring cup shaped as a gnarled trunk issuing a twisting branch to form a handle and scattered with prunus blossoms and a lingzhi fungus, a line of inclusion in the stone used to suggest an opening in the trunk with a chilong crawling out, wood stand.

12cm (4 3/4in) high (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十七/十八世紀 青玉帶皮雕螭龍梅花紋杯

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承



132



133

133

**A GREYISH-BROWN JADE RHYTON**

16th/17th century

The stone with characteristic streaky inclusions and finely hollowed to form a cup terminating in an archaic animal head with open jaw revealing its fangs and tongue, wood stand, fitted box.

11.4cm (4 1/2in) high (3).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十六/十七世紀 灰褐玉雕獸面紋角形杯

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承



Two views

134

**A RARE IMPERIAL PALE GREEN AND RUSSET  
JADE INSCRIBED 'TWELVE SYMBOLS OF  
IMPERIAL AUTHORITY' TABLET, GUI**

Qianlong

The tablet carved in low relief on the front with the Twelve Symbols including the grain, the fire scroll, the mountain, the sun, the moon, the constellation and the axe head, the reverse with two four-line paragraphs of calligraphy above rocky peaks bursting from foaming waves.

19.2cm (7 5/8in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

清乾隆 御製青玉帶皮雕十二章紋圭

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承



A white jade gui, mid-Qing dynasty;  
image courtesy of the Palace Museum, Beijing

The inscription reads

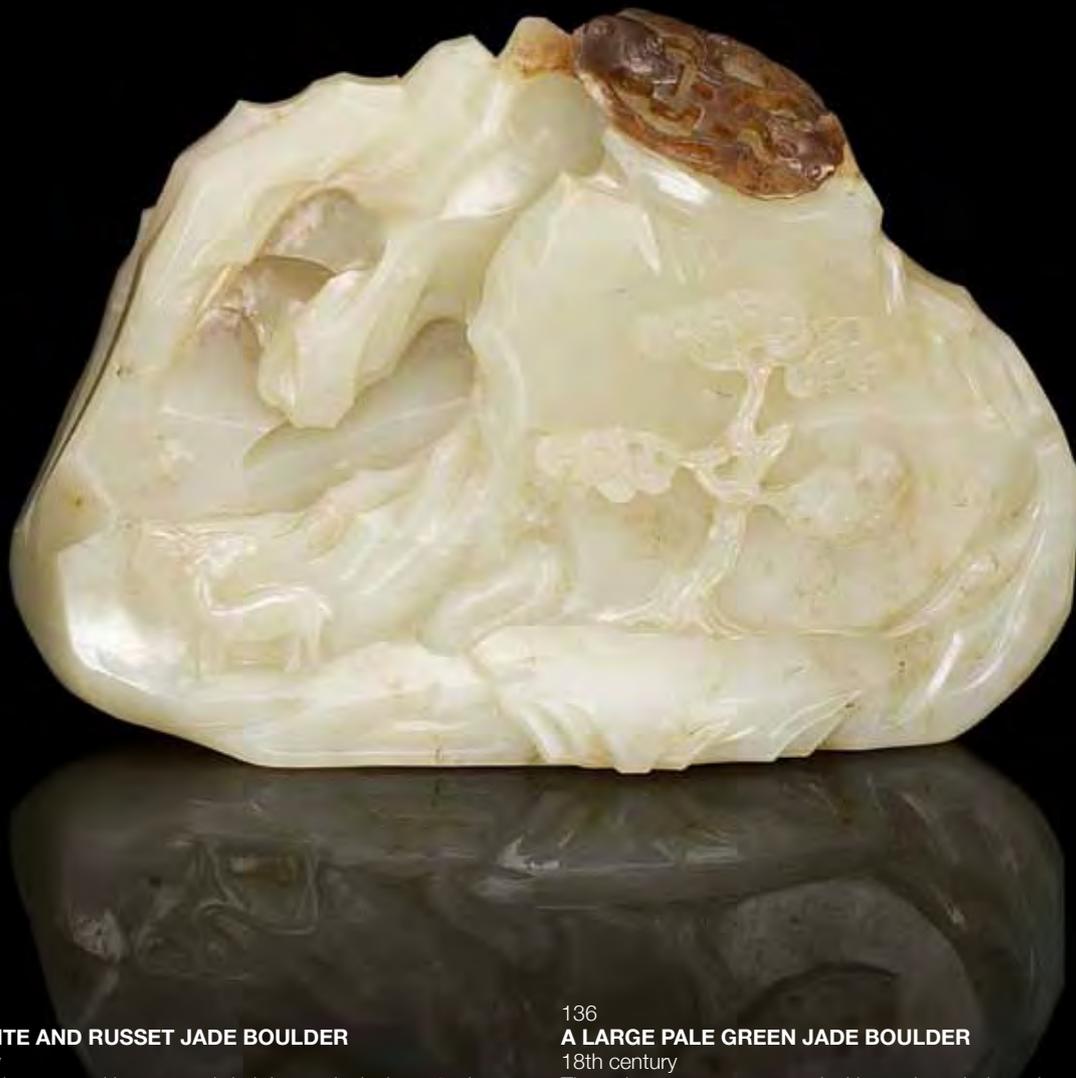
承帝明德，師象山則。雲施稱民，永受厥福。承容之常，承帝之明。下民安樂，受福無疆。

which is from chapter 17 from the Book of Han, 'Rites and Music', and can be translated as:

*'We receive the Emperor's enlightened virtue; as a leader he is like a mountain. The clouds answered the peoples call, and they forever enjoyed their blessings. We receive his constant forbearance; we receive the Emperor's enlightenment. Under him the people are peaceful and happy, the blessings they receive are limitless.'*

Compare a similar white jade tablet and bi disc, gui, from the Qing Court Collection, Palace Museum, Beijing; the tablet similarly carved with the twelve symbols, illustrated in *Compendium of Collections in the Palace Museum: Jade 8: Qing Dynasty*, Beijing, 2011, no.16, and another green jade gui and bi disc carving also with the twelve Imperial symbols, *ibid.*, no.144. For a Ming Dynasty related jade gui tablet, see *Studies Of the Collections of the National Museum of China*, Beijing, 2007, pl.202.





135

**A FINE WHITE AND RUSSET JADE BOULDER**

18th century

The even white stone with scattered dark brown inclusions, finely carved with a deer turning its head to gaze at lofty pine besides a waterfall beneath a Buddhist wan symbol encircled by two bats touching their wing-tips cleverly carved from an area of brown inclusion, the reverse a waterfall rushing down between cliffs to form a foaming river, wood stand, fitted box.

16cm (6 1/4in) wide (3).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十八世紀 白玉帶皮雕蝠鹿紋山子

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承

136

**A LARGE PALE GREEN JADE BOULDER**

18th century

The pale green stone carved with two bearded gentlemen, one with a staff and the other holding a peach, beside a boy plucking a lingzhi fungus, all within beneath a simple hut perched within a rocky landscape with pine trees, the reverse with a crane in flight above a pine and another crane standing nearby, wood stand, fitted box.

17cm (6 3/4in) high (3).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十八世紀 青玉雕山水人物圖山子

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承

Compare a related pale green and russet jade boulder, carved with 'the five old men', Qing dynasty, from the National Palace Museum, illustrated by Chang Li-tuan in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pl.47.

A related jade boulder dated to the 18th century, of white jade but slightly smaller (15.2cm high), was sold at Christie's Hong Kong, 1 December 2010, lot 3155.



136



137

137

**A PALE GREEN AND RUSSET JADE CARVING  
OF SHOULAO AND BOY**

18th century

The pale green stone deepening to a russet tone towards the base, carved as a smiling bearded figure of the God of Longevity clasping a spreading branch of flowering prunus over his right shoulder and reaching down his back, the Immortal accompanied by a cheerful boy holding out a luscious peach, wood stand, fitted box.

13.5cm (5 3/8in) high (3).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八世紀 青玉帶皮雕壽老童子

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承



138



138

**TWO JADE CARVINGS**

Comprising: a pale green jade belt hook, 18th/19th century, carved with a two-horned mythical beast's head grinning down at a chilong clasping a spray of lingzhi fungus in its mouth, wood stand, 13.6cm (5 3/8in) long; and a small white jade vase, 18th century, the flattened baluster vase carved on each side with a lobed panel containing a lingzhi fungus beneath the neck carved with taotie masks flanked by chilong-shaped handles, wood stand, 7.4cm (3in) high. (4).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八十九世紀 青玉雕螭龍紋帶鉤  
十八世紀 白玉雕靈芝饕餮雙耳扁瓶

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent  
The belt hook acquired from Sotheby's London, 29 May 1962, lot 130

來源：倫敦Julius Robinson精美玉器收藏，並由家族繼承  
此拍品中的帶鉤1962年5月29日於倫敦蘇富比拍賣，拍品編號130

139

**A LARGE PALE GREEN JADE 'CARP' CARVING**

18th century

The flat stone carved as a slender fish with fiercely flaming brows and pointed fangs, the side fins sweeping out from the scaly body and the dorsal fin with small holes for hanging, wood stand, fitted box.

29.7cm (11 3/4in) long (3).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八世紀 青玉雕鯉魚

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承



139



140

**A PAIR OF PALE GREEN JADE DOUBLE-SIDED RECTANGULAR TABLE SCREENS**

19th century

Each elegant screen crisply carved with a mountain and river scene, one with two fishermen each punting a boat downstream beside a simple four-pillared shelter on a rocky promontory and a peaked pavilion in the background, the reverse with a traveller crossing a low bridge towards a clump of willow, the other screen with a fisherman tending his nets beside a tent and a basket while another pushes his boat towards a distant shore, the reverse with a mountain shelter amidst wutong and pine trees.

*Each screen 20.6cm (8 1/8in) high x 14.8cm (5 7/8in) wide (2).*

**£10,000 - 15,000**

**HK\$130,000 - 190,000**

**CNY100,000 - 150,000**

十九世紀 青玉雙面雕山水人物圖插屏一對



**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承

A pair of pale green jade table screens, one carved with a fisherman rowing a covered raft in a pine riverscape, in the collection of the Fitzwilliam Museum in Cambridge, is illustrated by J.C.S.Lin, *The Immortal Stone: Chinese jades from the Neolithic period to the twentieth century*, Cambridge, 2009, pp.98-99, nos.87a & b. Several examples of white or pale green jade screens with scenes of figures in remote landscapes in the National Palace Museum, Taipei, are illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, nos.67, 71 and 72.



141

141

**A SPINACH-GREEN JADE LOBED CIRCULAR BOWL**

19th century

Each of the four smooth lobes undecorated, the dark-green translucent stone rippled with veins of black, the flaring sides rising from four short feet, wood stand, fitted box.

18cm (7in) wide (3).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十九世紀 碧玉雕海棠式洗

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承

Compare a related spinach jade four-lobed bowl from the von Oertzen Collection, illustrated by S.Howard Hansford, *Jade, Essence of hills and streams*, Johannesburg, 1969, p.129, pl.D13.

142

**A PAIR OF DARK GREEN JADE CUPS**

19th century

Each carved from dark green jade flecked with stony inclusions and formed as a simple tall-sided cup raised on a circular slightly spreading foot, wood stands, fitted box.

7.3cm (2 7/8in) high (5).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十九世紀 碧玉雕杯一對

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承



142

143

**A FINE CARNELIAN AGATE 'VASE AND PRUNUS-TRUNK'  
DOUBLE VASE**

18th century

The stone of pale greenish white with fine inclusions carved as a flattened baluster vase joined on one side to a hollowed trunk issuing twisted branches of flowering prunus attractively carved from the deep red-toned skin, the other side of the vase with a branch bearing ripe peach beside a phoenix perching on rockwork and a lingzhi fungus spray, wood stand, fitted box.

17.2cm (6 3/4in) wide (3).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十八世紀 紅玉髓雕梅花靈芝紋雙聯瓶

**Provenance:** the Julius Robinson Collection of Fine Jade Carvings, London, and thence by descent

來源：倫敦Julius Robinson精美玉器珍藏，並由家族繼承





144



145

**VARIOUS OWNERS** 各方藏家

144

**A FINE VERY PALE GREEN JADE PENDANT**

19th century

The pale green stone of fine even tone carved on one side with a chilong clambering in pursuit of a flaming pearl and on the other side in low relief with an exotic long-tailed phoenix in a shaped panel beneath formal cloud scrolls. 5.2cm (2in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十九世紀 青玉雕螭龍紋珮

**Provenance:** an English private collection

來源：英國私人收藏

145

**A WHITE JADE ARCHER'S RING**

19th century

The translucent white jade finely carved with a continuous scene of a galloping horseman carrying a quiver of arrows on his back and aiming his bow at a deer fleeing past pines spreading across a rocky landscape. 2.9cm (1 1/8in) diam.

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

十九世紀 白玉雕山水人物圖扳指

**Provenance:** purchased from Spink & Son, Ltd., London, by repute An English private collection

來源：據傳購自英國古董商Spink & Son, Ltd. 英國私人收藏

A related white jade thumb ring, Qianlong, carved with an archer on horseback, sold at Sotheby's London, *Private English Collection of Fine Chinese Thumb Rings, Jade Carvings and Snuff Bottles*, 6 December 1995, lot 532.

146

**A FINE WHITE JADE BELT HOOK**

Qianlong/Jiaqing

Finely carved with the hook shaped as the head of a mythical beast grinning down at a reticulated chilong carved in high relief clambering up the shaft and gripping a lingzhi fungus spray in its mouth, the stone of luminous white tone. 12.8cm (5in) long

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

清乾隆/嘉慶 白玉雕螭龍紋帶鉤



146

THE PROPERTY OF A LADY 女士藏品

147

**A SPINACH-GREEN JADE 'CHILONG' PLAIN SEAL**

18th/19th century

The dark green jade rectangular seal surmounted by a chilong dragon with its smiling head resting on its long slender body wrapped above the squarely-placed front paws and the bifurcated tail sweeping under the right back leg to reach its shoulder, the underside uncarved.

4.8cm (1 7/8in) long

£3,000 - 4,000

HK\$39,000 - 52,000

CNY31,000 - 41,000

十八/十九世紀 碧玉雕螭龍鈕印璽

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承





THE PROPERTY OF A GENTLEMAN 紳士藏品

148

**A RARE PALE GREEN JADE CARVING OF A MANDARIN DUCK AND PEONY BLOSSOMS**

Qianlong

Crisply and carefully carved with neatly-folded clawed feet, a stylised scrolling crest and archaic C-scrolls on its wings and body, grasping in its beak an elaborate leafy spray issuing three luscious peony blossoms.

16cm (6¼in) long

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

清乾隆 青玉雕銜牡丹鴛鴦

**Provenance:** an English private collection

來源：英國私人收藏

Compare the very similar style of carving, including the squared beak and archaic scroll details on the body, on a pair of Mandarin ducks in the Asian Art Museum of San Francisco, illustrated by R-Y.Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, Japan, 1977, pl.LXXI.

See also a related Mandarin duck formerly in the Alan and Simone Hartman Collection sold at Christie's Hong Kong, 30 November 2011, lot 3030.

149

**A FINE VERY PALE GREEN JADE CARVING OF AN ELEPHANT AND BOYS**

Qianlong

The stone of exceptional purity and carved as a charmingly wrinkled elephant with curling trunk, its head turned to the left being groomed by two boys perching either side of a spreading vessel containing a flaming pearl, a fruit and a branch of coral while another boy crouches behind with a stick raised to tickle the beast's ear, the elephant covered with a richly patterned tasselled saddlecloth incised with bats flying amid cloud scrolls and waves.

8.7cm (3 3/8in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

清乾隆 青玉雕雙童洗象

**Provenance:** an English private collection, acquired by the father of the current owner

來源：英國私人收藏，由現藏家之父親購得

A boy riding on an elephant, 騎象 qixiang, is a pun for 'May there be good fortune', 吉祥 jixiang.

Compare a slightly smaller carving of an elephant being groomed by two boys illustrated in *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, no.136.

A celadon and russet jade carving of elephant and boys is illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.170 and subsequently sold at Christie's Hong Kong, 27 November 2007, lot 1562. See also a white jade carving of an elephant and boys, sold at Christie's London, 14 May 2013, lot 81, and a related pale green jade carving of elephant and boys sold in these rooms, 8 November 2012, lot 5.





150



151

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

150

**A PAIR OF PALE GREEN JADE 'POMEGRANATE' BOXES AND COVERS**

18th/19th century

Each box and cover shaped as a pomegranate bursting open to reveal the seeds on the cover and further carved with a smaller fruit and flower issuing from a twisting leafy branch.

*Each 9cm (3 1/2in) long (4).*

**£2,500 - 4,000**

**HK\$32,000 - 52,000**

**CNY26,000 - 41,000**

十八十九世紀 青玉雕石榴式蓋盒一對

**Provenance:** an English private collection

來源：英國私人收藏

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

151

**A WHITE JADE RECUMBENT DEER**

19th century

The pebble-shaped jade carved as a deer clasping a spray of lingzhi fungus in its mouth, the head raised and the two antlers reaching towards another lingzhi fungus branch balanced over its back, the body finely incised with stars and the hooves tucked underneath, wood stand. *5.7cm (1 7/8in) long (2).*

**£2,000 - 3,000**

**HK\$26,000 - 39,000**

**CNY21,000 - 31,000**

十九世紀 白玉雕銜靈芝臥鹿

**Provenance:** an English private collection

來源：英國私人收藏

THE PROPERTY OF A NOBLEMAN 貴族藏品

152

**A LARGE PALE GREEN JADE 'PEACH' CARVING**

19th century

Carved as a single large peach issuing from a skilfully-worked gnarled branch bearing curled leaves, the stone of pale green tone with russet inclusions.

13.8cm (5 1/2in) wide

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十九世紀 青玉雕桃

**Provenance:** a British private collection

來源：英國私人收藏

Compare a related pale green jade peach carving, also with a bat, illustrated in *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, no.160. See also a white jade carving of a peach and bat, Qianlong, illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, pl.81.



153



**THE PROPERTY OF A LADY 女士藏品**

Lots 153 - 155

153

**A PALE GREEN JADE CARVING OF A FISHERMAN AND TWO BOYS**

Early 19th century

The pale green stone of fine even tone, carved as a fisherman in a woven wide-rimmed hat squatting beside his basket and reaching inside while conversing with a boy wearing a string suspending a single coin around his neck and smiling at another older boy also with a woven hat sitting on a rock besides two further baskets while bathing his feet in the flowing stream, the underside carved with swirling waves, wood stand. 14cm (5 1/2in) wide (2).

£7,000 - 10,000

HK\$90,000 - 130,000

CNY72,000 - 100,000

十九世紀早期 青玉雕漁夫童子

**Provenance:** The collection of George Schultz and passed to his sister Emily Mary who married William Pitt Miller and lived at Merlewood, Grange over Sands, Lancashire until her death in 1930. Thence by family descent to the present owner.

來源：喬治·舒爾茨舊藏，由其妹妹（或姐姐）艾米莉·瑪麗繼承。艾米莉是威廉·皮特·米勒的妻子，直到1930年去世為止一直居住在位於英國西北部蘭開夏郡的莫莉伍德，後由其家族繼承至今。

The fisherman, one of the Four Noble professions (alongside scholar, woodcutter, and farmer) is a more unusual subject for jade carving, although its popularity as a motif in Chinese art can be explained by its further meaning together with the carp as 'receiving profit'. Compare a related pale green jade carving of a fisherman, boy and basket, from the Fitzwilliam Museum, Cambridge, illustrated by J.C.S.Lin in *The Immortal Stone*, Cambridge, 2009, p.124 (top left). A related carving of a fisherman and two boys was sold at Christie's London, 15 May 2012, lot 4.

154

**A PALE GREEN JADE INCENSE BURNER AND COVER, GUI**

Jiaqing

The hemispherical base carved on the exterior with two taotie masks on a band of leiwen, flanked by two stylised dragon-head handles on either side, the domed cover with similar taotie decoration, surmounted by a flower-head finial.

15.5cm (6 1/8in) wide (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清嘉慶 青玉雕饕餮紋龍耳簋式蓋爐

**Provenance:** the collection of George Schultz and passed to his sister Emily Mary who married William Pitt Miller and lived at Merlewood, Grange over Sands, Lancashire until her death in 1930; thence by family descent to the present owner

來源：喬治·舒爾茨舊藏，由其妹妹（或姐姐）艾米莉·瑪麗繼承。艾米莉是威廉·皮特·米勒的妻子，直到1930年去世為止一直居住在位於英國西北部蘭開夏郡的莫莉伍德，後由其家族繼承至今。

Compare a pale green jade incense burner of closely related form, but with a Qianlong mark and of the period, illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.67.



154

155

**A SPINACH GREEN JADE RECTANGULAR  
INCENSE BURNER AND COVER, FANG DING**

19th century

The green stone with attractive darker speckles, each side finely carved on the exterior with an archaic taotie mask beneath two confronted stylised chilong, separated by a column of flanges in the centre of each side and at each corner, the four spreading feet each shaped as an upturned mythical beast's head, the upright pierced handles flanking the rectangular cover similarly carved with a taotie mask on each side beneath the reticulated finial formed as a squat coiled dragon.

19.7cm (7 3/4in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十九世紀 碧玉雕饕餮紋衝耳四足方鼎

**Provenance:** The collection of George Schultz and passed to his sister Emily Mary who married William Pitt Miller and lived at Merlewood, Grange over Sands, Lancashire until her death in 1930. Thence by family descent to the present owner.

來源：喬治·舒爾茨舊藏，由其妹妹（或姐姐）艾米莉·瑪麗繼承。艾米莉是威廉·皮特·米勒的妻子，直到1930年去世為止一直居住在位於英國西北部蘭開夏郡的莫莉伍德，後由其家族繼承至今。



155

THE PROPERTY OF A LADY 女士藏品

156

**A PALE GREEN JADE 'DRAGON' VASE**

Qianlong

The tall neck with two curling scroll handles, with a sinuous five-clawed dragon in pursuit of a pearl around the body amongst ruyi scrolls.

17cm (6 5/8in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

清乾隆 青玉雕龍紋雙耳扁瓶

**Provenance:** an English private collection

來源：英國私人收藏

A related white jade vase, carved with a dragon in high relief around the exterior pursuing the flaming pearl, Qing dynasty, from the Qing Court Collection, is illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.23.



A pale green jade 'dragon' vase, Qianlong; image courtesy of the Palace Museum, Beijing





**THE PROPERTY OF A LADY** 女士藏品

157

**A RARE PALE GREEN JADE 'LOTUS' VASE AND COVER**

18th century

Carefully carved as a vase with two squared scroll handles and a separate cover with lotus-bud finial, the vase rising from swirling waves beside luxuriantly unfurling lotus flowers, one hollowed and another opening to reveal a seed pod, growing on twisting stems together with buds and curling leaves, wood stand.

23.4cm (9 1/4in) long (3).

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

十八世紀 青玉鏤雕蓮花紋蓋瓶

**Provenance:** an English private collection

來源:英國私人收藏

The lotus, 荷 he, has long been associated in Buddhism and Hinduism with the concept of purity, because it emerges from the mud as a clean unstained flower. It is also a pun for harmony, 和 he, and can represent fertility since its seed pod is visible even as the flower opens.

The complicated reticulation and interweaving of the stems, petals, leaves, waves and vase on the present lot speak highly of the 18th century carver's skills. The soft curves of the petals and leaves complement the rounded smooth body of the vase, while the sharper edges of the leaves provide a pleasing contrast. Compare the similar carving style, also with gently curving stems, broad flowers curling at the lip and elegant composition of a pale green jade lotus carving in the Victoria and Albert Museum, illustrated by M. Wilson, *Chinese Jades*, London, 2004, p.55, no.56.

A related white jade vase and cover flanked by a deer and a crane, 18th century, sold in these rooms, 8 November 2012, lot 194.



**PROPERTY FROM THE COLLECTION OF JACQUES AND GALILA HOLLANDER**

**JACQUES AND GALILA HOLLANDER** 伉儷珍藏藏品

158

**A RARE ARCHAISTIC JADE POURING BOWL**

Ming Dynasty, 16th/17th century

Of compressed globular form, rising to the short waisted neck and everted rim, flanked by a pair of handles, each carved as a joint tongue issuing from the open jaws of two confronted dragons, with a separately made dragon-head spout, set at the centre of the body carved with a main band of whirl medallions, between two pairs of confronted archaistic pacing dragons, and above incised petal panels each enclosing a pair of confronted archaistic dragon-heads, the slightly recessed base with an archaistic script seal mark, the stone of cream tone with brown streaks and cloudy inclusions.

25cm (9 7/8in) wide

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

明十六/十七世紀 玉雕團紋龍鈕碗

The russet streaked cream tone of the jade stone would be typically associated with the Ming dynasty. The generous proportions of the pouring vessel suggest it would have been a prized possession, possibly made for the Imperial Court or for a high ranking official. The use of a dragon-head shaped spout would indicate the former and is reminiscent of the massive marble dragon-head shaped spouts used in throughout the architecture of the Forbidden City. As dragons in Chinese folklore have strong associations to water, believed to rule moving bodies of water, it would have been appropriate to use a dragon-head to form the spout. compare a bronze pouring vessel with a dragon-head shaped spout and dragon-tail shaped handle, illustrated by P.K.Hu in *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections*, St Louis, 2008, p.68.

The pouring vessel is flanked by a pair of handles, each carved as a tongue issuing from the jaws of a dragon-head. These are similar in form to handles used on jade and bronze vessels dated to the Ming dynasty. For related jade handles on Ming dynasty vessels see Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade 7 - Ming Dynasty*, Beijing, 2010, pls.32-36. Similar 'whirl' motifs can be found on Ming dynasty jade and bronze vessels; for a pale green jade gui, see Zheng Xinmiao, *ibid.*, pl.32; for a bronze incense burner dated by inscription to 1481, see S.Riddell, *Dated Chinese Antiquities 600-1650*, London, 1979, pl.123. For a related dragon-head shaped spout on a jade vase, Ming dynasty, from the Palace Museum, Beijing, see Zheng Xinmiao, *ibid.*, pl.30.



159

**A RARE IMPERIAL PALE GREEN JADE FIGURE OF BUDDHA**

18th century

Seated in dhyanasana, with both hands in a meditational mudra and holding a small Buddha within a shrine, the flowing robes with long sleeves layered over a dhoti and draped elegantly over the lotus base, the face with peaceful expression, the earlobes long, beneath a head of tightly coiled curls with prominent usnisa, the stone of mottled pale green tone.

20cm (8in) high

£90,000 - 120,000

HK\$1,200,000 - 1,500,000

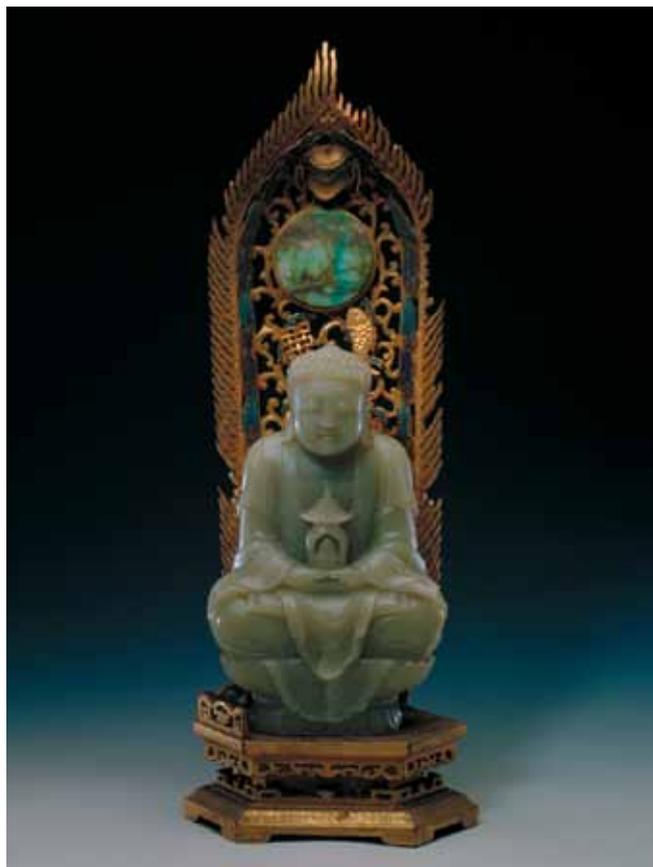
CNY930,000 - 1,200,000

十八世紀 青玉雕佛像

Buddhism flourished in China during the Qing dynasty, and during the Qianlong period in particular. This interest was not merely a pragmatic result of the desire to enfold Tibet more closely into the Chinese realms, but also appears to have stemmed from a genuine enthusiasm exhibited by the Emperor himself. Buddhist artifacts were consequently produced in large numbers for the Imperial Court, particularly for ceremonial gifts such as for the birthday of the Qianlong Emperor's mother.

The popularity at Court of the form of the Buddha carved in jade is apparent from a number of examples of the highest quality surviving in the Imperial Collections, most notably in the Palace Museum, Beijing. See for example a fine celadon jade Buddha, of similar size to the present lot, illustrated in *Compendium of Collections in the Palace Museum: Jade 8: Qing Dynasty*, Beijing, 2011, no.234, and other Buddhas illustrated *ibid.*, nos.236-8. This Imperial association for such jade Buddhas is further evidenced by another related white jade Buddha from the Prince Kung Collection illustrated in the catalogue produced by American Art Galleries, *The Remarkable Collection of the Imperial Prince Kung of China*, New York, 1913, no.71.

Compare also a related Imperial pale green jade Buddha sold in these rooms, 8 November 2012, lot 3.



A celadon jade figure of Buddha, Qing dynasty; image courtesy of the Palace Museum, Beijing



**A DISTINGUISHED ENGLISH PRIVATE COLLECTION  
OF FINE JADE CARVINGS**  
顯赫英國私人珍藏精美玉器  
Lots 160 - 175



## 顯赫英國私人珍藏精美玉器 麥嘉樂

這個系列的玉器珍藏都是源自英國一個聲名顯赫的家族所擁有，是過去五十多年來從倫敦最主要的幾位古董商搜購得來。這些古董商如Sydney L. Moss、John Sparks、Roger Keverne 和 Marchant & Son 一直以來都經常舉辦玉器展覽會，他們都是主要的供應來源。由於現今對收藏品的來源極為重視，因此這個系列的珍藏更顯得珍貴和稀有，也是當期時最具代表性和品味高雅的出品。

明清年代 (1368 — 1911年)的玉器稱為「晚期玉器」，跟古代玉器的分別是後者的歷史更久遠，但許多英國收藏家特別是在二十及二十一世紀時期，他們特別喜歡收藏明清年代玉器。明清的「晚期玉器」大致可以分為幾類，包括專為文人雅士裝飾書桌而設的擺件，純粹是裝飾用途 (這些精品一般都以突出玉器工匠的精湛手藝為主要)，仿古模式的器皿 (反映出中國人喜愛懷念以往光輝歲月的傳統)，還有痕都坦斯風格和喻意吉祥的玉器。這幾類玉器在這批拍品裏全部都有包括在內，而且件件都是精品。

玉器的製作到了中國最後的兩個皇朝，即明清才開始蓬勃起來，現今被西方市場大力追捧的都是源自這兩個時代的出品。自從石器時代結束後在中國東面發掘到玉礦，數千年來中亞細亞的西域都是玉原石的主要開採地，傳統的玉原石都是從現在中國新疆省和田的白玉河和墨玉河採集得來。到了明清時期，由於中國人發明了火藥，開採玉石漸漸變得容易，因為可以開採玉礦，而且玉原石的體積更大，可彌補玉河出產的玉原石體積較細。同時製玉的工具也日漸先進，包括開始使用鋼、金剛砂和鑽石處理玉石，要製作大型玉器比以前容易。我們常常說雕琢玉石，現實是不可能的，因為玉石是非常堅硬，不能單用金屬工具就可以切割它，實際上玉石是要打磨，後來亦出現了一些更細膩的打磨工具，工匠在製作上更得心應手。

乾隆皇帝(1736 —1795)在西域用兵，於1750年代成功降服中亞細亞的准噶爾，打通了和田玉內運的通路，使和田玉大量運進中國，促進了玉器工藝迅速發展。

明初時期，要開採玉礦絕不容易，因為明朝國力衰弱，通往西域的路線，往往會遭受敵國的部族所侵襲，因此明代出產的玉器較清代少。亦由於供應少，明朝的玉器顏色也不及清朝優秀。清代會有完美無瑕的純白田王玉，價值連城。而明代的玉器一般帶灰，明代可以接受的玉石品質，到了清代就不成了。拍品 161 正是一個好例子，以古代螭龍為造型，身體蜿蜒曲折，一條沒有角的龍，螭龍最早見於戰國時期和漢代(公元前 475 至公元後220年)，是常見的圖案。民間傳說螭龍是水獸，一條幼稚的小龍，有日會飛到天上成為長大的龍。因此綴以螭龍的器皿最適合預備考科舉試的讀書人使用，因為螭龍代表考生，喻意狀元及第，一躍龍門，便可以成為社會的上等人。西方有聖喬治屠龍的故事，中國剛剛相反，對龍極為尊崇，因為龍令人聯想到雨，因此聯繫到滋潤的繁殖力量。中國的帝皇時代一直都是以龍象徵尊貴，用龍代表皇帝，用鳳凰代表皇后。

由於玉原石的選擇有限，赤褐色和蜜糖色的鳳凰和幼童雕刻也是明代典型和常見的玉器。中國的藝術文化常見採用年長跟孩童一起的主題，被視為渴望代代同堂和子孫繁衍的表徵。中國儒家思想倡導傳宗接代是為人子女應有責任，縱使不育，也要收養孩子以確保香燈後繼有人。拍品 169 是一隻佛獅和一隻小獅子一起，一件頗大型雕刻，構圖複雜，但手工極之細膩和精巧。其中描刻的子母獅，同樣是表達中國人對傳宗接代十分看重，同時祈求步步高昇。



這批清代玉器毫無疑問必定令清代(1644-1911)三位最強的皇帝：康熙、雍正和乾隆趨之若鶩，他們是三爺孫關係，分別於1662-1722、1723-1735、1736-1795統治中國。他們三位都酷愛文化藝術，雖然他們是滿洲人，不是漢人，但對中國文化傳統和藝術的認識比一些漢人還要深入。乾隆特別鍾愛玉器是眾所周知，他一生收藏了三萬多件玉器。每當找到新玉石，必須先呈上給他過目，由他決定是否納入御皇系列，製成御用的玉器製品，他特別在宮中、蘇州及揚州設立製造玉器的御工場。乾隆為他的玉器作了無數詩句，其中不少由御用工匠將詩雕刻在玉器上。

文人雅士的書桌最常有玉器擺設，他們大多數都是效力朝廷，這個靈芝玉洗擺件，拍品編號 174 不單是文人雅士用來清洗毛筆的重要器皿，象徵祈望能長命百歲。靈芝被視為功效神奇的食品，進食後可以長生不老，早期的皇帝會派人四出搜索這種珍菌，以靈芝為創作主體亦常見於中國的文化藝術品。

明清時代也有不少純裝飾性的玉器製品，這些製作成為當時一些出色的玉器工匠的最佳宣傳產品。拍品 172 玉佛手，取名源於玉的形狀猶如佛陀的手，它實際是描繪遠東地區常見的一種柑橘類果實，打開後會發出陣陣幽香，它的用途就好像現代西方世界使用混合乾花和香料為室內和抽屜添上香氣一樣普遍。要將玉石打磨成果子的底部，技術上異常困難，因此工匠的卓越工藝不言而喻。

清代玉器工匠出類拔萃的技藝於拍品 175 中可謂表露無為，這隻淡綠的玉碗，雕刻在碗心的螭龍活靈活現，猶如為潤滑平順的玉面鑲上名貴的金箔，要在狹小的面積裡刻劃出如此細膩優美的線條，工匠大師的技藝絕對令人驚嘆不已。

拍品 162 是一件蟠桃玉洗擺件，跟拍品 161 一樣，也是刻有螭龍裝飾，並將螭龍部份演化成手把。孫悟空跟隨玄奘大師取西經的故事大家都會耳熟能詳，Arthur Waley 在他記錄中國著名民間故事的著作 *Journey to the West* 裡也記載了其中有孫悟空偷取皇母娘娘的蟠桃的故事。這件蟠桃玉洗除了是文人雅士書桌上的用具，也象徵了祈望長壽的福祐。

從這批珍藏可以看出這個英國家族收藏家跟十八世紀很多中國人和二十世紀的英國人一樣，都十分喜愛動物。據知如此大件的動物玉器是明清交接時期，即十七世紀末才開始出現，拍品 164 正是這類製品。中國家庭最先飼養的動物是馬，所以中國歷史中最常見的塑像也是馬。馬的傳統象徵極之豐富，象徵地位和力量。但由於中國一直沒有好的馬廄能培育出好像阿拉伯馬一樣的優良血統，所以便造就了絲綢之路，也可以稱得上是駿馬貿易之路。數千年來中國人用數以百萬捆絲綢去交換馬匹，這類馬匹貿易一直維持至明代和以後日子。這件駿馬製品的神態，栩栩如生，馬匹回首後望，無論是鬃毛還是馬尾的線條都是極之細緻。Wolf 系列珍藏都有一對類似駿馬製品，同樣手工精巧，按這些駿馬的尺寸和風格，應該屬於明清交接時期的嶄新設計。

其他帶有吉祥意義的動物玉器以及一些完全是神話性的創作，比如拍品 166 和拍品 167，都是描繪天上駿馬的出色典範。清朝皇帝都精通中國歷史和文化，而且對中國的文字推崇備至。正如描述，是這些天馬將中文介紹給中國人，所以備受推崇。這些帶著卷軸的天馬可能是中國民間藝術裡駿馬的來源，特別是農曆新年時，這些天馬會為有福氣的家庭帶來寶藏。由於馬代表高貴和財富，所以也跟學術上的成就拉上關係。參加科舉考試的考生，有時被稱為「策騎士」，因為試場的小間格猶如馬廄一般。因此一隻綑綁在馬廄內的馬匹代表一位年輕進士，有待被賞識，前途一片光明。

其他同樣是吉祥的神話動物還有麒麟，拍品 168。麒麟雖然有兩隻角，但常常被翻譯為中國獨角獸，它具有很多吉祥特性，包括慈悲、美善、長壽、壯麗、幸福、傑出後裔和睿智的管理。1662年康熙用「麒麟」代表軍隊最高階級的徽號，取代了之前用的獅子，令麒麟成為尊貴地位的象徵。相傳麒麟已活了二千年，所以牠代表長壽和長者，美善和智慧，同時麒麟只會在中國出現英明君主時才現身，所以這類麒麟玉器相信都是特別製造來奉承皇帝的，又或者是下屬討好上級的禮物。拍品 170 是這系列另一件口中刻有蝙蝠的麒麟玉器，中國人取蝠字的諧音跟福同相，雖然寫法不一樣。

拍品 171 是另一件說明運用中國語文的相關語是重要的創作好例子，這個雕刻了一個小孩和三隻羊的圖像，跟普通話的「祥」字發音相近，而「祥」代表好運。這類玉器多數是做來擺放在文人雅士林的書桌上，或是送給準備考科舉試的人，又或者為某些項目寄予祝福。

陸上的絲綢之路，主要用駱駝承載貨物以橫越沙漠和其他荒涼而險峻的地區，自唐朝(公元前618-906年)開始，用石、陶瓷和玉製成的駱駝雕刻已經十分流行。拍品 165 的雙峰駱駝是中國本土生長的動物，直到今天在與中國和蒙古邊界接壤的新疆塔克拉瑪幹沙漠，和中國西北部的羅布泊地區，都可以見到同種類駱駝。雙峰駱駝能承載極大重量的動物，是運載大量物品往來絲綢之路的商旅的重要運輸工具。在未發明火藥和直接開採玉礦之前，要雕刻這麼大件的駱駝玉器是不可能的。

到了乾隆時代，由於乾隆的西域政策奏效，於1750年代後期成功降服准噶爾，打通了和田玉內運的通路，令中國人可以直接開採玉礦。而莫卧兒帝國、土耳其帝國和一些中亞細亞地區的國家都是從這裡帶來許多玉器珍品送給乾隆以討好他，證明乾隆是何等鍾愛玉這種物料。

拍品 163 是一件造工精美的莫卧兒痕都斯坦風格的綠色和田玉碗，十八世紀時期的玉器流行華麗的痕都斯坦風格(莫卧兒帝國時期的北部，即現在的印度、巴基斯坦和阿富汗地區)。乾隆帝稱它為痕都斯坦玉，他認為莫卧兒的玉都是大師級極品，因此撰寫了許多讚美它的詩句。他亦吩咐自己的御用玉器工房仿照莫卧兒玉器，製作一式一樣的玉器。今天其中最大的一個難題是有時要分辨一件玉器是否真正的莫卧兒出品，還是清廷自己製造的仿偽品，是絕不容易的事。碗邊和碗腳均綴以精緻的飾帶裝飾是莫卧兒出品的特色，中間部份不加以任何修飾是要讓玉晶鑒別透的特徵完全顯現出來。

仿古模式的玉器皿是另一種流行的製作主題，特別是在乾隆時代，他非常喜歡仿照古時銅器的形狀，又或者它的裝飾風格來雕刻玉器，他喜歡將自己的皇朝跟孔子所推崇的中國昌盛時期串連一起。乾隆皇帝對古銅器有很深認識，按他所擁有的每一件收藏，編制成完整的產品目錄藏於宮中，當然他的御用玉器工匠會仿照這些珍藏一一製成玉器。拍品 173 玉香爐連蓋。按它的形狀判斷，應該是商朝和西周時期(公元前1500-770年)在祠堂拜祖先時常用的簋或用來盛食物的器具。乾隆之所以使用常見於青銅器的神獸饗餐的凶相，因為饗餐代表大吃大喝，藉此告誡清朝近代不能過份糜爛。

這批珍藏中很多都是十八世紀最優秀的玉器製作，也是我國古代玉器史上最為昌盛的時代，時至今日，玉器仍被視為具有改善健康、帶來幸福和保護作用，而乾隆時期的玉器更被視為無價之寶，因為乾隆出了名是中國最鍾愛玉石的皇帝，而這些珍藏都是他私人恩物。

## A DISTINGUISHED ENGLISH PRIVATE COLLECTION OF FINE JADE CARVINGS CAROL MICHAELSON

This collection of jades, made by a distinguished English family, was sourced from most of the major dealers in Chinese jade in London over the last fifty years or so. Dealers such as Sydney L. Moss, John Sparks, Roger Keverne and Marchant & Son, all of whom have had regular exhibitions of jades for many years have provided the main source. Thus, the collection's provenance, so important nowadays, is particularly impressive and the collection itself representative of the best collecting taste of this period.

So-called 'later jades', of the Ming and Qing Dynasties, (1368-1911) as opposed to archaic jades of a much earlier period in Chinese history, were particularly favoured by many English collectors in the 20th and 21st centuries. These jades tend to fall into several categories. These include those made for the scholar's desk, purely decorative items, (these often showing-off the skill of the jade artisan), archaic vessels, (reflecting the Chinese tradition of looking back to a so-called golden past), jades in Mughal style and those with auspicious associations. These categories are all very well represented in this particular collection.

It was during the last two Imperial Dynasties, those of the Ming and the Qing, that jade was also worked more extensively than ever before and the majority of the jades we prize in the West today are from these two periods. Jade has been sourced in the far west of Central Asia for millennia, since native Chinese jade sources in the east of the country were mined out by the end of the Neolithic period. Jade had traditionally been sourced in pebble form from the white and black jade rivers in the Khotan (Hetian) area of what is nowadays Xinjiang Province in China. During the Ming and Qing periods, jade gradually became more easily available because of the Chinese invention of gunpowder and jade could now be quarried at source in the mountains and in larger sizes to supplement the river jade pebbles used in earlier periods. Such larger jades were also easier to produce because of the improved tools that began to be used at this time, including the use of steel, carborundum and diamonds, which made jade working considerably easier. We always talk of carving jade but in reality it is not possible to do so as jade is too hard a mineral to be susceptible to metal alone and in practice jades have to be abraded and finer abrasives also now became available to craftsmen.

The military campaigns of the Qianlong Emperor, (r. 1736-95) in particular were very important also for the supply of jade to China. The easier it was to access jade obviously the more that could be worked and the Qianlong Emperor's military conquest of Dzungaria in Central Asia, in the late 1750s enabled the Chinese to have a direct link to the jade producing terrain.

During the earlier Ming Dynasty access to jade had been relatively difficult as there were many enemies and hostile tribes situated between the much smaller Ming Empire and the jade producing territory. There are therefore considerably fewer jades worked in the Ming Dynasty than in the later, last Imperial Dynastic period. This lack of access to jade is also reflected in the colour of the jades in the earlier Ming period. During the later, Qing period nephrite jade of as pure a white colour as possible was very much prized, a jade where very few minerals had impregnated the material. Therefore the greyish jades prevalent in much of the Ming Dynasty were not always so prized by the Qing but were quite acceptable to the Ming. One such typical jade is **Lot 161**. The archaic feature of the chi dragons, with their sinuous, hornless bodies, first seen in the Warring States and the Han Dynasty periods (475 BC- AD 220), was a popular motif. Such a dragon is a young dragon that lives in ponds, waiting for the day it will fly into the sky to become an important adult dragon. It was therefore an appropriate decoration for a vessel for a scholar preparing for the exams as the chi dragon would be seen as the scholar himself who, rather than flying into the sky as would the dragon, would become a prominent member of society once he had passed the final exam. Such dragons reached their pinnacle of popularity in the Ming and Qing Dynasties. Unlike in the West where

St George has to be despatched to kill them, dragons were much revered in China as they were associated with rainfall and therefore fertility. For much of Dynastic history dragons were symbols of majesty where the dragon represented the Emperor and the phoenix represented the Empress.

**Lot 160**, the russet and honey carving of a phoenix and young, is also fairly typical of Ming Dynasty colouring at a time when access to the jade sources was more limited. In Chinese art the depiction of adults together with their young was a popular secular theme viewed as a desire for sons and grandsons. It was a Confucian duty to continue the family into which you had been born and so, even if you could not have your own children for some reason, you would ensure the continuation of the family by adopting sons. **Lot 169**, a Buddhist group of a lion and cub, is a particularly large carving and one that is a complicated composition but particularly intricately worked. The portrayal again of a parent with its young emphasizes the Confucian requirement to continue the family succession as well as a wish for high rank.

The jades in this collection dating to the Qing Dynasty would no doubt have appealed to the three great Emperors who reigned for so much of the Qing Dynasty (1644-1911). The Kangxi, Yongzheng and Qianlong Emperors, grandfather, son and grandson, who reigned respectively from 1662-1722, 1723-35 and 1736-95, were all great patrons of the arts and though ethnically not Chinese but Manchu, were very keen to be recognized as great experts in Chinese art and culture and more knowledgeable than many Chinese of the Chinese artistic heritage. The Qianlong Emperor particularly was known for his great interest in jade and managed to acquire over 30,000 jades during his lifetime. All new finds of jade were supposedly first reported to him so that he could choose whether or not the piece should be worked under Imperial auspices and enter the Imperial collection and he established jade workshops in the Imperial palace grounds, as well as specialist ones in Suzhou and Yangzhou. He wrote innumerable poems about his jades, many of which were inscribed by Imperial craftsmen onto the jades themselves.

Scholars' desk items made of jade were associated with the literati class, many of whom served in the Chinese meritocratic civil service. The jade lingzhi fungus washer, **Lot 174**, is not only a scholar's essential vessel for the washing of calligraphy brushes, but also has the added symbolism of a wish for longevity. The fungus was associated with the so-called magic or hallucinatory mushroom, which, when eaten, it was thought, would make you immortal. Early Emperors sent out search parties to look for the source of this magical vegetable and it was popularly portrayed in Chinese art.

Purely decorative items were also popular in the Ming and Qing period and were often effective advertisements for the great craftsmanship of the jade workers of this period. The Buddhist hand jade, **Lot 172**, so-called because the shape of the jade was said to resemble the hand of the Buddha, was actually a representation of a citrus fruit common in the Far East which, when cut open, had a pleasant fragrance and was used much as we might use pot-pourri in the West today to scent drawers and rooms. The technical difficulty of carving the jade into the base of the fruit particularly shows great skill.

The great skill of the Qing jade artisans is also beautifully illustrated in **Lot 175**, a very pale green jade bowl. The superb, deep carving of the chi dragons stand out from the base of the bowl and serves as a foil for the smooth, milky jade of the bowl's walls and exterior surface. To have achieved such crispness within a relatively confined space speaks volumes for the jade artisan's technical ability.

**Lot 162** is a peach shaped brush washer where a chi dragon, similar to **Lot 161**, has been beautifully carved into becoming one of the handles. Many people will know the story of the naughty monkey

who accompanied the Buddhist monk, Xuanzang, on his journey to the West to fetch the Buddhist sutras and bring them back to China for translation. Arthur Waley has made this story come alive in his part-translation of the famous Chinese novel, *Journey to the West*, where the monkey steals some of the peaches of longevity from the garden of the Queen Mother of the West. Thus the brushwasher was a scholars' desk item with the added connotation of a wish for long life.

It would appear that animals particularly appealed to the family who collected these jades, as they did for many Chinese of the 18th century as well as to many Englishmen in the twentieth century. In the Ming-Qing transition period, in the late 17th century, jade animals of a much larger size than previously known began to appear for the first time and **Lot 164** is one such jade. The horse was one of China's first domesticated animals, and figures prominently throughout Chinese history. It has a rich symbolic heritage symbolising both status and military power. However China never had suitable breeding grounds for raising the Arab style stallions they needed and so this was one of the main reasons for establishing the so-called Silk Road, which might equally justifiably have been called the Horse Trade route. Millions of bales of silk were exchanged over millennia by the Chinese in exchange for the horses they needed for their campaigning. This trade continued into the Ming Dynasty and later. Here the horse is solidly portrayed with its head looking over its back and the mane and the tail are particularly well worked with fine striations. The Woolf collection of jades has a pair of similar horses, equally finely worked, and animals of this size and presence seem to be an innovation of this transitional period.

Other animals with auspicious connotations included those that were entirely mythical such as **Lot 166** and **Lot 167**, which are superb examples of the heavenly horse, the tianma. The Qing Emperors were great scholars of Chinese history and culture and shared in the love and reverence of the Chinese for their written language. As the entry describes, these heavenly horses are associated with the introduction of Chinese language to the Chinese people and as such would have been much revered for this. These scroll-bearing horses may be the origin of the horse found in Chinese folk art, especially around Chinese New Year, that brings valuables to worthy families. Because horses represented nobility and wealth they also were associated with academic pursuits. Being a candidate in the exams system was sometimes referred to as "Horse riding" as the small cells where the exams took place were compared to horse stalls. So a tethered horse can represent a young official, as yet undiscovered, but full of future promise.

Other auspicious, mythical animals include the qilin, **Lot 168**. The qilin is often translated as the Chinese unicorn even though it has two horns but it has also come to represent a number of positive attributes, including benevolence, virtue, longevity, grandeur, felicity, illustrious offspring and wise administration. The Kangxi Emperor in 1662 proclaimed the qilin as the highest symbol of rank amongst his military officers, replacing the lion on the military rank badges and it became a symbol of honour and rank. Qilin were said to live for 2,000 years and so came to represent longevity and old age as well as virtue and wisdom. The qilin was only meant to make an appearance in China during the reign of an enlightened and beneficent ruler so the portrayal of such a beast could possibly have been made as a present to flatter the emperor or served as a gift from an inferior to a superior. **Lot 170**, another qilin in the collection has a bat portraying his mouth, the bat symbolizing good fortune as the Chinese word for bat and good fortune are homophones, though written with different characters.

**Lot 171** is another example of the importance of punning in the Chinese language. This carving of a boy and three rams is referred to as "san yang" meaning three rams in Chinese but san yang also sound very much like xiang, in the Chinese mandarin pronunciation, which is translated as auspiciousness. Such a jade would have

probably been produced for a scholar's desk, as the entry suggests, or as a present for someone perhaps about to sit the imperial exams or some other venture for which such good wishes were appropriate.

The overland Silk Road extensively used camels to carry the goods across the deserts and other inhospitable terrain and carvings of camels in stone, ceramic and jade had been popular since at least the Tang Dynasty (618-906 AD). Double-humped camels, such as **Lot 165**, were indigenous to China and today can still be found in Xinjiang's Taklamakan Desert, an area bordering China and Mongolia, and the Lop Nur region in northwest China. They were exotic beasts of burden and essential pack bearers in the caravans traversing China's Silk Road. However no jade camels of this size would have been possible before the use of explosives and the quarrying of jade at source.

It was during the Qianlong reign, due in great part to Qianlong's campaigns in what is today Western China, in Dzungaria in the late 1750s, that direct access to the source of nephrite jade was achieved. From here jade was sent as tribute to the Chinese Emperor by the Mughal empire and by Turkish as well as Central Asian countries and many gifts of jades were also given to the Emperor by people currying favour with him once it was obvious how much the emperor loved the material.

**Lot 163** is a beautifully worked Mughal-style green nephrite jade bowl. During the 18th century the fashion grew for jades carved in the florid style of Hindustan (the northern most region of the Mughal Empire, including parts of what is today India, Pakistan and Afghanistan). The Qianlong Emperor referred to them as Hindustani jades and considered the Mughal jades as absolute masterpieces of craftsmanship, writing many poems in praise of them. He also had his jade workshops try to copy the Mughal jades as closely as possible. One of the great conundrums today is that it can be difficult to be certain sometimes whether a particular jade is actually Mughal or a copy of one made at the Chinese Court. The decorative lapel frieze under the rim and at the foot are typically Mughal in style and by leaving the central part of the jade undecorated one can appreciate even more the translucent quality of the material.

Archaistic jades were another very popular theme, particularly in the Qianlong period in that the Emperor felt that by copying the shape, and sometimes the decoration also, from archaic period bronze vessels, he was linking his Dynasty to the Chinese past and a time when Confucius said that China was particularly well ruled. The Qianlong Emperor was extremely knowledgeable about archaic bronzes and had a catalogue made of all those in his Imperial collections and no doubt the jade artisans were asked to copy many of these vessels such as **Lot 173**, an incense burner and cover in jade. The origin of this form would have been a gui or food vessel used extensively in the Shang and Western Zhou Dynasties (1500-770 BC) for ancestral temple worship. The use of the taotie monster mask, so prevalent on ancient bronzes was typical of Qing Dynasty bronzes as the Qianlong Emperor appeared to have believed that as the Chinese term for the decoration translated as gluttony it would serve as a warning to contemporary Qing Dynasty subjects not to over-indulge.

This impressive collection of jades reflects many of the very best qualities of the 18th century, a period when many consider jade working was at the peak of perfection in its craftsmanship. Jade is still seen today as containing properties that promote good health, luck and protection but jades from the Qianlong period are particularly valued for their historic associations with an Emperor who was probably the greatest lover and patron ever of this tactile material.

160

**A FINE HONEY AND RUSSET JADE CARVING  
OF A PHOENIX AND YOUNG**

Ming Dynasty, 16th/17th century

The smoothly carved bird formed with its head gently inclined over its back towards the curving wings and sweeping tail and holding in its beak a double-floral stem, one strand of the stem also clutched by the young chick at its side, both birds with shallow curving claws finely delineated on the underside, wood stand.

7.6cm (3in) wide (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

明十六/十七世紀 褐玉帶皮雕子母鳳凰

**Provenance:** Dubois Family Collection  
S.Marchant & Son, Ltd., London, *Chinese Jade Carvings from Han to Qing*, 2005, no.61  
An English private collection

來源：Dubois家族收藏  
倫敦古董商S.Marchant & Son, Ltd.，可參見  
《Chinese Jade Carvings from Han to Qing》  
，2005年，編號61  
英國私人收藏



The tender image of two birds suggests a number of possible interpretations. As a bird and young group, it is a perennially popular expression of the desire for family succession, which was particularly important in a traditional Confucian society. The birds can also be viewed to represent conjugal bliss, with the intimacy of the birds represented by their sharing a single stem of lotus in their beaks. Furthermore, the phoenix, associated with the Empress, symbolises beauty, the sun, good luck, abundance and longevity.

Compare the similar carving style of a single yellow jade phoenix dated Song-Ming dynasty, 12th-15th century, from the personal collection of Alan and Simone Hartman, sold at Christie's Hong Kong, 27 November 2007, lot 1565.



Two views

161

**A RARE STRIATED GREY JADE 'CHILONG' CUP**

Ming Dynasty

The smooth grey stone attractively streaked and unusually finely formed as a deep cup raised on a slightly spreading low foot and incised with a key-fret band beneath the rim, each handle formed as a chi dragon biting the rim and grasping it with two front paws, each with the body curving to the left side and ending in a fine bifurcated tail matched by an exceptionally elegant long crest sweeping down the body to end in a tight scroll to the right side.

13.3cm (5 1/4in) wide

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

明 灰玉雕螭龍耳杯

**Provenance:** Sydney L. Moss Ltd., London, no.21765  
An English private collection

來源：倫敦古董商Sydney L. Moss Ltd. · 編號21765  
英國私人收藏

Similar examples of cups with chilong handles biting the rim can be found in the Qingbai porcelain wares of the Southern Song dynasty, and the comparison as one material as a point of reference for the other was noted in the catalogue to the exhibition organised by the Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, London, 1975, pp.96 and 100, no.326. Two examples of similar Qingbai porcelain cups are illustrated by S.Pierson (ed.), *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, nos.41 and 42, where the author notes that it appears that production of both jade and porcelain versions was concurrent, and that further research would be required to determine which came first, or if both had an earlier, as yet unidentified, common root.

There are a number of similar chilong jade cups in important museum collections throughout the world, most notably in the Palace Museum, Beijing: see for example the *Compendium of Collections in the Palace Museum: Jade 7: Ming Dynasty*, Beijing, 2011, nos.118, 119, 123, 124, 126 and 139. The cup exhibited as no.326 in the exhibition *Chinese Jade Throughout the Ages, op.cit.*, was lent by the Musée Guimet, no.MR 204-585. It is also interesting to note that a related cup found favour in the Islamic world and was gifted by Shah Abbas I to the Ardebil Shrine in 1611; it is illustrated by S.Howard Hansford, *Chinese Carved Jades*, London 1968, pl.80B.

However the present lot is particularly rare for the exceptional quality of its carving, with the arching bodies very smoothly rounded and the long crests finely edged with incised borders, all providing an overwhelming sense of tautly compressed energy flowing around the cup. The present lot can also be distinguished from many cups of similar form since it is carved from a pale grey stone, with delicate darker striations contributing to its scholarly appeal, rather than the more usual green jade.





