FINE CHINESE ART

Thursday 6 November 2014



Bonhams

LONDON





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FINE CHINESE ART

Thursday 6 November 2014 at approximately 1.30pm 101 New Bond Street, London

Lots 160 - 472

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Sunday 2 November 11.00 - 17.00 Monday 3 November 9.00 - 19.30 Tuesday 4 November 9.00 - 16.30 Wednesday 5 November 9.00 - 16.30

SALE NUMBER

21355

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

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Front cover: Lot 203 Back cover: Lot 203 (detail)

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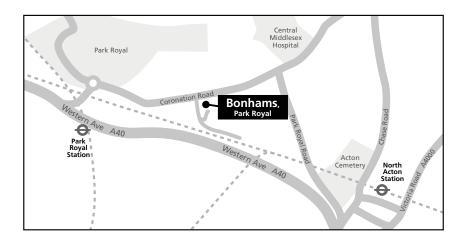
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PROFESSOR MICHAEL BESSER, DSC, MD, FRCP, FMEDSCI

Why have I collected Song ceramics, particularly qingbai, over the last 20 years?

It is because of a near obsessional passion and admiration for objects made so long ago, of great beauty and technical expertise. The purity and simplicity of the monoglaze adds to the attraction. To be able to hold a superbly crafted and beautiful object of such age in one's hand is a privilege.

The ceramics were produced at a time (900 - 1100 AD) when pottery and most art forms in other parts of the world were crude and at best two-dimensional. Qingbai was the world's first porcelain, made over 600 years before porcelain could be made in Europe. The best examples of the bowls, cups and dishes are potted to be so eggshell thin that light flowing through them enhances and combines with the glaze to produce the fascinating translucency and the classic shadowy blue-white colour. Using a magnifying lens one can see within the glaze the myriad of differently sized bubbles that cause the diffusion of the light. The watery jade-like colour has been likened to that of the cleared sky as the sun shines after rain. The glaze collects in any deeper parts of the surface of the pieces producing a luscious more intense colour. The surface of the objects is unsullied by painted pictures or patterns, being either plain or having simple incised, carved or moulded designs reflecting the outlines of flowers or other natural objects. The impressions in the surface associated with these designs collect the glaze to produce a somewhat deeper colour, enhancing the subtle decorations. Sometimes the design is hidden within the substance of the bowl or cup, only to be revealed by transmitted light. Buddhist sculptures are glazed in the same way.

The best kilns developing the Song qingbai glazed ceramics eventually were concentrated in the region of Jingdezhen. The ensuing widespread admiration and contemporary popularity established the justified fame of these kilns and their dominant role in production of the highest quality ceramics. This fame has been maintained over 600 years until today. From an early time their reputation led to the wide export of the ceramics.

Once my fascination for qingbai had become established and I had acquired the main part of the collection, inevitably my interest spread to related pieces of the same period. This included carefully chosen examples of black and brown tea bowls, Ding, Jin, Liao, and Jun wares. Each has its own unique attributes. Again looking at the Jun glazes with the lens you see the amazing variety of glaze droplets flowing to make the reflecting patterns. Use the lens to examine the partridge feather black-ware tea bowl - look into the pure black glaze and seem to gaze into eternity!

I also went back in time finding interesting examples of Han and Warring States rock crystal cups, some Tang wares and some Neolithic pots including an unusual example with Cowrie shell decoration. Comparative study of all these forms and styles has proved very instructive.

How can anyone fail to be moved by objects of such profound beauty and wonder made so long ago? I have had the pleasure to hold and look after them for so long - and it has been a privilege.

London October 2014

The collection will be offered in two parts during Asian Art Week in London 2014 in the *Fine Chinese Art* sale, New Bond Street, and in the *Asian Art* sale, Knightsbridge.

THE PROF. MICHAEL BESSER COLLECTION OF **EARLY CHINESE CERAMICS AND WORKS OF ART**

PROF. MICHAEL BESSER中國早期瓷器及工藝品珍藏

Lots 160-168



A RARE SILVER FOLIATE DISH

Northern Song Dynasty

Finely formed as a simple hexafoil dish, the flat rim with a slightly raised edge, the shallow sides rising from the flat base. 11.7cm (4 5/8in) diam.

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

北宋 銀葵瓣折沿盤

Provenance: purchased from Ben Janssens Oriental Art Ltd., London, on 30 October 2008 Prof. Michael Besser, London

來源: 於2008年10月30日購自倫敦古董商Ben Janssens Oriental Art 倫敦Michael Besser教授收藏

More commonly found dating from the Tang period, when dishes were frequently embellished with gilt patterns and more exaggerated lobes, it is very rare to see a silver dish dating from the Song period. The present lot takes its inspiration from the simplicity of Song dynasty lobed lacquerware and Ding ware.



Provenance: purchased from Ben Janssens Oriental Art Ltd.,

來源:2013年11月5日購自倫敦古董商Ben Janssens Oriental Art

London, on 5 November 2013

Prof. Michael Besser, London

倫敦Michael Besser教授收藏

A BLACK AND RUSSET-GLAZED 'PARTRIDGE FEATHER' **TEA BOWL**

Northern Song/Jin Dynasty
The slightly conical bowl with an everted rim, the black-glazed interior attractively splashed with russet, the exterior with a black and olive-toned glaze running down to the straight grey stoneware foot, Japanese wood box.

12.4cm (4 7/8in) diam. (2).

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

北宋/ 金 黑釉褐斑茶盞

A DINGYAO SIX-LOBED DISH

Northern Song Dynasty

The delicate dish formed with six lobes each divided on the exterior by a thin incision reaching up from the flat underside, the interior and exterior sides covered in a creamy ivory-toned glaze, the rim unglazed. 13.9cm (5 1/2in) diam.

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

北宋 定窯葵瓣盤

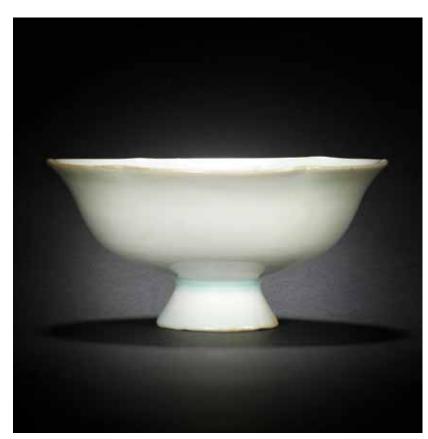
Provenance: Sotheby's London, 9 November 2011, lot 350 Prof. Michael Besser, London

來源: 2011年11月9日於倫敦蘇富比拍賣,拍品350號 倫敦Michael Besser教授收藏

Compare a related but slightly larger dish (15.4cm diam.) in the Percival David Foundation of Chinese Art and illustrated by S.Pierson, Song Ceramics: Objects of Admiration, London, 2003, no.31.







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A SMALL QINGBAI CUP AND STAND

Song Dynasty

The cup with shallow sides rising to an everted rim, the stand with a circular foot supporting a broad rising tray and the cup-holder with rounded sides, al covered in a thin glaze of the palest blue, pooling to a deeper tone in the recesses, fitted box.

The stand 10.5cm (4 1/8in) diam. (3).

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

宋 青白釉茶盞及盞托

Provenance: The Muwentang Collection Sotheby's London, 12 November 2003, lot 87 Prof. Michael Besser, London

來源: 沐文堂珍藏 2003年11月12日於倫敦蘇富比拍賣,拍品87號 倫敦Michael Besser教授收藏

Exhibited and illustrated 展覽及著錄: Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong, 1994, Catalogue, no.125

Compare a related Qingbai cup stand illustrated by B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, no.535, and two other related cups and stands, *ibid.* nos.536 and 537. For a cup with a similarly everted rim, dated to AD 1101, excavated at Xingzi City, see S.Pierson, *Dated Qingbai Wares of the Song and Yuan Dynasties*, Hong Kong, 1998, no.25.

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A QINGBAI SIX-LOBED STEM CUP

Song Dynasty

Raised on a spreading foot, the cup with rounded sides and a hexalobed rim, all covered in a very pale bluish glaze, pooling to a brighter blue, fitted box. 10.5cm (4 1/8in) diam. (3).

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

宋 青白釉瓣口高足碗

Provenance: Collection of Mrs Joshua, from 1926, by repute

Sotheby's London, 20 July 1945, lot 7 Bluett and Sons, Ltd.

The Collection of Peter Harris, the Chairman of the Committee for the Oriental Ceramics Society Exhibition of Sung Dynasty Wares, 1949 Sotheby's London, 26 April 1955, lot 88 Sparks Ltd., London, by repute Captain Norman Railing, by repute Bluett and Sons Ltd., London, no.79 (label) Sotheby's London, 27 February 1997, lot 283 Prof. Michael Besser, London

來源:

Peter Harris先生收藏 倫敦古董商Bluett and Sons,編號79(見標貼) 1997年2月27日於倫敦蘇富比拍賣,拍品283號 英國私人收藏

Exhibited 展覽: Oriental Ceramic Society, *Exhibition of Sung Dynasty Wares: Ting, Ying Ch'ing and Tz'u Chou*, London, 1949, no.195. A copy of the Exhibition Catalogue is included in this lot.

A QINGBAI BRUSH HOLDER

Southern Song/Yuan Dynasty

Modelled as two confronted mythical beasts staring outwards with fiercely grinning faces, supporting on their backs a vessel incised with decorative lappets and formed with a flaring handle at each end, the interior modelled to contain three brushes, fitted box. 10.8cm (4 1/4 in) wide (2).

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

南宋/元青白釉獸首筆擱

Provenance:

Roger Keverne Ltd., London, Winter Exhibition 2007, no.35 Prof. Michael Besser, London

來源:倫敦古董商Roger Keverne Ltd,著錄於 Winter Exhibition 2007, 編號35 倫敦Michael Besser教授收藏

The result of thermoluminescence test no.1399UE34 dated 19 June 2007, C-Link Research & Development Limited, Hong Kong, is consistent with the dating of this lot.







A QINGBAI GROUP OF BUDDHA IN A GROTTO

13th century

The exterior of the gently pointed cave modelled as rockwork and containing a figure of Buddha wearing a high crown and a flowing robe, the right hand held towards the lap and the left hand resting on the left knee, one side of the cave opening with a bird and the other with a conical object, covered with a blue-tinged glaze, fitted box. 14cm (5 1/2in) high (2).

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

宋 青白釉佛龕

Provenance: Sotheby's London, 13 July 2005, lot 143 Prof. Michael Besser, London

來源:2005年7月13日於倫敦蘇富比拍賣,拍品143號 倫敦Michael Besser教授收藏

Devotional shrines modelled in ceramics became popular in the Song period, but it is very unusual to find one finished with a Qingbai glaze. The present lot can be viewed stylistically as a predecessor of the highly complex, elaborate shrines created during the Yuan dynasty: see for example a larger celadon and biscuit Guanyin in a grotto dated to the Yuan dynasty, illustrated in Celadons from Longguan, Taipei, 1998. no.232.

A QINGBAI SEATED FIGURE OF GUANYIN

Late Southern Song Dynasty

The Goddess of Mercy modelled with a high chignon and a flowing robe, the right hand cradling a ruyi sceptre and the left hand raised in a gesture of blessing, the figure seated at ease on a grinning Buddhist lion crouching on its paws with an embroidered canopy on its back. 9cm (3 1/2in) high

£8.000 - 12.000 HK\$100,000 - 150,000

CNY81,000 - 120,000

南宋末 青白釉觀音坐獅像

Provenance: acquired from Ben Janssens Oriental Art Ltd., London on 6 September 2004 Prof. Michael Besser, London

來源: 2004年9月6日購自倫敦古董商 Ben Janssens Oriental Art Ltd. 倫敦Michael Besser教授收藏

The initial forms of gingbai-glazed wares were simple vessels such as bowls and dishes, but by the Southern Song these shapes had been expanded to include a wider variety of vessels as well as small, devotional objects which required extremely skilled and detailed modelling. By this later stage, the glaze had also developed into a deeper blue, noticeably bright in the recesses.

Guanyin, or the Goddess of Mercy, is the female incarnation of the Bodhisattva Avalokiteshvara, and when seated on a lion she is known as Simhanada Avalokiteshvara, or the Avalokiteshvara of the Lion's Roar. The roar of the lion symbolises the intensity of the moment of enlightenment.

A RARE QINGBAI BUDDHIST GROUP

Intricately modelled as a two-layered lotus blossom supporting a Buddhist robed figure flanked by two acolytes seated before a group of three precious vessels, all covered in a bluish-toned glaze, fitted box. 11.5cm (4 1/2in) high (2).

£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

十三世紀 善財龍女觀音坐蓮擺件

Provenance: K.Y.Ng, Hong Kong, 10 March 2006 Prof. Michael Besser, London

來源: 2006年3月10日購自香港K.Y.Ng 倫敦Michael Besser教授收藏

Intricately modelled yet small-scale shrines such as the present lot from the Song dynasty are very rare. In their complexity and finesse, they provided the inspiration for the much larger qingbai shrines of the Yuan dynasty, as well as other devotional objects: compare for example a related larger (22.2cm high) pair of qingbai-glazed Buddhist lion incense burners dated to the Yuan dynasty, early 14th century, also emerging from similarly-modelled lotus pedestals, illustrated by S.Pierson, Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties, London, 2002, p.204, no.115.





VARIOUS OWNERS 各方藏家

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A BLACK-GLAZED RIBBED VASE, MEIPING

Yuan Dynasty

The slender elongated ovoid body tapering to a narrow mouth with flaring rim, the body horizontally moulded with concentric ribs and covered with a brownish-black glaze thinning slightly over the extremities, the recessed base similarly glazed. 37.4cm (14 3/4in) high

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

元 黑釉弦紋梅瓶

 $\label{eq:continuous} \textbf{Provenance:} \ \text{formerly in the Collection of Drs.} \\ \textbf{Antony and Zarina Kurtz}$

來源: Anthony及Zarina Kurtz伉儷舊藏

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A LARGE OCHRE-GLAZED POTTERY HORSE

Tang Dynasty

Modelled standing proudly foursquare, the head turned slightly to the right with open mouth, wide nostrils and ears pricked up, the body covered with a rich ochre-toned glaze, darker in the recesses, the high saddle unglazed but with traces of red pigment, wood stand. 51cm (20in) long (2).

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

唐 赭釉馬俑

Provenance: purchased from Charles Nott Ltd., London, on 19 October 1950 A Scottish private collection

來源: 1950年10月19日購自倫敦Charles Nott Ltd. 蘇格蘭私人收藏

The result of thermoluminescence test no C114j3, dated August 2014, from Oxford Authentication Ltd., is consistent with the dating of this lot.





A FINE DINGYAO CARVED SIX-LOBED BOWL

Jin Dynasty

The elegantly-potted bowl raised on a low foot with the gently flaring sides slightly lobed to form six petals, the well delicately carved with a lotus, the slender ribs radiating from the central medallion, covered overall with a rich ivory-toned glaze, fitted box. 20.5cm (8in) diam. (2).

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000

金 定窯刻蓮紋葵口碗

(two views)

Provenance:

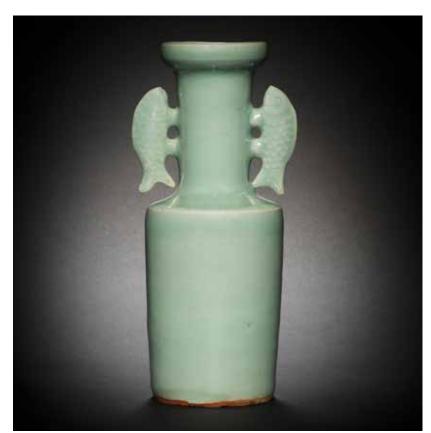
Edward T. Chow, sold at Christie's London, *A Celebrated Oriental Collection*, 27 November 1967, lot 77 Phillips Son and Neale Ltd., London Douglas Wright

來源:

仇炎之先生珍藏;1967年11月27日於倫敦佳士得'A Celebrated Oriental Collection'專場拍賣,拍品77號 倫敦Phillips Son and Neale拍賣行拍賣 Douglas Wright

For a very similar Ding plate in the Beijing Palace Museum, carved with an identical design and dated to the Jin dynasty but without a metal rim, see *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p.97, no.88. compare also a similar Ding bowl illustrated in Manno Art Museum *Selected Masterpieces of the Manno Collection*, Osaka, 1988, pl.94.





A LONGQUAN CELADON-GLAZED MALLET-SHAPED VASE

13th century

Of slim, cylindrical form, with long neck and outturned mouth, each side with an applied fish handle, all under a pale green glaze. 19.5cm (7 5/8in) high

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

十三世紀 龍泉青釉鱗魚耳棒槌瓶

The result of thermoluminescence test report no. P105y66, dated 31 August 2005, from Oxford Authentication Ltd. is consistent with the dating of

Compare a similar vase also with two fish handles, dated to the Song-Yuan period, 1250-1400, in the National Palace Museum, Taipei, illustrated in Green-Longquan Celadon of the Ming Dynasty, Taipei, 2011, p.273, no.153 (2).

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A DINGYAO CARVED 'LOTUS' LOBED DISH

Northern Song Dynasty

The shallow bowl thinly potted with a hexalobed rim, the interior finely carved on the sides and across the well with three exquisite curling lotus blossoms on winding foliate stems, all covered with a rich creamy glaze, fitted box.

20cm (7 7/8in) diam.

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

北宋 定窯刻蓮紋折腰碗

For a mallow-petal plate with similarly carved floral design in the Palace Museum, Beijing, see The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (I), Hong Kong, 1996, p.92, no.73.

A CELADON-GLAZED RIBBED JAR

15th century

Heavily potted, the vertically ribbed body rising from a short recessed foot to a straight neck, covered inside and out in a pale celadon glaze. 13.7cm (5 3/8in) diam.

£2,000 - 3,000 HK\$25,000 - 38,000 CNY20,000 - 30,000

十五世紀 青釉條紋罐

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

來源: 倫敦古董商Bluett & Sons Ltd.(見標貼)



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A BISCUIT AND GREEN-GLAZED FIGURE OF **GUANDI**

Late Ming Dynasty, 16th/17th century Stoutly modelled as Guandi, the God of War with fierce expression, wearing helmet and finely defined armour covered by flowing green-glazed robes decorated with a snarling dragon and the glaze with a fine crackle, on carved hardwood base. 22cm (8 3/4in) high (2).

£3,000 - 5,000 HK\$38,000 - 64,000 CNY30,000 - 50,000

明末十六/十七世紀 青釉關帝坐像

Provenance: an English private collection, purchased by the late husband of the present owner, in the 1960s or 1970s, by repute

來源: 英國私人收藏;傳於1960或1970年代 由現藏家已故之丈夫購得

The figure represents Guandi, the God of War, who is the deification of a historical hero General Guan Yu (died 217 AD). He was a warrior of renowned bravery and honour and was lionised in the popular Ming novel 'Romance of the Three Kingdoms' by Luo Guanzhong.

Under constant threat of foreign incursions, the late Ming government sponsored the cult worship of Guan Yu as the God of War as well as the God of Wealth to help raise martial spirit among the population.





A LARGE LONGQUAN CELADON-GLAZED 'LOTUS' DISH

Early 15th century

The heavily potted dish on a short wide foot, incised in the well with a single lotus flower surrounded by verdant leaves, covered in an olive-green glaze. 39.5cm (15 1/2in) diam.

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

十五世紀初 龍泉青釉刻蓮紋大盤

Provenance: a European private collection and thence by descent

來源: 歐洲私人收藏,後由家族成員繼承

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A LARGE CELADON-GLAZED CARVED DISH 15th century

The broad shallow dish heavily potted and incised with three peony blossoms on foliate scrolls under the rim encircling the slightly domed but unembellished central medallion, the exterior also plain, all covered with a rich green glaze pooling to a darker tone in the recesses.

45.6cm (18in) diam.

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

十五世紀 青釉刻牡丹紋大盤

A CELADON-GLAZED CARVED BOWL

14th/15th century

The deep vessel sturdily potted on a short foot, finely carved on the interior with peony blooms and exterior with lotus flowers borne on meandering leafy scrolls, the outer rim incised with a further stylised floral scroll, all covered with a thick olive-green glaze with an unglazed ring on the base burnt orange in the firing.

31.3cm (12 1/4in) diam.

£15,000 - 20,000 HK\$190,000 - 250,000

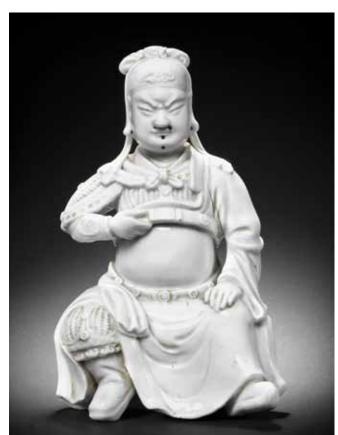
CNY150,000 - 200,000

十四/十五世紀 青釉刻纏枝花卉紋碗

For a related celadon-glazed bowl dated to the early Ming period see J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no.16:48.







A RARE BLANC-DE-CHINE 'GAMBLING' GROUP

Kangxi

Modelled with three standing Chinese officials engaged in an argument around a gambling table, one of the figures in a ferocious posture pointing his hand to his opposition, his companion raising his arms in attempt to soothe him, with a boy attendant kneeling in front of the scene tidying up the game counters. 14.3cm (5 5/8in) high

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

清康熙 德化白瓷人物故事擺件

A BLANC-DE-CHINE FIGURE OF GUANDI

17th century

The figure seated with the right hand strongly grasping the belt resting over the rounded belly, the left hand resting on the knee and the robe opening over the right knee to show armour beneath, all covered in thick glaze pooling to a bluish tone, wood stand. 26cm (10 1/4in) high (2).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十七世紀 德化白瓷關帝坐像

A SHIWAN WARE 'LEAF' DISH

18th century

Set on three short feet, the handle modelled in the form of a blossoming branch, the interior carved to simulate the veins, the edges of the dish curled at intervals, covered in a mottled creamy blue glaze, tinged with brown. 26cm (10 1/4in) long.

£1,500 - 2,000 HK\$19,000 - 25,000 CNY15,000 - 20,000

十八世紀 石灣窯楸葉式盤

Provenance: L. Wannieck, Paris (label) 來源: 巴黎L. Wannieck (見標貼)

180

For a related leaf-shaped washer covered with a Jun-type glaze dated to the Ming dynasty, see The Complete Collection of the Palace Museum: Monochrome Porcelain, Hong Kong, 1999, p.214, no.193.





A SIMULATED-BRONZE BROWN-GLAZED TRIPOD INCENSE BURNER

18th century

The compressed body raised on three conical feet, with a pair of arched handles raised from the rim, all covered in a lustrous rich persimmoncoloured glaze that stops short of the foot. 15cm (6in) diam.

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十八世紀 褐釉雙耳三足香爐

Provenance: Strömstad (label) 來源: Strömstad (見標貼)

Exhibited, published and illustrated 展覽、出版及著錄: The World in Monochromes: An exhibition of single-coloured ceramics from members of The Oriental Ceramic Society, London, 2009, Catalogue, p.100, no.224

Compare a similar tripod vessel with a glaze simulating the patination of bronze, Qianlong, illustrated by L.Liang-yu, *Ch'ing Official and Popular Wares: A Survey of Chinese Ceramics* 5, Taipei, 1991, p.204.

AN UNUSUAL TEADUST-GLAZED BALUSTER VASE

19th century
The body and neck finely fluted to resemble the folds of fabric gathered together and tied with a ribbon moulded around the neck, the base with a moulded yin-yang symbol, all covered with a finely speckled dark green teadust glaze. 32cm (12 5/8in) high

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十九世紀 茶葉末釉緞帶橄欖瓶

Compare a related teadust vase moulded as fabric tied at the neck from the Sir A.W.Franks Collection (1826-1897), Qianlong, in the British Museum, Museum no. Franks.1465.



THE PROPERTY OF A LADY 女士藏品

A CELADON-GLAZED DOUBLE-GOURD VASE

Qianlong seal mark and of the period

Finely formed with a bulbous body and narrow waist beneath the rounded upper section narrowing to a slender neck, the exterior covered with a delicate celadon glaze pooling to a deeper tone, the interior glazed white and the flat biscuit foot ring enclosing the slightly recessed base also glazed celadon. 32.8cm (12 7/8in) high

£10.000 - 15.000 HK\$130.000 - 190.000

CNY100,000 - 150,000

清乾隆 豆青釉葫蘆瓶 青花「大清乾隆年製」篆書款

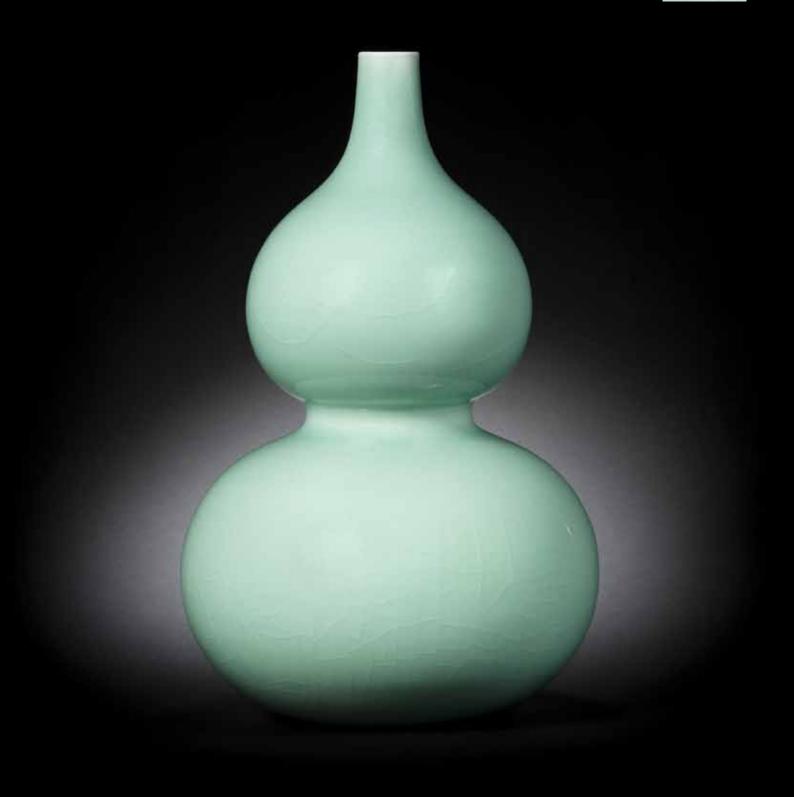
Provenance: a British private collection; inherited by the father of the present owner, possibly originally acquired by his mother in the late 19th/early 20th century

來源: 英國私人收藏;由現藏家父親繼承,傳於19世紀末或20世紀 初由現藏家之祖母所得

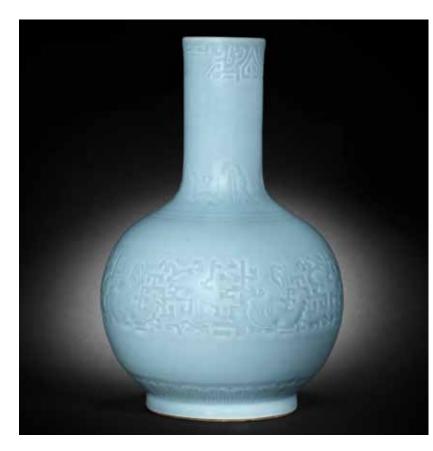
Extant examples of the present vase, Qianlong seal mark and of the period, can be found in important museum and private collections. A similar vase and cover in the Nanjing Museum was included in the exhibition Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns, Hong Kong, 1995, Catalogue no.69, and is illustrated in Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty Zhongguo qingdai guanyao ciqi, Shanghai, 2003, p.341; see also a vase in the Metropolitan Museum of Art, New York, illustrated by S.G. Valenstein, The Hertzman Collection of Chinese Ceramics. New York, 1992, pl.98; another is illustrated in Qing Imperial Monochromes: The Zande Lou Collection, Shanghai, 2005, pl.42; compare also a vase and cover published in Chinese Porcelain. The S. C. Ko Tianminlou Collection, vol.1, Hong Kong, 1987, pl.160; see also a vase from the Jingguantang collection, included in the Min Chiu Society exhibition Splendour of the Qing Dynasty, Hong Kong, 1995, Catalogue no.212, and illustrated in The Tsui Museum of Art: Chinese Ceramics, vol.IV, Hong Kong, 1995, pl.37, together with its pair, sold at Christie's Hong Kong, on 3 November 1996, lot 571.

A similar example was sold at Sotheby's Hong Kong on 8 April 2011, lot 3020 and another was sold at Christie's Hong Kong on 28 May 2014, lot 3322.









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VARIOUS OWNERS 各方藏家

185

A CELADON-GLAZED MOULDED VASE

Early 19th century

The baluster body supported on a tall spreading foot, densely moulded with large peony flower heads borne on leafy and scrolling foliage, beneath layers of chrysanthemum to the shoulder tapering to the slender neck flanked by a pair of elaborate foliate handles, rising to a curling rim in the form of floral petals. 47.8cm (18 3/4in) high

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

十九世紀初 豆青釉印牡丹纏枝紋鼓腹瓶

Provenance: Sydney L. Moss Ltd., London (label)

來源: 倫敦古董商Sydney L. Moss (見標貼)

Compare a related celadon-glazed vase with leafy handles and a trumpet neck, dated to the Qianlong period, circa 1760-1795, illustrated in *The Taft Museum: Its History and Collections*, Vol.II, New York, 1995, p.610, no.1989.1.

186 '

A CLAIR-DE-LUNE GLAZED CARVED ARCHAISTIC VASE

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

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

十八/十九世紀 天青釉仿古夔鳳紋天球瓶

Provenance: a Swiss private collection

來源:瑞士私人收藏

187

AN AUBERGINE-GLAZED 'DRAGON' DISH

Incised Qianlong six-character mark and of the period Crisply incised in the central medallion with a front-facing five-clawed dragon amidst flaming clouds, the exterior with two further dragons striding in pursuit of flaming pearls, all covered under a rich lustrous purple-blue glaze, box. 19.1cm (7 1/2in) diam. (2).

£8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000

清乾隆 茄皮紫釉刻雲龍趕珠紋盤 「大清乾隆年製」 楷書刻款

Provenance: acquired by the owner's father in Hong Kong in 1935, and thence by descent.

來源: 於1935年由現藏家之父親購自香港, 後由家族成員繼承

Aubergine-glazed dishes with the Imperial Qianlong six-character mark in regular script are rare. For a similar example see *Shimmering Colours: Monochromes of the Yuan to Qing Periods - The Zhuyuetang Collection*, Hong Kong, 2005, pl.164. Compare a similar dish sold at Sotheby's Hong Kong, 2 May 2005, lot 692.







THE PROPERTY OF A GENTLEMAN 士紳藏品

188

A YELLOW-GLAZED 'DRAGON' DISH

Kangxi six-character mark and of the period

The interior finely incised in the central medallion with a sinuous fiveclawed dragon amidst cloud scrolls, the exterior similarly decorated with two striding dragons in pursuit of the flaming pearl, alternating with cloud scrolls, all covered under a mustard-yellow glaze, box. 17.6cm (6 7/8in) diam. (2).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

清康熙 黃釉刻雲龍趕珠紋盤 青花「大清康熙年製」楷書款

Provenance: acquired by the owner's father in Hong Kong in 1935, and thence by descent.

來源: 於1935年由現藏家之父親購自香港,後由家族成員繼承

Compare a similar dish sold at Sotheby's Hong Kong, 27 May 2014, lot 652.

THE PROPERTY OF A LADY 女士藏品

A RARE PAIR OF YELLOW-GLAZED RITUAL **VESSELS, GUI**

Impressed Qianlong seal marks and of the period Inspired by the archaic bronze type, the vessels each of oblong form flanked by loop handles issuing from dragon heads supported on a dome-shaped pedestal, carved in relief with several bands enclosing geometric pattern including key-fret and coiled ribbon, all covered with a rich mustard-yellow glaze. Each 28.4cm (11 1/8in) wide (2).

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

清乾隆 黃釉仿古紋龍耳簋一對 「大清乾隆年製」篆書刻款

Provenance: a European private collection

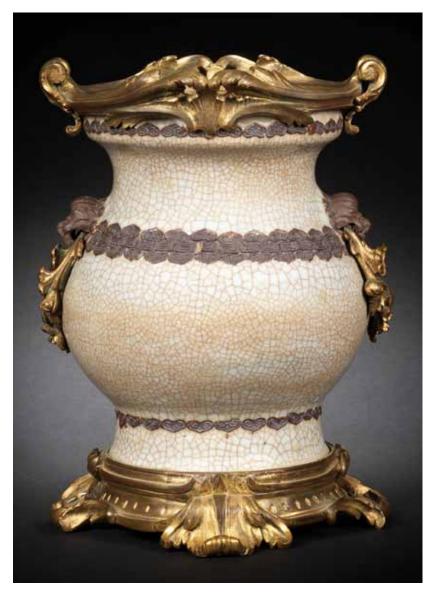
來源: 歐洲私人收藏

The pair of yellow-glazed altar food vessels, gui, would have been part of a ritual altar set made for the Altar of Earth and would have comprised also a pair of dou, fu and xing-shaped vessels. Similarly-composed sets with archaistic designs would have been made in claire de lune. blue and red for ritual use in the Altars of the Moon, Heaven and Sun, respectively. For a related set of the Qianlong period but in clair-de-lune glaze from the Palace Museum, Beijing, see E.S.Rawski and J.Rawson, eds., China: The Three Emperors 1662-1795, London, 2005, pp.125 and 396-397, pls.34-37, where it is noted that the archaistic shape of these sets was not designed until 1748, when the Qianlong emperor ordered the Grand Secretaries to consult classical texts when designing objects, and insisted that he approve their designs before manufacturing could begin. The objects were illustrated and described in the The Illustrated Regulations for Ceremonial Paraphernalia of the Qing Dynasty (Huangchao liqi tushi).









ANOTHER PROPERTY 另一藏品

190

AN ORMOLU-MOUNTED CRACKLED-GLAZE VASE

The vase 18th century, the ormolu mounts European, probably French 18th century The rounded body moulded below the neck with a band of key-fret flanked by bands of ruyi head above and below, dressed brown to resemble bronze and set with two lionhead ring handles each marked with a wang character, the rim and foot also with ruyi head bands, the remaining body and interior all covered with a fine soft grey crackled glaze, the vase mounted with ormolu foot, rim and handles.