162

**A PALE GREEN JADE PEACH-SHAPED 'CHILONG' WATER POT**  
17th/18th century

Expertly hollowed as a smoothly polished peach with a fine pouring spout, the fruit issuing from intertwining gnarled branches terminating in slender leaves and another smaller peach, the leaves on one edge balanced by a grinning chi dragon clambering up the peach to rest its head on the rim.

*13.4cm (5 1.4in) wide*

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十七/十八世紀 青玉雕螭龍紋桃式水丞

**Provenance:** Roger Keverne Ltd., London, 10 June 2004, no.75  
An English private collection

來源：倫敦古董商Roger Keverne Ltd.，2004年6月10日，編號75  
英國私人收藏

Building on the form of floral or fruit-shaped jade brush washers of the Ming dynasty, the present lot with the additional of a chi dragon exhibits the more skilfully elaborate carving style of the Qing dynasty. The peach was an ever-popular motif in Chinese art, as a symbol of Immortality strongly associated with Shoulao, the God of Longevity, and Xiwangmu, the Queen Mother of the West.

Compare a related 'lotus-leaf' brush washer with chilong, sold in these rooms, 17 May 2012, lot 11.

163

**A FINE MUGHAL-STYLE GREEN JADE BOWL**

18th century

The soft greyish-green stone exceptionally hollowed as an oval bowl with translucent polished sides framed by a row of carved lappets at the low foot mirroring another row of lappets beneath the rim embellished with two small handles each formed as a lappet suspending a fruit, wood stand.

18.2cm (7 1/4in) wide (2).

£12,000 - 18,000

HK\$150,000 - 230,000

CNY120,000 - 190,000

十八世紀 痕都斯坦式綠玉雕雙耳碗

**Provenance:** an English private collection

來源：英國私人收藏

Mughal jade vessels are renowned for their exceptionally thinly carved walls and naturalistic motifs. Such finely carved pieces from Mughal India, Xinjiang and Mongolia are understood to have been introduced to the Imperial Court during the Qianlong reign period as tribute ware. It appears that 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 Qianlong Emperor greatly 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 is particularly well suited to revealing 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.

A number of Mughal and Mughal-style jade pieces from the Imperial collections are now in the National Palace Museum, Taipei, of which many were included in the *Special Exhibition Exquisite Beauty - Islamic Jades*, Taipei, 2007. See for example the open dish form, and small handles shaped like gently dropping fruit, on nos.48 (incised with a Qianlong mark) and 56; see also the similar treatment of the fruit handles and soft greyish-green stone of no.57. Another similar example from the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.217.





164

**A LARGE PALE GREEN JADE CARVING OF A HORSE**

17th/18th century

Confidently carved as a recumbent horse with its head stretched to the left and looking over its back, the smooth strong body contrasting with the detailed incisions of the mane and tail, the legs bent at the knee to support the horse lying with its hooves tucked underneath.

19.5cm (7 7/8in) wide

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

十七/十八世紀 青玉雕臥馬

**Provenance:** an English private collection

來源：英國私人收藏

The horse has long been an animal highly prized in China for its speed, strength and noble bearing; all the more so for the best animals being bred in the far western reaches of the empire, making their supply to the capital more troublesome at times.

The form of the recumbent horse in the present lot makes full use of the large smooth oval jade stone. Similar but slightly smaller examples dating to the 17th/18th century can be found in well-known museum and private collections such as the British Museum, illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, no.26:20 and a pair from the Woolf Collection exhibited at the Victoria and Albert Museum, *Chinese Jade Throughout the Ages*, London, 1975, no.393.

165

**A LARGE GREEN AND RUSSET JADE CARVING OF A BACTRIAN CAMEL**

Ming Dynasty

The stone of an attractive yellowish hue, formed as an exotic two-humped camel with its head turned to the right and mouth open in a smile above the rough shaggy neck, the long saddlecloth draped between the humps and the legs ending in four cloven hooves tucked underneath the body.

12cm (4 3/4in) wide

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

明 綠玉帶皮雕雙峰駝

**Provenance:** an English private collection

來源：英國私人收藏

The camel was admired and used as a popular subject for art from the Tang dynasty, most notably in the large sancai-glazed pottery models found in tombs, where the association was with trade, wealth and exoticism. By the Ming dynasty, the guardian aspect was most notable in the pairs of large stone carvings guarding the Spirit Paths leading to mausolea of Emperors; see for example the camels lining the Spirit Paths for Emperor Taizu in Nanjing, and the Spirit Path of the Thirteen Tombs of the Ming, outside Beijing, illustrated by A.Falco Howard et al, *Chinese Sculpture*, Yale, 2006, nos.2.89 and 2.90.

It is interesting to note the similar treatment of the camels rendered in stone and the present lot, carved with the legs bent underneath the solid mass of the body with twin low humps. The size of the present lot, which is unusually large for a Ming carving, also emphasises the high status of this exotic beast. However the ornamental function of the present lot does allow a greater intimacy, as the camel here turns its head to engage with the viewer, and more details are added, such as the beard and the draped saddlecloth.

It is unusual to find a jade camel of this size, although a related slightly larger yellow and brown jade camel from the private collection of Gerald Godfrey was sold at Christie's Hong Kong, 30 October 1995, lot 867.





166

**A WHITE AND RUSSET JADE CARVING OF A HEAVENLY HORSE, TIANMA**

17th/18th century

Skilfully carved with strongly rounded jaw and nose, the head and neck curving over the back towards a ribboned book resting on clouds of vapour, the two front legs with well defined raised hooves and the back legs tucked underneath beside the long flowing tail.

8.8cm (3 1/2in) wide

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十七/十八世紀 白玉帶皮雕天馬

**Provenance:** Gerard Hawthorn, Oriental Art, London  
Roger Keverne Ltd., London, 13 November 2000, no.85  
An English private collection

來源：倫敦古董商Oriental Art · Gerard Hawthorn  
倫敦古董商Roger Keverne Ltd. · 2000年11月13日 · 編號85  
英國私人收藏

For a full discussion of the origins of the heavenly horse, see lot 167 in this sale. The present lot is particularly charming in its depiction of the horse turning its head to nuzzle at the books resting on cloud scrolls on its back, representing the Books of Knowledge. The strong circular jaw, smiling eyes and mouth, and thick lively tail reflect the 17th/18th century style of horse-carving, suggesting that the present lot is as much a product of early Qing dynasty interest in the depiction of real animals as in mythical beasts, despite the addition of the cloud vapours and books.

167

**A PALE GREEN JADE CARVING OF A HEAVENLY HORSE,  
TIANMA**

18th century

The heavenly beast carved with head and neck outstretched to begin an energetic gallop over foaming waves, the body with four finely carved patches of overlapping scales beneath two scrolls incised with brocade covers and bound around the belly of the horse by flowing ribbons.

10.7cm (4 1/4in) wide

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十八世紀 青玉雕天馬

**Provenance:** an English private collection

來源：英國私人收藏

The earliest known mention of this particular mythical beast, described as having the form of a horse, the head of a dragon and the scales of a fish, is found in the *Liji* or Book of Rites, written from the Warring States period through to the early Han dynasty. Fuxi, the first of the three legendary rulers of ancient China, is said to have seen such a creature emerge from a river while he was observing all under heaven, and the markings on its back inspired Fuxi to compose the Eight Trigrams, which in turn led to the invention of writing.

Later depictions of this heavenly horse typically are without a dragon head, but retain the scaly body and carry a parcel of books or scrolls to represent the invention of writing and symbolic of the Books of Knowledge. The present lot is especially remarkable for the dramatic energy infused into the carving, as the horse raises itself up, kicking its front hooves over the foaming waves.

An intricately carved green and russet jade example from the Qing Court Collection in the Forbidden City, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (III)*, Hong Kong, 1995, no.90. Other related horses were sold at Sotheby's New York, 11 September 2012, lot 294, and Sotheby's London, 16 May 2012, lot 216.



168 Y Φ

**A FINE AND RARE WHITE JADE CARVING OF A QILIN**

18th century

Attractively carved as a charming mythical beast with twin horns reaching down its back each towards a stylised lotus-like blossom issuing from a leafy stem gripped in its mouth, the front legs raised to show the characteristic hooves, the back legs tucked underneath the body beside the thickly curling tail, the matched green-stained ivory stand finely carved with foaming waves.

13.3cm (5¼in) wide (2).

£60,000 - 80,000

HK\$770,000 - 1,000,000

CNY620,000 - 830,000

十八世紀 白玉雕麒麟

**Provenance:** an English private collection

來源：英國私人收藏

The present lot is a testament to the finest quality of virtuoso jade workmanship during the height of the Qing dynasty. The crisp treatment of the leaves and petals and on the finely incised thickly curling tail, serves to highlight the smoothly carved and even-toned stone of the body of the mythical beast.

The representation of the qilin is reflective of Qing taste and sensibilities. Whereas earlier representations of mythical beasts tended to exaggerate their grotesque, fearsome and mysterious nature, particularly in the context of tomb objects as guardian spirits, by the 18th century such beasts had become a popular feature of the scholar's desk, with a more secular and symbolic-decorative function. This shift can be seen in the present lot in its the charming smile, its amusing nose carved in imitation of a bat, and the almost coquettishly raised left foreleg.

Compare a related pale green jade carving of a mythical beast from the Bernard Sunley Collection of Fine Jade Carvings, sold in these rooms, 10 November 2011, lot 369.





169

**A SUPERB LARGE PALE GREEN JADE GROUP OF A BUDDHIST LION AND CUB**

18th century

The even-toned pale green stone skilfully carved as a coiled Buddhist lion turning its head to the right, its large eyes framed by elegantly curling brows and the grinning mouth clutching the tassels from a large brocade ball balanced on its haunches, a playful cub lying on the lion's back resting its head on the ball and clutching at another ribbon, its thick tail in three tufts raised over its knobby spine.

15.5cm (6 1/8in) wide

£60,000 - 80,000

HK\$770,000 - 1,000,000

CNY620,000 - 830,000

十八世紀 青玉雕子母佛獅

**Provenance:** purchased from Mademoiselle Logé, 3 rue Bourdaloue, Paris, 1913

Roger Keverne Ltd., London, 16 June 2006, no.95

An English private collection

Exhibited: Musée Cernuschi, *Jades et Pierres Dures de la Chine*, March 1927

Musée Cernuschi, *Les Fleurs et Oiseaux dans l'Art Chinoise*, April 1929

來源：1913年購自位於巴黎3 rue Bourdaloue的Mademoiselle Logé倫敦古董商Roger Keverne Ltd. · 2006年6月16日 · 編號95  
英國私人收藏

此拍品曾在1927年3月於巴黎賽努奇博物館《Jades et Pierres Dures de la Chine》展覽中展出；再1929年4月於同一間博物館《Les Fleurs et Oiseaux dans l'Art Chinoise》展覽中展出。

Large jade animal carvings represent some of the finest jade products from the early Qing dynasty, leading to the heights of achievement associated with the reign of the Qianlong Emperor. Whilst real animal such as horses and elephants were popular, so too were mythical beasts such as the qilin, or the Buddhist lions as in the present lot. The depiction here of a parent and cub, amusingly toying with a brocade ball, evokes thoughts of family strength and longevity (particularly associated with the long ribbons tied to the ball). In addition, the smaller and larger lion, 大獅小獅 dashi xiaoshi, can be viewed as the wish 'May you and your descendant achieve high rank', 太師少師 taishi shaoshi.

Carved from a large, even-toned green stone, the piece maximises the possibilities for the craftsman of the high quality stone newly available in the 18th century from Khotan, resulting in an impressively weighty sculpture which nevertheless retains a purity and playfulness to captivate the viewer.

A related carving, slightly larger but of a single lion, is illustrated by R.Keverne, *Jade*, London, 1995, p.163, fig.90. See also a related white jade group of Buddhist lion and cub, 18th century, but slightly larger, illustrated in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2008, pl.104. Compare also a related carving of a Buddhist lion from the Bernard Sunley Collection of Fine Jade Carvings, sold in these rooms, 16 May 2013, lot 125.



170

**A WHITE AND RUSSET JADE CARVING OF A QILIN**

17th/18th century

The fine white stone with delicate russet stony inclusions, carved as the mythical animal with its head facing proudly forwards and tufted beard reaching to its chest, the back and legs incised with scales and fire scrolls rolling over its haunches, the four legs tucked gracefully under the body, wood stand.

9.3cm (3 5/8in) wide (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十七/十八世紀 白玉帶皮雕麒麟

**Provenance:** Sydney L. Moss Ltd., London, no.21207

An English private collection

來源：倫敦古董商Sydney L. Moss Ltd. · 編號21207

英國私人收藏

The qilin first appeared in Chinese art in the Yuan dynasty on blue and white porcelain, and during the Ming dynasty its appearance developed into a beast with a dragon's head, two soft horns (thought to be peaceful and unsuitable for battle), and the bushy, fire-like tail of the Buddhist lion. It is a generally a symbol of good omen, said to appear only during the reign of a benevolent ruler, as well as symbolising such frequently desired benefits as longevity, good luck, illustrious offspring and wise administration.

The present lot is unusual for its elegance of form, with the head facing forward and the slender body and legs carved in the same position on both sides, rather than the frequently used curved posture with head turned. The carver has also eschewed such fantastical details as cloud scrolls and books, to concentrate again on refinement of form and purity of the stone, enhanced merely with delicately etched scales, flames and feather details.





171

**A VERY FINE PALE GREEN JADE CARVING OF A BOY AND THREE RAMS, SANYANG**

18th century

The exceptionally even-toned pale green stone carved as a smiling boy standing and holding a lingzhi spray over his hunched right shoulder beside a group of three recumbent rams, each with a pair of curved ribbed horns and a tufted beard, the underside with small russet patches highlighting the detailed carving of feet and hooves.

8.3cm (3 1/4in) wide

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十八世紀 青玉雕童子三羊

**Provenance:** John Sparks Ltd., London, 13 September 1989  
An English private collection

來源：倫敦古董商John Sparks Ltd. · 1989年9月13日  
英國私人收藏

The image of the sheep or goat, 羊 yang, has a long history and complex associations in Chinese art. It first appeared as early as the Han dynasty as a pun for 祥 xiang meaning auspicious or lucky. By the Qing dynasty, the image of sheep had become heavily associated with 陽 yang, meaning the sun, and the warm, positive or masculine force in Chinese cosmology.

The sheep imagery then developed into three sheep, 三羊 sanyang, often with three boys 三陽 sanyang, as a reference to the favourable arrival of spring, since the phrase 三陽開泰 sanyang kai tai, refers to the period between the winter solstice and the New Year. This was the period when the warm yang energy is emergent, as detailed in the ancient Chinese classic the Yijing, or Book of Changes. In this carving, the concept of yang energy, or male energy, is further reinforced by the boy accompanying the three goats, who individually represents the desire for sons and the continuity of family line.

The elegant and attractive carving thus unveils a complex interplay of meaning, adding to its intellectual value interpreted by a scholar educated in the Confucian classics making this carving a highly suitable adornment for the scholar's desk.

172

**A VERY FINE PALE GREEN JADE CARVING OF A FINGER CITRON**

Qianlong

The attractive stone of a soft green tone, deeply hollowed to the interior and naturalistically carved as a finger citron, also known as Buddha's hand, with thick curling tendrils issuing from a gnarled stem with lifelike curling leaves and a smaller finger citron to one side, wood stand.

16.2cm (6 3/8in) high

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

清乾隆 青玉雕佛手

**Provenance:** S.Marchant & Son Ltd., London  
An English private collection

來源：倫敦古董商S.Marchant & Son Ltd.  
英國私人收藏

The Chinese name for the fruit, 佛手 foshou, is also a pun meaning 福 fu 'blessings' or 福 fu 'riches', followed by 壽 shou 'longevity'. In addition, the finger citron fruit was thought to resemble the hand of the Buddha, with its idealised, lotus-shaped 'fingers'. This association with the Buddha, combined with its strong, pleasant fragrance, made it a suitable altar offering to celebrate the New Year.

These numerous associations again made the fruit a popular subject matter for artists, and several examples can be found in important museum and private collections. An example from the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, no.159. Another pale green jade finger citron vase from the Victoria and Albert Museum, London, is illustrated by M.Wilson, *Chinese Jades*, London, 2004, p.52, no.51, where the author notes that such jade vases would have been considered visually more attractive than the natural fruit, and that powdered incense would have been placed in the vase cavity to replicate the natural fragrance. A further example is illustrated by Roger Keverne (ed.), in *Jade*, London, 1995, p.165, fig.94; and see another related example, 18th century, from the Samuel P. Harn Museum of Art, University of Florida, illustrated by C.Q.Mason in *Spinach Green and Mutton-fat White: Chinese Jades of the Qing Dynasty (1644-1911)*, Gainesville, Florida, 2006, p.40.

Compare also a related jade finger citron carving from the collection of Alan and Simone Hartman, illustrated by R.Kleiner in *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl.202, and sold at Christie's Hong Kong, 28 November 2006, lot 1396.



173

**A FINE PALE GREEN JADE INCENSE BURNER AND COVER, GUI**

18th century

The incense burner raised on a separately carved circular foot and carved around the exterior into six panels divided by raised vertical lines of lozenges, the front and back each with an archaic taotie mask carved across two panels on a leiwen ground, divided by an integral S shaped handle curving upward at each side, the cover similarly carved with panels and taotie masks beneath the stepped finial formed as a raised circle of spreading petals, wood stand.

14.3cm (5 5/8in) wide (3).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

十八世紀 青玉雕饕餮紋出戟冠耳蓋爐

**Provenance:** Roger Keverne Ltd., London,  
An English private collection

來源：倫敦古董商Roger Keverne Ltd.  
英國私人收藏

The carving of the present lot combines archaic motifs in an 18th century style typically associated with the height of Qianlong-era tastes and concerns. The main decorative band on the body, which is also mirrored on the cover, is finely carved with gently curving scrolls forming archaistic taotie masks on an incised leiwen ground, reflecting the 18th century fascination with antiques, and ancient bronzes in particular. The form of the present lot is also derived originally from the ancient bronze gui form. The Qianlong Emperor himself was the driver of this fashion for archaism, and he regarded its use in art as a means of expressing a yearning for the upright and unsullied morality of ancient times.

The body is also divided vertically into six sections by columns of flanges, which again are inspired by ancient bronzes, but here are lower and more softened in form to reflect a gentler aesthetic and a sophisticated understanding of balance and proportion.

For a related pale green jade gui and cover, with a taotie mask design and a petal-like finial on the cover but also incised with a four-character Qianlong mark, see *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.67. A spinach green incense burner and cover, with closely related taotie masks and flanges, is illustrated by R.Keverne (ed.) in *Jade*, London, 1995, p.163, fig.89.





174

**A FINE AND RARE WHITE AND RUSSET JADE 'LINGZHI FUNGUS' WASHER**

Qianlong

The fine white stone of even tone attractively contrasting with the bright russet inclusions and crisply carved as a lobed vessel with a lingzhi fungus-shaped rim embellished on the exterior with a leafy spray issuing two peony blossoms and one bud, all raised on four delicate lobed feet, wood stand.

8.8cm (3 1/2in) wide (2).

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

清乾隆 白玉帶皮雕牡丹紋如意形洗

**Provenance:** Roger Keverne Ltd., London  
An English private collection

來源：倫敦古董商Roger Keverne Ltd.  
英國私人收藏

The present lot is notable for the fine white colour of the jade, attractively set off by the contrasting russet inclusions, as well as for the exceptional crispness and clarity of the carving which is most suited to the delicate nature of this small vessel.

The lingzhi fungus is a symbol for longevity as it was considered the food of the Immortals, and it also represents wish fulfillment since its shape resembles that of the ruyi sceptre. It therefore features prominently in many aspects of Chinese art, and was particularly popular on pieces intended as birthday gifts. For a related white and russet jade lingzhi fungus washer, but slightly smaller and with a more rounded form, see R.Keverne (ed.), *Jade*, London, 1995, p.158, fig.77.



175

**A RARE AND FINE VERY PALE GREEN JADE BOWL**

Qianlong

The attractive stone of even tone and smoothly carved as a bowl with slightly flaring rim and a shallow recessed base, the plain sides contrasting with a crisply carved chilong curling its body inside the central well and entwined with leafy tendrils, wood stand.

11.6cm (4½in) diam. (2).

£60,000 - 80,000

HK\$770,000 - 1,000,000

CNY620,000 - 830,000

清乾隆 青玉雕螭龍紋碗

**Provenance:** Baron Fould-Springer, Royaumont Abbatial Palace, France

S. Marchant & Son Ltd., London

An English private collection

來源：法國皇宮Royaumont Abbatial Palace的Fould-Springer男爵舊藏  
倫敦古董商S. Marchant & Son Ltd.  
英國私人收藏

The style and quality of the present lot embodies much of the celebrated 18th century jade production under the Qianlong Emperor. The stone itself is of remarkably even tone, and this is deliberately celebrated by the carver creating the smooth walls of even thickness, and the unusual gently recessed base. The crisp carving to the interior provides a pleasing contrast, and this carving with its interwoven layers of leaves above and around the dragon, demonstrates the technical virtuosity of the master carver.

The technique of contrasting smoother areas with crisp relief carving was particularly favoured for the larger, often ring-handled, vessels known as 'marriage bowls', such as the magnificent example sold in these rooms, 16 May 2013, lot 143. The present piece is carved very much in similar vein, however it is unusual in its more intimate feel, sized to fit perfectly in two cupped hands, and the rounded flaring rim inviting the holder to look deeper inside the vessel.

A related dish with similarly crisp treatment of the relief carving, but with shallower sides of lobed petal-form, is illustrated in *Compendium of Collections in the Palace Museum: Jade 8: Qing Dynasty*, Beijing, 2011, no.183. See also a similar bowl or brush washer with a double fish medallion in the well, illustrated by R.Kleiner in *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996 no.103, p.124.





176



177

**VARIOUS OWNERS** 各方藏家

176

**A LARGE GREENISH JADE TWO-HANDLED CUP**

18th century

The stone with some natural inclusions and carved as a straight-sided bowl incised with a band of keyfret beneath the rim and raised on a circular foot, the unusually generous handles each formed with a horizontal section at the top of the bowl joined with a stylised loop to the bottom of the bowl.

*23.9cm (9 3/8in) wide*

**£3,000 - 5,000**

**HK\$39,000 - 65,000**

**CNY31,000 - 52,000**

十八世紀 綠玉雕雙耳杯

177

**A CELADON JADE BOWL**

18th/19th century

The soft-hued stone formed into a simple drum-shaped bowl rising from a flat circular base with gently rounded sides and a slightly lipped rim, the smoothly carved walls and well left unadorned.

*13.7cm (5 3/8in) wide*

**£2,500 - 4,000**

**HK\$32,000 - 52,000**

**CNY26,000 - 41,000**

十八十九世紀 青玉雕鼓式碗

THE PROPERTY OF A GENTLEMAN 紳士藏品

178

**A SPINACH-GREEN JADE OCTAGONAL CUP**

18th century

The eight-faceted vessel raised on an octagonal short foot, flanked by a large and small chilong confronting each other grasping the rim, the stone of dark sea-green tone mottled with black speckles.

16.3cm (6 1/2in) wide

£8,000 - 10,000

HK\$100,000 - 130,000

CNY83,000 - 100,000

十八世紀 碧玉雕螭龍耳杯

**Provenance:** a French private collection

來源：法國私人收藏





**THE PROPERTY OF A GENTLEMAN** 紳士藏品

179

**A SPINACH GREEN JADE BOWL**

18th/19th century

The elegant vessel of deep rounded sides, supported on a short, thick foot rising to a gently flared lip, the lustrously polished stone of semi translucent dark-green tone, wood stand.

13.2cm (5 1/5in) diam. (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八/十九世紀 碧玉雕素碗

**Provenance:** an English private collection, formed by the grandfather of the present owner and thence by descent

來源：英國私人收藏，現藏家之祖父的舊藏，並由家族繼承

Compare a bowl of similar flecked green stone and similar proportions but almost exactly double the size and incised with a four-character Qianlong mark and of the period, illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.161.

THE PROPERTY OF A GENTLEMAN 紳士藏品

180

**A SPINACH GREEN JADE 'MARRIAGE' BOWL**

19th century

The deeply carved bowl flanked by a pair of dragonfly loose-ring handles, reaching with their wings and head over the rim, the exterior carved with a main register enclosing a continuous foliate floral scroll, the interior plain, raised on four ruyi-head-shaped supports, wood stand.

22.3cm (8 3/4in) wide (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十九世紀 碧玉雕花卉紋雙蜻蜓耳活環洗

**Provenance:** an English private collection; according to the family, acquired in London in the 1920s and thence by descent

來源：英國私人收藏；據說於1920年代購自倫敦，並由家族繼承

The handles of the present lot are carved as dragonflies, 蜻蜓 qingting, signifying 'pure' 清 qing, and 'celebration' 慶 qing, both most suitable for carving on a marriage gift.



181

**A RARE IMPERIAL SPINACH JADE 'PHOENIX' JAR**

Qianlong seal mark and of the period

The rich dark green stone superbly and unusually shaped as a globular vase raised on a low spreading foot, the exterior carved with three regularly-spaced phoenix each with the head facing proudly outwards from the mouth of the vase and clutching a small bead in the beak, above an elegantly curving neck and spreading stylised wings spreading over the body incised with archaistic scrolls.

12.7cm (5in) wide

£50,000 - 80,000

HK\$650,000 - 1,000,000

CNY520,000 - 830,000

清乾隆 碧玉雕三鳳紋尊 「乾隆年製」篆書刻款

**Provenance:** a European private collection formed during the first half of the 20th century, and thence by descent

來源：二十世紀上半期的歐洲私人收藏，並由家族繼承

An earlier prototype from the Tang dynasty for this unusual form of jade vase is illustrated in *Compendium of Collections in the Palace Museum: Jade 5: Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, no.1. However it appears that the inspiration for the form may stretch back further into ancient Chinese history: in *Chinese Jades Throughout the Ages - Connoisseurship of Chinese jades*, Vol.II, pp.136-7, no.68, Li illustrates another 18th century example of the vase, but also notes that 'this piece imitates a style of turtledove decoration from the Han period.'

A similar design of vase, also of spinach jade and with a Qianlong mark and of the period, in the National Palace Museum, Taipei, is illustrated in *Masterworks of Chinese Jade in the National Palace Museum*, Supplement, Taipei, 1973, no.41. Another example but of pale green jade but also with an incised and gilt Qianlong mark and of the period, in the collection of the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.99; this example also has a low cover shaped as a lotus pod.

A smaller celadon jade 'phoenix' jar (8.3cm high), with a Qianlong mark and of the period, and in style closely related to the Tang dynasty jar in the Palace Museum, Beijing, *op.cit.*, no.1, was sold at Sotheby's Paris, 13 June 2012, lot 96.



A spinach green jade 'phoenix' jar, Qianlong seal mark and period; image courtesy of the National Palace Museum, Taipei





A white jade 'hinge-fitting', Qianlong fanggu mark and period; image courtesy of the Palace Museum, Beijing



A white jade 'hinge-fitting', Qianlong fanggu mark and period; image courtesy of the Tianjin Museum

**ANOTHER OWNER** 另一位藏家

182

**A RARE IMPERIAL WHITE JADE ARCHAISTIC 'HINGE FITTING'**

Qianlong six-character fang gu mark and of the period  
The pure white stone of exceptional clarity, unusually carved with two rectangular hollowed tubes, each of the wider sides carved in mirror image to suggest an archaistic taotie mask above further archaistic scrolling when the tubes are closed together, the narrower sides similarly carved with archaistic scrolls, each tube terminating in circular discs fitted by a pin to a central fitting with a rectangular opening through which the tubes could be locked to remain extended in a single straight line, the straight edge of the central incised with the six-character mark, box.

18.5cm (7 1/3in) when extended (2).

£200,000 - 300,000

HK\$2,600,000 - 3,900,000

CNY2,100,000 - 3,100,000

清乾隆 白玉雕獸面紋雙筒形花插 「大清乾隆仿古」 隸書款

The present lot embodies many of the artistic and historical preoccupations of the Qianlong period. Carved from exceptionally fine and lustrous white stone, with even the minor flaws most cleverly incorporated into the scrollwork, the thinly hollowed supremely challenging yet technically flawless piece is representative of the highest skill of the 18th century craftsman. Furthermore it falls into a group of jade pieces carved with the Qianlong fanggu mark, specifically carved with archaistic designs inspired by archaic bronzes to reflect the concerns of the Qianlong Emperor with drawing moral strength and righteousness from the examples of the ancients.

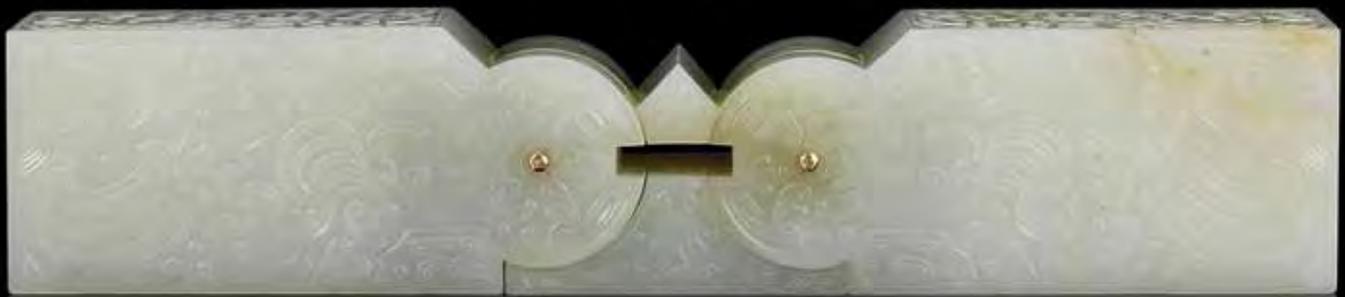
A few examples of jade pieces designed to the same specifications as the present lot are preserved in the most prestigious museum collections, including a white jade piece in the Palace Museum Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeaware (II)*, Hong Kong, 1995, no.54;

another white jade example in the Tianjin Museum, illustrated by Bai Wenyuan, ed., *Tianjin Museum*, London, 2012, pl.43, and a spinach jade piece in the Victoria and Albert Museum, illustrated by M.Wilson, *Chinese Jades*, London, 2004, no.104 and 106.

Finally, the design has been and remains, to scholars, collectors and curators, a most intriguing puzzle. The form has ancient origins, and its ancient bronze prototype can be found in the 西清古鑑 *Xiqing Gujian*, or *Catalogue of Xiqing Antiquities*, which was an illustrated catalogue of ancient bronzes in the Imperial Collection, completed in 1751. However as M.Wilson notes in *Chinese Jades*, London, 2004, p.107, even the cataloguers of the *Xiqing Gujian* could not describe the bronze prototype other than as a 'Han dynasty ornament' and to state that the two tubes are movable.

The terms used to describe these pieces by the Palace Museum, Beijing, and the Tianjin Museum, give another suggestion as to their purpose. These are 規矩首 *gui ju shou* and 潔矩 *jie ju*, respectively, both of which can be translated as 'symbol of restrained obedience'. The idea that the jade could act as a measuring tool to provide moral guidance is echoed in an Imperial poem inscribed on another similar piece exhibited by R.Keverne and M.Gillingham, *Chinese Works of Art: Traditions of Collecting*, pp.48-9, no.66. The poem appears to refer to the jade piece as a 'ruler' to be used to 'compare lengths' with 'precisely fitting workmanship'. This preoccupation with the idea of measuring is also connected to the idea of the benevolent ruler, who is guided well, in contrast to a reference to Yang Huo, an unscrupulous king who sought the advice of Confucius.

The precisely-fitting elements of this jade perhaps could then serve to remind the Emperor of his duty to be scrupulous and precise in his own rule.







183

**VARIOUS OWNERS** 各方藏家

183  
**A WHITE JADE VASE AND COVER**

19th century

The stone of very pale even hue, crisply carved in low relief with a bird in flight beside a twisting branch issuing two tree peony blossoms, the reverse similarly carved with a chick sheltering beneath two further tree peony blossoms, the smooth neck flanked by chilong loose-ring handles, the cover with a Buddhist finger citron, leaves and a twisted trunk carved in low relief beneath the knob carved as a blossoming chrysanthemum, wood stand.

19.7cm (7¾in) high (3).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十九世紀 白玉雕花鳥紋螭龍耳活環蓋瓶

**Provenance:** an English private collection

來源：英國私人收藏

184  
**A PALE GREEN JADE 'GOOSE AND YOUNG' GROUP**

18th century

Crisply carved to depict two water fowl, their heads turned backwards and with floral sprays in their beaks, a lotus blooming from the spray of the larger bird, the stone with some light russet inclusions.

7cm (2 ¾in) diam.

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八世紀 青玉雕子母天鵝

185  
**A PALE GREEN JADE 'MYTHICAL BEAST' HANGING VASE**

18th century

The elaborately carved flattened vase with gently bulging sides, each finely incised with a taotie mask beneath a medallion with the Eight Buddhist Trigrams on a leiwen ground, one handle formed as the head of a horned mythical beast with two curling fins and incised with archaic C-scrolls, the other handle as the squared scrolling tail of the beast suspending a loose ring, all suspended from two loose rings attached to a flattened looping handle, wood stand.

14cm (5½in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八世紀 青玉雕饕餮瑞獸耳活環提梁瓶

**Provenance:** an English private collection

來源：英國私人收藏



184



**THE PROPERTY OF A GENTLEMAN** 紳士藏品

186

**A FINE WHITE JADE AND RUSSET DOUBLE BOX AND COVER**

Qianlong

Crisply carved as two flattened hollow spheres joined to form a single vessel with the base slightly recessed, the cover carved through the russet skin in low relief with two linked coins encircled by two bats with wing tips touching to echo the shape of the box.

*5.6cm (2 1/4in) long (2).*

**£4,000 - 6,000**

**HK\$52,000 - 77,000**

**CNY41,000 - 62,000**

清乾隆 白玉帶皮雕葫蘆式蓋盒

**Provenance:** a European private collection, acquired in China by the great-grandfather of the present owner in the very early 20th century, and thence by descent within the family

來源：歐洲私人收藏，現藏家之曾祖父購於20世紀早期，並由家族繼承

The present box and cover is exquisitely carved, demonstrating the masterful craftsmanship of jade carving in the Qianlong period.

The combination of the double-cash and double bat represent the wish for wealth and the cash motif would be further associated with the immortal Liu Hai, who is often depicted with a string of cash.

For a similarly shaped box and cover, but produced in painted enamels on copper, Yongzheng mark and period, see V.Reynolds and Yen Fen Pei, *Chinese Art from the Newark Museum*, New York, 1980, pl.37.





187



188

**THE PROPERTY OF A LADY** 女士藏品

Lots 187 - 191

187

**A PALE GREEN JADE INCENSE BURNER**

Qianlong/Jiaqing

Each side carved with a taotie mask interrupted by flanges, flanked by S-shaped handles attached to the body at the top section with a cylindrical section, rising to the short everted rim, all raised on a flared foot carved with lappets and flanges. 18.7cm (7 3/8in) wide

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清乾隆/嘉慶 青玉雕饕餮紋出戟冠耳爐

**Provenance:** an English private collection

來源：英國私人收藏

188

**A PALE GREEN JADE GROUP OF A DOUBLE-GOURD VASE, LOTUS AND BOX**

18th century

The hollowed double gourd well carved alongside a leafy spray of lotus blossom and pod issuing from an open circular box and cover, wood stand. 12.6 (5in) high (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八世紀 青玉雕蓮花紋葫蘆瓶連圓蓋盒

**Provenance:** an English private collection

來源：英國私人收藏

The carving of the double gourd, lotus and opening box cleverly combines popular motifs evoking the Immortals but without depicting any figures themselves. The double gourd is an immensely popular auspicious symbol, with multiple associations. In particular it is associated with healing, since natural gourds were often hollowed to form vessels for medicine. This idea is continued by its association with the Immortal Li Tieguai, who was able to cure the sick, and who is often depicted holding a double-gourd bottle issuing the wisp of Immortality. The box and lotus are held by the Laughing Twins, Hehe Erxian, who stand for harmony, 和 he, and unity, 合 he.

189

**A LARGE PALE GREEN JADE GROUP OF THREE RAMS,  
SANYANG**

18th century

Well carved as a recumbent adult ram, its head turned towards its back supporting a yinyang medallion issuing from wisps of clouds emanating from the rams's mouth, carved on either side with a lamb, with both looking towards the adult, the hooves well defined, the stone of pale green tone with minor russet inclusions, wood stand.

18cm (7 1/8in) wide (2).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八世紀 青玉雕三羊

**Provenance:** an English private collection

來源：英國私人收藏

The three rams, or 三羊 sanyang, is connected with the wish for good fortune in the New Year, 三陽開泰 sanyang kaitai. The three 'yang' also refers to the tai hexagram in the Yijing, or Book of Changes, which consists of three male lines symbolising heaven above three female lines symbolising earth, and together the tai hexagram stands for good fortune and success. Although the concept of the sanyang was further developed by the Xuande Emperor in a painting of three rams, it reached the peak of popularity under the Qianlong Emperor, known for his love of visual puns.

Compare another pale green jade carving of three rams, dated to the Qianlong reign, illustrated in *Shanghai Museum: Ancient Chinese Jade Gallery*, p.39.





190

**A LARGE PALE GREEN JADE CARVING OF A LADY**

18th century

Carved standing holding a vase supported against her left shoulder, wearing a spotted cape above long flowing robes tied above her waist, looking downwards, the hair neatly piled up in loops, the shoulders framed by the flowing sash, the stone of pale green tone with some cloudy-white inclusions. 21.2cm (8 3/8in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八世紀 青玉雕持瓶仕女像

**Provenance:** an English private collection

來源：英國私人收藏

Related carvings of a lady Immortal can be found in the collection of the Palace Museum, Beijing; see for example, *Compendium of Collections in the Palace Museum: Jade 8: Qing Dynasty*, Beijing, 2011, no.275 carrying a vase issuing a peony spray and with a deer; another example, identified as Guanyin, Qianlong, is illustrated by Spink & Son, *Works of Art: Chinese Art, Old English Silver, Fine Paintings*, London, circa 1913, p.11.

191

**A VERY PALE GREEN JADE CARVING OF A FOREIGNER AND  
BUDDHIST LION**

18th century

Well carved as a bearded foreigner wearing a wide-brimmed Mongolian hat with his left hand caressing the playful Buddhist lion by his side, holding in his right hand a tasselled brocade ball, the feet and paws well defined underneath, the stone of very pale green tone with russet inclusions cleverly used to denote the tassel.

12.6 (5in) wide

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八世紀 青玉雕胡人戲獅

**Provenance:** an English private collection

來源：英國私人收藏





**THE PROPERTY OF A LADY** 女士藏品

192

**A FINE PALE GREEN JADE LOTUS-LEAF SHAPED WATER DROPPER**

18th/19th century

The softly-polished stone of semi-translucent even tone finely carved as a vessel in the shape of a large lotus leaf with dainty veins elegantly spreading up to the edge, borne on leafy winding stems bearing small lotus blooms with a slender leaf curling over the rim.

15.6cm (6 in) wide

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

十八/十九世紀 青玉雕荷葉式水滴

**Provenance:** a French private collection

來源：法國私人收藏

Compare a pale green jade lotus leaf washer, of similar form and inspiration, in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.195.

193

**A PALE GREEN JADE ARCHAISTIC RITUAL INCENSE BURNER AND COVER, FANG DING**

18th/19th century

Finely carved with taotie masks between columns of flanges, on a background of leiwen, the rim flanked by two looped handles, the fitted cover worked with floral designs below a dragon and pearl finial, wood stand.

15cm (5 7/8in) high (3).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

Compare a related pale green jade incense burner shown as part of a set with a small vase and a box, the incense burner cover solid rather than reticulated, illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.109.

十八/十九世紀 青玉雕饕餮紋出戟四足方蓋爐

**Provenance:** a European private collection

來源：歐洲私人收藏





194



195

**THE PROPERTY OF A EUROPEAN FAMILY** 歐洲家族藏品  
Lots 194 -197

194  
**TWO JADE TWO-HANDLED CUPS AND A PALE GREY-GREEN JADE WASHER**

The green jade cup with two handles each formed as a mythical beast head, the exterior incised with clambering chilong, 17th/18th century, wood stand, 12.7cm (5in) wide; the greyish jade low cup also with mythical beast handles and the exterior with three rows of raised bosses, 16th/17th century, wood stand, 13.1cm (5 1/8in) wide; the shallow washer carved as an opening prunus blossom surrounded by twisting leafy branches issuing smaller flowers, 17th century, wood stand, 12cm (4 3/4in) wide. (6).

**£4,000 - 6,000**  
**HK\$52,000 - 77,000** **CNY41,000 - 62,000**

十七/十八世紀 綠玉雕螭龍紋獸耳杯  
十六/十七世紀 灰玉雕乳釘紋獸耳杯  
十七世紀 灰青玉雕梅花式洗

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承

195  
**A PALE GREEN JADE ARCHAISTIC VASE, GU**  
Qianlong

Of hexagonal section, the central section carved with a taotie mask on each of the wider sides, the neck and foot similarly incised with rows of keyfret and stylised lappets, the six edges each with rows of crisply carved flanges, wood stand. 15.6cm (6 1/8in) high (2).

**£3,000 - 5,000**  
**HK\$39,000 - 65,000** **CNY31,000 - 52,000**

清乾隆 青玉雕饕餮紋出戟觚

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承



196

196

**A WHITE JADE ARCHAISTIC POURING VESSEL, YI**

18th century

The creamy stone with areas of opaque inclusions, formed with a long curling spout above a loose ring, opposite the handle shaped as a stylised mythical beast with arched back, the body carved in low relief on each side with a pair of confronted stylised chilong separated by rows of flanges above the spreading foot also with pairs of chilong, wood stand.

15.8cm (6 1/4in) long (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八世紀 白玉雕螭龍紋匜

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承

197 ≈

**A JADEITE 'CHILONG' WATERPOT AND COVER**

19th century

The globular pot with patches of bright apple inclusions, encircled on the exterior by chilong dragons with heads facing towards the rim, the cover with the reticulated finial formed as a third chilong coiled around to bite its own tail, wood stand.

11cm (4 1/4in) wide (3).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十九世紀 翡翠雕螭龍紋水丞連蓋

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承



197

**THE PROPERTY OF A SCOTTISH FAMILY**

蘇格蘭家族藏品

Lots 198 - 207



198

**A PALE GREEN JADE CHILONG-HANDLED CUP**

17th/18th century

The cup raised on a low oval foot with spreading sides the two handles each formed as a clambering chilong with twisted tail biting the rim and grasping it with its front paws, wood stand.

14.3cm (5 3/8in) wide (2).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十七/十八世紀 青玉雕螭龍耳杯

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承



198

199

**A PALE GREEN JADE CHILONG-HANDLED CUP**

17th century

The circular cup smoothly formed on a low straight foot, the handles each formed as a lively chilong clambering around the exterior with raised front paws and open mouth resting on the rim, wood stand.

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

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十七世紀 青玉雕螭龍耳杯

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承



199



200

200

**A PALE GREEN JADE RETICULATED CIRCULAR BOX AND COVER**

Qianlong/Jiaqing

The shallow circular box finely pierced with scrolling peony and chrysanthemum blossoms and leaves, the cover similarly reticulated with leafy meanders issuing heavy flowers in the centre and around the rim, box.

10.7cm (4 1/4in) diam. (3).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清乾隆/嘉慶 青玉鏤雕菊花紋蓋盒

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

201

**A PALE GREEN JADE 'MARRIAGE' BOWL**

Qianlong

The pale green stone enhanced by the smooth-sided carving of the bowl with a simple lipped rim, contrasting with the crisp and delicate three peony flowers issuing from leafy stalks to form the handles above a band of stiff lappets circling the separately carved stepped foot fitting into the base of the bowl.

23cm (9in) wide (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

清乾隆 青玉雕牡丹耳碗

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

202

**A PALE GREEN JADE 'DRAGON' STAND AND CUP**

Late Ming Dynasty

The flat stand with lobed rim enclosing a pair of confronted slender four-clawed dragons each with a Buddhist wan symbol on its snout and surrounding the circular stand for the cup base between a shou character above and a foliate lotus below; together with an associated pale green jade two-handled cup with floral handles and incised with four chrysanthemum.

The stand 18cm (7in) wide (2).

£3,000 - 5,000

HK\$39,000 - 65,000

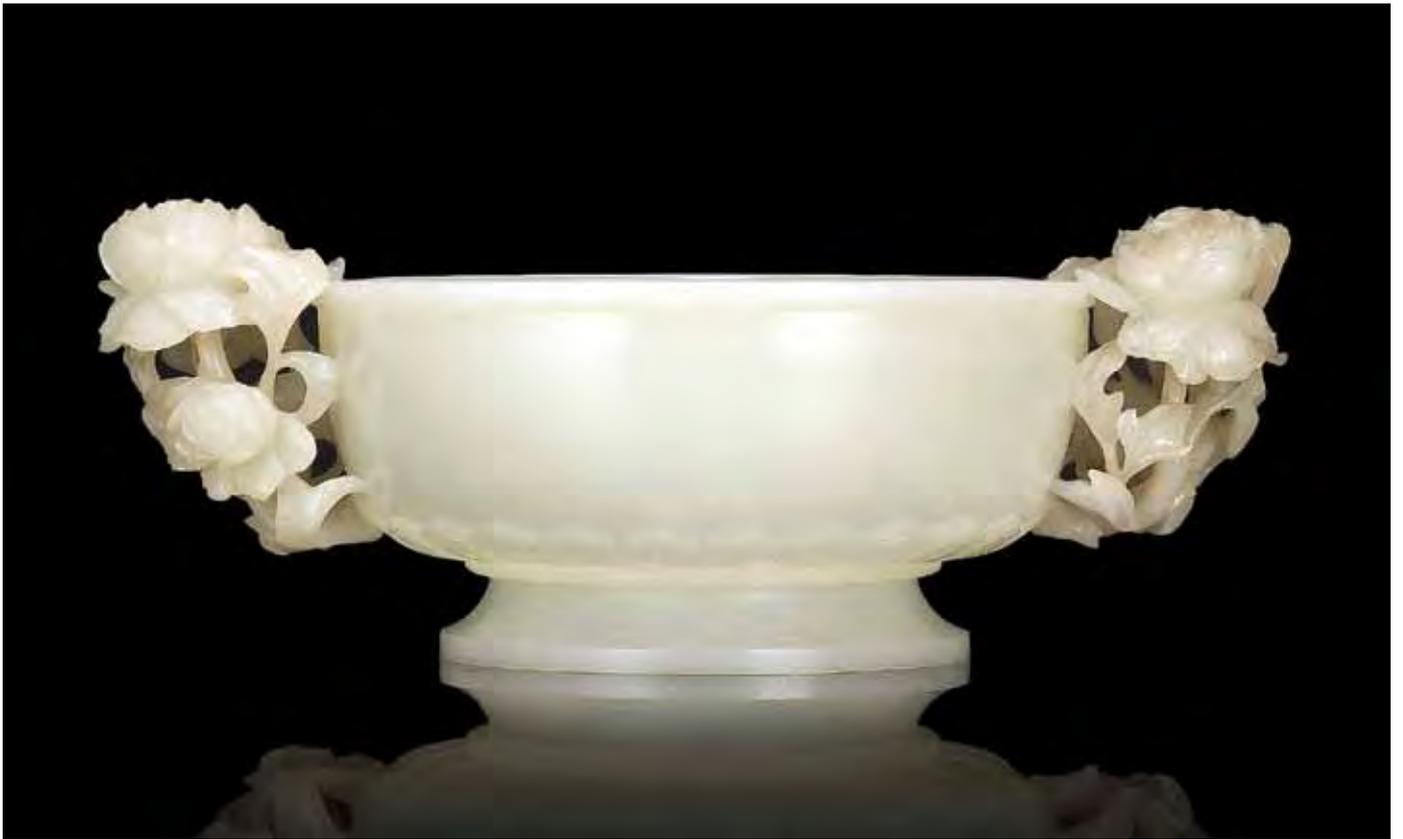
CNY31,000 - 52,000

明晚期 青玉雕龍紋托盤及青玉雕雙耳杯

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

A related rectangular pale green jade cup stand carved with confronted dragons, Ming dynasty, is illustrated in *Jade Selections from Yuan, Ming and Qing Dynasties in the Tibet Museum*, 2005, pl.36.



201



202



203

**A PALE GREEN AND RUSSET JADE BOULDER**

18th/19th century

The smooth russet skin carved as steep rocks parting to reveal a robed figure holding up a leafy branch beside a boy carrying aloft a model pavilion, all beneath a straight-trunked pine and a mountain hut, the reverse with a deer standing proudly beneath a pine branch issuing from a steeply overhanging cliff.

11.5cm (4 1/2in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八/十九世紀 青玉帶皮雕山水人物圖山子

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

The present lot is one of a group of jade boulders with the same approach to the carving: the rounded oval shape of the pebble and the russet skin is retained to enclose and provide contrast to the intricate mountain scene. A related pale green and russet boulder, almost twice the height of the present lot, is illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, no.47.

204

**A PALE GREEN AND RUSSET JADE BOULDER**

18th/19th century

The rounded boulder carved on the front with a figure of a bearded gentleman holding up a ripe peach accompanied by a striding boy carrying a lingzhi fungus spray, all beneath a lofty pine and a remote pavilion, the intricate scene contrasting with the smooth russet skin carved to suggest a rocky landscape, the reverse with a crane in flight above low wutong trees and a waterfall.

13cm (5 1/8in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八/十九世紀 青玉帶皮雕山水人物圖山子

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

The present lot is one of a group of jade boulders with the same approach to the carving: the rounded oval shape of the pebble and the russet skin is retained to enclose and provide contrast to the intricate mountain scene. A related pale green and russet boulder, almost twice the height of the present lot, is illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, no.47.



205

**A RARE VERY PALE GREEN JADE FIGURE OF BUDDHA**

The Buddha 18th/19th century

The even-toned stone carved as the Buddha with a serenely smiling expression beneath snailshell curls, the loose robe flowing from the shoulders and opening over the waist tied with a sash, the right hand held down in bhumisparsha mudra and the left supporting a globular water pot, the figure seated with legs crossed and carved on the underside with a spiralling woven bamboo mat, associated spinach green jade double-lotus stand, late Qing Dynasty.

13.5cm high. (2).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

十八/十九世紀 青玉雕佛像

此拍品的碧玉雕蓮式座屬清晚期。

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

For related pale green jade figures of Buddha, Qing dynasty, see the *Compendium of Collections in the Palace Museum: Jade (8)*, Beijing, 2011, pl.238. See also pale green jade figure of Buddha, 19th century, illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, pl.122.





206

**A MUGHAL-STYLE WHITE JADE SNUFF BOTTLE AND STOPPER**

19th century

Carved on the main faces with a floral sprig beneath curving foliate branches, the ends with a stylised foliate branch, all beneath a carved fruiting scroll with four reticulated straight tendrils hanging down over each corner, the neck and cover carved with stiff lappets, the underside with a chrysanthemum blossom, wood stand.

6.5cm (2 3/4in) high (3).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十九世紀 痕都斯坦式白玉雕花卉紋鼻煙壺

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

207

**A MUGHAL-STYLE PALE GREEN JADE SCALLOPED DISH**

18th century

The finely carved shallow dish formed with petal-like lobed panels containing leafy sprays all around the oval well carved with a scrolling leafy meander encircling an eight-petalled flower, the exterior with foliate lappets in each panel and the two loop handles each incised with geometric lines.

20.3cm (8in) wide

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八世紀 痕都斯坦式青玉雕瓣口盤

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承





**VARIOUS OWNERS** 各方藏家

208

**A RARE MUGHAL WHITE AND RUSSET JADE PALMETTE-HANDLED DAGGER**

18th century

The jade handle with russet inclusion carved to form an elegant baluster hilt with flaring guard and knob end.

The handle 11.5cm (4 1/2in) long, the dagger overall 31cm (12 1/4in) long

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十八世紀 痕都斯坦式白玉帶皮雕花葉紋柄匕首

Compare a similar white jade dagger handle from the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum: Jewellery (III)*, Hong Kong, 1995, no.217, and another dagger also from the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum: Armaments and Military Provisions*, Shanghai, 2008, no.187.

208

**THE PROPERTY OF A LADY** 女士藏品

210

**A MUGHAL-STYLE PALE GREEN JADE LOBED OVAL SPICE BOX AND COVER**

18th century

The top crisply carved in low relief with floral patterns around the stylised bud knob, the base delicately carved as a large four-petalled flower, the interior separated into four compartments.

8.5cm (3 1/2in) wide (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八世紀 痕都斯坦式青玉雕海棠式蓋盒

**Provenance:** an English private collection

來源：英國私人收藏

Compare a related celadon jade Mughal-style four-lobed box and cover in the National Palace Museum, Taipei, illustrated in *Exquisite Beauty - Islamic Jades*, Taipei, 2007, no.130. See also a related green jade four-lobed box and cover, Qing dynasty, illustrated in *Jade Selections from Yuan, Ming and Qing Dynasties in the Tibet Museum*, 2005, pl.72.

209

**A MUGHAL-STYLE PALE GREEN JADE HORSE-HEAD  
HANDLED DAGGER**

18th century

The pointed blade issuing from a pale jade handle, carved to depict a bridled horse head rising from a blossoming lotus flower cross-guard. The handle 13.5cm (5 1/4in) long, the dagger overall 39cm (15 1/4in) long

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八世紀 痕都斯坦式青玉雕馬首柄匕首

Compare a horse-handled dagger from the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum: Armaments and Military Provision*, Shanghai, 2008, no.186.



209

210

**AN ENGLISH PRIVATE COLLECTION OF JADE CARVINGS**

英國私人珍藏玉器

Lots 211 - 222



211

**A RARE PALE GREEN AND RUSSET JADE 'EAGLE AND BEAR' GROUP, YINGXIONG**

17th century

The pale green stone with patches of attractive bright russet skin, carved as a bird with outstretched wings protectively shielding the recumbent lion, wood stand.

8cm (3 1/8in) wide (2).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十七世紀 青玉帶皮雕鷹熊

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

An English private collection formed by the grandfather of the present owner

來源：倫敦古董商Bluett & Sons Ltd. (見標籤)  
英國私人收藏，現藏家之祖父舊藏

The present carving is known as a yingxiong group, since the eagle (鷹 ying) and the bear (熊 xiong) together represent a visual pun for a 'hero', (英雄 yingxiong), perhaps suggesting that the piece would have been appropriate as a gift to a high ranking official or military person.

Yingxiong carvings come in many different interpretations, from the gentle bird pecking the nose of an archaic beast illustrated in *Compendium of Collections in the Palace Museum: Jade 6: Ming Dynasty*, Beijing, 2011, no.261 and the more fearsome creatures illustrated in *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, no.149, to the unusual form of the 'hero vase' featuring a two conjoined cylindrical vases flanking the archaic eagle and bear; see the spinach green jade example illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.149.

The present carving makes most effective use of the almost triangular pebble, highlighted by patches of deep russet. Instead of depicting the ferocity or stylised archaism frequently associated with the motif, this carving instead offers an intimate picture of two animals looking at each other in harmony, with the bird spreading in its wings protectively over the crouching docile beast.





212

212

**A PALE GREEN JADE PEACH-SHAPED CUP**

18th century

The pale green stone carved as a hollowed half-peach growing from a gnarled leafy stem also issuing two five-petalled prunus blossoms, a bud and a cluster of smaller five-petalled flowers, wood stand.

9cm (3 1/2in) wide (2).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八世紀 青玉雕梅花紋桃式杯

**Provenance:** an English private collection formed by the grandfather of the present owner

來源：英國私人收藏，現藏家之祖父舊藏



213

213

**A GREY JADE CUP**

17th/18th century

Unusually carved with luscious unfurling petals and buds issuing from a thickly twisting stem forming the handle of the smoothly hollowed cup, wood stand, box.

12cm (4 3/4in) wide (3).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十七/十八世紀 灰玉雕花瓣式杯

**Provenance:** an English private collection formed by the grandfather of the present owner

來源：英國私人收藏，現藏家之祖父舊藏



214

214

**A FINE WHITE JADE 'PHOENIX' RHYTON CUP**

18th century

The even-toned white stone deeply hollowed to form a slender cup with the head of a phoenix atop its elegant neck curving upwards from the base of the cup, the sides carved with archaic scrolls suggesting the feathers and wings of the bird, wood stand.

10.2cm (4in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八世紀 白玉雕鳳紋角形杯

**Provenance:** an English private collection formed by the grandfather of the present owner

來源：英國私人收藏，現藏家之祖父舊藏

215

**A RARE PALE GREEN JADE 'FIVE BATS' MOON FLASK,  
BIANHU**

Qianlong

The elegant flattened moon flask raised on a stepped foot and with a narrow neck flanked by simple scroll handles, the exterior finely carved with five bats in flight amidst delicate cloud scrolls, wood stand, fitted box.

11.5cm (4 1/2in) high (3).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

The present lot is exceptional for purity and evenness of the pale green stone, which is further enhanced by the smooth body simply embellished with delicate, low relief carving on each side. For a related jade moon flask from the collection of Humphrey K.F.Hui, of the same height but with a poetic inscription by the Qianlong Emperor, see *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, no.51.

清乾隆 青玉雕五蝠紋雙耳抱月瓶

**Provenance:** an English private collection formed by the grandfather of the present owner

來源：英國私人收藏，現藏家之祖父舊藏



216

**A GREENISH-YELLOW JADE BALUSTER VASE AND COVER**

Late Qing Dynasty/Republican Period

The polished stone shaped as a flattened baluster vase delicately carved on one side with a pair of cranes perched on rockwork under a pine tree and on the other side with a gnarled trunk of blossoming prunus, the vase with two mythical-beast heads at the shoulder, each suspending a loose ring, the cover with a high stepped finial carved with stylised petals, wood stand.

26.3cm (10 3/8in) high (3).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

清晚期/民國 青玉雕松鶴紋獸耳活環蓋瓶

**Provenance:** an English private collection formed by the grandfather of the present owner

來源：英國私人收藏，現藏家之祖父舊藏



217

**A VERY FINE PALE GREEN JADE 'DRAGON' VASE**

Qianlong

The smooth and slender vase embellished with a deeply-carved five-clawed scaly dragon encircling the long elegant neck, the front right claw reaching for a rounded flaming pearl while the dragon breathes further flame strands from its nostrils, the body further carved with gently foaming waves above the stepped foot, wood stand.

16.6cm (6 1/2in) high (2).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

清乾隆 青玉雕海水龍紋瓶

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

An English private collection formed by the grandfather of the present owner

來源：倫敦古董商Bluett & Sons Ltd. (見標籤)

英國私人收藏，現藏家之祖父舊藏

The crisp and lively carving of the present lot is indicative of the Qianlong style. Similar confident and vigorous carving can be seen on a pale green jade vase but with a more bulbous body illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.41; a vase and cover in the Qing Court Collection, but with two dragons pursuing a single pearl, is illustrated in *ibid.*, no.23.

A related but slightly larger pale green jade 'dragon' vase and cover was sold in these rooms, 17 May 2012, lot 17. Another white jade example from the collection of Alan and Simone Hartman, was sold at Christie's Hong Kong, 28 November 2006, lot 1412.



A pale green jade 'dragon' vase, Qianlong; image courtesy of the Palace Museum, Beijing



218

**A RARE WHITE JADE DOUBLE-PEACH CARVING**

Qianlong

The stone of exceptionally fine and pure colour, carefully carved as two ripe peaches issuing from a single gnarled branch with leaves spreading and twisting and a single bat with wings outstretched straddling the two fruit, fitted box.

6.7cm (2 5/8in) wide (2).

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

清乾隆 白玉雕福壽雙桃

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

An English private collection formed by the grandfather of the present owner

來源：倫敦古董商Bluett & Sons Ltd. (見標籤)

英國私人收藏，現藏家之祖父舊藏

The symbolism of the bat, 蝠 fu, and the peach, 壽桃 shoutao, together means 'May you possess both blessings and longevity', 福壽雙全 fushou shuangquan. This simple yet generous message is echoed in the fine and unfussy quality of the carving, complementing the superb stone; the result is an intimate and personal piece which is a delight to hold.

Compare a related carving of two peaches and a bat, but of yellow jade and slightly smaller (5cm long), illustrated in *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, no.166.

219

**A RARE WHITE JADE CARVING OF A RECUMBENT BOY  
HOLDING A BIRD**

18th century

The white stone of exceptional purity carved as a playfully smiling boy reclining on his right side and holding a spray of lingzhi fungus in his right hand while cradling a fine long-tailed bird in the left, the flowing robe held with a sash tied in an elaborate bow at the waist, wood stand, fitted box.

8.5cm (3 3/8in) long (3).

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

十八世紀 白玉雕童子戲鳥

**Provenance:** an English private collection formed by the grandfather of the present owner

來源：英國私人收藏，現藏家之祖父舊藏

The boy is a symbol of the desire for sons to continue the family line, and the lingzhi fungus represents longevity. The bird is likely to be a magpie, xique 喜鵲, known as the bird of joy or happiness, xi 喜. The stone of the present lot is remarkably pure and luminous, and the soft curves of the carving further serve to illuminate the depth and intensity of the stone.

A smaller (5.7cm long) white jade recumbent boy, the stone of similar quality and the figure with similar rounded folds on the gown and cheerful smile but sheltering behind a lotus leaf, is illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.181, and was subsequently sold at Christie's Hong Kong, 27 November 2007, lot 1570.





220

220

**A WHITE JADE CARVING OF SHOULAO**

18th/19th century

The God of Longevity carved from even-toned white stone and holding a single peach in his left hand and a fruiting spray balanced over his right shoulder, a circular woven hat hanging down his back, wood stand, fitted box.

10.6cm (4 1/8in) high (3).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八/十九世紀 白玉雕壽老

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

An English private collection formed by the grandfather of the present owner

來源：倫敦古董商Bluett & Sons Ltd. (見標籤)  
英國私人收藏·現藏家之祖父舊藏

Compare a related white jade carving of Shoulao with a peach and lingzhi fungus from the collection of Anthony C.K.Cheung, illustrated in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, no.46.



221

221

**A GREEN HARDSTONE CARVING OF XIWANGMU**

First half 20th century

The Queen Mother of the West carved with hair tied in a high chignon, a tasselled flute in her right hand and pointing upwards with her left, seated on a phoenix with outstretched wings and a high sweeping tail, fixed wood stand.

19.5cm (7 3/4in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

二十世紀上半期 綠石雕西王母像

**Provenance:** an English private collection formed by the grandfather of the present owner

來源：英國私人收藏·現藏家之祖父舊藏

222 ≈

**A PAIR OF JADEITE 'LOTUS LEAF' VESSELS**

19th century

The stone flecked throughout with bright apple and dark green patches, each vase finely hollowed and formed as an opening magnolia blossom issuing from a twisting stem beside further smaller buds, each vase with an insect perched on the highest petal, fixed wood stands.

17.4cm (6 3/4in) high (2).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十九世紀 翡翠雕玉蘭紋荷葉式瓶一對

**Provenance:** an English private collection formed by the grandfather of the present owner

來源：英國私人收藏·現藏家之祖父舊藏



## AN ENGLISH PRIVATE COLLECTION OF JADE CARVINGS

英國私人珍藏玉器

Lots 223 - 238

### A NOTE FROM THE COLLECTOR

My great uncle was originally a builder of the first aircraft for De Havilland. It was at this point that tragedy struck him when during the course of one week he lost both his wife and two daughters in the great flu epidemic of 1917. He was totally heart-broken when a request came from the Dowager Empress of China to come to China and build aircraft for them. When he arrived in Beijing, he found that through corruption the money the Dowager Empress had put aside for building aircraft had disappeared. He often said there was only enough money for one propeller.

With a German partner he set up a business in Beijing and lived for the larger part of his life in China. He witnessed the Warlord period, the Japanese invasion and occupation during which he was imprisoned, and the nationalist government led by Chiang Kai Shek and finally the Communist takeover of China.

The government arrested him since he had been one of the directors of the Far East Export and Import Company. He was finally released in about 1965 and he returned to London where they made him a member of Morden College in Greenwich until he died.

You could not be a member of the College unless through no fault of your own you had lost one million pounds sterling. He had in fact, lost three million pounds sterling when the Communist government took over the bank. All of this was investigated by the committee of Morden College for verification.

My mother was his favourite niece and all through the years he made many gifts to her of jade, ivory and other Chinese valuables. When my mother died I inherited what was hers, which constitutes the majority of the carvings offered in this sale.

I very much hope that these jade carvings will give as much pleasure to future collectors as they have given me.





223

THE PROPERTY OF A GENTLEMAN 紳士藏品

223 \*

**A GREY AND RUSSET JADE CARVING OF A QILIN**

17th century

The recumbent mythical beast carved with its forelegs resting one over the other, the claws well defined, with the head raised and turned towards the left, with bushy eyebrows, the twisting curved horn above the locks of mane reaching the knobbly spine, the bushy curled tail.

7.1cm (2 3/4in) wide

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十七世紀 灰玉帶皮雕臥麒麟

**Provenance:** an English private collection

來源：英國私人收藏



224

224 \*

**A GREY AND RUSSET JADE PEBBLE CARVED AS A MYTHICAL BEAST**

Ming Dynasty

The mythical beast carved standing with its head turned towards its left flank, with bulging eyes below the curved ears, the bifurcated tail curled over its back left haunch, the feet with well defined claws, the stone of greyish tone with a network of russet streaks, wood stand.

5.8cm (2 1/4in) wide (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

明 灰玉帶皮雕瑞獸

**Provenance:** an English private collection

來源：英國私人收藏

225 \*

**A PALE GREEN AND RUSSET JADE GROUP OF  
A MANDARIN DUCK AND YOUNG**

18th/19th century

The adult bird carved with its wings closed, holding a lingzhi fungus spray in its beak, the body carved with archaic scrolls, with its young by its side, the webbed feet tucked underneath, the stone of pale green tone with russet inclusions, wood stand.

9.9cm (3 7/8in) wide (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八/十九世紀 青玉帶皮雕子母鴨

**Provenance:** an English private collection

來源：英國私人收藏



226 \*

**A PALE GREEN AND RUSSET JADE CARVING  
OF A RECUMBENT DEER**

Qing Dynasty

Its head looking up, the stone of celadon tone with light russet inclusions, wood stand.

8.2cm (3 1/5in) wide (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清 青玉帶皮雕臥鹿

**Provenance:** an English private collection

來源：英國私人收藏





227

227 \*

**THREE JADE CARVINGS**

18th/19th century

Comprising: a white jade carving of the 'three rams', san yang, 4.2cm (1 1/2in) wide, wood stand; a greyish jade carving of a horse and monkey, 5.1cm (2in) wide, wood stand; and a pale green and chestnut jade carving of two cats, 4.2cm (1 1/2in) wide. (5).

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

十八/十九世紀 玉雕動物擺件三件

**Provenance:** an English private collection

來源：英國私人收藏

228 \*

**A LARGE PALE GREEN AND RUSSET JADE CARVING OF A BACTRIAN CAMEL**

18th century

The recumbent beast well carved with its long sinuous neck curved towards its left flank, the head resting between the two humps, with open jaws revealing the teeth and tongue below the pronounced nose and bulging eyes, with a flowing mane parting along the ridged spine and at the underside of the neck, the haunches well defined with the short tail trailing to the left, the legs tucked underneath, the stone of pale green tone with russet streaks, wood stand.

14.4cm (5 3/4in) wide (2).

£12,000 - 15,000

HK\$150,000 - 190,000

CNY120,000 - 150,000

十八世紀 青玉帶皮雕臥駱駝

**Provenance:** an English private collection

來源：英國私人收藏

The two-humped Bactrian camel was an exotic beast known in China from the Han dynasty, when it was first introduced as a form of tribute offered by the tribes of Turkestan and Central Asia. The camel quickly became a popular subject suggestive of wealth, trade and cosmopolitanism during the Tang dynasty in particular, and its exotic nature would still have resonated in the Qing period.





229

229 \*

**A PALE GREEN AND CHESTNUT JADE  
'DOUBLE-POMEGRANATE' GROUP**

19th century

Carved as a spray of a larger ripe fruit, its burst skin revealing the multitude of seeds, and a smaller fruit, both issuing from the gnarled leafy branch forming the base, the stone of pale green tone with chestnut colour inclusions cleverly used to denote the ripe fruit, wood stand.

7.6cm wide (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十九世紀 青玉帶皮雕雙石榴

**Provenance:** an English private collection

來源：英國私人收藏

The pomegranate with its numerous seeds is a symbol for fertility and the desire for many sons to continue the family line.



230

230 \*

**FOUR PALE GREEN JADE CARVINGS OF BOYS**

19th century

Comprising: a boy playing on a drum, 6.1cm (2 5/8in) wide; a standing boy holding a lotus spray slung over his shoulder, 6.1cm (2 5/8in) high; a standing figure carved with a lingzhi fungus spray slung over its shoulder, 5.3cm (2 1/8in) high, wood stand; and a recumbent figure of a boy, 6.2cm (2 5/8in) long. (5).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十九世紀 青玉雕童子四件

**Provenance:** an English private collection

來源：英國私人收藏



231

231 \*

**FOUR PALE GREEN JADE CARVINGS**

Comprising: a buckle, 19th century, carved in the form of a ruyi-head, the centre carved in openwork with two boys, possibly the HeHe Erxian, amidst lotus and peach sprays and with a bat, 11.9cm (4 5/8in) wide, wood stand; together with a white jade belt hook, 18th/19th century, 13cm (5 1/8in) long; a white jade sword slide, 18th/19th century, 7.8cm (3 1/8in) long, wood stand; and a pale green jade 'chilong' belt hook and buckle, late Qing Dynasty, overall 8.9cm (3 1/2in) wide. (7).

£3,500 - 5,000

HK\$45,000 - 65,000

CNY36,000 - 52,000

十九世紀 青玉鏤雕和合二仙紋如意形飾件  
十八/十九世紀 白玉雕螭龍紋帶鉤及白玉雕劍璣  
清晚期 青玉雕螭龍紋帶扣 (共四件)

**Provenance:** an English private collection

來源：英國私人收藏

232 \*

**A WHITE JADE CARVING OF A BOY ON A DEER**

19th century

The laughing boy carved with his left hand raised to his face astride a deer, grasping its right horn with his right hand, the stone of even white tone.

4.2cm (1 5/8in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十九世紀 白玉雕騎鹿童子

**Provenance:** an English private collection

來源：英國私人收藏



232

233 \*

**A PALE GREEN AND RUSSET JADE CARVING OF ZHANG GUO LAO RIDING ON A DONKEY**

18th/19th century

The Immortal carved facing backwards on the mule, holding a Yu Gu, the tube-shaped bamboo fish drum and pair of iron rods, his long robe flowing over the beast of burden, with its head turned to the left, all above swirling waves, the stone of pale green tone with russet inclusions, wood stand.

8.4cm (3 1/4in) high (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十八/十九世紀 青玉帶皮雕騎驢張果老

**Provenance:** an English private collection

來源：英國私人收藏



233



234

234 \*

**A PALE GREEN AND RUSSET JADE 'PRUNUS TRUNK' BRUSH POT**

19th century

Naturalistically carved as a hollowed trunk, the handle carved as a gnarled branch issuing further budding and blossoming prunus sprays, the stone of very pale green tone with russet inclusions, wood stand.

9.2cm (3 5/8in) wide (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十九世紀 青玉帶皮雕梅花紋筆筒

**Provenance:** an English private collection

來源：英國私人收藏



235

235 \*

**A PALE GREEN AND RUSSET JADE ARCHAISTIC VASE AND COVER, HU**

18th century

Inspired in form and design by archaic bronze prototypes, carved around the body with a taotie mask on either side, below a relief-carved Buddhist lion mask suspending a ring, flanked by a pair of phoenix handles, below key-fret borders around the rims of the vase and cover, the stone of pale green tone with brown inclusions, wood stand.

15.8cm (6 1/4in) high (3).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八世紀 青玉雕饕餮紋獅鈕鳳耳蓋瓶

**Provenance:** an English private collection

來源：英國私人收藏

236 \*

**A FINE WHITE JADE CARVING OF AN ELEPHANT AND BOY**

The luminous stone finely carved with a boy atop the recumbent elephant brushing its back and tugging at its right ear, the elephant with the head turned to the right, the legs tucked underneath and tail curling around the right haunch, the stone of white colour with minor cloudy white and greenish inclusions.

11.3cm (4 1/2in) long

£30,000 - 40,000

HK\$390,000 - 520,000

CNY310,000 - 410,000

白玉雕童子騎象

**Provenance:** an English private collection

來源：英國私人收藏

The carving of an elephant being clambered on and groomed by a boy, 騎象 qixiang, can be interpreted as the wish 'May there be good fortune', 吉祥 jixiang. It can also be read in the light of the 18th century interest in Buddhism, as the phrase 'washing the elephant' saoxiang can also reflect the Buddhist notion of saoxiang, which sees illusion in worldly phenomena.

Compare the similar carving style of the bare-backed, wrinkled elephant on the white jade elephant and boy illustrated in the *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, no.137.





237

**237 \***  
**A GREY AND RUSSET JADE CARVING OF A BOY RIDING AN ELEPHANT**

18th/19th century  
 The standing beast with its head set forwards, the trunk curved to the left, adorned with a cloth decorated with the sun rising above waves, framed by geometric designs above the long tassels, the stone of pale green and russet tones.

*9.4cm (3 3/4in) wide*

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八/十九世紀 灰玉帶皮雕童子騎象

**Provenance:** an English private collection

來源：英國私人收藏

**238 \***  
**A LARGE WHITE JADE CARVING OF SHOULAO ON AN ELEPHANT**

The God of Longevity riding on top of the elephant drinking from a double gourd, the beast carved with its head turned to the left, its long trunk curled against its front leg, the feet well defined, the stone of even white tone, wood stand.

*15cm (5 7/8in) high (2).*

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

白玉雕騎象壽老

**Provenance:** an English private collection

來源：英國私人收藏

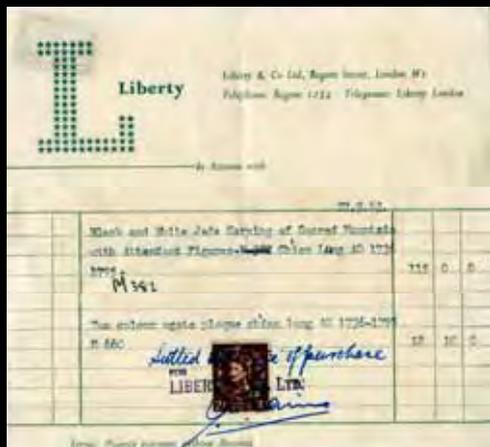
The figure of Shoulao represents longevity, and the elephant, 象 xiang, is an auspicious animal associated with signs, also 象 xiang, and also with peace, 平 ping, since it is often represented with a vase, 瓶 ping, which is also a pun for peace. A white elephant in particular was deemed to be particularly auspicious, thus making it a very suitable subject for carving such a pure and white piece of jade as the present lot.



**A EUROPEAN PRIVATE COLLECTION**

歐洲私人收藏

Lots 239 - 243



Invoice

**THE PROPERTY OF A LADY 女士藏品**

239

**A FINE CREAM AND RUSSET JADE BOULDER**

Qianlong

The fine white stone with characteristic streaked inclusions, crisply carved with a scene of a scholar leaning on a staff beside a waterfall and pines, the figure dwarfed by the folds of overhanging rock above him, the reverse with typical rocky layers, wood stand.

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

£8,000 - 12,000

HK\$100,000 - 150,000

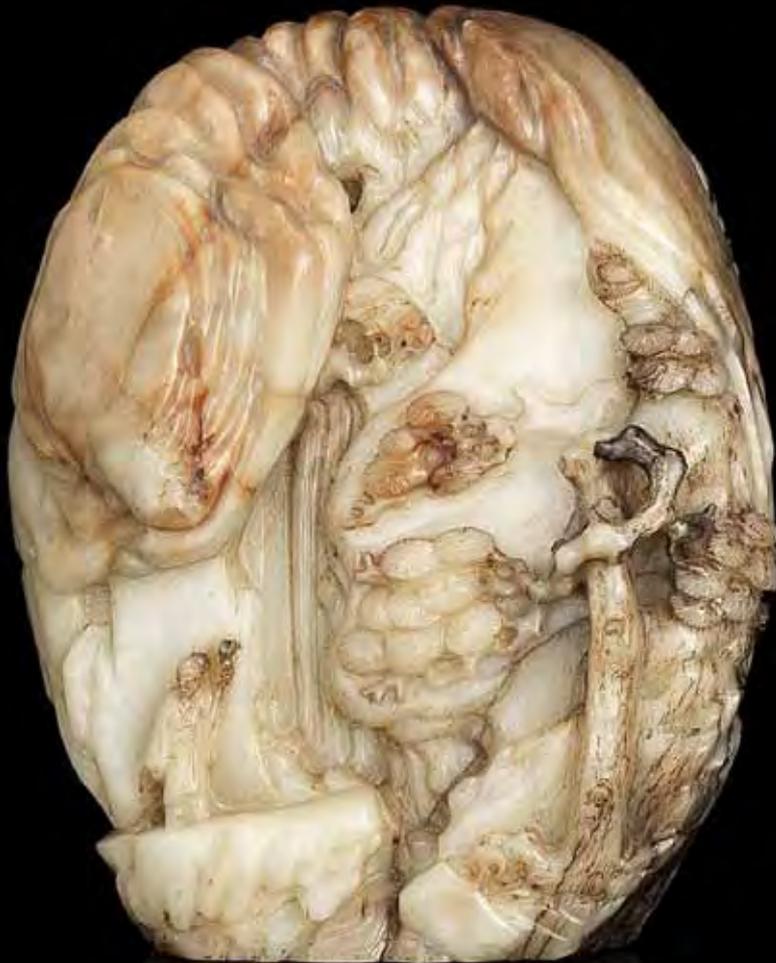
CNY83,000 - 120,000

清乾隆 玉雕山水人物圖山子

**Provenance:** acquired from Liberty & Co., Ltd., London on 27 September 1963

A European private collection

來源：1963年9月27日購自倫敦Liberty & Co., Ltd.  
歐洲私人收藏





240

**A FINE CARNELIAN 'PRUNUS TRUNK' VESSEL**

Qianlong/Jiaqing

The vessel cunningly using the varying white and deep pink shades of carnelian to form the white-trunked prunus tree encircled by twisting branches issuing bright pink prunus blossoms, a spray of pink lingzhi fungus at one side and a leafy bamboo shaft also from pink stone issuing from the underside, wood stand.

10.8cm (5in) high (2).

£5,000 - 8,000

HK\$65,000 - 100,000

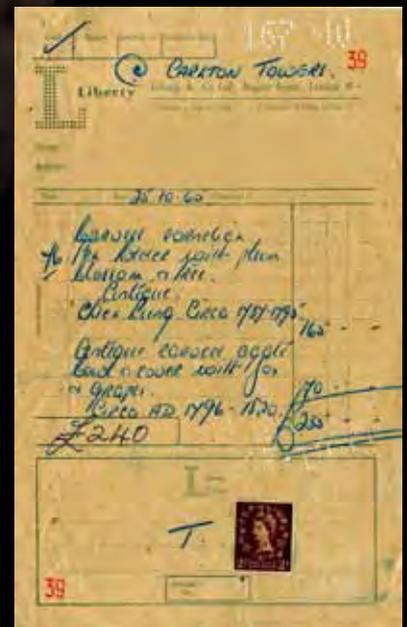
CNY52,000 - 83,000

清乾隆/嘉慶 紅玉髓雕梅花紋瓶

**Provenance:** acquired from Liberty & Co., Ltd., London on 25 October 1965

A European private collection

來源：1965年10月25日購自倫敦Liberty & Co., Ltd. 歐洲私人收藏



Invoice



241 Y Φ

**A SUPERB CARVED IVORY 'TREE TRUNK' BRUSH POT,  
BITONG**

18th century

The creamy ivory with a rich glossy patina and fine darker marbling, sumptuously carved as a gnarled trunk issuing smaller branches of delicately serrated leaves, the walls of the brush pot carefully hollowed to suggest holes in the trunk, a charming bird peaking from one such hollow, wood stand.

15.3cm (6in) high (2).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十八世紀 象牙雕花鳥紋樹幹形筆筒

**Provenance:** a European private collection

來源：歐洲私人收藏

The present lot is indeed exceptional for the exquisite skill and charm of its carving. The subject matter evokes the theme of life springing anew with the playful bird peaking from its hole, but set against a backdrop of broken branches and ragged worm-eaten leaves, the swirling grain of the ivory revealed by the carver's strokes suggesting in turn the grain of the tree trunk. Compare the related carving on a brushpot dated to the early Qing Dynasty illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.140.

A boxwood, or huangyangmu, brush pot of similar carving style and skill, dated as 'probably Kangxi period', signed You Ji and with the seals of Tang and Zu, is illustrated by G. Tsang and H. Moss *Arts from the Scholar's Studio*, Hong Kong, 1986, no.59. Tang Zu was a scholar, painter and calligrapher from Taiping in Anhui Province, and was noted in the *Zhongguo Yishujia Zhenglue* as being so good at carving old wood roots as birds, animals and figures that they are difficult to put down once one has played with them. Such high praise also feels justified for the present lot.





242

**A CARVED AMBER BOULDER**

18th/19th century

The amber of bright orange-red colour carved with a scholar leaning on a staff accompanied by a boy carrying a qin beneath a hut built upon a rocky promontory besides birds flying above a blossoming prunus tree, the reverse with a Buddhist lion, a pair of cranes and a deer amongst willow and pine, fixed wood stand.

9.2cm (3 3/4in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八十九世紀 琥珀雕山水人物圖山子

**Provenance:** T.B. Kitson Collection

Acquired from John Sparks Ltd., London on 28 September 1963

A European private collection

來源：著名收藏家T.B. Kitson舊藏

1963年9月28日購自倫敦古董商John Sparks Ltd.

歐洲私人收藏

   <b>JOHN SPARKS</b> <small>INCORPORATED IN ENGLAND</small> Auctioneers & Valuers 128, Mount Street, London, W.1	
28th September, 1963.	
A small old Chinese Amber Boulder, carved in relief on one side with Shou-lao and attendant, and the reverse with birds, K'lin, crane, pine and deer, 18th CENTURY. Wood stand. From the collection of the late T.B. Kitson Esq.,	£35. 0. 0.
RECEIVED WITH THANKS, Per pro John Sparks Ltd., 128, M. St., 27th September, 1963.	

Invoice

243

**A CARVED AMBER WATER POT**

19th century

The rich honey-toned amber hollowed into a lobed four-sided pot and deeply carved on the exterior with two four-clawed dragons writhing through cloud scrolls in pursuit of a flaming pearl above a fish emerging from foaming waves, wood stand.

7.6cm (3in) wide (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十九世紀 琥珀雕龍紋水丞

**Provenance:** a European private collection

來源：歐洲私人收藏





**VARIOUS OWNERS** 各方藏家

244 ≈

**AN APPLE GREEN AND WHITE JADEITE  
'PEACH' BRUSH WASHER**

19th century

Surrounded by carved gnarled branches bearing curling tendrils of leaves, a stylised bat grasping the exterior, the stone of striking mottled tones.

9.5cm (3 3/4in) diam.

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十九世紀 翡翠雕桃式洗

244



245 \* ≈

**A JADEITE 'SHOU MEDALLION' CIRCULAR  
BOX AND COVER**

Late Qing Dynasty

The box raised on a low foot, the cover with similarly curving sides and carved on the top in low relief with a stylised shou medallion, wood stand.

11.7cm (4 5/8in) diam. (3).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清晚期 翡翠雕壽字圓蓋盒

**Provenance:** formerly in the collection of Mrs Blaine Beard Trump, acquired by her father Mr Josephus Simmons Beard II, probably while working in Japan as the President of IBM World Trade Corporation

來源：Blaine Beard Trump夫人舊藏，其父親 Josephus Simmons Beard II先生可能在日本IBM世界貿易公司任主席一職期間購得

245

246 ≈

**A JADEITE 'THREE FRIENDS OF WINTER' VESSEL**

19th century

The mottled stone with bright flecks of apple green, formed as a hollow gnarled pine trunk entwined on the exterior with twisting branches of flowering prunus and a single shaft of leafy bamboo issuing from rockwork.

12.1cm (4 3/4in) high

£4,000 - 6,000

HK\$52,000 - 77,000

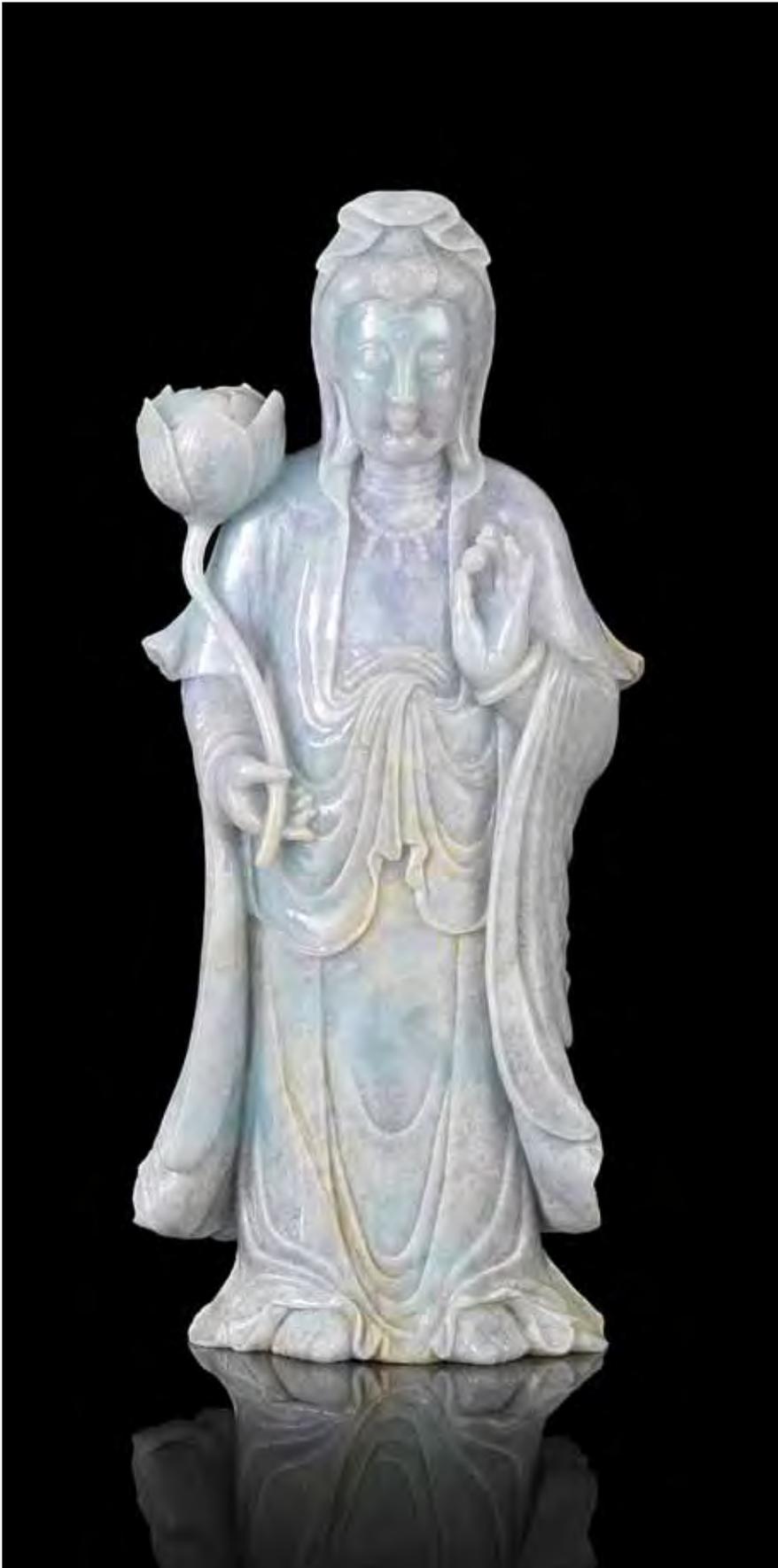
CNY41,000 - 62,000

十九世紀 翡翠雕歲寒三友圖洗

**Provenance:** a European private collection formed during the first half of the 20th century, and thence by descent

來源：二十世紀上半期的歐洲私人收藏，並由家族繼承





247 ≈

**A LARGE LAVENDER JADEITE STANDING FIGURE OF GUANYIN**

The Goddess of Mercy carved with serene expression, the right hand holding a stem issuing a large lotus blossom and the left hand holding up a pearl between thumb and middle finger, the hooded cloak falling from the high chignon over the shoulders to cover a robe knotted at the waist and revealing two bare feet at the hem, wood stand.

41.8cm (16 1/2in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

紫翡翠雕觀音立像

248 ≈

**A JADEITE CIRCULAR BRUSHWASHER**

Late Qing Dynasty

The pale stone with attractive bright apple green inclusions, the low curving sides finishing with an inverted lip, the flat base with a slightly recessed central well.

11.2cm (4 3/8in) diam.

£8,000 - 10,000

HK\$100,000 - 130,000

CNY83,000 - 100,000

清晚期 翡翠雕筆洗

249 ≈

**A LARGE JADEITE 'LOTUS LEAF, TOAD AND CARP' WASHER**

Late Qing Dynasty

Naturalistically carved as an open lotus leaf with a curved undulating rim, with incised leaf veins radiating from the recessed centre, carved in high relief on the top with a toad observing a carp, all raised on a lotus pod and tendrils forming its base, wood stand.

25.7cm (10 1/8in) wide (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清晚期 翡翠雕蟾蜍觀魚紋荷葉形洗

A related but larger jadeite dish carved with a crab was sold at Sotheby's London, 19 June 2002, lot 102.



248



249



250

250

**A SOAPSTONE FIGURE OF A LUOHAN**

18th/19th century

The creamy stone with deep red striations carved as a cheerful full-jowled figure carved with eyes closed above the curls of the moustache line and speckled beard, the right hand resting on the raised right knee and the left hand cradling a Buddhist lion cub.

10.7cm (4 1/4in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八/十九世紀 壽山石雕羅漢

251 \*

**A HARDSTONE TIERED 'PAGODA' INCENSE BURNER AND COVER**

Late Qing Dynasty/early 20th century

The body raised on three animal-mask legs and carved with archaic chilong scrolls, flanked by two reticulated scroll handles each suspending a loose ring, the neck with reticulated square scrolls, surmounted by a three-layered reticulated cylindrical parfumier carved with shou characters and the central band set with four chilong, the cover shaped as a six-peaked roof, each peak terminating in a mythical beast suspending a loose-ring bell, surmounted by a tiered finial carved with three chilong handles beneath bats amidst cloud scrolls, wood stand, fitted box. Overall 64.5cm (24 3/8in) high (6).

£12,000 - 15,000

HK\$150,000 - 190,000

CNY120,000 - 150,000

清晚期/二十世紀早期 綠石雕塔式蓋爐

**Provenance:** a Swiss private collection and thence by descent

來源:瑞士私人收藏, 並由家族繼承

Compare a related jasper incense burner in the shape of a pagoda, illustrated in the *Compendium of Collections in the Palace Museum: Jade 10*, Beijing, 2011, pp.144-145, pl.106.

**A GEMOLOGICAL LABORATORY REPORT IS AVAILABLE ON REQUEST FROM THE DEPARTMENT.**

寶石鑑定所報告可向部門索取。



**THE CHENG HUAN COLLECTION OF BUDDHIST ART**

香港資深大律師清洪先生珍藏佛教藝術  
(see separate catalogue 見另一冊圖錄)

Lots 252 - 346





**PROPERTY FROM AN ENGLISH PRIVATE COLLECTION**

英國私人收藏藏品

347 W

**A RARE LARGE HUANGHUALI TAPERED CABINET,  
YUANJIAOGUI**

Ming Dynasty, 17th century

The flat framed top panel with tiered edges atop the tapering sides and supported on four tall lobed columns extending to form the metal-capped feet, the back and sides formed from single panels, each of the two doors with beaded edging flanking the central strut each with a basket-shaped metal handle a loop for locking with a bolt key, each door embellished with an elegant rectangular panel containing intricately interlocking foliate scrollwork, the doors opening to reveal two interior shelves, the four feet joined at the front and sides with a simple curved apron.

92cm (36 1/4in) x 48.5cm (19in) x 174cm (68 1/2in) high

£200,000 - 300,000

HK\$2,600,000 - 3,900,000

CNY2,100,000 - 3,100,000

明十七世紀 黃花梨圓角櫃

Cabinets such as the present lot were clearly valued for their practical use, as the main place of storage for clothes and linen, and also paintings and books. However as a large piece of furniture, which could dominate a room, such a cabinet could also emphasise the taste and status of the owner, hence becoming the subject matter of learned discourse amongst the literati, with even the smallest detail observed. For example, the famous literatus Wen Zhenheng (1585–1645) in his *Zhang wu zhi* (Treatise on Superfluous Things) wrote 'cabinets for storing books must be able to hold a great number of volumes, the bigger the better, but they can only be as deep as one album...there must only be two doors, not four or six...the legs must be over one *cun* high (2.54 cm).'

Subject to such scrutiny, the materials and design of a piece were of the utmost importance amongst the elite. The expensive and cherished huanghuali wood is used most generously in the present lot, with each of the side panels constructed from a single large glossy panel, and the elliptical inset panels are bordered by a most unusual beaded frame which is both surprisingly intricate yet of the utmost elegance. No doubt the present lot would have met even Wen Zhenheng's exacting tastes.

It is extremely rare to find tapered cabinets where the doors are embellished with rectangular panels containing such intricate foliate scrollwork, however a very similar cabinet with such panels, formerly in the Collection of Ambassador Milton Freeman, was sold at Sotheby's New York, 25th April 1987, lot 515.





**VARIOUS OWNERS** 各方藏家

348 W

**A PAIR OF VERY LARGE HUANGHUALI-  
VENEERED CABINETS**

17th/18th century

Each comprising a smaller top section with two doors, set on a larger cabinet also with two doors opening to reveal two interior drawers below a shelf supported on a central post, the doors and drawers set with metal plates and bolt keys.

*Each 127cm (50in) x 60.6cm (23 5/8in) x 266.3cm (104 7/8in) high (4).*

**£50,000 - 80,000**

**HK\$650,000 - 1,000,000**

**CNY520,000 - 830,000**

十七/十八世紀 貼黃花梨四件櫃一對

A similar pair of compound cabinets dated to the late Ming dynasty, but with foliate plates and hinges can be found in the Hung Collection, illustrated in *Chinese Furniture: The Hung Collection*, New York, 1996, pp.188-9, no.73. Further examples of compound-structure cabinets are illustrated by K.Mazurkewich, *Chinese Furniture: A Guide to Collecting Antiques*, Vermont, 2006, pp.128-9, figs.325-7.

Compare a similar single cabinet sold in these rooms, 7 November 2013, lot 332.





349 W

**A FINE PAIR OF HUANGHUALI 'OFFICIAL'S HAT' CHAIRS,  
GUANMAOYI**

18th century

The curved splat back surmounted by a yoke-shaped arch and further flanked by two supports extending through the rectangular frame of the woven seat to form the back legs, the four legs linked by narrow struts at the top and further joined by a footrest and three joists towards the feet.

56cm (22in) x 47cm (18 1/2in) x 103.8cm (39 5/8in) high (2).

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

十八世紀 黃花梨官帽椅一對

**Provenance:** a French private collection  
Acquired by the present owners circa 1980

來源：法國私人收藏  
後由現藏家購於約1980年

These chairs, often with armrests, are of a classic design which can be traced back to funerary objects from a Ming dynasty tomb in Suzhou and illustrations from Ming dynasty wood block printed books, perhaps even to murals from the Dunhuang Caves dating to the Southern and Northern Dynasties: see Q.Chuang (ed.), *The Chuang Family Bequest of Fine Ming and Qing Furniture in the Shanghai Museum*, Hong Kong, 1998, pp.36-37, no.9 for a discussion of the history of the design.

The ingenious construction of this type of chair is fully illustrated and explained by G.Ecke, *Chinese Domestic Furniture*, Tokyo, 1962, p.98, pl.78.



350 W

**A VERY FINE PAIR OF HUANGHUALI YOKE-BACK ARMCHAIRS**

18th century

Each with a curved splat back surmounted by the arched yoke supported on two columns stretching from the yoke to the base, flanked by a pair of curved arm rests on shaped struts, all above the rectangular seat set with a woven mat, the four legs joined with a shaped foot rest at the front and a plain strut on each of the other three sides.

60cm (23 5/8in) x 51cm (20in) x 98.5cm (38 3/4in) high (2).

£50,000 - 80,000

HK\$650,000 - 1,000,000

CNY520,000 - 830,000

十八世紀 黃花梨靠背椅一對

**Provenance:** a French private collection  
Acquired by the present owners circa 1980

來源：法國私人收藏  
後由現藏家購於約1980年

The form of the present lot, with its understated elegance, is inspired by the simplicity of the Ming dynasty furniture aesthetic; for a related Ming dynasty armchair, see *The Complete Collection of Treasure of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, no.31. See also the two chairs illustrated by G.Ecke, *Chinese Domestic Furniture*, Tokyo, 1962, pp.102-3, nos.80-81.

351

No lot



352 W

**A PAIR OF HUANGHUALI LOW TAPERING CABINETS**

18th/19th century

Each cabinet with a rectangular top projecting over the tapering sides and set with two rectangular doors opening to reveal the mid-section shelf set with two drawers, all supported on four legs with raised edges above the curved apron.

*Each 62.9cm (24 3/4in) x 45.6cm (18in) x 60.2cm (20 3/4in) high (2).*

**£8,000 - 12,000**

**HK\$100,000 - 150,000**

**CNY83,000 - 120,000**

十八/十九世紀 黃花梨矮圓角櫃一對

353 W

**A PAIR OF HUANGHUALI TAPERING CABINETS**

18th/19th century

Each with a framed top panel projecting over the tapering sides supported on four long corner struts extending to form the legs joined by a curved apron, the two doors flanking the central support and all locked with brass plates set with loops, the doors opening onto a central shelf above two drawers.

72cm (28 3/8in) x 39cm (15 3/8in) x 120.4cm (47 3/8in) high (2).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

The gently sloping profile, plain aprons, and elegant brass plates are in classic Ming style which continued in popularity well into the 19th century. For a Ming period example from which the present lot borrows heavily in style, see *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Beijing, 1999, p.158. Other examples of tapering cabinets are illustrated by K.Mazurkewich, *Chinese Furniture: A Guide to Collecting Antiques*, Vermont, 2006, pp.130-1, figs.328-30.

十八/十九世紀 黃花梨圓角櫃一對



354



354 W

**A HUANGHUALI FOLDING TABLE**

17th/18th century

The square top formed from two rectangular framed panels flanking a central splat with three struts hanging down which slot into place to hold the table open or can be raised to fold the table, all supported on a pair of X-frame legs and resting on two low rectangular feet, the four table edges each carved in relief with a pair of confronted scrolling chilong above the lobe edge.

*50.9cm (23 5/8in) square x 65.7cm (25 7/8in) high*

**£10,000 - 15,000**

**HK\$130,000 - 190,000**

**CNY100,000 - 150,000**

十七/十八世紀 黃花梨折桌

355 W

**A HUANGHUALI RECTANGULAR TRAY AND A FOLDING STAND**

The tray 18th/19th century, the stand later

The centre formed from one wide well-patinated panel, within a raised thumbnail around the border, standing on four short feet, on a separate folding hardwood stand.

*The tray 76cm (30in) wide (2).*

**£3,000 - 5,000**

**HK\$39,000 - 65,000**

**CNY31,000 - 52,000**

黃花梨長方托盤及黃花梨架

此拍品的黃花梨長方托盤屬十八/十九世紀；黃花梨架屬後期。



355



356

356 W

**A HUANGHUALI TABLE, ZHUO**

17th/18th century

Of rectangular form rising on four elegant legs, the apron partitioned on the longer sides with three rectangular apertures and on the shorter sides with two apertures, the legs and aprons with double raised ridges, the lower struts with joists slightly protruding beyond the leg at the corners. 67.2cm (26 1/2in) x 50cm (19 3/4in) x 83.7cm (33in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十七/十八世紀 黃花梨長方桌

Compare a slightly larger table but formed with the same open-panelled aprons illustrated by G.Ecke, *Chinese Domestic Furniture*, Tokyo, 1962, p.65, pl.49.

357 W

**A FINE HUANGHUALI 'CRACKED-ICE' FOOT REST**

18th/19th century

The square frame set with four rectangular sections around the open central square, each section inset with struts arranged in a geometric cracked-ice design, all raised on four low slightly tapering feet, with curved aprons.

68.8cm (27in) square x 11.6cm (4 1/2in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十八/十九世紀 黃花梨碎冰梅紋腳踏

Compare the cracked-ice panels forming the integral foot rest to a desk dated to the late 18th century, illustrated in the Spink & Son sale exhibition catalogue *Form & Function: Furniture and Accessories from China, Korea and Japan*, 1997, p.129, no.26.



357



358

358 W

**A HUANGHUALI AND BURLWOOD LOW TABLE, KANG**

18th century

The top surface with an inset rectangular burlwood panel enclosed within a huanghuali frame ending on two sides with upright terminals, all above the apron carved with foliate scrolls flanking the four legs with raised edging terminating in horse hoof-shaped feet.

81.2cm (32in) x 35cm (13 3/4in) x 37.7cm (14 7/8in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十八世紀 黃花梨嵌瘦木翹頭炕几

Compare a table with related treatment of the carved apron included in the exhibition at the Royal Academy of Arts, *The Three Emperors*, illustrated in the *Catalogue*, London, 2005, no.154.

359 W

**A LARGE HUANGHUALI RECTANGULAR BENCH AND A HUANGHUALI SQUARE STOOL**

17th century

The seat of rectangular form with a woven bamboo seat, framed by mitred sections each softened away at the corners to reveal a curved triangular corner section, the top panel supported on curved S-frame brackets and supported on four straight legs similarly joined to the bottom struts and raised on four very low feet,

104.3cm (41in) x 42.7cm (16 3/4in) x 49.3cm high (19 3/8in); the square stool similarly formed, 42.8cm (16 7/8in) square x 49.2cm (19 3/8in) high. (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十七世紀 黃花梨長方凳及黃花梨方凳

A stand or small table of similar construction to the present pieces is illustrated by G.N.Kates, *Chinese Household Furniture*, New York, 1948, pl.94.



359

360 W

**A FINE PAIR OF HUANGHUALI RECTANGULAR STANDS**

18th/19th century

Each stand set with a top panel above a lower shelf and four inset curved aprons, all supported on four slender rectangular legs, all elements framed with finely beaded edges and the legs each terminating in scroll feet.

39cm (15 3/8in) x 26.2cm (10 3/8in) x 84.5cm (33 1/4in) high

£8,000 - 10,000

HK\$100,000 - 130,000

CNY83,000 - 100,000

十八/十九世紀 黃花梨長方几一對

**Provenance:** formerly in the collection of the noted fashion designer, Kenzo Takada

來源：著名時裝設計師Kenzo Takada舊藏



360



361

361 W

**A HUANGHUALI AND SILK-MOUNTED FOUR-LEAF SCREEN**

18th century

Each frame carved with a convex outer section and a concave inner section, the panels each inset with a silk panel woven with six writhing five-clawed dragons pursuing the flaming pearl of wisdom.

*Each frame 177.7cm (70in) high x 39cm (15 3/8in) wide (4).*

**£5,000 - 8,000**

**HK\$65,000 - 100,000**

**CNY52,000 - 83,000**

十八世紀 黃花梨框繡龍紋屏風四扇

362 W

**A RARE HUANGHUALI 'BAJIXIANG' LOW TABLE, KANG**

18th century

The rectangular table set with a glossy top panel framed with slightly everted edges all above a double concave waisted neck rising above four cabriole legs with upturned foliate terminals and curved scrolls, the apron carved in relief on each side with a bat holding a peach spray in its mouth interlocked with a ruyi head scroll and flanked by two of the Eight Buddhist Emblems, on the two longer sides further flanked by cloud scrolls.

*73cm (28 3/4in) x 44cm (17 1/4in) x 29.5cm (11 5/8in) high*

**£10,000 - 15,000**

**HK\$130,000 - 190,000**

**CNY100,000 - 150,000**

十八世紀 黃花梨雕八吉祥紋炕桌

363 W

**A ZITAN LOW TABLE, KANG**

18th/19th century

The rectangular table raised on four short feet, with raised borders framing the edges, the apron with geometric scrolls, below the waisted neck and projecting top, the luxurious zitan wood with typical close grain texture containing gold flecks.

*75.8cm (29 7/8in) wide x 31.2cm (12 1/4in) deep x 13.9cm (5 1/2in) high*

**£4,000 - 6,000**

**HK\$52,000 - 77,000**

**CNY41,000 - 62,000**

十八/十九世紀 紫檀束腰炕桌

**Provenance:** a German private collection

來源：德國私人收藏



362



363



364

364 W

**A HUANGHUALI RECTANGULAR TABLE**

Qing Dynasty

Set with rolled scrolls at the ends, raised on two pairs of canted legs each joined with a lobed framed panel.

174cm (68 1/2in) x 42.2cm (16 5/8in) x 91.4cm (36in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清 黃花梨翹頭案

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

365 W

**A HUANGHUALI AND SOFTWOOD ALTAR CABINET**

Qing Dynasty

The cabinet constructed on one side with three drawers with circular plates and loop handles above a two-door cabinet set with a circular plate and key bolt, flanked by plain panels at either end, the smooth top surface finished at each short side with upright terminals each above a decorative reticulated frieze carved with a chilong dragon clambering amidst scrolling lingzhi fungus.

191.5cm (75 3/8in) x 52.5cm (20 5/8in) x 86.8cm (34 1/8in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清 黃花梨及軟木闕戶櫥

**Provenance:** an English private collection

來源：英國私人收藏

Compare a similar altar cabinet sold in these rooms, 7 November 2013, lot 332.

366 W

**A HUANGHUALI AND SOFTWOOD CHEST**

Qing Dynasty

The front constructed as a central two-doored cabinet fastened with circular plates and a bolt and flanked on each side by a drawer constructed with a lobed frame at the top and sides, each drawer above a lower cabinet without handles, and all above an apron stretching between the sides extending down to raise the cabinet from the floor.

131.5cm (51 3/4in) x 42.5cm (16 3/4in) x 48cm (19in) high

£3,000 - 4,000

HK\$39,000 - 52,000

CNY31,000 - 41,000

清 黃花梨及軟木長方櫃

**Provenance:** an English private collection

來源：英國私人收藏



365



366



367

367 W

**A DREAMSTONE-INLAID HUANGHUALI STEPPED STAND**

Early 19th century

The lower section inlaid with a rectangular dreamstone with a mountainous landscape, the raised section with a single low drawer opening on two sides and inlaid on one side with a marble rectangular panel and on the top with a circular marble panel, all above cushioned edges supported by cabriole feet with upturned foliate terminals, the aprons carved in relief on each side with a pair of confronted chilong flanking a lingzhi fungus.

84.7cm (33 3/8in) x 42.3cm (16 5/8in) x 38.4cm (15 1/8in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十九世紀早期 黃花梨嵌大理石階梯式几



368 W

**A HUANGHUALI TAPERED CABINET**

18th/19th century

The sides angled gently inwards towards the top of the cabinet opening with two doors flanking a central strut with brass fittings for a single bolt key, the doors with bevelled edges and the corner supports of lobed section reaching down to serve as feet, the interior with one upper shelf and two drawers fitted at the lower level.

93cm (36 5/8in) x 49.5cm (19 1/2in) x 175cm (69in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八十九世紀 黃花梨圓角櫃

369

**TWO GILT-LACQUERED KINGFISHER-FEATHER-EMBELLISHED BANNER-HEADS**

19th century

Each with applied decorations set on a shaped light wire frame, the larger with a prancing peacock highlighted with blue kingfisher feathers spreading its tail besides a branch of flowering peony, the border with tendrils issuing double gourds and fixed with butterflies hovering on wire, the smaller with a long-tailed bird perching amid foliate blossoms and a double gourd, the border with scrollwork and set with eight hovering bats, one with kingfisher feather embellishment.

The larger 52cm (20 1/2in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十九世紀 漆金嵌點翠花鳥紋旗兩件

368



369

370

**AN EXTREMELY RARE HORN AND LACQUER LANTERN**

Qianlong/ Jiaqing

The ten-lobed melon-shaped lantern applied on each lobe with alternating descending dragon and phoenix amidst colourful cloud scrolls composed of enamelled horn sections, below a gilt-lacquer crown adorned with ruyi-heads, lotus-petal panels, floral scrolls, key-fret and wave borders surmounted by the everted openwork lotus sprays divided by flanges, and above a similar spreading base suspending strings of glass-beads, all suspended from the gilt multi-coloured lacquer five-petal crown with woven seed-pearls and glass strings and tassels, decorated with openwork borders below the everted lotus shaped petals each with stylised archaic dragons flanking a ruyi-head enclosing a shou character in the centre, all below the openwork superstructure and encircled by five glass-inlaid gilt bronze cloud pins suspending long tassels and mother-of-pearl plaques.

130cm (51¾in) high (14).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清乾隆/嘉慶 角雕漆金十瓣瓜稜式掛燈

Imperial lanterns such as the present lot served a double purpose of lighting and adorning the Imperial palaces. A painting attributed to Giuseppe Castiglione (1688-1766) in the Palace Museum, Beijing entitled *Emperor Qianlong's Pleasure during Snowy Weather*, circa 1738, depicts the Emperor amidst his children between two comparable globular lamps suspending tassels; see Chuimei Ho and B.Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, London, 2004, pl.232. Other similar and related Imperial lanterns still adorn the halls of the Forbidden City, composed from materials such as horn, lacquer, glass, cloisonné, tassels and beads, see Wan Yi, Wang Shuqing and Lu Yanzhen, eds., *Classics of the Forbidden City: Life in the Forbidden City of Qing Dynasty*, Beijing, 2007, pls.176-177; and see also another painting depicting the Qianlong Emperor below two related lanterns, *ibid.*, pl.430. Lanterns in the Chu Xiu Gong and Chang Chun Gong, the Forbidden City, are illustrated in *Ming Qing gongting jiazhu daguan*, vol.II, Beijing, 2006, pls.776 and *ibid.*, vol.I, pls.413-414. Another similar horn lantern (but missing the upper section), dated early 18th century, reportedly from the Summer Palace, Chengde and now in the British Museum (no.1942,0714.1), is illustrated by R.Soame Jenyns in *Chinese Art*, vol.III, Oxford, 1981, pl.149. See also Yang Boda, *Tributes from Guangdong to the Imperial Court*, Hong Kong, 1987, fig.11 for a lamp in the Eastern Chamber of the Yangxin Hall in the Forbidden City, and *ibid.*, fig.14 for a lamp in the Western Chamber of the same Yangxin Hall; the author notes that this hall was where the Imperial workshops were located in the 18th/19th century.



370



371 W

**A FINE AND RARE ZITAN AND HARDWOOD TABLE**

Qianlong/Jiaqing

The rectangular table formed from luxurious zitan wood framing an inset honey-coloured wood panel above a recessed waist, the apron carved on the long sides with a taotie mask flanked by confronted stylised phoenix, the shorter sides each with a taotie mask, all set upon four straight legs edged with beading and terminating in relief scrolls.

212.3cm (83 3/4in) x 51cm (20in) x 86cm (33 7/8in) high

£100,000 - 150,000

HK\$1,300,000 - 1,900,000

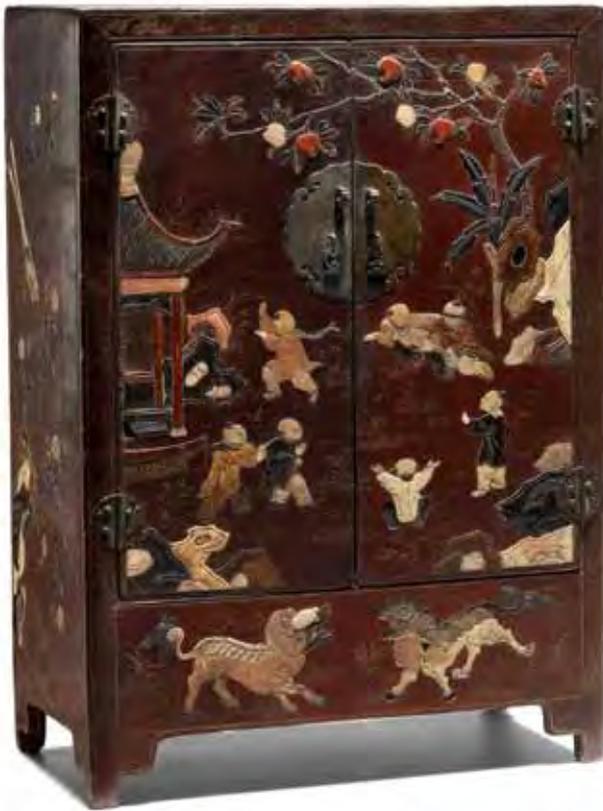
CNY1,000,000 - 1,500,000

清乾隆/嘉慶 紫檀嵌硬木條桌

Carved from the most precious of Chinese woods, the present lot is extraordinary for its refined proportions; the exceptional length is combined with slender, narrow legs and apron, which in turn are carved with most effective simplicity, perhaps even austerity. This serves to relieve the dark heaviness of the wood, and gives the piece a lighter, more elegant air, whilst retaining the sense of luxury of the prized and costly wood.

Tables such as the present lot would have furnished various rooms in the Forbidden City. See for example the carved zitan tables furnishing the Cui Yun Guan or Hall of Green Cloud, illustrated in *The Complete Collection of Treasure of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, nos.261 and 263. Another notably elegant zitan table, with attractively simple square scrolls, and only slightly shorter than the present lot (195cm long) is illustrated in *Classics of the Forbidden City: Imperial Furniture of the Ming and Qing Dynasties*, Beijing, 2008, no.188. Other related examples of zitan tables can be found in the Qing Court Collection, illustrated *ibid.*, nos.105 and 120, each carved with low relief squared scrolls on the apron.





372

372 W Y Φ  
**A PAIR OF HARDSTONE AND IVORY-INLAID 'PLAYING BOYS' CABINETS**

19th century

Each cabinet with two doors each intricately inlaid with soapstone, mother-of-pearl, carnelian and aventurine glass, one cabinet with boys playing blind man's buff underneath a fruiting peach tree, the other with boys enjoying a mock military parade and variously carrying a sword, a parasol, a spear and a ruyi sceptre, the lower section of each cabinet with two roaring mythical beasts, all enclosed within gilt borders of bats amid cloud scrolls, the sides with inlaid birds and flowers, the top with gilt floral sprays, the interior of each with a central shelf.

Each 38.8cm (19 1/4in) x 25.4cm (10in) x 69cm (27 1/4in) high (2).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十九世紀 硬木嵌百寶嬰戲圖櫃一對

**Provenance:** a European private collection

來源：歐洲私人收藏



373 W Y Φ  
**A FINE JADE, IVORY AND HARDSTONE-INLAID LACQUER PANEL**

18th century

The delicate peach-coloured lacquer inlaid with finely carved precious objects including a pale green jade shuangxi plaque set within a darker green jade border, two pale green jade boys supported on an elaborately curling wisp of stained ivory cloud, two jade bi discs and a reticulated plaque, probably Ming dynasty, set within vessels or embellished with ivory tassels, a jade abstinence plaque, a jade jardinière issuing ivory fronds of orchid, and an ivory vase issuing red pomegranate fruit, all mounted within a hardwood frame carved with keyfret. 75.5cm (29 3/4in) wide x 113cm (44 1/2in) high

£35,000 - 40,000

HK\$450,000 - 520,000

CNY360,000 - 410,000

十八世紀 嵌百寶博古圖掛屏

**Provenance:** a European private collection

來源：歐洲私人收藏

Intricately inlaid panels, often designed in imitation of display shelves, are an ingenious way of displaying a collection for admiration, particularly for smaller pieces that might otherwise be overlooked or not exhibited safely on shelves. The present lot in particular creates a cohesive and beautiful whole from a number of disparate objects. In its use of earlier jades, probably from the Ming dynasty, it also succeeds in revealing some of the history of Chinese jade carving and the opportunities for re-using and adapting jade treasures throughout the centuries.

Such inlaid panels were used to decorate halls in the Forbidden City; see for example the panel hanging in the Sui An Shi (Chamber of Pursuing Tranquillity), illustrated in *Classics of Forbidden City: Life in the Forbidden City of Qing Dynasty*, Beijing, 2007, p.115, pl.175. It is rare to find such an exquisitely carved panel as the present lot, however related panels sold at Sotheby's New York, 14 September 2011, lot 136 (dated to the late Qing dynasty), and Christie's Hong Kong, 20 May 2012, lot 4092.