Overall 28.2cm (11 1/8in) high

£8,000 - 10,000 HK\$100,000 - 130,000

CNY81,000 - 100,000

十八世紀瓷瓶 冰裂釉鑲鎏金銅鼓腹尊

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

191

A RARE AND LARGE GE-TYPE LOBED OVAL MOONFLASK, BIANHU

Yongzheng seal mark and of the period The heavy vase with a flattened lobed body rising from a lobed foot, the gently flaring neck also lobed and flanked by thick scroll handles, all covered in a thick glaze of even greyish-green tone with an attractive dark grey wire-like crackle. 51.5cm (20 1/4in) high

£10,000 - 15,000 HK\$130,000 - 190,000 CNY100,000 - 150,000

清雍正 仿哥釉雙耳抱月瓶 青花「大清雍正年製」篆書款

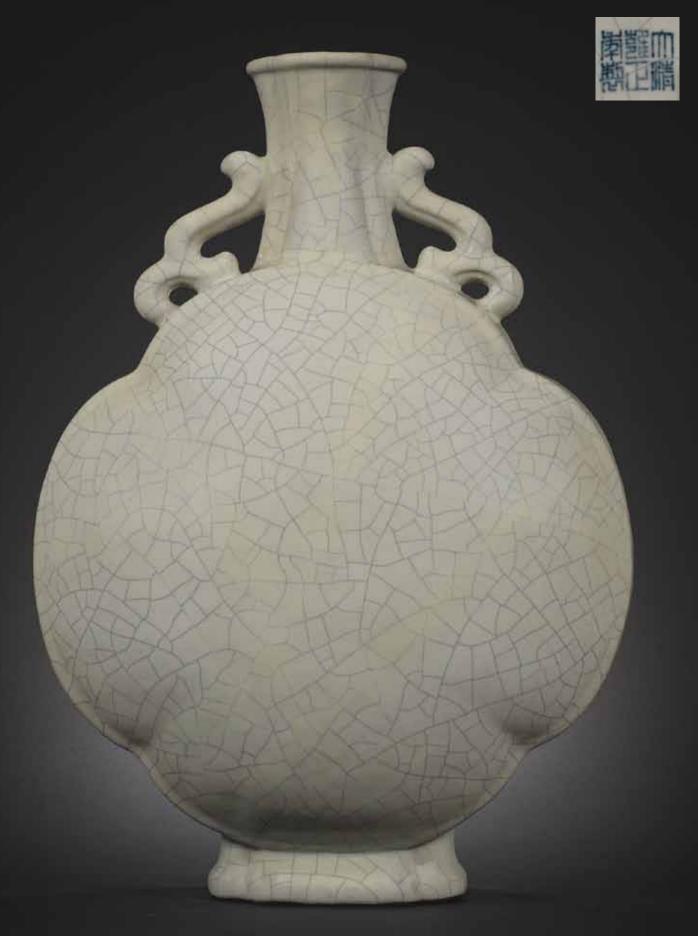
Provenance: Michael and Betty Pinney, Bettiscombe Manor, Dorset; according to the family acquired in the 1930s in Oxford and thence by descent.

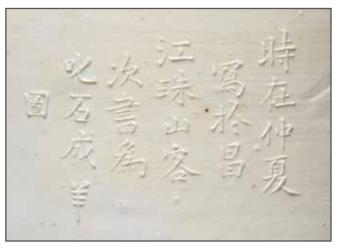
來源: 英國多塞特郡Michael及Betty Pinney伉儷收藏,傳於1930年代得於牛津,後由家族成員繼承

The vase was housed in the family's stately home, Bettiscombe Manor, Dorset, from the 1930s to 1984, when the manor was sold. Bettiscombe Manor belonged to the Pinney family, who first came to Bettiscombe as bailiffs for the Lord of the Manor in the 16th century. The family's fortune was founded on West Indian sugar plantations which remained in the family's ownership until the emancipation of slaves.

The present vase combines innovation and archaism, greatly inspired in its glaze from the subtle Imperial Southern Song dynasty ge glaze, yet reinterpreting it in this impressive lobed moonflask form drawing on the Ming dynasty, thus reflecting the trend of innovation within tradition, which took place during the Yongzheng reign and continued in the Qianlong reign. As noted by R.Krahl in E.R.Rawski and J.Rawson, eds., China: The Three Emperors 1662-1795, London, 2005, p.245: 'The signature works of the Yongzheng period, however, are those whose deceptive simplicity made the greatest demands on the potters' aesthetic conception and technical ability. The Yongzheng Emperor's fascination with antiquity, his collecting of antiques and the resulting passion for archaism on the one hand, and his personal taste, demand for quality, and engagement of contemporary craftsmen on the other, gave Qing art its identity and shaped our idea of Chinese art in general.' Undoubtedly the present vase encapsulates these aspects with its subtle archaic-inspired glaze, yet technically demanding form and monumental size produced in the Imperial kilns in Jingdezhen. The fascination with Song dynasty glazes and Han, Song and Ming dynasty forms is illustrated by the Ru, Ge and Jun type glazes found beautifully adorning vases from the Yongzheng period in the National Palace Museum, Taipei: see Harmony and Integrity: The Yongzheng Emperor and His Times, Taipei, 2009, pls.II-27, 30, 48, 49, 51-57.

Compare a related Ge-type lobed moonflask, Yongzheng mark and of the period, sold at Sotheby's Hong Kong on 8 April 2011, lot 3017. A related octagonal Guanyao-type moonflask, Yongzheng seal mark and of the period, also from the collection of Michael and Betty Pinney, was sold in these Rooms on 17 May 2012, lot 303.





(detail)

VARIOUS OWNERS 各方藏家

192 T

A VERY RARE BISCUIT PORCELAIN RELIEF-CARVED **BRUSHPOT. BITONG**

Daoguang seal mark and of the period

Finely and meticulously modelled on the exterior with a small figure of a scholar holding a ruyi sceptre together with an attendant admiring a flock of three sheep, all within a continuous landscape formed of heaped mountains and lofty pine and wutong trees with a few dwellings scattered in the distance and path leading down to a broadly flowing river, an inscription above the river, the creamy biscuit left unglazed and the base slightly recessed, fitted box. 13.3cm (5 1/4in) high (2).

£40,000 - 60,000 HK\$510,000 - 760,000

CNY400,000 - 600,000

清道光 瓷胎雕高士山水圖筆筒 「大清道光年製」篆書刻款

Provenance: purchased by Sydney L. Moss Ltd. from S. Marchant and Son Ltd., London 1964 An English private collection Bonhams London, sold in these Rooms on 10 July 2006, lot 186

來源: 於1964年由Sydney L.Moss Ltd.購自倫敦古董商 S.Marchant and Son 英國私人收藏 2006年7月10日於倫敦邦瀚斯拍賣,拍品186號

The poem reads: 'Shi zai zhongxia xie yu Changjiang Zhushan ke ci xie wei Chi Shi Cheng Yang Tu'

時在仲夏寫於昌江珠山 客次書為叱石成羊圖

which may be translated as:

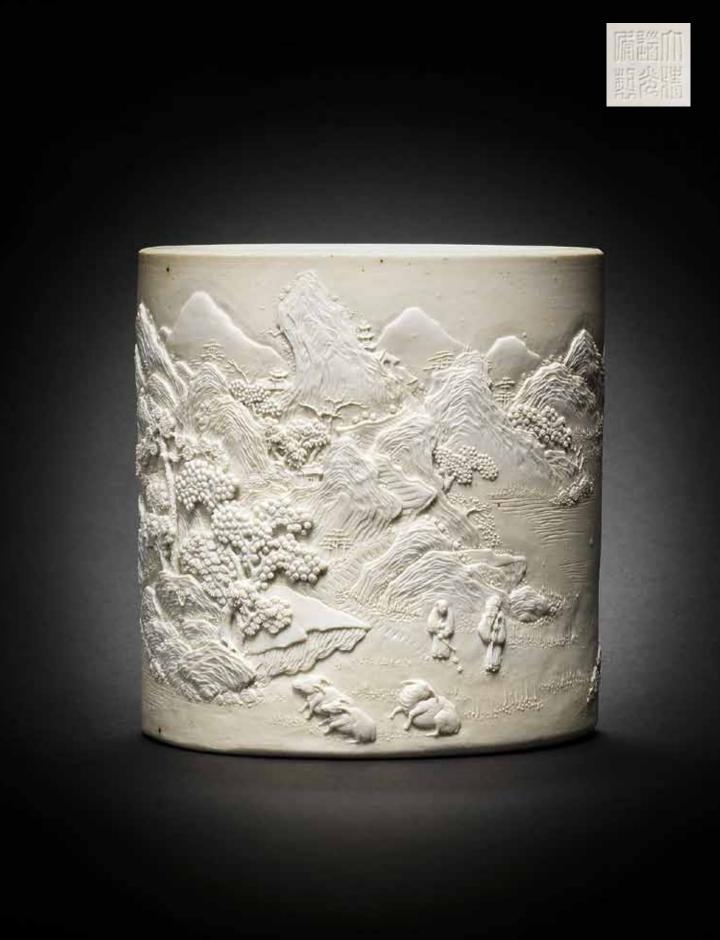
'Written in mid-summer while a guest at Changjiang Zhushan, Inscribed for the painting entitled 'Chi shi cheng yang tu' (Turning the Stones into Goats by Shouting).'

The scene on the present lot refers to a Daoist legend recorded in the Shenxian zhuan or Biography of Immortals, by Ge Hong (284-363), which tells of a young shepherd called Huang Chuping from Danxi, Jinhua, who disappeared whilst herding his sheep. His elder brother Huang Chugi searched all over for him, to no avail, until forty years later he heard from a Daoist priest about a shepherd on Jinhua Mountain, who was indeed his long-lost brother. When the two brothers met again, Chuping explained that he had followed an Immortal and become Immortal himself. Chuqi then asked about his flock, and Chuping said that they were in front of the cave. Chuping looked but saw only white rocks, until he happened to shout, at which the rocks suddenly became sheep. Chugi realised that his brother was indeed an Immortal, and the phrase chi shi cheng yang (turning stones into goats by shouting) came to used to describe miraculous events.

In its carving style and subject matter, the present lot can be closely related to a group of carved porcelain brushpots attributed to the master Chen Guozhi, who worked at Jingdezhen during the early 19th century. Both in their style and attribution, the works of Chen Guozhi and other masters such as Wang Bingrong represent a blurring of the distinctions between artist and craftsman, and the signatures found on a number of such pieces serve to claim a position for the potter closer to that of a recognisable artist then an anonymous craftsman. Indeed it is perhaps possible to discern the hand of Chen Guozhi in the inscription on the present lot: the writing style is very similar to that on a snuff bottle in the James and Julie Li Collection, and which also records the artist sojourning at Zhushan: see H.Moss, V.Graham and K.B.Tsang, The Art of the Chinese Snuff Bottle: The J&J Collection, New York, 1993, pl.251.

It is extremely unusual to find a brushpot such as the present lot with an Imperial seal; one example with a brownish-yellow glaze, Daoguang seal mark and of the period, gifted by Mr A.K.W.Cheung and now in the Art Museum, Chinese University of Hong Kong, is illustrated by T.Miller and H.Hui, Elegance in Relief: Carved Porcelain from Jingdezhen of the 19th to Early 20th Centuries, Hong Kong, 2006. no.6; and a four-character Daoguang mark can be found on a related brownish-yellow-glazed brushpot imitating bamboo, illustrated in The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain, Shanghai, 1999, no.49. See also the brownish-yellow brushpot from the Baur Collection dated to AD 1848 illustrated by T.Miller and H.Hui, Elegance in Relief: Carved Porcelain from Jingdezhen of the 19th to Early 20th Centuries, Hong Kong, 2006, no.3., which shows a similarly exuberant yet detailed treatment of the incised mountains.

For two other examples from the Daoguang period, combining the Chen Guozhi signature and the Daoguang reign period, see a turquoise-glazed brushpot with the seal mark Da Qing Daoguang Chen Guozhi zhi in the Baur Collection and illustrated by J. Ayers, The Baur Collection, Geneva: Chinese Ceramics, Vol. Four, Painted and Polychrome Porcelains of the Ch'ing Dynasty, Geneva, 1974, no.A.658; and another by T.Miller and H.Hui, Elegance in Relief: Carved Porcelain from Jingdezhen of the 19th to Early 20th Centuries, Hong Kong, 2006, no.2 (from the Collection of the Shanghai Museum, dated to 1847).



A RARE PAIR OF WHITE-GLAZED DEER-HANDLED VASES, HU

Guangxu six-character marks and of the period Each vase with a bulbous body rising to a straight neck flanked on each shoulder by a deer-head finely modelled with long ears and a smiling mouth, the interior and exterior all covered with a smooth white glaze pooling slightly to a faint bluish tone in the recesses. Each 27cm (10 5/8in) high (2).

£15,000 - 20,000 HK\$190,000 - 250,000

CNY150,000 - 200,000

清光緒 白釉犧首尊一對 青花「大清光緒年製」楷書款



Monochrome baluster vases of simple form and with two animal-head handles have a long history in Chinese ceramics: a yellow-glazed example dated to the Hongzhi period from the Qing Court Collection is illustrated in The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain, Shanghai, 1999, no.36 and on the front cover. Another white-glazed example dated to the Kangxi period is illustrated in Compendium of Collections in the Palace Museum: Ceramics 23 Shunzhi (1644-1661) and Kangxi (1662-1722) Period of the Qing Dynasty (II), Beijing, 2013, no.181. Another blue-glazed example, Daoguang mark and period, is illustrated in Imperial Porcelain of the Late Qing From the Kwan Collection, Hong Kong, 1983, no.79.

The present lot represents a refinement of this type, with the handles as recognisable deer. The deer is a symbol of longevity, as it is the companion of Shoulao, the God of Longevity, and is the only animal able to search out the sacred lingzhi fungus.



194

A LARGE FLAMBÉ-GLAZED PEAR-SHAPED VASE

18th/19th century

With a bulbous body supported on a straight foot tapering to a long slender neck, covered all under a rich lustrous flambé glaze of strawberry-red tone with darker patches and subtle lavender streaks, thinning at the rim to a beige tone, the base left unglazed.

51.1 cm (20 1/8in) high

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

十八/十九世紀 窯變釉大膽瓶

105

A RARE LANGYAO-GLAZED BALUSTER VASE

Kangxi

With slightly flaring rim and slender body rising from a spreading foot, covered all under a lustrous red glaze thining to a beige tone at the rim, the base covered with a crackled white glaze.

36.8cm (14 1/2in) high

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

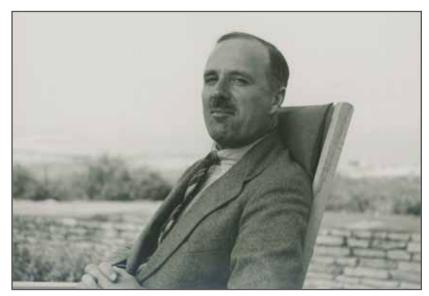
清康熙 郎窯紅釉觀音尊

Compare a similar but slightly larger vase (45.5cm high) dated to the Kangxi period, illustrated in Compendium of Collections in the Palace Museum: Ceramics 23 Shunzhi (1644-1661) and Kangxi (1662-1722) Period of the Qing Dynasty (II), Beijing, 2013, no.20.

See also another similar vase from the E.T.Hall Collection, sold at Christie's London, 7 June 2004, lot 150; and another of related form sold at Christie's Hong Kong, 28 November 2012, lot 2296.







William Reginald Walter (1889-1970)

THE PROPERTY OF A GENTLEMAN 士紳藏品

196

A RARE FLAMBÉ-GLAZED LOBED HEXAGONAL VASE

Impressed Qianlong seal mark and of the period Of hexafoil lobed shape with conforming neck and everted rim, standing on a low flaring foot, vibrantly coloured with a deep purplish glaze streaked with sky-blue running in streaks down the outside and accentuating the lobed form, the base applied with a caramel-coloured glaze and impressed with the six-character seal mark. 19cm (7 1/2in) high

£30,000 - 50,000 HK\$380,000 - 640,000 CNY300,000 - 500,000

清乾隆 窯變釉石榴尊 「大清乾隆年製」篆書刻款

Provenance: William Reginald Walter (1889-1970), acquired in China between 1916 and 1934, and thence by descent

來源: William Reginald Walter先生(1889-1970)舊藏,於1916至1934 年間購自中國,後由家族成員繼承

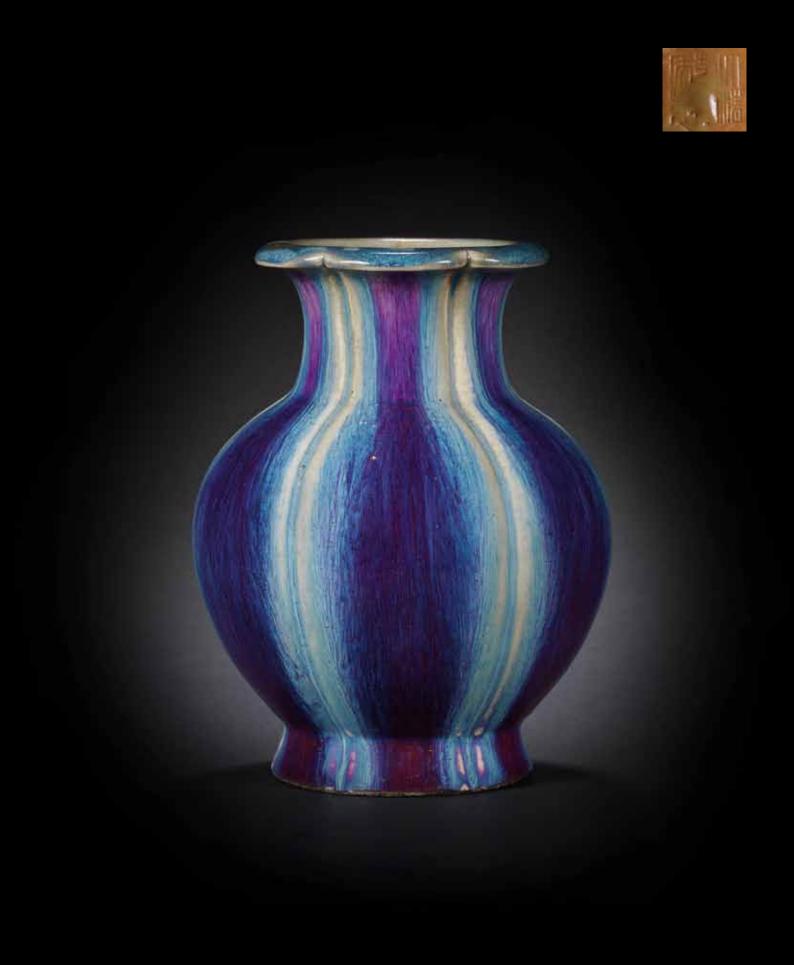
William Walter was assistant secretary of the Shanghai Waterworks Company Limited and was a councillor on Shanghai Municipal Council from 1926 to 1933. He was appointed General Manager of the Shanghai Waterworks Company in 1925.

The Shanghai Waterworks Company Ltd was incorporated in England in 1880. The purpose of the company was to supply water to the Shanghai International Settlement which lasted from 1854 until the Japanese invasion in 1932. It was mainly controlled by the British although it was an international settlement with foreign residents from the United States and other European nations.

The water plant built by the company in 1883 is still in use today and is located in Shanghai's Yangpu District. In 1921 a very impressive new headquarters building designed by Palmer & Turner Associates opened in Shanghai and still stands to this day.

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 shape of the six-lobed vase presented additional possibilities for streaking and pooling for the craftsman to explore.

A similar vessel in the National Palace Museum, Taiwan, is published in *Gugong Qing ci tulu* 1981, pl.75. For another example with the same rich purple and blue tones see J.Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, no.A.291, ill.260; and R.Krahl, *Chinese Ceramics from the Meiyintang Collection, Vol.Four (II)*, London, 2010, no.1811. A slightly bigger hexagonal vase, Qianlong mark and period, is illustrated by P.Y.K.Lam, ed., *Ethereal Elegance: Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Hong Kong, 2007, pl.72. A later example, Jiaqing mark and of the period, was sold in these Rooms on 8 November 2012, lot 122.



THE PROPERTY OF A GENTLEMAN 士紳藏品

A RARE GILT CORAL-GROUND BALUSTER VASE, MEIPING

Shendetang mark, Guangxu

The narrow waisted neck and rounded shoulders tapering to a recessed base, covered with a bright iron-red ground enamel lavishly gilt with eight stylised lotus flowers and formal lotus scroll alternating in two ranks amid buds and suspended ruyi heads, musical stones and tassels, all between a ruyi border and lotus motifs at the neck and stylised petal panels at the base.

16.2cm (6 3/8in) high

£15,000 - 20,000 HK\$190,000 - 250,000

CNY150,000 - 200,000

清光緒 珊瑚紅地描金纏枝蓮紋梅瓶 描金「慎德堂製」楷書款

Provenance: Sotheby's London, 15 December 1987, lot 172 (one of

An important European private collection

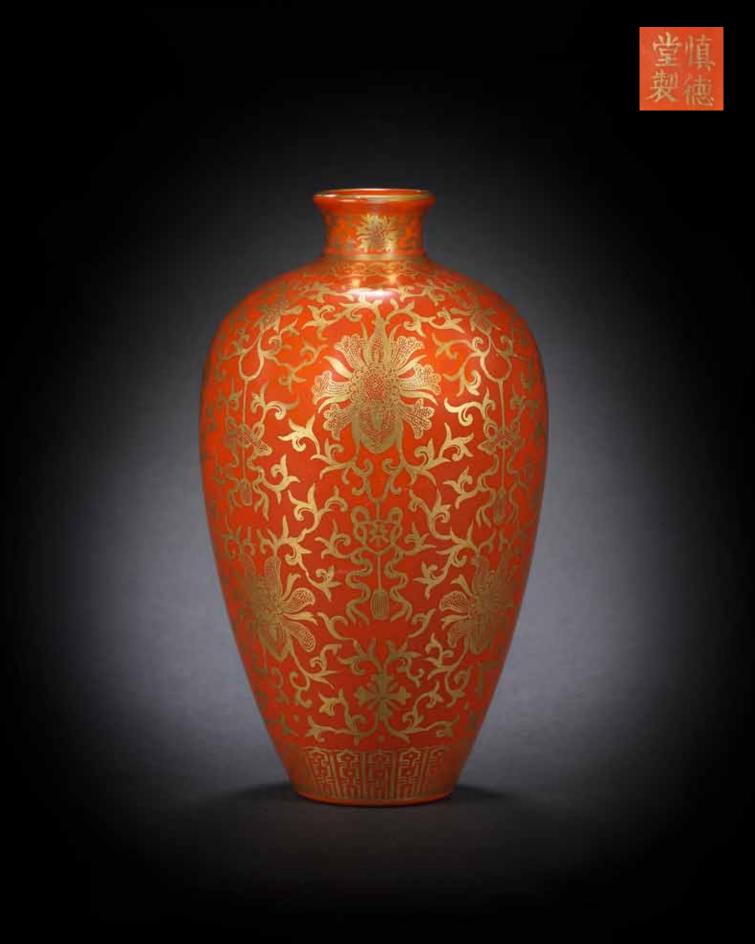
來源: 1987年12月15日於倫敦蘇富比拍賣,為拍品172號其一 歐洲顯赫私人收藏

Published and illustrated 出版及著錄: R.Krahl and C. von Spee, Chinese Ceramics from the Gulexuan Collection, Lünen, 2003, Catalogue no.141, pp.170-171.

The Shendetang, or Hall of Prudent Virtue, has been identified as a Hall at the western end of the Jiuzhou Qingyan Palace, or Palace of Peace in the Nine Regions, within the Yuanmingyuan grounds, and which was completed in 1831: see M. Wilson, Rare Marks on Chinese Ceramics, London, 1998, p.36. Geng Baochang in Ming Qing ciqi jianding, Hong Kong, 1993, pp.385-6, records the mark on 34 different types of Daoguang-period vessels, including a red-glazed and gilt bowl, but on only one Guangxu vessel.

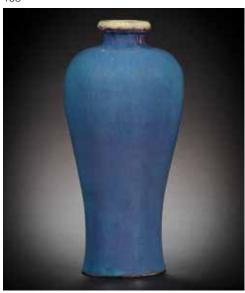
Amongst the Shendetang group of wares, the present lot is very unsusual. The style of the gilding on the bright red ground suggests that it is a rare example from the Guangxu rather than the Daoguang period, and furthermore it has a gilt rather than an iron-red mark: in the late Qing dynasty text Taoya (Refinements of Pottery), Vol.II, p.1, such a gilt mark is noted as being 'occasional'.

Compare a jardinière attributed to the Guangxu period with a related gilt flower design and similar lappet border on a bright red ground illustrated in Chūgoku tōji zenshū (Complete series on Chinese Ceramics), vol.21, Kyoto, 1981, pl.151.





198



199



200

THE PROPERTY OF A LADY 女士藏品 Lots 198-202

198

AN UNUSUAL UNDERGLAZE BLUE AND LANGYAO-GLAZED GARLIC-NECK VASE

Kangxi six-character mark and possibly of the period With high shoulders that taper towards a slightly spreading base below a slender neck surmounted by a garlic-neck mouth, the body painted in underglaze blue with the Daoist Immortal He Xiangu riding a deer, all covered in a dark reddish-brown glaze. 23cm (9in) high.

£1,500 - 2,000 HK\$19,000 - 25,000

CNY15,000 - 20,000

或清康熙 郎窯紅釉描青花何仙姑像蒜頭瓶 青花「大清康熙年製」楷書款

Provenance: a German private collection and thence by descent

來源: 德國私人收藏,後由家族成員繼承

199

A JUN-TYPE BALUSTER VASE, MEIPING

18th/19th century

Heavilly potted, the high-shouldered body tapering before slightly flaring out towards the foot, covered with a lavender-blue glaze splashed with purple streaks, thinning to beige at the mouth rim. 26.7cm (10 1/2in) high

£2,500 - 4,000 HK\$32,000 - 51,000

CNY25,000 - 40,000

十八/十九世紀 仿鈞窯天藍釉梅瓶

Provenance: a German private collection and thence by descent

來源: 德國私人收藏,後由家族成員繼承

200

A CLAIR-DE-LUNE-GLAZED DOUBLE-GOURD VASE

18th/19th century

The flattened globular lower section narrowing to a slender waist, the upper section of pear-shaped form with elegantly arched handles leading down to ruyi-head terminals at the hips, all covered with a soft blue glaze, thinning to a paler hue at the recesses. 25.4cm (10in) high

£4,000 - 6,000

HK\$51,000 - 76,000

CNY40,000 - 60,000

十八/十九世紀 天青釉綬帶耳葫蘆瓶

Provenance: a German private collection and thence by descent

來源: 德國私人收藏,後由家族成員繼承

A similar pair of double-gourd vases, dated 1720-1745 but with later French ormolu mounts, formerly in the collection of Sigismond Bardac, is illustrated by C.J.A.Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties*, London, 1997, no.266.

A FINE CLAIR-DE-LUNE-GLAZED BOTTLE VASE

Qianlong seal mark and of the period

The compressed bulbous body and slender gently-flaring neck raised on a short straight foot, all covered in a soft skyblue glaze, thinning to a paler hue at the mouth and foot, the interior and base glazed white. 17.9cm (7in) high

£30,000 - 50,000 HK\$380,000 - 640,000

CNY300,000 - 500,000

清乾隆 天青釉荸薺瓶 青花「大清乾隆年製」篆書款

Provenance: a German private collection and thence by descent

來源: 德國私人收藏,後由家族成員繼承

Clair-de-lune or 'moonlight' glaze is a variation of Guantype ware produced during the Qianlong period, along with fenging and tianging. The imperial kilns strove to produce glaze colours identical to Northern and Southern Song monochromes, including the fabled Ru ware. For a related Qianlong mark and period pear-shaped vase with Ru-type glaze see *Qing Imperial Monochromes: The Zande Lou* Collection, Hong Kong, 2005, p.90, no.28. For a related Guan-type glaze bottle vase, see *ibid.*, p.100, no.33, and for a garlic head vase of similar size and a with a Ru-type glaze, Qianlong seal mark and period, see Ming and Qing Arts from the C.P.Lin Collection, Hong Kong, 2014, p.108, no.23. Compare a similar clair-de-lune vase, Qianlong seal mark and of the period, sold at Christie's London, 15 May 2012, lot 346.





THE PROPERTY OF A LADY 女士藏品

202

A VERY RARE BLUE-GLAZED PEAR-SHAPED VASE, YUHUCHUNPING

Yongzheng six-character mark and of the period The pear-shaped body sitting on a short splayed foot tapering sharply up to a waisted neck with a wide everted mouth, all covered in a lustrous deep blue glaze, stopping neatly at the white foot and mouth rims. 36cm (14 1/4in) high

£150,000 - 200,000 HK\$1,900,000 - 2,500,000 CNY1,500,000 - 2,000,000

清雍正 霽青釉玉壺春瓶 青花「大清雍正年製」楷書款

Provenance: a German private collection and thence by descent

來源: 德國私人收藏,後由家族成員繼承

The present vase is particularly rare and few examples from the Yongzheng period appear to have been published. The unctuous sacrificial blue glaze became popular from the early Ming period onward, when the Hongwu emperor decreed that ceramic wares should be used for official sacrifices at the Imperial altars, and blue was the prescribed colour for ritual vessels at the Tiantan, 天壇, the Temple of Heaven.

A similar, but smaller, blue-glazed vase, Yongzheng mark and period, in the collection of the National Palace Museum, Taipei, is illustrated in Qingdai Danse You Cigi Mulu, Catalogue of Qing Dynasty Monochrome Wares, Taipei, 1982, no.37. For another example (28.9cm high) see Shimmering Colours: Monochromes of the Yuan to Qing Periods - The Zhuyuetang Collection, Hong Kong, 2005, pl.57. Compare also a smaller (28.7cm high) blue-glazed vase, Yongzheng mark and of the period, illustrated in Ethereal Elegance: Porcelain Vases of the Imperial Qing, The Huaihaitang Collection, Hong Kong, 2007, pp.112-113, pl.15, and from the same collection a Qianlong seal mark and period example, illustrated ibid., pp.114-115, pl.16; for another Qianlong seal mark and period related example see The Tsui Museum of Art: Chinese Ceramics IV, Hong Kong, 1995, pl.43.

A similar but smaller blue-glazed vase, yuhuchunping, Yongzheng six-character mark and period (29.2cm high), was sold at Christie's Hong Kong on 29 April 2002, lot 651, and another from the British Rail Pension Fund was sold in the same rooms, on 2 November 1999, lot 585.



Image courtesy of the National Palace Museum, Taipei











AN EXTRAORDINARY REDISCOVERY

This is not, surprisingly, the first time this unique guan has appeared at auction in the UK. Since the owner remembers the circumstances well, even after more than half a century, it seems a shame that they are not preserved for posterity.

In the early 1960s, there was a small local auction house called Riddetts which flourished in a guiet sort of way in Bournemouth, one of the most attractive seaside towns along the South Coast of England. The auctions invariably contained a wide variety of material sourced from the many elderly people who traditionally retired to this sunny and breezy spot. The present owner visited the sales regularly, as he was actively collecting Chinese porcelain by then and had a mentor in Soame Jenyns, Keeper of Chinese Art at the British Museum. One sale, to his surprise, included two Chenghua-marked guan; a blue and white one, and the present lot. Intrigued, he sought advice from Jenyns, which was that both were genuine. Sadly, he was unable to attend the sale but visited the saleroom later that evening to see what the price had been. The blue and white guan had sold, but the doucai one was withdrawn. Why? Sadly it had been damaged on view. Could he see it? He did. Could he buy it in the imperfect condition? He did. It has remained a prized possession ever since.

It has never been seen in public, and is largely unknown to scholars of ceramics from this extraordinary moment in the later 15th century, apart from the brief appearance at an exhibition in London organised by Julian Thompson referred to in the publication history.

Colin Sheaf Chairman, United Kingdom and Asia London, September 2014

瑰寶重現

邦瀚斯拍賣行將於本季拍賣推出此尊成化鬥彩蓮塘紋罐, 謹表榮幸。然而此尊鬥彩罐並非首次亮相英國拍賣會, 而時至今日, 此器藏家對半世紀前的奪寶過程仍歷歷在目, 對此件並非完美無瑕之鬥彩罐一直耿耿於懷。

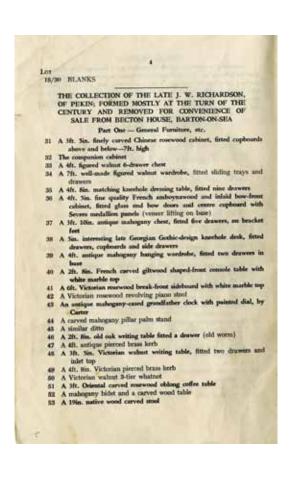
上世紀六十年代,英國南部海岸渡假小鎮伯恩茅斯屹立一家名為Riddetts的小拍賣行。此公司所拍物品多來自於當地定居的退休人士,於當地頗具名氣。而此罐之藏家當年則經常前赴預展參觀,熱衷收藏中國瓷器;其中一位鑑賞良師則為當時大英博物館中國藝術部主任Soame Jenyns先生。

其中一次,此位藏家於展場內意外地發現了兩尊成化帶款瓷罐,分別施以青花及鬥彩飾紋,而其後Jenyns先生亦確定此兩器均為罕見真品。然而,他卻並未能抽空前往投標,因而錯失奪寶良機。當晚他即親臨賣場查詢拍賣結果,方得知青花瓷罐已經售出,而鬥彩罐卻於預展期間意外遭損而撤拍。為此先生即場檢驗此器,經過多番交涉後,終於奪得此殘損鬥彩罐,並自此珍藏至今。

據文獻資料所載,此器曾短暫借展予朱湯生(Julian Thompson) 於倫敦所設之展覽。但除此以外,此尊成化鬥彩蓮塘紋罐並未 於公眾場合展出,而學術界亦並未知悉其存在。

施福(Colin Sheaf) 英國及亞洲區主席 2014年9月寫於倫敦





RARE CHANCE: A CHENGHUA 'LOTUS POND' JAR

Rose Kerr

Chenghua doucai porcelain is rare and hard to find. Total numbers worldwide were calculated by the late Julian Thompson in 1995, when he listed less than 600 extant pieces, including 158 vessels outside Mainland China and Taiwan. Although the figure may now be augmented by a few examples, this is a very small number of articles when compared with the mass of Chinese porcelain that exists for other categories and dynasties. It makes Chenghua doucai supremely desirable to collectors and museums, of course, but it also poses a problem for those who wish to study the ware and its special qualities. Where does one find a large number of artefacts to examine, in a relatively concentrated time frame - the only way to "train one's eye"in looking at objects? I was fortunate to have the opportunity to examine, over a period of three days, nearly fifty of the Chenghua porcelains awaiting exhibition at the National Palace Museum in Taipei. Though in no way comparable to the experience amassed by colleagues in China and Taiwan, this was a rich learning opportunity. In London, we are fortunate to be able to view doucai in public museums, most notably the Sir Percival David Collection displayed at the British Museum. Nevertheless, the re-appearance of this doucai 'lotus pond' jar represents a rare chance for both purchase and examination.