374

374 \* W

**A HARDSTONE-INLAID GILT-LACQUER SIX-LEAF SCREEN**

19th century

The six leaves joined with pin hinges to form a single lobed cartouche across all the leaves inlaid with an intricate scene of birds amid pine trees and heavy peony blossoms including a handsome peacock in the centre with one leg raised beside his mate perched on a horizontal rock, surrounded by other birds including a loving pair of crested long-legged green birds, red-capped cranes and parrots in flight above lotus, all beneath six smaller lobed cartouches one on each leaf, similarly inlaid with birds and flowering branches including prunus, all on a geometric ground of interlocked circles, the reverse gilt with orchid and pomegranate sprays on a painted ground imitating the grain of natural wood.

Each leaf 40.5cm wide x 183cm high (16in wide x 72in high) (6).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十九世紀 黑漆描金開光嵌百寶孔雀花鳥紋屏風六扇

**Provenance:** a Swiss private collection

來源：瑞士私人收藏

375

**A MOTHER-OF-PEARL-INLAID RECTANGULAR CABINET**

17th century, possibly Ryukyu Islands

Formed with four cabriole legs and scroll ends, fitted with two doors, the front panels delicately inlaid with leisurely figures in a riverscape and a pavilion scene respectively, beneath a rectangular cartouche pierced with apertures on a floral-diaper ground, the top and the right side with two phoenixes in flight, the left and the back with floral and foliate motifs.

40.2cm (15 4/5in) wide

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

或琉球十七世紀 黑漆嵌螺鈿山水人物圖四足櫃



375

376 W

**A MOTHER-OF-PEARL-INLAID BLACK LACQUER LOW TABLE, KANG**

17th/18th century

The black lacquer top delicately inlaid with a scene of scholars gathering in a garden beside a pavilion enclosing a seated official at an altar, bordered by a river on the far side of which figures lie feasting and practising martial arts under a weeping willow tree, all above a waisted neck over a spreading skirt decorated on each side with a cartouche containing figures in landscape, supported on four cabriole legs.

65cm x 46cm x 21.3cm high (25 1/2in x 18in x 8 3/8in high)

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十七/十八世紀 黑漆嵌螺鈿人物故事圖炕桌



376



377 W

**A BLUE AND WHITE PORCELAIN-INLAID EIGHT-LEAF SCREEN**

19th century

Each leaf inlaid with five variously shaped blue and white porcelain panels, each panel painted with mountain and riverscape scenes containing small figures variously fishing, conversing, traversing narrow bridges, farming with water buffalo and carrying bundles, the landscapes set with pagodas and dwellings amid trees including wutong, willow and pine, all framed by wood carved in openwork with foliate scrolls bearing double gourds.

*Each leaf 37.5cm (14 3/4in) wide x 176.2cm (69 3/8in) high (8).*

**£15,000 - 20,000**

**HK\$190,000 - 260,000**

**CNY150,000 - 210,000**

**PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION** 顯赫歐洲私人收藏藏





378

**VARIOUS OWNERS** 各方藏家

378

**A RARE STONE RECUMBENT LION**

Tang Dynasty

Carved as a thickset recumbent lion with muscular legs and paws and bushy mane, the long tail falling over the front edge of the stone plinth, the head forward facing with peaceful expression.

13cm (5in) wide

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

唐 石雕臥獅

**Provenance:** The Montagu Meyer Family Collection of Chinese Ceramics and Works of Art  
Christie's London, 14 April 1980, lot 52

來源：Montagu Meyer家族中國瓷器及工藝品收藏  
倫敦佳士得·1980年4月14日·拍品編號52

379 W

**TWO LARGE STONE 'EPITAPH' PLAQUES**

Early Tang Dynasty, dated by inscription to AD 685 and of the period One stone carved with four seal script characters surrounded by the delicately incised twelve animals of the Chinese zodiac in the central square, enclosed by four faceted sides each incised with a panel containing thickly scrolling leaves and flowers; the other stone carefully incised with a dated inscription in kaishu script, the top and sides edges each with two lobed foliate panels; together with a framed rubbing of each stone.

The larger stone 59cm (23 1/4in) high, 58cm (22 7/8in) wide and 13cm (5 1/8in) deep (4).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

唐早期(685年) 石刻墓誌銘兩件

Exhibited: Matthew Marks Gallery, *Brice Marden, Chinese Work*, New York, May-June 1997 (with an essay by Jonathan Hay)  
Nicholas Grindley Works of Art, Ltd., London, July 2000

此拍品曾在1997年5月至6月紐約Matthew Marks Gallery的《Brice Marden, Chinese Work》展覽中展出(Jonathan Hay曾為此展覽撰文)：再2000年7月在倫敦Nicholas Grindley Works of Art, Ltd.展出。





380 W

**A MARBLE DRUM-SHAPED GARDEN SEAT**

17th/18th century

Of ovoid form, carved two adjacent sides in high relief with an imposing Buddhist lion mask holding a ring in its jaws, framed by raised narrow borders below the seat and above the base.

44cm (17 1/4in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十七/十八世紀 大理石雕佛獅紋繡墩

A stone seat with a related carved lion-mask handle, one of a pair, is illustrated by N.Berliner, *The Emperor's Private Paradise: Treasures from the Forbidden City*, New Haven and London, 2010, p.119, pl.20.

381 W

**A LARGE PAIR OF WHITE MARBLE BUDDHIST LIONS**

18th/19th century

The powerful beasts well carved as a pair of confronted Buddhist lions, each seated on its haunches, the bushy tail raised, with one foreleg stretched forward and the other respectively grasping at a ribboned brocade ball, denoting the male, and over the cub, denoting the female, the head raised with jaws open revealing menacing teeth, below the ruyi-head shaped nose, bushy eyebrows and ears, each adorned with a collar carved with a scroll and suspending tassels, raised on a rectangular pedestal, decorated with knotted ribbons. Both about 58cm (22 7/8in) x 28.5cm (11 1/4in) x 63.5cm (25in) high (2).

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

十八/十九世紀 大理石雕佛獅一對





382 W

**A VERY RARE AND MONUMENTAL WHITE MARBLE FOUNTAIN**

18th century

Of rectangular form, constructed in separate sections, the lower plinth masterfully carved at each corner in high relief with a Buddhist lion flanking an archaic foliate scroll intertwined in the centre, with a tiered ridged top supporting the central sections, carved around the front main register with a ferocious taotie mask above a ruyi-head flanked on either side by an interlocked pair of confronted archaic dragons, the corners carved with framed foliate scrolls, the sides carved similarly to the front, all supporting the bevelled wide rim, the back set with a pair of mirror-image angled plaques, each carved in high relief with a pair of peacock amidst a flowering tree peony amidst rockwork, framed by a border carved in relief with chi dragons amidst foliate scrolls, with a dragon-head terminal to each far side, with a further trapezoidal panel carved in high relief with a pair of confronted dragons pursuing the flaming pearl of wisdom amidst cloud scrolls, framed by a tiered ridged frame.

*The main sections, overall 313cm (123 1/4in) wide x 107cm (42 1/8in) deep x 63cm (24 3/4in) high; each angled panel, 125.2cm (49 1/4in) wide x 119.5cm (47in) high; the trapezoidal section, 99.5cm (39 1/4in) wide x 41.8cm (16 1/2in) high (15).*

£100,000 - 150,000

HK\$1,300,000 - 1,900,000 CNY1,000,000 - 1,500,000

十八世紀 大理石雕花鳥獸面紋大噴泉

**Provenance:** Champalimaud Collection, Casa Estanque, Lisbon, Portugal, by repute  
A Portuguese private collection

來源：據傳是葡萄牙里斯本位於Casa Estanque的Champalimaud收藏  
葡萄牙私人收藏

The masterful craftsmanship of this monumental marble fountain is a testament to Chinese architecture of the 18th century. Although it is not possible to identify the original location of this magnificent piece, its opulence, magnitude, decorative style and symbolism would indicate an Imperial Palace.

The archaic decoration, evident in the taotie masks flanked by confronted stylised chi dragons, is clearly inspired by archaic ritual vessels. The inspiration in decorative forms and designs from archaic objects was encouraged by the Qianlong Emperor who advocated to 'restore ancient ways', aiming to imbue designs with simplicity and honesty, achieving refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance. Archaism in the 18th century is frequently represented in a variety of mediums and particularly in jade carvings and porcelain.

Marble was an extravagant material used in Imperial Court and religious buildings, often as the basis on top of which the wooden structures were raised; the two most eminent examples are the Forbidden City and the Temple of Heaven. A more lavish use of the luxurious material is demonstrated in the ruins of the Yuanming Yuan, where the European rococo-style buildings were covered in marble.

The combination of peacock and peony represents the wish 'May you gain culture, wealth and honour'. The peacock represents splendour, whilst the peony, symbolising spring and the sixth month of the year, further represents wealth and advancement in life.







Detail

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

383

**A FINE ARCHAIC BRONZE TRIPOD POURING VESSEL, JUE**

Shang Dynasty

Crisply cast with two long-shafted mushroom-cap carrying poles on the upper edges, dividing a rising deep spout on one side and a sharply-pointed angled flange on the other, the body cast on both sides with a wide band of a taotie on a dense leiwen ground, the design divided vertically at the compass points by a toothed flange, and one side set with a monster-headed plain loop handle above a two-character pictogram, all standing on three plain flaring tall legs, the interior with extensive shallow malachite adhesions.

20.5cm (8 1/16in) high

£45,000 - 55,000

HK\$580,000 - 710,000

CNY460,000 - 570,000

商 青銅饕餮紋爵

**Provenance:** Sir Alan Barlow, GCB, KCB  
Sotheby's London, 8 December 1992, lot 2  
A European private collection

Formerly on loan to the University of Sussex

**Illustrated:** Michael Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, pl.147a, no.B3

來源：Alan Barlow爵士舊藏  
倫敦蘇富比·1992年12月8日·拍品編號2  
歐洲私人收藏

此拍品曾借給英國富爾默的薩塞克斯大學：亦曾著錄在1963年倫敦出版Michael Sullivan著《Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow》·圖版147a·編號B3。

The legend goes that Sir Alan Barlow began his collection when he purchased a Persian bowl as an undergraduate at Oxford, spending hard-won prize money. Through his interest in Persian ceramics, Sir Alan met collectors including George Eumorfopoulos, bought his first Chinese piece in 1922 and 'never looked back'. In 1933 he joined the Council of the Oriental Ceramic Society, and ten years later became its President, serving for 18 years.

Sir Alan's collection is well known for its superb Tang dynasty ceramics, as well as Yue, Ding and Jun wares. However the archaic bronze pieces are also of very high quality, distinguished in particular for their beauty of shape, decoration and patina. The collection was later on long-term loan to the University of Sussex, and many pieces were subsequently transferred to the newly-refurbished Ashmolean Museum in 2011.

The present lot can be related to jue found in the tomb of Fu Hao, a wife of King Wu Ding of the Shang dynasty and who died circa 1200 BC and was buried at Anyang: see another related jue illustrated by R.Bagley, *Shang Ritual Bronzes in the Arthur M.Sackler Collections*, Harvard, 1987, no.13, which the author also compares to Fu Hao pieces. However the deeply cast decorative band, the slightly shorter proportions of the legs and the more rounded underside may suggest a slightly later date of 12th to 11th century BC, similar to another jue illustrated *ibid.*, no.18. This also corresponds to the date suggested for the present lot by M.Sullivan in *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, p.143-4 where the author also suggests that the second character of the mark may be Ran, possibly a family name.





384



Invoice

**VARIOUS OWNERS** 各方藏家

384

**A BRONZE GOLD-INLAID BIRD FINIAL AND A BRONZE GOLD-INLAID BIXIE SCROLL WEIGHT**

The finial, Warring States Period; the scroll weight, Ming Dynasty  
The finial cast as a bird with outstretched wings inlaid with gold, standing upright on two legs and the head facing proudly forwards, fixed stand, 7cm (2 3/4in) high; and the scroll weight heavily cast as a mythical beast standing squarely on four paws with gold-inlaid wings spreading over the squat body, the head raised with mouth open, 6.4cm (2 1/2in) long. (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

戰國 銅錯金鳥鈕  
明 銅錯金辟邪紙鎮

Compare a bronze water dropper inlaid with gold and silver, cast as a mythical beast of related form to the present scroll weight, and dated 'probably Ming dynasty', illustrated by G.Tsang and H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, no.208.



385

385

**A BRONZE GLOBULAR RING-HANDLED CENSER**

Cast Xuande six-character mark, 17th century

The finely patinated rounded body rising to a low lipped mouth, the smooth sides embellished with two glaring mythical beast heads each with a pair of twisted horns and suspending a loose ring, the base with a recessed rectangle containing the mark.

10.5cm (4 1/8in) wide

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十七世紀 銅活環耳罍式爐 陽文「大明宣德年製」楷書款

**Provenance:** purchased from J.T.Tai, New York, probably in the 1920s by a Japanese gentleman and then given to Dr Eric Boulter, and thence by descent  
A European private collection

來源：一名日本人購自紐約戴潤齋(或於1920年代)·並傳給Dr Eric Boulter·後由家族繼承  
歐洲私人收藏

Compare a similar bronze bowl, with an associated stand, sold in our Knightsbridge rooms, 7 September 2011, lot 262.



386

386

**A BRONZE SILVER AND GOLD-INLAID 'DOUBLE-PHOENIX' WATER DROPPER**

18th century

Unusually cast as a squat double-bodied phoenix with two wings each inlaid with sweeping gold and silver feathers and a single tail pointing downwards from the inlaid feathered body raised on two pairs of stylised claws, the spout formed from the conjoined heads of two birds reaching upwards with beaks open.

6.4cm (2 1/2in) long

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八世紀 銅鍍金銀雙鳳形水滴

387

**A SILVER-INLAID BRONZE, HU**

17th/18th century, Shisou mark

The smooth walls inlaid on the front and back with seal script inscriptions beneath a decorative band inlaid with stylised mythical beasts around the neck, the sides each with animal-head handles above an inlaid crane on one side and a toad-like beast on the other, the stepped foot inlaid with a simple keyfret band.

13cm (5 1/8in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十七/十八世紀 銅鍍銀雙獸耳方壺「石叟」款

**Provenance:** an English private collection

來源：英國私人收藏

There is some debate regarding the Shisou mark. According to traditional sources, Shisou was a retired monk who made silver-wire inlaid bronze figures and vessels. However, Rose Kerr argues that Shisou was not an individual artist, but rather a trade mark of Jiangnan entrepreneurs (see R.Kerr, *Later Chinese Bronzes*, London, 1990, p.65).



387

**A LARGE BRONZE FIGURE OF LU XING**

16th/17th century

The impressive figure of the Star God of Prosperity heavily cast seated on a tiered throne, the cap formed with scrolling ribbons behind a crown set with a pair of dragons grasping for the flaming pearl, the downcast face with long strands of beard and moustache falling over the enveloping robe richly embellished on the front panel with a writhing dragon amid cloud scrolls, the right hand resting over the belly and the left delicately placed on the left knee, the hem of the robe further decorated with rocks emerging from foaming waves.

56.5cm (22 1/4in) high

£25,000 - 30,000

HK\$320,000 - 390,000

CNY260,000 - 310,000

十六/十七世紀 銅祿星像

The name of the Star God, 祿 Lu, literally means 'emolument' or the official stipend one received after passing the Civil Service examinations and becoming a mandarin. As such the term also came to signify prosperity, rank and influence.

The Star God Lu was in fact one of three Star Gods; the others being Fu (Fortune) and Shou (Longevity). However, the Star God Lu, dressed in the robes of a high ranking scholar-official, was also worshipped separately by those wishing to pass the Civil Service examinations, and thence rise through the imperial bureaucracy.





389



389

**A BRONZE FIGURE OF A STANDING OFFICIAL**

16th century

The imposing official cast with a stern expression, a thick book containing all the good and bad deeds of the soul's lifetime nestled in the arm, the hands clasped at chest level and hidden within the wide sleeves looping to the knees, the robe revealing two feet beneath the flared hem. 37cm (14 1/2in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十六世紀 銅文人立像 「顧門韓氏妙金造」 楷書刻款

The inscription reads 'Gumen Hanshi Miaojin zao', meaning "made by Han Miaojin, Disciple of Gu." For a similar figure of an assistant to the Judge of Hell, but modelled in porcelain, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 19:3.



390

390

**A LARGE LACQUERED BRONZE FIGURE OF GUANDI**

16th/17th century

The God of War cast seated upright, with his left hand resting on his knee and the right hand holding onto his raised belt, the face with a contemplative expression, wearing a scholarly hat with ribbons, wearing long flowing robes adorned with five dragons pursuing the flaming pearl of wisdom amidst cloud scrolls, the hems with cloud scroll borders, with traces of gilt on the lacquered surface.

53.8cm (21 1/8in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十六/十七世紀 銅漆金關帝像

Depicted is the God of War, Guandi, a famous warrior from the Three Kingdoms period who was deified for his righteous loyalty. He is traditionally portrayed as having a red face: red painted faces in traditional Chinese drama symbolising loyalty and righteousness. The bronze figure has traces of red lacquer on the face, which strongly supports the view that this is indeed a depiction of Guandi.

391

**A BRONZE FIGURE OF MANJUSRI ON A BUDDHIST LION**

16th century

The Bodhisattva heavily embellished with thick strands of jewellery around the body and flanked by strong lotus stems supporting a scroll on one side and a short lappet on the other, the left hand raised in front of the chest in the lion gesture and the right hand in the earth-touching mudra above the bent right knee, the left leg stretching down to the side of a crouching Buddhist lion with raised claws and draped with further Buddhist jewellery, all on a lotus pedestal.

33cm (13in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

Compare a similar figure of Manjusri dated 16th/17th century in the Harvard Art Museums, the Arthur M.Sackler Collection, the gift of Sydney J.Freedburg, museum ref.1975.4

十六世紀 銅騎獅文殊菩薩像





392

392

**A LARGE BRONZE FIGURE OF BUDDHA**

16th century

Heavily cast with tight snailshell curls above the high brows and downcast eyes, the robe falling in thick folds from the shoulders to reveal the right side of the chest, the right hand in the bhumisparsa mudra and the left held open in the lap above the legs crossed in the lotus pose, all on a double lotus pedestal.

32.8cm (13in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十六世紀 銅釋迦牟尼佛像

**Provenance:** a European private collection

來源：歐洲私人收藏



393

393

**A BRONZE FIGURE OF GUANYIN**

16th/17th century

The Bodhisattva with light traces of gilding and with serene expression beneath the high peaked crown set with the Amitabha Buddha, the right hand raised holding a curved implement and the left hand resting a waterpot in the lap, the legs crossed above a separately cast lotus pedestal.

45.5cm (14in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十六/十七世紀 銅觀音像

394

**A GILT-BRONZE FIGURE OF ELEVEN-HEADED  
AVALOKITESVARA**

18th century

The standing deity finely cast, the eight arms in different gestures with the primary pair of hands clasped at the front, below the tiered eleven heads, the first nine adorned with crowns and earrings, the tenth head cast as Dharmapala surmounted by the head of Buddha set against a mandala, the bejewelled Bodhisattva wearing long flowing robes revealing part of the chest and knotted around the waist, the hems with foliate floral borders, wood stand.

31.5cm (12 3/8in) high (2)

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十八世紀 銅鎏金十一面觀音立像

**Provenance:** an Irish private collection

來源：愛爾蘭私人收藏



395

**A FINE GILT-BRONZE FIGURE OF ELEVEN-HEADED  
AVALOKITESVARA**

18th century

The Bodhisattva cast with eleven heads rising in five rows, the first three rows each with three heads with contemplative expressions surmounted by a single head with ferocious aspect and a final contemplative face crowned by a flaming mandorla painted red, the robust body heavily decorated with tautly flaring sashes and jewellery strands, the eight arms held in various mudras and one holding a pointed bead, the figure standing on a separately-cast double-lotus pedestal.

Overall 34.3cm (13 1/2in) high (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十八世紀 銅鑲金十一面觀音立像

**Provenance:** a Belgian private collection and thence by descent

來源：比利時私人收藏，並由家族繼承



396 Y

**A GILT-BRONZE STUPA**

Tibetan, 18th century

Heavily cast with the drum-shaped stupa raised on three circular steps atop a tiered pedestal cast on each side with pairs of confronted Buddhist lions facing a flaming Buddhist mandorla, the stupa with a single flaming mandorla surrounding a hollow containing a relief of the Sakyamuni Buddha in bhumisparsha mudra, the stupa topped with a high tiered column flanked by a trailing foliate stem on each side beneath the finial set with enamel, all embellished with looping sacred cords and semi-precious stones including turquoise, coral and pearls. 21cm (8 1/4in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八世紀 西藏銅鎏金佛塔

**Provenance:** an English private collection, acquired by the father of the present owner

來源：英國私人收藏，現藏家之父親購得





397

397

**A GILT-BRONZE FIGURE OF AMITAYUS**

18th century

The Buddhist manifestation cast with a five-peaked crown surmounting the serene face, the hair falling in long tresses over the shoulders, the hands held in dhyana mudra above the legs crossed in the lotus position above a double-lotus pedestal.

11.2cm (4 3/8in)

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

十八世紀 銅鎏金無量壽佛像

**Provenance:** a European private collection

來源：歐洲私人收藏

THE PROPERTY OF A LADY OF TITLE 貴族藏品

398

**A GILT-BRONZE KNEELING FIGURE**

16th/17th century

Unusually cast staring forwards, the forehead wrapped with a tied ribbon, a long sash flowing out stiffly around the shoulders and down beside the plump body, the left hand resting on the raised left knee and the raised right hand holding aloft a model of a Buddhist lion.

16cm (6 1/4in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十六/十七世紀 銅鎏金托獅跪像

**Provenance:** acquired by the mother of the present owner, probably in the 1970s.

來源：現藏家之母親或於1970年代購得



398

399

**A GILT-BRONZE FIGURE OF BUDDHA AND LOTUS PEDESTAL**

17th century

The Sakyamuni Buddha cast with eyes serenely downcast beneath the arching brows and snailshell curl hair, the robe with an incised border falling in folds over the bare chest towards the right hand held in bhumisparśa mudra and the left held open in the lap above the legs crossed atop the integral lotus pedestal, another separately-cast pedestal formed with three rows of lotus petals.

*The Buddha and integral pedestal 30.5cm (12 in) high (2).*

£7,000 - 10,000

HK\$90,000 - 130,000

CNY72,000 - 100,000

十七世紀 銅鎏金釋迦牟尼佛像及蓮座

**Provenance:** a distinguished European private collection

來源：顯赫歐洲私人收藏





**THE PROPERTY OF A GENTLEMAN** 紳士藏品

400

**A REPOUSSÉ GILT-BRONZE FIGURE OF BUDDHA**

Incised Qianlong six-character mark and of the period

The Sakyamuni Buddha modelled with serenely downcast eyes and elongated ears, the robe falling in thick folds from the shoulders and tied at the waist with a sash, the right hand extending down in the earth-touching gesture and the left hand cradled in the lap, the seated cross-legged on a double-lotus pedestal incised around the base with the mark beside the three-character inscription Miao xiang fo and Tibetan text.

30.5cm (12in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

清乾隆 銅鑲金釋迦牟尼佛像 「大清乾隆年敬造」楷書刻款

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

來源：顯赫歐洲私人收藏，並由家族繼承



401

**VARIOUS OWNERS** 各方藏家

401

**A GILT-BRONZE FIGURE OF HAYAGRIVA**

18th century

The three-headed deity wearing a crown of skulls and with three horses' heads emerging from its flame-like hair, the six hands holding various vajras or ceremonial knives or in mudras, an elephant skin and a tiger skin hanging down the back of the figure above the eight legs astride and crushing eight snakes underfoot, the figure mounted on a separate single lotus pedestal.

14cm (5 1/2in) high (2).

£8,000 - 10,000

HK\$100,000 - 130,000

CNY83,000 - 100,000

十八世紀 銅鑲金馬頭明王像

**Provenance:** P.E.Becker Collection

Acquired from Galerie la Reine Margot, Cannes, in the 1980's

來源：P.E.Becker收藏

1980年代購自法國坎城Galerie la Reine Margot



402

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

402 Y

**A GILT-BRONZE FIGURE OF TARA**

19th century

The smiling Goddess adorned with heavy earrings and strands of jewellery over her forehead and chest inlaid with turquoise and coral, the high topknot painted blue and surmounted by a delicate Buddhist head, the left hand held in kartari mudra and the right hand stretched towards the ground in varada mudra, the legs in lalitasana above a double lotus pedestal.

17.9cm (7in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十九世紀 銅鑲金綠度母像

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

來源：顯赫歐洲私人收藏，並由家族繼承



403

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

403

**A GILT-BRONZE FIGURE OF JAMBHALA**

18th century

The ferocious figure cast with flaming upright hair painted red encircled by skulls, a third eye on the forehead above the thick slanting brows and gaping mouth, the long robe crossed over the belly and tied with a sash, the right hand resting on the raised right knee and the left hand in his lap, the figure seated on two small figures above a double-lotus pedestal.

16.2cm (6 3/8in) high

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

十八世紀 銅鑲金財神像

**Provenance:** an English private collection

來源：英國私人收藏



404

**THE PROPERTY OF A LADY** 女士藏品

404

**A GILT-BRONZE FIGURE OF AMITAYUS**

Incised Qianlong mark cyclically dated gengzi year (corresponding to AD1780) and of the period

The contemplative figure with a rounded face beneath the high topknot painted blue and long tresses falling over each arm, the hands clasped gently in the lap in dhyana mudra above the crossed legs, the robe falling over the front of the tiered pedestal around a floral medallion painted with green and yellow, the figure framed by a separate flaming mandorla.

22cm (8 5/8in) high (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清乾隆1780年 銅鑲金無量壽佛像 「大清乾隆庚子年敬造」 楷書刻款

**Provenance:** acquired in Europe by the father of the current owner

來源：現藏家之父親購自歐洲



405

**THE PROPERTY OF A LADY** 女士藏品

405

**A GILT-BRONZE FIGURE OF AMITAYUS**

Incised Qianlong mark cyclically dated to gengyin year (corresponding to AD1770) and of the period

Cast with a calm expression beneath the peaked Buddhist crown, the arms held gently in the lap in dhyana mudra above the crossed legs seated atop a tiered pedestal with the robe hanging in folds at the front, the figure framed by a separately cast flaming mandorla.

21.6cm (8 1/2in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清乾隆1770年 銅鑲金無量壽佛像 「大清乾隆庚寅年敬造」楷書刻款



406

**THE PROPERTY OF A LADY** 女士藏品

406

**A GILT-BRONZE FIGURE OF AMITAYUS**

Incised Qianlong mark cyclically dated to gengyin year (corresponding to AD1770) and of the period

The Buddhist figure wearing a five-peaked crown enclosing a high chignon above the contemplative face, the neck with a semi-circular necklace and the hands resting gently above the legs crossed in the lotus position, the figure seated upon a tiered pedestal and framed by a separately cast flaming mandorla.

21.3cm (8 3/8in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清乾隆 銅鑲金無量壽佛像 「大清乾隆庚寅年敬造」楷書刻款

**Provenance:** a European private collection

來源：歐洲私人收藏



**VARIOUS OWNERS** 各方藏家

407 \*

**A THANGKA OF AN ARHAT, AND 319 PAGE MANUSCRIPT  
FROM A BUDDHIST SUTRA**

19th century

Richly painted in bright colours of green, blue, orange and red with the arhat seated on a blanket of peacock feathers atop a rock plinth with each hand holding a staff, wearing a voluminous robe and the head surrounded by a halo, encircled by two attendants and two monkeys, all within a mountainous riverscape, mounted with three additional strips of red and apricot textile.

57 x 41.6cm (22 1/2 x 16 1/2in) (320).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十九世紀 羅漢唐卡及319頁佛經





408

**A SILVER HEXAGONAL TEAPOT, WARMER AND STAND**

Late 19th/early 20th century, the teapot with marks 'Hung Chong & Co.' and 'Kun He', the stand also with two sets of marks 'HC' and 'Kun He'

The teapot moulded on each of the six sides, one side with a writhing five-clawed dragon amid cloud scrolls and the other five sides with birds perching variously with prunus, bamboo, maple and peony and orchid, the fixed loop handle and spout with bamboo-like nodules and the hinged cover opening to one side, the stand also imitating bamboo shafts and supporting the warmer and cover directly beneath the teapot, fitted wooden box.

*Overall 31.4cm (12 3/8in) high (5).*

**£4,000 - 6,000**

**HK\$52,000 - 77,000**

**CNY41,000 - 62,000**

十九世紀晚期/二十世紀早期 銀製龍紋竹節柄壺·連銀製小暖爐及托架「昆和」,「Hung Chong & Co.」及「HC」款

**Provenance:** an English private collection

來源：英國私人收藏





409

**A GUANGDONG GILT-BRONZE, GLASS AND SEED-PEARL-  
INLAID OVAL SNUFF BOX AND COVER**

Late 18th century

The cover abundantly set with bright glass beads simulating gems and with pearls, depicting two butterflies amongst a pair of flowers, all around the pink glass knob, the gilt body engraved with European figural and maritime scenes, the base with a cluster of European instruments and weapons.

8.5cm (3 1/4in) wide.

**£10,000 - 15,000**

**HK\$130,000 - 190,000**

**CNY100,000 - 150,000**

十八世紀晚期 銅鑲金嵌玻璃珍珠西洋人物故事圖鼻煙盒

The present lot encapsulates the remarkable range of stylistic influences prevalent in 18th century China. The elongated oval form and the division of the box walls into cartouches is reflective of the European style: see A.Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, p.93, where, in the context of English snuff boxes, the author notes that silver and gold boxes were usually rectangular, oval or bow-fronted in shape during the first quarter of the century, and that shaped and rectangular boxes elaborately embossed with groups of figures in relief, enacting classical or mythological scenes, became fashionable about the middle of the century. Also attributable to European influence are the elegantly grouped musical instruments and weapons incised on the base: see a related treatment of musical motifs on a French snuff box, illustrated *op.cit.*, pl.324-7.

However the cartouche scenes chased on the exterior of the present lot, whilst clearly showing figures in European dress, very unusually combine these figures with very Chinese motifs, namely the three rams, sanyang, and the elephant with a vase on its back, which is a rebus in Chinese for 'peace'. The piece appears therefore to have been designed to appeal to the educated Chinese gentleman, scholar, or court official, perhaps as tribute ware to the Imperial Court.

The brightly glittering inlaid glass and seed pearls are very much in the taste of the Qianlong court, and can be compared for example to similarly decorated and highly elaborate clocks of predominantly Guangdong manufacture, some also combining European pastoral scenes with Chinese decorative elements such as the double gourd or qilin: see for example *The Complete Collection of Treasures of the Palace Museum: Scientific and Technical Instruments of the Qing Dynasty*, Hong Kong, 1998, nos.217, 220, 222.

Related snuff boxes from the Speelman Collection were sold in our Hong Kong rooms, 24 November 2013, lot 15 with chased European landscapes, and lot 18 of hinged oval form and heavily inlaid on the cover, both dated to the Qianlong period.



A painted enamel altar set, mid-Qing dynasty;  
image courtesy of the Palace Museum, Beijing

## THE PROPERTY OF A LADY 女士藏品

410

### A LARGE AND RARE IMPERIAL-TRIBUTE PAINTED ENAMEL INCENSE BURNER AND COVER, FANGDING

Qianlong seal mark and of the period

The striking ritual vessel with slightly tapering rectangular body framed at the corners by flanges decorated with key-fret, the panels superbly enamelled on each wide side with a cartouche framed by interlocking foliate scrolls enclosing nine bats amidst colourful cloud scrolls around the central shou character medallion all reserved on yellow ground, the cartouche surrounded by various rosettes borne on scrolling tendrils reserved on a pale green black-seeded ground, the shorter sides similarly decorated but with the cartouche enclosing five bats, wufu, the vessel set with a pair of upright loop handles, all surmounted by a similarly painted domed cover but with cartouches enclosing chi dragons on yellow ground, the upper section with pierced ruyi heads to allow the incense to rise, all below the imposing pearl-shaped yellow-ground finial, each sides enamelled in brown tones with a cornucopia of flaming pearls amidst auspicious objects, all supported on the four cylindrical legs, colourfully enamelled with lappets above rosette scrolls above the projecting circular yellow feet, the interior turquoise enamelled and the underside with a blue Qianlong seal mark on white enamel ground.

69cm (27 1/8in) high x 46.2cm (18 1/4in) wide x 31.2cm (12 3/8in) deep (2).

£25,000 - 40,000

HK\$320,000 - 520,000

CNY260,000 - 410,000

清乾隆 畫瑤團花紋開光蝠壽紋進貢方鼎 藍彩「大清乾隆年製」篆書款

**Provenance:** an English private collection and thence by descent

來源：英國私人收藏，並由家族繼承

The present painted enamel incense burner and cover was almost certainly made in the Guangdong workshops as Imperial tribute to the Qianlong Emperor. The rarity of its impressive size, combined with the Imperial reign seal mark and decoration, would undoubtedly have made it an important special commission to be presented to the Emperor either as tribute or by instruction of the Court.

The technique of painting enamel on a copper body was mastered in Guangzhou between the 23rd and 55th years of the Kangxi period. In the 58th year of the Kangxi period (1719) Chen Zhongxin, a French missionary enamel painter was sent to Beijing by the Viceroy of Guangdong and Guangxi, demonstrating the involvement of foreign artisans (see P.Y.K.Lam, ed., *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, pp.54-55). Vessels were made both in the Guangdong workshops and in the Imperial workshops in Beijing. These vary in size from very small snuff trays to large objects such as fish bowls and the present incense burner. The latter category is rarer due to the complexity and expense involved with producing larger objects with many angles.

The representation of five bats, wufu, symbolises the wish 'May you have the Five Blessings' (old age, wealth, health, love of virtue and a peaceful death); surrounding a shou character it further strengthens the wish for longevity. When represented as nine rather than five bats, since the number nine is the highest yang (male principle) number, it stands for eternity.

Compare a related smaller painted enamel altar set decorated with five bats and shou-character design on a yellow ground amidst rosettes, mid Qing dynasty, illustrated by Zheng Xinmiao, ed., in *Compendium of Collections in the Palace Museum: Enamels, Painted Enamels in the Qing Dynasty (1644-1911)*, Vol.5, Beijing, 2011, pl.264.





VARIOUS OWNERS 各方藏家

411

**AN IMPERIAL-TRIBUTE PAINTED ENAMEL  
SQUARE CANDLESTICK**

Qianlong seal mark and of the period

The central flaring tray enamelled on each of the four sides with a shou character encircled by five bats in flight amid cloud scrolls within a leaf-bordered cartouche against a pale blue ground with clusters of pink blossoms, the other sections of the tiered foot, neck and flaring rim similarly painted with pink or yellow blossoms on foliate scrolls against a pale blue ground.

32cm (12 1/2in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清乾隆 畫琺瑯壽花卉紋進貢燭台  
藍彩「大清乾隆年製」篆書款

The present lot is painted with an unusually detailed and elaborate design, with thick foliate scroll borders for the cartouches, and with bands of high pointed arrow-type lappets in an unusual black enamel. For an example using an unusually dark enamel for the ground against floral scrolls, but the enamel brown rather than black, see a tripod incense burner illustrated in the *Compendium of Collections in the Palace Museum: Enamels 5*, Beijing, 2011, no.78.

The five bats, 五蝠 wufu, in flight around the shou medallion are a rebus for 五福捧壽 wufu pengshou, meaning 'May you be granted longevity and the Five Blessings' with the shou medallion representing longevity, and each of the five bats representing one of longevity, wealth, health, love of virtue and a peaceful death.

The present lot would have formed part of a five-piece altar garniture, probably intended to adorn the table of a high-ranking dignitary. For an example of a square-form garniture, see the *Compendium of Collections in the Palace Museum: Enamels 5*, Beijing, 2011, no.177, and another example of a yellow-ground garniture with the shou medallion and five bats illustrated *ibid.*, no.264. A gu vase with very similar enamelling, possibly part of a set with the present lot, was included in Christie's Hong Kong sale, 30 November 2011, lot 3172.



412

**A VERY LARGE AND RARE PAINTED ENAMEL  
'EUROPEAN-SUBJECT' BALUSTER VASE**

Qianlong

The flaring neck finely enamelled between the scrolling handles with delicate shaped medallions of birds in flight above flowering sprays issuing from craggy rocks, all within elaborate frames and reserved on a bright yellow ground embellished with butterflies amongst scrolling leafy peony, prunus and formal lotus, the high-shouldered body with large medallions of Europeans framed by rocaille borders beneath a raised mid-section decorated with stylised chilongs on a pink ground, the dish-shaped rim and foot each with a key-fret border, carved gilt wood stand.

65.2cm (25 5/8in) high (2).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

清乾隆 畫珐瑯開光西洋人物圖雙耳瓶

Despite the misconception that the Qianlong Emperor was uninterested in Europe, he was in fact so fascinated by European art and design that he even built a European palace in the Yuanming yuan 圓明園. The present lot reflects the fascination and taste for all things European.

The large medallions depict 18th century Europeans on a veranda; ladies performing their morning ritual of combing their hair as well as embroidery. The rocaille borders are also imitative of 18th century European design and architecture found also in the Yuanming yuan. For examples of painted enamel jars depicting Europeans in the Palace Museum collection, see the *Compendium of Collections in the Palace Museum: Enamels 5*, Beijing, 2001, pp.101-105; 196-199.

The raised mid-section is imitative of porcelain vases made in the same period. see for example, *Porcelains in Polychrome and Contrasting Colours: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p. 276, pl. 252. and also *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration: The Complete Collection of Treasures of the Palace Museum*, p.155, pl.137.





413

413

**A CLOISONNÉ ENAMEL SQUARE VASE, HU Wanli**

Brightly enamelled to each side with alternate panels of peony, prunus and chrysanthemum, the neck with a border of downward-pointing plantain lappets on a scrolling flowerhead ground, the square foot with scrolling lotus flowerheads, the body with applied dragon-mask loose-ring handles, wood stand

23.8cm (9 4/8in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

明萬曆 掐絲琺瑯花卉紋活環獸耳方壺

414

**A CLOISONNÉ ENAMEL CIRCULAR STAND**

17th century

The flat central well enamelled with two white and three red flowers and buds issuing from foliate stems, the rim with a band of red peony, white chrysanthemum and yellow prunus blossoms on a continuous leafy stem, the dish raised on three low feet and the underside dressed brown.

20.3cm (8in) diam.

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十七世紀 掐絲琺瑯花卉紋盤



414



415

**A CLOISSONNÉ ENAMEL AND GILT-BRONZE LOBED CIRCULAR INCENSE BURNER AND COVER**

Late Ming Dynasty

Heavily cast in three sections with a six-lobed flat rim above the drum-shaped body raised on three elephant-head feet, the body and rim enamelled with fully-blossoming lotus flowers on a continuous foliate meander, all surmounted by a separate cylinder with a reticulated band of stylised gilt ch'ilong, the reticulated domed cover with two four-clawed dragons encircling the finial formed from cloud scrolls, amid fire scrolls and above a band of enamel flowers at the rim.

25.5cm (10in) diam. (3).

£30,000 - 40,000

HK\$390,000 - 520,000

CNY310,000 - 410,000

It is very unusual to see the elephant heads forming the foot of the incense burner also decorated with cloisonné enamel. The finely cast, curving form would have been particularly difficult to enamel successfully. Another example in the Palace Museum, Beijing, dated to the early Qing period, is illustrated in *Falangqi: Ni yinggai zhidao de 200 jian* Beijing, 2008, no.77. Another similar example, dated to the late Ming period but with added gilt dragon handles, in the Robert Chang Collection, is illustrated in *Colorful, Elegant and Exquisite: A Special Exhibition of Imperial Enamel Wares from Mr. Robert Chang's Collection*, Suzhou, 2008, pp.66-67.

明晚期 銅鑲金掐絲瑯瑯花卉紋象足香薰



416

**A CLOISSONNÉ ENAMEL 'BAJIXIANG' CIRCULAR BOX AND COVER**

Late Ming Dynasty

The shallow container enamelled in red, blue, yellow, white, green and turquoise with the Eight Buddhist Emblems; the canopy, the conch shell, the sacred vase, the royal banner, the wheel of life, a pair of fish, the endless knot and the lotus flower, on a scrolling lotus flower ground surrounding a central foliate roundel enclosing four precious objects and an 'om' character, the narrow side walls with scrolling lingzhi and five-petaled flowerheads.

20.2cm (7 7/8in) diam. (2).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

A related combination of the Eight Buddhist Emblems, bajixiang, and scrolling lotus can be seen on a smaller circular box and cover (11.4cm diam.) with a Jingtai mark in the Uldry Collection, see H.Brinker and A.Lutz, *Chinesisches Cloisonné Die Sammlung Pierre Uldry*, Zürich, 1985, no.79. The more generous dimensions of the present lot allow for the addition of a central medallion containing the meditative 'om' character, further enhancing the Buddhist theme of the piece.

明晚期 掐絲琺瑯八吉祥紋圓蓋盒

417

**A PAIR OF CLOISSONNÉ ENAMEL RING-HANDLED PEAR-SHAPED VASES**

17th/18th century

Each enamelled with continuous meanders of lotus blossoms on foliate stems above a band of lappets at the bottom of the vase mirrored by a further band of lappets on the spreading foot, the neck of each vase with two loops suspending loose-ring handles.

28cm (11in) high (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十七/十八世紀 掐絲琺瑯纏枝蓮紋活環耳瓶一對





418

418

**A LARGE CLOISSONNÉ ENAMEL CIRCULAR DISH**

Enamelled Jingtai six-character mark, Qing Dynasty  
The heavy dish enamelled with a design of scrolling lotus, the underside similarly decorated, with an enamelled six-character Jingtai mark to the base, on a short foot rim. 37.7cm (14 7/8in) diam

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清 掐絲琺瑯纏枝蓮紋盤「大明景泰年製」楷書款

**Provenance:** a distinguished European private collection

來源：顯赫歐洲私人收藏

The striking lotus-scroll design of the present dish clearly recalls the bright and lively underglaze blue lotus-scroll dishes originating in the Kangxi period: A similar dish in the Uldry Collection, illustrated by H.Brinker and A.Lutz, *Chinesisches Cloisonné Die Sammlung Pierre Uldry*, Zurich, 1985, no.374, is dated to the second half of the 19th century.



419

419

**A CLOISSONNE ENAMEL ARCHER'S RING**

Qianlong

Heavily cast and brightly enamelled around the exterior with a continuous scene of a figure in a pavilion set on a rocky outcrop with pine and wutong trees. 3.4cm (1 3/8in) diam.

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

清乾隆 掐絲琺瑯山水人物圖扳指

### A FINE CLOISSONNÉ ENAMEL AND GILT-BRONZE BALUSTER VASE

Cast Qianlong seal mark and of the period

The vase divided into four decorative bands, the foot and lowest band with geometric flowers beneath scattered peony, prunus and other flowering branches, beneath a band containing seven spotted deer in a continuous rocky scene variously drinking from streams and nibbling at pine and peony, the upper band with six birds perching on flowering prunus, chrysanthemum and peony branches and set with two applied animal-mask ring handles, the neck with four lotus blossoms amid foliate scrolls.

38cm (15in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

清乾隆 掐絲琺瑯花鳥鹿紋雙獸耳瓶  
陽文「大清乾隆年製」篆書款

**Provenance:** acquired by Charles Wason McNay (died 1913), the great grandfather of the present owner. Charles Wason McNay was a native of Glasgow but as a boy moved to Bo'ness on the southern shore of the River Forth, which was a thriving centre of pottery production. In 1887 McNay decided to leave the Bo'ness Pottery and build his own pottery at Bridgeness.

來源：由現藏家的曾祖父Charles Wason McNay(卒於1913年)購得。Charles Wason McNay生於英國格拉斯哥，年少時移居到蘇格蘭福斯河的南部 Bo'ness，一個擁有昌盛的陶瓷生產業的城鎮。1887年，McNay離開Bo'ness，到Bridgeness創立自己的陶瓷廠。

The form of the present lot derives from the ancient bronze hu vessel, but here it exhibits the full vibrancy and complexity of the 18th century Imperial style. The simplicity of the form is complemented by the striking horizontal bands, allowing for a clever interplay between the deer on the ground in the lower register and the birds and branches on the upper.

Compare a similarly-shaped vase, also dated to the Qianlong period and exhibited in the Brooklyn Museum, *Eighteenth Century Chinese Cloisonné in the Brooklyn Museum of Art*, also illustrated by B.Quette, *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, no.83.

As the companion of Shoulao, the God of Longevity, the deer is a symbol of long life, and is the only animal able to track down the elusive lingzhi fungus. The deer (鹿 lu) is also a pun for emolument (祿 lu); it thus became a popular subject matter in Chinese art.





421

**A VERY FINE AND RARE CLOISSONNÉ ENAMEL AND GILT-BRONZE GARLIC-HEAD VASE**

Qianlong

The rounded body attractively enamelled on each side with luxuriantly-petalled pink, red and purple peony flowers issuing from leafy branches, all on a turquoise 'cracked-ice' ground, the body narrowing to a slender neck ringed by a gilt band and terminating in a bulbous mouth enamelled with six ruyi head around the lip, the neck flanked by two ruyi sceptre-shaped handles each enamelled on the head with a blue bat.

30cm (12in) high

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

清乾隆 掐絲琺瑯牡丹紋如意耳蒜頭瓶

Cloisonné enamel vases with such a bulbous lower body and garlic-head mouth are extremely rare. See, however, a related example, 18th century, but of ovoid form and enamelled with floral sprays, previously from the collection of Baroness Salomon de Rothschild and now in the Musée des Arts Décoratifs, Paris, illustrated by B.Quette, ed., in *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.164, fig.8.18. See also another moonflask, enamelled with peony blossoms, first half 18th century, but of more flattened form and with dragon shaped handles, illustrated by H.Brinker and A.Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pl.234.

A related garlic-head vase, also enamelled with peony but slightly smaller (25cm high) sold at Christie's Paris, 14 December 2011, lot 247. Compare also another example sold at Sotheby's New York, 11 September 2012, lot 344. The present lot can be further distinguished from these pieces by the delicate cracked-ice ground and broader more elaborate ruyi shaped handles.





A cloisonné enamel vase, mid-Qing dynasty;  
image courtesy of the Palace Museum, Beijing.

422

**A VERY FINE CLOISSONNÉ ENAMEL AND GILT-BRONZE  
'DRAGON' BOTTLE VASE**

Qianlong

Enamelled around the body with a continuous design of polychrome ruyi, embellished with bats' heads peering out from behind the occasional curling cloud, amongst circular shou characters, all on a bright turquoise ground, a snarling, sinuous applied dragon in pursuit of a flaming pearl winding from the gilt-bordered mouthrim to the bottom of the long neck, the base with a probably later Qianlong four-character mark.

48cm (19in) high

£60,000 - 80,000

HK\$770,000 - 1,000,000

CNY620,000 - 830,000

清乾隆 銅鑲金掐絲琺瑯盤龍蝠壽紋瓶

A cloisonné bottle vase with a related ground of bats amid cloud scrolls, and also with an applied gilt-bronze dragon twisting around the neck, is illustrated in *Compendium of Collections in the Palace Museum: Enamels 3*, Beijing, 2011, no.106, although the present lot is particularly distinguished for the brightness and vigour of the enamelled waves, rocks and bats contrasting with the regular, even quality of the cloud scrolls. In addition, the gilt dragon of the present lot is unusual in its taut energy, suggestive of the highest skill of the metal workshop.

It seems likely that the present lot would originally have been one of a pair, however besides the related example in the Palace Museum, the design of an applied dragon coiled around the neck appears to be very rare. It is interesting to note a possible Ming dynasty inspiration for the present lot in a cloisonné garlic-necked vase illustrated in *Compendium of Collections in the Palace Museum: Enamels 1*, Beijing, 2011, no.63, which is embellished with delicate gilt chilong above a cloisonné lotus ground. In contrast, the bold interpretation seen on the present reflects the confidence and Imperial ethos of the Qianlong era.

A pear-shaped base with nine applied gilt dragons, larger but of slightly later date, was sold at Christie's New York, 20 October 2004, lot 695.





423



423  
**A PAIR OF CLOISSONNÉ ENAMEL SQUARE  
 VASES, FANGGU**

Qianlong/Jiaqing  
 Each enamelled on the flaring top, bulbous central and spreading lower sections on each face with a pair of confronted highly stylised blue chilong against a turquoise ground embellished with inlaid and gilt squared spirals, each pair divided by a central vertical column of flanges and further columns of flanges at the corners, the foot and mouth each with a gilded band of keyfret.  
 39.2cm (15 1/2in) high (2).  
**£10,000 - 15,000**  
**HK\$130,000 - 190,000**  
**CNY100,000 - 150,000**

清乾隆/嘉慶 掐絲琺瑯螭龍紋出戟方觚一對

424  
**A PAIR OF ORMOLU-MOUNTED CLOISSONNÉ  
 ENAMEL FLARING VASES, GU**

Qianlong, the ormolu mounts European, 19th century  
 Each rounded central section enamelled with lotus flowers on a rich blue and green foliate meander, a border of decorative lappets rising from the neck and pointing downwards on the spreading foot, a band of lotus around the rim, and four peonies above the gilt foliate base.  
 32cm (12 1/2in) high (2).  
**£5,000 - 8,000**  
**HK\$65,000 - 100,000**  
**CNY52,000 - 83,000**

清乾隆 掐絲琺瑯纏枝蓮紋觚一對

此拍品的鍍金鑲邊屬十九世紀。

Compare a pair of similar vases sold in these rooms, 7 November 2013, lot 71.

**THE PROPERTY OF A LADY OF TITLE 貴族藏品**



424



425 Y  
**A FINE AND RARE ENAMEL AND GILT-  
 BRONZE JARDINIÈRE**

Qianlong  
 The flaring circular jardinière with blue enamel panels on the exterior bound with bands around the centre, the foot studded with enamelled beads, raised on a four-footed pedestal enamelled with red-petalled lotus flowers on gilt foliate scrolls on a turquoise ground, the jardinière planted with a gilt stem issuing nine ruyi-head-shaped buds surrounded by flecks of coral suggesting earth.  
 32.3cm (12 5/8in) high  
**£20,000 - 30,000**  
**HK\$260,000 - 390,000**  
**CNY210,000 - 310,000**

清乾隆 銅鍍金內填琺瑯盆景

**Provenance:** an English private collection

來源：英國私人收藏

Such decorative potted items were popular at the Qing Court, where they were made in precious metals, hardwood, ivory and horn, with 'flowers' and 'leaves' of gems and coloured rock, and installed in the living halls of the Palace complex for the enjoyment of the Emperor and his concubines. However, the concept of potted auspicious ruyi appears as early as the Yuan dynasty; a scroll by Liu Kuan Tao, 'Whiling Away the Summer', shows a vase sprouting billowing ruyi on a table. A Kangxi silk painting in the Freer Gallery of Art, Washington DC, depicting a scene from 'The History of the Western Chamber', also shows ruyi emerging from a vase on a shelf of antiques.

A related Qianlong period enamelled and hardstone-inlaid gilt-copper gu vase with ruyi flowers is in the collection of the National Palace Museum, Taiwan, illustrated in *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taiwan, 1994, p.250.

Compare also a pair of related Qianlong jardinières with polychrome ruyi, sold at Christie's Hong Kong, 29 November 2005.

Related Imperial jardinières are illustrated in *The Compendium of Collections in the Palace Museum: Enamels 4 - Cloisonné in the Qing Dynasty*, Beijing, 2011, pl.6, *The Prime Cultural Relics Collected by the Shenyang Imperial Palace Museum: the Enamel Volume*, Shenyang, 2007, p.78, pl.9, and depicted in an alcove setting in *Imperial Furniture of the Ming and Qing Dynasties: Classics of the Forbidden City*, Beijing 2008, no.358. Another is in the Fairhaven Collection at Anglesey Abbey, Cambridgeshire, National Trust Inventory Number 513423.



VARIOUS OWNERS 各方藏家

426

**A PAIR OF CLOISSONNÉ ENAMEL RECUMBENT 'RAM' LAMPS**

Late Qing Dynasty/Republic Period

Each designed as a hinged box and cover, the fleece delineated with wavy gilt wires on a turquoise ground, a dark blue streak running down the spine, the curling horns enamelled mottled blue, the ears pink, the beard champlevé enamel, with gilt hooves. *Each ram: 21cm (8 1/4in) long (2).*

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清晚期/民國 掐絲琺瑯羊式油燈一對

**Provenance:** a European private collection

來源：歐洲私人收藏

The form of these lamps is based on a Han dynasty original: see C. Michaelson, *Gilded Dragons: Buried Treasure from China's Golden Ages*, London, 1999, no.29. During the Han dynasty, lamps replaced candles as the main source of light, and became correspondingly more elaborate and ingenious. As with the present lot, the hinged back was designed to swing up and rest on the ram's head to hold the wick and oil. When closed, any remaining oil would run back into the ram for storage.



426

427

**A PAIR OF CLOISSONNÉ ENAMEL DRAGON-HANDLED EWERS**

Late Qing Dynasty

Each pear-shaped vessel decorated with profusely scrolling lotus in pink, red, blue, green and white enamel, with a ruyi-head border at the shoulder and mouth rim, all reserved on a gilt-copper ground, the handle elaborately modelled as a five-clawed dragon clambering up the side of the ewer. *30.5cm (12in) high (2).*

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清晚期 掐絲琺瑯纏枝蓮紋龍柄執壺一對



427

428

**A LARGE CLOISSONNÉ ENAMEL 'PRECIOUS OBJECTS' CIRCULAR PLAQUE**

19th century

The framed plaque enamelled with a scroll table surrounded by precious objects including a flaring basket containing peony sprays beside two sets of bound books above a gnarled ruyi sceptre behind a brush pot enamelled with five bats amid cloud scrolls and containing brushes and scrolls, the table flanked on the right by a bottle vase issuing nandina spray and on the left by a jardinière issuing lotus blossoms, all on a turquoise geometric ground. *50cm (19 5/8in) diam.*

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十九世紀 掐絲琺瑯博古圖圓掛屏

**Provenance:** a Scottish private collection

來源：蘇格蘭私人收藏



428

429

**A CLOISSONNÉ ENAMEL RECTANGULAR INCENSE BURNER AND COVER, FANG DING**

Jiaqing

The rectangular body enamelled on each side with a fully blossoming lotus on a leafy meander, the shorter sides each with a vertical handle above a gilt dragon-head, all raised on four feet shaped as mythical beasts, the cover with reticulated trapezoids shaped as the Eight Trigrams, surmounted by a Buddhist lion finial placed between a reticulated brocade ball in each corner.

12.8cm (5in) wide (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

清嘉慶 掐絲琺瑯纏枝蓮紋獸足方鼎式蓋爐



429



430 \*

**A FINE CINNABAR LACQUER DISH**

Yuan/early Ming Dynasty

The interior of the shallow dish carved in deep relief to depict a gentleman on horseback accompanied by three attendants, two carrying provisions, the third sheltering his master with a parasol, all amongst a landscape containing the pine and bamboo amongst rocks and beneath curling clouds, the carved background divided into three sections, flowerheads within diamonds, undulating waves and narrow square spirals, a bold scrolling pattern deeply carved round the exterior.

14.5cm (5 3/4in) diam.

£30,000 - 50,000

HK\$390,000 - 650,000

CNY310,000 - 520,000

元/明早期 剔紅山水人物圖盤

**Provenance:** formerly in the collection of Mrs Blaine Beard Trump, acquired by her father Mr Josephus Simmons Beard II, probably while working in Japan as the President of IBM World Trade Corporation, and reputed to have come from an old Japanese collection

來源：Blaine Beard Trump夫人舊藏，其父親可能在日本IBM世界貿易公司任主席一職期間購得，據傳源自一個日本舊藏

Blaine Beard Trump is a familiar figure of American society, having previously been married to Robert Trump, the younger brother of Donald Trump. Her childhood years were spent in South Carolina, Florida and Alabama, but her adolescent years in Tokyo, where her father worked for IBM, from whence stemmed an interest in Asian art. Maintaining a discreet profile, she nevertheless gives generously of her time to charitable causes.

The figure on the present carving is very striking, and can be compared with a Southern Song lacquer dish in the Nezu Collection of Fine Arts, Tokyo, depicting a horseman also accompanied by a servant carrying provisions on a yoke and illustrated in *The Colors and Forms of Song and Yuan China, Featuring Lacquerwares, Ceramics and Metalwares*, Tokyo, 2004, fig.99. However the figure on the present lot is wearing a particularly distinctive wide-brimmed hat and very long sleeves, which reflect more closely the dress styles of the 13th and 14th centuries, as described in the Yuanshi, or History of the Yuan Dynasty. Descriptions and illustrations of men's dress are discussed by J.C.Y.Watt, *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*, New York, 2010, pp.75-8, where the author notes that the Yuanshi credits Chabi, the chief consort of Khubilai Khan, with adding a brim to men's hats as protection against the glare of the sun.

The present lot is also remarkable in its depiction of a figural scene banded by a plain rim, rather than the more usual lobed cartouche enclosed by a floral border. This serves to give a sense of energy and dynamism to the scene, further enhanced by the detailed landscape and three varied grounds to suggest sky, waves, and grass. The guri lacquer scrolls on the exterior however are typical of Yuan and early Ming carving. See for example a dish in the Qing Court Collection dated to the Yuan dynasty, with scene of small figures in an architectural setting but with a more simple, banded border (instead of a floral border) and with similar guri scrolls on the exterior, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, no.8.





431

**THE PROPERTY OF A LADY** 女士藏品

Lots 431 - 432

431

**A LARGE TIXI LACQUER CIRCULAR BOX AND COVER**

15th/16th century

The cover deeply carved through several thin layers of alternating black and red lacquer in a repeating pommel scroll motif, with a central five-sided panel, the box similarly carved, the interior and base lacquered black.

25.8cm (10 1/8in) diam. (2).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十五/十六世紀 剔犀如意雲紋圓蓋盒

**Provenance:** an English private collection

來源：英國私人收藏

432

**TWO LACQUER STATIONERY BOXES AND COVERS**

The larger box and cover carved on the sides with leafy peony flowers with the design continuing across the box and cover, the top carved with a landscape featuring a scholar seated with arms folded inside his gown as a boy carrying a wrapped qin approaches and a servant fans a brazier, 16th century, 18.6cm (11 1/4in) long; the smaller cover with a scholar with a peaked cap patting a deer while looking at a boy attendant beside Lake Tai rockwork, the sides of the box and cover with floral sprays, 16th/17th century, 12.8cm (5in) long. (4).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十六世紀 剔紅山水人物圖長方蓋盒

十六/十七世紀 剔紅山水人物圖方蓋盒

**Provenance:** an English private collection

來源：英國私人收藏



432



**THE PROPERTY OF A SCOTTISH FAMILY 蘇格蘭家族藏品**

433

**A CARVED CINNABAR LACQUER SQUARE DISH**

16th century

Well carved with a mountainous riverscape enclosing two scholars leisurely playing chess and a farmer reserved on a floral-diaper ground, encircled by pine, wutong and willow trees, all within a border of floral and foliate sprays.

19.1cm (7 1/2in) wide

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十六世紀 剔紅山水人物圖方盤

**Provenance:** a Scottish private collection and thence by descent

來源：蘇格蘭私人收藏，並由家族繼承

Playing 'encirclement chess' or qi 棋, which is the same as the Japanese game of 'go' was one of the 'four arts' of the scholar; which included also painting, calligraphy, and playing the qin.



433



**THE PROPERTY OF A LADY** 女士藏品

434

**A CARVED CINNABAR LACQUER SILVER-MOUNTED BOWL**

16th century

The lacquer exterior carved with a continuous depiction of overlapping leafy branches issuing various flowers including magnolia, peony and prunus against a geometric ground, the foot and interior covered with a layer of silver metal.

17.5cm (6 7/8in) diam.

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

Two related silver-lined bowls, one dated to the mid Ming Dynasty and the other with a Jiajing mark and of the period, are illustrated by S.Kwan, *Chinese Lacquer*, Hong Kong, 2010, nos.70-71.

十六世紀 剔紅花卉紋碗（內壁鑲銀膽及銀底）

**Provenance:** an English private collection, acquired from Sebastian Pearson Antiques and Paintings, Cambridge, 14 December 1989.

來源：英國私人收藏，1989年12月14日購自劍橋古董商Sebastian Pearson Antiques and Paintings

435

**A RARE AND LARGE CARVED CINNABAR LACQUER  
RECTANGULAR BOX AND COVER**

16th century

The top surface magnificently carved with seventeen scholars and their attendants engaged in the 'Four Arts', with a pair playing weiqi in front of a large screen, a trio admiring a scroll painting of bamboo, a group listening to a qin player in a pavilion and a scholar writing on a fan with a brush in front of a plantain, another group conversing on a bridge, a deer and crane wandering through the idyllic scene, all reserved on an intricately incised diaper ground, the sides of the box and cover with shaped panels enclosing prunus branches reserved on diaper, above key fret borders, the bracket foot with writhing chi dragons, the interior and base lacquered black.

58.8cm (23 1/8in) wide (2).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

十六世紀 剔紅人物故事圖長方大蓋盒

**Provenance:** a Belgian private collection and thence by descent

來源：比利時私人收藏，並由家族繼承

The 'Four Arts' of the scholar include playing the qin or zither, encirclement chess (same as the Japanese game 'go'), calligraphy, and painting. The earliest mention of the 'Four Arts' was by Zhang Yuanyan in the Tang dynasty, but it was not until Su Dongpo and his circle of friends in the Song dynasty that the ideal of the literatus as a well rounded painter, calligrapher, musician and chess player crystallised.

The lively but gently curving quality of the carving, and the complexity of the multi-figural scene, can be compared to a slightly smaller lacquer tray (40.3cm long) dated to the late Ming period, in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, no.193. Compare also the depiction of scholars playing weiqi on a box and cover, dated to the second half of the 16th century and illustrated by M.Kopplin, *Im Zeichen des Drachen: Von der Schönheit chinesischer Lacke, Hommage an Fritz Löw-Beer*, Munich, 2006, pp.144-5, no.64, and a brush pot also dated to the second half of the 16th century with scholars practising calligraphy, *ibid.*, pp.146-7, no.65.





**THE PROPERTY OF A SCOTTISH FAMILY** 蘇格蘭家族藏品

436

**A PAIR OF CINNABAR LACQUER CHRYSANTHEMUM-SHAPED  
'FIVE BATS' DISHES**

Jiaqing

Each fifteen-lobed dish raised on a short foliated foot meticulously carved with an undulating chrysanthemum in full bloom encircled by five bats, further surrounded by various floral sprays of prunus, peony and camellia, all within a stylised ruyi-head border decorated on the side with fifteen cartouches of a chrysanthemum spray, all reserved on a delicate diaper ground, wood stands.

32.9cm (13in) diam. (4).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

清嘉慶 剔紅五蝠紋菊花形盤一對

**Provenance:** acquired from Rayner MacConnal, London on 19 May 1934  
A Scottish private collection and thence by descent

來源：1934年5月19日購自倫敦古董商Rayner MacConnal  
蘇格蘭私人收藏，並由家族繼承



Singapore  
**Kamper MacConnell.**  
 2, Old Bond Street,  
 LONDON, W. 1.  
 Telephone Number 3895.  
 19<sup>th</sup> May 1912

GUTHREN GALLERY,  
 HARRINGATE,  
 LEICESTER, ENGL.  
 Please send me...

I do, however, hope that you will be  
 guaranteed that the four of red lacquer  
 plaques which were sent to you have  
 been sent from us for £15, the lacquer  
 (yellow lacquer) see your order sheets of  
 Chinese workmanship made in the  
 middle of the 17<sup>th</sup> century.  
 I do, however, hope that you will  
 be satisfied.

L. H. MacConnell

Invoice



437

437

**A FINE CIRCULAR CINNABAR LACQUER BOX AND COVER**

Qianlong

The cover crisply carved with two scholars each carrying a flowering branch and dancing alongside a boy waving a parasol on a bridged terrace as a lady looks on from a pavilion, all within a rocky landscape planted with willow and wutong trees, the sides of the box and cover each with scattered medallions containing flowers and fruits. 17.8cm (7in) diam. (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

清乾隆 剔紅山水人物圖圓蓋盒

The lacquer box and cover is crisply and confidently carved in the Imperial Qianlong style. The design of the attractively scattered and continuously varied floral medallions can also be seen on several pieces in the Palace Museum, Beijing; see, for example, *Diaoqi, Ni yinggai zhidao de 200 jian*, Beijing, 2008, nos.165 and 174.

438

**A THREE-COLOUR LACQUER 'DRAGON' SQUARE BOX AND COVER**

18th century

The cover incised with confronted five-clawed dragons flanking a pearl containing a shou character amid cloud scrolls and above five mountain peaks, the sides of the box and cover each with a cartouche enclosing one of the ribboned Eight Daoist Symbols, all on a geometric ground of green and ochre lacquer, the base with a gilt Qianlong six-character mark probably added later, the cover interior with a gilt four-character mark Shuang long bao he. 18.8cm (7 3/8in) wide (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八世紀 剔彩龍紋蓋盒

描金「雙龍寶盒」及「大清乾隆年製」楷書款

此拍品的「大清乾隆年製」楷書款或後加。

A closely related box and cover in three colours and with two dragons carved on the cover, dated to the Qianlong period, is illustrated in *Masterpieces of Chinese Carved Lacquerware in the National Palace Museum*, Taipei, 1971, no.23.



438

439 Y Φ

**A CINNABAR LACQUER JARDINIÈRE WITH HARDSTONE TREE**

The lacquer Qianlong, the tree 18th/19th century  
The rectangular jardinière with chamfered corners, each side finely carved with a lobed panel containing a landscape scene with deer and cranes, the corners also each with a lobed panel containing one of the Eight Buddhist Symbols above a lotus, all surrounded by bats flying amid leafy peaches, the tree naturalistically formed from a twisting branch and set with delicate amber blossoms and kingfisher-feather leaves, a small ivory bird perched on one branch, the jardinière also planted with coral petals surrounding green-glass blossoms set upon gilt stalks and another ivory stalk. *The jardinière 31cm (12 1/8in) long*

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

Compare a related lacquer jardinière dated to the 18th/19th century in the collection of the National Palace Museum, Taipei, and illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei, 2010, no.190.*

剔紅嵌百寶盆景

漆盆屬清乾隆；盆景屬十八十九世紀



**IMPORTANT NOTICE - LOTS 440 - 445 Y**

**THE UNITED KINGDOM GOVERNMENT HAS IMPOSED AN ALMOST COMPLETE PROHIBITION ON GRANTING A LICENSE TO PERMIT THE EXPORT OF WORKED ANTIQUE RHINOCEROS HORN FROM THE UK TO ANY DESTINATION OUTSIDE THE EUROPEAN UNION. PLEASE CHECK WITH THE DEPARTMENT FOR FURTHER DETAILS.**

**重要通告**

英國政府規例禁止犀角雕古董製成品從英國出口任何歐盟以外的地區。  
詳情請向部門查詢。

440 Y

**A RHINOCEROS HORN ARCHAISTIC LIBATION CUP**

18th century

The horn finely carved in a simple archaistic style, with the delicately lobed exterior raised on a stepped foot, the shallow handle formed as a stylised chilong with its head and front paws grasping the rim of the cup, the interior rim with a fine key-fret border above veining in imitation of petals radiating from the well.

12.4cm (4 7/8in) long

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

The present cup is notable for its sophisticated and deceptively simple design, leaving much of the surface comparatively smooth and embellished only with simple archaistic borders and a strongly stylised chilong. A similar shape and design appears on a larger 18th century cup illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.69, pl.22. Another cup, similar in design and size and dated ca.1650-1700, is in the collection of the Victoria and Albert Museum, museum no.782-1903.

十八世紀 犀角雕螭龍柄杯

**Provenance:** acquired by the great uncle of the present owner, who travelled in the Far East from about 1900 to early 1920s  
An English private collection

來源：現藏家之曾叔祖父約於1900年至1920年代早期旅居遠東時購得英國私人收藏





**THE PROPERTY OF AN ENGLISH FAMILY** 英國家族藏品  
Lots 441 - 442

441 Y

**A RHINOCEROS HORN 'LEAF' LIBATION CUP**

18th century

The warm, reddish-brown toned horn intricately carved as a spreading serrated-edged leaf with fine naturalistic veining on the interior, the exterior further carved with two fine smooth stems forming the handle and issuing rounded buds and further veined leaves.

14.1cm (5½in) long

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

Compare a carved libation cup from the Chester Beatty Library collection illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.173, pl.224, and another cup with similar fine veins on the interior, from the Gerard Levy collection, illustrated *op.cit.* p.105, pl.95. An earlier 17th century example of a libation cup, also carved in the shape of a leaf with fine veins, is illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.93.

十八世紀 犀角雕荷葉式杯

**Provenance:** an English private collection

來源：英國私人收藏

442 Y

**A RHINOCEROS HORN 'PRUNUS' LIBATION CUP**

17th/18th century

The horn of rich, dark amber tone and finely carved on the exterior with two fork-tailed birds swooping in flight beside a flowering prunus branch with a twisted trunk forming the handle of the cup, the flowers and leaves reaching into the smoothly carved interior.

16cm (6¼in) long

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

The present lot is particularly finely and vividly carved, in a style typically associated with early Qing scholarly pieces. Compare for example a swallow and begonia design cup, dated to the 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.94, and *ibid.*, no.120 with applied floral citrus leaf design on one side. Another related example from the collection of the Chester Beatty Library is illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.185, pl.248.

十七/十八世紀 犀角雕梅花紋杯

**Provenance:** an English private collection

來源：英國私人收藏



**ANOTHER OWNER** 另一位藏家

443 Y

**A FINE RHINOCEROS HORN LIBATION CUP**

17th/18th century

Of tapering form rising to the everted rim, naturalistically carved as a gnarled tree trunk with irregular knots, cavities and branches, the base carved with the four character seal mark. 14.2cm (5 5/8in) long

**£25,000 - 35,000**

**HK\$320,000 - 450,000**

**CNY260,000 - 360,000**

十七/十八世紀 犀角雕樹幹形杯 「宣和年製」篆書刻款

The Northern Song dynasty Emperor, Huizong reigned from 1101 to 1126 AD and the name Xuanhe is one of the reign names used by him from 1119 to 1126 AD. As noted by J. Chapman in *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.218, the Emperor was known for his love of art. It is therefore possible that the seal on the present lot as well as a number of other rhinoceros horn libation cups bearing the Xuanhe seal mark, was carved as a mark of quality given the Northern Song dynasty's collecting fame. This phenomenon is perhaps comparable to the case of the many cloisonné enamel vessels bearing Jingtai reign marks but clearly of a later period, produced both in the Ming and Qing dynasties.





Libation cups bearing this seal mark can be found in important museum collections including the Chester Beatty Library, Dublin, the Östasiatiska Museet, Stockholm, and the Arthur M. Sackler Museum Harvard University, Cambridge Mass. Compare related naturalistically carved libation cups and bowls with a Xuanhe seal mark, illustrated *ibid*, pls.306-316.

A rhinoceros horn libation cup, 17th/18th century, with Xuanhe seal mark, carved with chilong, was sold at Christie's New York, 22-23 March 2012, lot 1691. See also another example, 17th century, sold at Christie's Paris on 16 June 2009, lot 130.



**THE PROPERTY OF A GENTLEMAN** 紳士藏品

443A Y

**AN ARCHAISTIC RHINOCEROS HORN LIBATION CUP**

17th/18th century

The richly-grained and glossy dark amber horn exceptionally finely formed with a high stepped foot beneath the body carved with a dramatic taotie mask decorative band, the double-handle formed from two chilong, the smaller sheltering beneath one arm of the larger reaching up to bite the rim of the cup opposite the spout formed with strongly sweeping curves.

13.8cm (5 3/8in) long

**£25,000 - 30,000**

**HK\$320,000 - 390,000**

**CNY260,000 - 310,000**

十七/十八世紀 犀角雕饕餮紋螭龍柄杯

**Provenance:** an English private collection formed in the late 19th and early 20th century, and thence by descent within the family

來源：十九世紀晚期至二十世紀初的英國私人收藏，並由家族繼承

The present lot is notable for its exceptionally confidently and elegantly carved sweeping lip, and the deeply hollowed interior. The archaism of the taotie motif reflects the interest in the 18th century for reviving and adapting designs from ancient bronzes, not only for their decorative qualities but also serving as a reminder to look to ancient morals for guidance in present life. Related libation cups combining chilong and archaistic bands are illustrated in T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.41, formerly in the Mary & George Bloch Collection, and also see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls.174 and 185 from the Chester Beatty Library in Dublin and *ibid.*, no.184 in the Staatliches Museum für Völkerkunde in Munich.

Compare another rhinoceros horn libation cup with a chilong handle but a geometric ground decorative band, sold in these rooms, 16 May 2013, lot 361.





**THE PROPERTY OF A EUROPEAN FAMILY** 歐洲家族藏品

Lots 444 -445

444 Y

**A RHINOCEROS HORN 'TAOTIE' LIBATION CUP**

18th century

The dark amber-toned horn carved with a larger and a smaller stylised chilong biting the rim of the cup, the body of the larger chilong becoming a simple scroll handle, the body delicately carved with archaistic taotie masks on a geometric ground and another chilong clambering under the lip, wood stand.

14.5cm (5 5/8in) long (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十八世紀 犀角雕饕餮紋杯

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承

The archaistic design of the present cup, for example the taotie mask motif, reflects the renewed interest in ancient designs spearheaded by the Qianlong Emperor in the 18th century, whose influence can also be seen on jade carvings and porcelain amongst other materials. Compare a libation cup carved with similar decorative motifs and dated to the 17th/18th century in the British Museum, museum no. SLMisc.143, and another related example from the Chester Beatty Library collection illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p. 247, pl. 361.

See also a similar libation cup sold in these rooms, 16 May 2013, lot 361.

445 Y

**A RHINOCEROS HORN 'PRUNUS AND CHILONG' LIBATION CUP**

17th/18th century

The reddish brown horn naturalistically carved as a knotted prunus trunk, the smoothly hollowed interior with a delicate chilong clambering up to entwine itself amongst the thorny blossoming prunus branches forming the handle of the cup, wood stand.

15.5cm (6 1/8in) long (2).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

十七/十八世紀 犀角雕梅花螭龍紋杯

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承

The prunus was a popular subject for rhinoceros horn carving, offering the craftsman the opportunity to contrast the rounded gnarled knots of the trunk with its spiky thorns and delicate blossoms. It is interpreted as a symbol of perseverance and purity, and since it blooms in winter upon withered branches, it also represents vigorous old age and the promised renewal of spring.

Related prunus libation cups include a 17th century cup illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, nos. 112 and another cup with similar uncrowded blossom decoration which curls over the rim of the cup, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.169, pl.215.





446

**VARIOUS OWNERS** 各方藏家

446 Y Φ

**A RARE IVORY CYLINDRICAL BRUSHPOT, BITONG**

16th/17th century

The tusk patinated to shades of light honey colour and carved in low relief with a continuous depiction of branches of flowering leafy prunus, with one bird perching amongst the branches and another bird in flight, with delicate stalks of bamboo incised within the design.

14.6cm (5¾in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十六/十七世紀 象牙雕花鳥紋筆筒

**Provenance:** a European private collection

來源：歐洲私人收藏

Compare a similar ivory brushpot, late Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn*, Hong Kong, 2002, pl.103.



447

447 Y Φ

**AN INCISED IVORY CYLINDRICAL BRUSHPOT, BITONG**

18th/19th century

The exterior finely engraved and inked with a scene of three scholars on a garden terrace gathered around a table, pine trees, bamboo and rockwork soaring high above the group, a three-line poem inscribed to the reverse, two seals.

11.4cm (4 1/2in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八十九世紀 象牙填黑彩山水人物圖筆筒

See a comparable example sold at Christie's London, 9 Nov 2011, lot 602.

The poem is a line by the Tang poet Wang Wei (699-759):

松風吹解帶 · 山月照彈琴

This may be translated as:

'The breeze from the pines unfasten my belt,  
In the mountains, the moon lights my zither'

448 Y Φ

**A VERY FINE CARVED IVORY CYLINDRICAL BRUSHPOT,  
BITONG**

Late Qianlong/Jiaqing

Intricately carved with a continuous scene of travellers, residents and other figures engaged in everyday activities, amongst various trees, rocks and billowing ruyi clouds, on an elaborate diaper background, all within a very unusual and detailed carved border of domestic objects including tea wares.

15cm (5 7/8in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

清乾隆晚期/嘉慶 象牙雕山水人物圖筆筒

**Provenance:** Hirsch, Antwerp, circa 1955 (by repute)

A European private collection

來源：據傳約1955年源自安特衛普的Hirsch

歐洲私人收藏





449



450

449 Y Φ

**A CARVED IVORY RECTANGULAR BOX AND HINGED COVER**

First half of the 19th century

The sides of the box raised on a stepped lobed base and intricately carved with dense scenes of smiling villagers enjoying daily activities including farming, visiting friends, transporting goods, punting a covered raft and relaxing with fans, each ivory panel neatly dovetailed at the corners, the hinged lobed cover similarly carved in the lobed cartouche with figures in a boat beside a pagoda, all surrounded by birds amid flowering and fruiting branches including peony, peach, finger citron, lotus and magnolia.

26cm (10¼in) long

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十九世紀上半期 象牙鑲雕人物故事圖長方蓋盒

450 Y Φ

**AN IVORY FIGURE OF GUANYIN**

The ivory 18th/19th century, the jade stand 19th century

The Goddess of Mercy carved with a delicate ruyi head emerging from her high chignon above the contemplative face, the body covered with a thickly folded robe revealing Buddhist jewellery on the chest, the hands folded at her waist and suspending prayer beads, the bare toes just showing beyond the sweeping hem, associated spinach green jade tiered stand carved with C-scrolls.

The figure 24cm (9 3/8in) high (2).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八十九世紀 象牙雕觀音像

此拍品的碧玉雕座屬十九世紀。



451

451 Y Φ

**A FINE AND RARE CARVED IVORY 'PEACH' RUYI SCEPTRE**

18th century

Skilfully carved as a peach branch surrounded by delicate green-stained, twisted branches with leaves, embellished with seven peaches and six pink-stained buds, the head formed as a single large hollow peach carved with a pavilion on Penglai amongst waves within a lobed cartouche, the underside of the lid carved with leaves, the catch formed as a single delicate bat. 34cm (13 3/8in) long

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八世紀 象牙雕蓬萊島圖桃形如意

**Provenance:** acquired from Spink & Son, *The Minor Arts of China III*, 1987, no.35

來源：購自Spink & Son · 《The Minor Arts of China III》 · 1987年 · 編號35

Ruyi translates 'as you like', which symbolises the wishes of good fortune and longevity. The Qianlong Emperor highly rated ruyi sceptres as auspicious gifts, made in various materials including jade, wood, hardstones, lacquer etc. See related examples of sceptres in the form of gnarled leafy branches made in different materials in the Palace Museum, illustrated by E. Rawski and J. Rawson, *China: The Three Emperors 1662-1795*, London, 2005, p.366-369, no.273,275 and 281.

452 Y Φ

**AN IVORY FIGURE OF A SEATED SAGE**

18th century

The scholarly gentleman carved with head held pensively to one side and seated on a rocky outcrop, his hair gathered into a chignon and the moustache and long beard flowing down towards the waist tied with a long sash, the hands resting calmly on the knees, the right hand holding a scroll. 10cm (4in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八世紀 象牙雕仙人像



452



453



453 Y

**THREE CORAL CARVINGS**

Late Qing Dynasty/Republic Period

One a smiling rounded figure carrying a laughing boy on his back, the boy holding a basket suspending a double gourd on a rope; the second with a slender figure of Guanyin riding a rearing scaly dragon and carrying a lotus flower over her shoulder; the third a slender lady with a high chignon carrying a naturalistic spreading leafy plant over her shoulder, fixed lapis lazuli stand.

*The tallest 14.2cm (5 5/8in) high (3).*

**£4,000 - 6,000**

**HK\$52,000 - 77,000**

**CNY41,000 - 62,000**

清晚期/民國 珊瑚雕人物像三件



454

454 \*

**A BAMBOO CARVING OF A LADY IMMORTAL**

Late Ming/early Qing Dynasty, seal mark Jun

The finely-grained wood carved as a lady bearing a vase covered in drapery in her hands, her hair piled in a high chignon above her gently smiling face nodding down towards a young attendant standing close to her mistress and carrying a long-handled basket filled with lingzhi fungus, wood stand.

*14cm (5 1/2in) high (2).*

**£4,000 - 6,000**

**HK\$52,000 - 77,000**

**CNY41,000 - 62,000**

明晚期/清早期 竹雕仙女立像「珺」篆書款

**Provenance:** a European private collection

來源：歐洲私人收藏

The character Jun (珺) literally means beautiful jade, which may also suggest that it is the name of the carver.



455

**AN UNUSUAL SILVER-INLAID ZITAN LIBATION CUP**  
18th century

Unusually carved in the shape of a horn libation cup inlaid with foliate scrolls and pairs of confronted chilong, the body with a taotie masks on a leiwen ground separated by raised flanges, the upper band with lotus issuing from further foliate scrolls beneath the shaped rim, a chilong clambering through the handle inlaid with three seal-script characters, wood stand. 15cm (5 7/8in) long (2).

£8,000 - 12,000  
HK\$100,000 - 150,000 CNY83,000 - 120,000

十八世紀 紫檀錯銀饕餮螭龍柄出戟杯 「萬年觴」篆書款

**Provenance:** an English private collection

來源：英國私人收藏

The three characters in seal script read 'wan nian shang 萬年觴' which may be translated as 'Ten thousand years drinking cup'.

This unusual cup is carved in clear reference to the more familiar rhinoceros horn libation cups. See a closely related rhinoceros horn example, with similar high stepped foot, chilong handle and archaising decorative motifs, and dated to the second half of the 18th century, illustrated in *Uncanny Ingenuity and Celestial Feats: The Carvings of the Ming and Qing Dynasties, Ivory and Rhinoceros Horn*, Taipei, 2010, no.34.

**A CHENXIANGMU 'IMMORTALS' ABSTINENCE PLAQUE**  
18th/19th century

The dark, fragrant wood carved on one side with two Immortals in a grove of bamboo and pine flanking a panel containing the characters zhai jie, the other side also with two Immortals in a wutong grove flanking a panel containing Manchu script. 6cm (2 3/8in) high

£3,000 - 5,000  
HK\$39,000 - 65,000 CNY31,000 - 52,000

十八十九世紀 沉香木雕仙人圖齋戒牌

Abstinence from meat, fragrant herbs and intimate acts for a short period was a common practice in the Qing court before solemn religious ceremonies. To signal periods of abstinence, plaques such as the present lot were worn.



456



457

457

**A DEEPLY-CARVED BAMBOO BRUSHPOT, BITONG**

18th/19th century

The exterior carved with a continuous intricate scene of a lady carved in high relief seated at her desk with paper, brush and inkstone and a servant observing, all upon a rocky terrace beside a river surrounded by luxuriant pines, wutong and plantain issuing from rocky outcrops, the pot carved with three low feet.

16.2cm (6 3/8in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八十九世紀 竹雕人物故事圖筆筒

**Provenance:** an English private collection

來源：英國私人收藏

A slightly narrower brushpot, carved with a very similar design and dated to the Kangxi period, was formerly in the Dr. Ip Yee Collection, published in the exhibition *Chinese Bamboo Carving*, Hong Kong, 1978, pp.228-9, no.48.

458

**THREE HUANGHUALI BRUSHPOTS, BITONG**

Qing Dynasty

Each cylindrical brushpot finely turned and well patinated to reveal the fine grain of the natural wood.

The largest 17.5cm (6 7/8in) high (3).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

清 黃花梨筆筒三件



458



459

459

**A FINELY-CARVED BAMBOO BRUSHPOT, BITONG**

18th/19th century

Exquisitely carved around the exterior with a continuous scene of a maid bearing a teacup approaching two ladies in a pavilion set beside an ornate lotus pond with another dwelling on the opposite bank, all within a garden thickly planted with pine, wutong and plantain, a boy fanning a brazier in a rocky clearing.

15cm (6in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八/十九世紀 竹雕人物故事圖筆筒

It is interesting to note an earlier carving of a remarkably similar scene on a slightly smaller brushpot dated to the Kangxi period formerly in the Dr. Ip Yee Collection, published for the exhibition *Chinese Bamboo Carving*, Hong Kong, 1978, pp.228-9, no.48. The present lot exhibits the very intricate later style of carving, with exceptional attention to features such as the delicate leaves and gnarled pine trunks, which is perhaps a result of the larger dimensions of this piece which provide a broader canvas on which the carver can display his technique.

**THE PROPERTY OF AN ENGLISH FAMILY**

英國家族藏品

460

**A CARVED BAMBOO CYLINDRICAL BRUSHPOT, BITONG**

19th century

Elaborately carved on the exterior with three scholars amusing themselves in a rocky pine grove, variously playing the qin and enjoying a relaxed conversation beside a table laid with a scroll and cups, the rocks parting to reveal another lone scholar with a staff in a deeply carved bamboo thicket while an attendant warms a teapot on a brazier, fixed wood stand.

13.5cm (5 3/8in) high

£3,000 - 5,000

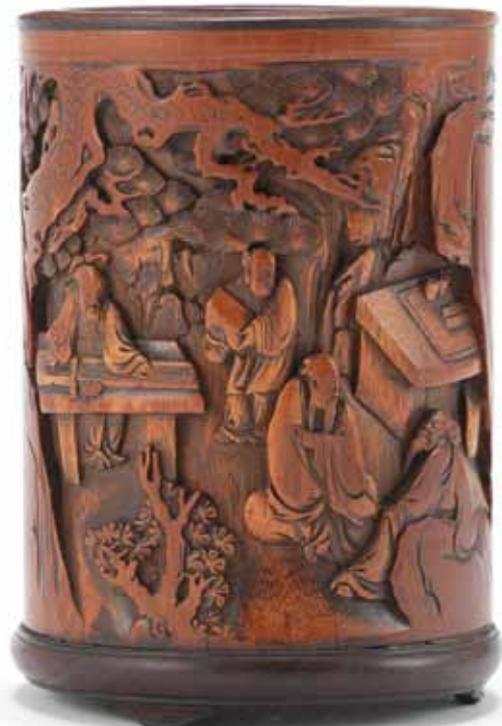
HK\$39,000 - 65,000

CNY31,000 - 52,000

十九世紀 竹雕人物故事圖筆筒

**Provenance:** an English private collection

來源：英國私人收藏



460



461

**THE PROPERTY OF A LADY** 女士藏品

461 Y Φ

**A WHITE JADE FLATTENED GLOBULAR SNUFF BOTTLE**

19th century

Carved in low relief on each side with an animal-mask handle, red glass stopper with ivory knob, wood stand.

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

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十九世紀 白玉雕獸耳鼻煙壺

**Provenance:** an English private collection

來源：英國私人收藏



462

**THE PROPERTY OF A LADY** 女士藏品

462 Y Φ ≈

**A WHITE JADE 'BIXI' SNUFF BOTTLE**

18th/19th century

The white stone of flattened form carved as an unusual mythical beast with a dragon head with two horns reaching towards the tufted tail, the underside with four paws flanking the ridged belly, jadeite stopper carved as a toad, 5.2cm (2in) high; together with a pale green jade baluster snuff bottle, red glass stopper, 6cm (2 3/8in) high. (4).

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八/十九世紀 白玉雕蟲虺形鼻煙壺

**Provenance:** acquired by the husband of the present owner in Tokyo in the 1960s while attached to the diplomatic mission in Tokyo

來源：現藏家丈夫1960年代在東京執行外交任務期間購得

The bixi is a mythical beast with the head of a dragon, the paws of a Buddhist lion, the body of a tortoise and the tail of a qilin; an animal combining features of various auspicious animals would be thought to possess all of their powers. A very similar 'bixi' snuff bottle in the collection of the Fitzwilliam Museum in Cambridge, dated to the 18th century, is illustrated by J.C.S.Lin, *The Immortal Stone: Chinese jades from the Neolithic period to the twentieth century*, Cambridge, 2009, p.83, no.74.

**THE PROPERTY OF A EUROPEAN FAMILY**

歐洲家族藏品

Lots 463 - 464

463 Y Φ ≈

**TWO FAMILLE ROSE AND WHITE GLASS  
SNUFF BOTTLES**

Gu Yue Xuan marks

The double-gourd snuff bottle painted around the body in various enamels with a dragonfly hovering atop blossoming branches springing from rockwork, tourmaline stopper, 6.5cm (2½in) high; the other snuff bottle of compressed pear shape, delicately enamelled in bright colours to depict a cricket perching on a carrot beside a floral spray, the reverse with leafy stems bearing blooming flowers, jadeite stopper, 5.5cm (2 1/3in) high (4).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

白料胎粉彩花鳥紋鼻煙壺兩件 「古月軒」款

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承



463

464 Y Φ

**A RARE SHAGREEN-VENEERED SNUFF BOTTLE**

18th/19th century

Of flattened globular form with flat lip and flat foot, the wood body covered in a fine granular surface of shagreen, carnelian stopper with mother-of-pearl finial.

4.9cm (2in) high (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八/十九世紀 鯊魚皮鼻煙壺

**Provenance:** a European private collection and thence by descent

來源：歐洲私人收藏，並由家族繼承

Shagreen, more correctly known as sharkskin, was used for decoration in the Qing Court both for martial purposes such as sword hilts, as well as for daily use as exemplified by an Imperial spectacles case from the Yongzheng period. See a similar shagreen snuff bottle in flattened rectangular form, illustrated by B.Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, p.197, pl.720.



464



465

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

465 Y Φ

**A RARE FAMILLE ROSE SNUFF BOTTLE OF A KNEELING EUROPEAN DIGNITARY**

19th century

Carefully modelled and brightly enamelled with buckled boots and auburn ringlets, clasping the cylindrical container with gilt clouds on a rich coral ground, incised metal stopper inlaid with coral.

6cm (2 1/2in) high (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十九世紀 瓷胎模製粉彩人物抱瓶鼻煙壺

**THE PROPERTY OF A LADY** 女士藏品

466 Y Φ

**A FAMILLE ROSE PAINTED ENAMEL 'EUROPEAN LADIES' SNUFF BOTTLE**

Qianlong four-character mark and of the period

Finely enamelled on both faces with circular cartouches, one side portraying a pair of seated ladies conversing, the other depicting a similar scene of two ladies and a small dog, coral stopper.

6cm (2 3/8in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

清乾隆 畫琺瑯西洋人物鼻煙壺 藍彩「乾隆年製」楷書款

**Provenance:** an English private collection

來源：英國私人收藏

乾隆  
年製





**THE PROPERTY OF A GENTLEMAN** 紳士藏品

467 W

**A LARGE VELVET 'LOTUS AND BATS' RECTANGULAR WALL HANGING**

18th/19th century

Woven in three lengths of velvet of a deep and rich purplish hue, the fully blossoming central lotus issuing from a leafy meander further set with six smaller lotus blooms amid bats in flight, all enclosed within three borders, the inner with highly stylised square chilong scrolls, the middle with lotus flowers on foliate stems and the outer with a geometric keyfret design.

186cm (73 1/4in) x 319cm (125 5/8in)

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十八十九世紀 深紫地纏枝蓮蝠紋掛毯

**Provenance:** a German private collection

來源：德國私人收藏



467

**THE PROPERTY OF A GENTLEMAN** 紳士藏品

468 W

**A LARGE APRICOT-GROUND SILK ALTAR CLOTH**

Late Qing Dynasty

Woven in muted brown, yellow and green on soft apricot ground, the centre with a four-lobed cartouche containing a tasselled brocade ball and four precious vessels, surrounded by further scattered precious objects in mirror image including a brushpot with scrolls, brushes and a fan and vases with various flowers including prunus, peony and hydrangea, all bordered by a complex keyfret band, inside a band of lotus on foliate scrolls, enclosed with an outer border with pairs of confronted chilong.

399cm (157in) high x 219.5cm (86in) wide

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

清晚期 黃地繡博古圖掛軸

**Provenance:** a Scottish private collection

來源：蘇格蘭私人收藏

468



THE PROPERTY OF A GENTLEMAN 紳士藏品

END OF SALE

469 W

**AN UNUSUAL LARGE SILK KESI BUDDHIST RECTANGULAR HANGING PANEL**

19th century

The kesi-weave hanging with further painted details depicting a three-headed Buddhist figure with eight arms, the upper two each holding a flaming pearl, the next pair with a banner and book, the next pair with a bow and arrow and the last clasped together in front of the chest in prayer, all seated atop a double lotus pedestal above one white pig and six black pigs emerging from cloud scrolls, framed and glazed.

87cm (34 1/4in) wide x 142cm (56in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十九世紀 縹絲三面八臂菩薩像掛屏

## CHRONOLOGY

### NEOLITHIC CULTURES

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

### EARLY DYNASTIES

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

### IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

### REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

**INTERNATIONAL ASIAN ART  
AUCTION CALENDAR 2014**

**Monday 12 May**  
Asian Art  
London, Knightsbridge

**Thursday 15 May**  
Fine Chinese Art  
London, New Bond Street

**Thursday 15 May**  
Fine Japanese Art  
London, New Bond Street

**Saturday 17 May**  
Asian 20th Century and  
Contemporary Art  
Hong Kong

**Sunday 25 May**  
Chinese Paintings and  
Calligraphy: Classical, Modern  
and Contemporary Ink  
Hong Kong

**Monday 26 May**  
Fine Chinese Ceramics and  
Works of Art  
Hong Kong

**Monday 26 May**  
Important Ming Lacquer from the  
Kaisendo Museum  
Hong Kong

**Tuesday 24 June**  
Fine Asian Works of Art  
San Francisco

**Wednesday 25 June**  
Asian Decorative Arts  
San Francisco

**Wednesday 2 July**  
Asian Art  
Edinburgh

**Thursday 11 September**  
Asian Art  
London, Knightsbridge

**Monday 15 September**  
Chinese Art  
New York

**Tuesday 16 September**  
Fine Japanese Works of Art  
New York

**Wednesday 17 September**  
Indian, Himalayan and Southeast  
Asian Art  
New York

**Tuesday 14 October**  
Asian Decorative Arts  
San Francisco

**Monday 3 November**  
Asian Art  
London, Knightsbridge

**Wednesday 5 November**  
The Edward Wrangham  
Collection of Japanese Art,  
Part V  
London, New Bond Street

**Thursday 6 November**  
Fine Chinese Art  
London, New Bond Street

**Thursday 6 November**  
Fine Japanese Art  
London, New Bond Street

**Wednesday 19 November**  
Asian Art  
Edinburgh

**Sunday 23 November**  
Fine Chinese Ceramics and  
Works of Art  
Hong Kong

**Sunday 23 November**  
Fine Chinese Paintings: Classical,  
Modern and Contemporary Ink  
Hong Kong

**Sunday 23 November**  
Asian 20th Century and  
Contemporary Art  
Hong Kong

**Tuesday 16 December**  
Fine Asian Works of Art  
San Francisco

**Wednesday 17 December**  
Asian Decorative Art  
San Francisco

# Bonhams

## Asian Art

**Including the Robert Kleiner  
Snuff Bottle Inventory and Library**

Monday 12 May 2014 at 10.30am  
Knightsbridge, London



**Viewing**

Friday 9 May, 9am to 4.30pm  
Saturday 10 May, 11am to 5pm  
Sunday 11 May, 11am to 5pm

+44 (0) 20 7393 3943  
asianartkb@bonhams.com

A selection of snuff bottles from the  
Robert Kleiner snuff bottle inventory  
Estimates ranging from £500 - 2,500

**A FINE GROUP OF IVORY OKIMONO  
FROM A PRIVATE COLLECTION**

Meiji Period (1868-1912)  
Estimates ranging from £2,000 - 6,500

**CONTACT**

London  
+44 (0) 20 7468 8368  
suzannah.yip@bonhams.com

**VIEWING**

11 - 14 May  
101 New Bond Street  
London



# Bonhams

LONDON

**FINE JAPANESE ART**

New Bond Street  
Thursday 15 May 2014

[bonhams.com/japanese](http://bonhams.com/japanese)

**CHINESE PAINTINGS  
AND CALLIGRAPHY:  
CLASSICAL, MODERN AND  
CONTEMPORARY INK**

Sunday 25 May 2014 at 10am  
Bonhams Hong Kong Gallery  
Suite 2001, One Pacific Place  
Admiralty, Hong Kong

**WEN ZHENGMING (1470-1559)**

The Record of the Zui-weng Pavilion  
Ink on paper, handscroll  
Dated 1555  
34.5cm x 317cm (13½in x 124¾in)  
**Estimate:**  
HK\$7,000,000-9,000,000

**VIEWING**

22-24 May 2014

**ENQUIRIES**

+852 2918 4321  
chinesepaintings.hk@bonhams.com



**Bonhams**

HONG KONG

[bonhams.com/hongkong](http://bonhams.com/hongkong)

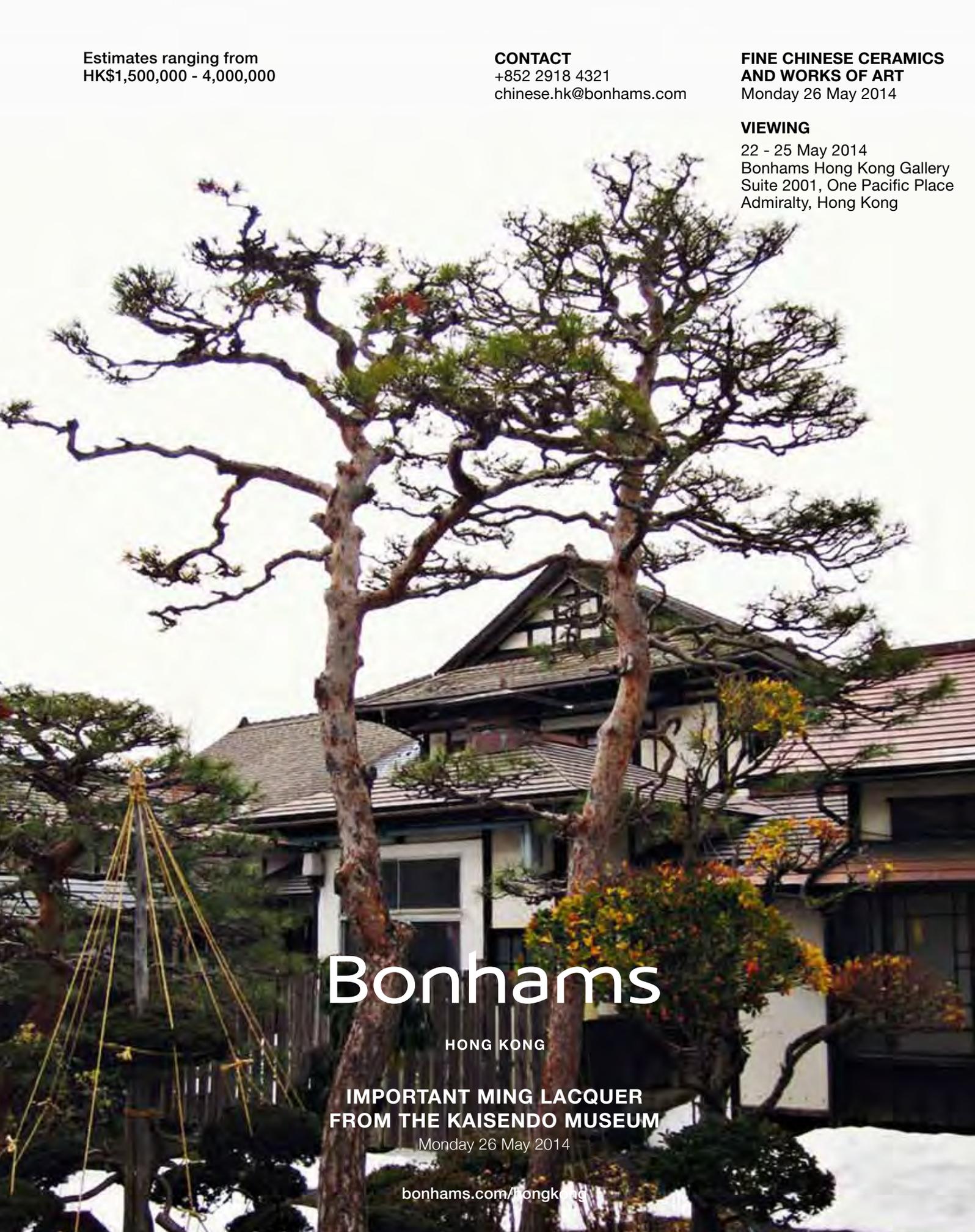
Estimates ranging from  
HK\$1,500,000 - 4,000,000

**CONTACT**  
+852 2918 4321  
chinese.hk@bonhams.com

**FINE CHINESE CERAMICS  
AND WORKS OF ART**  
Monday 26 May 2014

**VIEWING**

22 - 25 May 2014  
Bonhams Hong Kong Gallery  
Suite 2001, One Pacific Place  
Admiralty, Hong Kong



**Bonhams**

HONG KONG

**IMPORTANT MING LACQUER  
FROM THE KAISENDO MUSEUM**

Monday 26 May 2014

[bonhams.com/hongkong](http://bonhams.com/hongkong)

# Bonhams

## Fine & Rare Wines and Whisky

### International Auction Calendar 2014

#### Fine and Rare Wines

Saturday 17 May	San Francisco
Tuesday 20 May	Hong Kong
Thursday 22 May	London
Thursday 17 July	London
Saturday 19 July	San Francisco
Thursday 11 September	London
Sunday 28 September	San Francisco
Thursday 23 October	London
Saturday 22 November	San Francisco
Thursday 4 December	London

#### Whisky

Wednesday 30 April	New York
Wednesday 18 June	Edinburgh
Wednesday 1 October	Edinburgh
Sunday 19 October	New York
Wednesday 10 December	Edinburgh

#### Enquiries:

+44 (0) 207 468 5811  
wine@bonhams.com  
wine.us@bonhams.com  
winehk@bonhams.com  
whisky@bonhams.com

**Clos de la Roche 1964 (6),  
Sold for £4,840**  
New Bond Street Sale, December 2013

**A RARE STAINLESS STEEL MANUAL  
WIND ROLEX COSMOGRAPH  
DAYTONA 'PAUL NEWMAN'**  
made circa 1969  
**Sold for £69,700**

**CONTACT**  
Kate Lacey  
+44 (0) 207 468 8301  
watches@bonhams.com



# Bonhams

LONDON

**FINE WATCHES AND WRISTWATCHES**

New Bond Street  
Wednesday 11 June at 2pm

[bonhams.com/watches](https://www.bonhams.com/watches)

# Bonhams

The Dawson-Damer Collection  
Ex-Gold Leaf Team Lotus / Graham Hill  
1969 Lotus-Ford 49B  
Chassis no. R8w

**Entries now invited**

## GOODWOOD FESTIVAL OF SPEED SALE

Friday 27 June, 2014



### Contact

UK  
+44 (0) 20 7468 5801  
ukcars@bonhams.com

### Europe

+32 (0) 476 879 471  
eurocars@bonhams.com

### USA

+1 (415) 391 4000  
usacars@bonhams.com

Bonhams is delighted to announce that its Goodwood Festival of Speed Sale will feature one of the most iconic Grand Prix racing cars of all time. Lotus-Ford 49B, Chassis R8, enjoyed a successful Tasman, Formula 1 and subsequent privateer career before being acquired by respected Lotus collector, the Hon. John Dawson-Damer. Further entries are now invited to this most prestigious of auctions.

International Auctioneers and Valuers - [bonhams.com/cars](http://bonhams.com/cars)



# International Antiques Fair

## 國際古玩展

香港會議展覽中心——展覽廳5BC  
Hong Kong Convention and Exhibition Centre – Hall 5BC

24-26/5/2014 11:00am – 7:00pm



VIP開幕預展 VIP Opening Preview  
23/5/2014 6:00pm – 9:00pm

### 專題展覽：

岳墨東游記——吳昌碩誕辰170週年紀念展  
BURDELEY古石雕珍藏展  
《歸真堂》宋元陶瓷特展

### Special Exhibitions:

Anniversary Exhibition on Wu Chang Shuo's 170<sup>th</sup> Birthday  
Burdeley Collection – Antique Stone Sculpture Exhibition  
Gui Zhen Tang Collection – Song/Yuan Ceramics Exhibition

電話 Tel : +852 2548 8702

傳真 Fax : +852 2559 8568

電郵 E-mail : [info@chaksinvestment.com](mailto:info@chaksinvestment.com)

網址 Website : [www.iaf.com.hk](http://www.iaf.com.hk)

支持機構 Supporting Organizations:



東京中央オークション  
TOKYO CHUO AUCTION

媒體贊助 Media Sponsors:

主辦單位：翟氏投資有限公司  
Organizer : Chak's Investment Ltd.



## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

#### *The Seller’s responsibility to you*

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

#### *Bonhams’ responsibility to you*

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

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

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

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

*Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone (only available on lots with a low estimate greater than £400)

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £50,000 of the *Hammer Price*  
20% from £50,001 to £1,000,000 of the *Hammer Price*  
12% from £1,000,001 of the *Hammer Price*

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

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

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

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

## 9. PAYMENT

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

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

**Bankers draft/building society cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

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

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

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

**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

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

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export 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.

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the \* of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked  $\Delta$  and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale of Goods Act 1979*, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> 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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> 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 <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (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.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> 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.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> 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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , 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 <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	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 <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> 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.	10.9	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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	10	<b>MISCELLANEOUS</b>	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10.1		10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10.2		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> 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 <i>Seller</i> or to <i>Bonhams</i> by you.	11	<b>GOVERNING LAW</b>		
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> 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 <i>Seller</i> becomes liable to pay the same until payment by you.				All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
  - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *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

- 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*, 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*.
- #### 4 COLLECTION OF THE LOT
- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
  - 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
  - 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

#### 5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to 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 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3 Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	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 <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1 the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> 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
7.1.1 to terminate this agreement immediately for your breach of contract;	7.4	9.3.2 it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2 to retain possession of the <i>Lot</i> ;	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4 You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3 to remove, and/or store the <i>Lot</i> at your expense;	8.1 Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> 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:	9.5 If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1 retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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;	8.1.2 deliver the <i>Lot</i> to a person other than you; and/or	9.7 If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) 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 <i>Lot</i> or part thereof;	8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8 Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7 to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10 OUR LIABILITY</b>
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 <i>Sale</i> ) until all sums due to us have been paid in full;	8.2 The discretion referred to in paragraph 8.1:	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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
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;	8.2.1 may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , 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	10.2 Our duty to you while the <i>Lot</i> 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 <i>Lot</i> or to other persons or things caused by:
7.1.10 on three months' written notice to sell, <i>Without Reserve</i> , 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 <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	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.	10.2.1 handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11 refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9 FORGERIES</b>	10.2.2 changes in atmospheric pressure; nor will we be liable for:
7.2 You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (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.	9.1 We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3 damage to tension stringed musical instruments; or
	9.2 Paragraph 9 applies only if:	10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> 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.
	9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> 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 <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	
	9.2.3 within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	

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

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

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and *Definitions and Glossary*.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *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 howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "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.

## 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."

**UNITED KINGDOM****London**

101 New Bond Street •  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

**Montpellier Street •**

London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

**South East England****Brighton & Hove**

19 Palmeira Square  
Hove, East Sussex  
BN3 2JN  
+44 1273 220 000  
+44 1273 220 335 fax

**Guildford**

Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**

+44 1273 220 000

**Representative:**

**Kent**  
George Dawes  
+44 1483 504 030

**West Sussex**

Jeff Burfield  
+44 1243 787 548

**South West England****Bath**

Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**

36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**

The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Winchester**

The Red House  
Hyde Street  
Winchester  
Hants SO23 7DX  
+44 1962 862 515  
+44 1962 865 166 fax

**Tetbury**

22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

**Representatives:**

**Dorset**  
Bill Allan  
+44 1935 815 271

**East Anglia****Bury St. Edmunds**

21 Churchgate Street  
Bury St Edmunds  
Suffolk IP33 1RG  
+44 1284 716 190  
+44 1284 755 844 fax

**Norfolk**

The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

**Midlands****Knowle**

The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford •**

Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

**Yorkshire & North East England****Leeds**

30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

**North West England****Chester**

New House  
150 Christleton Road  
Chester, Cheshire  
CH3 5TD  
+44 1244 313 936  
+44 1244 340 028 fax

**Carlisle**

48 Cecil Street  
Carlisle, Cumbria  
CA1 1NT  
+44 1228 542 422  
+44 1228 590 106 fax

**Manchester**

The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

**Channel Islands****Jersey**

39 Don Street  
St. Helier  
JE2 4TR  
+44 1534 722 441  
+44 1534 759 354 fax

**Representative:**

**Guernsey**  
+44 1481 722 448

**Scotland****Edinburgh •**

22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Glasgow**

176 St. Vincent Street,  
Glasgow  
G2 5SG  
+44 141 223 8866  
+44 141 223 8868 fax

**Representatives:**

**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

**Wales****Cardiff**

7-8 Park Place,  
Cardiff CF10 3DP  
+44 2920 727 980  
+44 2920 727 989 fax

**EUROPE****Austria - Vienna**

Tuchlauben 8  
1010 Vienna  
Austria  
+43 (0)1 403 00 01  
vienna@bonhams.com

**Belgium - Brussels**

Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0)2 736 5076  
+32 (0)2 732 5501 fax  
belgium@bonhams.com

**France - Paris**

4 rue de la Paix  
75002 Paris  
+33 (0)1 42 61 1010  
+33 (0)1 42 61 1015 fax  
paris@bonhams.com

**Germany - Cologne**

Albertusstrasse 26  
50667 Cologne  
+49 (0)221 2779 9650  
+49 (0)221 2779 9652 fax  
cologne@bonhams.com

**Germany - Munich**

Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
+49 (0) 89 2420 7523 fax  
munich@bonhams.com

**Greece - Athens**

7 Neofytou Varva Street  
10674 Athens  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland - Dublin**

31 Molesworth Street  
Dublin 2  
+353 (0)1 602 0990  
+353 (0)1 4004 140 fax  
ireland@bonhams.com

**Italy - Milan**

Via Boccaccio 22  
20123 Milano  
+39 (0)2 4953 9020  
+39 (0)2 4953 9021 fax  
milan@bonhams.com

**Italy - Rome**

Via Sicilia 50  
00187 Rome  
+39 (0)6 48 5900  
+39 (0)6 482 0479 fax  
rome@bonhams.com

**Netherlands - Amsterdam**

De Lairessestraat 154  
1075 HL Amsterdam  
+31 20 67 09 701  
+31 20 67 09 702 fax  
amsterdam@bonhams.com

**Spain - Madrid**

Nuñez de Balboa no.4 - 1A  
Madrid  
28001  
+34 91 578 17 27  
madrid@bonhams.com

**Switzerland - Geneva**

Rue Etienne-Dumont 10  
1204 Geneva  
Switzerland  
+41 76 379 9230  
geneva@bonhams.com

**Representatives:**

**Denmark**  
Henning Thomsen  
+45 4178 4799  
denmark@bonhams.com

**Spain - Marbella**

James Roberts  
+34 952 90 62 50  
marbella@bonhams.com

**Portugal**

Filipa Rebelo de Andrade  
+351 91 921 4778  
portugal@bonhams.com

**Russia - Moscow**

Anastasia Vinokurova  
+7 964 562 3845  
russia@bonhams.com

**Russia - St Petersburg**

Marina Jacobson  
+7 921 555 2302  
russia@bonhams.com

**MIDDLE EAST****Israel**

Joslyne Halibard  
+972 (0)54 553 5337  
joslyne.halibard@bonhams.com

**NORTH AMERICA****USA****San Francisco •**

220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles •**

7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York •**

580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

**Representatives:**

**Arizona**  
Terri Adrian-Hardy  
+1 (480) 994 5362

**California**

**Central Valley**  
David Daniel  
+1 (916) 364 1645

**District of Columbia/ Mid-Atlantic**

Martin Gammon  
+1 (202) 333 1696

**Southern California**

Christine Eisenberg  
+1 (949) 646 6560

**Florida**

+1 (305) 228 6600

**Georgia**

Mary Moore Bethea  
+1 (404) 842 1500

**Illinois**

Ricki Blumberg Harris  
+1 (312) 475 3922  
+1 (773) 267 3300

**Massachusetts Boston/New England**

Amy Corcoran  
+1 (617) 742 0909

**Nevada**

David Daniel  
+1 (775) 831 0330

**New Mexico**

Leslie Trilling  
+1 (505) 820 0701

**Oregon**

Sheryl Acheson  
+1(503) 312 6023

**Texas**

Amy Lawch  
+1 (713) 621 5988

**Washington**

Heather O'Mahony  
+1 (206) 218 5011

**CANADA****Toronto, Ontario •**

Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**

David Kelsey  
+1 (514) 341 9238  
info.ca@bonhams.com

**SOUTH AMERICA****Argentina**

Daniel Claramunt  
+54 11 479 37600

**Brazil**

Thomaz Oscar Saavedra  
+55 11 3031 4444  
+55 11 3031 4444 fax

**ASIA****Hong Kong**

Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

**Beijing**

Hongyu Yu  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

**Japan**

Akiko Tsuchida  
Level 14 Hibiya Central Building  
1-2-9 Nishi-Shimbashi  
Minato-ku  
Tokyo 105-0003  
+81 (0) 3 5532 8636  
+81 (0) 3 5532 8637 fax  
akiko@bonhams.com

**Singapore**

Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

**Taiwan**

Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8757 2897 fax  
summer.fang@bonhams.com

**AUSTRALIA****Sydney**

76 Paddington Street  
Paddington NSW 2021  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**Melbourne**

Como House  
Cnr Williams Road  
& Lechlade Avenue  
South Yarra VIC 3141

**AFRICA****Nigeria**

Neil Coventry  
+234 (0)7065 888 666  
neil.coventry@bonhams.com

**South Africa - Johannesburg**

Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

James Hendy  
+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadji Rahimipour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Gareth Williams  
+44 20 7468 5879  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
Stephanie Connell  
+44 20 7393 3844  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## Football Sporting Memorabilia

Dan Davies  
+44 1244 353118

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A.  
Jeffrey Smith  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
Deborah Allan  
+44 20 7468 8276  
U.S.A.  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Alice Bailey  
+44 20 7468 8268

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A.  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A.  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
U.S.A.  
Kurt Forry  
+1 415 391 4000

## Motorcycles

Ben Walker  
+44 8700 273616  
Automobilia  
Adrian Pipiros  
+44 8700 273621

## Musical Instruments

Philip Scott  
+44 20 7393 3855

## Native American Art

Jim Haas  
+1 415 503 3294

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Judith Eurich  
+1 415 503 3259

## Portrait Miniatures

Jennifer Tonkin  
+44 20 7393 3986

## Prints

UK  
Rupert Worrall  
+44 20 7468 8262  
U.S.A.  
Judith Eurich  
+1 415 503 3259

## Russian Art

UK  
Sophie Hamilton  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Michael Moorcroft  
+44 20 7468 8241  
U.S.A.  
Aileen Ward  
+1 800 223 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Toys, Dolls & Chess

Leigh Gotch  
+44 20 8963 2839

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Paul Maudsley  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Carson Chan  
+852 2918 4321

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A.  
Joseph Hyman  
+1 917 206 1661  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A.  
Doug Davidson  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004









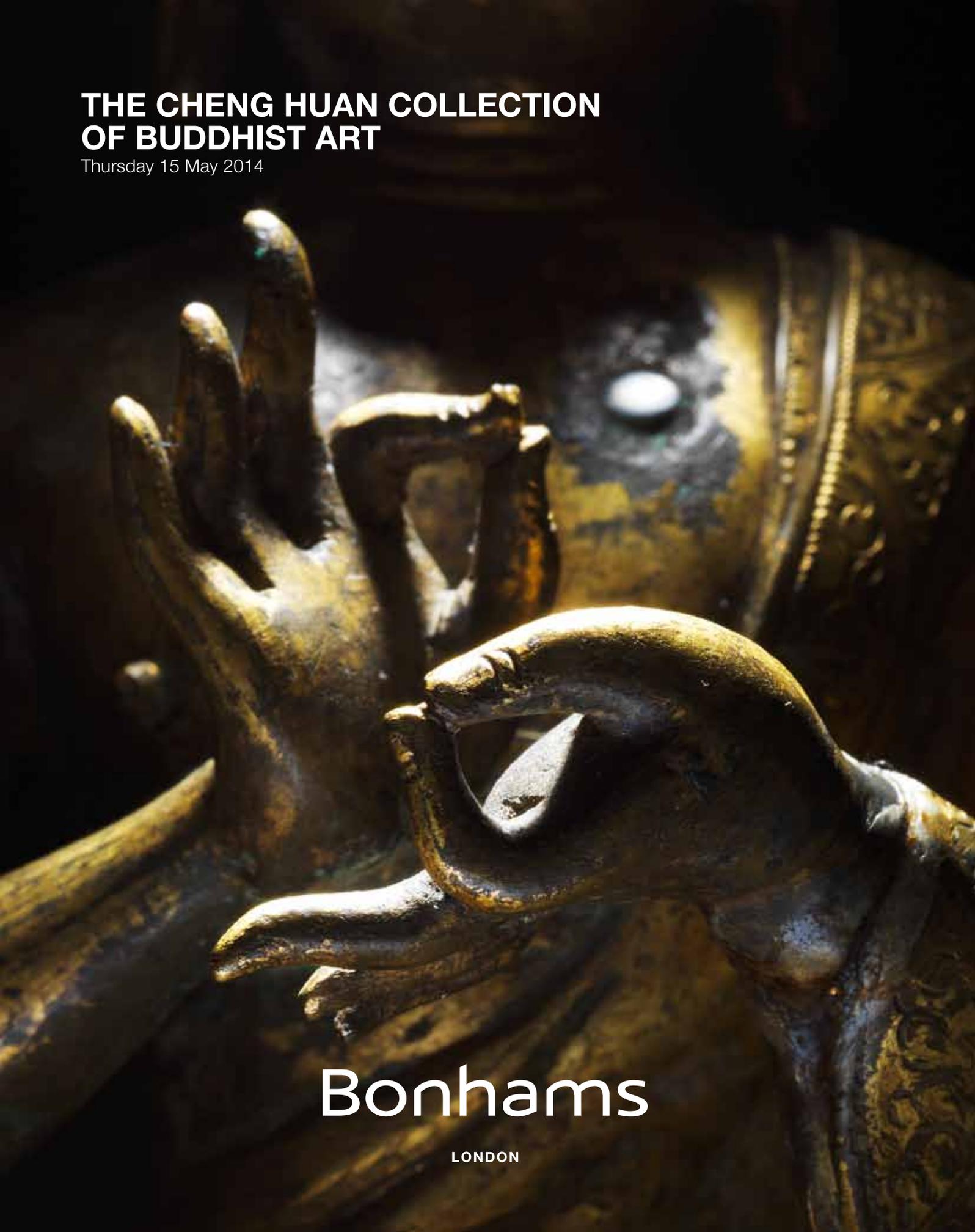
**B** 1793

**Bonhams**

101 New Bond Street  
London  
W1S 1SR

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7400 fax





**THE CHENG HUAN COLLECTION  
OF BUDDHIST ART**

Thursday 15 May 2014

**Bonhams**

LONDON





Stockton House, Wiltshire



# THE CHENG HUAN COLLECTION OF BUDDHIST ART

## 香港資深大律師清洪先生珍藏佛教藝術

Thursday 15 May 2014 at 10am  
101 New Bond Street, London

### VIEWING

Saturday 10 May 11.00 - 17.00  
Sunday 11 May 11.00 - 17.00  
Monday 12 May 9.00 - 19.30  
Tuesday 13 May 9.00 - 16.30  
Wednesday 14 May 9.00 - 16.30

### SALE NUMBER

21354

### CATALOGUE

£20.00

### BIDS

+44 (0) 20 7447 7448  
+44 (0) 20 7447 4401 fax  
To bid via the internet please  
visit [bonhams.com](http://bonhams.com)

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

### Live online bidding is available for this sale

Please email [bids@bonhams.com](mailto:bids@bonhams.com) with 'live bidding' in the subject line 48 hours before the auction to register for this service

### ENQUIRIES

Colin Sheaf  
+44 (0) 20 7468 8237  
[colin.sheaf@bonhams.com](mailto:colin.sheaf@bonhams.com)

Asaph Hyman  
+44 (0) 20 7468 5888  
[asaph.hyman@bonhams.com](mailto:asaph.hyman@bonhams.com)

Olivia Hamilton  
+44 (0) 20 7468 8236  
[olivia.hamilton@bonhams.com](mailto:olivia.hamilton@bonhams.com)

Gigi Yu  
+44 (0) 20 7468 8369  
[gigi.yu@bonhams.com](mailto:gigi.yu@bonhams.com)

Operations Manager  
Christine Mitchell  
+44 (0) 20 7468 8248  
[christine.mitchell@bonhams.com](mailto:christine.mitchell@bonhams.com)

We would like to thank Amanda Oon, Edward Sanders and Edward Luper for their contribution in preparation of this catalogue and Simone Maxwell for the design.