The Chenghua emperor (reigned 1465-1487) presided over an era of florescence in drama, music and the arts, following the troubled interregnum period of the mid 15th century. In terms of imperial porcelain production, this resulted in the recreation and technical mastery of a style called doucai, in which extremely finely potted porcelain vessels had outline patterns painted in blue under the glaze for a first, high-temperature firing. They were then decorated over the glaze with enamels and fired a second time, at a lower temperature. Their special feature consisted of detailed "dovetailing" of the enamel colours within the blue outlines, a process that can clearly be observed on this jar. Doucai has been translated as "contending colours", but I prefer the term "dovetailing colours".

Doucai wares were destined for the imperial court, and quality control was fiercely exercised. During the excavation of the Chenghua strata at the imperial porcelain factory site at Jingdezhen, pits with heaps of intentionally damaged sherds were discovered. Imperfect vessels had been pierced with the blade of a tool and then smashed into fragments, to ensure that no blemished items could survive. This was because the selling-off of seconds, and the illegal copying of imperial wares for wider sale, were a constant problem. Frequent prohibitions in the official records show how often transgressions occurred.

From the beginning of the 15th century onwards, tension had increased between the "inner court" (eunuch officers from the palace) and the "outer court" (scholarly bureaucrats from central government). This could lead to an erratic system of control, when emperors became frustrated with their civil servants, and bypassed them by sending eunuchs on procurement missions to Jingdezhen. Many battles were fought when shortages in the supply of palace goods (including porcelain) occurred. The Ministry of Works had to fund extra orders placed by eunuchs, which often comprised huge quantities of porcelain, or complex forms, or extra-large vessels, and thus could be very expensive. The problem made itself felt during the Chenghua reign, for the unfortunate emperor had an indecisive personality, spoke with a stutter, and was dominated by his mother, his mistress, and his eunuch officials. Things got so bad that in the 18th year of Chenghua (1482) a high official petitioned the court to withdraw costly management by palace-appointed supervisors, and was punished with banishment. In 1485 local officials added their voice to the protest, and requested a temporary cessation of orders.

These issues do not impinge on the quality of the jar, which is a unique object, though its decoration of lotus flowers, leaves and water weed rising straight up from the surface of a pond has a parallel in Chenghua period blue-and-white. Its potting is fine, the porcelain translucent where thin, and the warm "honey-white" in colour typical of doucai wares. A minor feature that might go unnoticed is the small swirl of clay from the turning process, just visible on centre of the base inside. Through the vicissitudes of its history (see introduction by Colin Sheaf) it is fortunate that the base section of the jar remained completely undamaged. Examination of the foot can thus be relied on, and is always a vital part of inspection of an object. In this case, the glaze on the base has the warmtoned white and satiny finish so satisfactory in Chenghua doucai. Round the foot where the glaze was trimmed off is a faint golden line, a result of re-oxidation of the body during the latter stages of firing. The mark is written with six square characters that are slightly uneven in balance – an unlikely but typical feature of doucai marks. The characters also show clearly where the brush was loaded with pigment for each successive stroke, as does the slightly uneven double circle surrounding the mark. This moderate imperfection in mark-writing has always surprised me, in a ware so highly prized, and whose manufacture was so strictly monitored and controlled. The late scholar Liu Xinyuan, who excavated the Chenghua imperial kiln remains at Jingdezhen, was of the opinion that the marks in fact were copied from the emperor's own calligraphy.

千載難逢:成化鬥彩蓮塘罐

棵玫瑰

成化鬥彩瓷器存世數量極少,頗為珍罕。故朱湯生(Julian Thompson)先生曾於1995年估算了全球各地尚存成化鬥彩瓷之總數目,列出了不到600件物品,當中包括流散海外之158件器皿。 儘管此一數字如今可能略有增加,但與其他門類和朝代大量存世的中國瓷器相比,此類瓷器可謂數量珍稀。成化鬥彩瓷因此成為收藏家和博物館爭相競逐之物,但無疑也對希望研究此類器皿及其獨特品質的人士衍生若干難題:如為培養鑑賞能力,廣大藏家可以於何處觀摩參詳成化鬥彩瓷器?筆者有幸曾以三天時間仔細鑑賞即將於臺北國立故宮博物院展出的近五十件成化瓷器。 儘管無法與中國內地及臺灣同行豐富的經驗相提並論,這仍是一次非常有收穫的學習機會。在倫敦,我們能在公立博物館鑑賞鬥彩瓷器,其中最值得一提的是大英博物館展出的大衛德爵士收藏品。儘管如此,這件鬥彩蓮塘圖罐再度面世仍帶來了難得一遇的鑑賞與收藏機會。

在經歷了15世紀中葉的動盪時期之後,成化帝(1465-1487年)在位下統治了一個戲劇、音樂及藝術蓬勃發展的中興時代。在官窯瓷器製作方面,一種稱為鬥彩的製作工藝得以再度復興,並在技術上日臻燗熟。此種精細絢麗的瓷器先採用釉下青花勾勒圖案輪廓,進行初次高溫燒製,隨後於釉上施彩,再次入窯以較低溫度烘烤而成,達致青花線條包裹五彩釉料的「榫合」效果。這件瓷罐精顯了此門工藝的精細巧妙;而鬥彩一直被釋意為「爭鬥之色彩」,但我更願意稱之為「榫合之色彩」。

鬥彩器皿專門供應皇室御用,品質控制格外嚴格。景德鎮官窯遺址的發掘過程中,窯坑的成化堆積層裡發現了許多被刻意毀壞的碎片。有瑕疵的器皿用利器打孔,然後徹底粉碎,避免瑕疵品存世。採取此一措施的主因在於官窯瑕疵品長期流通銷售,並出現贋品。官方記錄中屢見不鮮的事例則證明了此類情況之猖獗。

自15世紀初以來,內廷宦官與外廷官僚大臣之間的關係日趨緊張。一種不健全的制度由此形成,皇帝對官吏失去信心,轉而派遣宦官前往景德鎮負責監督製瓷。當宮廷物資(包括瓷器)發生短缺時,引發了多次爭論。工部不得不為宦官們所下的訂單提供額外資金,其中經常包括大量形制複雜或尺寸特別的器皿,因此帶來了沉重的財政負擔。這一問題在成化年間尤為突出,這位身處漩渦中的皇帝個性猶豫不決,患有口吃的毛病,凡事受其母后、嬪妃和宦官們左右。成化十八年(1482年),形勢惡化,一名朝廷大臣上書請求停止宮廷任命督陶官的鋪張浪費,卻因而被流放充軍。1485年,地方官員加入了抗爭的行列,請求暫緩履行訂單。

此起風波並未影響這件獨一無二的瓷罐的品質·池塘中浮現的蓮花、蓮葉及水草圖案與成化青花瓷的紋飾風格一脈相承。 其製作工藝極為精細,釉彩纖薄,暖色調的「蜂乳白」在鬥彩器皿中非常典型。較容易被忽略的一個細微特徵是在旋坯過程中所形成的細小粘土渦流圖案,僅在底部內側中央處出現。鑒於其經歷的滄桑歷史(參考施福(Colin Sheaf)所著的介紹),令人欣慰的是這件瓷罐的底部依然完好無損,因此對圈足的檢查結果頗為可靠。這件瓷罐底部呈甜白色,表面光滑細膩,在成化鬥彩中屬於上品。圈足釉料邊處呈現一條朦朧的金線,這是罐體在燒製後期再度氧化所致。其底款採用大小略為不一、並不工整的六個字體寫成一然而此卻是鬥彩瓷器非常典型的特徵。字體出現釉色濃淡的差異,清晰顯示每個筆劃的先後方向;而略顯不匀稱的底部雙圈亦見類似情況。

成化鬥彩瓷器如此珍罕,製造及監督過程理應十分嚴謹,因此底款字體 所現的瑕疵情況一直令筆者感到驚訝及不解。為此,曾於景德鎮成化官 窯遺址進行考古發掘之已故學者劉新園認為,成化鬥彩年款皆為模仿皇 帝御筆書法而成。



Portrait of the Chenghua emperor; image courtesy of the National Palace Museum, Taipei

- ¹ J.Thompson, "Towards a Catalogue Raisonné of Chenghua Porcelain" in R.Krahl, ed., *The Emperor's broken china. Reconstructing Chenghua porcelain*, London, 1995, p.111, table B.
- ² See: National Palace Museum, catalogue of the *Special Exhibition of Ch'eng-Hua Porcelain Ware*, Taipei, 2003.
- ³ Liu Xinyuan, "A Study of the Site of the Chenghua Imperial Kiln at Jingdezhen and Related Archaeological Finds" in A Legacy of Chenghua. Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen, Hong Kong, 1993, pp.27, 64.
- ⁴ R.Kerr, ed., and N.Wood, Ceramic Technology. Science and Civilisation in China, vol.V, part 12, Cambridge, 2004, pp.202-203.
- ⁵ A.Paludan, Chronicle of the Chinese Emperors. The Reign-By-Reign Record of the Rulers of Imperial China, London, 1998, pp.172-174.
- ⁶ J.Thompson, *ibid.*, p.110. Thompson was the first researcher to discover and illustrate the jar.
- ⁷ Liu Xinyuan, *ibid*., pp.44, 84.



THE PROPERTY OF A GENTLEMAN 十紳藏品

203

AN EXTREMELY RARE AND IMPORTANT DOUCAL 'LOTUS POND' JAR

Chenghua six-character mark and of the period

The creamy white body finely painted in a soft underglaze blue with delicate outlines and enamelled in rich iron-red, soft yellow, and vibrant green with an elegantly arranged profusion of variously opening lotus flowers and spreading and crinkling leaves alternating between the upper and lower registers and the flowers alternating between iron-red petals with yellow seed pods or central petals and yellow outer petals and iron-red centres, all emerging from regularly rounded waves crested with foam, the masterful design further highlighted by two small butterflies in flight and bordered by fine lines of underglaze blue and iron-red enamel at the foot and neck. 17cm (6 3/4in) diam.

£400,000 - 600,000 HK\$5,100,000 - 7,600,000 CNY4,000,000 - 6,000,000

明成化 鬥彩蓮塘紋罐 青花「大明成化年製」楷書款

Provenance: John Walter Richardson (d.1951), Becton House, Barton-on-Sea, by repute A European private collection since 1964.

來源: 傳為英國巴頓約翰●華特●李察臣(John Walter Richardson)先生 (d.1951)收藏

歐洲私人收藏,蒐自1964年

According to the present owner the jar was acquired by him at Riddett & Adams Smith, Auctioneers, The Auction Rooms, Richmond Hill, Bournemouth Square, in 1964. It was offered as part of the 'Collection of the Late J.W.Richardson, of Pekin; formed mostly at the turn of the century and removed for convenience of sale from Becton House, Barton-on-Sea' (Catalogue of Furniture, 4th, 5th and 6th February 1964).

Regretfully given the brief and non-specialist nature of the 1964 cataloguing descriptions, it has not been possible to identify which lot in the 1964 sale is the present lot. A copy of the 1964 catalogue is available for consultation.

Illustrated 著錄:

The Connoisseur: Complete Encyclopedia of Antiques, London, 1975, p.420

Encyclopedia of Antiques, London, 1976, p.13

R.Krahl, Liu Xinyuan, Ts'ai Ho-pi and J.Thompson, *The Emperor's broken china: Reconstructing Chenghua porcelain*, London, 1995, p.109

Sotheby's Hong Kong, 29 April 1997, lot 407 (illustrated as a related example to lot 407, a blue and white 'lotus pond' jar, Chenghua mark and period)





Image reproduced from Mayuyama Seventy Years, pl.791; image courtesy of Mayuyama & Co., Tokyo



Image reproduced from Arts of Asia, May-June 1990, p.10; image courtesy of Daijindo Gallery, Tokyo and of Arts of Asia

John Walter Richardson (d.1951) of Becton House, Barton-on-Sea, was an officer in the Chinese Customs Department, Beijing. He was awarded the Peking Siege Commemoration Medal 1900 for his efforts in defending the European Legations during the Boxer Rebellion. His collection, according to the 1964 catalogue, was formed mostly at the turn of the 20th century. The rarity of the jar and defined imperial quality would strongly indicate that it was part of the imperial collection although the time and circumstances under which it left the imperial collection are unknown, nor is it known at what date prior to 1951 did Richardson acquire the jar.

Importantly this provenance confirms that this extraordinarily rare doucai jar of the celebrated Chenghua period has been handed down from generation to generation since the Chenghua period and that it was not unearthed during the excavations at Zushan in 1987. Indeed it has been calculated that extant pieces of intact Chenghua porcelain amount to under six hundred (see The Emperor's Broken China: Reconstructing Chenghua Porcelain, London, 1995, p.12.).

Chenghua period porcelain was much admired and prized since early periods. Shen Defu (1578-1642) notes in Wanli Ye Huo Bian: 'This reign's ceramic wares with the blue decoration on a white ground filled in with the five colours, are the crown of the past and the present. Xuande wares were the most expensive but today Chenghua wares have also become expensive, surpassing those of Xuande, Both periods have been endowed by heaven and give attention to the small arts; they display such fine workmanship!' (see Wanli Ye Huo Bian, Zhonghua Shuju, 1980, juan 26).

The present lot represents the only known polychrome version of this 'lotus pond' design on a jar. It was published by Julian Thompson in 'Towards a Catalogue Raisonné of Chenghua porcelain', The Emperor's Broken China, ibid., pp.109-110, fig.2, where it is illustrated from three different sides. He noted it 'is of exceptional brilliance', further commenting that 'this doucai pattern seems to be unique in having a blue and white equivalent'.

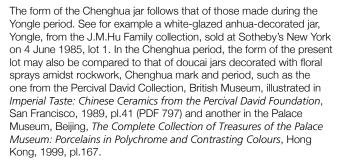
Three blue and white 'lotus pond' jars, Chenghua six-character marks and of the period, have been published and illustrated:

- 1. Sir H.Garner, Oriental Blue & White, London, 1970, pp.12-13, col. pl.C; Chinese Ceramics: One Hundred Selected Masterpieces from Collections in Japan, England, France and America, Takashimaya Department Store, Tokyo, 1960, no.90; further published in Mayuyama Seventy Years, vol.1, Tokyo, 1976, p.264, pl.791; and also in Sekai tōji zenshū/ Ceramic Art of the World: Ming Dynasty, vol. 14, Tokyo, 1976, p.255, fig.112; possibly the same jar illustrated from the opposite side in Tokubetsuten Chugoku toki bi o miru kokoro/ Chinese Ceramics, Enlightening through Beauty, Tokyo, 2006, pl.46.
- 2. Sekai tōii zenshū/ Ceramic Art of the World: Ming Dynasty, vol.14. Tokyo, 1976, p.170, pl.165 and p.189, fig.46; sold at Christie's London 9 June 1975, lot 76; illustrated by A. du Boulay, Christie's Pictorial History of Chinese Ceramics, Oxford, 1984, p.126, fig.1; sold at Sotheby's Hong Kong on 29 April 1997, lot 407;
- 3. From the Au Bak Ling Collection, illustrated by J. Thompson, 'Chenghua Porcelain in the Au Bak Ling Collection', Chinese Ceramics: Selected Articles from Orientations 1982-1998, Hong Kong, 1999, p.391, fig.2; sold at Sotheby's London, 15 July 1980, lot 109.

For a similar 'lotus pond' design on other Chenghua mark and period pieces see: a blue and white cup from the National Palace Museum, Taipei, illustrated in Catalogue of the Special Exhibition of Ch'enghua Porcelain Ware, 1465-1487, Taipei, pl.56; another similar cup from the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (II), Hong Kong, 2000, pl.39; and compare also another cup illustrated in A Legacy of Chenghua: Imperial Porcelain of the Changhua Reign Excavated from Zhushan, Jingdezhen, Hong Kong, 1993, pl.C56. See also a blue and white stembowl, illustrated by J.Ayers, Chinese Ceramics: The Koger Collection, London, 1985, pl.52 and another but in underglaze blue and red, Chenghua, decorated with fish in a lotus pond, from the Au Bak Ling collection (also sold at Sotheby's Hong Kong on 14 November 1983, lot 125) and illustrated by J.Thompson, 'Chenghua Porcelain in the Au Bak Ling Collection', Chinese Ceramics: Selected Articles from Orientations 1982-1998, Hong Kong, 1999, p.395, fig.12.



After J.Thompson, 'Chenghua Porcelain in the Au Bak Ling Collection', Chinese Ceramics: Selected Articles from Orientations 1982-1998, Hong Kong, 1999, p.391, fig.2: image courtesy of Orientations



The importance of Chenghua wares in later periods, and particularly the doucai decorative scheme, is further evident in wares imitating those of the Chenghua period productions, dating from the Jiajing reign in the Ming dynasty onwards and in particular from the 18th century during the Qing dynasty. The Palace Museum, Beijing, contains two related 'floral spray and rockwork' doucai jars and covers, with Chenghua marks but dated to the Kangxi and Yongzheng periods respectively, illustrated in The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours, Hong Kong, 1999, pls.211 and 232.

The decoration on the present jar demonstrates the exceptionally refined and naturalistic painting in underglaze blue typical of the finest wares of the Chenghua period, colourfully filled over the glaze with iron-red, green and yellow enamels, with the spacious composition allowing the appreciation of the unctuous white glaze.



Image courtesy of the Trustees of the Percival David Foundation and the British Museum, London



Image courtesy of the Palace Museum, Beijing

We would like to thank Ayako Mayuyama of Mayuyama & Co., Ltd, George Lee of Daijindo Gallery, Robin Markbreiter of Arts of Asia and Yifawn Lee of Orientations for their assistance with research for this footnote and their kind permission to reproduce images.

據現藏家所述,此罐來自北京故李察臣先生珍藏,並於1964年購自 英國南部伯恩茅斯Riddett & Adams Smith拍賣行。此前此器一直藏 於英國巴頓李氏大宅中,並刊於該公司1964年2月4至6日拍賣圖錄當 中。然而,鑑於1964年圖錄中並未對所有拍品作出詳盡及專業之描繪 論述,因而並未能確實識別該器之編號。本部門獲此圖錄之副本,則 可供各方藏家詳細參閱研究。

約翰•華特•李察臣(John Walter Richardson) (1951年薨) 生前供職於大清海關。1900年庚子拳亂,李翁保護西方公使人員有功,獲頒紀念獎章。根據1964年圖錄所刊,其藏品大多得於十九世紀末、二十世紀初之時。而以此尊成化鬥彩罐之珍罕程度與其燒製質量而言,應屬宮廷珍品。惜其流落民間之過程,以至李翁覓得此罐之先後時序皆不得而知,亦無從稽考。

然而,上述來源資料已充分證明此尊鬥彩蓮塘紋罐由成化年間一直 代代相傳至今,而並非於1987年珠山考古發掘過程中出土。事實 上,根據學者研究統計,存世完整之成化瓷器不到六百件,詳見The Emperor's Broken China: Reconstructing Chenghua Porcelain, 倫敦, 1995年, 頁12。 成化瓷器於歷朝歷代均深獲官賈文人所鍾愛,廣受推崇。萬曆一朝舉人沈德符(1578-1642)著書《萬曆野獲編》,卷二十六論瓷器一段則謂:「本朝瓷器,用白地青花,間裝五色,為古今之冠。如宣窯品最貴。近日又貴成窯,出宣窯之上。蓋兩朝天縱,留意曲藝,宜其精工如此。」,足見成化瓷器早於萬曆年間已備受推崇,尤甚於宣窯製瓷。

此次推出此尊鬥彩罐為已知存世唯一施彩作蓮塘紋飾之成化瓷罐,首次刊於朱湯生所著文章 'Towards a Catalogue Raisonné of Chenghua porcelain', 載於*The Emperor's Broken China, ibid.*, 頁109-110, 圖2。文中筆者評鑑此器「出類拔萃」、「其鬥彩紋飾獨一無二,能與之相比的例子或只有施青花紋飾之瓷罐」。



存世三尊帶款成化青花蓮塘紋罐均經出版著錄:

- 1. 其一載於《中國名陶百選》,東京,1960年,第90號;《龍泉集 芳》第一集,東京,1976年,頁264,圖791;以及《世界陶磁全集 第十四冊:明》,東京,1976年,頁255,圖112;另一書籍所錄中亦可 能為同一瓷罐,並刊於《特別展中國陶器》一書,東京,2006年, 圖46。
- 2. 《世界陶磁全集》第十四冊:明,東京,1976年,頁170圖165及 頁189圖46所刊一例。此罐曾於1975年6月9日倫敦佳士得拍賣,拍 品76號,並著錄於A. du Boulay著*Christie's Pictorial History of Chinese Ceramics*,牛津,1984年,頁126,圖1。此器後於1997年4月29日香 港蘇富比拍賣,拍品407號。
- 3. 歐柏齡先生亦藏有一例,並見於"Chenghua Porcelain in the Au Bak Ling Collection", *Chinese Ceramics: Selected Articles from Orientations* 1982-1998, 香港, 1999年, 頁391, 圖2。此罐後於1980年7月15日倫敦蘇富比拍賣,拍品109。

臺北國立故宮博物院藏有一件成化帶款青花杯,與此器同樣施蓮塘紋飾,詳見《成化瓷器特展圖錄》,臺北,圖56:另一相似例子則為清宮舊藏,詳見《故宮博物院藏文物珍品全集:青花釉裡紅(中)》,香港,2000年,圖39。另亦可比對一相似瓷杯,載於《成窯遺珎:景德鎮珠山出土成化官窯瓷器》,香港,1993年,圖C56。而另一青花高足碗亦施以相似紋飾,見於J.Ayers著 Chinese Ceramics: The Koger Collection,倫敦,1985年,圖52;以及由歐柏齡先生所藏一青花釉裡紅紅角足碗,飾以蓮塘游魚之例子則載於朱湯生著"Chenghua Porcelain in the Au Bak Ling Collection", Chinese Ceramics: Selected Articles from Orientations 1982-1998,香港,1999年,頁395,圖12。

眼前此尊成化鬥彩瓷罐仿傚永樂一朝之形制,例如胡惠春家族珍藏之永樂白釉暗花罐:此器後於1985年6月4日紐約蘇富比拍賣,拍品1號。成化年間所製鬥彩花蝶紋罐之形制亦與此器相仿。其中一例為大衛德爵士藏品,現展於大英博物館,並載於Imperial Taste: Chinese Ceramics from the Percival David Foundation, 三藩市, 1989年, 圖41 (PDF 797):及另一由北京故宫博物院所藏例子,則詳見《故宫博物院藏文物珍品全集:五彩•鬥彩》,香港,1999年,圖167。

成窯所創之瓷器風格對後世影響深遠。嘉靖一朝以降之鬥彩瓷大多模仿成化紋樣制式,其風氣尤以清十八世紀為甚。詳見北京故宮博物院所藏兩器,分別為清康熙以及清雍正年間所製之鬥彩花蝶紋蓋罐,載於《故宮博物院藏文物珍品全集:五彩•鬥彩》,香港,1999年,圖211及232。

此次拍賣推出之成化鬥彩蓮塘罐,利用青花勾畫輪廓,以釉色填充點綴;紋飾線條流暢,圖案描繪細膩;留白空間與之相輝相映,恰到好處,頗具文人畫之淡雅意境。此罐精顯成化一朝瓷匠之精湛技藝,盼籍此機會公諸同好,供各方藏家鑑賞。

本部門謹此向繭山龍泉堂繭山綾子小姐、Daijindo Gallery之 George Lee先生、Arts of Asia雜誌社Robin Markbreiter先生、以及 Orientations雜誌社Yifawn Lee小姐致謝,為各位於資料蒐集以及提供 圖片方面所提供之協助,深表感激。











204 **A FINE WUCAI VASE, GU**

Shunzhi

The flaring upper section enamelled with three elaborately framed panels each containing figures including a scholar with a boy and qin, another scholar pointing at two geese and a bearded dignitary with a boy with books, all beneath lobed cartouches enclosing lotus, the central section with three playful Buddhist lions variously enamelled in green, yellow and aubergine amongst lotus scrolls, the lower section with rows of stiff lappets.

43.7cm (17 1/4in) high

£12,000 - 18,000 HK\$150,000 - 230,000

CNY120,000 - 180,000

清順治 五彩開光高士圖花觚

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

205 A WUCAI VASE, GU

Shunzhi

Enamelled with a scene of a scholar kneeling before a dignitary accompanied by attendants on a terrace, the central section with two floral sprays and the lower section with peach and pomegranate branches. 40.6cm (16in) high

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

清順治 五彩高士覲見圖花觚

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

Compare a related gu vase with a figural scene in a garden on the neck above floral sprays, Shunzhi, illustrated in Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, Shanghai, 2005, no.51. See also a gu vase but with fruiting sprays and a more bulging mid-section, dated circa 1655-65, illustrated by M.Butler, J.Curtis, S.Little, Treasures from an Unknown Reign: Shunzhi Porcelain, Alexandria, 2002, no.77.

A RARE FAMILLE JAUNE BALUSTER VASE

Boldly enamelled in bright yellow and shades of green with a continuous mountain scene of a young fisherman on his boat, a gentleman enjoying a book whilst strolling beside a river and a lone scholar crossing a bridge, all within a remote and rocky landscape punctuated by towering pines, two cranes in flight beside the moon. 41.8cm (16 1/2in) high

£25,000 - 40,000 HK\$320,000 - 510,000 CNY250,000 - 400,000

清康熙 素三彩山水圖觀音尊

Provenance: SLG.Jürg Stuker, Schloss Gerzensee

A distinguished European private collection

來源: SLG.Jürg Stuker, Schloss Gerzensee (見標貼)

歐洲顯赫私人收藏

Compare a closely related famille jaune vase with a landscape scene, dated to the Kangxi period, from the Salting Bequest and now in the Victoria and Albert Museum, reference C.1028-1910.



Schloss Gerzensee, Bern, Germany







A BLUE AND WHITE CYLINDRICAL VASE, ROLWAGEN

Finely painted with floral and fruiting branches scattered around the body, including lotus, prunus, peony and loquats, all below a band of stiff leaves to the rim and with incised borders around the shoulder and the foot. 45cm (17 5/8in) high

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

約1640至50年 青花折枝花卉紋筒瓶

Provenance: a distinguished European private collection來源: 歐洲顯赫私人收藏

Compare a related vase in the Musée Guimet and dated to 1634, illustrated by Sir M.Butler, M.Medley and S.Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, p.14, figs.1 and 1a. Another related slender vase but interspersed with calligraphy, circa 1645-60, in the Crocker Art Museum, Sacramento, is illustrated by M.Butler, J.Curtis, S.Little, *Treasures from an Unknown* Reign: Shunzhi Porcelain, Alexandria, 2002, p.46, fig.5.

A BLUE AND WHITE BEAKER VASE, GU Shunzhi

Vividly painted with swallows perching on branches, in flight and hovering beside craggy rocks issuing flowering sprays and scattered with lingzhi fungus, flowers and bush, above a band of stiff leaves beneath a further floral band with flower sprigs. 43.8cm (17 1/4in) high

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

清順治 青花花卉鳥石圖花觚

Provenance: a distinguished European private collection來源: 歐洲顯赫私人收藏

Two related but smaller gu vases (38cm and 22.5cm high) are in the Palace Museum, Beijing, illustrated by Chen Runmin, *Qing Shunzhi Kangxi Chao Qinghuaci*, Beijing, 2005, nos.55 and 56. Another example with related pendent lappets and details such as the moon beneath the rim is illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no.12:85.

A MASSIVE BLUE AND WHITE OVOID JAR

Tianqi/Chongzhen

Heavily potted, the exterior boldly painted with four oval cartouches, variously containing scenes of three men spying on a galloping horseman, two officials enjoying an opera performance at a banquet, a young man approaching a lady in a garden and musicians performing for a scholar and his wife, all flanked by floral scrolls and between two bands of continuous landscape scenes at the shoulder and above a further band of floral scrolls above the foot. 68cm (26 3/4in) high

£10,000 - 15,000 HK\$130,000 - 190,000

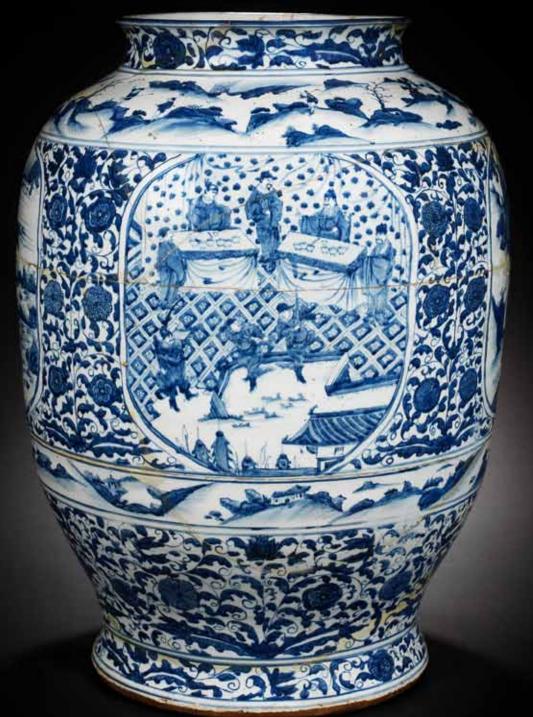
CNY100,000 - 150,000

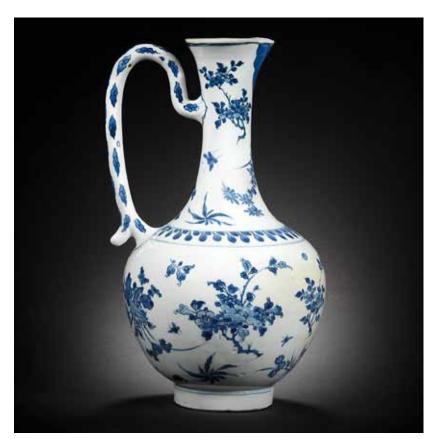
明天啟/崇禎 青花開光人物故事圖大罐

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

Compare a related blue and white jar and cover, 1620-1644, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl.12:74. For another example in the Staatliche Kunstsammlungen, Kassel, Germany see *Porzellan aus China und* Japan: Die Porzellangalerie der Landgrafen von Hessen-Kassel, Kassel, 1990, pl.33.





A LARGE BLUE AND WHITE EWER

Chongzhen

Potted with serpentine handle decorated with cloud scrolls and supported on a short straight foot, the globular body and slender neck painted in underglaze blue with scattered leafy sprigs of lotus, prunus, peony and chrysanthemum, seperated by a band of teardrops to the tapering shoulder. 35.6cm (14in) high

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

明崇禎 青花折枝花卉紋綬帶耳壺

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

The form of the present lot is based on Western metal ware models. For a related but smaller blue and white ewer, dated 1635-1644, with figural painting and a long spout, see C.J.A.Jörg, Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties, London, 1997, no.290.



A LARGE BLUE AND WHITE EWER

Chongzhen

With strap handle supported on a straight foot, the globular body and long neck painted in underglaze blue with scattered floral sprays including peony, prunus, chrysanthemum and lotus bourne on leaves, seperated by a band of teardrops. 36.5cm (14 3/8in) high

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

明崇禎 青花折枝花卉紋綬帶耳壺

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

The form of the present lot is based on Western models: for a related but smaller blue and white ewer, dated 1635-1644, with figural painting and a long spout, see C.J.A.Jörg, Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties, London, 1997, no.290.

212

A BLUE AND WHITE BALUSTER VASE, **MEIPING**

Tianqi/Chongzhen

Finely painted with a continuous scene of a horseman leaping across a flowing river and looking back towards two soldiers left on the far bank pointing with their swords as another cavalry officer approaches, all within a delicate landscape of misty mountains and pines, the foot with a border of floral meander and the shoulder with lobes pointing towards the narrow cylindrical neck with key-fret bands.

29cm (11 3/8in) high

£10,000 - 12,000 HK\$130,000 - 150,000 CNY100,000 - 120,000

明天啟/崇禎 青花人物故事圖梅瓶

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏



213

A BLUE AND WHITE OVIFORM JAR

Chongzhen

Painted in underglaze blue with a scholar greeting and receiving a monk holding a whisk at a fenced terrace in front of a tiled cottage overlooking the mountainous landscape, surrounded by servants and attendants variously carrying a fan and firewood, framed by trees and rocks, all below a band of upright stiff leaves to the rim. 27cm (10 5/8in) high

£8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000

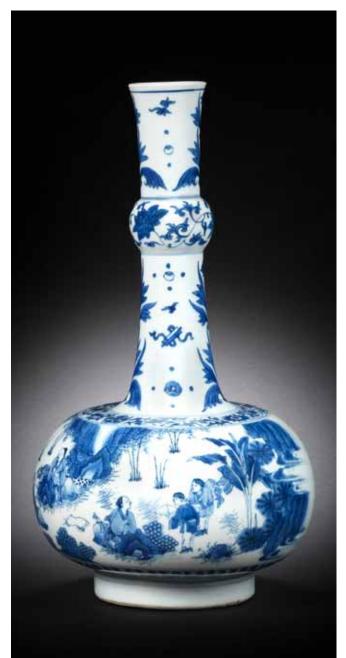
明崇禎 青花人物故事圖罐

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

Oviform vases such as the present lot were a distinctive style developed at Jingdezhen during the 'Transitional Period'. See an example dated circa 1635-1640 illustrated by Sir M.Butler, M.Medley and S.Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, no.36, and two further examples illustrated by S.Little, Chinese Ceramics of the Transitional Period: 1620-1683, New York, 1983, nos.16 and 17.