### CUSTOMER SERVICES

Monday to Friday 8.30 to 18.00  
+44 (0) 20 7447 7448

Please see page 4 for bidder information including after-sale collection and shipment

### 拍賣品之狀況

請注意：本目錄並無說明任何拍賣品之狀況。按照本目錄後部份所載之「競投人通告第15條」，準買家必須拍賣前親自確定拍賣品之狀況。

純為方便準買家，本公司如果拍賣開始前24小時收到準買家的要求，本公司可提供書面上的狀況報告。該報告是依據「競投人通告第1.6條」提供。

### ILLUSTRATIONS

Front cover: Lot 299 (detail)  
Back cover: Lot 294 (detail)

### PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 15 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

### IMPORTANT INFORMATION

**The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  printed beside the lot number in this catalogue.**

### Bonhams 1793 Limited

Registered No. 4326560  
Registered Office: Montpelier Galleries  
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900  
+44 (0) 20 7393 3905 fax

### Bonhams 1793 Ltd Directors

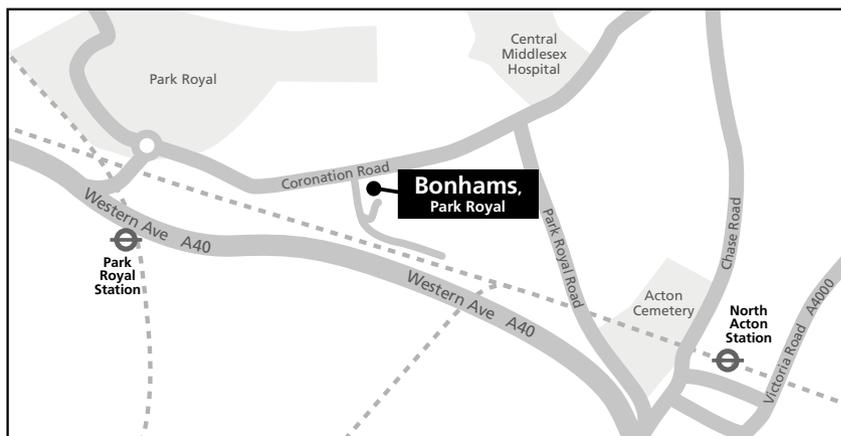
Robert Brooks Chairman,  
Colin Sheaf Deputy Chairman,  
Malcolm Barber Group Managing Director,  
Matthew Girling CEO UK and Europe,  
Geoffrey Davies, Jonathan Horwich,  
James Knight, Patrick Meade,  
Caroline Oliphant, Hugh Watchorn.

### Bonhams UK Ltd Directors

Colin Sheaf Chairman, Jonathan Baddeley,  
Antony Bennett, Matthew Bradbury,  
Harvey Cammell, Simon Cottle, Andrew Currie,  
David Dallas, Paul Davidson, Jean Ghika,  
Charles Graham-Campbell, Miranda Grant,  
Robin Hereford, Asaph Hyman, Charles Lanning,  
Sophie Law, Camilla Lombardi, Fergus Lyons,  
Paul Maudsley, Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse,  
Mike Neill, Charlie O'Brien, Giles Peppiatt,  
Peter Rees, Julian Roup, Iain Rushbrook,  
John Sandon, Tim Schofield, Veronique Scorer,  
James Stratton, Roger Tappin, Ralph Taylor,  
Shahin Virani, David Williams,  
Michael Wynell-Mayow, Suzannah Yip.

# SALE INFORMATION



## Bids

+44 (0) 20 7447 7448  
+44 (0) 20 7447 7401 fax  
bids@bonhams.com  
www.bonhams.com

## Payments

Buyers  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## Sellers

Payment of sale proceeds  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## Valuations, taxation and heritage

+44 (0) 20 7468 8340  
+44 (0) 20 7468 5860 fax  
valuations@bonhams.com

## Catalogue subscriptions

To obtain any Bonhams catalogue or to take out an annual subscription:  
Subscriptions Department  
+44 (0) 1666 502200  
+44 (0) 1666 505107 fax  
subscription@bonhams.com

## Shipping

For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:  
+44 (0) 20 8963 2849  
+44 (0) 20 8963 2850  
+44 (0) 20 7629 9673 fax  
shipping@bonhams.com

## Collection and Storage after sale

Lots marked with 'W' will be transferred to the warehouse at 5pm on the day of the Sale and will be available for collection as from 2pm on Monday 19 May 2014 from Bonhams Park Royal Warehouse at:

## Address:

Unit 1, Sovereign Park  
Coronation Road  
Park Royal  
London NW10 7QP  
Tel: +44 (0) 87 0811 3867  
Hours of opening 9.30am to 4.30pm Monday to Friday

These lots will be subject to transfer and storage charges if they are not collected within the period outlined below.

All other sold lots will remain in Bonhams New Bond Street Collections department until Thursday 29 May 2014. Lots not collected by then will be removed to Bonhams warehouse. These lots will also be subject to transfer and storage charges.

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

**We will be closed on Monday 26 May 2014.**

## Handling and storage charges

Transfer and storage charges for 'W' items will commence on Friday 30 May 2014 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

All lots marked with W

Transfer per lot £35.00  
Daily storage per lot £3.60

All other objects

Transfer per lot £20.00  
Daily storage per lot £1.90

All the above charges are exclusive of VAT.

## Payment in advance

Tel: +44 (0) 20 7393 3912/3913 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

## Payment at time of collection

By credit card / debit card

## CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. The regulations may be found at [www.ukcites.gov.uk](http://www.ukcites.gov.uk) or may be requested from:

UK CITES Management Authority  
Zone 117  
Temple Quay House  
2 The Square  
Temple Quay  
BRISTOL BS1 6EB

**The United Kingdom Government has imposed an almost complete prohibition on granting a license to permit the export of worked antique rhinoceros horn from the UK to any destination outside the European Union. Please check with the department for further details.**

## Important Notice

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% 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

## Ruby and Jadeite:

Please note that as a result of recent legislation ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US. Items affected are marked with a symbol ≈

W These lots will be removed to Bonhams Park Royal after the sale. Please read the sale information page for more details.

## VAT refunds on exports from the EU

To submit a claim for refund of VAT HMRC require lots to be exported from the EU within strict deadlines.

For lots on which Import VAT has been charged; marked in the catalogue with a \* or Ω, lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

For further VAT information please contact:  
declan.kelly@bonhams.com



The image features two large, detailed leaves against a white background. The upper leaf is light brown and semi-transparent, with its veins clearly visible. The lower leaf is a darker, more vibrant reddish-brown color, also with detailed vein structure. The text is overlaid on these leaves.

*“When I cast a glance back over my shoulder, it is odd to think my first steps in Hong Kong occurred over thirty years ago. What on earth happened to all the years in between? They have swept passed me with the speed for which Hong Kong is legendary.”*

*(Cheng Huan, Defending the Law – ‘Golden Tooth’ Glances Back, Hong Kong, 2008, p.36).*

「回想起三十多年前我初期在香港的生活，確實有點兒不習慣。這三十多年來所發生的事，就像白馬過隙，擦身而過；香港也迅速地蛻變成為國際傳奇大都會。」

(清洪著《護法-「金牙大狀」回首昨天》，香港，2008年，頁34)

## 西藏之旅

我出生及成長於當年仍屬英國統治的馬來亞，跟大多數華人一樣，家中的信仰以佛教作為基礎，並注入大量的道教元素，再加添一些儒家學說的色彩。然而，猶如其他渴望子女獲得更佳教育的家庭一樣，我的父母把我送到由英國基督教傳教士所開辦的學校。故此，我到了當時所謂的英中學校接受教育，其中基督教教義為必修科目，而到教堂出席禮拜儀式亦屬例行活動。但縱使校內的教師明顯地皆為基督徒，一些較開明的校長仍會容許課程中存在著一定程度的靈活性。就以馬來小鎮怡保為例，我還可記起於基督教英中學校內參與佛學講座的情景。

因此，我的成長環境實際上交織著燃燒香燭的氣味、德化白瓷觀音像的祥和笑臉、司命灶君(芸芸眾神之一)的庇佑、紙錢或食物等祭品跟算命籤筒發出的咿咿呀呀聲響。每逢節日及家族慶典，總混合著佛教教義及古老民間習俗，當中傳統習俗有時候更是儀式的主調。而日常生活亦帶有幾分印度教的色彩，畢竟當年的馬來亞也是許多印度次大陸(同樣是英國殖民地)移民的新家園。

隨著負笈英倫攻讀法律，及後成功取得大律師資格，再到劍橋聖三一學堂(Trinity Hall)修讀國際法學文憑，我的人生旅程來到了另一階段。從沒想過在英國的歲月會把我引領到藏傳佛教的懷抱，但世事往往就是如此出人意表。得以養成此等風雅及優美的情趣，全仗一段在英國跟另一名海外留學生之間所發展的友誼。來自錫金的他名叫滕辛(Tenzing)。當年尚未聽聞過錫金這地方，不久便發現這細小的佛教王國位處喜馬拉雅山山區，被夾在東面的不丹及西面的尼泊爾這兩個比她大得多的國家之間。而南北兩方更是兩大巨人，即印度及中國。細小且脆弱的錫金曾被視為戰略要塞，亦因此於1975年被印度所吞併。至於我的好友滕辛，後來方發現他不單是一位王子，更是一位皇儲，將要繼承其父親錫金法王(Chogyal)亦即國王的寶座。

交往的細節在此無庸贅述，但我跟滕辛的友誼促成了兩次足以改變人生的錫金之旅。於當地見到的佛教，與毗鄰西藏所奉行的幾近如出一轍，不單讓人眼界大開，心靈上同樣得到啟發。我馬上被它深深吸引，並著手研習任何我能夠找到跟藏傳佛教及其對中國的影響有關的材料。當開始理解到其中的美學及造像藝術後，我的注意力逐漸集中於西藏工匠那些極其精緻的金屬製品。鑲金及鑲銀的鐵器與青銅工藝，是我所見過最精美的作品。同時，我亦得知尼泊爾的專家是如何教導藏人，而後那些藏人又是如何把他們的金屬加工技術傳授予其他華人。

及至於香港開始從事法律工作，我發現到數個西藏工藝的可靠貨源，尤其我鍾愛的銅鑲金造像。更重要的是當時的收入已較為可觀，而購買的西藏藏品亦可負擔得來。隨後多年走訪過世界各地不同的古玩商店。偶爾可購得罕見珍品，令我更渴望能夠找到其他西藏佛教青銅藝術拼圖中的缺失部份。我嘗試搜尋個別形象的不同樣本，一直期盼可擴闊及改善我的收藏系列。隨著年月流逝，要再找到其他新的造型加進我的青銅收藏已變得日益困難，而藏品的數量總計也已有三百多件。有時候好幾個月亦碰不到值得購買的物品，可是突然又會有著重大的發現。比方曾於一所骯髒狹小房間的塵封層架之上，見到了六尊青銅丹薩替女像台柱造像(其中五尊更是鑲金)。不禁自忖她們是否真的來自著名的丹薩替寺？事情實在理想得叫人難以置信。然而，她們的重量、硬度及精緻的手工，成功說服了我接受其真實性。類似的情況確是屢見不鮮，更經常會是一些奇怪的地方，當中包括英國的汽車行李箱跳蚤市場、新英格蘭陋巷內的廉價舊貨店、京都的狹窄巷子...，當然還幾間信譽良好的香港商號。其他的藏品就只有到如倫敦Spinks等商舖以全價方可購得。Spinks同時也證明了本身為唐卡的充足來源，而且漸漸成為了我另一類別的收藏，數目亦不斷增多。累積這收藏系列共花了約四十載的光陰，而在通常的情況下，都是得到好友Graham Wild的支持及鼓勵。尤幸他觀察入微的非凡本事，可以彌補其缺乏佛教信仰的不足。

此外，細想一下著名釋迦牟尼佛的偉大成就，同樣是引人入勝。過去多個世紀以來，他的信念隨佛教藝術傳播至整個亞洲地區。及至近年，佛教正經歷著復興時期，如今信徒遍佈五大洲份。事實上，我更聽聞佛教乃廿一世紀於全球發展速度最快的宗教。在那年代久遠的發展初期，釋迦牟尼進入涅槃以後，可作見證的肉身化為舍利，著名的古印度阿育王把佛骨舍利分為八萬四千份，分別珍藏於佛塔之中。這八萬四千座佛塔大抵正是佛教藝術模式的雛型。據偉大歷史學家阿爾弗雷德·福舍(Alfred Foucher, 1865-1952)的研究所得，首位雕製出佛祖原貌的藝術家實際上擁有部份希臘血統，也非一名全然的佛教徒。這也許是參照過亞歷山大大帝為中亞地區及印度次大陸帶來的藝術影響。也許亦是基於這個原因，經常聽到有歐洲人士首次遇到佛祖雕像之時，認為雕像的風格——尤其於服飾處理方面，會讓他們聯想到古希臘工藝。

許多不同類型的佛教造像，由佛祖的誕生地(今天的尼泊爾藍毗尼)南傳到印度及斯里蘭卡，北方至西藏及蒙古。東面則紮根於中國、韓國、日本、泰國、緬甸、柬埔寨、老撾及越南，甚至遠達印尼的婆羅浮屠塔。

在芸芸的佛教手工藝收藏品當中，以西藏及漢藏佛教青銅雕像最得我的歡心。然而這卻是後來的事，當我著手收藏之時(已是四十多年前的事)，最初購入的工藝品皆來自泰國及緬甸。原因實在簡單不過，在我的出生地馬來亞，藏傳佛教本屬不為人知之事，亦無造像或畫作可供欣賞。經過錫金之旅並親身體驗過藏傳佛教後，我便馬上被其宗教法器及當中的藝術精妙之處深深吸引。

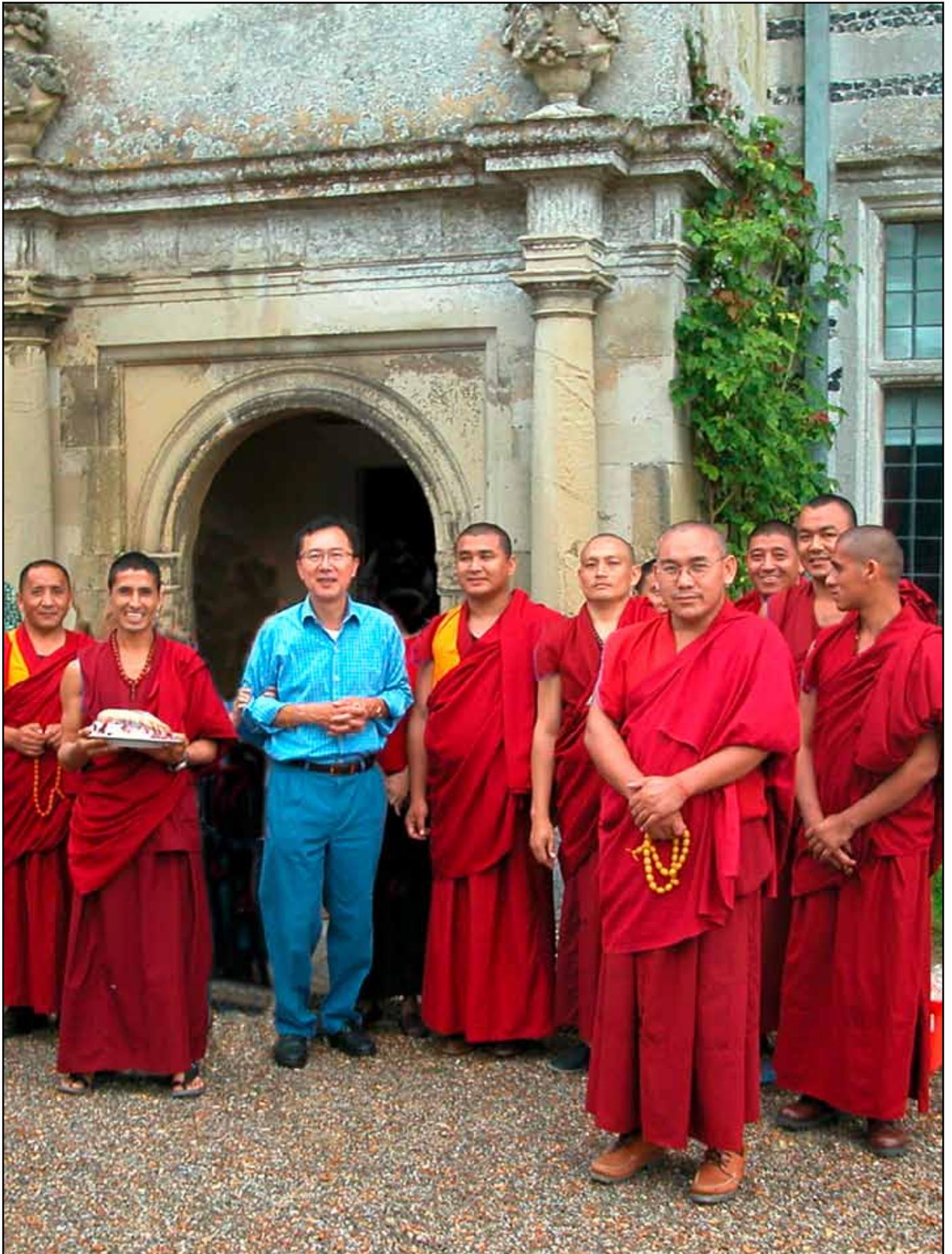
備受尊崇的佛學學者唐納德·洛佩茲(Donald S. Lopez Jr.)是這樣描述佛教——「它並非一個有大量複雜儀式需要進行或教條需要信納的宗教。事實上，它可能並非一個宗教。若稱之為一種哲學或只是一種生活方式，也許會更加準確」。大抵也正是這個原因，佛教的吸引力可以與日俱增。在過去數十年的收藏過程中，全球對所有西藏事物的熱情可謂有增無減，當然還有一切關於中國的事物。於早年，感興趣的人士大多來自歐美地區，可喜的是近年中國大陸收藏家對佛教工藝的欣賞程度正不斷增加。常言道收藏家只是保管人，他們實際上並不擁有名下的收藏品。他們只是暫時擔當著看管的工作，好讓將來流傳至後代作重新欣賞。我對此說法堅信不移，也期望這些珍品能夠找到懂得欣賞的新歸宿。

感謝倫敦邦瀚斯拍賣行(Bonhams)的Asaph Hyman、Gigi Yu及一眾員工於組織及編制本目錄時所表現出的耐性及專業。在此展出的物品大多來自本人位於英國威爾特郡斯托爾克頓大屋的收藏，也包括了一些來自香港的部份藏品。

我對佛教藝術的熱情將不會減退，近年亦已開始了有關泰國及緬甸佛教工藝的收藏。希望這些我已珍愛多年的物品，能為他們新的主人帶來同樣的歡欣及喜悅。

資深大律師清洪生於馬來西亞，隨後到倫敦及劍橋大學聖三一學堂修讀法律。他於1969年取得英國大律師資格，再於1971年考取了劍橋大學國際法文憑。1976年成為香港大律師並於1988年獲頒授御用大律師資格。1997年成為資深大律師。他現時的公職還包括中國人民政治協商會議委員(福建省)、香港城市大學兼任教授及中國海外聯誼會理事。

(引言原文以英語撰寫，在此感謝本人事務所內的林浩明大律師代為翻譯)



## A CHINESE TIBETAN JOURNEY

I was born and brought up in what was then British-administered Malaya, and like most Chinese, my family's beliefs were primarily Buddhist but laced with substantial doses of Daoism and some traces of Confucianism. However, like any family aspiring to a better education for their children, my parents sent me to schools run by British Christian missionaries. So it was that I was educated in what were called 'Anglo-Chinese' schools where Christianity was a compulsory subject and attending church services was the norm. However, despite the teachers' obvious Christianity, some of the more liberal school principals did permit a degree of flexibility in the curriculum. In the Malayan town of Ipoh, for instance, I recall attending lectures on Buddhism at the Anglo-Chinese, and Christian-led, school.

Therefore, I grew up in the company of the scent of joss sticks, the smile of a Dehua *guan-yin*, the protection of kitchen gods (one among many gods), offerings of food and paper money and the clicketty-clack of fortune-telling sticks. Festivals and family anniversaries were a mixture of Buddhism and ancient folklore, the latter sometimes the dominant aspect of ceremonies. Everyday habits were also tinged with Hindu ones because in those days Malaya was home to many immigrants from the Indian sub-continent (also a British colony).

My life's journey set off on a new path when I went to London to study law, qualifying as a barrister, and then to study international law at Trinity Hall, Cambridge. Little did I know that my years in England would also lead me towards Tibetan Buddhism but that is exactly what happened. The catalyst for this development in my artistic and aesthetic fortunes was the friendship I developed in England with another foreign student. He came from Sikkim and his name was Tenzing. I had never heard of Sikkim but soon discovered it was a tiny, independent and Buddhist kingdom high up in the Himalayas sandwiched between much larger Bhutan to its east and Nepal on the west. North and south lay the two giants, China and India. Small and vulnerable Sikkim was at a strategic crossroads, which was why in 1975 it was swallowed into India. As for my friend Tenzing I slowly learnt that he was not only a royal prince, he was also the Crown Prince of Sikkim and therefore in line to succeed his father as Chogyal, or King, of Sikkim.

I will cut a long story short but the upshot of my friendship with Tenzing was that I made two life-changing visits to Sikkim. The Buddhism I observed there, very much like that practised in nearby Tibet, was both an eye- and mind-opener. I felt an immediate affinity with it and started to study everything I could lay my hands on about Tibetan Buddhism and its influence in China. As I began to understand the art and its iconography, my attention gradually concentrated on the highly refined metalwork of the Tibetan craftsmen. Gold and silver-inlaid iron and bronze workmanship was the finest I had ever seen. I learnt how it had been Nepalese experts who had taught Tibetans and then how those Tibetans had passed their metalworking skills to other Chinese.

By the time I began my legal career in Hong Kong, I uncovered a few reliable sources for Tibetan art, especially my beloved gilt bronzes. What's more my career became profitable and my Tibetan purchases affordable. There followed many years of rummaging in antique shops the world over. Occasionally I would manage to buy a piece rarely seen, which made me ever more eager to find other missing examples of the Tibetan Buddhist bronze jigsaw. I tried to find varying examples of particular images, all the time hoping to widen and refine my collection. As the years passed it became increasingly more difficult to find fresh images to add to my bronze collection, which eventually totalled over 300 items. Sometimes months would go by without a worthwhile purchase. Then, all of sudden, I would make a significant find. Such was the case with the six bronze Densatil caryatid figures (five of them gilded) I spotted on a dusty shelf in a filthy cramped room. Could they be truly from the famed Densatil monastery I asked myself? Too good to be true I worried. Their refinement, solidity and weight, however, convinced me of their authenticity. There were many moments like that, often in strange places such as a car-boot sale in the UK, a back-alley thrift shop in New England, a narrow lane in Kyoto, and of course a few of Hong Kong's reputable dealers. Other objects could only be located at full prices in dealers such as Spinks in London. Spinks also proved a bountiful source for the thangkas, which gradually became another category of my growing collection. Altogether it took about 40 years to accumulate the collection, more often than not, with the support and encouragement of my friend Graham Wild, whose lack of Buddhist belief is fortunately balanced by his uncanny eye for detail.

It is also fascinating to consider the achievements of the historic Sakyamuni Buddha. Over many centuries his beliefs, along with Buddhist arts, spread across Asia. More recently, Buddhism has enjoyed a renaissance and now has followers on every continent. Indeed, I have read that Buddhism in the 21st century is the world's fastest growing religion. It is a long way from those early beginnings, when the historic Buddha passed into Parinirvana and the only evidence of his physical remains were reputedly scattered among 84,000 stupas initiated by the great Buddhist King Ashoka. Those 84,000 stupas were presumably the first indigenous Buddhist art forms. According to the great historian Alfred Foucher (1865-1952) the first actual image of Buddha was carved by an artist who was partly Greek and not wholly Buddhist. That was probably a reference to the artistic influence that Alexander the Great brought to Central Asia and to the Indian subcontinent. It is also probably why I often hear Europeans, when they confront a sculpture of Buddha for the first time, say the styling — and especially the treatment of the clothing — reminds them of ancient Greek art.

From the birthplace of Buddha (at Lumbini in present day Nepal) the iconography of Buddhism in its many different forms spread south to India and Sri Lanka. To the north it spread to Tibet and Mongolia. To the east it took hold in China, Korea, Japan, Thailand, Burma, Cambodia, Laos and Vietnam, even appearing in far-away Indonesia at the great temple of Borobudur.

Among my collection of Buddhist artefacts it is the Tibetan and Sino-Tibetan Buddhist bronze figures and the thangkas that I most admire. This was not always the case because when I first started collecting (over forty years ago) the earliest pieces I bought were from Thailand and Burma — for the simple reason that in Malaya, where I was brought up, Tibetan Buddhism was unknown and there were no images or paintings for me to admire. After my visits to Sikkim and my experience of Tibetan Buddhism at first-hand I quickly became attached to its artistic intricacies and religious paraphernalia.

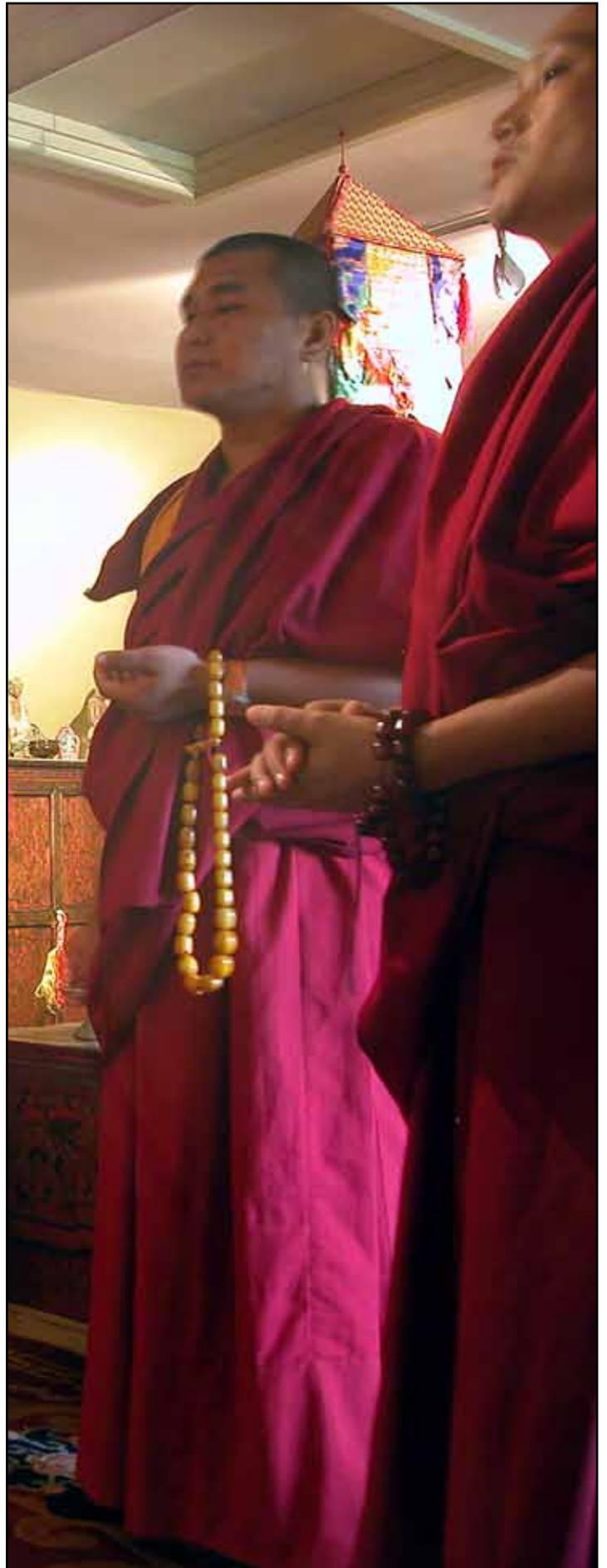
The respected Buddhist scholar, Donald S. Lopez Jr., said of Buddhism - "It is a religion that does not have complicated rituals to perform or dogmas to believe. In fact, it might not be a religion at all. It might be more accurate to call it a philosophy or just a way of life". This may be a reason why Buddhism's appeal has grown so much. During the decades I have been collecting, there has been a growing worldwide fascination with all things Tibetan, and, of course, all things Chinese. In the early days most of the interest was from Europe and America but it is heartening that nowadays there is a mounting appreciation of Buddhist art among mainland Chinese collectors. It is satisfying to think that many of the objects in this sale will no doubt return to China, where I hope they will inspire other collectors and believers as much as they have inspired me. It has often been said that collectors are merely custodians, that they do not own their collections. They merely look after things before passing them on to a future generation where they will be appreciated afresh. I think this is true and hope these fine pieces will find new appreciative homes.

I would like to thank Asaph Hyman and Gigi Yu and the rest of the staff at Bonhams in London for the patient care and expertise they have put into the organisation and presentation of this catalogue. The objects presented here have come both from my collection based at Stockton House in Wiltshire, England and from another part of the collection based in Hong Kong.

My fascination with Buddhist art continues unabated and I have recently started new collections based on the Buddhism of Thailand and especially Burma (Myanmar). I hope these objects, which I have admired for many pleasurable years, will bring equal joy and happiness to their new owners. *Om Mani Padme Hum!*

Cheng Huan \*

\* Cheng Huan S.C. was born in Malaysia. He studied law in London and at Trinity Hall, Cambridge. He joined the English Bar in 1969. In 1971 he gained a Diploma in International Law from Cambridge University. In 1976 he was called to the Hong Kong Bar and in 1988 was made a Queen's Counsel. In 1997 he became a Senior Counsel. He is a member of the Peoples' Consultative Conference for the Province of Fujian (China).





252

252  
**EIGHT EARLY BRONZE FIGURES**

Northern Wei - Tang Dynasty  
 Comprising six figures of Buddha, each before a mandorla issuing from openwork scrolling foliage; three standing figures of Bodhisattvas; two standing deities and two seated Buddhas, three stands.

*The tallest 10.7cm (4 1/5in) high (13).*

**£2,000 - 3,000**

**HK\$26,000 - 39,000**

**CNY21,000 - 31,000**

The slender and elegant features and the body proportion of the figures, as well as the openwork style are characteristic of the Northern Wei to Tang period. Compare stylistically with a Buddha in the Chang Foundation, illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, p.17, pl.1.

**北魏至唐 早期銅佛像八尊**

此拍品包括一件菩提樹形的七佛造像（其中一佛已失），菩薩立像三件，佛坐像兩件及佛立像兩件。從佛像的優雅姿態和適中的身軀比例，以及一些鏤空的裝飾，均可看到這八件佛像的製作有北魏至唐代的風格。早期的佛像存世量稀少，這幾件造像難得一見，甚為珍貴。唐代佛像的藝術風格例子，可參見鴻禧美術館藏台北出版《金銅佛造像圖錄》，1993年，頁17，圖版1。



253

253  
**SIX EARLY GILT-BRONZE FIGURES**

Northern Wei - Tang Dynasty  
 Comprising three seated Buddha figures with long flowing robes draped across the left shoulders, two with an openwork halo; a slender figure of Bodhisattva standing elegantly in tribhanga; another standing Bodhisattva holding an implement; and a kneeling figure of a Buddhist disciple, three stands.

*The tallest 10.4cm (4in) high (9).*

**£1,500 - 2,000**

**HK\$19,000 - 26,000**

**CNY15,000 - 21,000**

The present lot also exhibits the artistic style of early Buddhist figures. Compare the artistic style of the Bodhisattva in tribhanga with another large Avalokitesvara from the Tang period, illustrated by Yixi in *The Art of Buddhist Sculpture*, Beijing, 2003, p.31.

**北魏至唐 銅鑲金佛像六尊**

此拍品包括三件佛坐像，其中兩件頭後飾有頭光；兩件菩薩立像，一件呈三折扭姿態，另一件手持法器；和一件佛徒跪拜像。這幾件造像與上拍品同樣地表現了早期的佛像藝術特徵。呈三折扭姿態的菩薩立像藝術風格可與另一件唐代的大觀音菩薩像作比較，見2013年北京出版一西編《佛韻·造像藝術集粹》，頁31。

254 \*

**A LARGE GILT-BRONZE HEAD OF MAITREYA**

Probably 12th century

Solidly cast and well modelled with distinctive facial features, displaying elongated downcast eyes, aquiline nose and a gentle smile, flanked by pendulous ears adorned with ornate disc-shaped earrings, the hair drawn into a high chignon topped by a projecting leaf, secured by a tall five-leaf diadem, stand.

43cm (17in) high (2).

£30,000 - 40,000

HK\$390,000 - 520,000

CNY310,000 - 410,000

Compare the facial features and the craftsmanship of a related bronze head of a Bodhisattva, dated to the 12th century, illustrated by the Tibet Literature and Art League in *Xizang Yishu: Diaokejuan*, Shanghai, 1991, p.133-144.

或十二世紀 銅鑲金彌勒佛頭像

此尊頭戴五葉花冠，頂結高髮髻，髻上再飾有一葉，耳下垂圓環，耳側的束髮辮帶呈U形上卷，線條生動。面龐方正，鼻梁修直，雙目細長，眉間嵌白毫，表情莊嚴慈和，做工精細清晰，整體均勻。

這件靜穆的頭像可與一件十二世紀的青銅觀音頭像進行比較，見1991年上海出版西藏自治區文學藝術界聯合會編，《西藏藝術：雕刻卷》，頁133-134。兩尊頭像的面容和輪廓特徵明顯，做工都很細緻。





255

255 \*

**A GILT-BRONZE FIGURE OF BUDDHA**

Probably 13th century

Seated in dhyanasana on a double-lotus base with his hands in bhumisparsa mudra, wearing a sanghati draped across his left shoulder, his benign face beneath a domed usnisha.

14.5cm (5 2/3in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

或十三世紀 銅鑲金釋迦牟尼佛像

此尊髮髻高聳，頭戴寶冠，眉間白毫凸出，微露笑容，神態莊重慈祥。螺髮高髻，大耳垂肩，寬肩細腰，着袒右袈裟。右手結觸地印，左手結禪定印，全跏趺坐。下承仰覆蓮座，上下邊緣飾連珠紋。

256

**A GILT-BRONZE FIGURE OF PADMAPANI**

14th/15th century

The slender figure standing gracefully in tribhanga on a lotus pedestal with foliate projections, the right hand in the gesture of gift bestowing and the left holding the stalk of a blooming lotus, stand.

13.9cm (5 1/2in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

Padmapani is known as the lotus holder, who is a popular form of Avalokitesvara. For more information relating to Avalokitesvara, please see footnote to lot 338.

十四/十五世紀 銅鑲金蓮花手觀音菩薩立像

此尊髮髻高聳，頭戴寶冠，佩戴嵌寶石的手鐲、臂鐲、足鐲、項鍊、圍裙、耳環及腰帶，十分華麗，一串長珠鏈從左肩繞至腿部，與身體的線條相呼應，更突顯菩薩的優美姿態。頭略右傾，面含微笑，右手結與願印，左手持蓮花，站立於單層蓮花寶座上。此像造型完美，做工精細。

蓮花手觀音是觀音菩薩的應化身之一，其中一個主要特徵是手持蓮花。有關更多觀音菩薩的資料，可參考拍品編號338的註腳。



256

257

### A BRONZE STUPA

Late 13th century

The bell-shaped body rising from a double-lotus base with beaded rim to a stepped square harmika, supporting a conical parasol below an embellished canopy surmounted by a lotus bud finial.

31.8cm (12 1/2in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

The type of the present stupa is referred as Kadarn stupa which originated from India and can be identified from its bell-like shape. It is usually related to Lama Atisha, the great teacher of the second propagation of the Buddhist doctrine who came to Tibet from India in the 11th century. A related example can be found in the Jacques Marchais Museum, illustrated by B.Lipton and N.Ragnubs in *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1996, Catalogue.no.5.

#### 十三世紀晚期 銅佛塔

此塔由塔座、塔瓶、相輪、華蓋及塔剎組成。此類佛塔源自印度，可稱為噶當塔，十一世紀由阿底峽尊者從印度傳入西藏。阿底峽重新建立了藏傳佛教僧團，對西藏佛教的復興起到了非常重要的作用。對比紐約Jacques Marchais博物館藏一件銅佛塔，見1996年紐約及牛津出版《Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art》，編號5。





Tomb at Densatil, photograph by P. Mele, 1948

258

### TWO RARE DENSATIL-STYLE GILT-BRONZE SUPPORTS

15th century

Each cast with two elegantly-standing figures of four-armed Bodhisattvas atop a kalasa vase raised on a stepped plinth, delicately adorned with beaded jewellery and a tiara framing a compassionate face, their upraised arms supporting a waisted capital, the principal hands in mudras and holding various implements, fixed stands.

The taller 28cm (11in) high (4).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

The spiritual teacher Pagmodrupa Dorje Gyalpo travelled to an area in Tibet near the Northern banks of the Tsangpo river in the 12th century. Pupils gathered at his side to form a simple monastery originally of grass huts, but after his death in 1170 the monastic complex was enlarged and a temple built; this became known as the Densatil monastery, a centre for the Kagyu sect.

From the mid 14th century, Densatil was ruled by the Phagmogrupa family, one of the most powerful ruling families of the time. The family sought to extend its influence with a series of high-level gift exchanges with the Chinese Emperors, and eventually they came to rule almost all of Tibet. Their wealth and influence is attested by the astonishingly high quality of art produced under their patronage: the Densatil monastery became one of the richest in Tibet, and was renowned in particular for its metalwork and paintings by Newar artists from Nepal. Such pieces can be viewed as being as close to 'Imperial' commissions as was possible in Tibet at the time.

The complex at Densatil was destroyed during the Chinese Cultural Revolution, but evidence of its artistic importance and influence can be seen in the records of the Italian traveller Giuseppe Tucci following his visit in 1948, and in the black and white photographs taken by the Italian photographer Pietro Francesco Mele who accompanied Tucci on the 1948 expedition; see the photographs of similar gilt-bronze supports in situ, illustrated by P. Mele, *Tibet*, 1969, pp.61-62.

Compare a similar Densatil gilt-bronze support, 15th century, sold at Christie's New York, 21 September 2007, lot 126.

### 十五世紀 丹薩替風格銅鑲金供養天女台柱兩件

每件台柱的兩尊四臂天女背對背站立於方臺承托的寶瓶上，雙手共同支撐束腰方臺座。頭戴寶冠，髮髻高聳，面含微笑，秀美祥和。綴精細項鍊、手鐲、腰帶等，疏密有序，整體造型完美自然，盡顯嫺熟工藝。

丹薩替寺是帕竹噶舉派最早的主寺，又是從帕竹噶舉派分出的八個支派的母寺，宗教地位極高。帕木竹巴一名來源於藏傳佛教噶舉派創始人多吉傑布，因其在帕木竹建寺傳教，後被稱為「帕木竹巴·多吉傑布」。明代是帕竹政權的興盛時期，其勢力日益擴大的同時，亦多次受到明朝皇帝的認可和冊封，帕竹政權最後擴大至幾乎整個西藏地區。丹薩替寺佛造像風格特殊，其供奉形式不像一般佛像供在佛龕或神壇，而是供奉在舍利靈塔的塔身四周，其佛造像背面多帶有可能原來用於固定在塔身的固件。丹薩替寺佛造像以其優雅壯美的風格、極其精湛的工藝而聞名於世，且融入了尼泊爾在佛像藝術上華麗繁縟的特色，其造像可與宮廷媲美。

丹薩替寺在文化大革命中不幸遭到破壞，當年攝人心魄的魅力現只能從意大利攝影師皮耶特羅·佛朗西斯科·梅爾於1948年走訪西藏時在丹薩替寺所拍攝到的實景照片裏看到。

丹薩替寺佛造像傳世品十分稀少，類似的台柱可參看紐約佳士得2007年9月21日拍賣，拍品編號126；也見1969年梅爾拍攝的照片，《Tibet》，頁61-62。



259 \*

**A RARE DENSATIL-STYLE GILT-BRONZE REPOUSSÉ PLAQUE**

14th/15th century

Cast in high relief with six three-headed, six-armed deities arranged in two columns with four seated cross-legged above two standing figures, holding various implements in each hand including a sword, a wheel, a lotus, a vajra and ghanta, each supported on a single-lotus pedestal with upwards petals encircled by a halo.

32.8cm (13 in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

The form of the present lot may suggest the function as a decoration of part of the stupa at Densatil, where eighteen large funerary reliquaries contained the mortal remains of the religious and political leaders of the Phagmogrupa. See footnote to the preceding lot.

十四/十五世紀 丹薩替風格銅鑿金六佛飾板

此板以錘疊工藝製成，正面佛像共兩排，每排由三尊佛像組成，每尊大小相若，上兩排為三頭六臂佛坐像，第三排為立像，手持不同法器包括智慧劍、法輪、蓮花、金剛杵和鈴。此塊飾板有可能曾用於裝飾丹薩替寺的舍利塔。



260

**TWO DENSATIL-STYLE GILT-BRONZE SUPPORTS**

15th century

Each cast with two four-armed Bodhisattvas standing gracefully atop a kalasa vase supported on a stepped plinth, delicately adorned with beaded jewellery and a tiara framing a compassionate face, their upraised arms supporting a waisted capital, the principal hands in mudras and holding various implements, fixed stands.

*The taller 34cm (13 1/2in) high (4).*

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

For more information relating to the Densatil monastery complex, please see footnote to lot 258. See also the photographs of other gilt-bronze supports in situ, illustrated by P. Mele, *Tibet*, 1969, pp.61-62. Compare a related Densatil gilt-bronze support, 15th century, sold at Christie's New York, 21 September 2007, lot 126.

十五世紀 丹薩替風格銅鑲金供養天女台柱兩件

此拍品的每件台柱有兩尊四臂天女，頭戴寶冠，面容和藹，背對背站立於方臺承托的寶瓶上；一同支撐連珠式束腰方臺座。整體造型線條流暢。此兩件台柱可與其他類似的台柱作比較，包括紐約佳士得2007年9月21日拍賣，拍品編號126；及1969年梅爾拍攝的照片，見《Tibet》，頁61-62。有關丹薩替寺的詳細資料，可參見拍品編號258的註腳。





261

261 \*  
**A DENSATIL-STYLE GILT-BRONZE BUST OF MANJUSRI**

14th/15th century  
 The benevolent face well modelled with heavy-lidded elongated eyes and a raised urna beneath an elaborate crown enclosing the high chignon, adorned with beaded jewellery inset with turquoise and hardstones, the hands in dharmachakra mudra holding blossoming lotus stems bearing a sword and book, stand.

16.2cm (6 1/2in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

For more information about Manjusri, please see footnote to lot 264.

十四/十五世紀 丹薩替風格銅鑲金文殊菩薩半身像

文殊菩薩雙目細長，眉間嵌白毫，鼻樑修直，面容祥和。頭戴寶冠，綴圓形花瓣式大耳環，佩戴繁複華麗的項鍊。手施輪法輪印，雙手各牽蓮枝，蓮花在肩旁開敷，右蓮蕾上為智慧劍，左蓮蕾上為梵筴。此尊面部及肌肉線條明晰，工藝精細入微。

有關文殊菩薩的內容，請參見拍品編號264。

262 \*  
**A RARE DENSATIL-STYLE GILT-BRONZE SUPPORT**

14th/15th century  
 Cast with two four-armed Bodhisattvas standing on a lotus throne atop a kalasa vase, each facing either side with one holding a water bottle and the other with a vase in their lowered left hand, their upper arms upraised supporting a waisted capital, wearing a long dhoti embellished with beaded jewellery inlaid with hardstones, fixed stand.

29.5cm (11 1/2in) high (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

For more information relating to Densatil monastery complex, please see footnote to lot 258. Compare also the photographs of other gilt-bronze supports in situ, illustrated by P. Mele, *Tibet*, 1969, pp.61-62.

For a similar Densatil gilt-bronze support, dated to the 15th century, see Christie's New York, 21 September 2007, lot 126.

十四/十五世紀 丹薩替風格銅鑲金供養天女台柱

此台柱有兩尊四臂天女，背對背站立於寶瓶上，頭戴寶冠，神態慈祥寧靜，一尊手持寶瓶，另一尊手持淨瓶，共同以雙手托連珠式束腰方臺座，整體結構均勻，屬難得之佳作。類似的台柱可見紐約佳士得2007年9月21日拍賣，拍品編號126；及1969年梅爾拍攝的照片，見《Tibet》，頁61-62。

有關丹薩替寺的詳細資料，可參見拍品編號258的註腳。



263

**TWO RARE DENSATIL-STYLE BRONZE SUPPORTS**

15th century

The bronze support cast with two four-armed Bodhisattvas including Padmapani holding a lotus stem in the raised left hand, standing on a lotus throne atop a kalasa vase, their upper arms upraised supporting a waisted capital, dressed in a pleated dhoti adorned with beaded jewellery, the other smaller gilt-bronze one similarly cast standing on a lotus base atop a plinth, fixed stands.

*The taller 36.7cm (14 1/2in) high (4).*

**£12,000 - 15,000**

**HK\$150,000 - 190,000**

**CNY120,000 - 150,000**

For more information relating to the Densatil monastery complex, please see footnote to lot 258. Compare also the photographs of other examples of gilt-bronze supports in situ, illustrated by P. Mele, *Tibet*, 1969, pp.61-62.

A related example sold at Christie's New York, 21 September 2007, lot 126.

十五世紀 丹薩替風格銅供養天女台柱兩件

兩件台柱一件為銅製，另一件較小的為銅鑲金工藝。每件有兩尊背貼背天女，較大的銅製天女站立於寶瓶上，雙手支撐束腰方臺座，較小的銅鑲金天女則站立於方臺承托的蓮座上，雙手支撐蓮座承託的方臺座，與腳下的臺座相呼應，頭戴寶冠，神態慈和，姿態優美。可與1969年梅爾拍攝的照片作比較，見《Tibet》，頁61-62，又見紐約佳士得2007年9月21日拍賣，拍品編號126。

有關丹薩替寺的詳細資料，可參見拍品編號258的註腳。



264 \*

### A GILT-BRONZE FIGURE OF MANJUSRI

15th century

Finely cast seated in dhyanasana on a double-lotus pedestal, the hands held in dharmachakramudra flanked by two lotus stalks with the blooms bearing a sword and a book, wearing a foliate tiara fronting a tall top-knot, adorned with elaborate jewellery inlaid with semi-precious stones.

13.6cm (5<sup>3</sup>/<sub>4</sub>in) high

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

Manjusri is known as the manifestation of the wisdom of all Buddhas and Bodhisattvas. He is also one of the eight main Bodhisattvas surrounding Sakyamuni Buddha, thus with a princely appearance adorned with Bodhisattva ornaments as shown in the present figure. Manjusri can be depicted in various forms, where the present lot can be referred as Manjusri Dharmachakra since his hands are held in dharmachakramudra, the gesture of teaching. It is believed that one can achieve knowledge, clarity and quickness of understanding with the help of Manjusri.

The deity is typically depicted with a sword and a book, as in the present lot, which symbolises the highest knowledge which is reached by overcoming ignorance and studying the highest book of wisdom.

The workmanship of the petals on the lotus pedestal, the ornaments and the posture are comparable to of a Maitreya and a Vajradhara figure, dated 15th/16th century, illustrated by U.von Schroeder, *Buddhist Sculptures in Tibet: Tibet & China*, Hong Kong, 2001, p.1065, nos.272E and 272F.

### 十五世紀 銅鑲金文殊菩薩像

文殊菩薩彎眉長目，神態祥和莊嚴，頭戴五葉寶冠，高髮髻，垂輪式耳環，袒上身，佩飾項鏈、瓔珞，鑲嵌寶石，雍容華貴。雙手結輪法輪印，肩側各飾蓮花，花上分別有劍和梵筴，腰束長裙，全跏趺坐。下承仰覆蓮座，座上下沿飾連珠紋。

文殊菩薩在佛教中佔有不可替代的地位，是佛教智慧的象徵，也是佛教八大菩薩之一，與普賢菩薩同為釋迦牟尼佛的左右脅侍。文殊菩薩的種類繁多，此尊可稱為輪法輪文殊菩薩，從其雙手結輪法輪印可知。

他與般若經有很深的關係，因此此尊左邊的法器是般若經梵筴，而他右邊的智慧劍象徵他是佛教智慧的保護神。

此尊做工十分精緻，帶有十五世紀的藝術風格，其生動的蓮瓣、華麗的裝飾和俊美的體態可與另外兩件十五/十六世紀的彌勒佛像和大持金剛像作比較，見2001年香港出版Ulrich von Schroeder著《Buddhist Sculptures in Tibet: Tibet & China》，頁1065，編號272E和272F。



265 \*

**A RARE GILT-BRONZE FIGURE OF AMOGHASIDDHI**

14th/15th century

The princely figure finely cast seated cross-legged in dhyanasana on an intricately-modelled double-lotus pedestal, the right hand raised in abhaya mudra and the left held in the lap in dhyana mudra, the bare torso festooned with a jewelled shawl linked to the dhoti falling in pleated folds on the base, embellished with beaded earrings, necklaces, armlets and anklets with foliate projections inset with turquoise, the benevolent face with elongated downcast eyes and a meditative expression, framed by the crown set in front of the high chignon.

25cm (9 4/5in) high

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

The present lot is an extremely remarkable and graceful example of Amoghasiddhi embodying a noble facial expression, an elegantly-proportioned body and a lotus throne created with consummate precision.

Amoghasiddhi, also known as the Buddha of infallible success, is the last of the Five Wisdom Tathagatas, who symbolises the practical realisation of all the wisdom of the other four Tathagatas. Figures of Amoghasiddhi are not commonly seen in museums, see other Amoghasiddhi figures in H.Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, *Catalogue* no.31; and *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2012, pls.29 and 30.

The Newar artists in Nepal were eminent for their artistic talents and aesthetic sense, which had an enormous impact on Tibetan art and the influences became more important during the 13th century. The splendour and exquisite craftsmanship of the present lot distinctly displays a strong possibility of the influence of Nepalese and Newar masters in Tibet.

This type of treatment of the jewelled embellishment including the beaded shawl swirling around the torso is more often seen in the earlier examples from as early as the 10th century in Nepal and Tibet. It compares closely with the execution of the similarly rendered adornments and the facial features on a Vairocana figure, suggested as 14th century, in the Museum Rietberg, Zurich, see *ibid.*, no.26, see also nos.49 and 51 for the similar treatment of the swirling shawl.

十四/十五世紀 銅鑲金不空成就佛像

此尊結跏趺端坐，姿態自然挺拔。頭戴花冠，耳際繒帶飛揚，面龐方正飽滿，額部寬廣，雙目細長，眉間嵌白毫，神態安詳。雙耳掛大圓環，佩戴細緻嵌有綠松石的項鍊、臂鐲、手鐲等，左肩斜披一條連珠式聖帶，突顯其俊美體態的線條。右手施無畏印，左手施禪定印。蓮座規整大方，蓮瓣栩栩如生。此尊工藝卓越，風格壯美，把其華貴的氣象表露無遺。

不空成就佛為五方佛的成員之一，位居北方，是佛土的第五佛土。他的藏文名稱的意思是一切的智慧，象徵他能以大智慧成就一切如來事業與眾生之事業。不空成就佛像可見的例子不多，見1995年蘇黎世出版H.Uhlig著《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，編號31；見2012年北京出版故宮博物院編《故宮經典：藏傳佛教造像》，圖版29和30。

尼泊爾造像藝術歷史悠久，其工匠高超的工藝素來聞名於世。從七世紀開始，尼泊爾藝術開始影響西藏，到了十三世紀更成為西藏造像藝術的主流。此尊精緻的工藝及鮮明的特徵具有典型的尼泊爾風格，恰恰表現了尼泊爾對西藏造像藝術的深刻影響。

此尊上的連珠式聖帶的造型通常多見於早期作品，例子從至少十世紀在尼泊爾和西藏的造像裏可看到。與此尊相似的裝飾工藝可參考蘇黎世雷特伯格博物館藏十四世紀毗盧佛，見同上，編號26；相關的聖帶裝飾也可見編號49和51。



266 \*

**A GILT-BRONZE FIGURE OF A MAHASIDDHA**

14th/15th century

Expressively cast with an alert face with a small moustache and a bearded chin surmounted by an elaborate skull headdress, holding a vajra and a ghanta in his hands, dressed in a layered robe draped across his right shoulder embellished with beaded jewellery cascading over his bulging belly, seated in lalitasana on a deer skin atop a lotus throne with a ribboned vase spouting from the pedestal.

14.3cm (5 1/2in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

There are eighty-four Mahasiddhas of Tantric Buddhism who can be male and female, kings and beggars, young and old, monks and laymen who through experiencing different kinds of life crises, attain the realisation of the Buddha's teachings leading to the status of a guru or a tantic master eventually.

An alert facial expression with a moustache and a bearded chin is usually depicted in a Mahasiddha's appearance, as in the present lot. The vajra and a ghanta in both hands may suggest that the present Mahasiddha is Darika, also known as the Slave-King of the Temple Whore. Examples of gilt-bronze figures of Darika are rare in well-known museums and private collections. However, compare two related figures of Mahasiddha Virupa, dated to the 14th century, from the Museum Rietberg Zurich, illustrated by H.Uhlig in *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, *Catalogue* nos.122 and 123.

十四/十五世紀 銅鑲金大成就者像

此尊頭戴五骷髏冠，頂結高髮髻，雙目睜視，耳垂大圓環。身穿僧衣，胸前飾交叉式連珠瓔珞，右手持金剛杵，左手持鈴。遊戲坐於束腰雙層蓮花座上。造型完整，形像栩栩如生，題材極為少見。

在佛教裡，有八十四名修行者被封為八四大成就者。他們透過不同的人生故事來修行並領悟生命真諦，而他們的身份與性別、階級、年齡和社會地位沒有關聯。

大成就者造像裏常見的面部特徵包括雙目睜視和下頷及兩腮的鬍鬚，與此尊的面相基本相同。從手持金剛杵和鈴的造型上看，此尊可能是達利噶巴祖師。達利噶巴祖師的造像並不常見於博物館及私人收藏美術館，其他大成就者的造像可參見蘇黎世雷特伯格博物館藏的毗瓦巴像，見1995年蘇黎世出版H.Uhlig著《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，圖版122和123。



267 \*

### A FINE GILT-BRONZE FIGURE OF MAITREYA

15th century

Sensitively and finely cast seated in a regal stance in bhadrasana on a single-lotus pedestal on a stepped plinth with meticulous foliate beaded rims, one bare foot resting on a smaller lotus throne, the hands raised in dharmachakra mudra holding two lotus stems rising to the shoulders issuing a water bottle and a stupa, wearing a beaded dhoti folded in elegant pleats, richly embellished with beaded necklaces, armlets, bracelets and anklets inset with turquoise, the benevolent face modelled with distinctive facial features, framed by a five-leaf foliate tiara with tresses of hair falling alongside the shoulders.