214 **A BLUE AND WHITE BOTTLE VASE**

Chongzhen
Painted with a garden scene depicting seven scholars accompanied by boys and attendants, variously at leisure or engaged in scholarly pursuits, surrounded by trees and scattered with bamboos and rocks, all between a band of flowers on scrolling foliage to the shoulder and lappets to the foot, the neck with two bands of tulip-like flowers seperated by a bulbous lotus band. 37.4cm (14 3/4in) high

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

明崇禎 青花竹林七賢圖荸薺瓶

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

The vase illustrates aspects of the cross-cultural influences prevalent in the 17th century, as well as the demand for Chinese blue and white porcelain overseas. For similar examples, see a vase illustrated by Sir M.Butler, M.Medley and S.Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, no.38, and a pair illustrated by J.Harrison-Hall, Ming Ceramics in the British Museum, London, 2001, nos.12:80 and 12:81. Two similar vases were sold in these Rooms on 8 November 2012, lots 34 and 35.

215 **A BLUE AND WHITE BOTTLE VASE**

Chongzhen

The globular body painted with four dignitaries seated in front of a scholar's desk in a garden landscape surrounded by rocks, and two further scholars travelling across a bamboo grove, all below a band of flower borne on leafy tendrils to the shoulder, the slender neck decorated with two groups of upright tulip-like flowers on leafy stems seperated by scrolling tendrils. 36.5cm (14 3/4in) high

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

明崇禎 青花高士圖天球瓶

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

Compare a related pear-shaped vase illustrated by Sir M.Butler, M.Medley and S.Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, no.40.

216^W

A FINE AND RARE LARGE BLUE AND WHITE FISHBOWL

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

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000

清康熙 青花仕女圖缸

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

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.







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

Kangxi

Boldly painted on the central, upper and lower sections with lobed cartouches containing landscape scenes alternating with floral sprays, with smaller cartouches containing a precious tasselled object against a hatched ground containing flower-heads, the sections divided by a decorative hatched band between further similar bands at the foot, outer rim and inner rim. 51.4cm (20 3/8in) high

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

清康熙 青花開光山水花卉圖花觚

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

A BLUE AND WHITE YENYEN VASE

Kangxi

The globular body supported on a tapering foot raising to a flaring neck, painted throughout with eight foliate panels each enclosing landscape and riverscape scenes of mountain ridges behind thatched or tiled cottages beside trees and craggy rocks, all reserved on a diaper ground with geometric bands to the foot, rim and the shoulder. 45cm (17 3/4in) high

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

清康熙 青花開光山水圖鳳尾瓶

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

A closely related vase formerly in the Grandidier Collection and now in the Musée Guimet is illustrated in *The World's Great Collections:* Oriental Ceramics, Vol.7, Musée Guimet, Paris, Tokyo, 1981, fig.114.



A BLUE AND WHITE BALUSTER VASE

The baluster body supported on a slightly tapering foot, depicting a continuous audience scene of a formal occasion with a scholar and lady seated at the centre of the hall overlooking the fenced garden, accompanied by boys and attendants and greeted by a group of formally-attired scholars lined up to either side, all behind several boys at play in the foreground, the slightly flaring neck scattered with floral sprays of chrysanthemum and lotus. 42.6cm (16 3/4in) high

£20,000 - 30,000 HK\$250,000 - 380,000 CNY200,000 - 300,000

清康熙 青花高士覲見圖觀音尊

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

The scene on the present lot reflects gentlemanscholar activities in the late Ming and early Qing: a dignified gentleman is surrounded by a closeknit family, within a garden setting and in front of a decorative screen with freely painted waves. A related baluster vase dated to the early Kangxi period, with similar cloud scrolls framing the figural scene, is illustrated by S.Little, Chinese Ceramics of the Transitional Period: 1620-1683, New York, 1983, no.53. See also a Kangxi baluster vase in the Shanghai Museum illustrated by Wang Qingzheng, Kangxi Porcelain Wares from the Shanghai Museum Collection, Hong Kong, 1998, no.38.

Compare another related but smaller Kangxi blue and white vase from the Inder Rieden Collection, sold in these rooms, on 10 November 2011, lot 23.



220

A BLUE AND WHITE MING-STYLE BARBED-RIM 'DRAGON AND PHOENIX' DISH

Xuande six-character mark, 18th century

Brightly painted in the well with five long-tailed phoenix in flight amidst blossoming lotus stems, the flat barbed rim painted with four pairs of confronted three-clawed dragons, each facing towards a lotus blossom, the exterior with twelve lobed cartouches, each containing a chilong grasping a lotus stem in its mouth, the cartouches separated by ruyi-head.

38cm (15in) diam.

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十八世紀 青花鳳凰蓮枝紋花口盤 青花「大明宣德年製」楷書款

Provenance: Hamadi Oriental Arts, Netherlands, no.611 (label) A distinguished European private collection

來源: 荷蘭Hamadi Oriental Arts 611號(見標貼)歐洲顯赫私人收藏

221

A LARGE AND RARE BLUE AND WHITE 'RICE-PLANTING' BOWL

18th century

The high curving sides vibrantly painted on the exterior with a continuous scene of country people busily planting rice in flooded paddies, whilst others variously fish, carry burdens, or enjoy a picnic, all amongst quaint village houses in willow groves on rocky banks, the interior with five fish swimming amidst water weed, the interior and exterior rims with decorative geometric bands enclosing cartouches with various flowers.

40.1cm (15 3/4in) diam.

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

十八世紀 青花插秧圖大碗

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏



THE XUANDE BLUE AND WHITE 'MORTAR' BOWL

明宣德青花雲龍趕珠紋缽





222 †

A VERY RARE BLUE AND WHITE 'MORTAR' BOWL

Xuande six-character mark and of the period Heavily potted and exceptionally finely painted on the exterior in vibrant blue with characteristic 'heaping and piling' with two striding five-clawed dragons amongst billowing cloud scrolls, the six-character mark beneath the border with foaming waves below the rim, the foot with a band of lappets, the interior with a double line of underglaze blue below the rim, the remainder of the interior and the base left unglazed. 26.2cm (10 1/4in) diam.

£60,000 - 80,000 HK\$760,000 - 1,000,000 CNY600,000 - 810,000

明宣德 青花雲龍趕珠紋缽 青花「大明宣德年制」楷書款



Heavily potted bowls painted with dragons, such as the present lot, are known in two different types: the 'dice' bowl, with a glazed interior and the mark in a double circle in the well, and the much rarer 'mortar' bowl, with an unglazed interior and the mark painted in a line under the rim, such as the present lot. Few other examples of the mortar bowl are known, however one such bowl was excavated at the site of the Ming Imperial Factory at Jingdezhen, and published in Imperial Porcelain of the Yongle and Xuande Periods, Hong Kong, 1989, no. 84; and another also excavated at Jingdezhen was exhibited at the Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, Taipei, 1998, no.16-2.

Two examples of dice bowls, with a very similar shape and dragon decoration but with a glazed interior, are in the National Palace Museum, Taipei, illustrated in Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty, Taipei, 1998, pp.128-9, no.37, and A Panorama of Ceramics in the Collection of the National Palace Museum, Hsüan-te Ware I, Taipei, 2000, pp.130-31, no.35. Another example in the Percival David Foundation of Chinese Art is illustrated by M.Medley, The World's Great Collections, Oriental Ceramics, Vol.6, Japan, 1982, no.97.

The Xuande emperor was very close in artistic sensibility to his grandfather, the Yongle emperor, under whose reign Imperial porcelain production at Jingdezhen developed rapidly. The Xuande Emperor was renowned for his own artistic sensibilities, including taking a close interest in porcelain wares. This appears to have encouraged a spirit of creativity along with rigorous standards at the kilns. Among the extremely varied forms and decorative styles produced, pieces such as the present lot represent the finest productions of the period.



THE PROPERTY OF A LADY 女士藏品

A BLUE AND WHITE 'LOTUS' DISH

Zhengde six-character mark and of the period With gently curving body and slightly everted rim bordered by a key-fret band, boldly painted in shades of cobalt-blue with a central medallion enclosing a large lotus blossom issuing leafy foliage, the exterior similarly decorated with eight further lotus flower heads borne on leafy meanders. 28.9cm (11 3/8in) diam.

£6,000 - 10,000

HK\$76,000 - 130,000

CNY60,000 - 100,000

明正德 青花纏枝蓮紋盤 青花「大明正德年製」楷書款



(two views)

Provenance: an English private collection

來源: 英國私人收藏

A similar blue and white dish painted with lotus scrolls, Zhengde six-character mark and of the period, in the Shanghai Museum, is illustrated by Wang Qingzheng, *Underglaze Blue & Red*, Hong Kong, 1987, p.156, no.155.







VARIOUS OWNERS 各方藏家

A LARGE BLUE AND WHITE DISH

Jiajing six-character mark and of the period The central medallion vividly painted with five deer joyfully playing amidst rocks and trees in a mythical landscape, the exterior with scattered flower and bird scenes. 36cm (14 1/4in) diam.

£6,000 - 10,000 HK\$76,000 - 130,000 CNY60,000 - 100,000

明嘉靖 青花山水梅鹿圖大盤 青花「大明嘉靖年製」楷書款

Provenance: an English private collection

來源: 英國私人收藏

A BLUE AND WHITE OVIFORM JAR

Wanli six-character mark and of the period Painted with a band of ruyi head around the narrow neck suspending sixteen beaded tassels alternately suspending a floral spray above a fringe and one of the eight Daoist Emblems above a florette, all above a band of foaming waves with five frolicking horses. 23.8cm (9 3/8in) high

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

明萬曆 青花瓔珞紋罐 青花「大明萬曆年製」楷書款

226

A RARE BLUE AND WHITE FIGURE OF LI **TIEGUAI**

Modelled with bulging eyes, bald pate and a crutch under his arm, the Immortal carrying his magical gourd in his right hand, his woolly and dishevelled beard, hair and eyebrows in vibrant blue, his loose flowing robes exposing his chest, a tiger skin wrapped around his waist. 34cm (13 1/3in) high

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

明萬曆 青花鐵拐李立像

Li Tieguai was one of the Eight Daoist Immortals and a symbol of passion and mercy. According to legend, Li was a handsome man whose spirit had the power to leave his body. One day his spirit left to meet some Immortals in heaven, and after a delayed return he discovered his body had been cremated, leaving him only the body of a lame beggar for his reincarnation. His magical gourd could dispense potions with which to heal the poor and sick. Large porcelain figures of deities are unusual, but there are examples of figural ewers dated to the Wanli period in the collection of the British Museum and illustrated by J.Harrison-Hall, Ming Ceramics in the British Museum, London, 2001: see nos.11:17 and 11:18 for a pair shaped as the Immortal He Xiangu, and no.11:19 for a ewer shaped as a female musician. For a related blue and white figure of Fuxing, the God of Good Fortune, dated to the Jiajing period, in the collection of the Musée Guimet, Paris, see Paris 1730-1930: A Taste for China, Hong Kong, 2008, p.223, no.98.





(two views)

THE PROPERTY OF A LADY 女士藏品

227

A FINE BLUE AND WHITE SLEEVE VASE, ROLWAGEN

Chongzhen

Of tall cylindrical form rising to the high shoulders below the waisted neck and flared rim, superbly painted in various tones of blue depicting a scholar-official in a garden attended by figures holding spears, flag and umbrella, receiving a person holding aloft a vessel containing a bird, amidst rockwork, all framed by overhanging cliffs with foliage amidst cloud whisps, all between incised double-line borders, the neck with upright stiff leaves. 43.8cm (17 1/4in) high

£20,000 - 30,000 HK\$250,000 - 380,000 CNY200,000 - 300,000

明崇禎 青花人物故事圖筒瓶

Provenance: Bernheimer collection (label) A German private collection

來源: Bernheimer收藏(見標貼) 德國私人收藏 INA A A AAI

Vases such as the present lot show a strong influence of landscape painting, as the vase is 'unrolled' to reveal the scene in a similar fashion to a scroll painting. The use of underglaze blue as a single colour also reflects the scholarly style of painting in ink alone, enhanced with great liveliness and depth by the use of darker and lighter washes. A related sleeve vase with a mountainous landscape, dated by inscription to 1639, is illustrated by J.Curtis, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholar's Motifs and Narratives, New York, 1995, no.4, and another example but with a pastoral scene of buffalo is illustrated by Sir M.Butler, M.Medley and S.Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, no.99.

Compare another related sleeve vase with military figures sold in these rooms, 17 May 2012, lot 254.

VARIOUS OWNERS 各方藏家

228 A BLUE AND WHITE DOUBLE-GOURD VASE

Finely painted around the lower section with a continuous scene of a dignitary accompanied by two manservants holding standards aloft and two small boys, one with a fan on a rocky terrace with plantain and bamboo, the upper section with a scholar leaning on a rock in a bamboo grove and gazing at two boys proffering food, all beneath two tulip-like sprays at the rim. 33.5cm (13 1/4in) high

£12,000 - 15,000 HK\$150,000 - 190,000 CNY120,000 - 150,000

明崇禎 青花高士圖葫蘆瓶

Compare a related double-gourd vase dated circa 1635-1640 and illustrated by Sir M.Butler, M.Medley and S.Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, no.39.

A FINE BLUE AND WHITE SLEEVE VASE, **ROLWAGEN**

Chongzhen

Finely painted in a vibrant underglaze blue with a continuous scene of three soldiers spying behind rocks at three further soldiers practising taiqi in a rocky landscape as another soldier on a horse gallops away, the scene divided by stylised cloud scrolls, all beneath downwards lappets on the neck, box. 44.5cm (17 1/2in) high (2).

£22,000 - 25,000 HK\$280,000 - 320,000 CNY220,000 - 250,000

明崇禎 青花人物故事圖筒瓶

Vases such as the present lot show a strong influence of landscape painting, as the vase is 'unrolled' to reveal the scene in a similar fashion to a scroll painting. Distinctive horizontal cloud scrolls are cleverly employed to provide a relatively seamless join between the start and the end of the scene. A related sleeve vase with a mountainous landscape divided by cloud scrolls, dated by inscription to 1639, is illustrated by J.Curtis, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholar's Motifs and Narratives, New York, 1995, no.4, and another example but with a pastoral scene of buffalo is illustrated by Sir M.Butler, M.Medley and S.Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, no.99.

Compare another related sleeve vase with military figures sold in these rooms, 17 May 2012, lot 254.



230 †

A RARE BLUE AND WHITE AND UNDERGLAZE **COPPER-RED BRUSHPOT, BITONG**

Early Kangxi

Exquisitely painted on the exterior in vivid underglaze blue with a continuous scene of a broad river flowing through a mountain landscape of heaped rocks finely executed in 'Master of the Rocks' style contrasting with a wetter wash for distant peaks, the scene dotted with simple huts and villages and a low boat moored by one bank, some of the blossoming trees highlighted with dots of underglaze copper-red, the foot grooved and the base slightly recessed. 18.3cm (7 1/4in) diam.

£40,000 - 60,000 HK\$510,000 - 760,000

CNY400,000 - 600,000

清康熙初 青花釉裡紅山水圖筆筒

Provenance: acquired from Berwald Oriental Art Ltd., 12 June 1998

來源: 1998年6月12日購於Berwald Oriental Art Ltd.

The phrase 'Master of the Rocks' was coined by the collector Gerald Reitlinger, to describe the highly distinctive painting style with rocky mountains depicted in closely contoured lines. The style became prevalent in the 1640s and continued into the Kangxi period. This very painterly style, together with the parallel effect of 'unrolling' the scene on a brushpot and unrolling a scroll painting, suggest that the decoration was principally inspired by such late Ming painting masters as Dong Qichang.

For a similar brushpot, with a hatched chevron band at the rim and wet dots at the foot, see Sir M.Butler, M.Medley and S.Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, 1990, no.89. A related 'Master of the Rocks' landscape brushpot, with a hatched chevron border at the foot, is illustrated by Chen Runmin, Qing Shunzhi Kangxi Chao Qinghuaci, Beijing, 2005, no.204.



(two views)

It is very unusual to find blue and white brushpots in this style with added highlights of underglaze copper-red, however one example, added highlights of underglaze copper-red, however one example, also with an unglazed grooved foot and a glazed recessed base, in the collection of the Palace Museum, Beijing, is illustrated by Chen Runmin, *ibid.*, Beijing, 2005, no.222. A related underglaze blue and red 'Master of the Rocks' style dish from the Butler Family Collection is illustrated in Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, Shanghai, 2005, no.75.







231

A DOCUMENTARY BLUE AND WHITE BRUSHPOT, BITONG

Kangxi, dated by inscription to AD 1699 and of the period Raised on a slightly-stepped foot, the cylindrical body painted with two square lobed cartouches separated by lines of inscriptions, one cartouche containing a group of archaic vessels, books and scrolls, the other cartouche with birds and flowering prunus in snow issuing from rockwork.

21cm (8 1/3in) high

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

清康熙己卯年(1699) 青花博古圖題詩筆筒

Provenance: according to the family, acquired in the 19th century and thence by descent.

來源: 傳於19世紀購得,後由家族成員繼承

The brushpot bears a dated inscription and poem by the Song dynasty poet Lu Meipo. The inscription and poem read:

皇清康熙三十八年己卯歲仲冬月敬 誠堂 博古齋造

梅雪爭春未肯降, 騷人閣筆費評章 梅須遜雪三分白, 雪卻輸梅一段香

This may be translated as:

'Made in the Studio of Broad Antiquity in the Hall of Sincerity in the second month of winter of the Jinmao year, the thirty-eighth year of the reign of Emperor Kangxi (1699)

'The plum blossoms and snowflakes contend in spring, neither yet conceding defeat; the poet writing in his pavilion, is consumed by writing his appraisals; plum blossoms must yield somewhat to the pure white snow; yet the snow is beaten by the plum's sweet fragrance.'

232

A BLUE AND WHITE OVIFORM JAR AND COVER

Kangx

The body finely painted with four lobed cartouches, each containing the same precious objects including a gu vase and books beneath overlapping fans beneath further books and a tripod censer, the cartouches separated by a floral spray at the bottom and a bunch of leafy lotus blooms at the top, the cover with books surrounded by four tasselled objects on the top, and four blossoms enclosed by confronted lobed cartouches containing foliate scolls on the sides. 34.7cm (13 5/8in) high (2).

£5,000 - 7,000 HK\$64,000 - 89,000

CNY50,000 - 70,000

清康熙 青花開光博古圖蓋罐

A BLUE AND WHITE VASE, ZUN

Chenghua six-character mark, Kangxi

The body painted with two panels, one containing a lady seated on a chair addressing a kneeling maidservant, the other with a gentleman climbing a wall to spy upon a lady seated in a garden with her attendant, all above downward-pointing lappets on the high foot and beneath cartouches variously containing, peach, pomegranate and finger citron within a keyfret band beneath upwards-pointing lappets on the neck. 30.5cm (12in) high

£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

清康熙 青花人物故事鼓腹尊 青花「大明成化年製」楷書款

The present lot illustrates a scene from the popular Ming dynasty novel Romance of the Wesern Chamber, showing Zhang Sheng climbing over a courtyard wall in order to read a love poem to Cui Yingying, who is under her mother's watchful eye.

The shape of the vase is unusual, reflecting the varied output of Jingdezhen potters in the early Kangxi period. For a vase with a similarly high foot but painted with a landscape scene, in the Palace Museum, Beijing, see Chen Runmin, Qing Shunzhi Kangxi Chao Qinghuaci, Beijing, 2005, no.257.





A PAIR OF BLUE AND WHITE VASES, GU

Chenghua six-character marks, Kangxi Each painted with very similar scenes on the upper section with a visitor with attendants and soldiers with weapons an banners greeting a general gesticulating towards a servant holding a draped object beside an altar, the central section with floral sprays and the lower section with a scholar looking towards a boy with two geese in a rocky grove while two further boys carry bundles. Each 43cm (17in) high (2).

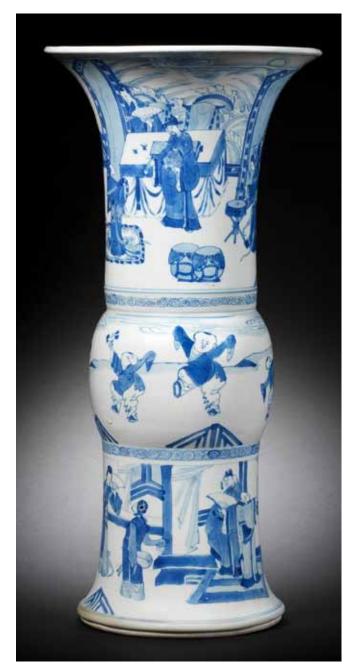
£30,000 - 50,000 HK\$380,000 - 640,000 CNY300,000 - 500,000

清康熙 青花人物故事圖花觚一對 青花「大明成化年製」楷書款



The present lot is a particularly fine example of early Kangxi wares, showing the continuity of the independent style and appeal to the gentlemanscholar class developed during the Transitional period. It is particularly unusual to find a closely matched pair, with the decoration almost the same barring a few details which reveal the independent hand of the painter. Compare a related single vase, also with military figures on the neck above boys at play in the lower sections, illustrated by Chen Runmin, *Qing Shunzhi Kangxi Chao Qinghuaci*, Beijing, 2005, no.317.

See also a single vase from the Inder Rieden Collection sold in these rooms on 10 November 2011, lot 23.





235

A BLUE AND WHITE VASE, GU

Kangxi

Vibrantly painted with several boys at play in a fenced garden, beneath a domestic scene to the flaring neck with a scholar and ladies beside musicians in a courtly setting, the foot similarly decorated with a scholar, monk and ladies in fenced terrace in front of a pavilion. 46cm (18 1/8in) high

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

清康熙 青花人物故事圖花觚

Provenance: an English private collection

來源: 英國私人收藏

236

A BLUE AND WHITE VASE, GU

Chenghua six-character mark, Kangxi The flaring neck and lower register similarly painted in vibrant underglaze blue featuring scenes of scholars visiting and greeting dignitaries in a fenced pavilion overlooking the garden, the slightly bulbous central section decorated with joyful boys at play in a fenced garden. 43.2cm (17in) high

£3,000 - 5,000 HK\$38,000 - 64,000 CNY30,000 - 50,000

清康熙 青花人物故事圖花觚 青花「大明成化年製」楷書款

Provenance: an English private collection

來源: 英國私人收藏

237

A LARGE BLUE AND WHITE BOWL

Kangxi

The heavily-potted bowl with deep rounded sides and slightly flaring rim, painted to the exterior with a continuous garden scene of a dismounted dignitary greeting a lady under a willow tree, accompanied by a lady attendant and servants, the interior with a landscape scene depicting fishermen within a circular panel, with a diaper band interspersed with foliated cartouches to the rim. 36cm (14 1/8in) diam.

£8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000

清康熙 青花人物故事圖大碗



238

A PAIR OF BLUE AND WHITE BOTTLE VASES

Kangxi Each brightly painted with a pair of tasselled vases hanging from ribbons and a pair of scaly dragons also hanging from ribbons, divided on each side by a hexagonal arrow vase on a table, the long slender neck with bands of ruyi head and tasselled objects beneath stiff leaves pointing upwards below further bands at the mouth. *Each 26cm (10 1/4in) high (2).*

£8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000

清康熙 青花博古紋天球瓶一對

Provenance: purchased from Spink & Son Ltd., London, in the 1960s and thence by descent

來源:於1960年代購自倫敦史賓克, 後由家族成員繼承





239

A BLUE AND WHITE 'DRAGON' CUP

Yongzheng six-character mark and of the period Delicately potted and painted on the interior with two four-clawed scaly dragons divided by flame scrolls and encircling a flaming pearl in the well. 6.7cm (2 5/8in) diam.

£2,000 - 3,000 HK\$25,000 - 38,000 CNY20,000 - 30,000

清雍正 青花雲龍趕珠紋小碗 青花「大清雍正年製」楷書款

THE PROPERTY OF A LADY 女士藏品

240

A RARE BLUE AND WHITE BOTTLE VASE

Qianlong seal mark and of the period

The compressed globular body rising to a waisted neck and flaring rim, painted in underglaze blue with various auspicious flowers and plants including lotus, plum blossoms, orchids and chrysanthemums, interspersed with butterflies, crickets and bats. 33.5cm (13in) high.

£20,000 - 30,000 HK\$250,000 - 380,000

0,000 CNY200,000 - 300,000

清乾隆 青花花卉蝠蝶紋賞瓶 青花「大清乾隆年製」篆書款

Provenance: according to the owner, acquired by a member of the family in the 19th century and thence by descent

來源: 傳於十九世紀由現藏家之家族所得,後由家族成員繼承

Compare a related underglaze red vase, Qianlong seal mark and of the period, from the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty (Zhongguo Qingdai Guanyao Ciqi)*, 2003, p.223. For similar peony spray painting, see a sepia-decorated yellow-ground flower basket, Qianlong, from the Palace Museum, Beijing, illustrated by Feng Xianming and Geng Baochang, eds., *Selected Porcelain of the Flourishing Qing Dynasty*, Beijing, 1994, p.351, pl.87.





THE PROPERTY OF A GENTLEMAN 士紳藏品

241 W

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).

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

清光緒 青花纏枝花卉八吉祥紋貫耳尊一對

Provenance: a distinguished English private collection

來源: 英國顯赫私人收藏

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).





VARIOUS OWNERS 各方藏家

242 A BLUE AND WHITE 'DRAGON' BOWL

Xianfeng six-character mark and of the period The exterior with two five-clawed dragons in pursuit of flaming pearls amidst cloud scrolls, all above crashing and swirling waves, the interior with three lotus. 14.8cm (5 7/8in) diam.

£10,000 - 15,000 HK\$130,000 - 190,000 CNY100,000 - 150,000

清咸豐 青花雲龍趕珠紋碗 青花「大清咸豐年製」楷書款

Provenance: a European private collection, acquired by the father of the present owners, probably in the 1950s 來源:歐洲私人收藏,或於1950年代由現藏家之父購得

Compare a related 'dragon' dish, Xianfeng six-character mark and period, in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.405, and *ibid.*, p.406 for a 'dragon' dish with an underglaze-blue Xianfeng six-character mark.

243
A DATED BLUE AND WHITE JARDINIÈRE
Guangxu, dated by inscription to AD1890 and of the period
Painted with two four-clawed dragons striding through clouds and flames above waves, separated by a cartouche with an inscription reading 'Lushan Tieyunan' and dated to the ninth month of Gengyin year of Guangxu period, and inscribed with the name of the donor. 31.5cm (12 3/8in) high

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000



243

PROPERTY FROM AN OLD ENGLISH COLLECTION

英國古舊藏品

244

A FINE WUCAI 'IMMORTALS' BOWL

Wanli six-character mark and of the period Finely painted and enamelled on the exterior with Shoulao seated holding a lotus leaf with surrounded by the Eight Immortals, each carrying their individual attributes within a grove of pine and willow, between a border of ruyi head scroll beneath the rim and classic scroll on the foot, the interior with a front-facing dragon encircling a flaming pearl in the well and floral sprays beneath the rim. 17.2cm (6 3/4in) diam.

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

明萬曆 五彩八仙賀壽紋碗 青花「大明萬曆年製」楷書款

The Wanli emperor had a strong interest in Daoism, continued from the reign of his grandfather the Jiajing emperor. In one act of devotion to Daoism, the Wanli emperor reinstated the title of the fifth Celestial Master and head of the Daoist Zhengyi School to Zhang Guoxiang, whose title had been stripped by the Jiajing emperor. The Wanli emperor then provided Zhang with a temple and commissioned him to compile a supplement to the Daoist Canon, Zhengtong Daozang. Although there were differences of doctrine between these two late Ming emperors, the appearance of Daoist-inspired motifs and figures on the porcelain of the era represents a continuity of late Ming style and Daoist pre-occupations.

Compare a related wucai bowl enamelled with Immortals, some flying on cranes, in *Porcelain of the National Palace Museum: Enamelled Ware of the Ming Dynasty*, Hong Kong, 1966, pls.14, 14a-d. Another example decorated with scenes of a Daoist ritual and with a different floral meander below the rim is illustrated by P.Y.K.Lam, *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming: The Huaihaitang Collection*, Hong Kong, 2012, no.83.



VARIOUS OWNERS 各方藏家

2/15

A WUCAI 'SQUIRREL AND GRAPES' BALUSTER JAR AND COVER

Second half of the 17th century

Vibrantly enamelled around the body with a pattern of grape vines hung with red, yellow, green and aubergine-enamelled fruit interspersed with lively climbing squirrels amidst finely trailing tendrils, the short neck with a border of flowering peony and prunus, the cover similarly decorated with squirrels and grapes.

40cm (15 3/4in) high (2).

£15,000 - 20,000 HK\$190,000 - 250,000

CNY150,000 - 200,000

十七世紀後半葉 五彩松鼠葡萄蓋罐

The motif of squirrels amid grapes represents fertility and the continuity of the family line, since squirrels were renowned for their numerous offspring, and grapes have numerous seeds.

For a related wucai jar with grapes, see *The World's Great Collections: Oriental Ceramics*, Vol.7, *Musée Guimet, Paris*, Tokyo, 1981, col. pl.83. A bowl painted with related decoration of squirrels and grapes in underglaze blue, Kangxi six-character mark and of the period, is illustrated by Chen Runmin, *Qing Shunzhi Kangxi Chao Qinghuaci*, Beijing, 2005, no.120.





A PAIR OF FAMILLE VERTE VASES, GU

Shunzh

Each finely enamelled with an iron-red sun and a bird and insects in flight above sprays of peony, orchid and prunus issuing from rockwork, the central section with leafy peony sprays and the lower section echoing the upper section with butterflies in flight beside further branches of peony, prunus and bamboo, each section finely delineated with underglaze blue bands. Each 36cm (14 1/8in) high (2).

£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

清順治 五彩花鳥圖花觚一對

247

A LARGE FAMILLE VERTE JAR AND COVER

Kangxi

Enamelled with ten foliate panels separated by scattered flower heads, variously featuring scholars, ladies, fishermen and monks travelling or at leisure in a lakeside landscape, surrounded by pavilions, bridges, trees and rocks, all below a band containing a continuous landscape to the rim above a diaper band to the shoulder alternated with cartouches enclosing scholar's objects, the cover separated in five panels with flower sprays, deer and tiger, surmounted by a lotus bud finial. 65.3cm (25 3/4in) high (2).

£5,000 - 7,000 HK\$64,000 - 89,000

CNY50,000 - 70,000

清康熙 五彩開光高士圖帶蓋將軍罐

Provenance: The Busca Collection, Villa Serbelloni, Como, acquired in the 18th/19th century, and thence by descent to the present owners

來源: 意大利科莫Busca收藏,得於十八及十九世紀,後由家族成員 繼承





248 †

A FINE WUCAI 'DRAGON AND PHOENIX' BOWL

Qianlong seal mark and of the period

The exterior painted and enamelled in vibrant colours of green, iron-red and underglaze blue with two five-clawed dragons striding amidst floral scrolls in mutual pursuit of the flaming pearl, separated by two stylised phoenixes, all below a band of ruyi-heads alternating with bajixiang, the interior with an iron-red dragon surrounded by flaming scrolls, Japanese box and cover.

12.7cm (5in) diam. (3).

£40,000 - 60,000 HK\$510,000 - 760,000

CNY400,000 - 600,000

清乾隆 五彩龍鳳呈祥紋碗 青花「大清乾隆年製」篆書款

Provenance: Sotheby's Hong Kong, 1-2 November 1994, lot 217a.

來源: 1994年11月1-2日於香港蘇富比拍賣,拍品217a號

The design for the present lot, combining the Imperial symbols of the dragon for the Emperor and the phoenix for the Empress in a distinctive, lively style, in bright wucai enamels, together with the Eight Buddhist Emblems, first appears in the Kangxi period: see for example a pair of bowls in the Shanghai Museum illustrated by Wang Qingzheng, Kangxi Porcelain Wares from the Shanghai Museum Collection, Hong Kong, 1998, no.153. The type proved enduringly popular, with other examples marked from the Yongzheng and Qianlong periods, and from subsequent later Qing reigns. Qianlongperiod pieces are particularly admired for the quality of the materials and refined decoration.

Compare an almost identical bowl from the Qing Court Collection illustrated in The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours, Hong Kong, 1999, no.158, and another from the Nanjing Museum, illustrated in Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty, Shanghai, 2003, p.282. Another in the Wou Lien-Pai Collection is illustrated in Chinese Antiquities from the Wou Kiuan Collection, Surrey, 2011, p.127, no.142.









A YELLOW AND GREEN-GLAZED 'DRAGON' BOWL

Kangxi six-character mark and of the period With slightly everted rim and rounded sides rising from a straight foot, the exterior enamelled with two green sinuous dragons in pursuit of the flaming pearls, above rocks and breaking waves, all reserved on a bright yellow ground, the interior glazed white. 14.6cm (5 3/4in) diam.

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

清康熙 黃地綠彩雲龍趕珠紋碗 青花「大清康熙年製」楷書款

Compare a similar bowl, also with a Kangxi six-character mark and of the period, sold at Christie's Hong Kong, 28 November 2012, lot 2136.

A DOUCAI CANDLESTICK

Qianlong seal mark and of the period

Rising from a bell-shaped base with separately modelled two-tiered drip pans, vividly painted in blue, green, yellow and coral-red with the Eight Buddhist Emblems alternating with leafy lotus scrolls divided by linked ruyi-heads and lappet borders, the interior of the drip pans painted with stylised floral emblems. 24.2cm (9 1/2in) high. (2).

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

清乾隆 鬥彩八吉祥纏枝蓮紋燭台 青花「大清乾隆年製」篆書款

The present lot would have formed part of a five-piece altar set, comprising an incense burner, flanked by a pair of gu vases and a pair of pricket candlesticks. Compare a related doucai altar set, but of larger size and decorated with lotus scrolls, Qianlong seal mark and period, from the Meiyintang Collection, which was sold at Sotheby's Hong Kong on 4 April 2012, lot 50.







THE PROPERTY OF A GENTLEMAN 士紳藏品

251 *

A RARE 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

00 CNY100,000 - 150,000

清康熙 鬥彩壽桃紋盤 青花「大清康熙年製」楷書款

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.

THE PROPERTY OF A LADY 女士藏品

A FINE DOUCAI 'MARRIAGE' BOWL

Daoguang seal mark and of the period The deep bowl with slightly flaring sides, the exterior vividly painted in underglaze-blue and enamelled in green, yellow, aubergine and iron-red with three pairs of mandarin ducks and a flowering lotus pond, all beneath a band of striding dragons chasing flaming pearls, the interior centre with another pair of ducks, one in flight above another swimming in a lotus pond, below a band of lanca letters at the rim. 16.5cm (6 1/3in) diam

£15,000 - 20,000 HK\$190,000 - 250,000

CNY150,000 - 200,000

清道光鬥彩蓮塘鴛鴦紋墩式碗 青花「大清道光年製」篆書款

Provenance: a British private collection

來源: 英國私人收藏

The design of the present lot, with pairs of ducks, represents the wish for a happy marriage, since mandarin ducks were thought to mate for life. They are usually shown together with lotus, whose flowers symbolise harmony and whose seed pods suggest fertility.



For an an almost identical bowl, see An Exhibition of Important Chinese Ceramics from the Robert Chang Collection, London, 1993, pp.246-7, no.118. See also another identical bowl from the Simon Kwan Collection, exhibited at the Chinese University of Hong Kong and illustrated in Imperial Porcelain of Late Qing, Hong Kong, 1983, p.60, no.31. See also Geng Baochang, Ming Qing ciqi jianding, Hong Kong, 1993, p.305.





VARIOUS OWNERS 各方藏家

253

A CAFÉ-AU-LAIT-GROUND GILT AND TURQUOISE-SPLASHED FIGURE OF A LUOHAN

19th century

Seated cross-legged on an armchair with his shoes placed on the rail, the bald and elderly figure with long eyebrows draping on his arms and potted with a joyful expression covered in gold, dressed with a long flowing robe gilt with stylised shou characters on a cloud-scroll ground, under a rich café-au-lait glaze scattered evenly with turquoise-gilt splashes. 17.4cm (6 7/8in) high

£5,000 - 7,000 HK\$64,000 - 89,000 CNY50,000 - 70,000

十九世紀 褐釉藍斑描金羅漢坐像

Provenance: a European private collection

來源: 歐洲私人收藏

The present lot is very unusual in choosing to depict a Buddhist figure in enamelled porcelain rather than gilt bronze. As a more delicate material, porcelain would have required great care from the devotee, and the present lot is particularly finely detailed from the slippers placed under the figure to the wispy brows, making its preservation all the more remarkable.

Compare a related figure of Buddha, also covered with a brown glaze splashed with turquoise and decorated with gilt, dated to the 18th/19th century, sold at Christie's London, 15 May 2012, lot 316.

254 * 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).

£12,000 - 15,000 HK\$150,000 - 190,000 CNY120,000 - 150,000

十九世紀 五彩開光人物故事圖大瓶一對

Provenance: a Swiss private collection

來源:瑞士私人收藏





254

255 *

A RARE FAMILLE ROSE VASE

Jiaqing seal mark and of the period

The globular body rising from a slightly splayed foot to a waisted neck and flared rim, flanked by a pair of ruyi-sceptre handles with suspending long-life tassels, vibrantly enamelled with lotus flowers with radiating leafy tendrils, bats and stylised cloud scrolls, all reserved on a turquoise ground between a floret border above and a band of lappets at the bottom, fitted box. 30cm (11 3/4in) high (3).

£60,000 - 80,000 HK\$760,000 - 1,000,000 CNY600,000 - 810,000

清嘉慶 粉彩松石綠地纏枝蓮紋賞瓶 礬紅「大清嘉慶年製」篆書款

Compare related famille rose vases with ruyi-shaped handles, Qianlong seal marks and of the period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pls.118 (with related decoration of lotus blossom, bat and wan emblem),126 (decorated with lotus and bats) and 127 (decorated with lotus, bats, and Daoist attributes); for a Jiaqing example from the Qing Court Collection, see *ibid.*, pl.173 (enamelled with lotus, chilong and lingzhi).

A famille rose ruby-ground vase with ruyi-shaped handles, Jiaqing seal mark and of the period, was sold at Christie's London on 12 November 2002, lot 78. A similarly shaped famille rose pink-ground vase, Jiaqing seal mark and of the period, was sold in these Rooms on 8 November 2012, lot 81.







256

A FAMILLE ROSE YELLOW-GROUND 'EIGHT IMMORTALS' BOWL

Shendetang zhi mark, Daoguang

With rounded sides supported on a short foot, the exterior painted with the Eight Immortals each holding their respective attributes above swirling waves, all reserved on a mustard-yellow ground interspersed with cloud scrolls.

14.6cm (5 3/4in) diam.

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

清道光 粉彩黃地八仙過海紋碗 礬紅「慎德堂製」楷書款

257

A FAMILLE ROSE RUBY-GROUND MEDALLION BOWL

Daoguang seal mark and of the period

The exterior delicately enamelled with four circular panels each enclosing a landscape scene with farmers and fishermen, all encircled by lotus flowers issuing leafy foliage reserved on a ruby ground, the centre of the interior decorated with a lotus flower heads surrounded by a dense ground of scrolling tendrils issuing flowers and peaches, below a floral band to the rim.

14.9cm (5 7/8in) diam.

£15,000 - 25,000 HK\$150,000 - 250,000

CNY120,000 - 200,000

清道光 粉彩紅地開光山水圖碗 礬紅「大清道光年製」篆書款

Provenance: from a North Country collection, purchased circa 1970

來源: 英國北部收藏,購於約1970年

Compare a bowl with very similar landscape panels and famille rose enamelled floral decoration on the interior, included by Marchant & Sons, Ltd., in the exhibition *Chinese Ceramics from Tang to Qing*, 2014. Compare also a similar ruby-ground medallion bowl decorated with landscape panels, sold at Christie's Hong Kong, 30 November 2011, lot 3115.





THE PROPERTY OF A LADY 女士藏品

258

A RARE AND LARGE RELIEF-DECORATED FAMILLE ROSE 'BATS AMID CLOUD SCROLLS' BALUSTER VASE

Daoguang seal mark and of the period Skillfully potted, the baluster body vibrantly enamelled with a continuous pattern of twenty-four iron-red bats in flight amidst multicoloured cloud scrolls, all carved in low relief, the bats highlighted with gilt, the tall neck with the handles forming two halves of a shou character and highlighted with gilt. 60.3cm (23 3/4in) high

£60,000 - 80,000 HK\$760,000 - 1,000,000 CNY600,000 - 810,000

清道光 粉彩模印雲蝠紋大瓶 礬紅「大清道光年製」篆書款

Provenance: an English private collection, acquired in London by the grandfather of the present owner, probably in the 1940s

來源: 英國私人收藏,約於1940年代由現藏家購自倫敦

The present lot is a spectacular statement piece, drawing attention even from a distance with its distinctive handles and raised details of the brightly-enamelled and gilt bats and clouds. The style is a very unusual one, although the baluster shape and the handles forming two halves of a shou character are mentioned by Geng Baocheng in *Ming Qing ciqi jianding*, Hong Kong 1993, p.301, as one of the typical shapes of the Daoguang period. See also a vase of similar shape, dated to the Daoguang period, sold at Sotheby's Hong Kong, 21 May, 1985, lot 165.

The design of bats and clouds was used often in the Qianlong period, but was particularly popular in the Daoguang period: see, for example, a doucai vase and cover from the Tsui Art Foundation, Qianlong seal mark and period, illustrated by J.Stuart, Joined Colors - Decoration and Meaning in Chinese Porcelain, Washington, D.C. 1993, no.71. On p.57, the author notes that the design of iron-red bats combined with coloured clouds represent the upper limits of heaven (hongfu qitian), and that the clouds also form a pun, since the word 'cloud', Ξ yun, sounds like another word for 'luck', Ξ yun. The present vase develops this symbolism further, giving additional vibrancy and presence to the design with its gilt highlights and the even more unusual low-relief modelling of the bats and clouds.









THE PROPERTY OF A GENTLEMAN 士紳藏品

259

A FAMILLE ROSE YELLOW-GROUND 'MEDALLION' BOWL

Daoguang seal mark and of the period

The exterior enamelled with four circular cartouches enclosing peony sprays with chrysanthemum and lingzhi fungus, each between peaches on branches above crushing waves, all reserved on a delicate vellow sgraffiato ground, the interior painted in underglaze blue with a central medallion containing rockwork and waves, surrounded by four floral sprays with lingzhi fungus.

14.9cm (5 7/8in) diam.

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

清道光 粉彩黃地軋道開光牡丹圖碗 青花「大清道光年製」篆書款

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

來源: W.B.R. Neave-Hill中校(1912-2000)舊藏,後由家族成員繼承

Lieutenant-Colonel Neave-Hill was the 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.

A related yellow-ground bowl also with floral sprays in the medallions, Daoguang seal mark and period, from the Simon Kwan Collection, is illustrated in Joined Colors: Decoration and Meaning in Chinese Porcelain, Washington DC, 1993, p.143, no.69. Another related Daoguang seal mark and period example is illustrated by G.Avitabile, Vom Schatz der Drachen: Chinesisches Porzellan aus der Sammlung Weishaupt, London, 1987, p.43, no.38.



THE PROPERTY OF A LADY 女士藏品

260

A FAMILLE ROSE YELLOW-GROUND 'MEDALLION' BOWL

Daoguang seal mark and of the period

Vibrantly enamelled to the exterior with three circular panels each enclosing a ram beside trees and flowers in a terraced garden, alternated with vases holding peony sprays beside auspicious objects including pomegranates, ruyi and double cash on an engraved yellow ground, the interior painted in underglaze blue with a further garden scene of three rams, surrounded by four floral and fruiting branches with lingzhi fungus.

15cm (5 7/8in) diam.

£25,000 - 40,000 HK\$320,000 - 510,000

CNY250,000 - 400,000

清道光 粉彩黃地軋道開光三陽開泰碗 青花「大清道光年製」楷書款

Provenance: an English private collection

來源: 英國私人收藏

The present lot is highly unusual in breaking with the four-medallion style typical for such bowls, and instead the enameller has used just three medallions. This highlights the importance of the motif of the 'three rams', here represented with one ram in each medallion. Three rams are further depicted as a single group in underglaze blue on the interior.

The three rams, 三羊 sanyang, represents the favourable arrival of spring, since 三陽開泰 sanyang kaitai refers to the period between the winter solstice and New Year, which was the period when the warm yang energy was emergent, according to the ancient Chinese classic Yijing, or Book of Changes.

Compare a very similar yellow-ground bowl, Daoguang mark and period, in the collection of the Victoria and Albert Museum, no.CIRC.631-1931.







ANOTHER OWNER 另一藏家

261

A RARE FAMILLE ROSE YELLOW-GROUND 'FO RI CHANG MING' BOWL

Daoguang seal mark and of the period

The rounded sides supported on a straight foot raising to a slightly everted rim, the exterior delicately enamelled with four roundels enclosing blue characters 'fo ri chang ming' on a pink scrolling ground, encircled by scrolling foliage issuing stylised lotus flower heads, all reserved on a bright mustard-yellow ground, the interior glazed white, box.

11.6cm (4 5/8in) diam. (2).

£30,000 - 50,000 HK\$380,000 - 640,000

CNY300,000 - 500,000

清道光 粉彩黃地纏枝蓮紋「佛日常明」碗 青花「大清道光年製」篆書款

The characters fo ri chang ming may be translated as 'the light of the Buddha eternally shines'. A similar bowl also Daoguang mark and period is illustrated by P.Lam, *Imperial Porcelain of the Late Qing From the Kwan Collection*, Hong Kong, 1983, no.39. A Jiaqing four-character mark and period example in the collection of the British Museum, museum reference.360A, is illustrated by H.Moss, *By Imperial Command: An Introduction to Ch'ing Imperial Painted Enamels*, Hong Kong, 1976, text p.33, pl.7.

See also a related bowl, Jiaqing seal mark and of the period, but with the characters wan shou wu jiang in the pink-ground medallions, in the collection of the Nanjing Museum and illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.378.

Compare a slightly larger fo ri chang ming bowl, Daoguang seal mark and of the period, sold at Christie's London, 13 May 2014, lot 306.

(two views)



THE PROPERTY OF A LADY 女士藏品

262 W

A RARE PAIR OF LARGE FAMILLE ROSE BALUSTER VASES

Daoguang

Each vase elaborately enamelled with the same continuous scene depicting groups of the Eight Immortals and other auspicious figures with their various attributes engaged in leisurely activities, including boating along a foaming river, drinking wine, playing with peaches and happily conversing, all within a mystical landscape of mountains and cloud scrolls, the neck flanked by two reticulated handles shaped as chilong. Each 88.5cm (35in) high (2).

£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

清道光 粉彩描金八仙過海圖大瓶一對

Provenance: a European private collection

來源: 歐洲私人收藏

For a related but smaller (63cm high) famille rose baluster vase of the Daoguang period, but decorated with a view of an Imperial Porcelain Factory, see *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no. 186; and also *ibid.*, no.168 for a large vase with similar chilong-shaped handles, but from the Jiaqing period.





A FINE FAMILLE ROSE TURQUOISE-GROUND **BALUSTER VASE**

Qianlong seal mark

Delicately enamelled around the body with various leafy floral branches including tree peony, hydrangea, magnolia, aster and mallow beneath a band of ruyi head below the waisted neck also enamelled with flowers including lotus, prunus, chrysanthemum and orchid, all reserved on a rich turquoise ground, the base and the interior similarly glazed turquoise. 29.8cm (13in) high

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000

粉彩松石綠地花卉紋罐 礬紅「大清乾隆年製」篆書款

Provenance: a European private collection

來源: 歐洲私人收藏

The enamelling of the floral sprays on the present lot can be related to similar sprays on the engraved yellow-ground neck of a vase in the Victoria and Albert Museum, museum reference.806-1883, with a Qianlong mark but dated 1795-1800.

Compare also a pair of related turquoise-ground and gilt vases, Qianlong marks, sold at Doyle's New York, 15 September 2014, lot 146.







VARIOUS OWNERS 各方藏家

A FAMILLE ROSE PURPLE-GROUND 'DAYAZHAI' BOWL

Dayazhai three-character mark and four-character Yong qing chang chun mark, Guangxu
The rounded bowl with an octagonal gilt rim, enamelled on the exterior with a grisaille bird in flight above spreading branches of flowering prunus and peony, all on a rich purple enamel ground.

22.6cm (8 7/8in) diam.

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

清光緒 粉彩紫地花卉紋「大雅齋」碗 礬紅「永慶長春」楷書款





A FAMILLE ROSE RUBY-GROUND 'MEDALLION' BOWL

Daoguang seal mark and of the period Each of the four medallions filled with lanterns along with other auspicious flowers, fruits, objects and antiquities, all alternating with stylised blossoms on foliate scrolls against a finely-engraved ground, the interior painted in underglaze blue with a lantern seen from below with eight hanging ornaments, the well with four lanterns in profile with flying ribbons. 15cm (6in) diam.

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

清道光 粉彩紅地軋道開光博古圖碗 青花「大清道光年製」篆書款

Provenance: an English private collection, probably acquired in the 1950s

來源:英國私人收藏,或購自1950年代

For a bowl with an identical design in the Palace Museum collection, see The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, Hong Kong, 1999, p.244, no.216. See also Joined Colors: Decoration and Meaning in Chinese Porcelain, Washington, 1993, p.131, no.58.

Compare a similar ruby-ground bowl, Daoguang seal mark and of the period, sold in these Rooms, 17 May 2012, lot 351.







266

A PAIR OF LARGE FAMILLE ROSE BLUE-GROUND VASES AND COVERS

Qianlong

The slender ovoid bodies each reserved with three serrated leaf-shaped cartouches containing an identical pink peony branch issuing from blue Lake Tai rockwork on a terrace beside further blossoms of Indian lotus, aster and a lingzhi fungus, three further lobed cartouches each with a peony on the shoulder and three more at the foot, all reserved on a dark blue ground with gilt geometric and flower motif, the covers each with three similar peony cartouches beneath the finial formed as a gilt, blue and green Buddhistic lion. Each 71.6cm (28 1/4in) high (4).

£6,000 - 10,000

HK\$76,000 - 130,000

CNY60,000 - 100,000

清乾隆 粉彩藍地描金開光花石圖大蓋瓶一對

Provenance: the Collection of Maréchal Berthier, Prince de Wagram

來源: 法國貴族Maréchal Berthier收藏

Compare a similar single vase, but dated to the late Yongzheng period, illustrated by R.L.Hobson, *Chinese Pottery and Porcelain*, Vol.II, London, 1915, pl.121, fig.2.

267

A SET OF FOUR FAMILLE ROSE RECTANGULAR PANELS

Republic Period

Each elaborately decorated in vivid enamels with two long-tailed birds perching on various blossoming branches including peony, chrysanthemum, lotus and camellia, the lotus stems borne on grass pond and the others issuing from rockwork, wood framed. Each panel approx. 80cm x 25.5cm (31½in x 10in) (4).

£6,000 - 12,000 HK\$76,000 - 150,000

CNY60,000 - 120,000

民國 粉彩花鳥圖瓷板 一組四件

Provenance: a European private collection

來源: 歐洲私人收藏

The four flowers represent the four seasons: the peony, known as the flower of wealth and honour, stands for Spring; the lotus for Summer; the chrysanthemum for Autumn; and the camellia for Winter. Together they represent the wish for wealth and honour throughout the year.







A FINE BLUE AND WHITE SQUARE PLAQUE

By Lu Lüjun (1942-), cyclically dated by inscription to Jihai year Painted in vivid shades of cobalt-blue with a rainy scene of a mountainside landscape, a scholar meditating in a thatched pavilion beside a vigorous stream flowing from the top of the mountain, scattered with large craggy rocks and surrounded by trees, inscribed 'Bubian Quansheng yi Yusheng', framed. 44.1cm x 44.1cm (17 3/8in x 17 3/8in)

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

陸履峻 己亥年 青花「不辨泉聲抑雨聲」瓷板畫

Provenance: an English private collection, acquired from the London Olympia Exhibition and Fair in circa 1991.

來源: 英國私人收藏,約於1991年購自奧林匹亞展覽

269

A FINE BLUE AND WHITE RECTANGULAR PLAQUE

By Lu Lüjun (1942-), cyclically dated by inscription to Jihai year Boldly painted in underglaze blue with a mountainous landscape, the foreground with gnarled pine trees growing on a craggy rock terrace, beneath steep and pointed mountain peaks emerging from mist, a subtle wash delineating the distant mountain ridge and sunshine radiating through the clouds, inscribed with title 'Huangshan Songyun Tu', framed.

69.6cm x 54.6cm (27 3/8in x 21 1/2in)

£6,000 - 10,000 HK\$76,000 - 130,000

CNY60,000 - 100,000

陸履峻 己亥年 青花「黃山松雲圖」瓷板畫

Provenance: an English private collection, acquired from the London Olympia Exhibition and Fair in circa 1991.

來源: 英國私人收藏,於約1991年購自奧林匹亞展覽



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A RARE IMPERIAL GILT-BRONZE AND HARDSTONE AND GLASS EMBELLISHED 'DOUBLE PHOENIX' VESSEL AND LINER

Qianlond

Expertly cast as two phoenix perched symmetrically on rockwork and gazing proudly up at a gnarled trunk forming the neck of the vessel, the crests, eyes, neck feathers, wings and long curling tails of the birds intricately inlaid with glass and hardstones including finely banded agate, lapis lazuli and quartz enriching the delicately incised gilt-bronze body feathers, the trunk similarly embellished with ruyi-shaped stones, the liner fitting snugly into the open mouth, and further ruyi-shaped stones issuing from branches around the rockwork base, the underside incised with a double vajra symbol. 21.2cm (8 3/8in) high (2).



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£50,000 - 80,000 HK\$640,000 - 1,000,000

CNY500,000 - 810,000

清乾隆 銅鎏金嵌寶雙鳳式花插

Provenance: a European private collection

來源: 歐洲私人收藏







The gilt-bronze and hardstone embellished 'double-phoenix' vessel is an exceptional example of Qing magnificence at its peak. It is exemplary of the sumptuous Imperial taste during the Qianlong period. It demonstrates the remarkable casting, chasing and lapidary skills achieved during this celebrated period with no expense spared in its lavish production. In form and technique it is inspired by archaic bronze inlaid vessels of the Han dynasty, thereby combining Qianlong-period craft opulence with the emperor's call for inspiration by archaic periods and their associated respected morals. See the Qing Dynasty Compilation of Inspected Antiquities (Ning Shou Jian Gu, Xi Qing Si Jian), vol.14, and related Qianlong period example, illustrated by The Oriental Ceramic Society of Hong Kong Ltd., Art & Imitation in China, Hong Kong, 2006, Catalogue no.25.

The mythical phoenix, considered the King of Birds, is associated with the direction South and takes the 'female' yin position when coupled with its counterpart in the animal kingdom, the dragon, representing the 'male' yang position. This symbolism is further underlined in the present lot as the original sealed base of vessel is finely engraved with a beribboned double vajra piercing four ruyishaped cloud scrolls encircling a central Yin and Yang medallion framed by lotus blossoms. The Buddhist engraved decoration on the base would indicate that this vessel and others similar to it may have been made as ritual vessels.

As the Emperor was symbolised by the dragon, the phoenix evolved to represent the Empress. The phoenix is said to appear only during the reigns of righteous emperors and in times of peace, therefore further symbolising peaceful and benevolent times and good fortune. The present pair of phoenix are cast standing beside a tree trunk; thus representing All under heaven, 'tian xia', further reinforcing the imperial context. A double phoenix multiplies this symbolism and its auspicious representations.

A very similar, but slightly shorter, gilt bronze double-phoenix and tree trunk hardstone-embellished vessel, Qianlong, with a similar engraved base, is in the collection of the Victoria and Albert Museum, London (inv.no.M.743-1910). See also a similar example (19.5cm high) sold at Christie's Hong Kong from the collection of Comte Fitick, on 29 September 1992, lot 911, which may be the pair to the present lot. Compare a related but smaller gilt-bronze and hardstone-embellished standing double-phoenix vessels, Qianlong, sold at Sotheby's Hong Kong on 8 October 2009, lot 1734 (15.3cm high from the Rothschild Family Collection, Paris) and at Christie's New York on 26 March 2010, lot 1179 (19.7cm high). However the present lot appears to be unique in retaining its original foliate-rim



Image courtesy of the Victoria and Albert Museum, London

The menagerie of related mythical-beast vessels similarly cast in gilt bronze and finely embellished with hardstones, Qianlong, includes vessels in the form of a gilin variously cast either with a tree-trunkshaped neck, a gnarled funnel or as an incense burner and cover with the head forming the cover; and 'Yingxiong' incense burners in the form of a bird atop a mythical beast. For examples from the collection of the National Palace Museum, see the one illustrated in A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties, Taipei, 1994, no.119; and also Christopher Bruckner Asian Art Gallery, Chinese Imperial Treasures from Temples and Palaces, London, Catalogue no.28, pp.82-85; and Sotheby's Hong Kong, 23 October 2005, lot 396.

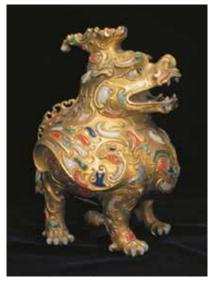


Image courtesy of the National Palace Museum, Taipei





Images courtesy of Christopher Bruckner



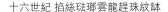
A RARE CLOISONNÉ ENAMEL INCENSE BURNER

16th century

Enamelled around the exterior with two pairs of confronted dragons with long scrolling tails, striding in mutual pursuit of the lotus flower heads amidst cloud scrolls above crashing waves, the base with two vajras forming a cross and issuing flowing ribbons. 14cm (5 1/2in) diam.

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000



The present lot is a rare example of a shallow bowl-shaped incense burner dating to the mid to late Ming dynasty: it is more typical to find burners of tripod form. Nevertheless the treatment of the mythical beast, freely depicted with its head thrown back in a cheerful fashion, the claws spread as it prances in a lively but ungainly manner across rounded waves, can be related to other 16th century cloisonné enamel pieces. See for example a bowl with a yellow mythical beast in The Art Institute of Chicago, dated to the first half of the 16th century and illustrated by B.Quette, Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties, New York, 2011, cat.no.2. Two other examples with similar treatment of the mythical beasts are illustrated ibid., nos.36 and 43, dated to the 16th century and mid-16th century respectively.

Two further related bowls dated to the early 16th century and first half of the 16th century are illustrated by Sir H.Garner, Chinese and Japanese Cloisonné Enamels, London, 1962, pls.31A and B.







A LARGE CLOISONNÉ ENAMEL YENYEN VASE

17th century, the underside inset later with a Jingtai mark

Of archaistic zun vessel form with a baluster body supported on a splayed foot and surmounted by a tall trumpet neck, decorated with stylised lotus on foliate scrolls, all on a turquoise ground, the crenellated flanges probably added during the Qing dynasty. 61cm (24in) high

£20,000 - 30,000 HK\$250,000 - 380,000 CNY200,000 - 300,000

十七世紀 掐絲琺瑯纏枝番蓮紋尊 「大明景泰年製」楷書鑄款

The flanges on the present lot are inspired by Shang dynasty ritual bronze vessels, but the flaring yenyen shape and lotus scrolls design in red and yellow enamel on a turquoise ground are strongly associated with the late Ming period.

The present lot is an impressive size: compare two related archaistic cloisonné zun vessels with notched flanges and dated to the second half of the 17th century, and of similar size to the present vase, in the Pierre Uldry Collection, illustrated in Chinese Cloisonné: The Pierre Uldry Collection, Zurich and London, 1989, nos.180,181. Another smaller example (38.2cm high) was exhibited at the Phoenix Art Museum and illustrated by C.Brown, Chinese Cloisonné: The Clague Collection, Phoenix, 1980, pl.24.





£6,000 - 8,000 HK\$76.000 - 100.000

CNY60.000 - 81.000

清乾隆花盆及十九世紀嵌寶 銅鎏金掐絲琺瑯纏枝蓮紋嵌寶盆景一對

Compare a related cloisonné and hardstone jardinierè illustrated by M.Beurdeley, *The Chinese Collector through the Centuries: From the Han to the 20th Century*, Fribourg, 1966, p.167.

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A FINE AND RARE ENAMEL AND GILT-BRONZE JARDINIÈRE

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 lingzhi-head-shaped buds surrounded by flecks of coral suggesting earth. 32.3cm (12 5/8in) high

£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

清乾隆 銅鎏金內填琺瑯盆景

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 lingzhi appears as early as the Yuan dynasty; a scroll by Liu Kuan Tao, 'Whiling Away the Summer', shows a vase sprouting billowing lingzhi 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 lingzhi emerging from a vase on a shelf of antiques. A related Qianlong period enamelled and hardstone-inlaid gilt-copper gu vase with lingzhi-headed 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. Related 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. Compare also a pair of related Qianlong jardinieres with polychrome lingzhi, sold at Christie's Hong Kong, 29 November 2005.





Stobhall Castle, Perthshire



invoice

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A LARGE AND RARE CLOISONNÉ ENAMEL MAGPIE ON A MALACHITE BOULDER

Qianlong

Elaborately cast as a magpie realistically enamelled in black with white patches on the wings and tail within gilt cloisons to suggest the various feathers, the bird leaning downwards with beak open and head slightly cocked to its left, the tail raised high behind, and the two claws clutching onto a deeply hollowed malachite rock.

Overall 47cm (18 1/2in) high

£30,000 - 50,000 HK\$380,000 - 640,000

CNY300,000 - 500,000

清乾隆 掐絲琺瑯喜鵲立孔雀石擺件

Provenance: John Sparks Ltd., London John Eric Drummond, 18th Earl of Perth, acquired on 2 July 1965 James David Drummond, 6th Viscount Strathallan, Stobhall Castle, Perthshire, Scotland

來源: 倫敦古董商John Sparks Ltd. 十八世珀斯伯爵John Eric Drummond收藏,購於1965年7月2日 六世史特勒賀倫子爵James David Drummond收藏

Published and illustrated 著錄: M.Beurdeley, *The Chinese Collector Through the Centuries: From the Han to the 20th Century*, Fribourg, 1966, p.255, *Catalogue* no.164.

The magpie, 喜鵲 xique, is known as the 'bird of happiness', and in particular is associated with wedding joy. According to ancient Chinese beliefs, the magpie was able to foretell the arrival of guests. The casting and enamelling of the present magpie is particularly lively and naturalistic, from the head held inquisitively downwards and the straight tail almost vertically upright to the details such as the gilt cloisons imitating feathers. The naturalism is further enhanced by the hollowed malachite rockwork of a mossy green tone.

Magpies are rarely depicted in cloisonné enamel, but one example, slightly smaller and unmounted, from the Musée des Arts Décoratifs in Paris, the gift of David David-Weill, is illustrated by B.Quette, *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, no.105. Compare also another cloisonné magpie from the collection of David B.Peck III sold at Christie's New York, 18 September 2014, lot 619.







A PAIR OF CLOISONNÉ ENAMEL 'QUAIL' INCENSE BURNERS AND COVERS

Qianlong/Jiaqing

The birds standing with bulging eyes and beak open to expose tongue, each with its head turned to one side, the detachable wings decorated in coloured enamels on a black ground. 14cm (5 1/2in) high (4).

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

清乾隆/嘉慶 掐絲琺瑯鵪鶉一對

Provenance: purchased from Spink & Son Ltd., London, on 18 June 1982

來源: 於1982年6月18日購自倫敦史賓克

Compare a similar pair of birds dated to the second half of the 18th century, illustrated by H.Brinker and A.Lutz, *Chinesisches Cloisonné Die Sammlung Pierre Uldry*, Zürich, 1985, no.328, and another single bird dated to the 19th century, *ibid.*, no.330.

277

A CLOISONNÉ ENAMEL TURQUOISE-GROUND CIRCULAR BOX AND COVER

Qianlong

Of domed shape supported on a short foot, the cover enamelled with an auspicious shou character encircled by four bats and lotus flower heads alternating with archaistic scrolls to the rims, all above a band of ruyi-heads to the foot. 6.7cm (2 5/8in) diam. (2).

£1,500 - 2,000 HK\$19,000 - 25,000

CNY15,000 - 20,000

清乾隆 掐絲琺瑯福壽夔龍紋圓蓋小盒

Provenance: a European private collection

來源: 歐洲私人收藏





278

A CLOISONNÉ ENAMEL CRANE

Qianlong/Jiaqing

Standing proudly with head held high and slightly turned to the right, the beak slightly opened and the beady eyes set under the red-capped crown, the wings realistically rendered in blue, green and purplish enamel, the legs gilt, fixed wood stand. 69cm (27 1/8in) high (3).

£8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000

清乾隆/嘉慶 掐絲琺瑯仙鶴立像

The crane is a Daoist symbol of longevity, and is frequently depicted with Shoulao, the God of the Longevity, or the Queen Mother of the West. Cloisonné enamel cranes were often placed in pairs flanking thrones in the Imperial palaces.

The pair to the present lot was sold in these Rooms on 17 May 2012, lot 140.

A LARGE CLOISONNÉ ENAMEL MOONFLASK, BIANHU

Late 18th century

The rounded body brightly enamelled on one side with a five-clawed front-facing yellow scaly dragon encircling a peony containing a flaming pearl against a background of leafy peonies, the reverse with a greenbodied phoenix with blue-tipped wings also encircling a red peony, the bulbous neck with a single large peony on each side flanked by two gilt-bronze dragon handles cast standing on the shoulders and neck of the vase with their heads turned outwards. 66.6cm (261/4in) high

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000



A CLOISONNÉ ENAMEL 'HUNDRED DEER' VASE, ZUN

Brightly enamelled with a detailed scene of spotted and striped deer variously white, green and aubergine frolicking amongst lofty pine trees issuing from rockwork, with flocks of cranes flying or perching above, the gilt handles each formed as highly stylised animal-like scrolls.

49.5cm (19 1/2in) high

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000

十九世紀 掐絲琺瑯百鹿尊

Provenance: a European private collection, acquired by the father of the present owners, probably in the 1950s

來源: 歐洲私人收藏, 傳於1950年代由現藏家之父購得

Vases such as the present lot were produced from the 18th century and into the 19th century, in both famille rose porcelain and cloisonné enamel. See an example with similarly abstract handles, dated to the Qing dynasty, illustrated by B.Quette, Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties, New York, 2011, p.295, no.139. One hundred deer, 百鹿 bailu, is a pun for 'hundred emoluments', 百綠 bailu, and the motif therefore represents the wish 'May you receive the hundred emoluments from heaven'.





28-

A CANTON ENAMEL TURQUOISE-GROUND DOUBLE-GOURD VASE

18th/19th century

Brightly enamelled around the bulbous body with four vivid red 'Da Ji' characters, surrounded by vibrantly coloured bats swooping amongst polychrome tendrils bearing blossoming lotus flowers, all finely embellished with gilt, on a 19th century European ormolu stand. 34.3cm (13 1/2in) high (2).

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

Provenance: an English private collection

來源: 英國私人收藏

For a slightly later related example in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamelware*, Hong Kong, 2002, pl.244.



A RARE PAINTED ENAMEL LOBED VASE

Qianlong six-character mark and of the period The vase articulated as four elongated lobes, delicately enamelled on a blue-grey ground with lotus heads encircled by leafy scrolls issuing various flowers and auspicious fruits interspersed with butterflies, bordered by an orange and green band of ruyi heads on the shoulders and the rims, the interior enamelled blue. 46cm (18in) high.

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

清乾隆 畫琺瑯纏枝蓮紋觀音尊 籃彩「大清乾隆年製」楷書款

Compare painted enamel vases from the Qing Court Collection, of related elaborate design: see from the National Palace Museum, Enamel Ware in the Ming and Ch'ing Dynasties, Taipei, 1990, pl.147; and from the Palace Museum, Beijing, Compendium of Collections in the Palace Museum: Enamels, Vol.5, Painted Enamels in the Qing Dynasty (1644-1911), Beijing, 2011, pl.208.