18.5cm (7 1/3in) high

£30,000 - 40,000

HK\$390,000 - 520,000

CNY310,000 - 410,000

Maitreya, also known as the Buddha of the Future, may be considered as a Bodhisattva according to the sutras, or a Buddha according to the tantras. In Tibet, when represented as a Bodhisattva, he may be depicted standing or seated in European style with the feet resting on a small lotus throne, as in the present lot. The princely seated appearance of the figure (as in the present lot) is one of the most popular manifestations of Maitreya.

The style of the statue including the elegant proportions, the smooth and skillful casting of the body as well as the treatment of the elaborate beaded jewellery successfully demonstrates the excellent craftsmanship during the 15th century.

See a related gilt-bronze figure of Maitreya, dated 15th century, in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2011, pl.51. A gilt-copper figure of Maitreya with similar execution, 17th century, is at the Museum Rietberg Zurich, illustrated by H.Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, pl.39.

### 十五世紀 銅鑲金彌勒菩薩像

此尊垂足而坐，雙腳踏小蓮臺。頭戴五葉寶冠，髮髻高聳，面相慈和寧靜，十分清秀。雙手施輪法輪印，各手持蓮莖，蓮花開敷於肩頭，左肩花上置有淨瓶，右肩花上置佛塔。袒上身，下身着貼身長裙，衣褶紋極其流暢自然，飾有連珠式條棱。佩戴瓔珞、臂鐲和手鐲，嵌松石，更顯其尊貴華美。坐於長方形長凳上，邊緣刻花紋，精細入微。此尊造型體態柔美，工藝細膩精湛，體現了十五世紀西藏佛教全盛時期的藝術風格。

彌勒為釋迦牟尼佛座下大弟子之一，作菩薩形象，故被尊稱為彌勒菩薩；也是釋迦牟尼佛的繼任者，在未來世降生娑婆世界，因此亦稱彌勒佛，也被視為未來佛。彌勒造像常見的形式為垂足坐像，因有別於東方的盤足坐式，西方學者稱之為西方坐式。此尊的形式也是垂足坐像，是最為受歡迎的形式之一。

北京故宮博物院也藏有一件相似的彌勒菩薩坐像，見2011年北京出版《故宮經典：藏傳佛教造像》，圖版51；也可參考蘇黎世雷特伯格博物館藏的一件十七世紀彌勒像的形式，見1995年蘇黎世出版H.Uhlig著《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，圖版39。





268 \*

**A GILT-BRONZE FIGURE OF GREEN TARA**

15th/16th century

Elegantly cast seated in lalitasana on a double-lotus pedestal, the hands in varada mudra and vitarka mudra, flanked by lotuses rising to the shoulders, the benevolent face framed by an intricate tiara and disk earrings, wearing a dhoti elaborately embellished with beaded necklaces, armlets and bracelets, richly inset with turquoise and semi-precious stones.

15.7cm (6 1/5in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

The spiritual and compassionate Tara is highly revered in Tibet and Nepal as a female Bodhisattva, considered as the Goddess of Universal Compassion and the manifestation of the actions of all Buddhas. Her practice was introduced into Tibet in the 7th century and her popularity was greatly expanded in the 11th century with the arrival of Lama Atisha.

There are twenty-one forms of Tara and the two most popular ones are Green Tara and White Tara. The Tibetans consider Green Tara as the original Tara. She has a special power to help overcome dangers, fears and anxieties, and she will also grant wishes.

The present lot is beautifully balanced with an elegantly-curved torso. Together with the delicate execution on the jewel adornments, it displays an evidence of the fine workmanship during the 15th and 16th century.

Compare the facial expression and the treatment of the double-lotus pedestal on the seated figure of four-armed Avalokitesvara, dated to 15th century, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues in Tibet*, Hong Kong, 2003, pl.169.

十五/十六世紀 銅鑲金綠度母像

此尊頭戴五葉寶冠，雙目微開，耳垂花形大環，神態嫺靜自然。雙手持烏巴拉花莖，左手施三寶嚴印，右手施與願印。飾別緻項鍊，臂鐲和手鐲，上身搭帔帛，刻精細小花紋，下身着貼身薄長裙，遊戲坐於仰覆蓮座上，右腿下踏小蓮臺。整體工藝熟練，盡顯十五/十六世紀時期的高超技巧。

度母在西藏和尼泊爾地位極其崇高，有眾神之母之美譽。七世紀傳入西藏，到了十一世紀其信仰廣泛流行。度母形象眾多，其中最著名的為綠度母和白度母，而綠度母更被稱為一切度母之源。綠度母是眾多度母中最活躍的重要者，具有拔濟眾生出種種苦難之功能。

此像的面容刻畫及蓮座的做工可與另一件清宮舊藏十五世紀時期的四臂菩薩作比較，見2003年香港出版《故宮經典：藏傳佛教造像》，圖版169。



269 \*

**A GILT-BRONZE FIGURE OF AKSOBHYA**

15th century

Seated gracefully with her right hand in bhumisparsa mudra and the left holding a vajra on her lap, delicately attired with a thin garment around the lower body and adorned with beaded jewellery, all supported on a throne with two lions flanking a wrathful figure at the waist backed by a flaming mandorla.

14.2cm (5 1/2in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

See lot 293 for an example of an uncrowned Aksobhya.

十五世紀 銅鑲金阿閼佛像

此尊頭戴寶冠，雙目細長，面含微笑，兩耳垂大圓環，神態溫厚。左手施禪定印，掌心托金剛杵，以示其金剛部主的身份，右手施觸地印。上身着貼體帔帛，下身穿長裙，綠條自然流暢，佩戴嵌松石項鍊、臂釧、手釧。身後飾卷草紋背光，跏趺端坐於方形束腰蓮台，束腰上對稱雕有雙獅。整軀製作精細，形象華麗。

可參看拍品編號293阿閼佛不戴冠的例子。



270

270

**A GILT-BRONZE FIGURE OF PADMASAMBHAVA**

16th century

The figure wearing a pointed cap framing the benign face, holding a vajra in his raised right hand and a skull cup in his left, wearing voluminous robes incised with foliate scrolls, seated cross-legged on a double-lotus throne.

13.1cm (5 1/5in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

See footnote to lot 271 for more information relating to Padmasambhava.

**十六世紀 銅鑲金蓮花生像**

蓮花生頭戴蓮花帽，雙目圓睜，眉間嵌白毫，兩耳垂圓環。身着寬厚袈裟，飾連珠線及花紋，右手持金剛杵，左手托嘎巴拉碗。全跏趺坐於仰覆蓮座上，造型寫實。

有關更多蓮花生的資料，可參考拍品編號271。

271

**A GILT-BRONZE FIGURE OF PADMASAMBHAVA**

16th century

With alert face, wearing a distinctive pointed cap and an elegantly-pleated robe with delicate floral patterns, holding a vajra in his raised right hand and a skull cup in his left, with a flaming trident above skulls leaning against his left elbow, seated on a double-lotus base.

20.2cm (8in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

Padmasambhava, also known as Guru Rinpoche or Precious Teacher, is highly revered by all four great Buddhist sects in Tibet, where the Tibetans refer him as the second Buddha.

The present lot can be clearly identified as Padmasambhava from his characteristic attributes of the vajra crown, the earrings, the cloud lappet collar and the attributes of the vajra and the skull cup he is holding together with the khatvanga trident in his arm.

A similar figure of Padmasambhava is illustrated in *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages* by D.Dinwiddie, Chicago and London, 2003, p.110, no.12.

**十六世紀 銅鑲金蓮花生像**

此尊頭戴蓮花帽，雙目圓睜，神態莊嚴，輪廓刻畫生動。右手持金剛杵，左手托嘎巴拉碗，左肩挾三叉戟杖，均為蓮花生的典型法器。身着交領式長袍，外披袈裟，雲形領口，全衣刻細膩花卉紋。跏趺坐於仰覆蓮座上。整體體現了蓮花生造像的特點。

蓮花生大師對西藏佛教有着極其深刻的影響，在西藏受到廣泛崇拜，也被稱為第二佛陀。

另一件相似蓮花生像可參考2003年芝加哥和倫敦出版D.Dinwiddie著《Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages》，頁110，圖版12。





272

**A GILT-BRONZE REPOUSSÉ FIGURE OF A LAMA**

16th century

The solemn figure seated cross-legged with his left hand raised holding a sutra and the right held in his lap, wearing a robe with intricately-incised hems falling in undulating pleats over the double-lotus pedestal.

19.4cm (7 1/2in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十六世紀 銅鑲金喇嘛像

此像跏趺端坐於仰覆蓮座上，頭無鬚髮，雙目直視，面相英俊，輪廓鮮明。上身着僧祇支和袒右肩袈裟，下身著僧裙，衣緣刻花卉紋，右手結觸地印，左手持經書。此像以錘疊工藝製成，整體形象生動傳神。



273

**A GILT-BRONZE FIGURE OF KARMAPA**

16th century

Seated cross-legged with both hands resting on the knees, clad in a richly embroidered robe, the gentle face wearing a distinctive black pointed crown set with a double vajra at the front.

15cm (6 in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

The highly spiritual Karmapa is known to be the head of the Karma Kagyu school, one of the four major schools of Tibetan Buddhism. He can be distinguished by the black-pointed hat worn by the figure in the present lot, which was said to have been presented by the Mongol emperor of China, Kublai Khan, to the first Karmapa. Compare a related figure of Karmapa, 16th century, illustrated by D.Dinwiddie in *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago, 2003, p.164.

十六世紀 銅鑲金噶瑪巴像

此像頭戴黑僧帽，五官清晰，面容俊美。上身着僧袈裟和袒右肩袈裟，下身着僧裙，衣緣淺刻花紋。雙手施觸地印，跏趺坐於仰覆蓮座上，形象活靈活現。

噶瑪巴是藏傳佛教中噶瑪噶舉派的最高持教法王。噶舉派是藏傳佛教後弘期的四大宗派之一。噶瑪巴的典型特點是他所戴的黑色僧帽，此黑帽據說由蒙古帝忽必烈賜給第一代噶瑪巴。另一件十六世紀的噶瑪巴像可見2003年芝加哥和倫敦出版D.Dinwiddie著《Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages》，頁164。



274

274 Y

**A GILT-BRONZE FIGURE OF VAJRAPANI**

16th century

Crisply cast striding in pratyalidha on a pedestal with elaborate downward lotus lappets and a leafy border, his raised right hand holding a vajra and the left in prithvi mudra, wearing a tiger skin dhoti around his waist and richly adorned with beaded jewellery inlaid with hardstones.

14.7cm (5 4/5in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十六世紀 銅鑲金顯行手持金剛立像

此尊頭戴花冠，三目圓睜，呈憤怒相。右手上揚持金剛杵，左手施三寶嚴印，其臂鐲、手鐲、腳鐲等均蛇身纏成，下身着虎皮裙，天衣從雙肩繞臂而下，左展姿立於覆蓮座上，座緣淺刻葉紋。做工繁縟，造型生動。

275

**A GILT-BRONZE FIGURE OF GURU PADMASAMBHAVA**

16th century

The benign teacher seated in dhyanasana on a single-lotus throne with upwards petals, the right hand elevated before the chest holding a vajra and the left with a ghanta, wearing a delicate thinly-pleated robe and a five-leaf tiara with each leaf comprising a skull topped by a figure of Buddha.

20.9cm (8 1/5in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

十六世紀 銅鑲金蓮花生像

此尊頭戴骷髏花冠，縵帶飄動於耳際，雙目圓睜，神態祥和。雙手各持金剛杵和鈴，身着袈裟和僧裙，外披僧氅，衣褶紋繁複。跏趺坐於仰覆蓮座，蓮瓣清晰有力。





276



276



276

276

### THREE DOCUMENTARY BRONZE FIGURES

Comprising a figure of Guanyin holding a sceptre seated on a flaring lotus base rising from a wood stand, dated by inscription to Tianshun and of the period; a figure of Buddha seated on a double-lotus base with both hands held in his lap, dated by inscription to the third year of Jiaping, corresponding to 1524 and of the period; and a figure of Guanyin holding a child on her lap seated on a tall plinth, cyclically dated xinsi year of Chongzhen, corresponding to 1641 and of the period.

*The tallest 30.4cm (12in) high (4).*

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

銅佛像三尊

此拍品包括一尊明天順的手持如意觀音像，刻有「天順二月xx造」款（兩字字跡模糊）；一尊明嘉靖三年的釋迦牟尼佛像，刻有「嘉靖三年七月初二日誠心人張得才造同佛尊」款；及一尊明崇禎的送子觀音像，刻有「崇禎辛巳年十月」款。造型規整，時代特徵鮮明。

277

### A PARCEL-GILT BRONZE STUPA

17th century

The square stepped base openwork decorated with a spreading drape on each side above a lotus frieze with a mythical beast forming the corners, surmounted by a separate section of a domed body resting on a double-lotus pedestal, all below the harmika and tapered parasols.

*22.3cm (8 4/5in) high*

£1,500 - 2,000

HK\$19,000 - 26,000

CNY15,000 - 21,000

十七世紀 銅局部鑲金佛塔

此塔由瑞獸紋塔基、仰覆蓮座式塔座、覆鉢式塔瓶和塔剎組成。



277



278

278

**A BRONZE STUPA**

17th century

The beaded double-lotus frieze supporting the domed body, surmounted by a stepped square-shaped harmika, all below a ribbed spire under a canopy and a lotus bud finial.

18.3cm (7 1/5in) high

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

Similar to lot 257, the present stupa is recognised as a Kadam stupa. Kadam stupas are popular in Tibet where this type of stupa (of various sizes) can be found in many Tibetan temples and monasteries.

十七世紀 銅佛塔

全塔由覆鉢、相輪、華蓋和寶珠等部分組成。此塔與拍品編號257形式相似，也屬噶當塔一類。噶當塔在西藏普及盛行，在很多廟宇及寺院能見到其踪影。

279

**A PARCEL-GILT BRONZE INCENSE BURNER**

Late Ming Dynasty

The compressed body raised on three bulbous legs crisply cast in high relief with two chilong dragons writhing amidst undulating lingzhi-shaped cloud scrolls, flanked by a pair of chi dragon handles.

11.7cm (4 1/2in) wide

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

明晚期 銅局部鑲金螭龍紋雙耳爐

爐為圓形，雙獸耳，短頸，鼓腹，三圓柱形足，爐腹飾二螭龍紋，局部鑲金，造型精巧。



279

280 \*

**A RARE GILT-BRONZE FIGURE OF YI-DAM AKSOBHYAVAJRA  
GUHYASAMAJA**

16th century

The three-headed and six-armed deity and his consort richly gilt and well modelled, tightly embracing each other with their principal hands holding a vajra and ganta behind the partner's back, the other radiating arms holding a wheel, a lotus, a thought gem and a sword, wearing precious jewellery inlaid with turquoise and hardstones, the hair gathered into a topknot encircled by a multi-pointed crown, seated in dhyanasana atop a lotus pedestal with a double row of petals.

17cm (6 2/3in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

Guhyasamaja is one of the three main yi-dams within the Gelugpa tradition of Vajrayana.

A closely related figure of Yi-dam Aksobhyavajra Guhyasamaja is at the Museum Rietberg Zurich, illustrated by H.Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, *Catalogue.no.110*. Also see another Guhyasamaja at the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2012, pl.48.



Two views

### 十六世紀 銅鑲金密集金剛像

此尊三頭六臂，頭戴寶冠，三面雙目圓睜，呈微憤怒面相。正二手施金剛吽迦羅印，持金剛杵和鈴並擁抱明妃，餘手各持不同法器包括花、法輪、摩尼寶等。明妃也是三頭六臂，擁抱主尊，雙腿繞主尊腰而坐。跏趺坐於仰覆蓮座，座沿飾連珠紋。整體佈局清晰，造型完美，工藝精湛。

密集金剛為格魯派所修三大本尊之一。蘇黎世雷特伯格博物館和北京故宮博物院也藏有密集金剛像，見1995年蘇黎世出版H.Uhlig著《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，圖版110；再2012年北京出版故宮博物院編《故宮經典：藏傳佛教造像》，圖版48。



281 W

**TWO POLYCHROME WOOD FIGURES OF LUOHANS**

The first 10th/12th century, the second 16th/17th century

Each subtly powerful arhat very finely modelled standing with the hands held together in prayer, the face with well-defined heavy brow, half-closed eyes in a contemplative manner, high cheek bones, a broad nose and long pendulous earlobes, wearing a long flowing robe that falls in soft and elegant folds, with traces of brownish-red, blue and green pigment, fixed stands.

*The taller 109.5cm (43in) high (4).*

**£30,000 - 50,000**

**HK\$390,000 - 650,000**

**CNY310,000 - 520,000**

**A Radiocarbon Dating Measurement report is available on request.**

**木雕彩繪羅漢立像兩尊**

此拍品一尊羅漢為十/十二世紀，另一尊為十六/十七世紀。兩尊形式相似，一尊為老相，肩頭深鎖；一位為俊少相。頭無鬚髮，大耳垂肩，神態莊嚴。俊少者雙手合十，老者雙手拱拳，身着通肩式長袍，自然垂落，線條輕重緩急，穩重地站立着。整體造型傳神。

放射性碳測年樣品報告可向部門索取。





282



283

282

**FIVE SMALL GILT-BRONZE FIGURES OF DEITIES**

Comprising a Sri-Devi riding on a mule crossing a sea of blood with a skull cup in his left hand on a separate stand, 18th century, 7.4cm (3in) high; a guardian on horse wearing a warrior armour and a helmet, 18th century, 8.4cm (3 1/3in) high; a Samantabhadra on an elephant with both hands in apana mudra, 17th century, 7.7cm (3in) high; a female deity on a goat, 18th/19th century, 6.5cm (2 1/2in) high; and a protector riding on a horse with a mongoose in his left hand, 18th/19th century, 6.5cm (2 1/2in) high. (6).

£4,000 - 6,000  
HK\$52,000 - 77,000

CNY41,000 - 62,000

銅鑲金佛像五尊

此拍品包括吉祥天母一尊，跨騎奔跑的驢上，左手托嘎巴拉碗，屬十八世紀；護法一尊，跨騎馬上，頂盔戴甲，屬十八世紀；騎象普賢菩薩一尊，屬十七世紀；騎羊護法一尊，屬十八/十九世紀；及騎馬護法一尊，手持吐寶鼠，屬十八/十九世紀。

283

**THREE GILT-BRONZE FIGURES OF DEITIES**

Comprising a three-faced, six-armed Yamari, 17th century, in sexual embrace with his consort, holding a variety of implements and wearing a crown of skulls with snakes writhing on the flaming hair; and two wrathful figures of Vajrapani, 18th/19th century, each striding in pratyaldha holding a vajra in his raised right hand and the left in apana mudra, one wood stand.

The tallest 11cm (4 1/3in) high (6).

£4,000 - 6,000  
HK\$52,000 - 77,000

CNY41,000 - 62,000

銅鑲金佛像三尊

此拍品包括一尊十七世紀的羅瓦金剛，三頭六臂，頭戴骷髏冠，正手擁抱明妃並持鉞刀和嘎巴拉碗；和兩尊十八/十九世紀的手持金剛，三目圓睜，右手上揚持杵，左展立姿；三尊神態均威武兇猛。

284 \*

**A LARGE GILT-BRONZE REPOUSSÉ FIGURE OF AMITAYUS**

17th century

The noble Bodhisattva seated cross-legged on an elaborate double-lotus pedestal, the hands in dhyana mudra holding the eternal vase, lavishly attired with a long dhoti gathered in elegant pleats on the base and a celestial scarf trailing down to the sides, adorned with regal necklaces, armlets and bracelets, the serene face with downcast eyes further embellished with an intricate openwork tiara. 37cm (14 1/2in) high

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

Amitayus is the 'Buddha of Eternal life', who is highly revered in China and Mongolia given his special ability to prolong life. According to Tibetan scholars the great teacher Padmasambhava introduced Amitayus into Tibet in the 8th century.

The present lot exhibits the typical characteristics of Amitayus, the figure wearing Bodhisattva ornaments and depicted in dhyanasana with the hands held in the gesture of meditation (dhyana mudra) holding the vase with the elixir of immortality. The general form of the present Amitayus also displays resemblance to the gilt-bronze figures in 15th century China. Compare with an Amitayus figure of the Yongle period in the Palace Museum, Beijing, illustrated by Wang Jiapeng, *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, 2003, no.217. See also nos.226 and 227 for the related intricate lotus petals around the base of a four-armed Avalokitesvara and an Amitayus both dated to the Kangxi period.

十七世紀 銅鑲金無量壽佛像

此尊全跏趺端坐於仰覆蓮座，頭戴華麗花冠，顏面端莊。上身飾連珠式璽珞、項鍊等，天衣從兩肩而下，飄動於體側，下身着長裙。雙手施禪定印，捧長壽甘露瓶。蓮座造型生動，蓮瓣寬大有力，做工精美。此尊採用錘疊工藝。

無量壽佛為五方佛之一，也稱長壽佛、阿彌陀佛，在中國和蒙古有着崇高的地位。根據西藏學者，無量壽佛是由蓮花生大師於八世紀時請入西藏。

一般來說，無量壽佛通常跏趺坐姿，雙手禪定持長壽甘露瓶和飾有華麗繁複的珠寶，就像此拍品所展示出的特徵。此尊的整體造型亦表現了十五世紀風格的遺風，可與故宮博物院藏明永樂時期的無量壽佛作比較，見2003年出版王家鵬編《故宮博物院藏文物珍品全集：藏傳佛教造像》，圖版217；此尊的蓮瓣製作工藝亦可與故宮博物院藏康熙時期的兩尊佛像作比較，見同上，圖版226和227。





*“...Very often in life one’s career path cannot be planned. It is unexpectedly thrust on you. Thus it is that my legal career has been like a series of separate chapters linked by the pleasure I derive from defending the innocent, mitigating the guilty, and sowing confusion when that is the only viable course.”*

*(Cheng Huan, Defending the Law – ‘Golden Tooth’ Glances Back, Hong Kong, 2008, p.41).*

「人生的路途，有時候並不由自己來決定，往往也不能早着先機，還是隨遇而安罷了。至於我的律師生涯，確像一本章回小說般精彩，當中串連着的環節，包括我替無辜的人辯護，也曾為有罪的人求情，偶或在辯案時別無他法，我唯有挑出當中疑點，不過，凡此種種案件，都為我的執業生涯，平添不少樂趣。」

(清洪著《護法-「金牙大狀」回首昨天》，香港，2008年，頁39)

285

**A BRONZE FIGURE OF GUANYIN ON A BUDDHIST LION**

17th century

Heavily cast seated on the back of a roaring lion, both hands in dhyana mudra wearing a long layered robe revealing the chest, the face in a benign expression with the hair tied in knotted plaits.

16.9cm (6 2/3in) high

£1,500 - 2,000

HK\$19,000 - 26,000

CNY15,000 - 21,000

十七世紀 銅獅吼觀音菩薩像

菩薩盤坐於獅背上，雙手結禪定印，身穿袒胸式袈裟，神態祥和，獅子臥伏在地，回首向上作吼叫狀，整體自然流暢。



285

286

**FOUR SMALL GILT-BRONZE FIGURES OF DEITIES**

17th/18th century

Comprising a two-armed Samvara tightly embracing his consort Vajravahni, holding a vajra and ghanta behind the consort's back, fixed stand; an Amitayus holding a vase, and a Bodhisattva in karana mudra, each seated on a lotus throne; and Vaisraivana on a snow lion holding a mongoose in the left hand and a banner on the right.

The largest 7cm high (5).

£1,200 - 1,500

HK\$15,000 - 19,000

CNY12,000 - 15,000

十七/十八世紀 銅鎏金佛像四尊

此拍品包括一尊雙身二臂上樂金剛，雙手結金剛吽迦羅印並各持鈴、杵，擁抱明妃亥母；一尊無量壽佛和一尊菩薩，均跏趺坐於蓮花座上，無量壽佛雙手結禪定印，捧長壽甘露瓶，而菩薩面含微笑，結期剋印；以及一尊財寶天王，遊戲姿坐於獅背上，右手持勝幢。



286

287

**FOUR SMALL GILT-BRONZE FIGURES OF BUDDHA**

18th century

Each seated in dhyanasana on a double-lotus pedestal, three Buddha with both hands in dharmachakra mudra and the smallest one in dhyana mudra, dressed in a pleated robe draped over his left shoulder, the hair arranged in tight curls rising over the ushnisha.

The tallest 10.6cm (4 1/5in) high (4).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八世紀 銅鎏金釋迦牟尼佛像四尊

每尊佛像全跏趺端坐於束腰雙層蓮花座上，頭飾螺髮，頂有肉髻，髻頂現寶珠，大耳垂肩，神態安詳。着袒右肩袈裟，其中三尊雙手結輪法輪印，最小的一尊雙手結禪定印，四尊造型均端莊。



287



288 \*

**A LARGE GILT-BRONZE VAJRA**

17th century

The thunderbolt-sceptre heavily cast with four prongs at each end emerging from the mouths of four makaras supported on a single-lotus pedestal, divided by a central round grip.

30.5cm (12 in) long

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

The vajra is the most important ritual implement of tantric Buddhism, together with the bell (ghanta). It can be made of various materials including gold, silver, copper, brass, iron, bronze, and painted wood.

The present large vajra is a fine example of the well-known type with five prongs. When the vajra is held erect, the five prongs at the top are symbolic of the wisdom of the Five Transcendent Buddhas and the other five at the bottom stand for the five female consorts of the Five Buddhas, symbolising the five elements of purity: earth, water, fire, air and ether. The round grip at the centre represents the Buddha Vajrasattva, the archetypal Tantric buddha form. Compare a similar vajra illustrated by R.Thurman and D.Weldon, *Sacred Symbols: The Ritual Art of Tibet*, New York, 1999, pl.10.

十七世紀 銅鑲金金剛杵

此金剛杵有一圓形中軸股叉，中軸股叉兩邊有四根彎曲的外股叉從摩羯嘴裡伸出，下承單層蓮座，與中央股叉末端連為一體。

金剛杵在佛教密宗中象徵着堅利之智，是可以斷除各種煩惱和伏惡魔的法器，通常與金剛鈴合用。當喇嘛們把鈴杵合用時，金剛杵代表方便，金剛鈴代表智慧。

金剛杵可以以不同材料製成，包括金、銀、銅和木；有獨股、三股、五股、九股等多種形式之分。此拍品正是最為常見的五股類型。上股叉代表五佛智的智慧，而五根下股叉代表五佛母，即五佛的女性伴侶，象徵已淨化的地、水、火、風、空五大自然力。中間圓形的中軸股叉代表着金剛薩埵佛，其有着本初佛的身份。與本杵相似的例子可參見1999年紐約出版 R.Thurman and D.Weldon 著《Sacred Symbols: The Ritual Art of Tibet》，圖版10。

289

**A SILVER-WIRE-INLAID PARCEL-GILT BRONZE INCENSE BURNER**

Late Ming Dynasty, Yunjian Hu Wenming zhi seal mark  
The compressed body in archaic bronze gui form, raised on a slightly tapering foot, flanked by a pair of dragon-headed handles, interspersed in relief with various gilt auspicious emblems reserved on a finely stippled ground beneath a key-fret border.

15.3cm (6in) wide

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000

**Provenance:** S. Marchant and Son Ltd., London (label)

Hu Wenming was an eminent metalworker during the late Ming period. Compare a related bronze incense burner illustrated by G. Tsang and H. Moss in *Arts from the Scholar's Studio*, Hong Kong, 1986, no.73.

明晚期 銅嵌銀局部鎏金簋式爐 「雲間胡文明製」篆書款

此爐造型仿周代青銅簋，唇口微翻，收頸，兩獸形耳，鼓腹，圈足。爐頸飾雷紋，工整細緻，腹部飾鎏金吉祥紋，底部飾「雲間胡文明製」篆書款。此器採用鎏金及嵌銀工藝，現華麗之感。

胡文明是晚明時期的著名鑄銅工匠，擅長製作銅爐及文房用具。相關的銅爐例子可參考1986年香港出版G. Tsang和H. Moss著《Arts from the Scholar's Studio》，編號73。

此器源自倫敦古董商S. Marchant and Son (見標籤)。





290 \*

**A FINE GILT-BRONZE FIGURE OF BUDDHA**

Zanabazar School, 17th century

Portrayed seated in dhyanasana with the right hand lowered in varadamudra and the left in dhyanamudra, wearing a long-flowing robe draped across the left shoulder with a floral hem, the contemplative face with a broad forehead surmounted by the tightly coiled hair rising over the ushisha, all supported on a waisted double-lotus throne with Sanskrit inscription.

11.2cm (4 1/2in) high

£12,000 - 15,000

HK\$150,000 - 190,000

CNY120,000 - 150,000

十七世紀 贊巴學派 銅鑲金釋迦牟尼佛像

釋迦佛像形製小巧，螺髮高髻，寬額，大耳垂肩，神態莊嚴。着袒右肩袈裟，右手結與願印，左手結禪定印，全跏趺坐。下承束腰雙層蓮花座，座上刻有梵文，整體做工細密。

290

291

**A GILT-BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESVARA**

17th century

The standing Bodhisattva intricately modelled with eight arms, the main hands joined in the gesture of salutation while the others radiating with various mudras, dressed in a pleated garment and draped sash with beaded jewellery, fixed stand.

24.7cm high (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

For more information relating to Avalokitesvara, please see footnote to lot 338.

十七世紀 銅鑲金十一面觀音菩薩像

此尊八臂十一面（其中一面已失），頭部排列共分四層，面相平和，正二手合十，結禮敬印，餘手外伸，飾珠寶瓔珞，帔帛順肩臂而下，飄動於體側，整體造型工整。

有關觀音菩薩的資料，可參考拍品編號338的註腳。



291



292

**A GILT-BRONZE FIGURE OF GREEN TARA**

17th century

The female Bodhisattva seated in lalitasana with the right pendent foot supported on an individual lotus flower issuing from a double-lotus base, the right hand lowered in varada mudra and the left raised in prithvi mudra, holding two lotus stems blooming at her shoulders, the broad face with downcast eyes and serene expression surmounted by a foliate tiara, adorned with various jewellery inset with turquoise.

20.2cm (8in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

For more information relating to Green Tara, please see footnote to lot 268.

十七世紀 銅鑲金綠度母像

綠度母頭戴花冠，耳垂圓環，面相柔婉，神態寧靜。胸部飾環珞，雙乳隆起更突顯優美線條，下身著貼身長裙，全身裝飾嵌有綠松石。右手施與願印，左手施拔濟眾生印(三寶嚴印)，手中各執一蓮莖，遊戲坐於仰覆蓮座，蓮瓣十分精巧，右腿伸出，下踏小蓮臺，整體造型生動。

有關綠度母的資料，可參考拍品編號268的註腳。

292

293 \*

**A GILT-BRONZE FIGURE OF BUDDHA AKSOBHYA**

16th/17th century

The serene face finely modelled with downcast gaze flanked by a pair of pendulous ears, surmounted by domed ushnisha covered with tight curls beneath an ovoid jewel, the right hand held in bhumisparsha mudra and the left resting in his lap with a vajra, seated in dhyanasana on a double-lotus throne.

21.7cm (8 1/2in) high

£12,000 - 15,000

HK\$150,000 - 190,000

CNY120,000 - 150,000

Aksobhya Buddha is one of the Five Transcendent Buddhas, the Lord of the East. He is also the head of the Vajra family, which can be distinctly identified from the vajra he is holding in the present lot. He has a special ability to transform human beings' affliction of anger into absolute perfection and wisdom. Aksobhya can be depicted in both crowned and uncrowned forms. See lot 270 for an example of a crowned Aksobhya.

十六/十七世紀 銅鑲金阿閼佛像

此尊頭飾螺髮，頂有肉髻，髻頂現寶珠，大耳垂肩，面相俊美祥和。結跏趺坐姿，身着袒右肩袈裟，衣緣鑿刻花卉紋，右手施觸地印，左手禪定印，掌心立金剛杵，軀體造型清晰簡潔。蓮花座呈束腰雙層式，蓮瓣精緻生動。

阿閼佛，也譯作不動佛、無動佛，為五方佛中的東方佛。他也是金剛族諸神之主尊，從此拍品中阿閼佛手捧的金剛杵也能表明他為金剛部主的身份。阿閼佛有着柔軟之心，能渡化一切為嗔恨、嫉妒所困的眾生。阿閼佛像有戴冠及不戴冠的造型。可參見拍品編號270阿閼佛戴冠的例子。



293

294

**A RARE AND LARGE BRONZE HEAD OF MAHAKALA**

17th/18th century

The ferocious bearded face powerfully modelled with flame-like eyebrows and three bulging eyes, his mouth wide open showing the tongue, the massive dishevelled hair bursting into red flames, stand. 50cm (19 2/3in) high (2).

**£30,000 - 40,000**

**HK\$390,000 - 520,000**

**CNY310,000 - 410,000**

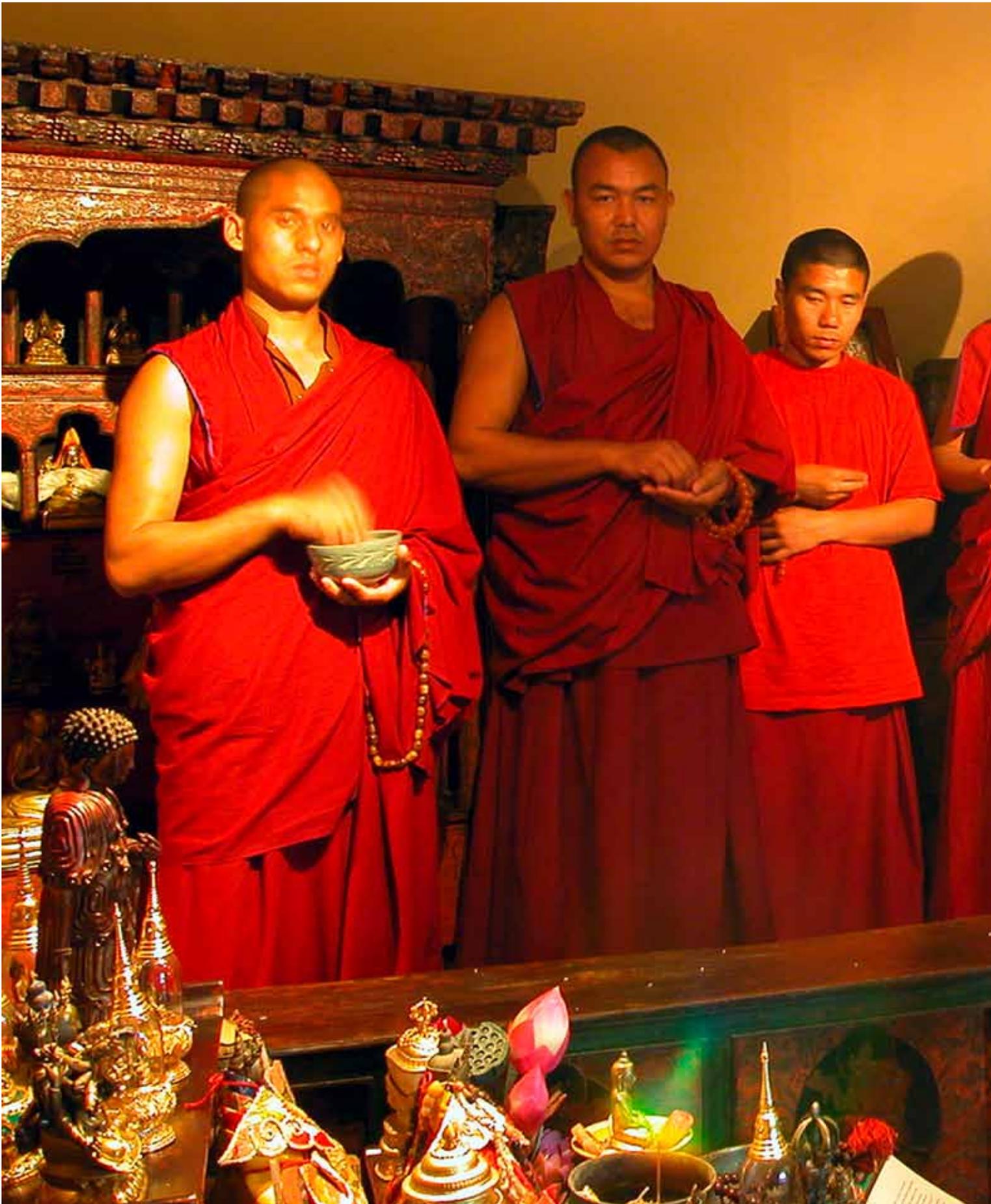
The powerful modelling of this bronze head can be compared to a smaller Mahakala figure dated 18th century in the Rubin Museum of Art, New York, illustrated by R.Linrothe and J.Watt, *Demonic Divine: Himalayan art and beyond*, New York, 2004, *Catalogue.no.22*.

十七/十八世紀 銅大黑天頭像

大黑天頂豎火焰紅髮，三目圓睜，雙眉及髭鬚均火焰形，呲牙咧嘴，面相憤怒。

此頭像強烈威武的造型及工藝可與另一件紐約魯賓喜馬拉雅藝術博物館藏的體積較少的十八世紀大黑天像作比較，見2004年紐約出版R.Linrothe和J.Watt著《Demonic Divine: Himalayan art and beyond》，圖版22。







295 \*

### A VERY LARGE PARCEL-GILT COPPER-ALLOY STUPA

Qianlong

Heavily modelled with a domed body encircled with horned masks suspending beaded garlands and set on one side with a framed niche, surmounting a stepped square plinth decorated in various relief with a pair of confronting lions flanking flaming pearls on the waist of each side between elaborate floral scrolls applied to the rims, and supporting a conical spire of thirteen layers under an embellished canopy and a jewelled sun and moon finial.

49cm (19 1/3in) high

£40,000 - 60,000

HK\$520,000 - 770,000

CNY410,000 - 620,000

A stupa, also known as Chorten, is a religious monument symbolising in particular the Buddha's enlightened mind, which was the first Buddhist art form, symbolic of the Buddha rather than representative of him in human form. Stupas are popular serving as reliquaries for remains of saints and other revered leaders, as well as holding offerings and precious relics. The Tibetans built both large and small stupas, and believe that visiting and circumambulating a stupa will bring the practitioner merit.

Stupas in India were at first made from earth, brick, or stone, and later made from precious metals. A typical stupa consists of a square platform as a base which is symbolic of the earth element; a dome where the relics are kept, symbolising the water element; ten or thirteen steps of enlightenment which indicates the fire element; a protective parasol, symbolic of the air element; the sun and the moon, referring to the space element; and the top flame or smoky wisp, symbolising the void. The present lot exemplifies this general form of a stupa. It is also interesting to compare a few cloisonné enamel Tibetan stupas made during the mid-Qing dynasty in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Enamels 4*, Beijing, 2011, pls.54 and 57.

There are eight known types of stupas, which were built to commemorate eight great episodes in the life of Buddha Shakyamuni. The present lot is referred as the second type, called the Enlightenment stupa, which represents Buddha's enlightenment under the bodhi tree on the fifteenth day of the fourth month.

The confident and solid casting quality of the present lot is amongst the finest during the 18th century, a time when the Qianlong Emperor was most enthusiastic in his patronage of Tibetan-style Buddhism in China, Mongolia and Tibet. It compares closely with an Enlightenment stupa of similarly large size illustrated by B.Lipton and N.Ragnubs in *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1996, *Catalogue* no.6.

### 清乾隆 銅局部鍍金大佛塔

此塔的結構底部為方形束腰臺座，束腰處飾對稱雙獅紋，座沿飾花紋。方座承托覆鉢，雕飾獅首銜瓔珞，正中開眼光門。上托十三層塔剎，下豐上斂，兩側垂卷草紋塔耳，上有鏤空華蓋。最上層為日盤和月盤。整體沉厚穩重，做工卓越，體現了十八世紀時期的精湛工藝，為乾隆鼎盛時期的代表作之一。

佛塔譯作「Chorten」，意思是供養的根基，象徵着佛陀證悟的心，用來供奉經書、佛像和重要上師們的舍利子。在西藏，佛塔十分普及，隨處可見大小不等的佛塔。藏人供奉和繞行佛塔以祈求平安。

在印度，佛塔最初以土、磚、或石頭製成，後來以較為珍貴的材料如鍍金、銀、銅等製成。佛塔主要由五大部份組成，其五部份亦象徵着五大元素：日月代表空，華蓋代表風，相輪（十三天）代表火，覆鉢代表水，臺座代表地，意味着一切事物因緣而生。其他材料製成的佛塔可參考故宮博物院藏有清中期的掐絲琺瑯藏式佛塔，見2011年北京和合肥出版故宮博物院編《故宮博物院藏品大系：琺瑯器編4》，圖版54和57。

佛塔造型較多，主要有八種形式，代表着釋迦牟尼佛一生不同階段的重要事蹟。此拍品為八大主要佛塔裏的第二種，即菩提塔，以紀念佛陀在菩提樹下得道成佛而建。類似的大佛塔可參考1996年紐約和牛津出版B.Lipton和N.Ragnubs著《Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art》，圖版6。





296

**A GILT-BRONZE FIGURE OF BUDDHA**

18th century

Heavily cast seated in dhyanasana above a double-lotus pedestal, the hands held before the chest in dharmachakra mudra, wearing a pleated robe with meticulously incised hems, the serene face with an urna and surmounted by the prominent usnisha.

16.8cm (6 2/3in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八世紀 銅鑲金釋迦牟尼佛像

釋迦佛面相豐滿，螺髮高髻，大耳垂肩，神態靜穆。着袒右袈裟，邊緣綴花卉紋，簡潔自然。雙手置胸前結說法印，全跏趺坐。下承束腰蓮座，蓮瓣飽滿有力，蓮瓣尖端上捲，座上沿飾連珠紋，造型完美，工藝精湛。

297

**A GILT-BRONZE FIGURE OF BUDDHA**

18th century

Well cast with the hands held in bhumisparsha mudra, wearing a pleated robe delicately incised with floral borders at the hem, the benevolent face with a raised urna flanked by long pendulous ears below tightly curled hair covering the domed usnisha, seated in dhyanasana on a waisted lotus base.

16.6cm (6 1/2in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

十八世紀 銅鑲金釋迦牟尼佛像

此尊面相英俊，眉目清晰，眉間飾有白毫，大耳垂肩，軀體雄闊壯實，着袒右肩袈裟，衣緣鐫刻花葉紋。右手結觸地印，左手結禪定印，全跏趺坐。下承仰覆蓮座，蓮瓣飽滿有力，整體造型完美，工藝精緻。

296



298

**A GILT-BRONZE FIGURE OF BUDDHA**

18th century

Seated in dhyanasana on a double-lotus pedestal with hands in bhumisparsha mudra, wearing a robe with incised floral borders, the benign face framed by long ears, hair in tight curls rising over the usnisha and topped by a finial.

16.2cm (6 1/2in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八世紀 銅鑲金釋迦牟尼佛像

佛身結跏趺端坐於束腰蓮花座上，右手結觸地印，左手結禪定印。螺髮高髻，眉眼高挑，大耳垂肩，着袒右肩袈裟，衣邊上刻有花紋，整體做工精細。

297



298



299

299

**A GILT-BRONZE FIGURE OF BUDDHA**

18th century

Modelled with a contemplative face with long pendulous ears, the head and the domed usnisha covered with tight curls, the hands held in dharmachakra mudra before the chest, wearing a robe over his left shoulder falling in neat folds on the double-lotus base.

16.3cm (6 1/2in) high

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

十八世紀 銅鑲金釋迦牟尼佛像

此像面容方正，頭部螺髮高髻，大耳垂肩，神態莊重慈祥。身着袒右袈裟，衣緣上刻有花紋，淺細優美。雙手結說法印，全跏趺端坐於仰覆蓮座上，座上沿雕連珠紋。

300

**A GILT-BRONZE FIGURE OF BUDDHA**

18th century

Seated in dhyanasana on a double-lotus base with hands in bhumisparsha mudra, wearing a pleated robe with floral hem and gathered in neat folds at his ankles, his face in benevolent expression surmounted by a domed usnisha.

19cm (7 1/2in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八世紀 銅鑲金釋迦牟尼佛像

此尊面相端莊，頭飾螺髮，頭頂肉髻高隆，眉間飾白毫，微含笑意。着袒右袈裟，衣緣處綴花卉紋。右手結觸地印，左手結禪定印，全跏趺坐。下承仰覆蓮座，蓮瓣寬肥飽滿，瓣邊刻花葉紋。整體造型流暢。



300



301 \*

**A LARGE GILT-BRONZE FIGURE OF  
MAITREYA**

Mongolia, 18th/19th century

The contemplative Bodhisattva crisply and expressively cast with almond-shaped eyes and a gentle smile, framed by a foliate crown encircling an intricate high chignon, both hands in dharmachakra mudra flanked by lotus stems supporting a chakra and a water bottle, wearing an embellished and elegantly-pleated dhoti with a swirling sash around the shoulders, further adorned with delicately-beaded jewellery inlaid with hardstones, standing on a separate double-lotus throne.

29.7cm (11 2/3in) high (2).

£12,000 - 15,000

HK\$150,000 - 190,000

CNY120,000 - 150,000

For more information relating to Maitreya, please see footnote to lot 267.

Compare the craftsmanship evident in a Mongolian gilt-bronze standing figure of Manjusri, dated late 17th to early 18th century, and a gilt-bronze figure of a seated Maitreya, 18th century, from the Zanabazar School, illustrated by P.Berger and T.Tse Bartholomew, *Mongolia: The Legacy of Chinggis Khan*, San Francisco, 1995, p.29.

蒙古十八/十九世紀 銅鑲金彌勒菩薩立像

此尊頭戴五葉高花冠，耳際繒帶呈蛇形，頂結高髮髻，面龐方正，五官刻畫鮮明，面相端莊慈和。雙手結輪法輪印，肩側的蓮花上置有法輪和淨瓶，為彌勒菩薩的重要標誌。身着天衣和貼體長裙，更顯優美體態，綴連珠式瓔珞、臂鐲、手鐲及腰帶，嵌寶石立於仰覆蓮座上，蓮瓣飽滿有力。造像的臉部特徵及自然流暢的身體線條均體現了蒙古造像的精美風格。

此尊的工藝風格可與贊巴學派的一件十七/十八世紀的文殊菩薩像和一件十八世紀的彌勒佛像作比較，見1995年三藩市出版P.Berger和T.Tse Bartholomew著《Mongolia: The Legacy of Chinggis Khan》，頁29。

有關彌勒菩薩的資料，可參考拍品編號267的註腳。

302 \*

**A FINE GILT-BRONZE REPOUSSÉ SET OF THE EIGHT  
BUDDHIST EMBLEMS, BAJIXIANG**

18th century

Of columnar form enclosing a wheel, a conch shell, a parasol, a lotus flower, a victory banner, a treasure vase, a pair of fish and an endless knot, each emblem crisply modelled within a circle supported by an elaborate foliate column resting on a single-lotus pedestal.

Each 18.6cm (7 1/3in) high (8).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

The Eight Auspicious and the Seven Royal Emblems were usually placed together on the altar tables in shrines. They represent the offerings made by the gods to Shakyamuni Buddha immediately after he gained enlightenment.

For another set of Eight Auspicious Emblems dated to the 18th century, see *A Special Exhibition of Buddhist Gilt Votive Objects* by the National Palace Museum, Taipei, 1995, pl.27. Compare also a related set in the Qing Palace, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1998, pl.109.

十八世紀 銅鍍金八吉祥供器

此拍品由法輪、法螺、寶傘、白蓋、蓮花、寶罐、金魚及盤腸組成，稱為八吉祥或八寶。每件外罩一圈，下半部以纏枝蓮承托，以覆蓮紋為底座，做工精巧。

八吉祥為佛前供器。法輪代表佛說大法圓轉萬劫不息；法螺代表菩薩果妙音吉祥；寶傘代表張弛自如，曲覆眾生；白蓋代表遍覆三千淨一切樂；蓮花代表出五濁世無所染；寶罐代表福智圓滿，具完無漏；金魚代表堅固活潑能解壞劫；盤腸代表迴環貫徹，一切通明。

台北國立故宮博物院也藏有一組十八世紀的八吉祥供器，見1995年台北出版國立故宮博物院編《金銅佛教供具特展》，圖版27；也見1998年北京出版故宮博物院編《清宮藏傳佛教文物》，圖版109。





303  
**A REPOUSSÉ GILT-BRONZE FIGURE OF A  
 KAYUPA LAMA**

18th century  
 Seated in crossed legs on a double-lotus throne holding a vase in his left hand and the right raised in vitarka mudra, dressed in a pleated robe elaborately incised with floral and undulating cloud patterns, wearing a distinctive lama hat surmounting the benign face.

18.2cm (7 1/5in) high

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

十八世紀 銅鑲金噶舉派喇嘛像

此像頭戴僧帽，雙目直視，面含微笑，輪廓清晰。身着背心、僧裙和袒右肩袈裟，外披僧氅，右手結說法印，左手禪定印並托寶瓶，跏趺端坐於雙層蓮花座上。此像採用錘疊工藝，整體比例均勻。

303

304  
**A PARCEL-GILT BRONZE FIGURE OF A MONK**

18th century  
 The figure finely cast with well-defined facial features, his left hand holding an alms bowl and the other in harina mudra, wearing a long pleated robe with incised floral hems draped across his left shoulder, standing barefoot on a fixed stand.

19.8cm (7 4/5in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

十八世紀 銅局部鑲金佛僧像

此像站姿，頭無鬚髮，雙目低垂，五官刻畫生動，左手心托鉢，身穿袒右肩袈裟，衣紋流暢自然。



304

305 \*

**A PARCEL-GILT BRONZE FIGURE OF CHANGKYA HUTUKTU**

18th century

Seated in crossed legs atop a blanketed plinth, his right hand elevated before his chest in vitarka mudra and his left held in his lap, flanked by lotus stems bearing a sword and book at his shoulders, the face with a distinctive feature of a lump on the right side, surmounted by a peaked lama hat.

16.5cm (6 1/2in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

See another gilt-copper figure of Changkya Hutuktu, 18th century, illustrated by D. Dinwiddie in *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, 2003, Chicago and London, pl.94. A related gilt-bronze figure of Changkya Hutuktu is illustrated in *Zhongguo zangchuan fojiao jintong zaoxiang yishu: xia juan*, Beijing, 2000, pl.257.

十八世紀 銅局部鎏金章嘉呼圖克圖像

章嘉呼圖克圖跏趺坐於三層坐墊上，刻有別緻花紋，右手結說法印，左手持蓮花莖，兩肩飾蓮花，花上分別置有經書及寶劍，身穿僧祇支、袈裟和僧裙，衣緣處淺刻花紋。頭戴僧帽，寬高額，右臉部生有小肉瘤，為章嘉的標誌，面相寫實生動，工藝精湛。

另一件十八世紀的銅鎏金章嘉呼圖克圖像可參考2003年芝加哥和倫敦出版D. Dinwiddie著《Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages》，圖版94。相關例子也可參見2000年北京出版《中國藏傳佛教金銅造像藝術：下卷》，圖版257。



305

306

**A BRONZE FIGURE OF TSONG KHAPA**

18th century

Seated in dhyanasana with his hands in dharmachakra mudra, flanked by two leafy lotuses at the shoulders issuing the Book of Wisdom at the left and the sword at the right, the face with downcast eyes wearing a pandita hat.

17.2cm (6 4/5in) high

£3,000 - 5,000

HK\$39,000 - 65,000

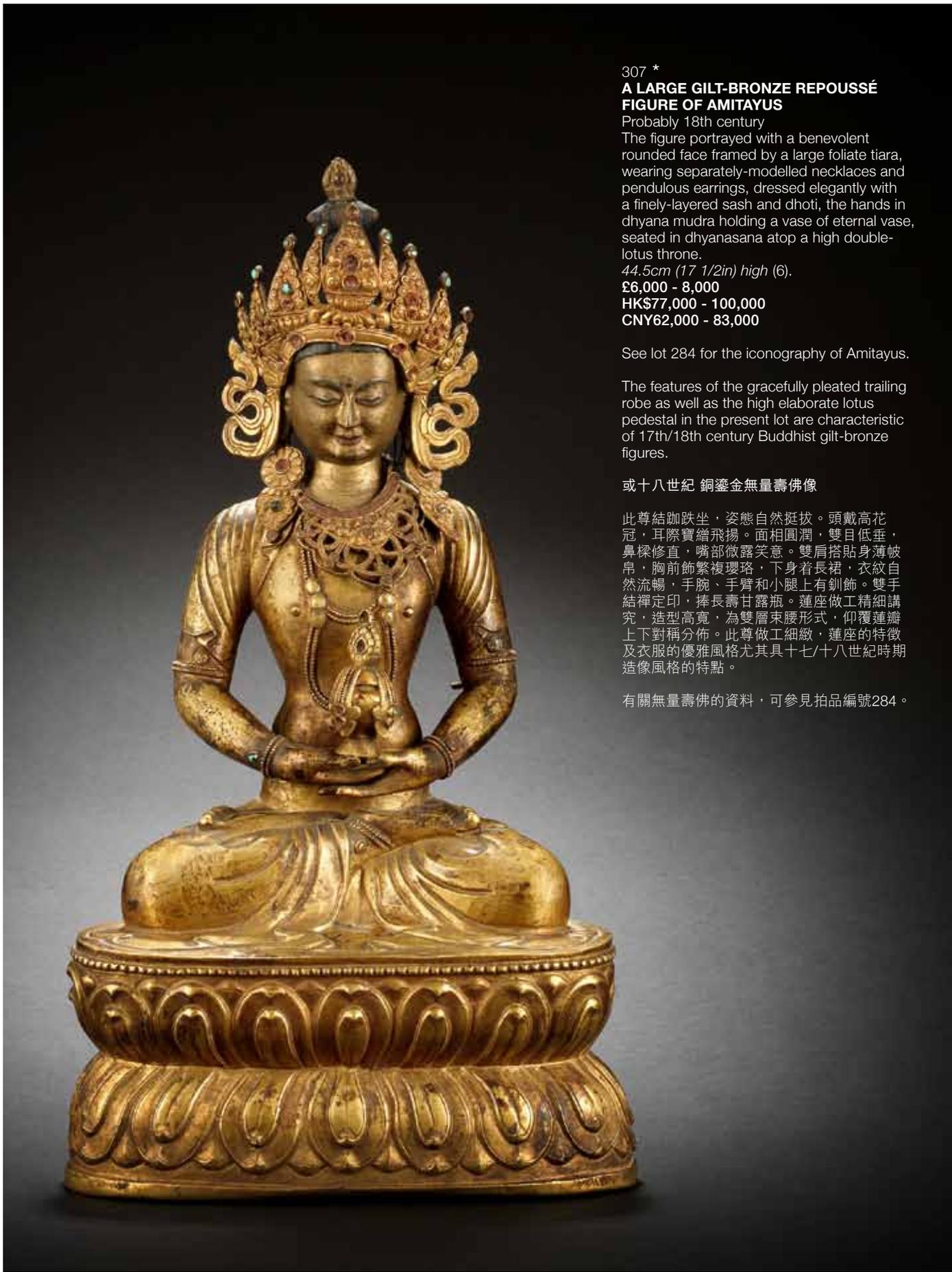
CNY31,000 - 52,000

十八世紀 銅鎏金宗喀巴像

宗喀巴頭戴桃形尖帽，帽耳垂搭雙肩，面相平和。上身着僧僧祇支，下身着僧裙，雙手當胸結說法印，雙肩飾有蓮花，左右肩花上分別置寶劍和經書，跏趺端坐於束腰蓮花座上，造型規整。



306



307 \*

**A LARGE GILT-BRONZE REPOUSSÉ  
FIGURE OF AMITAYUS**

Probably 18th century

The figure portrayed with a benevolent rounded face framed by a large foliate tiara, wearing separately-modelled necklaces and pendulous earrings, dressed elegantly with a finely-layered sash and dhoti, the hands in dhyana mudra holding a vase of eternal vase, seated in dhyanasana atop a high double-lotus throne.

44.5cm (17 1/2in) high (6).

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

See lot 284 for the iconography of Amitayus.

The features of the gracefully pleated trailing robe as well as the high elaborate lotus pedestal in the present lot are characteristic of 17th/18th century Buddhist gilt-bronze figures.

或十八世紀 銅鑲金無量壽佛像

此尊結跏趺坐，姿態自然挺拔。頭戴高花冠，耳際寶繒飛揚。面相圓潤，雙目低垂，鼻樑修直，嘴部微露笑意。雙肩搭貼身薄帔帛，胸前飾繁複瓔珞，下身著長裙，衣紋自然流暢，手腕、手臂和小腿上有釧飾。雙手結禪定印，捧長壽甘露瓶。蓮座做工精細講究，造型高寬，為雙層束腰形式，仰覆蓮瓣上下對稱分佈。此尊做工細緻，蓮座的特徵及衣服的優雅風格尤其具十七/十八世紀時期造像風格的特點。

有關無量壽佛的資料，可參見拍品編號284。

308 \*

### A RARE SILVER STUPA

18th century

The waisted square plinth decorated in relief with an elephant, horse, peacock and Garuda in four cardinal directions, each flanked by a pair of lions, rising to a domed body on a stepped base with a miniature image of a Buddha within a framed niche and surrounded by masks issuing pendent beaded chains, supporting conical parasols with foliate scrolls on each side under a sun and moon finial.

25cm (9 4/5in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

Being made of silver as well as the fine workmanship of the present lot enhances its rarity and its sacred nature.

Tibetan Buddhism was held in high esteem and respect by the Qing Emperors, particularly during the 18th century when precious materials were used to make ritual and ceremonial implements under strict supervision. It is possible that the present stupa was created as an ornament for the altar of a Court temple.

See a related silver stupa, dated to the 18th century, illustrated by H.Uhlig in *On the Path of Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, *Catalogue*, no.166.