283 (front and reverse)



A RARE YELLOW AND BROWN JADE CICADA-SHAPED APPLIQUÉ

Eastern Zhou Dynasty

Superbly carved in shallow rounded relief and incised with a partial taotie mask at either end and scroll motifs in between, the reverse carved with a series of concentric oval grooves radiating out to the edges, pierced with three holes for attachment, the semi-translucent stone of pale yellow colour with areas of russet at the edges. 5.7cm (2 1/4in) long.

£8,000 - 10,000 HK\$100,000 - 130,000 CNY81,000 - 100,000

東周 黃褐玉蟬飾件

Provenance: A.W.Bahr collection, Weybridge Arthur M Sackler collection, New York Christie's New York, 1 December 1994, lot 106

來源: 英國Weybridge A.W.Bahr收藏 紐約Arther M. Sackler先生收藏 1994年12月1日於紐約佳士得拍賣,拍品106號

In ancient China, the cicada was an important symbol: it was believed to feed only on morning dew, and for this reason it came to represent purity: in addition, its life-cycle of dormant years followed by re-emergence from the ground associated it with life after death.

Such cicada appear to have been used as burial objects during the Shang dynasty, with the earliest excavated example placed over the mouth of the corpse dating from the mid-Western Zhou period. The three drilled holes on the present lot suggest that it would also have sewn or otherwise attached onto a cloth or mask: see a reconstructed head veil illustrated by J.Rawson, Chinese Jade: From the Neolithic to the Qing, London, 1995, pp.314-9.

A related cicada in the San Antonio Museum of Art, but dated to the Qin to Western Han dynasty, is illustrated by J.Johnston and Chan Lai Pik, 5,000 Years of Chinese Jade, Washington, 2011, p.76, no.41.

284

THREE JADE CARVINGS

Comprising: a circular jade bi disc, smoothly carved with a central aperture, Eastern Zhou Dynasty, wood stand 12.7cm (5in) diam.; a jade cong with plain rectangular sides and cylindrical shaft carved from a mottled russet and green jade, Neolithic period, 4.9cm (2in) high; and a thin blade of slender oblong form with three conically drilled holes, Neolithic period, fitted box, 19cm (7 1/2in) long. (5).

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

新石器時期及東周 玉璧、玉琮及玉片 一組三件

Provenance: an English private collection, the blade acquired from Spink & Son Ltd., London in 1970,; the bi disc acquired from Sotheby's London, 31 October 1978, lot 14; and the cong reputedly acquired from Sotheby's in the 1970s, and thence by descent

來源: 英國私人收藏・玉片於1970年購自史賓克: 玉壁於1978年10月31日購自倫敦蘇富比・拍品14 號;玉琮傳於1970年代購自蘇富比,後由家族成 員繼承





A RARE GREYISH-WHITE AND RUSSET JADE **FIVE-CLAWED-DRAGON HAT FINIAL**

Yuan/Ming dynasty

Intricately carved in openwork with a five-clawed dragon with horns and manes, striding and emerging from a dense ground of interwining stems and foliage of lotus buds and flowers highlighted by the russet inclusions, all above leaves and rocks, the concave underside pierced with two pairs of holes for attachment. 5.2cm (2in) high

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

元/明 灰白玉帶皮鏤雕穿蓮雲龍爐頂

Provenance: an English private collection

來源: 英國私人收藏

286

A PALE GREEN AND RUSSET JADE CARVING OF A BUDDHIST **LION AND A WHITE JADE FINIAL**

The recumbent lion carved with its head resting on the front legs, the tail elegantly curled beside its body, its backbone and mane finely detailed, the pale stone with attractive russet highlights, 16th/17th century, wood stand, 7cm (2 3/4in) long; the reticulated white jade finial carved with egrets amidst lotus, Ming Dynasty, 4.5cm (1 3/4in) high. (3).

£2.500 - 4.000 HK\$32,000 - 51,000

CNY25,000 - 40,000

十六/ 十七世紀及明 青白玉帶皮雕太獅及白玉鏤雕一路連科爐頂

Provenance: an English private collection









A RARE PALE GREEN MOTTLED JADE TWO-**HANDLED CUP**

Song/Yuan Dynasty
The six-lobed cup tapering to a stepped foot, flanked by pierced rockwork and a seated sage with his right arm resting on a qin, his left hand grasping a ruyi, opposite a boy tending to the teapot on a brazier, wood stand. 13cm (5in) wide. (2)

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

宋/元青墨玉鏤雕高士倚石耳葵瓣杯

Provenance: an English private collection

來源: 英國私人收藏

A very similar jade carving of a sage in a pine grotto in the Palace Museum collection, Beijing, dated to the Song dynasty, is illustrated in *Compendium of Collections in the Palace Museum*, vol.5, p.98, no.96.

A WHITE JADE TOGGLE OF THREE BOYS

Ming Dynasty

Delicately carved, the three boys standing back to back, joyfully holding hands, two of them holding flowers in their hands, a hole drilled vertically through the toggle.

6.3cm (2 1/2in) high

£1,500 - 2,000 HK\$19,000 - 25,000 CNY15,000 - 20,000

明 白玉帶皮童子墜

Provenance: a European private collection

來源: 歐洲私人收藏

The image of three boys 三陽 can be seen as a reference to the favourable arrival of spring.





A RARE STRIATED YELLOW-BROWN JADE INCENSE BURNER, GUI

Ming Dynasty

The exterior with ribbed and rounded sides below the waisted rim carved with stylised taotie and animal masks interspersed with archaistic flanges, the rim with two opposing mythical-animal heads issuing loop handles carved with stylised leafy scroll, the foot with similarly carved design, wood stand. 20.4cm (8in) wide. (2).

£2,500 - 4,000 HK\$32,000 - 51,000 CNY25,000 - 40,000

明 黃褐玉仿古獸首簋

Provenance: an English private collection, acquired from Sydney L. Moss Ltd., London, in the early 1970s with a label reading 'Ex colln. Queen Marie Rum.', and thence by descent. This probably refers to the former collection of Queen Marie of Rumania.

來源: 英國私人收藏,於1970年代初購自倫敦古 董商Sydney L. Moss Ltd.,附Ex colln. Queen Marie Rum標貼,後由家族成員繼承。標貼所指或為羅馬 利亞瑪麗女王舊藏。

Compare a similar two-handled cup in the collection of the British Museum and exhibited by the Oriental Ceramic Society at the Victoria and Albert Museum, Chinese Jade throughout the Ages, and illustrated Catalogue, London, 1975, no.330.

290

A PALE GREEN JADE ARCHAISTIC TWO-HANDLED INCENSE BURNER, GUI

Ming Dynasty, 16th century Of archaistic rectangular ding form, each side carved with a taotie mask and vertical flanges, flanked by two mythical beast-heads issuing handles, all raised on a foot carved with flanges and stylised taotie. 20.3cm (8in) wide

£2,000 - 3,000 HK\$25,000 - 38,000 CNY20,000 - 30,000

明十六世紀 青白玉仿古饕餮紋方簋

Provenance: an English private collection









A PALE GREEN JADE CARVING OF A MYTHICAL BEAST

16th/17th century

Carved as a nearly symmetrical figure of a recumbent beast with long horns and incised beard, its head proudly facing up, the tail elegantly curling alongside its body, a small hole drilled through the body. 5.8cm (2 1/4in) wide

£2,000 - 3,000

HK\$25,000 - 38,000

CNY20,000 - 30,000

十六/十七世紀 青白玉雕瑞獸

A PALE GREEN JADE CARVING OF A HORSE

Ming Dynasty

Well carved, the horse standing foursquare grazing on a cloud base, clouds, mane and tail finely incised, the stone of even tone with attractive dark flecks. 5.6cm (2 1/4in) wide

£3,000 - 5,000

HK\$38,000 - 64,000

CNY30,000 - 50,000

明 青白玉鏤雕駿馬把件

Provenance: an English private collection

來源: 英國私人收藏

293

A PALE GREEN JADE BIXIE

16th/17th century

Skillfully carved, the seated bixie with its head proudly facing forwards, the scrolled wings, paws and head precisely carved with fine details, the pale stone of an even tone. 6.5cm (2 1/2in) high

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十六/十七世紀 青白玉雕辟邪

294 †

A PALE GREEN JADE 'MYTHICAL BEAST' PLAQUE

The ovoid plaque formed as a single-horned snarling mythical beast curled around itself with the head turned inwards to look towards the bifurcated scrolling tail, the knobbly spine forming the upper edge of the plaque, the reverse with the belly and further paws and drilled with small holes for attachment.

8.5cm (3 3/8in) wide

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

十六/十七世紀 青白玉雕瑞獸把件

Provenance: Philip Cardeiro

Offered at Christie's Hong Kong, Gerald Godfrey Private Collection of Fine Chinese Jades 30 October 1995, lot 843

Charlotte Horstmann & Gerald Godfrey Ltd., Hong Kong, 16 April 1997

來源: Philip Cadeiro先生珍藏

1995年10月30日於香港佳士得「高福履中國玉器珍藏」專場拍賣, 拍品843號

於1997年4月16日購自香港古董商Charlotte Hortsmann & Gerald Godfrey Ltd.

Published and Illustrated 著錄: Arts of Asia, November-December 1985, pp.151-154, Philip Cardeiro, 'Chinese Jade, the Image from

Orientations, November 1986, Wu Hung, 'Tradition and Innovation', pp.36-45.

Exhibited 展覽: The San Antonio Museum of Art, San Antonio, Texas, Reverence of a Stone, 1986

The Dayton Art Institute, Ohio, Stone of Virtue, Chinese Jades from the Gerald Godfrey Private Collection, 1989, no.132





295 †

A PALE GREEN AND RUSSET JADE CARVING OF A MYTHICAL BEAST

17th/18th century

Crisply carved in low relief on both sides as a grinning mythical beast sitting proudly upright on its paws with a bushy beard and mane, the head and haunches embellished with stylised scrolls and the similarly scroll-like tail held up over the back.

7.5cm (3in) high

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

十七/十八世紀 青白玉帶皮雕瑞獸

Provenance: a West Coast American private collection Sold by S.Marchant & Son, Ltd., London, 6 November 2004

來源: 美國西岸私人收藏 2004年11月6日購自倫敦古董商S.Marchant & Son Ltd.



296

A MOTTLED BLACK AND GREY JADE CARVING OF A QILIN

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).

£3,000 - 5,000 HK\$38,000 - 64,000 CNY30,000 - 50,000

十七世紀 灰墨玉雕子母麒麟

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

來源:傳於1946年前由現藏家已故之丈夫購自英國 古董商Bluett's,後贈予其母親



A FINE GREYISH AND RUSSET JADE CARVING OF A QILIN 17th century

Finely carved with square-cut face and single twisted horn, the head turned to look directly towards a pearl floating on clouds issuing from its own mouth, incised fire scrolls issuing from the shoulders and rear haunches, the hooves tucked underneath, wood stand. 9.7cm (3 7/8in) long (2).

£25,000 - 40,000 HK\$320,000 - 510,000

CNY250,000 - 400,000

十七世紀 灰玉帶皮雕麒麟背書

The carving of the present lot is particularly unusual in the mythical beast carrying on its back a pearl emanating from a wisp of clouds, compared to the more typical carvings of qilin carrying books. The qilin represents a number of positive attributes including benevolence, longevity, grandeur, felicity, illustrious offspring and wise administration. The gilin is considered a good omen as it is said to appear only during the reign of a benevolent ruler. The pearl carried on top of the cloud scrolls could be associated with the pearl so often depicted pursued by dragons. The combined representation of the qilin and the pearl would could therefore symbolise wise administration of the empire by the virtuous ruler, the emperor.

Compare a related white and russet jade carving of a qilin sold in these rooms on 15 May 2014, lot 170.



A FINE PALE GREEN JADE CARVING OF TWO BADGERS

17th/18th century

Skillfully carved, the two recumbent badgers mirroring each other with the legs tucked under their bodies, curiously looking up, the tails curling alongside each others heads, flanks and paws with fine details, the centre hollowed out, the pale stone of an even tone. 7cm (2 3/4in) wide

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

十七/十八世紀 青白玉雕雙獾

The Chinese word for badger, 獾 huan, is a pun for happiness, 歡 huan. In this case, a pair of badgers, 雙獾 shuanghuan, stands for conjugal joy, an intimacy that is skilfully portrayed by the carver in posing the two animal gently entwined together.

299

A WHITE AND RUSSET JADE CARVING OF A HORSE AND **MONKEY**

19th century

Delicately carved as a recumbent horse with its head slightly turned to its left, its legs folded and tucked underneath its body, a monkey clambering down the the horse's back playfully teasing it with a branch, wood stand.

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

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十九世紀 白玉帶皮雕馬上封侯

Provenance: an English private collection



PROPERTY FROM AN ENGLISH ESTATE 英國私人遺產

300 YФ

A WHITE JADE BUDDHIST LION

18th century Skillfully carved and hollowed, the recumbent lion with a young by its side, the bushy tail curling alongside its left haunch, its left paw resting on a delicately incised ball, the mane and tail finely detailed, associated green-stained ivory stand.

8cm (3 1/8in) wide (2).

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

十八世紀 白玉太獅少獅戲繡球

Provenance: an English private collection

來源: 英國私人珍藏





VARIOUS OWNERS 各方藏家

A GREY AND BLACK JADE FINIAL

17th century

The stone ingeniously carved as a sage resting with the left hand on the raised left knee and right arm outstretched, his topknot carved from black stone, a rope held in his left hand tied around the middle of a double gourd also carved from black stone, four small holes on the base for attachment.

5.1cm (2in) long

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

十七世紀 灰墨玉雕高士倚葫蘆爐頂

Provenance: J.J. Lally & Co. Oriental Art, New York, 17 December

來源: 於1998年12月17日購自紐約古董商J.J. Lally & Co. Oriental Art

Compare a related white and brown jade carving of Shoulao and deer, late Ming dynasty, illustrated by J.C.Y.Watt, Chinese Jades from Han to Ch'ing, New York, 1980, pl.102. For another related example but dated to the Qing dynasty, from the Qing Court Collection, see The Complete Collection of Treasures of the Palace Museum: Jadeware (III), Hong Kong, 1995, pl.104.

The carving of a sage resting by a double gourd flask could be a representation of Li Bai (701-762 AD), the acclaimed Tang dynasty poet, renowned for his love of wine, friendship, nature and solitude.



302 *

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

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

十九世紀 白玉雕騎鹿童子

Provenance: an English private collection

303

A PALE GREEN AND CHESTNUT JADE CARVING OF A HARE

The smiling animal carved with raised head turned slightly to the left, a lingzhi fungus standing on the head between the long ears reaching over the raised spine, the hooves tucked underneath the plump body, wood stand.

6.3cm (2 1/2in) long (2).

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十八世紀 青白玉帶皮雕臥兔

Provenance: an English private collection









A GREYISH GREEN JADE CARVING OF A **PHOENIX**

18th century

Carved from a greenish-grey pebble with minor scattered russet inclusions, the seated bird with feather wings and bifurcated tail, its head turned facing the reverse and lowered onto its shoulder, the underside incised with its folded limbs and feet. 7.4cm (2 7/8in) wide

£3,000 - 5,000 HK\$38,000 - 64,000 CNY30,000 - 50,000

十八世紀 灰青玉雕鳳凰把件

THREE PALE GREEN JADE CARVINGS

Comprising: a boy holding a lingzhi spray whilst riding a fish, 19th century, 8.5cm (3 3/8in) long; a bat spreading its wings over two mushrooms, Qing Dynasty, 6.5cm (2 1/2in) long; and a carving of two conjoined lingzhi fungus, Qing Dynasty, 5cm (2in) long. (3).

£3,000 - 4,000 HK\$38,000 - 51,000 CNY30,000 - 40,000

十九世紀及清

青白玉騎鯉執蓮童子、蝙蝠覃菌及靈芝 一組三件

306 *

A PALE GREEN AND RUSSET JADE PEBBLE **GROUP OF A MANDARIN DUCK AND DUCKLINGS**

18th/19th century

The adult bird carved with its wings closed, holding a lingzhi fungus spray in its beak, the body carved with archaistic 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).

£2,500 - 4,000 HK\$32,000 - 51,000 CNY25,000 - 40,000

十八/十九世紀 青白玉帶皮雕子母寶鴨

Provenance: an English private collection

307

A PALE GREEN JADE CARVING OF A CRAB

19th century

Crisply carved as a crab with finely incised details, seated with pierced legs and claws grasping a reed, the stone of pale tone with russet inclusions. 10.5cm (4 1/8in) wide

£1,500 - 2,000 HK\$19,000 - 25,000 CNY15,000 - 20,000

十九世紀 青白玉雕荷蟹

Provenance: a European private collection

來源: 歐洲私人收藏

Crab (xie) is a pun for 'harmony' as well as a symbol for success in passing exams. A stalk of grain (he or sui) is also a homophone for harmony or year.

308

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

Qianlond

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

16cm (61/4in) long

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

清乾隆 青白玉鴛鴦銜牡丹

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 archaistic 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.







THE PROPERTY OF A LADY 女士藏品

309

A PALE GREEN JADE RUYI SCEPTRE

Jiagino

The stone of pale even tone, the head shaped as a shallow lobed ruyi panel delicately carved with blossoming chrysanthemums and framed by a phoenix spreading its wings carved in high relief holding a chrysanthemum, its tail elegantly sweeping along the back of the sceptre, the shaft showing another phoenix swaggering proudly on a rock, the pointed lower end with bamboo and lingzhi growing on rocks. 38cm~(15in)~long

£20,000 - 30,000 HK\$250,000 - 380,000 CNY200,000 - 300,000

清嘉慶 青白玉雕鳳凰花卉紋如意

Provenance: an English private collection

來源: 英國私人收藏

Ruyi means 'as you wish' and therefore, a presentation of a ruyi sceptre would have been deemed as bestowing good luck. In form the ruyi sceptre may be traced back to Buddhist deities holding back scratchers, with the ruyi being presented as early as the Tang dynasty. This Buddhist manifestation was adopted by the Daoists, transforming the terminal in form to represent the lingzhi fungus associated with longevity. The Yongzheng emperor revived the tradition of presentation of ruyi sceptres by commissioning examples in various materials. The importance of the ruyi sceptre was further reinforced by the Qianlong emperor, who officially called upon courtiers to present ruyi sceptres upon Imperial birthdays and New Year celebrations. This encouraged the production of opulent ruyi sceptres in a variety of materials, including jade, jadeite, turquoise, zitan, bamboo, coral, lacquer, bronze, and filigree work. See E.S.Rawski and J.Rawson, eds., China: The Three Emperors 1662 - 1795, London, Catalogue, nos.273-282.

A jade ruyi sceptre with similar decoration in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum: Jade 8: Qing Dynasty*, Beijing, 2011, no.58.





A WHITE JADE 'LOTUS LEAF' BRUSH WASHER

19th century

The softly-polished stone of even tone finely carved as a vessel in the shape of a large lotus leaf incised with dainty veins elegantly spreading up to the curved foliate rim, the vessel borne on leafy winding stems bearing a lotus bloom, a smaller leaf curling alongside the rim and a frog sitting curiously on the side.

16cm (6 2/8in) long

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十九世紀 白玉蓮葉式洗

Provenance: an English private collection

來源: 英國私人收藏

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.

311

AN UNUSUAL PALE GREEN JADE 'CHILONG' VASE AND A COVER

19th century

The body flanked by two slender chilong peering at each other across the shoulder of the vase, the front and back each with a chilong carved in relief, their tails forming the foot, the matched cover surmounted by a coiled chilong carved in openwork.

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

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十九世紀 青白玉雕螭龍蓋壺

Provenance: an English private collection



A FINE PALE GREEN JADE RHYTON CUP

18th century

The well-hollowed vessel, carved in low relief around the exterior with an incised band of archaistic scrolls, the base carved in high relief with a monster mask with bulging eyes, the tail of the monster forming the lower part of the handle, the upper part formed of a small chilong clambering down the side of the cup, mirrored by a slender chilong clambering up over the rim on the other side, its tail elegantly curling alongside the exterior.

£15,000 - 20,000 HK\$190,000 - 250,000 CNY150,000 - 200,000

十八世紀 青白玉雕蟠螭杯

Provenance: an English private collection

來源: 英國私人收藏

Compare a related jade vase of similar shape and decoration in the Songzhutang collection of jade, illustrated by T.Fok, *The Splendour of Jade: The Songzhutang Collection of Jade*, Hong Kong, 2011, no.132.





313

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).

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

十八世紀 白玉帶皮雕山水蝠鹿圖山子

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

來源:倫敦Julius Robinson玉器精品收藏,後由家族成員繼承

A PALE GREEN JADE 'MOUNTAIN GROTTO' BOULDER

18th century

Skillfully carved in high relief, the front depicting Shoulao holding a gnarled staff with scroll and a boy carrying peaches, at his back a deer curiously peeking around the side of the mountain, the reverse with a crane flying above pine trees.

16.3cm (6 3/8in) high

£15,000 - 18,000 HK\$190,000 - 230,000

CNY150,000 - 180,000

十八世紀 青白玉壽星童子山子

Evocative mountainous landscape scenes carved with scholars, sages and symbolic animals, were much admired during the 18th century and provided the literati class with inspiration and momentary escape to idealised pursuits taken between official posts or on retirement. Such boulder carvings were also admired in the Qing Court; See Zheng Xinmiao, ed., Compensium of Collections in the Palace Museum: Jade, vol.8, Qing Dynasty, Beijing, 2011, pls.105; and from the National Palace Museum, The Refined Taste of the the Emperor: Special Exhibition of Archaic and Pictorial Jades of Ch'ing Court, Taipei, 1997, pls.36, 40, and 42.



THE PROPERTY OF A GENTLEMAN 士紳藏品

315

A VERY RARE WHITE AND SPINACH JADE CARVING OF A BOY WITH PEACH ON A BOAT

Qianlong

The stone of even tone skillfully carved as a boat borne on leafy stems bearing lotus blossoms, the boy carved from white jade standing on the boat holding a blossoming lotus spray in his hands, the serene features finely detailed, a peach next to him, wood stand. 17cm (6 3/4in) wide (2).

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

清乾隆 碧玉白玉執蓮泛舟童子

Provenance: an English private collection

來源: 英國私人收藏



(two views)

The exquisite carving of the present lot and unusual contrast of the dark spinach-green jade boat and the luminous white jade figure of a boy, are exemplary of the finest and most skilful craftsmanship achieved in the jade ateliers during the Qianlong period.

Compare a related white jade figure of a boy, 18th century, from the Victoria and Albert Museum, London, illustrated by M.Wilson, *Chinese Jades*, London, 2004, p.80, pl.86.









VARIOUS OWNERS 各方藏家

316

A PALE GREEN JADE POMEGRANATE VASE

18th century
Well carved, the hollowed pomegranate borne on a gnarled branch that rises up on the side issuing two smaller pomegranates, a large insect perched on the shoulder. 9cm (3 1/2in) high

£2,500 - 4,000 HK\$32,000 - 51,000

CNY25,000 - 40,000

十八世紀 青白玉多子石榴花插

Provenance: an English private collection

來源: 英國私人收藏

A PALE GREEN JADE 'LOTUS' CUP

17th century
The green stone of even tone skillfully carved as a vessel in the shape of a lotus leaf, borne on leafy winding stems bearing lotus blossoms elegantly rising up to the rim. 14cm (5 1/2in) wide

£2,000 - 3,000

HK\$25,000 - 38,000

CNY20,000 - 30,000

十七世紀 青白玉蓮葉式洗

Provenance: an English private collection, by repute acquired in the early 1970s and thence by descent

來源: 英國私人收藏: 傳購於1970年代初,後由家族成員繼承

A GREYISH-WHITE JADE CARVING OF A FINGER CITRON

18th century
Naturalistically carved with thick curling tendrils as a finger citron, supported by pierced gnarled branches issuing slender leaves, peach blossoms and two small peaches along the sides, fixed stand. 20.3cm (8in) high. (2).

£6,000 - 10,000 HK\$76,000 - 130,000

CNY60,000 - 100,000

十八世紀 灰白玉雕佛手柑

A related vase of similar proportions and craftsmanship is illustrated Compendium of Collections in the Palace Museum: Jade 8: Qing Dynasty, Beijing, 2011, no.174.

THE PROPERTY OF A LADY 女士藏品

319

A RARE PALE GREEN JADE 'LOTUS' VASE AND COVER

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).

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000

十八世紀 青白玉鏤雕蓮塘紋蓋瓶

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 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, was sold in these rooms, 8 November 2012, lot 194.





THE PROPERTY OF A GENTLEMAN 士紳藏品

320

A FINE AND RARE WHITE JADE SPITTOON AND COVER, ZHADOU

Qianlong

The circular cup with wide flat rim, the handle formed as a chilong biting and grasping the rim with two front paws, the body curving to the foot and ending in a bifurcated tail, the lid carved with taotie scroll and a lotus bloom finial, the stone of translucent even white tone. 15cm (6in) wide (2).

£20,000 - 30,000 HK\$250,000 - 38<u>0,000</u>

CNY200,000 - 300,000

清乾隆 白玉仿古饕餮紋螭龍耳渣斗

Provenance: an English private collection

來源: 英國私人收藏

The remarkable quality of the even white jade stone is indicated in the present lot by the restraint shown by the master carver, leaving the vessel unadorned but for a narrow archaistic band around the cover, serving to accentuate the lustrous jade stone.

The archaistic border carved in low relief around the cover is consistent with the Qianlong emperor's fascination with archaic and ancient objects. 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, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance.

For a related jade cup with wide rim and lid but without chilong handles, see *Compendium of Collections in the Palace Museum: Jade (10)*, Beijing, 2010, p.259, no.207.







VARIOUS OWNERS 各方藏家

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

£3,000 - 5,000 HK\$38,000 - 64,000 CNY30,000 - 50,000

十八/十九世紀 青白玉帶皮山水人物圖山子

Provenance: a Scottish private collection and thence by descent

來源:蘇格蘭私人收藏,後由家族成員繼承

The present lot and the following lot 322 are examples 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.

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

£3,000 - 5,000 HK\$38,000 - 64,000 CNY30,000 - 50,000

十八/十九世紀 青白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,後由家族成員繼承



A FINE WHITE AND RUSSET JADE THREE-PART 'CHIME' **PENDANT**

18th century

The top plaque finely carved as an upside-down bat with stylised ruyi scrolls issuing from its wings, suspending a smoothly-polished stone chime surmounted by two further bats, peaches and swirling clouds, the third plaque carved with a pair of confronted fish, divided by a shou symbol, Japanese box and cover.

17.8cm (7in) wide (2).

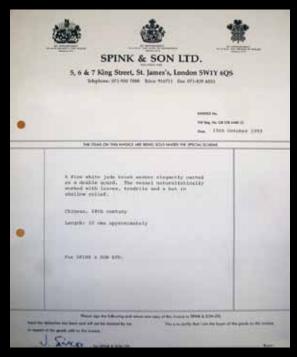
£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

十八世紀 白玉帶皮鏤雕牌 一組三件

The word 'bat', fu, in Chinese is a homophone for 'blessings', 福 fu, while 'upside down', 福 dao, is a pun on the word 'arrived', 到 dao; therefore, an upside-down bat is a rebus for 'the arrival of blessings'. In addition to this the word for 'clouds', 雲 yun, is homophonous with 'fortune', 運 yun; thus the motif of bats and clouds in the present lot signifies the wish for good fortune.

The two confronted fish, 魚 yu, are part of the Eight Buddhist Symbols, and stand for tenacity and fertility, as well as being a pun for 'surplus', $\,\pm\,$ yu, and thus 'surplus fortune and happiness'. The stone chime, one of the Eight Treasures, is of itself a frequently used motif in Chinese art.



(invoice)

THE PROPERTY OF A GENTLEMAN 士紳藏品

324

A FINE WHITE AND RUSSET JADE DOUBLE-GOURD BRUSH WASHER, XI

Qianlong

Delicately carved in the form of a double gourd separated by an auspicious bat, one stretch of the rim slightly everted, the interior of the brush washer crisply hollowed and supported on three short tapering feet, the stone of even pale tone with scattered russet inclusions.

9.9cm (3 7/8cm) wide

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

清乾隆 白玉帶皮雲蝠葫蘆式洗

Provenance: a Scottish private collection, acquired from Spink & Son, Ltd., London, on 15 October 1993

來源: 蘇格蘭私人收藏,於1993年10月15日購自倫敦史賓克

The combination of the gourd, 葫蘆 hulu, and bat, 蝠 fu, represents the wish 'May you have both blessings and wealth', 福祿雙全 fulu shuangquan.

The present lot is particularly charming, with a finely hollowed interior, restrained carving and elegant low feet. Compare a related double-gourd washer with a bat illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.194. Another example with similar low feet is illustrated in *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, no.75.







325 (invoice)





A VERY FINE WHITE JADE 'LOTUS LEAF' CUP

18th century

Crisply carved as a lotus leaf with foliate rim and intricately incised veins, borne on a curling and leafy lotus stem forming the foot ring and issuing lotus flowers, the stone of even translucent pale tone. 5.4cm (2 1/8in) wide

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

十八世紀 白玉蓮葉式小杯

Provenance: Spink & Son, Ltd., London, 1994, no.29 A Scottish private collection, acquired on 24 June 1994

Illustrated 著錄: Spink & Son, Ltd., Far Eastern Art at Spink, London, 1994, pl.29.

來源: 倫敦史賓克,1994年第29號 蘇格蘭私人收藏,購於1994年6月24日

The superbly carved translucent walls of the cup were clearly influenced by Mughal jade carvings, which were greatly admired by the Qianlong emperor. For a related lotus cup see S.Howard Hansford, Jade Essence of Hills and Streams, Johannesburg, 1969, no.D37, p.146.





THREE JADE ANIMAL CARVINGS

18th/19th century

Comprising: a pale green jade group carved as a recumbent ram with legs folded beneath its body, its head swayed to the left with two lambs seated on top and clambering behind, 7cm (2 3/4in) wide; a white jade pebble of a lion and its clambering cub jointly holding a lingzhi spray, 5cm (2in) wide; and a pale green jade fish with bifurcated tail holding a lotus spray in its mouth, wood stand, 7.3cm (2 7/8in) wide. (4).

£2,500 - 4,000 HK\$32,000 - 51,000

CNY25,000 - 40,000

十八/ 十九世紀 青白玉臥羊、白玉太獅少獅銜靈芝及青白玉鱗魚銜蓮

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏

A FINE SMALL WHITE JADE CARVING OF A GOURD **AND TREE SHREW**

18th century

Crisply carved from an even pale stone, the rounded gourd with evenly proportioned lobes issuing a leafy curling twig spiralling above, playfully modelled with a squirrel clambering on top. 4.5cm (1 3/4in) wide

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十八世紀 白玉雕鼬獾攀瓜棱

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏

Compare related white jade 'melon and butterflies' carvings, Qing dynasty, illustrated by Zheng Xinmiao, ed., Compendium of Collections in the Palace Museum: Jade, vol.9, Qing Dynasty, Beijing, 2010, pl.158.



A FINE WHITE JADE 'LOTUS LEAF' VESSEL

18th century

The crisply hollowed miniature vessel delicately carved in the form of a lotus leaf with a foliate rim forming the mouth, flanked by an animal mask handle to one side holding a tiny loose ring, the other with a clambering chilong with its long bifurcated tail extending to the underside, the translucent stone of even pale tone. 4.8cm (1 7/8in) high

£1,500 - 2,000 HK\$19,000 - 25,000

CNY15,000 - 20,000

十八世紀 白玉蟠螭蓮葉式小花插

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏





VARIOUS OWNERS 各方藏家

329

A RARE SMALL YELLOW AND RUSSET JADE VASE, BIANHU

Each side of the flattened oval body carved in relief with rows of rectangular cartouches enclosing dense cloud scrolls, flanked by a pair of animal masks to the sides, supported on a tapering foot. 7.6cm (3in) high

£20.000 - 30.000 HK\$250,000 - 380,000

CNY200,000 - 300,000

十八世紀 黃玉帶皮仿古雲紋小扁壺

Provenance: a French private collection since the 1900s, by repute

來源: 傳為1990年代之法國私人收藏

The present lot is inspired in form and decoration by archaic bronzes of the Warring States period. See for example a bronze bianhu, late Warring States, illustrated in Bronzes in the Palace Museum, Beijing, 1999, pl.308.

The style of carving is consistent with the Qianlong emperor's fascination with archaic and ancient objects. 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, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance.





330 *

A FINE WHITE JADE INSCRIBED CUP

18th century

The tapering sides rising from a short foot to a slightly-everted rim, smoothly carved with four characters inscribed, the semi-translucent stone of white tone, wood stand, box. 6cm (2 1/3in) diam (3).

£8,000 - 12,000 HK\$100.000 - 150.000

CNY81,000 - 120,000

十八世紀 白玉「玉皇上帝」小杯

The cup is inscribed: 玉皇上帝 Yu Huang Shang Di, which may be translated as: 'The Jade Emperor, Lord on High'. The fine purity of the white stone is enhanced by the very restrained carving of the bowl, and its simple message which links the jade with an owner of most social status.

331

A FINE WHITE JADE BALUSTER VASE AND COVER

Qianlong/Jiaqing

Finely carved in high relief, the vase borne on winding stems elegantly rising up around the body bearing lotus blooms, one bird flying on each side, the long neck decorated with a stylised lotus-petal border above a floral border, framed by two dragon handles, the cover surmounted by a recumbent crane.

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

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

清乾隆/嘉慶 白玉雕蓮塘飛雁紋蓋壺

Provenance: a European private collection

來源: 歐洲私人收藏

The present lot is a very fine example of the Imperial style of jade carving, with crisp edges and a skilful combination of the intricately twisting natural forms together with studied archaisms such as the stylised handles. A related vase with a similarly ornate design of lotus and lotus-leaf is illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.39. Compare also a pale green vase and cover, dated to the 18th century, also with lotus carved in high relief around the exterior, donated by Mrs May Cippico to the Fitzwilliam Museum, reference O.10&A.-1951, and illustrated by J.C.S.Lin, *The Immortal Stone: Chinese jades from the Neolithic period to the twentieth century*, Cambridge, 2009, p.134.

It is also very rare to find a finial carved as a recumbent bird, although related finials carved as mythical beasts are known: see a yellow jade vase, also contrasting naturalistic blossom and pine trunks with the stylised chilong handles, and with a recumbent beast finial, illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, no.1.





A RARE PALE GREEN JADE 'FIVE BATS' MOONFLASK, BIANHU

The elegant flattened moonflask 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).

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

清乾隆/嘉慶 青白玉雲蝠紋抱月瓶

Provenance: an English private collection formed by the grandfather of the present owner

來源: 英國私人收藏,本為現藏家祖父之舊藏

The present lot is exceptional for the 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.



A GREENISH-YELLOW JADE FLATTENED **BALUSTER VASE AND COVER**

Late Qing Dynasty/Republic Period 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).

£6,000 - 10,000 HK\$76,000 - 130,000 CNY60,000 - 100,000

清末/民國 青黃玉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,本為現藏家祖父之舊藏





A VERY FINE PALE GREEN JADE 'DRAGON' VASE

The smooth and slender vase embellished with a deeply-carved fiveclawed 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 of the vase further carved with gently foaming waves above the stepped foot, wood stand. 16.6cm (6 1/2in) high (2).

£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

清乾隆 青白玉雕海水雲龍紋瓶

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. (見標貼) 英國私人收藏,本為現藏家祖父之舊藏

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; also, 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 'PHOENIX' VASE AND COVER

18th century

Of flattened baluster form with stylised scroll handles, the body surrounded by a long-tailed phoenix perched on rocks and gripping a lingzhi spray in its mouth, with its head turning to the reverse facing its kin, the cover with a small stepped finial, box. 12.4cm (4 7/8in) high (3).

£5,000 - 6,000

HK\$64,000 - 76,000

CNY50,000 - 60,000

十八世紀 青白玉雕雙鳳蓋瓶

Provenance: an English private collection

來源: 英國私人收藏

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A LARGE PALE GREEN JADE FIGURE OF SHOULAO

19th centur

The standing figure of the God of Longevity finely carved with a long beard, a serene expression and a high forehead, holding a long gnarled staff suspending a double-gourd in his left hand and a peach in his right, four shou characters incised on his belt, wood stand. 29.5cm (11 5/8in) high (2).

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

十九世紀 青白玉執杖壽星立像



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 semitranslucent dark-green tone, wood stand. 13.2cm (5 1/5in) diam. (2).

£2,500 - 4,000 HK\$32,000 - 51,000

CNY25,000 - 40,000

十八/十九世紀 碧玉素碗

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,本為現藏家祖父之舊藏,後由家族成員繼承

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.

A SPINACH-GREEN JADE DOUBLE-FISH VASE

The vase carved as twin fish, each gazing upwards with mouth open forming the mouths of the vase, the fan-like fins spreading over the scaly bodies crossing over each other at the tails, wood stand. 12.6cm (5in) high (2).

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十九世紀 碧玉雙鱗魚花插

Compare a related spinach green jade double fish vase illustrated in The Complete Collection of Treasures of the Palace Museum: Jadeware (III), Hong Kong, 1995, no.49.







A SPINACH-GREEN JADE LOBED 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).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十九世紀 碧玉海棠式洗

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

來源:倫敦Julius Robinson玉器收藏,後由家族成員繼承

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.

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A MOTTLED GREEN JADE ARCHAISTIC POURING VESSEL

19th century

The vessel shaped with a long flaring spout carved with stylised leaves and rising from the central band carved on each side with a taotie mask, the spreading stepped foot similarly carved with a stylised leaf frieze, a loose-ring suspended from an animal mask beneath the lip, opposite the handle formed as a chi dragon, another chi dragon lying across the vessel opening.

16.5cm (6 1/2in) high.

10.00m (0 1/2m) mgm

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十九世紀 青墨玉仿古饕餮紋螭柄杯



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 floral scroll, the interior plain, raised on four ruyi-head-shaped feet, wood stand. 22.3cm (8 3/4in) wide (2).

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

十九世紀 碧玉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;傳於1920年代購自倫敦,後由家族成員繼承

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.

A SPINACH-GREEN JADE FLATTENED BALUSTER VASE

The tapering body carved in low relief with flowers and rocks on one side, bamboo and ruyi on the other, the rim with finely carved key-fret border, the stone of even tone with attractive dark and pale inclusions, wood stand.

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

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十九世紀 碧玉花石圖花插





A FINE CHALCEDONY PEACH-SHAPED WATERPOT

The rich orange-brown stone smoothly hollowed on the interior and carved on the exterior as a half peach issuing from a gnarled stem issuing two further small fruit and twisting leaves. 8cm (3 1/8in) wide

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十八/ 十九世紀 玉髓壽桃式水盂

A VERY LARGE ROSE QUARTZ ELEPHANT VASE AND COVER

Late Qing Dynasty/early Republic Period

The heavy recumbent elephant carved with head turned to the right and wearing tasselled harness and saddlecloth carved with clouds and rockwork, balancing on its back a large baluster vase carved in low relief with two pairs of confronted stylised chilong and two relief-carved two-animal-head masks in decorative band around the body, the neck with four dragon-heads each suspending a loose ring, the cover carved with taotie masks and two lion-head loose-ring handles beneath the finial carved as a dragon amid cloud scrolls, the tiered stand with pairs of confronted dragons pursuing flaming pearls beneath bats incised between fringes, the top section with a single row of lotus petals.

The elephant vase and cover overall 42.5cm (16 3/4in) high (4).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

晚清/民國初 粉水晶太平有象

Provenance: with a label reading 'N.Trav.Chinois. Collection S.Bulgari,

A European private collection

來源: 附'N.Trav.Chinois. Collection S.Bulgari, Rome'標貼 歐洲私人收藏











FOUR JADE SEALS

Late Qing Dynasty

Comprising: a pale green jade rectangular seal, each end with seal script characters; a white jade cylindrical seal, the central incised character inside an incised vase; a smallest pale green jade rectangular seal surmounted by a crouching Buddhist lion finial; and a white and russet jade rectangular seal, surmounted by a standing mythical beast finial, the underside uncut. The largest 6cm (2 3/8in) long (4).

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

清末 玉章一組四件

Provenance: a European private collection and thence by descent

來源: 歐洲私人收藏,後由家族成員繼承

The inscription on the rectangular seal kang shi shi san lang 康氏十 三郎 is referring to the 13th son of the Kang family and the incised characters on the other side ban xi shan fang 伴溪山房 may be translated as 'Mountain Lodge of accompanying the stream'. The inscription on the cylindrical seal shou kou ru ping 守口如瓶 may be translated as 'to guard one's mouth'.

The characters qian yuan heng li zhen 乾元亨利貞 on the underside of the smallest rectangular seal originate from the Yijing 易經, the Book of Changes, one of the Five Classics of Confucianism.





A FINE WHITE JADE COLUMN SEAL

Qing Dynasty

The fine white stone plainly carved as a square column supporting a segment of a circle with a slightly beaded interior rim, the underside carved with the characters shen du. 4.5cm (1 3/4in) high

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

清白玉「昚獨」章

Provenance: an English private collection, formed circa 1950s/60s, by repute

來源: 英國私人收藏, 傳蒐於約1950至1960年代

The characters shen du may be translated as 'Being watchful when one is alone'.

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A PALE GREEN AND ORANGE-RED SOAPSTONE SEAL

The seal cyclically dated renwu year corresponding to AD 1942, the carving possibly earlier

Finely carved with a ferocious mythical beast finial coiling with bulging eyes, the pale green stone suffused with areas of russet, the base carved in archaic seal script.

5cm (2in) high

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

壬午年(1942)刻款及或較早期石印壽山石獸鈕印

On one side of the seal is an inscription which reads:

壬午二月福廠作於滬 F

which may be translated as:

'Made in the second month of the Renwu year (1942) by [Wang] Fuchang in Shanghai'.

Wang Fuchang (1879-1960) was a famous calligrapher and seal carver in the late Qing and Republic periods, and was one of the founding members of the Xiling Seal Art Society, a prestigious academic society based by Hangzhou's West Lake.











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A GILT AND POLYCHROME WOOD RECTANGULAR SUTRA COVER

17th century

Carved in relief with a figure of Buddha seated in bhumisparsa mudra in a pedestal supported by lions and attendants and surrounded by a mandorla of mythical beasts and spirits, the figure accompanied by three further Buddhist figures on each side displaying various gestures, all above three eyes flanked by wave-like scrolls at the base and beneath the Eight Buddhist Emblems surrounded by waves at the top, all gilded with details highlighted and framed by red lacquer, the reverse painted with red and yellow with stylised lotus petals within lozenges.

67.5cm (26 5/8in) long

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

十七世紀 木胎鎏金加彩雕佛像經文挾板

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A TIBETAN PARCEL-GILT WOOD FIGURE OF A BODHISATTVA 18th century

Seated on a double-lotus base, an elaborate Buddhist tiara concealing his knotted hair, wearing beaded jewellery framing the face and the garments delicately painted with ornaments. 16cm (6 1/4in) high

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十八世紀 硬木胎局部鎏金菩薩坐像

A GILT-LACQUER GESSO FIGURE OF BUDDHA

19th century

Seated in dhyanasana, with both hands in a meditational mudra, the loose flowing robes with long sleeves open at the bare chest revealing a Buddhist wan symbol, the face with downcast gaze and peaceful expression, beneath a head of tightly coiled curls with prominent usnisa. 83.8cm (33in) high.

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

十九世紀 石膏胎鎏金釋迦牟尼佛坐像

Compare a related gilt lacquered wooden figure of Guanyin (123.1cm high) dated to the 18th century, in the Philadelphia Museum of Art, illustrated by W.Watson and Chumei Ho, The Arts of China after 1620, Yale, 2007, p.95, no.105, one of a set of three such Bodhisattvas which Chumei Ho notes are reputed to have come from a temple near Puzhou in Shanxi province.







A TIBETAN THANGKA DEPICTING THE LINEAGE TREE OF THE **GELUGPA SECT (GELUGPA FIELD OF ACCUMULATION)**

Late 18th/early 19th century

Elaborately painted depicting the Tibetan Buddhist monk Tsong Khapa with high peaked cap seated with right hand raised in vitarka mudra and cradling an alms bowl in the left, a lotus stem on each side and a smaller Buddhist figure on his chest, the monk surrounded by a halo and positioned at the summit of a tree supporting crowds of further monks, Bodhisattvas and other Buddhist figures with further figures floating on clouds, framed and glazed. 79cm (31in) x 113cm (44 1/2in)

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

十八世紀末/十九世紀初 格魯派宗喀巴上師供養資糧田唐卡

Provenance: an English private collection

來源: 英國私人收藏

A similar 'lineage tree' thangka in the collection of Yonghegong Palace, Beijing, is illustrated in The Treasured Thangkas in Yonghegong Palace, Beijing, 1998, p.13. See also a similar thangka ('Assembly Tree of the Gods'), dated as probably early 19th century, in the Victoria and Albert Museum, London, illustrated by J.Lowry, Tibetan Art, London, 1973, pl.28. Another example from the Collection of the Rubin Museum of Art, New York, ref.F1997.41.7, is illustrated: www. himalayanart.org/image.cfm/571.html.

In the centre of the thangka is the figure of Tsong Khapa, who has a figure of Buddha Sakyamuni in front of his chest; the central figure is surrounded by scholars of the Gelugpa sect, and various deities belonging to the pantheon inlcuding Buddhas, Bodhisattvas, Dharmapalas and Lokapalas.

A RARE THANGKA OF BUDDHA SAKYAMUNI

16th/17th century

Depicting the Buddha in bhumisparsa mudra with a robe flowing over his left shoulder and seated atop a lotus pedestal and with a parasol above the halo, the figure flanked by two attendants each proferring an alms bowl, and surrounded by further small figures of the Buddha, monks and other Buddhist incarnations above and below, mounted with a blue border, framed and glazed.

71.4cm (28 1/8in) x 48.8cm (19 1/4in)

£15,000 - 20,000 HK\$190,000 - 250,000

CNY150,000 - 200,000

十六/十七世紀 釋迦牟尼佛唐卡

Provenance: an English private collection

來源: 英國私人收藏

The enthroned golden Buddha is Sakyamuni accompanied by his two principal disciples Sariputra and Mahamaudgalyayana. Compare a related thangka from the Rubin Museum of Art, New York, depicting Sakyamuni with his two disciples, Eastern Tibet, 16th/17th century, illustrated by M.M.Rhie and R.Thurman, *Worlds of Transformation*, New York, 1999, p.140, no.3.





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A 'SILVERED' COPPER-ALLOY SEMI-PRECIOUS STONE AND CORAL-INLAID FIGURE OF MANJUSRI NAMASANGITI

16th century

Finely cast in dhyanasana on a double-lotus pedestal, the four arms bear a sword, bow and book, one arm flanked by a lotus stem blooming at his shoulder, the serene face gently tilted and crowned by a foliate tiara fronting a tall top-knot, adorned with elaborate jewellery inlaid with semi-precious stones.

14.8cm (5 7/8in) high

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

十六世紀 銅合金鍍銀嵌寶文殊師利菩薩坐像

Provenance: Sotheby's London, 11 December 2003, lot 536 An English private collection

來源: 2003年12月11日於倫敦蘇富比拍賣,拍品536號 英國私人收藏

Manjusri is known as the manifestation of the wisdom of all the 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, and his four-armed form is often known as Tikshna-Manjushri. The present lot portrays him with a bow and arrow as well as his standard sword and book. Together, these implements illustrate his ability to literally conquer egotism and overcome ignorance.

As noted by D.Weldon and J.C.Singer in The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, London, 1999, p.124, silver, a precious metal, was used only rarely and apparently for special commissions in Tibet. See also a related but earlier silver figure, 14th century, illustrated by H.Uhlig, On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Rietberg Zurich, Zurich, 1995, pl.98.

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A RARE BRONZE FIGURE OF GREEN TARA

15th 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 lotus stems flanking the arms, dressed in a dhoti and adorned with jewellery, the serene face with downcast eyes surmounted by a five-leaf tiara in front of a high chignon. 19.2cm high

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十五世紀 銅多羅菩薩坐像

Provenance: an English private collection

來源: 英國私人收藏

The spiritual and compassionate Tara is highly revered in Tibet and Nepal as a female Bodhisattva, considered the Goddess of Universal Compassion and the manifestation of the actions of all Buddhas. There are twenty-one forms of Tara and the two most popular ones are Green Tara and White Tara. Green Tara has the special power to overcome dangers, fears and anxieties as well as grant wishes.

Compare a related bronze figure of Vasudhara, 13th/14th century, illustrated by H.Uhlig, On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich, Zurich, 1995, pl.97.



A RARE BRONZE FIGURE OF MANJUSRI

Yongle six-character mark and of the period Cast with a benevolent face seated in dhyanasana on a lotus base, the slender figure attired in dhoti with finely detailed folds, the chest adorned with pendent jewels and crowned by a five-point headdress, the hands folded together in dharmachakra mudra and holding two later-added leafy lotus stems flanking the figure, the Yongle mark

13.3cm (5 1/4in) high

incised in a line.

£15,000 - 20,000 HK\$190,000 - 250,000

CNY150,000 - 200,000

明永樂 銅鎏金文殊菩薩坐像 「大明永樂年施」楷書刻款

Provenance: an English private collection

來源: 英國私人收藏

An X-ray Fluorescence Spectroscopy report from the Assay Office at The Goldsmith's Company analysing the precious-metal content of this piece is available on request.

The present figure of Mañjughosa, a form of Manjusri, is seated in the diamond attitude (vajra paryankasana); the hands forming the gesture of 'the wheel of the doctrine' (dharmacakra mudra). The sinuous movement of the body and superb casting of the folds draped naturally around the shoulders and lower part of the body demonstates the exceptional quality of sculpture and casting produced during the Yongle period.

Compare a related gilt-bronze figure of Manjusri, Yongle mark and of the period (15.7cm high), illustrated by the Chang Foundation, Buddhist Images in Gilt Metal, Taipei, 1993, pl.54. For a larger related example, Yongle mark and of the period (27.1cm high) see U.von Schroeder, Buddhist Sculptures in Tibet: Tibet & China, vol.2, Hong Kong, 2001, pp.1282-1283, pl.359B.







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A GILT-BRONZE FIGURE OF MAHAKALA

18th century

Elaborately cast striding in pratyalidha on a separately cast associated stand with the principal hands holding a vajra chopper and a skull bowl, the other hands with a skull rosary and adamaru drum, with tiger-skin skirt around his protruding belly, heavily embellished with a garland of severed heads, the wrathful face surmounted by flame-like red hair behind a skull crown. Overall 17cm (6 5/8in) high

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十八世紀 銅鎏金大黑天立像

Provenance: Nils Nessim Collection (1916-1974), Stockholm (label) An English private collection

來源: 瑞典斯德哥爾摩Nils Nessim (1916-1974)收藏 (見標貼) 英國私人收藏

The protector deity Mahakala is a wrathful form of the primordial Vajradhara, the supreme essence of all Buddhas. Mahakala's fearsome appearance and the terrifying implements that he holds displays his capability to cope with our persistant and unwanted negativities. Perhaps his most distinctive attributes are the chopper (karti) 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.

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A GILT-BRONZE FIGURE OF BUDDHA BHAISAJYAGURU

18th century

Crisply cast seated in dhyanasana on a double-lotus base with his hands in bhumisparsa mudra, wearing a sanghati draped across his left shoulder falling in neat folds on the base. 15.5cm (6 1/8in) high

£2,500 - 4,000 HK\$32.000 - 51.000

CNY25.000 - 40.000

十八世紀 銅鎏金藥師如來佛坐像

Provenance: Nils Nessim Collection (1916-1974), no.239 (label) An English private collection

來源: Nils Nessim (1916-1974) 收藏,藏品239號 (見標貼) 英國私人收藏

Bhaisajyaguru, Medicine Master and King of Lapis Lazuli Light, is typically depicted, as in the present lot, holding a jar of medicine nector.

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A GILT-BRONZE FIGURE OF GREEN TARA

18th/19th century

Seated in lalitasana with the right outstretched foot supported on an individual lotus flower, the hands in benevolent mudras, flanked by two leafy lotus stems, wearing a dhoti with delicately incised floral hems, richly bejewelled with a five-leaf tiara enclosing a high chignon. 14.5cm (5 3/4in) high

£1,500 - 2,000 HK\$19,000 - 25,000

CNY15,000 - 20,000

十八/十九世紀 銅鎏金多羅菩薩坐像

Provenance: Nils Nessim Collection (1916-1974), no.258 An English private collection

來源: Nils Nessim (1916-1974) 珍藏,藏品258號 英國私人收藏





A GILT-BRONZE FIGURE OF BUDDHA AKSHOBHYA

18th/19th century

Portrayed seated in dhyanasana with the right hand lowered in chin mudra and the left in dhyana mudra, wearing a long-flowing robe draped across the left shoulder with a floral hem, all supported on a double-lotus base. 17.4cm (6 7/8in) high

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十八/十九世紀 銅鎏金阿閦佛坐像

Provenance: Nils Nessim Collection (1916-1974), no.239 An English private collection

來源: Nils Nessim (1916-1974) 收藏,藏品239號 英國私人收藏

A RARE BRONZE AND COPPER-INLAID FIGURE OF **BUDDHA AKSOBHYA**

17th century

Seated in dhyanasana with his hands in bhumisparsa mudra, wearing a long-flowing robe draped across his left shoulder with a copper-inlaid floral hem and a vajra placed before him, all on a double-lotus throne. 18.2cm (7 1/4in) high

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十七世紀 銅嵌赤銅阿閦佛坐像

Provenance: an English private collection

來源: 英國私人收藏

Aksobhya Buddha is one of the Five Transcendent Buddhas, the Lord of the East. He is also the head of the Vaira family, which can be distinctly identified from the vajra placed before him in the present lot. He has the ability to transform human beings' affliction of anger into absolute perfection and wisdom.



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(two views)

ANOTHER OWNER 另一藏家

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A RARE PARCEL-GILT BRONZE FIGURE OF GREEN TARA 13th/14th century

Elegantly cast seated in lalitasana on an unusual double-lotus pedestal, the right foot resting on a lotus blossom, the hands in varadamudra and vitarkamudra, flanked by lotuses rising to the shoulders, the pensive face framed by an intricate tiara and disc earrings, the female figure wearing beaded necklaces, armlets and bracelets.

13cm (5 1/8in) high

£15,000 - 20,000 HK\$190.000 - 250.000

CNY150,000 - 200,000

十三/十四世紀 局部鎏金銅多羅菩薩坐像

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.

The present lot is a very fine example of the Pala style adopted in bronzes in Tibet, inspired by 12th century sculptures. However, the bolder lotus lappets around the pedestal indicate a 13th/14th century date for the present lot. Compare a related but larger brass figure, 1150-1250 AD (35.1cm high), from the Potala Collection, illustrated by U.von Schroeder, *Buddhist Sculptures in Tibet: Tibet & China*, vol.2, Hong Kong, 2001, p.1094, pl.282A; see also another figure, 13th/14th century (14cm high), illustrated by H.Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, pl.89; for a third example of the 12th century (9.4cm high) from the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, pl.113.



THE PROPERTY OF A GENTLEMAN 士紳藏品

363

A RARE GILT-BRONZE SEATED FIGURE OF GREEN TARA

Incised Yongle six-character mark and of the period The Bodhisattva meticulously cast with downcast eyes and a gently smiling mouth, the serene face framed by an ornate eight-pointed tiara encircling a blue-painted chignon topped with a gilt Buddhist jewel, the elongated earlobes embellished with heavy floral earrings, a scarf falling in finely gathered folds over the shoulders and arms amongst armlets and further elaborate necklaces and jewelled dhoti covering the elegantly swaying torso and hips, the left hand held in front of the chest with the fourth finger bent and holding a lotus stem flowering at the shoulder, the right hand held over the knee and also supporting a lotus stem, the right leg stretched out in lalitasana and the left leg folded atop the crisply-cast double-lotus pedestal. 15.2cm (6in) high

£200,000 - 300,000 HK\$2,500,000 - 3,800,000 CNY2,000,000 - 3,000,000

明永樂 銅鎏金多羅菩薩坐像 「大明永樂年施」楷書刻款

Provenance: Galerie Koller, Zürich, 3/4 December 1999, lot 50 A European private collection

來源: 1999年12月3-4日於瑞士蘇黎世闊樂拍賣行拍賣,拍品50號 歐洲私人收藏







Green Tara, also known as Shyamatara, is venerated as a saviour and liberator from samsara, the earthly realm of birth and rebirth. According to Buddhist mythology, Green Tara either emerged from a lotus bud rising from a lake of the tears of Avalokiteshvara, shed for the suffering of all sentient beings, or from the tears from the left eye of Avalokiteshvara. She embodies compassion in a dynamic form, hence the usual depiction of the goddess with right leg outstretched, ready to leap out to ease suffering. Her right hand is held out in varada mudra, a gesture of compassion and charity, and the left hand in vitarka mudra, a gesture of teaching.

The origins of Buddhist gilt-bronzes at the Chinese court can be traced to the Yuan dynasty, when the Mongol court embraced Tibetan Buddhism, and the Newari-inspired style of gilt-bronzes favoured in Tibet were introduced to China by Nepalese artists such as Aniko (1244-1306). This mutual exchange of influences continued in the Yongle period when the emperor initiated missions between China and Tibet, some of which brought Chinese statues to Tibet. In addition, Buddhist statues were presented to Tibetan visitors at the Ming court on a number of occasions, suggesting a diplomatic as well as a religious purpose to such gilt-bronzes. The early 15th century style was one of the most admired periods for gilt-bronze Buddhist figures, characterised by a swaying torso taut with energy, exquisite delicacy of detailing such as the fingers, robes and jewellery, and a gentle expression full of compassion. The female figures of Green Tara, such as the present lot, further show a youthful, sensuous and engaging form.

Various gilt bronze figures of Green Tara with the six-character Da Ming Yongle Nian Shi mark are known in museums and private collections: one in the Palace Museum, Beijing, is illustrated in Splendors from the Yongle and Xuande Reigns: Classics of the Forbidden City, Beijing, 2012, no.122; two further similar figures of Green Tara are illustrated by U.von Schroeder, Buddhist Sculptures in Tibet, Vol. Two. Tibet & China, Hong Kong, 2001, pp.1276-1277, no.356C-D, from the Potala Palace in Lhasa, Tibet, and no.356E-F, from the Khra'brug Monastery, Yarlung Valley, Tibet; another in The Art Institute of Chicago is illustrated by U.von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, pp.156-157, no.144D.

Another Green Tara in the Chang Foundation is illustrated by J.Spencer, Buddhist Images in Gilt Metal, Taipei, 1993, p.110, no.48, and two further examples are in the Berti Aschmann Foundation, illustrated by H.Uhlig, On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg, Zürich, Zürich, 1995, pp.146-148, nos.92 and 93. Another example in the Usher P.Coolidge Collection is illustrated by H.Karmay, Early Sino-Tibetan Art, Warminster, 1975, pl.56.

Compare also a similar figure sold at Sotheby's Hong Kong, 8 October 2009, lot 1724, and another from the Speelman Collection, sold at Sotheby's Hong Kong, 7 October 2006, lot 806. A similar figure of Green Tara, dated to the Yongle period but also with an incised sixcharacter mark, from the Tamashige Tibet Collection, Okura Museum of Art, Tokyo, was sold at Sotheby's New York, 19 March 2014, lot 86, and another figure dated to the early 15th century but with a later Qianlong mark was sold at Sotheby's London, 6 November 2013, lot 118.









VARIOUS OWNERS 各方藏家

364

A SILVER-INLAID BRONZE FIGURE OF BUDDHA

15th/16th century

The figure of Buddha cast with a high topknot covered in snail-shell curled hair, the urna set with a pink bead and the hems of the robe inlaid with silver, the right hand reaching towards the earth in bhumisparsa mudra above the crossed legs atop a double lotus pedestal, 17cm (6 3/4in) high; together with a figure of Amoghasiddhi cast with the right hand raised in abhaya mudra and the left held open in the lap, the figure flanked on each side by a lotus stem, the jewellery inlaid with strands of copper and silver and set with lotus and coral, the legs crossed upon a double lotus pedestal, probably 13th/14th century, 21cm (8 1/4in) high. (2).

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

十五/十六世紀 銅嵌銀釋迦牟尼佛坐像

365

A BRONZE STUPA

15th/16th century

The bell-shaped body rising from a double-lotus base, all beneath a stepped square harmika supporting a conical parasol below a canopy surmounted by a finial in the form of a lotus bud. 22.9cm (9in) high

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

十五/十六世紀 銅佛塔

365

A RARE NEPALESE SILVER FIGURE OF USNISAVIJAYA ON A GILT-COPPER PEDESTAL

17th century

Finely cast with two serenely contemplative faces and another frowning, each face with a third eye, the eight arms held away from the swaying waist in various mudras, the long sashes flowing out crisply beside the crossed legs, the bracelet and anklet with inlaid turquoise, the circular pedestal with a single row of lotus petals. 11.3cm (4 1/2in) high (2).

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000

尼泊爾十七世紀 銀三面八臂菩薩坐像

Provenance: brought back to Britain by a member of the Younghusband Expedition to Tibet which took place from December 1903 to September 1904.

來源: 於1903年12月至1904年9月期間,由榮赫鵬爵士麾下一員於 西藏所得,後被攜至英國

Usnisavijava, or Victorious Goddess of the Usnisa, can be further identified by the figure of Buddha Vairocana adorning the headdress. As noted by D.Weldon and J.C.Singer in The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection, London, 1999, p.124, illustrating a related silver figure of Mahapratisara, 17th century, silver, a precious metal, was used only rarely and apparently for special commissions in Tibet. See also a related but earlier silver figure, 14th century, illustrated by H.Uhlig, On the Path to Enlightment: The Berti Aschmann Foundation of Tibetan Art at the Rietberg Zurich, Zurich, 1995, pl.98.









A GILT-BRONZE FIGURE OF BUDDHA AKSHOBHYA

16th century

Seated in dhyanasana on a double-lotus base with his hands in bhumisparsamudra, the robe leaving one shoulder free, the serene face surmounted by an usnisha.

14.3cm (5 5/8in) high

£1,500 - 2,000 HK\$19,000 - 25,000

CNY15,000 - 20,000

十六世紀 銅鎏金阿閦佛坐像

368

A GILT-BRONZE FIGURE OF AMITAYUS

16th/17th century

The Bodhisattva seated cross-legged on a double-lotus pedestal, the hands in dhyanamudra holding the eternal vase, adorned with necklaces, armlets and bracelets, the serene face crowned with a tiara. 12cm (4 3/4in) high

£1,500 - 2,000 HK\$19,000 - 25,000

CNY15,000 - 20,000

十六/十七世紀 銅鎏金無量佛坐像

Amitayus as the 'Buddha of Eternal life' is highly revered in China and Mongolia because of his special ability to prolong life.



A FINE BRONZE FIGURE OF SAMVARA AND VAJRAVARAHI 17th/18th century

The five-armed and four-headed Samvara, delicately cast, tightly embracing his consort Vajravarahi, holding a vajra in each hand behind the consort's back with the other radiating arms holding various auspicious objects, trampling prostrate figures on a lotus base. 15cm (6in) high

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十七/十八世紀 銅勝樂金剛立像

The present lot is cast in the Pala revival style of the Qing dynasty. Such pieces were popular at the Qing court, following the Qianlong emperor's personal enthusiasm for, and politically astute embrace of, Tibetan and Mongolian Buddhism. A number of Pala revival style figures are now in the Palace Museum, Beijing and in the collection at Rehol: see *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992, and Chang and Hsu, *Buddhist Art from Rehol*, Taipei, 1999.

Compare also a number of 18th century Pala revival figures sold in our New York Rooms on 17 September 2014, lots 47 to 53.

370

A LARGE BRONZE FIGURE OF A BODHISATTVA

16th/17th century

Seated in dhyanasana on an upturned hemispherical lotus base, the deity elaborately dressed with long robe and an ornate headdress, adorned by beaded jewellery and flowing ribbons, the hands raised in front of the chest in abhiseka mudra, the other sixteen arms radiating and grasping Buddhist attributes including bell, wheel and vajra. 32.5cm (12 3/4in) high

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

十六/十七世紀 銅千手菩薩坐蓮像

A FINE LARGE GILT-BRONZE FIGURE OF BUDDHA AND LOTUS STAND

Ming Dynasty, 16th/17th century Seated in dhyanasana atop a high pedestal formed as a blossoming lotus supported on scrolling tendrils, the deity elegantly cast with a serene facial expression, his right hand gently raised in front of the chest with karana mudra and the other holding a small cup, elaborately attired with jewellery, his flowing robes incised with floral hems and crowned by an ornate headdress centred on an image of the Buddha encircled by flowing ribbons, all on a separately-cast lotus pedestal. 51.7cm (20 3/8in) high (2).

£50,000 - 60,000 HK\$640,000 - 760,000 CNY500,000 - 600,000

明十六/十七世紀 銅鎏金如來佛坐蓮像

See a related figure of Buddha Sakyamuni, 16th/17th century (45cm high), illustrated in the Chang Foundation, Buddhist Images in Gilt Metal, Taipei, 1993, pl.11.

A similar gilt-bronze Bodhisattva seated on a lotus base supported on a hexagonal stand, was sold at Christie's New York, 26 March 2010, lot 1302.





A LARGE PARCEL-GILT BRONZE FIGURE OF **BUDDHA**

17th century

Cast seated with serene downcast eyes and a tall five-pointed crown, each peak containing a Buddhist figure, the robe falling open across the chest from the square shoulders, the right hand reaching towards the ground and the left hand held out from the lap, the legs crossed with the soles upturned, the sashes, ribbons and lips painted red. 37.4cm (14 3/4in) high

£10,000 - 15,000 HK\$130,000 - 190,000 CNY100,000 - 150,000

十七世紀 局部鎏金銅釋迦牟尼佛坐像

Provenance: a German private collection, acquired

來源: 德國私人收藏, 購於1955年

Compare a related figure of Buddha Sakyamuni, 16th/17th century (45cm high), illustrated in Chang Foundation, Buddhist Images in Gilt Metal, Taipei, 1993, pl.11.

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373

A LARGE GILT-BRONZE FIGURE OF BUDDHA

16th century

Heavily cast on a double-lotus pedestal, the Buddha seated with legs crossed and right arm reaching downwards in bhumisparsa mudra, the robe gathered over the left shoulder and crossing the bare chest beneath the face with a gentle smile between the elongated ears.

30cm (11 7/8in) high

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

十六世紀 銅鎏金釋迦牟尼佛坐像





A RARE GILT-BRONZE FIGURE OF AMITAYUS

Kangx

Heavily cast, the Bodhisattva portrayed seated cross-legged on a double-lotus pedestal, the hands in dhyanamudra holding the vase with the elixir of immortality, his benevolent face framed by an elaborate tiara, dressed elegantly in a long flowing robe, adorned with necklaces, armlets and bracelets.

21.5cm (8 1/2in) high

£15,000 - 20,000 HK\$190,000 - 250,000

CNY150,000 - 200,000

清康熙 銅鎏金無量壽佛坐像

Amitayus is the 'Buddha of Eternal life' and highly revered in China and Mongolia due to his special ability to prolong life.

The features of the present lot, the gracefully pleated trailing robe as well as the elaborate lotus pedestal, are characteristic of 17th/18th century Buddhist gilt-bronze figures.

A similar Amitayus figure was sold in these Rooms on 15 May 2014, lot 284.









376

A PARCEL-GILT BRONZE FIGURE OF VAJRAPANI

18th century

Striding up in pratyalidha on a pedestal with downward lotus lappets, his raised right hand holding a vajra and the left in prithvi mudra, wearing a snake around his neck. 14cm (5 1/2in) high (2).

£2,000 - 3,000

HK\$25,000 - 38,000

CNY20,000 - 30,000

十八世紀 局部鎏金銅金剛手菩薩立像

376

A GILT-BRONZE FIGURE OF BUDDHA

19th century

Heavily cast seated in dhyanasana above a double-lotus pedestal, the hands held before the chest in uttarabodhimudra, wearing a pleated robe with richly decorated hems. 16.5cm (6 1/2in) high

£2,000 - 3,000

HK\$25,000 - 38,000

CNY20,000 - 30,000

十九世紀 銅鎏金釋迦牟尼佛坐像

Provenance: an English private collection

來源: 英國私人收藏

A GILT-BRONZE FIGURE OF AMITAYUS

Incised Qianlong mark cyclically dated gengzi year (corresponding to AD1780) and of the period

The contemplative figure with hands clasped gently in the lap in dhyana mudra above the crossed legs, the robe falling over the front of the tiered pedestal, the figure framed by a separate flaming mandorla. 22cm (8 5/8in) high (2).