#### 十八世紀 銀佛塔

此塔由方束腰臺座、覆鉢、十三層塔刹和日月盤組成。方臺束腰處飾雙獅紋，四面雙獅中央分別有象、馬、孔雀和迦樓羅。覆鉢雕飾獅首銜瓔珞，正中開眼光門。造像做工精細，銀為珍貴材料，更顯佛塔神聖的象徵。

清朝皇室極其推崇西藏佛教，尤其在康雍乾時期，因此佛教藝術的工藝也達到極致，所採用的材料也十分珍貴。此佛塔有可能曾經是供奉在宮廷廟宇的供器。

另一件十八世紀的銀製佛塔例子可參見1995年蘇黎世出版H.Uhlig著《On the Path of Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，圖版166。





309



310

309

**A GILT-BRONZE FIGURE OF GREEN TARA**

18th century

Crisply and heavily cast seated in lalitasana on a double-lotus pedestal with her right hand in varada mudra and her left raised in prithvi mudra, both holding uptala lotuses flanking the shoulders, dressed in a dhoti and adorned with beaded jewellery, the serene face gently tilted and crowned with a five-leaf tiara in front of a high chignon; together with a similarly modelled gilt-bronze figure of Tara using the repoussé technique, with a lotus blossoming at the left shoulder, 19th century. *The taller 17.1cm (6 2/3in) high (2).*

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

For more information relating to Green Tara, please see footnote to lot 268.

十八世紀 銅鑲金綠度母像

此尊雙腿呈遊戲坐姿，右腿踏小蓮臺，舒坐於蓮台上，儀態優雅。頭戴五葉花冠，頂高髮髻，耳旁繒帶蛇形上揚，面容莊嚴。右手施與願印，左手施三寶嚴印持蓮莖，花朵開敷雙肩頭，飾連珠式項鍊、臂鐲、手鐲，做工精美，上身着天衣，繞雙臂至腿側，下身着貼身薄長裙，整體線條流暢，展現了女性的優美體態。同拍品中也包括一件十九世紀的銅鑲金度母像，此像採用了錘疊工藝。有關更多綠度母的資料，可參考拍品編號268的註腳。

310

**A GILT-BRONZE FIGURE OF VAJRADHARA**

18th century

Crisply cast seated in dhyanasana on a double-lotus pedestal, his arms crossed at the wrist holding a vajra and a ghanta in each hand, wearing a pleated dhoti, adorned with beaded jewellery and a tiara with his hair pulled into a high chignon. *11cm (4 1/3in) high*

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

十八世紀 銅鑲金大持金剛像

此尊造型小巧，結跏趺坐於蓮座上。頭戴五葉花冠，面相祥和。雙手結金剛吽迦羅印，左手持鈴右手持杵。天衣自雙肩而下，從肘部繞雙臂垂落至腿側，下身着長裙，飾有連珠式項鍊、臂鐲、手鐲等。蓮花座為雙層束腰形式，蓮瓣飽滿，整體造型俊美。

311 \*

### A GILT-BRONZE FIGURE OF GREEN TARA

18th century

The contemplative figure exquisitely cast seated in lalitasana on a double-lotus throne with the hands in benevolent mudras, flanked by two leafy lotus stems, wearing a dhoti with delicately incised floral hems with the scarf swirling around her arms, richly bejewelled and crowned with a five-leaf tiara enclosing a high chignon.

16.7cm (6 2/3in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

For more information relating to Green Tara, please see footnote to lot 268. Compare the craftsmanship on the present lot to the facial expression, the proportion of the body, the beaded jewellery as well as the lotus petals of a 18th century Vajravidarana, illustrated in *Lamaistic Art: Exhibition organised in conjunction with the Nepalese Belgian Friendship*, Brussels, 1975, *Catalogue* no.82.

十八世紀 銅鑲金綠度母像

此尊頭戴五葉花冠，頂結高髮髻，耳側U形寶釧翻卷，面容端莊。左右手結說法印，肩側各飾蓮花，上身披天衣，自雙肩而下，繞雙臂下至身後座上，再垂落到座前，下身穿長裙，綴連珠式飾物，遊戲坐於蓮花座上，右腿踏小蓮臺，蓮瓣簡潔飽滿，整體造型優美。

此度母的製作工藝包括其面相、姿態、裝飾以及蓮座都體現了十八世紀時期造像的特點，可參考一件十八世紀的摧壞金剛像，見1975年布魯塞爾出版《Lamaistic Art: Exhibition organised in conjunction with the Nepalese Belgian Friendship》，圖版82。

有關更多綠度母的資料，可參考拍品編號268的註腳。





312

312 \*

**A GILT-BRONZE FIGURE OF MAHAKALA**

18th century

The fierce deity with three bulging eyes and exposed fangs, surmounted by a skull tiara and red flaming hair, holding a skull cup, a damaru drum and a skull rosary, with an elephant-skin shawl drawn across his back and a tiger-skin skirt around his protruding belly, lavishly adorned with writhing snakes and a garland of severed heads, trampling prostrate figures on a separate lotus base.

18.5cm (7 1/3in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

See footnote to lot 314 for more information regarding Mahakala. For a related six-armed Mahakala, see B.Lipton and N.Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York and Oxford, 1996, pl.84.

十八世紀 銅鑲金大黑天像

此尊一面六臂，頭戴骷髏冠，火焰形紅髮，三目圓睜，呲牙咧嘴，面目兇憤。正二手持鉞刀（已失）和嘎巴拉碗，餘手持嘎巴拉鼓、骷髏數珠及象皮足部。身後披象皮，下身圍虎皮裙。左展立姿，下踏兩人屍。造型生動誇張。相關例子可見紐約Jacques Marchais博物館藏的一件六臂大黑天像，見1996年紐約和牛津出版B.Lipton and N.Ragnubs著《Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art》，圖版84。有關大黑天護法的資料，可參見拍品編號314。



313

313

**A GILT-BRONZE FIGURE OF MAHAKALA**

18th century

The six-armed deity standing with a ferocious face holding various attributes, richly adorned with beaded jewellery and a garland of severed heads, all surmounted by a five-leaf crown, stand.

14.8cm (5 4/5in) high (2).

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

See footnote to lot 314 for more information regarding Mahakala.

十八世紀 銅鑲金大黑天像

此六臂大黑天像頂豎髮髻，頭戴五葉冠，三目圓睜，下頷有短卷鬚，形象憤怒。手持不同法器包括鉞刀、嘎巴拉碗、金剛杵、嘎巴拉鼓，飾連珠式瓔珞、臂鐲、手鐲等，上身着帔帛垂於腿側，造型傳神。有關大黑天護法的資料，可參見拍品編號314。

314 \*

**A GILT-BRONZE FIGURE OF MAHAKALA**

18th century

Elaborately cast striding in pratyaldha on a prostrate figure of an elephant-headed deity on a separately-cast lotus pedestal with the principal hands holding a vajra chopper and skull bowl, the other hands with a skull rosary, a damaru drum and the feet of an elephant skin draped across his back, heavily embellished with a garland of severed heads, the wrathful face surmounted by flamelike red hair behind the skull crown.

17.7cm (7in) high (2).

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000



314

The protector deity Mahakala is a wrathful form of the primordial Vajradhara, the supreme essence of all Buddhas. He can be two-armed, four-armed or six-armed as in the present lot. In his six-armed form he is also considered as a fierce and powerful manifestation of Avalokitesvara, the Bodhisattva of Compassion.

Mahakala's fearsome appearance and the terrifying implements that he holds display his capability to cope with our persistent and unwanted negativities. His most distinctive symbolic attributes are the chopper (kartri) and the skull bowl (kapala) filled with blood, symbolising the sharp edge of wisdom shredding all materialistic negative attitudes in the human-skull bowl of emptiness that holds the blood of defeated evil and demonic elements.

Compare a related powerful figure of Mahakala, 17th century, in the Royal Ontario Museum, Toronto, illustrated by M.Rhie and R.Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1996, pl.111. See also a six-armed Mahakala illustrated by B.Lipton and N.Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York and Oxford, 1996, pl.84.

#### 十八世紀 銅鑲金大黑天像

此尊左展立姿，腳踏毗那耶迦象，象鼻側歪，右手托嘎巴拉碗。大黑天一面六臂，頭戴骷髏冠，頂豐火焰形紅髮，三目圓睜，下頰有卷鬚，形象憤怒。正兩手持鉞刀和嘎巴拉碗，右上手持骷髏數珠，右下手持嘎巴拉鼓，項掛人頭骨念珠，垂至下身，下身穿虎皮裙，身後披象皮，氣勢恢宏。

大黑天在佛教地位崇高，具備五方佛的全部智慧。其形像有二臂、四臂和六臂等數種，此珍藏系列裏的大黑天像均為六臂形式，也是較被重視和常見的一種。在藏傳佛教中，大黑天是一位宮室、知識和財富的保護神。亦據說被觀音菩薩降伏而被視為觀音菩薩的憤怒化身。

大黑天最重要的法器是鉞刀和嘎巴拉碗。恐怖的盛血頭顱器代表生命的執著，鉞刀是為了伏惡除障，而腳下所踏的是人類內心的三毒四魔。

可對比一件多倫多皇家安大略博物館藏十七世紀的兇猛大黑天像，見1996年紐約出版M.Rhie and R.Thurman著《Wisdom and Compassion: The Sacred Art of Tibet》，圖版111。另一相關例子可見紐約Jacques Marchais博物館藏的一件六臂大黑天像，見1996年紐約和牛津出版B.Lipton and N.Ragnubs著《Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art》，圖版84。



315



316

315 \*

**A GILT-BRONZE FIGURE OF MAHAKALA**

18th century

The six-armed deity striding in pratyahidha trampling snakes on a separate lotus pedestal, holding a vajra chopper, a skull cup, a skull rosary and a damaru drum, with a flayed elephant skin draped across his back and a tiger-skin dhoti around the waist, the ferocious face with flaming hair secured by a skull tiara.

18.5cm (7 1/3in) high (2).

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

See footnote to lot 314 for more information regarding Mahakala.

See a related six-armed Mahakala illustrated by B.Lipton and N.Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1996, pl.84.

十八世紀 銅鑲金大黑天像

此尊左展立姿，腳踏長蛇，正兩手持鉞刀和嘎巴拉碗，右上手持骷髏數珠，右下手持嘎巴拉鼓，項掛人頭骨念珠，垂至下身，下身穿虎皮裙，身後披象皮。頭戴骷髏冠，頂豎憤怒紅髮，三目圓鼓，形象兇猛。

相關例子可見紐約Jacques Marchais博物館藏的一件六臂大黑天像，見1996年紐約和牛津出版B.Lipton and N.Ragnubs著《Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art》，圖版84。

有關更多大黑天護法的資料，可參見拍品編號314。

316

**A GILT-BRONZE FIGURE OF MARICI**

18th century

Delicately cast with a Goddess in a gentle expression, wearing an embroidered dhoti and a celestial scarf billowing above the shoulders, riding on a boar.

11.3cm (4 1/2in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

Marici, whose name means 'ray of light', is often known as the Goddess of the Dawn, who can be depicted in many various forms. Marici has the power to remove all obstacles to bring great pleasure, driving away the night and the darkness of ignorance and fear.

The present lot shows one of the typical styles with the figure riding on a boar. See another form of Marici illustrated by A.Neven, *Lamaistic Art*, Brussels, 1975, no.77.

十八世紀 銅鑲金摩利支天像

此尊造型小巧，以遊戲坐姿騎在豬上，雙手置胸前，飾倒U形帔帛下垂至豬背，頭戴五葉冠，面容祥和。

摩利支天可以譯作陽焰，被稱為黎明女神，在佛教是隱身和消災的保護神。有多種形象，例如女尊有豬面和七豬拉車等。此像騎一豬的形式為常見形象之一。其他形式的摩利支天可參考1975年布魯塞爾出版A.Neven著《Lamaistic Art》，圖版77。

317

**A GILT-BRONZE FIGURE OF VAISRAVANA**

18th century

The guardian seated in lalitasana on the back of a ferocious snow lion, holding a mongoose in his left hand and the right raised before his chest, wearing an elaborate armour meticulously incised with floral patterns, the bearded face portrayed with bulging eyes surmounted by a five-leaf diadem.

16.6cm (6 1/2in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

Vaisravana, the God of Wealth and the Guardian of the North, is known as one of the main protectors of the Gelugpa Sect since the 14th century.

Compare the similar modelling and vigorous expression of a 17th/18th century Vaisravana from the Chang Foundation, illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pl.72.

十八世紀 銅鑲金財寶天王像

此尊頭戴五葉花冠，頂束髮髻，雙目圓睜，下頷有卷鬚。身穿戰甲，呈武士形象，天衣從雙肩而下，端坐於獅子背上，左手握吐寶鼠。下承仰覆蓮座。整體造型生動，工藝細緻。

財寶天王，又名毗沙門天王，是四大天王之一，為北方守護神。自十四世紀起被視為藏傳佛教格魯派三大護法之一。

此尊的工藝和造型可與鴻禧美術館藏的另一件財寶天王作比較，該像為十七/十八世紀，見1993年台北出版《金銅佛造像圖錄》，圖版72。



317

318

**A GILT-BRONZE FIGURE OF VAISRAVANA**

18th century

The powerful guardian holding a mongoose in his left hand and a banner in his raised right hand, wearing a sturdy and well-defined armour with a sash billowing around his shoulders, seated in lalitasana on a recumbent snow lion on a single-lotus base.

16.8cm (6 1/2in) high

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

The present lot exemplifies the quintessential Vaisravana with the figure riding on an angry snow lion holding a victory banner in his right hand symbolising his defeat of the demon gods and a jewel-spouting mongoose in his left symbolic of his identity as the God of Wealth.

十八世紀 銅鑲金財寶天王像

此尊頭戴寶冠，頂結髮髻，面相威嚴。身穿戰甲，呈武士形象，右手持勝幢象徵戰勝邪魔外道，左手握吐寶鼠象徵其財富守護者的身份，遊戲坐於獅子背上。下為覆蓮座。造型完整，完美展示了財寶天王的典型特徵。



318



319



320



321

319  
**A GILT-BRONZE FIGURE OF VAJRABHAIRAVA AND CONSORT**  
 18th century

The nine-headed imposing figure striding in pratyaldha trampling geese, bulls and prostrate figures on a separate beaded lotus throne, the primary hands wrapped around his consort holding a chopper and skull cup, with the other radiating arms holding various implements. 13.5cm (5 1/3in) high (2).

£4,000 - 6,000  
 HK\$52,000 - 77,000

CNY41,000 - 62,000

Vajrabhairava is recognised by his complex iconography. He is known as the wrathful manifestation of Manjusri and can overcome emotional and karmic obstacles and is highly revered as a protector in Tibet. The present lot despite its complexity skillfully exhibits a clear structure of the deity.

十八世紀 銅鑲金大威德金剛像

此尊九頭多臂，九頭分為三層，底層七頭，正面為牛頭，中層一頭，頂層一頭，為文殊菩薩法相。正二手持鉞刀和嘎巴拉碗並擁抱明妃。左展立姿，下踏人、獸、禽。造型複雜但佈局嚴整且線條清晰。

在藏傳佛教中，大威德金剛面目手足眾多，是諸神中形象最為複雜的尊神之一。他被視為文殊菩薩的憤怒相，能降伏邪魔外道，護善眾生，其地位崇高。

320  
**A GILT-BRONZE FIGURE OF SIMHAVAKTRA DAKINI**  
 18th century

The lion-headed guardian dancing with the right leg raised and bent, the left leg on a prostrate human figure, holding a chopper in the upraised right hand and the left held before the chest, wearing a garland of severed heads and a billowing scarf, surmounted by dishevelled hair behind a skull crown. 17.3cm (6 4/5in) high (2).

£4,000 - 6,000  
 HK\$52,000 - 77,000

CNY41,000 - 62,000

Simhavaktra Dakini is associated as an attendant to Palden Lhamo.

十八世紀 銅鑲金獅面空行母像

此尊頂豎火焰形髮髻，戴五骷髏冠，呈怒吼狀獅面，右手上揚持鉞刀，左手持嘎巴拉碗（已失）。左腿單腿舞蹈姿立於人屍上，造型生動。獅面空行母被視為大護法神吉祥天母的侍從之一。

321

**TWO GILT-BRONZE FIGURES OF BEGTSE AND OF VAJRABHAIKAVA**

18th century

The wrathful protector striding in pratyaldha covered in armour with his right hand raised and the left holding a human heart, surmounted by red flaming hair, fixed stand, 16cm (6 1/4in) high; the nine-headed deity portrayed in pratyaldha with fierce faces except the top central one with a gentle expression, holding a skull cup and chopper in the main hands, wood stand, 13.3cm (5 1/4in) high (4).

£3,500 - 5,000

HK\$45,000 - 65,000

CNY36,000 - 52,000

Begtse means 'hidden coat of mail', who is worshipped as one of the Eight Dharmapalas (Protectors of Buddhism), the God of War, and is revered by the Mongols as their protector. See lot 319 for more information relating to Vajrabhairava.

十八世紀 銅鑲金貝格遮像及銅鑲金大威德金剛像

此拍品中的貝格遮左展立姿，身穿鐵甲，右手上揚持火焰劍（已失），左手持人心呈欲食狀，頂憤怒紅髮，面容兇憤；另一件大威德金剛左展立姿，正二手持鉞刀和嘎巴拉碗，牛面呈憤怒相。

貝格遮為八大明王之一，其身份是戰神，在蒙古有着崇高地位。有關大威德金剛的資料，可參見拍品編號319。



322

**TWO GILT-BRONZE STUPAS**

18th/19th century

Comprising a small gilt-bronze stupa and another using the repoussé technique, each similarly modelled rising from a stepped square plinth with pairs of confronted lions on each side of the waist, to a tiered base supporting the domed body, decorated with masks suspending beaded garlands and set on one side with a framed niche, surmounted by a conical parasol flanked by foliate scrolls below a finial. The larger 18.4cm (7 1/5in) high (2).

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

Compare a related gilt-bronze stupa also raised on a square lion throne, 18th century, in the Museum Rietberg Zurich, illustrated by H.Uhlig in *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, *Catalogue* no.165.

十八/十九世紀 銅鑲金佛塔兩件

兩件佛塔為覆鉢形式，下承束腰方臺座，束腰部位飾獅子拱衛摩尼珠寶。覆鉢正中開眼光門，承托相輪，較小的塔頂為華蓋和日月盤，較大的塔頂飾有寶珠。

相關十八世紀的方形獅紋佛塔例子可見1995年蘇黎世出版H.Uhlig著《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，圖版165。

323 \*

**A GILT-BRONZE STUPA**

18th century

Solidly cast with a waisted square plinth elaborately incised with pairs of lions flanking an elephant, horse, peacock and Garuda at its four cardinal directions, the domed body raised on a four-tiered stepped base, encircled by masks suspending pendent jewels with a Buddha within a niche, surmounted by tapered parasols flanked by floral scrolls beneath a sun and moon finial. 22.2cm (8 2/3in) high

£8,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

十八世紀 銅鑲金佛塔

此塔為覆鉢形式，下承束腰方臺座，臺座四方鑿刻象、馬、孔雀及迦樓羅，雙獅在側，邊緣刻花卉紋。覆鉢正中開眼光門，上承十三層塔刹，兩側垂纏枝塔耳，塔頂由華蓋和日月組成，整體比例均勻，工藝精湛。

322



323

324 \*

**A GILT-BRONZE FIGURE OF KUBERA**

18th century

The wrathful God of Wealth seated in lalitasana with the right foot supported on a vase rising from a double-lotus throne, his right hand holding a citron fruit and the left with a mongoose spitting gems, adorned with beaded jewellery and a crown surmounting a well-modelled bearded face with distinctive features and tresses of hair falling alongside the shoulders.

17cm (6 2/3in) high

£6,000 - 8,000

HK\$77,000 - 100,000

CNY62,000 - 83,000

十八世紀 銅鑲金財寶天王像

此尊頭戴五葉花冠，耳際繒帶飛揚，雙目鼓睜，下頰有卷鬚，面相威嚴。左手持吐寶鼠，右手托檸檬果，飾連珠式項鍊、臂鐲等，帔帛從雙肩而下，繞手臂下垂至蓮座上，下身着長裙，身體線條清晰。遊戲坐於蓮台上，右腿下踏寶瓶。造型挺拔，工藝精細。



325

**A GILT-BRONZE FIGURE OF AVALOKITESVARA**

18th century

The Bodhisattva standing elegantly with a benevolent face, her right hand in varada mudra and the left held in vitarka mudra, wearing a long flowing dhoti and a shawl adorned with regal jewellery, stand.

18cm (7in) high (2).

£3,000 - 4,000

HK\$39,000 - 52,000

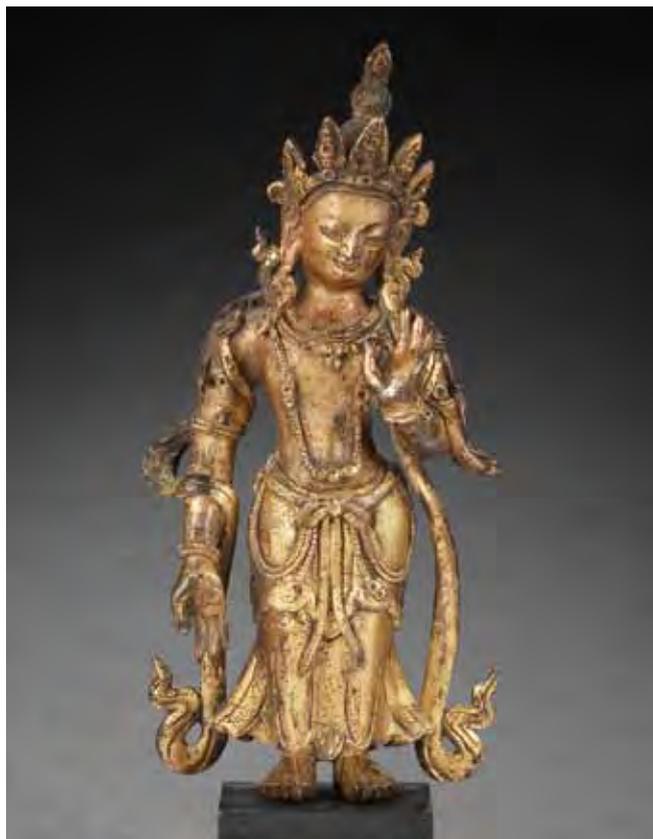
CNY31,000 - 41,000

For more information relating to Avalokitesvara, please see footnote to lot 338.

十八世紀 銅鑲金菩薩立像

菩薩頭戴五葉花冠，頂結高髮髻，神態安詳。左手結說法印，右手下垂施與願印，飾項鍊、釧鐲，天衣從雙肩繞手臂而下，飄揚於腿側，下身著長裙，整體造型柔美。

有關觀音菩薩的資料，可參考拍品編號338的註腳。



325

326

**A GILT-BRONZE FIGURE OF DAM CAN**

18th century

The deity fluidly cast riding a boar with head raised on a lotus base, his arms stretched across with both hands in harina mudra, wearing a long flowing robe engraved with delicate foliate hems, the fierce face adorned with loop earrings surmounted by an incised helmet.

15.8cm (6 1/5in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

Dam Can means 'he who has taken a vow' and is also identified as Vajrasadhu. According to legend Vajrasadhu was originally a harmful spirit tamed by Vajrapani to become a protector of Buddhism.

十八世紀 銅鑲金騎豬護法像

此像頭戴斗笠，三目圓睜，呈憤怒狀。雙手展開呈一字型，身穿袍服，坐於豬背上，造型生動。

此護法名字譯作單堅，意思為「具誓言者」，據說經金剛手菩薩馴服後受命成為佛教的護法。



326

327 \*

**A LARGE PARCEL-GILT BRONZE FIGURE OF GUANYIN**

18th century

Solidly cast seated in dhyanasana on a double-lotus pedestal with her left hand held in apana mudra and the right resting in her lap in dhyana mudra, wearing elaborate flowing robes engraved with floral scrolls and adorned with ornate beaded jewellery, the benevolent rounded face with downcast gaze framed by an openwork tiara centered by a figure of Amitabha Buddha.

26.3cm (10 1/2in) high

£30,000 - 40,000

HK\$390,000 - 520,000

CNY310,000 - 410,000

Compare the decoration with a larger gilt-bronze figure of Guanyin, 17th century, from the Chang Foundation, illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pl.44.

**十八世紀 銅局部鎏金觀音菩薩像**

此尊頭戴鏤空花冠，冠中有無量光佛坐像，寶縵蛇形飛揚於耳際，耳垂花環，面相豐滿圓潤，雙目下垂，神態慈和。身着通肩式大衣，衣緣淺刻花紋，胸前飾繁縟瓔珞，細膩玲瓏。跏趺坐於仰覆蓮座上，姿態端莊。

此像的裝飾可與另一件鴻禧美術館藏的銅鎏金觀音像作比較，見1993年台北出版《金銅佛造像圖錄》，圖版44。





328

328 Y

**A GILT-BRONZE FIGURE OF AMITAYUS**

18th century

Seated in dhyanasana with two hands clasped holding the vase of immortality, wearing a dhoti with floral-incised hems and a swirling sash, the rounded face with a benign expression framed by a five-leaf diadem.

18.3cm (7 1/5in) high

£3,000 - 5,000

HK\$39,000 - 65,000

CNY31,000 - 52,000

See footnote to lot 284 for more information regarding Amitayus.

十八世紀 銅鑲金無量壽佛像

此尊結跏趺端坐於束腰蓮座上，雙手施禪定印托長壽甘露瓶。飾天衣及長裙，佩戴嵌寶石連珠式瓔珞和鐲飾。頭戴五葉花冠，頂結高髮髻，容貌娟秀。

有關無量壽佛的資料，可參見拍品編號284。

329

**TWO GILT-BRONZE FIGURES OF AMITAYUS AND OF AVALOKITESVARA**

18th century

Each portrayed seated in dhyanasana on a double-lotus base, wearing an elegantly-folded dhoti and adorned with beaded jewellery, the Amitayus in dhyana mudra, the four-armed Bodhisattva with the main hands joined in anjali mudra topped by an Amitabha head.

The taller 10.9cm (4 1/3in) (2).

£2,500 - 4,000

HK\$32,000 - 52,000

CNY26,000 - 41,000

十八世紀 銅鑲金無量壽佛像及銅鑲金四臂觀音菩薩像

無量壽佛頭戴花冠，雙手結禪定印。四臂菩薩頭戴五葉寶冠，冠上有無量光佛頭，正手合十，施禮敬印，左右上手呈持法器狀。兩尊造型相似，均飾連珠式瓔珞，天衣披肩繞臂，着長裙，結跏趺坐於仰覆蓮台上。整驅端莊，比例均稱。

330

**A GILT-BRONZE FIGURE OF AMITAYUS**

18th century

Seated cross-legged on a high waisted double-lotus pedestal with his hands in dhyanamudra, wearing a folded dhoti and a long scarf billowing around the shoulders and arms falling to the base.

17.2cm (6 4/5in) high

£2,000 - 3,000

HK\$26,000 - 39,000

CNY21,000 - 31,000

See footnote to lot 284 for more information regarding Amitayus.

十八世紀 銅鑲金無量壽佛像

此尊頭戴五葉花冠，頂結高髮髻，面相圓潤，神態慈祥。上身飾瓔珞，雙肩搭帔帛，雙手施禪定印，下身著長裙。跏趺坐於高束腰蓮座上。整驅形象莊嚴。

有關無量壽佛的資料，可參見拍品編號284。

331 \*

**A FINE GILT-BRONZE FIGURE OF AN ELEVEN-HEADED AVALOKITESVARA**

18th/19th century

The eight-armed standing figure sensitively cast and superbly modelled with three rows of three Bodhisattva heads surmounted by a fierce dharmapala head below a head of Amitabha, the principal heads clasped together in anjali mudra, the gesture of salutation, the remaining hands holding various attributes including a wheel, a lotus flower and a water bottle, dressed in elaborate attire regally embellished with jewellery inlaid with turquoise and hardstones, wood stand.

33.5cm (13 1/8in) high (2).

£10,000 - 15,000

HK\$130,000 - 190,000

CNY100,000 - 150,000



330

For more information relating to Avalokitesvara, please see footnote to lot 338.

Compare a similar gilt-bronze figure of an eleven-headed Avalokitesvara in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Guanyin in the collection of the Palace Museum*, Beijing, 2012, pl.104.

#### 十八十九世紀 銅鑲金十一面觀音菩薩立像

此尊十一面八臂，頭部排列規整，由下而上分五層，第一層至第三層各有三面，第一層慈相，見眾生而生慈相，面相平靜；第二層為悲相，悲憫眾生；第三層是喜相，勸進佛法之相，也有作憤怒的威力相；第四層一面，為憤怒明王相；最上は無量光佛，代表佛果；正二手合十，餘手分別持法輪、蓮花、淨瓶。身搭帔帛和長裙，緊貼身體，盡顯女性優美體態，裙邊飾花卉紋，佩戴嵌綠松石連珠紋裝飾。整體工藝精湛，屬上乘之作。

相關例子可見於北京故宮博物院，見2012年北京出版故宮博物院編《故宮經典：故宮觀音圖典》，圖版104。

有關觀音菩薩的資料，可參考拍品編號338的註腳。



The image features two leaves against a white background. The upper leaf is light-colored and semi-transparent, with its veins clearly visible. The lower leaf is a darker, reddish-brown color and is more opaque. Both leaves have a similar shape, being ovate with a pointed apex and a slightly wavy margin. The text is overlaid on these leaves.

*"I have always been a great  
believer in the hypothesis that life is  
unusually full of coincidences..."*

*(Cheng Huan, Defending the Law – 'Golden  
Tooth' Glances Back, Hong Kong, 2008, p.164).*

「我一直深信人生總是有得有失，黑暗中  
總有一線光明。」

(清洪著《護法-「金牙大狀」回首昨天》，香  
港，2008年，頁161)

332 W

**A LARGE WOOD FIGURE OF GUANYIN ON A LOTUS STAND**

Qing dynasty

Seated cross-legged on a lotus pedestal formed by three rows of everted lotus petals atop a high waisted base, the hands resting in her lap, dressed in a long flowing robe decorated with scrolling pattern revealing the chest, the contemplative face surmounted by a headdress, with traces of blue, red and green pigments.

104cm (41in) high

£15,000 - 20,000

HK\$190,000 - 260,000

CNY150,000 - 210,000

**A Radiocarbon Dating Measurement report is available on request.**

清 木雕彩繪觀音菩薩坐像

觀音菩薩跏趺坐於三層式仰蓮座，蓮瓣飽滿有力，下承束腰方臺座。面相豐滿圓潤，雙目細長，呈慈悲之相。雙手結禪定印，身着袒胸廣袖袈裟，刻花卉紋飾，衣褶紋自然流暢。整體造型碩大，端莊大方。

放射性碳測年樣品報告可向部門索取。





333



334

333 \*

**A GILT-COPPER CIRCULAR BOX AND COVER**

17th/18th century

The box well modelled in the form of a single-lotus pedestal, the cover decorated with two radiating bands of blooming lotus petals, surmounted by a swirling finial.

23.5cm (9 1/3in) diam. (2).

£5,000 - 8,000

HK\$65,000 - 100,000

CNY52,000 - 83,000

The present lot may have been used as a reliquary box in a Buddhist temple.

十七/十八世紀 銅鑲金蓮式蓋盒

盒體呈仰蓮臺狀，盒蓋飾兩層飽滿大蓮瓣，蓋頂有一圓鈕，造型清晰。此盒的用途可能為供於佛堂中的舍利盒。

334

**A GILT-BRONZE REPOUSSÉ 'DOUBLE FISH' EMBLEM**

18th/19th century

Finely modelled with the paired fish encircled by a foliate mandorla supported on a blossoming floral spray, fixed wood stand.

30.5cm (12 in) high (2).

£1,500 - 2,000

HK\$19,000 - 26,000

CNY15,000 - 21,000

The paired golden fish is one of the Eight Buddhist Emblems, which represents the courage and fearlessness of all living beings when facing the ocean of sufferings, just as fish swim freely through water.

十八/十九世紀 銅鑲金寶魚供器

此器上半部飾雙魚紋，外罩一圈火焰紋。下半部為纏枝蓮紋。雙魚為八寶之一，代表堅固活潑能解壞劫。

335

**A LARGE GILT-LACQUERED BRONZE  
FIGURE OF GUANYIN WITH ACOLYTES**

18th/19th century

The compassionate Goddess heavily and solidly modelled seated in dhyanasana on a lotus throne with upright lotus petals, her right hand resting in her lap and the raised left hand holding a vase, wearing an intricate robe with extensive scrolling clouds scattered with various deities.

48.5cm (19in) high

£3,000 - 12,000

HK\$100,000 - 150,000

CNY83,000 - 120,000

The present lot demonstrates fine craftsmanship in every detail, particularly the natural facial features and importantly, the exceptional pattern of the scrolling clouds on the robe.

十八十九世紀 漆金銅觀音菩薩像

此尊頭披斗篷垂於肩側，頂結高髮髻，面相豐滿圓潤，神態安詳。身着廣袖袒胸袈裟，下身著長裙，衣紋飾線條隆起的如意形雲紋，均勻分佈全身，雲紋中有各種仙人紋，極其生動有力，飾連珠式項鍊。右手施觸地印，左手托甘露瓶。跏趺端坐於仰蓮座，蓮瓣平貼肥大。造像的做工充滿動感和力量感，其寫實的面容及精心刻畫的衣紋表現了爐火純青的工藝。此類觀音像上的裝飾甚為罕見，是值得收藏的上佳之作。





336



337

336

**THREE GILT-BRONZE FIGURES OF SRI-DEVI**

18th/19th century

Each deity seated in lalitasana on the back of a mule covered with a saddlecloth made of human skin with two dice of fate fixed to the bridle, with a skull cup in the left hand and the right hand raised, one figure also holding a staff. *The tallest 14.5cm (5 2/3in) high (3).*

**£7,000 - 10,000**

**HK\$90,000 - 130,000**

**CNY72,000 - 100,000**

The wrathful goddess Sri-Devi, also referred as Palden Lhamo, is the only female in the group of Eight Dharmapalas, who are the protectors of Buddhism. She is the main protectress of the Gelugpa Sect and of Lhasa, as well as of imperial China from the Yuan dynasty to the end of the Qing dynasty. These three delicate and small Sri-Devis exhibit the typical iconography of the goddess riding on a mule brandishing a staff in her raised right hand and holding a skull cup filled with blood in her left hand, symbolising that she has conquered all evil and the whole world.

十八/十九世紀 銅鑲金吉祥天母三尊

三尊吉祥天母遊戲坐於驢背上，背上墊人皮，人頭懸腹部下端，驢前腿掛骰子，以判定人的生死。吉祥天母火焰形怒髮，正面有月牙，戴骷髏冠，憤怒相。右手上舉金剛杖（兩尊已失），左手托嘎巴拉碗。造型生動兇猛。

吉祥天母在藏傳佛教裏有着無法取代的地位。她是最重要的女護法神，也是八大明王裏唯一的女護法。同時也是拉薩和達賴喇嘛的保護神。從元代到清末，吉祥天母在宮廷極受崇奉。吉祥天母手持金剛杖和嘎巴拉碗的特點象徵着她能摧毀一切邪魔，消除眾生苦難。

337

**A GILT-BRONZE ELEVEN-HEADED FIGURE OF AVALOKITESVARA**

18th/19th century

Cast standing on a separate single-lotus stand, the primary hands clasped together in anjali mudra, the other three pairs of arms in various mudras, wearing beaded jewellery and a flowing dhoti tied at the waist. *16.5cm (6 1/2in) high (2).*

**£5,000 - 8,000**

**HK\$65,000 - 100,000**

**CNY52,000 - 83,000**

十八/十九世紀 銅鑲金十一面觀音菩薩立像

此尊雙腳立於覆蓮座上，具十一面，呈五層排列，底三層三面呈菩薩寂靜相，向上一層為一面憤怒明王相，頂層為一面無量光佛相。雙手合十呈禮敬印，餘手外展，佩戴連珠式飾件，下身裙擺垂及腳踝。造像規整而不失神韻。

338 \*

### A LARGE GILT-BRONZE FIGURE OF AVALOKITESVARA

Probably 19th century

The eleven-headed and eight-armed Bodhisattva standing on a single-lotus pedestal, the primary hands held in anjali mudra at her chest, while the other arms radiating around her with a lotus flower and a water bottle, wearing a long jewelled dhoti around the waist, the three triple-heads in a serene expression surmounted by a demonic face with the Amitabha head at the top.

45cm (17 2/3in) high (2).

£20,000 - 30,000

HK\$260,000 - 390,000

CNY210,000 - 310,000

The Bodhisattva of Compassion, Avalokitesvara, is the manifestation of compassion of all Buddhas and is also considered as the spiritual offspring of Amitabha Buddha. The worship of Avalokitesvara was introduced from India into Tibet in the 7th century. In China, Avalokitesvara is very popular and is considered as a female Bodhisattva known as Guanyin.

Compare a gilt-bronze figure of an eleven-headed Avalokitesvara of similar style in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Guanyin in the collection of the Palace Museum, Beijing*, 2012, pl.104.

或十九世紀 銅鑲金十一面觀音菩薩立像

此尊頭部排列為五層，底三層為三面，呈慈相、悲相、喜相，面部表情均嫺靜，戴精美寶冠，上兩層為一面，先有憤怒明王相，頂部為無量光佛，塗紅色，兩條髮辮垂在兩肩。正二手合十，施禮敬印，餘手分別持念珠、蓮花、淨瓶。下身穿貼體長裙，突顯身體健美線條，裙擺垂及腳踝，站立於覆蓮座上。造像比例均勻，尊貴精美。

觀音菩薩，又譯作觀世音菩薩或觀自在菩薩，七世紀從印度傳入西藏。據說生於阿彌陀佛觀想的一道白光，以慈悲為懷之心救濟眾生，因而被視為慈悲的化身，為佛教眾多支派供奉的重要神祇，是佛教最受歡迎的尊神。觀音菩薩的化身種類繁多，有四臂觀音、蓮花手觀音等，其中十一面觀音菩薩的形式極為受歡迎。

相關例子可參考北京故宮博物院藏的另一件十一面觀音像，見2012年北京出版故宮博物院編《故宮經典：故宮觀音圖典》，圖版104。





339

**339  
THREE BRONZE FIGURES OF DEITIES**

18th/19th century  
Comprising an elegantly-standing figure of a Maitreya holding two lotus stems bearing a wheel and vase, 10.2cm (4 in) high; a standing figure of Buddha Dipankara wearing long flowing robes draped in undulating folds with his right hand in abhaya mudra and the left in varada mudra, wood stand, 13.6cm (5 1/2in) high; and a female deity dancing with her left leg bent and both hands raised in mudra, stand, 8cm (3in) high. (6).  
**£3,000 - 4,000**  
**HK\$39,000 - 52,000**  
**CNY31,000 - 41,000**

十八/十九世紀 銅佛像三件

此拍品包括一尊彌勒佛立像，雙手結說法印手持蓮莖，左右肩蓮花上有法輪和淨瓶，立姿優雅；一尊施檀佛立像，身着通肩袈裟呈水波紋，左手施與願印，右手施無畏印；和一尊女佛像右腿單腿立，呈舞蹈姿；三件做工流暢。



340

**340  
FOUR SMALL GILT-BRONZE FIGURES OF DEITIES**

18th/19th century  
Comprising two seated figures of Buddha holding an alms bowl in their left hands; an Amitayus with the hands in dhyana mudra holding a vase; and a Green Tara seated in lalitasana flanked by two lotus stems, all supported on a double-lotus pedestal. The tallest 6.4cm (2 1/2in) high (4).  
**£2,000 - 3,000**  
**HK\$26,000 - 39,000**  
**CNY21,000 - 31,000**

十八/十九世紀 銅鑲金佛像四尊

此拍品包括釋迦牟尼佛坐像兩尊，每尊全跏趺坐，着袒右袈裟，左手持鉢；無量壽佛一尊，雙手疊於臍下，手心托長壽寶瓶；和度母一尊，遊戲坐姿，右手施與願印，兩臂外側各有蓮枝。



341

**341  
SIX SMALL GILT-BRONZE FIGURES OF DEITIES**

18th/19th century  
Comprising a four-armed Sadaksari seated on a double-lotus pedestal with the main hands clasped in anjali mudra; a Vajrabhairava with thirty-four arms holding various implements in each hand; a six-armed Vasudhara seated in lalitasana and a Jambhala holding a mongoose, each on a lotus base with a mandorla further supported on an elongated lotus pedestal; and two animal-headed attendants standing with one leg kicked to the back, stands. The tallest 6cm (2 1/2in) high (8).  
**£2,000 - 3,000**  
**HK\$26,000 - 39,000**  
**CNY21,000 - 31,000**

十八/十九世紀 銅鑲金佛像六尊

此拍品包括一尊四臂觀音跏趺坐於蓮座上；一尊大威德金剛，左展立姿，三十四臂各手持不同法器；一尊持世觀音及布祿金剛，飾有背光，同坐於一長型覆蓮座上；及兩件獸面侍從，單腿立姿。



342

**A PARCEL-GILT BRONZE FIGURE OF BUDDHA**  
18th/19th century

The serene figure with the hands in dharmachakra mudra, wearing a robe falling in elegant pleats above his ankles, seated in dhyanasana on a double-lotus base. 17.6cm (7in) high

£1,800 - 2,400

HK\$23,000 - 31,000

CNY19,000 - 25,000

十八/十九世紀 銅鑲金釋迦牟尼佛像

此尊跏趺端坐於仰覆蓮花座上，雙手結說法印。螺髮高髻，大耳垂肩，和顏悅色，身着袒右肩袈裟，以刻花衣邊及連珠線表現衣紋，寫實自然。

343

**A GILT-BRONZE FIGURE OF BUDDHA DIPANKARA**  
19th century

The serene figure standing barefoot with his left hand in abhaya mudra and the right in varada mudra, dressed in an elegantly draped robe gathered in undulating folds, the hair pulled into a topknot secured by a tiara, stand. 15.6cm (6in) high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000

The workmanship of the present lot is successful in conveying its fine and complicated modelling of the figure. It is rare to find existing Dipankara figures of this type. One of the known examples is illustrated by U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, pp.552-3, pl.158F (fig.1). See also a larger example sold in our Hong Kong rooms, 26 May 2013, lot 357.

十九世紀 銅鑲金旃檀佛立像

此尊髮髻高聳，戴五葉冠，繒帶飛揚於耳側，面相莊重。身着通肩袈裟，衣紋呈波谷狀，線條隆起，均勻分佈全身。右手下垂施與願印，左手施無畏印。整體做工十分細膩，給人一種流動的質感，題材少見，是一尊不可多得的佛造像。其他相關例子可見2008年香港出版Ulrich von Schroeder著《Indo-Tibetan Bronzes》，頁552-3，圖版158F，圖1；也見香港邦瀚斯，2013年5月26日，拍品編號357。

344 Y

**A GILT-BRONZE FIGURE OF A BODHISATTVA**  
18th/19th century

Standing on a lotus throne with a benevolent face, wearing elaborate garments lavishly adorned with delicate jewellery, flanked by lotus stems blossoming at the shoulders. 17.5cm high (2).

£4,000 - 6,000

HK\$52,000 - 77,000

CNY41,000 - 62,000



343



344

十八/十九世紀 銅鑲金菩薩立像

此尊站立於單層覆蓮座。頭戴五葉花冠，耳際繒帶U形上揚，面容祥和，左右手各施說法印，蓮枝纏於臂側，天衣從雙肩而下，飄揚於腿側，下身穿花邊長裙，飾連珠式華麗瓔珞，整體姿態優雅。

345

**A BRONZE RITUAL TRIPOD FOOD VESSEL AND COVER, DING**

Han Dynasty

The compressed globular body raised on three legs and with a pair of upright loop handles, the slightly-domed cover surmounted by three ring handles, patinated to a dark grey tone.

*20cm (8 in) wide (2).*

£1,000 - 1,500

HK\$13,000 - 19,000

CNY10,000 - 15,000

漢 青銅三足蓋鼎

此鼎圓體，雙附耳，三蹄形足，有蓋，蓋上飾三鈕。器腹部以一稜狀突起為飾。





346 \* W

**A VERY RARE MONUMENTAL GILT-LACQUER PORCELAIN FIGURE OF BUDDHA**

Qing Dynasty

Heavily moulded standing with thick overlapping draped robes falling in symmetrical loops at the bare feet, the left hand outstretched formerly holding an object on a rectangular base, the right hand open and lowered in varada mudra, an eternity symbol moulded on the bare chest and each wrist encircled by a double bracelet, the surface densely and brightly gilt covering the whole front of the figure, the back with the central area principally covered with a thin brown iridescent lacquer left unglilt, stand.

155cm (61 in) high (2).

£200,000 - 300,000

HK\$2,600,000 - 3,900,000 CNY2,100,000 - 3,100,000

The present lot is extremely rare both in its grand size and medium of porcelain, demonstrating a very high degree of technical accomplishment. The imposing yet benign figure figure was almost certainly designed to be worshiped in a temple. It would have been placed in a niche, explaining the use of the gilt lacquer on the front and sides, revealing the porcelain at the back, which would have remained unexposed to the worshiper.

Though porcelain figures of this immense size are very rare, related examples of large religious sculpture in clay can still be seen today in temples such as Dahui Temple in Beijing, and Shuanglin Temple in Pingyao; see A.Falco Howard, et al. *Chinese Sculpture*, New Haven, 2006, pp.426-440. See also a large pottery head and shoulders of Guanyin, 43cm high, illustrated by R.L.Hobson, *The Wares of the Ming Dynasty*, London, 1923, pl.58.

The technical challenges of successfully firing a figure of such size and the likely failure in firing would have made figures such as the present lot particularly costly to produce and further emphasises their rarity. A porcelain statue of this size would have had to be fired in sections fitted together accurately, underlining the technical accomplishment and outstanding feat of craftsmanship demonstrated in the present lot. The lacquering and gilding therefore would have a two-fold purpose: enhancing the visual splendour of Buddha, whilst concealing the luting lines.

The figure itself is similar to blanc-de-chine figures of Buddha. See for example in R.H.Blumenfield, *Blanc de Chine: The Great Porcelain of Dehua*, Toronto, 2002, p.57, pls.A and B (63.5cm and 58.5cm high respectively). Compare also figures of Guanyin, illustrated by P.J.Donnely, *Blanc de Chine*, New York, 1967, pls.81a and 81b (87.6cm and 90.2cm high respectively).

清 漆金瓷釋迦牟尼佛大立像

此尊頭飾螺髮，頭頂肉髻高隆，眉間嵌白毫，雙眼下垂，微含笑意，神態慈祥。右通肩式廣袖袈裟，衣褶紋輕重緩急，自然垂落。右手施與願印，左手施禪定印。正面與側面施漆金，整體造型寫實傳神，烘托出釋迦佛神聖莊嚴的神韻。此類體積高大、造型線條流暢的瓷製大佛像，所需技術極為複雜，必須以有如鬼斧神工的工藝手法方能完成，至今傳世實屬鳳毛麟角。

此尊大佛只有正面和側面施金，從而可判斷出此像曾為廟宇受供奉的佛像，置於廟裡的佛龕中，因此參拜者只會看到佛像的正面及側面。此類瓷製大佛像極其罕見，但一些相關的陶製大型宗教造像的例子至今仍能在北京大慧寺及平遙雙林寺看到，見2006年紐黑文出版A.Falco Howard等著《Chinese Sculpture》，頁426-440；亦可參考一件陶製觀音上半身的大型造像，43厘米高，見1923年倫敦出版R.L.Hobson著《The Wares of the Ming Dynasty》，圖版58。

正如以上所提出，要生產出這類型的大型造像，其燒製技術難度非常高，也極其昂貴和容易毀壞，燒製過程有可能需要分開不同部份來製作。所採用的漆金工藝一方面從視覺上突顯佛像尊貴的形象，另一邊廂亦可隱藏粘合的部分。由於製作過程極為複雜，所以這類型的造像並不常見，從而表現出此拍品的彌足珍貴。

此拍品亦可與德化白瓷佛像作比較，見2002年多倫多出版R.H.Blumenfield著《Blanc de Chine: The Great Porcelain of Dehua》，頁57，圖版A和B（分別為63.5厘米及58.5厘米高）。也可參考兩件觀音造像，見1967年紐約出版P.J.Donnely著《Blanc de Chine》，圖版81 a和 b（分別為87.6厘米及90.2厘米）。





## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

#### *The Seller's responsibility to you*

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

#### *Bonhams' responsibility to you*

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

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

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

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

*Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone (only available on lots with a low estimate greater than £400)

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £50,000 of the *Hammer Price*  
20% from £50,001 to £1,000,000 of the *Hammer Price*  
12% from £1,000,001 of the *Hammer Price*

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

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

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

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

## 9. PAYMENT

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

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

**Bankers draft/building society cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

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

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

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

**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

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

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export 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.

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the \* of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked  $\Delta$  and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> 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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> 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 <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (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.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> 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.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> 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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , 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 <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	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 <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> 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.	10.9	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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	10	<b>MISCELLANEOUS</b>	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10.1		10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10.2		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> 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 <i>Seller</i> or to <i>Bonhams</i> by you.	11	<b>GOVERNING LAW</b>		
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> 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 <i>Seller</i> becomes liable to pay the same until payment by you.	10.3			All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
  - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *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

- 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*, 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*.
- #### 4 COLLECTION OF THE LOT
- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
  - 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
  - 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

#### 5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to 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 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3 Paragraph 9 will not apply in respect of a <i>Forgery</i> if: 9.3.1 the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> 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
7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	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 <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2 it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.1 to terminate this agreement immediately for your breach of contract;	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4 You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.2 to retain possession of the <i>Lot</i> ;	8.1 Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> 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:	9.5 If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.3 to remove, and/or store the <i>Lot</i> at your expense;	8.1.1 retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.2 deliver the <i>Lot</i> to a person other than you; and/or	9.7 If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
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;	8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8 Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.6 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) 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 <i>Lot</i> or part thereof;	8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10 OUR LIABILITY</b>
7.1.7 to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.2 The discretion referred to in paragraph 8.1:	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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
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 <i>Sale</i> ) until all sums due to us have been paid in full;	8.2.1 may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , 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	10.2 Our duty to you while the <i>Lot</i> 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 <i>Lot</i> or to other persons or things caused by:
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;	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.	10.2.1 handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.10 on three months' written notice to sell, <i>Without Reserve</i> , 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 <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	<b>9 FORGERIES</b>	10.2.2 changes in atmospheric pressure; nor will we be liable for:
7.1.11 refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1 We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3 damage to tension stringed musical instruments; or
7.2 You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (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.	9.2 Paragraph 9 applies only if:	10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> 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.
	9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> 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 <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	
	9.2.3 within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	

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

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

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *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 howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

James Hendy  
+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadjji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Gareth Williams  
+44 20 7468 5879  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
Stephanie Connell  
+44 20 7393 3844  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## Football Sporting Memorabilia

Dan Davies  
+44 1244 353118

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A.  
Jeffrey Smith  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
Deborah Allan  
+44 20 7468 8276  
U.S.A.  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Alice Bailey  
+44 20 7468 8268

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A.  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A.  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
U.S.A.  
Kurt Forry  
+1 415 391 4000

## Motorcycles

Ben Walker  
+44 8700 273616  
Automobilia  
Adrian Papiros  
+44 8700 273621

## Musical Instruments

Philip Scott  
+44 20 7393 3855

## Native American Art

Jim Haas  
+1 415 503 3294

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Judith Eurich  
+1 415 503 3259

## Portrait Miniatures

Jennifer Tonkin  
+44 20 7393 3986

## Prints

UK  
Rupert Worrall  
+44 20 7468 8262  
U.S.A.  
Judith Eurich  
+1 415 503 3259

## Russian Art

UK  
Sophie Hamilton  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Michael Moorcroft  
+44 20 7468 8241  
U.S.A.  
Aileen Ward  
+1 800 223 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Toys, Dolls & Chess

Leigh Gotch  
+44 20 8963 2839

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Paul Maudsley  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Carson Chan  
+852 2918 4321

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A.  
Joseph Hyman  
+1 917 206 1661  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A.  
Doug Davidson  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

## UNITED KINGDOM

**London**  
101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

### South East England

**Brighton & Hove**  
19 Palmeira Square  
Hove, East Sussex  
BN3 2JN  
+44 1273 220 000  
+44 1273 220 335 fax

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**  
+44 1273 220 000

Representative:  
**Kent**  
George Dawes  
+44 1483 504 030

**West Sussex**  
Jeff Burfield  
+44 1243 787 548

### South West England

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**  
36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Winchester**  
The Red House  
Hyde Street  
Winchester  
Hants SO23 7DX  
+44 1962 862 515  
+44 1962 865 166 fax

**Tetbury**  
22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

### East Anglia

**Bury St. Edmunds**  
21 Churchgate Street  
Bury St Edmunds  
Suffolk IP33 1RG  
+44 1284 716 190  
+44 1284 755 844 fax

### Norfolk

The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

### Midlands

**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford ●**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

### Yorkshire & North East England

**Leeds**  
30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

### North West England

**Chester**  
New House  
150 Christleton Road  
Chester, Cheshire  
CH3 5TD  
+44 1244 313 936  
+44 1244 340 028 fax

**Carlisle**  
48 Cecil Street  
Carlisle, Cumbria  
CA1 1NT  
+44 1228 542 422  
+44 1228 590 106 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

## Channel Islands

**Jersey**  
39 Don Street  
St. Helier  
JE2 4TR  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

## Scotland

**Edinburgh ●**  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Glasgow**  
176 St. Vincent Street,  
Glasgow  
G2 5SG  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

## Wales

**Cardiff**  
7-8 Park Place,  
Cardiff CF10 3DP  
+44 2920 727 980  
+44 2920 727 989 fax

## EUROPE

**Austria - Vienna**  
Tuchlauben 8  
1010 Vienna  
Austria  
+43 (0)1 403 00 01  
vienna@bonhams.com

**Belgium - Brussels**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0)2 736 5076  
+32 (0)2 732 5501 fax  
belgium@bonhams.com

**France - Paris**  
4 rue de la Paix  
75002 Paris  
+33 (0)1 42 61 1010  
+33 (0)1 42 61 1015 fax  
paris@bonhams.com

**Germany - Cologne**  
Albertusstrasse 26  
50667 Cologne  
+49 (0)221 2779 9650  
+49 (0)221 2779 9652 fax  
cologne@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
+49 (0) 89 2420 7523 fax  
munich@bonhams.com

**Greece - Athens**  
7 Neofytou Vamva Street  
10674 Athens  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland - Dublin**  
31 Molesworth Street  
Dublin 2  
+353 (0)1 602 0990  
+353 (0)1 4004 140 fax  
ireland@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 (0)2 4953 9020  
+39 (0)2 4953 9021 fax  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Rome  
+39 (0)6 48 5900  
+39 (0)6 482 0479 fax  
rome@bonhams.com

**Netherlands - Amsterdam**  
De Laireestraat 154  
1075 HL Amsterdam  
+31 20 67 09 701  
+31 20 67 09 702 fax  
amsterdam@bonhams.com

**Spain - Madrid**  
Nuñez de Balboa no.4 - 1A  
Madrid  
28001  
+34 91 578 17 27  
madrid@bonhams.com

**Switzerland - Geneva**  
Rue Etienne-Dumont 10  
1204 Geneva  
Switzerland  
+41 76 379 9230  
geneva@bonhams.com

Representatives:  
**Denmark**  
Henning Thomsen  
+45 4178 4799  
denmark@bonhams.com

**Spain - Marbella**  
James Roberts  
+34 952 90 62 50  
marbella@bonhams.com

**Portugal**  
Filipa Rebelo de Andrade  
+351 91 921 4778  
portugal@bonhams.com

**Russia - Moscow**  
Anastasia Vinokurova  
+7 964 562 3845  
russia@bonhams.com

**Russia - St Petersburg**  
Marina Jacobson  
+7 921 555 2302  
russia@bonhams.com

## MIDDLE EAST

**Israel**  
Joslyne Halibard  
+972 (0)54 553 5337  
joslyne.halibard@bonhams.com

## NORTH AMERICA

### USA

**San Francisco ●**  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles ●**  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York ●**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (480) 994 5362

**California Central Valley**  
David Daniel  
+1 (916) 364 1645

**District of Columbia/ Mid-Atlantic**  
Martin Gammon  
+1 (202) 333 1696

**Southern California**  
Christine Eisenberg  
+1 (949) 646 6560

**Florida**  
+1 (305) 228 6600

**Georgia**  
Mary Moore Bethea  
+1 (404) 842 1500

**Illinois**  
Ricki Blumberg Harris  
+1 (312) 475 3922  
+1 (773) 267 3300

**Massachusetts Boston/New England**  
Amy Corcoran  
+1 (617) 742 0909

**Nevada**  
David Daniel  
+1 (775) 831 0330

**New Mexico**  
Leslie Trilling  
+1 (505) 820 0701

**Oregon**  
Sheryl Acheson  
+1(503) 312 6023

**Texas**  
Amy Lawch  
+1 (713) 621 5988

**Washington**  
Heather O'Mahony  
+1 (206) 218 5011

## CANADA

**Toronto, Ontario ●**  
Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**  
David Kelsey  
+1 (514) 341 9238  
info.ca@bonhams.com

## SOUTH AMERICA

**Argentina**  
Daniel Claramunt  
+54 11 479 37600

**Brazil**  
Thomaz Oscar Saavedra  
+55 11 3031 4444  
+55 11 3031 4444 fax

## ASIA

**Hong Kong**  
Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

**Beijing**  
Hongyu Yu  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

**Japan**  
Akiko Tsuchida  
Level 14 Hibiy Central Building  
1-2-9 Nishi-Shimbashi  
Minato-ku  
Tokyo 105-0003  
+81 (0) 3 5532 8636  
+81 (0) 3 5532 8637 fax  
akiko@bonhams.com

**Singapore**  
Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

**Taiwan**  
Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8757 2897 fax  
summer.fang@bonhams.com

## AUSTRALIA

**Sydney**  
76 Paddington Street  
Paddington NSW 2021  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**Melbourne**  
Como House  
Cnr Williams Road  
& Lechlade Avenue  
South Yarra VIC 3141

## AFRICA

**Nigeria**  
Neil Coventry  
+234 (0)7065 888 666  
neil.coventry@bonhams.com

**South Africa - Johannesburg**  
Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com





Lot 317 (detail)





EB 1793

**Bonhams**

101 New Bond Street  
London  
W1S 1SR

+44 (0) 20 7447 7447

+44 (0) 20 7447 7400 fax