£2,500 - 4,000

HK\$32,000 - 51,000

CNY25,000 - 40,000

清乾隆庚子年(1780) 銅鎏金無量壽佛坐像 「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:由現藏家之父購自歐洲

377



A GILT-BRONZE FIGURE OF CHANGKYA HUTUKTU

18th century

Probably depicting Rölpai Dorje (1717-1786), seated in crossed legs on a blanketed plinth with incised floral details, the lama wearing a peaked lama head and a long pleated robe, his right hand raised in front of his chest in vitarka mudra with the other placed on his lap.

16.9cm (6 5/8in) high

£7,000 - 9,000 HK\$89,000 - 110,000 CNY70,000 - 91,000

十八世紀 銅鎏金章嘉活佛坐像

See another gilt-copper figure of Changkya Hutuktu, 18th century, illustrated by D.Dinwiddlie, *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. Compare also another related example illustrated by D.Dinwiddie, ed., *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago and London, 2003, pp.328-329.

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379

A GILT-BRONZE FIGURE OF A SEATED LAMA

18th century

Seated cross-legged on a double-lotus pedestal, the figure dressed with a long robe with incised floral borders and finely cast folds and draped details, his left hand lowered and holding a vessel and the other casually placed on his leg.

18.2cm (7 1/8in) high

£3,000 - 5,000 HK\$38,000 - 64,000 CNY30,000 - 50,000

十八世紀 銅鎏金喇嘛坐像

Provenance: an English private collection

來源: 英國私人收藏





THE PROPERTY OF A LADY OF TITLE 女貴族藏品 Lots 380 - 383

380

A LARGE BRONZE 'BUDDHIST LION' INCENSE BURNER AND COVER

17th century

Heavily cast seated on its hind legs, the mythical beast with a fierce expression and bulging eyes, its mouth slightly opened to reveal fanged teeth, covered with curly manes along the pointed spine to the flaming bifurcated tail, with one paw raised and resting on a brocade ball tied with flowing ribbons.

36.5cm (14 3/8in) high (2).

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十七世紀 銅太獅戲繡球薰爐

Provenance: a European private collection

來源: 歐洲私人收藏

381

A RARE BRONZE FIGURE OF A SEATED BODHISATTVA

7th century

The deity dressed in dhoti, decorated with pendent jewels hanging over the chest and bearing an elaborate headdress, cast seated in lalitasana with one leg stepping on a lotus bud and the other raised on the pedestal supporting her right hand, the body gently leaning on a three-legged support under the left arm, wood stand. 37.8cm (14 7/8in) high (2).

£10,000 - 20,000 HK\$130,000 - 250,000

CNY100,000 - 200,000

十七世紀 銅菩薩坐像

Provenance: a European private collection

來源: 歐洲私人收藏



A GILT-BRONZE HEAD OF BUDDHA

17th/18th century

Heavily cast with a serene expression and gently downcast eyes, the head of the Buddha with elongated ears and clearly defined eyebrows and lips covered under gilt, surmounted by a domed usnisha left ungilt and fronted by an urna, wood stand.

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

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

十七/十八世紀 銅鎏金彌勒佛頭像

Provenance: a European private collection

來源: 歐洲私人收藏

A LARGE GILT-BRONZE FIGURE OF PALDEN LHAMO ON A DONKEY

18th/19th century

The deity cast with a ferocious face with fanged teeth, bulging eyes and flaming hair secured by a skull tiara, the left hand slightly raised in front of his chest holding a skull rosary, the other hand lifted in sinhamukha mudra, seated on a harnessed donkey on a base with swirling waves within rocks.

53.4cm (21in) high

£5,000 - 10,000 HK\$64,000 - 130,000

CNY50,000 - 100,000

十八/十九世紀 銅鎏金吉祥天母騎驢像

Provenance: a European private collection

來源: 歐洲私人收藏



Compare a similar gilt bronze figure of Palden Lhamo, or Sri Devi, 18th century (39 cm high), formerly in the Sven Hedin Collections, now in the National Museum of Ethnography, Sweden and Vincent Bendix Collections, Chicago, illustrated by B.Lipton and N. Dorjee Ragnumbs, *Treasures of* Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art, New York, 1996, pl.92, where it is noted that Palden Lhamo is the only female among the greart dharmapala, the protectors of Buddhism. For another related but larger example (109cm high), Qianlong, from the Qing Court Collection, see The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet, Hong Kong, 2003, pl.241.

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VARIOUS OWNERS 各方藏家

384

A CAST SILVER-ALLOY FIGURE OF BUDDHA

South East Asian, 19th/early 20th century Portrayed seated in dhyanasana with the right hand lowered in bhumisparshamudra and the left in dhyanamudra, wearing a long-flowing robe richly decorated with floral ornaments, animals and figures, the contemplative face with a broad forehead framed by an elegant tiara holding up the tightly curled hair rising over the usnisha, wood stand. 17cm (6 5/8in) high (2).

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

東南亞十九/二十世紀初 銀合金釋迦牟尼佛坐像

385

A FINE GILT-BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESVARA AND STAND

Qing Dynasty

Crisply and finely cast with one serene head of the Buddha above a ferocious incarnation, above three further rows of three heads each with a gently smiling serene expression beneath floral crowns, the figure with eight main arms holding various attributes, the front pair clasped in prayer in front of the jewelled chest, the robe with stiffly flowing ribbons and heavy jewellery, the body framed by concentric circles of open hands, all surrounded by a separately cast flaming mandorla, and mounted on a separate tiered pedestal. 31.7cm (12 1/2in) high (3).

£30,000 - 50,000 HK\$380,000 - 640,000

CNY300,000 - 500,000

Provenance: a European private collection

來源: 歐洲私人收藏

Avalokitesvara embodies the compassion of all Buddhas, who vowed never to rest until all beings were freed from their cycle of re-incarnation. The present lot represents a particular aspect of this compassion, when the head of the bodhisattava splits into eleven pieces in his desperate struggle to comprehend the needs of so many people. The Amitabha Buddha, seeing his plight, gave Avalokitesvara eleven heads with which to hear the cries of the suffering. Upon hearing these cries and comprehending them, Avalokitesvara attempted to reach out to all those who needed aid, but found that his two arms shattered into pieces. Once more, the Amitabha Buddha comes to his aid and invests him with a thousand arms with which to aid the suffering multitudes.

The depth of compassion in the representation of the eleven-headed Avalokitesvara made it a popular subject for sculpture. Compare a figure of an eleven-headed Avalokiteshvara in the Qing Court Collection but without the radiating thousand hands, illustrated in *The Complete Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, no.206.





THREE BRONZE 'QILIN' INCENSE BURNERS AND COVERS

17th century

Similarly cast as mythical horned beasts, each with the head forming the cover and hinged at the neck, the largest with a double-horn rising from a thick curly mane, the mouth grinning open, the body with archaistic scrolls above the four straight legs with fire scrolls and clawed feet, another cast with strands of fire scrolling over the body and a long slender horn reaching down the back and a snake twisting around the left foreleg towards the chest, the smallest with stylised incised scrolls on the body and the feet resting on a snake with head reaching up to rest on the left side of the belly. The largest 34.3cm (13 1/2in) high (3).

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十七世紀 銅麒麟式薰爐 一組三件

387

A PAIR OF BRONZE 'BUDDHIST LION' INCENSE BURNERS AND COVERS

17th century

The playful lions cast in mirror image each with head held high, mouth grinning open and an upturned nose, the head and neck forming the cover attached with a hinge disguised as a tassel around the neck, each with a raised front paw clutching a brocade ball, the hind legs splayed out either side of the bony spine and the separately cast tufted tail held aloft.

Both about 34cm (13 3/8in) long (2).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十七世紀 銅太獅薰爐一對



A LARGE AND UNUSUAL BRONZE 'ARROW' VASE, TOUHU

Ming Dynasty

The flattened circular body cast with four taotie masks each separated by a cylindrical tube, all raised on a spreading foot cast with lappets above foaming waves, the tall slender neck with two further cylinders attached at an angle between two applied writhing chilong dragons each clutching a lingzhi spray in its mouth, all beneath four further cylinders attached vertically at the mouth and cast with further taotie masks on a leiwen ground. 55cm (21 5/8in) high

£8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000

明 銅饕餮紋投壺

Provenance: formerly in a French private collection

來源: 法國私人舊藏

Vases such as the present lot were designed for the ancient Chinese game of touhu 投壺, or 'arrow-throwing', which would form part of the entertainment at banquets and is mentioned in early classical texts such as the Chungiu Zuo Zhuan attributed to Zuoqiu Ming (c.556-451 BC). Contestants would aim feathered arrows at the various cylinders applied to the vase, with higher points awarded for the less accessible openings. The loser was made to drink wine, leading to increased inebriation and diminished throwing accuracy.

Whereas many examples exist of this form of vase, in porcelain and cloisonne as well as bronze, the present lot appears to be unusually well-suited to the game, with the multiple targets elegantly spaced around the vase, including the two on the neck angled to invite the shooting of an arrow. For a similar example, see Chinesische Kunstgeschichte von Oskar Münsterberg, Esslingen, 1910, p.136. Compare also a related arrow vase, but with only two target 'ears' either side of the mouth but cast with scaly dragons, illustrated by P.K.Hu, Later Chinese Bronzes: The Saint Louis Art Museum and Robert E.Kresko Collection, Saint Louis, 2008, no.5. Another arrow vase was sold in these Rooms on 16 May 2013, lot 99.







A LARGE BRONZE 'BUDDHIST LION' INCENSE **BURNER AND COVER**

17th century

The lively beast cast crouching down over its clawed fore paws with head turned to stare with bulging eyes towards the left, the ears cocked and the square mouth open to show fangs and a lolling tongue, the back raised up on straight hind legs and the bushy tail held up high with an aperture to release the incense, the separate cover concealed along the spine.

47cm (16in) high (2).

£4,000 - 6,000 HK\$51.000 - 76.000 CNY40,000 - 60,000

十七世紀 銅俯伏太獅薰爐

A PAIR OF BRONZE ELEPHANTS BEARING **VASES**

17th/18th century

Both cast standing with four straight legs on a rectangular pedestal, the elephants with their head slightly tilted to one side and their trunks twisting along their trunks, each layered with a saddlecloth decorated with dragons amidst scrolling clouds and carrying an archaistic zun vase decorated with taotie masks on a key-fret ground. Each 29.8cm (11 3/4in) high (2).

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

十七/十八世紀 銅太平有象一對

An elephant, 象 xiang, bearing a vase, 瓶 ping, is a rebus for 'when there is peace, there are signs', 太 平有象 taiping youxiang. The elephant with a vase of evergreen foliage was particularly suitable for New Year festivities representing spring and renewal, and the symbol's popularity continued in the Qing dynasty, when real elephants with vases would appear in processions organised to celebrate the birthday of the Qianlong emperor.

A BRONZE 'BUDDHIST LION' INCENSE **BURNER AND COVER**

17th century, dated by inscription to AD 1644-1647 Playfully cast as a grinning Buddhist lion with bulging eyes beneath curling brows, the head turned to the left, the right front paw raised over a reticulated ball imitating brocade and the separately cast bushy tail raised high above the striding hind legs, the cover concealed by the hair curling along the spine and painted with a Japanese inscription inside. 46cm (18in) long (2).

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

十七世紀 銅太獅戲繡球薰爐

Provenance: a European private collection

來源: 歐洲私人收藏



A PAIR OF BRONZE ELEPHANTS BEARING VASES

18th century

Cast standing on four straight legs, the elephants elaborately adorned with beaded jewellery with their heads and tails gently swayed to one side, each carrying a flaring vase decorated with lotus flowers on scrolling tendrils above a bulbous body flanked by a pair of eagle mask handles. Each 31.9cm (12 3/8in) high (2).

£6,000 - 8,000 HK\$76,000 - 100,000 CNY60,000 - 81,000

十八世紀 銅太平有象一對

An elephant, 象 xiang, bearing a vase, 瓶 ping, is a rebus for 'when there is peace, there are signs', \pm 平有象 taiping youxiang. The elephant with a vase of evergreen foliage was particularly suitable for New Year festivities representing spring and renewal, and the symbol's popularity continued in the Qing dynasty, when real elephants with vases would appear in processions organised to celebrate the birthday of the Qianlong emperor.



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A PAIR OF LARGE BRONZE 'SHOULAO ON DEER' **INCENSE BURNERS AND COVERS**

17th century

Each cast with the cover formed as a open-mouthed, smiling Shoulao with high-domed forehead and robe tied over a plump belly, riding sideways atop an elegant deer with long slender legs, the branching antlers between two large ears and grasping in its mouth a leafy branch of fruiting peach spreading over its flanks. Each 36cm (14 1/8in) high (4).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十七世紀 銅壽星騎梅鹿薰爐一對

AN UNUSUAL BRONZE LOTUS-LEAF BRUSH WASHER

Attractively patinated, cast as a lotus leaf with elegant wide lobes, the vessel borne on leafy winding stems bearing lotus blooms, incised dainty veins covering the outside, wood stand. 11.5cm (4 1/2in) wide (2).

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十八世紀 銅蓮葉式洗

Provenance: an English private collection

來源:英國私人收藏

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A UNUSUAL BRONZE JOSS-STICK HOLDER IN THE FORM OF A KNEELING BOY

17th century

Finely cast as a male figure proferring in his hands a curious lotus bowl with hollow pomegranates, the face turned to the left with a serene expression, topped with fine hair tied in tight knots, the body accented by folds of detailed drapery. 20cm (7 7/8in) high

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

十七世紀 銅蹲跪童子燭臺







A PAIR OF PARCEL-GILT BRONZE STANDING **LADY OFFICIALS**

17th century

Each cast in mirror image wearing an elaborate robe with broad collars and long sleeves, bearing in her hands a slender tablet, the hair drawn into two bunches and the ears with heavy jewellery, standing on a low pedestal.

Both about 37.5cm (14 3/4in) high (2).

£6,000 - 10,000 HK\$76,000 - 130,000 CNY60,000 - 100,000

十七世紀 局部鎏金銅仕女立像一對

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A GILT-LACQUERED BRONZE FIGURE OF A DAOIST SAGE

17th century

Cast seated with his hands in benevolent mudras and wearing long flowing robes decorated with floral hems tied neatly on the front with trailing ribbons, with a serene downcast gaze and long beard, his long hair is combed tightly on top in a bun secured by a lotus crown with pin, wood stand. 23cm (9in) high (2).

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十七世紀 銅道仙坐像

This bronze statue of a Daoist sage or deity with Buddhistic mudras is a fine example of the mix between popular Buddhism and popular Daoism in the late Ming period. The Daoist deity may be a representation of Yuan Shi Tian Zun (The Primal Celestial Excellency). See J.Harrison-Hall, Ming Ceramics in the British Museum, London, 2001, p.540.





A RARE SILVER-INLAID BRONZE SEATED FIGURE OF GUANDI Ming Dynasty

The striking figure wearing a cap fastening his topknot with long strands, his robe draped over his body and folded hands, slightly opening at the chest to reveal his chain-mail armour, the details delicately inlaid with silver forming patterns of striding dragons and cloud scrolls, wood stand. 35.2cm (17 7/8in) high (2).

£15,000 - 20,000 HK\$190,000 - 250,000

CNY150,000 - 200,000

Compare a similar silver-inlaid bronze figure of Guandi dated to the late Ming dynasty, which sold at Christie's Hong Kong, 27 April 1998, lot 774.

AN EXCEPTIONAL PARCEL-GILT AND SILVER-WIRE-INLAID PEAR-SHAPED VASE

Ming Dynasty, 17th century

The bulbous body and tall slender flaring neck raised on a slightlysplayed foot, cast with four registers of gilt-relief decoration separated by gilt bands, the body with four lotus blossoms, between bands of highly intricate and stylised foliage all set against a ring-punched ground, the upper neck decorated with a key-fret border of inlaid silver. 23cm (9 in) high

£40,000 - 60,000 HK\$510,000 - 760,000

CNY400,000 - 600,000

明十七世紀 局部鎏金銅嵌銀纏枝蓮紋膽瓶

The present lot is particularly finely cast, with formal lotus scrolls, brilliantly gilded in contrast to the dark, delicately stippled ground, offset again by a more subtle silver-inlaid keyfret band beneath the gilt rim. The lotus blossoms spread elegantly across the bulbous body of the vase, giving a grounded weight to the body in contrast to the lighter, slender neck. Such detailed and expert workmanship is typical of the finest craftsmanship produced by or at the workshops of the late Ming masters who sometimes signed their work such as Hu Wenming, Zhu Chenming and Wu Daolong, and strongly suggests that the present lot should be included within the canon of their works: see the discussion of the stylistic elements of Hu Wenming's work by U.Hausmann, 'Later Chinese Bronzes, In Search of Later Bronzes' published by Sydney Moss Ltd., Documentary Chinese Works of Art: In Scholars' Taste, London, 1983, pp.230-238. It is notable, however, that the present vase is of unusually large size, compared to the typically smaller items intended for scholarly use produced at such workshops.

The present lot can be closely related to another parcel-gilt vase (almost half the size of the present lot) illustrated by G.Tsang and H.Moss, Arts from the Scholar's Studio, Hong Kong, 1986, pp.240-1, no.230, and inscribed on the base Hu Wenming zuo. Compare also a parcel-gilt box and cover with similar lotus to the present lot, signed Zhu Chenming and dated 16th/17th century, illustrated by R.Kerr, Later Chinese Bronzes, London, 1990, p.54, no.42.

Hu Wenming (circa 1560-1620) from Yunjian, present-day Songjiang, in the vibrant cultural and economic hub known as Jiangnan, was one of the most celebrated late Ming metalworkers. The master and his workshop were particularly known for creating pieces with glittering gilding, intricate designs and the use of silver wire inlay. The anonymous author of the Ming dynasty Yunjian zazhi (Yunjian Records) comments admiringly on the skill, elegance and desirability of Hu's work, and the high prices his pieces commanded: see R.Kerr, ibid., p.52.

Hu Wenming specialised in producing wares for scholars, following the trend of the so-called 'incense cult' and it is likely that the present lot was an intended for use as an incense tool vase, to hold metal chopsticks and a spade.





A GOLD AND SILVER-INLAID BRONZE 'MYTHICAL BIRD' INCENSE BURNER AND COVER

18th century

The proud head set with a high crest inlaid with gold flowing from the crisply cast beak and a long wattle reaching down to the bulging chest, the two feet each with four spreading talons, the separately-cast cover finely inlaid with gold and silver decorative floral roundels within stylised scrolls and long feathers reaching towards the tail. 29.3cm (11 1/2in) high (2).

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十八世紀 銅嵌金銀神鳥薰爐

A RARE BRONZE CUSHION-SHAPED BOX AND **COVER FOR THE ISLAMIC MARKET**

Ming/early Qing Dynasty, Zhengde six-character mark The cover crisply cast with an Arabic inscription reserved on a stippled ground within four concentric ribs, the box raised on a low foot with similar ribbing. 8.9cm (3 1/2in) diam. (2).

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

明/清初 銅阿拉伯文圓蓋盒 「大明正德年製」楷書鑄款

The inscription on the box reads al-hamdu li-'llah, meaning 'Praise be to God'. The script is known as sini script, a Chinese calligraphic form developed for Arabic script characterised by thick, tapering strokes. Muslim communities were well established in China in the Ming period, and the Zhengde emperor in particular is known to have studied Arabic and taken many of his eunuchs from among the Muslims of Western China. This interest in matters Islamic is reflected also in the blue and white porcelain produced in the Zhengde reign, many of which are literati objects with Arabic inscriptions: see for example an Arabic-inscribed box and cover, Zhengde six-character mark and of the period, illustrated in The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II), Hong Kong, 2000, no.53.

Arabic-inscribed objects such as the present lot are generally considered to have been made for the Muslim communities in China rather than for export, and it seems likely that they could have been made at least until the Islamic insurrections in Gansu in 1648-9 and further rebellions later between 1855 and 1877 would have made Islamic objects much less acceptable for Court consumption. See the discussion by P.Moss in 'Arabic - Inscription Bronzes' in Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art, London, 1984, p.263.



It is however very rare to find a Chinese bronze vessel with a Zhengde mark rather than the Xuande mark more typically found on bronzes. See however an incense burner, Zhenge mark and of the period, illustrated by P.Moss, ibid., London, 1984, no.118, and an incense burner, cast Zhengde mark and of the period, sold at Sotheby's Hong Kong, Water, Pine and Stone Retreat Collection: Later Bronzes, 8 April 2014,



A PAIR OF ARCHAISTIC GILT-BRONZE VASES, FANGGU

Cast on the facets of the central section and the splayed foot with taotie masks on a key-fret ground, the upper register decorated with stylised animal masks below upright stiff leaves, separated by vertical notched flanges at the corners. Each 34.5cm (14in) high (2).

£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

十八世紀 銅鎏金仿古饕餮紋方觚一對









403

A GILT-SPLASHED BRONZE INCENSE BURNER

Xuande six-character mark, 17th/18th century Heavily cast with a single thin rib around the curving body and liberally splashed with gold patches, the sides with an unusually boldly formed elephant-head handle with tusks and articulated trunk. 16.6cm (6 1/2in) wide

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十七/十八世紀 銅灑金象耳香爐 「大明宣德年製」楷書鑄款

Provenance: an English private collection

來源: 英國私人收藏

A similar elephant-handled bronze incense burner, but without gilt splashes, was sold in these Rooms, 16 May 2013, lot 302.

404

A GILT-BRONZE LOBED EWER AND COVER

18th century

The S-shaped spout and curved handle modelled as gnarled branches, the body decorated with gilt panels of blossoming flowers and animal scenes in high relief, a key-fret band running around the mouth, the cover with a Buddhist lion with pearl sitting amidst a band of blossoming flowers in relief. 18cm (7in) high (2).

£3.000 - 5.000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十八世紀 銅鎏金開光花卉圖瓜棱式執壺

Provenance: a distinguished European private collection and thence by descent

來源: 歐洲顯赫私人收藏,後由家族成員繼承

Compare a related parcel-gilt ewer and cover in the Clague Collection, no.238, and illustrated China's Renaissance in Bronze: The Robert H.Clague Collection of Later Chinese Bronzes 1100-1900, Phoenix, 1993, no.28.



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405 †

A BRONZE 'LION AND GRAPEVINE' MIRROR

Tang Dynasty

Crisply cast with a crouching-lion knop in the centre, surrounded by four lions gazing upwards together with two sitting bids, all amongst fruiting grapevines within a beaded circular border, the concave border containing seated and flying birds also surrounded by grapes and vines, all within a decorative tri-foliate border. 12.1cm (4 3/4in) diam.

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

唐 海獸葡萄紋銅鏡

Provenance: an English private collection, circa 1970s

來源: 英國私人收藏, 蒐於約1970年代

Compare a similar bronze mirror sold at Christie's New York on 21-22 March 2013, lot 1142 and another sold on 18-19 September 2014, lot 1015.

406

AN ARCHAISTIC BRONZE TRIPOD INCENSE BURNER, LIDING Song/Ming Dynasty

With upright handles rising from a flaring neck, the wide body cast with three bulbous sections each decorated with a taotie mask on a key-fret ground above slender legs supporting the vessel, the neck decorated with a further key-fret band with two pairs of stylised confronting dragons separated by an animal mask. 24.2cm (9 1/2in) high

£2,500 - 4,000 HK\$32,000 - 51,000

CNY25,000 - 40,000

宋/明 銅仿古饕餮紋冲耳三足鬲鼎



Warring States

The top of the shaft cast in relief with striding leopards, out of which emerges an animal's head from which issues the hook as a neatly cast animal head, the shaft inset with three green glass beads. 19.7cm long

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

東周戰國 銅鎏金嵌料獸首帶鉤

Provenance: Spink & Son Ltd, Chinese Jewellery Accessories and Glass, London, December 1991, no.98.

來源: 倫敦史賓克,著錄於《Chinese Jewellery Accessories and Glass》,1991年12月,第98號

A similar gilt belt hook but without glass beads is illustrated by J.Rawson and E.Bunker, Ancient Chinese and Ordos Bronzes, Hong Kong, 1990, no.128.



A GILT BRONZE AND JADE, CORAL AND TURQUOISE-INLAID **SWORD AND SCABBARD** Qing Dynasty, the jade plaques probably Ming Dynasty The scabbard heavily cast in gilt bronze with a makara at the tip and Daoist Emblems amid scrolls surrounding three inlaid pale green jade plaques carved with archaistic C-scrolls on each side, the plaques further bordered with inlaid coral, turquoise and jadeite lappets, and the central plaque flanked by coral and turquoise lotus and writhing chilong, the chape of white alloy cast with lotus blossoms separated by turquoise inlay, the handle smoothly formed from celadon green jade. 70.5cm (27 3/4in) long (2). £8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000 清及或明玉牌 銅鎏金嵌寶玉柄腰刀





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 relief-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 wood box.

Overall 31.4cm (12 3/8in) high (5).

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

十九世紀末/二十世紀初 銀龍紋竹節柄壺、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



AN AVENTURINE GLASS 'BUDDHIST LION AND CUB' GROUP

Qing Dynasty

The playful lions carved turning to look at each other in a circular group, the faces with bulging eyes and grinning mouths and the bushy tails held upright along the spines, wood stand.

11cm (4 3/8in) wide (2).

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

清 金星料太獅少獅擺件

412

A BEIJING BLUE GLASS GLOBULAR BOTTLE VASE

Incised Qianlong four-character mark and of the period

Heavily blown from translucent deep blue glass with a low globular body and tall cylindrical neck, the surface entirely plain. 26cm (10 1/4in) high

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

清乾隆 藍料長頸天球瓶 「乾隆年製」楷書刻款

Provenance: a European private collection

來源: 歐洲私人收藏

Compare the shape of a related example, Qianlong period, illustrated in *Chinese Qing Dynasty Glass Treasures*. A selection from the Gadient Collection, Hong Kong 2009, no.25.











THE PROPERTY OF A LADY 女士藏品

A FINE AND LARGE RHINOCEROS HORN 'MOUNTAIN RETREAT' LIBATION CUP

17th/18th century

The horn of rich chestnut tone and deeply and naturalistically carved with a scene of a scholar resting beside a bundle of books overlooking a running stream as another scholar leaning on a staff and his attendant approach the bridge carved as a fallen pine trunk, all within a rocky landscape set with pine and wutong trees, a double-stemmed pine forming the cup handle. 16cm (6 1/4in) long

£8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000

十七/十八世紀 犀角雕山水松下高士圖杯

Provenance: an English private collection, acquired before 1940, by repute

來源: 英國私人收藏, 傳得於1940年前

Compare two related rhinoceros horn libaton cups, the first carved with a solitary figure of a sage fishing, and the second carved with scholarly figures by a stream, illustrated by T.Fok, Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 1999, pls.150 and 151.



414 ^Y

A FINE AND LARGE RHINOCEROS HORN **LIBATION CUP**

17th/18th century

The horn of a rich, dark amber tone and deeply carved on the exterior with a continuous scene of six scholars enjoying leisurely pursuits, two seated at a game of weiqi while a third looks on, and another two pointing upwards while a third raises in his hands in delight, all within a bare landscape of overhanging rocks, wutong trees and twisting pines beside a swirling river, the handle formed from rocks and branches just extending over the lip into the smooth interior.

16cm (6 1/4in) long

£35.000 - 50.000 HK\$440,000 - 640,000 CNY350,000 - 500,000

十七/十八世紀 犀角雕山水高士對弈圖杯

Provenance: an English private collection, purchased by the grandfather of the present owner in the 1940s, and thence by descent

來源: 英國私人收藏; 由現藏家祖父購自 1940年代,後由家族成員繼承





The present lot is carved with a subject matter which would have been close to the hearts of the scholar-official class; aspiring to the idealised nature and literati leisurely pursuits, such as playing weiqi, in times between official postings or on retirement.

Related rhinoceros horn libation cups are illustrated by T.Fok, Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 1999, pls.146, 151 and 152; see also J.Chapman, The Art of the Rhinoceros Horn Carving in China, London, 1999, p.208, pl.286.



THE PROPERTY OF A LADY 女士藏品

415 ^Y

A FINE RHINOCEROS HORN LIBATION CUP

17th/18th century

Crisply carved around the exterior with gnarled branches bearing blossoming prunus, which extend over the lip to contrast with the smoothlyhollowed interior.

10.5cm (4 1/8in) high

£25,000 - 30,000 HK\$320,000 - 380,000 CNY250,000 - 300,000

十七/十八世紀 犀角鏤雕梅枝杯

Provenance: the collection of E.A.Christensen Zeltner family collection by descent

來源: E.A.Christensen收藏 Zeltner家族收藏

Compare related 'prunus' design rhinoceros horn libation cups, illustrated by T.Fok, Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 1999, pl.112.



(two views)

416 ^Y

A FINE RHINOCEROS HORN 'CRANES' LIBATION CUP

18th century

Finely carved as a spreading lotus leaf raised on twisting intertwined stems, the exterior with two crested cranes in flight and two standing, all amongst grains of millet and thickly blossoming lotus flowers, one opening to reveal a seed pod, the interior with a further lotus blossom and seed pod at the rim above finely incised leaf veins raising from the well.

17.5cm (6 7/8in) high

£30,000 - 40,000 HK\$380,000 - 510,000 CNY300,000 - 400,000

十八世紀 犀角雕一路連科杯

Provenance: a European private collection

來源: 歐洲私人收藏

Published and illustrated 出版及著錄: J.Chapman, The Art of the Rhinoceros Horn Carving in China, London, 1999, p.66, pl.34.

The present libation cup is an outstanding example of three-dimensional openwork carving resulting in a naturalistic scene of cranes feeding on fish amidst lotus and millet.

The combination of crane and lotus as in the present lot represents a wish for peace and harmony; the millet symbolises fecundity or abundance; therefore expanding the auspicious wishes for peace, harmony and abundance, further reinforced by the fish held in the beak of one of the cranes.

Compare a related openwork rhinoceros horn libaton cup carved with lotus and chilong from the Arthur M.Sackler Collection, illustrated by T.Fok, Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 1999, pl.92.





ANOTHER OWNER 另一藏家

417 ^Y

A VERY FINE RHINOCEROS HORN 'RIVERSCAPE' LIBATION CUP

18th century

The exceptionally fine horn intricately carved with a scene of a foaming river swiftly flowing through a landscape of rocky outcrops supporting tiered pagodas and pillared huts, a walled city in the distance and three junks riding the waves, the handle formed as further massive rocks with pagodas and pines, the interior carved with a thick twisting pine trunk with spreading branches, wood stand, box. 16.3cm (6 1/2in) long (3).

£40,000 - 60,000 HK\$510,000 - 760,000

CNY400,000 - 600,000

十八世紀 犀角雕山水江河圖杯

The present lot is remarkable for the sense of movement and depth created by the carver in the combination of intricate, energetically swirling waves and the heavy mass of the rocks.

A related carving of a river scene, dated to the 18th century, is illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.149, and another dated to the late 17th century is illustrated, *ibid.*, no.162.







418 ^Y

A FINE 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\$250,000 - 380,000

CNY200,000 - 300,000

十十/十八世紀 犀角雕梅花蟠螭紋杯

Provenance: a European private collection and thence by descent

來源: 歐洲私人收藏,後由家族成員繼承

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.



(two views)



419 ^Y

A FINE RHINOCEROS HORN 'CHILONG AND LOTUS' LIBATION CUP

17th/18th century

The interior of the cup incised with veins rising to the irregular scalloped rim, the leaf motif repeated on the exterior rising from a band of breaking waves, two young dragons emerging from it on one side and a third on the other, the handle formed as one smaller and one larger chilong side by side. 16.2cm (6 3/8in) long

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000

十七/十八世紀 犀角雕螭柄蓮葉式杯

Provenance: Sotheby's London, 17 October 1978, lot 162 A British private collection

來源: 1978年10月17日於倫敦蘇富比拍賣,拍品162號 英國私人收藏

Compare a related rhinoceros horn 'lotus and chilong' libation cup, 17th century, from the Franklin Chow collection, illustrated by T.Fok in Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 1999, pl.24, and later sold at Sotheby's Hong Kong, on 8 April 2011, lot 2707; and another illustrated by T.Fok, ibid., pl.3.





420 Y

A FINE RHINOCEROS HORN LIBATION CUP

18th century

The exterior carved in crisp shallow relief with four landscape panels each contained within a raised surround, a shallow-relief band of archaistic double S-scrolls beneath the asymmetrical rim, the handle deeply hollowed as a dragon-headed mythical animal biting the rim and with its two legs dividing down towards the base. 16cm (6 3/8in) long

£20,000 - 30,000 HK\$250,000 - 380,000

CNY200,000 - 300,000

十八世紀 犀角雕開光山水圖獸柄杯

Provenance: a private European collection, acquired by repute around the 1950s, and thence by descent.

來源: 歐洲私人收藏, 傳購於1950年代, 後由家族成員繼承

The present libation cup is a remarkable feat of carving and a successful example of the use of the libation cup as a canvas to depict painterly landscape scenes within shaped cartouches, most probably based on scroll paintings. This decorative design of landscape cartouches is familiar on porcelain vessels, which may also have served as inspiration for the master carver.

421 Y

A FINE 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 - 380,000

CNY250,000 - 300,000

十七/十八世紀 犀角雕饕餮紋蟠螭柄杯

Provenance: an English private collection formed in the late 19th and early 20th century, and thence by descent within the family

來源: 十九世紀末至二十世紀初英國私人舊藏,後由家族成員繼承

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 by T.Fok, Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 199, 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 for comparable examples in 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.



VARIOUS OWNERS 各方藏家

422 ^{Υ Φ}

AN IVORY BRUSHPOT, BITONG

19th century
Delicately carved in relief with two panels enclosing scenes of a fenced garden, with scholars, ladies and boys variously playing weiqi and at leisure under flowering trees, surrounded by flowers and rockwork. 14cm (5 1/2in) high

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

十九世紀 象牙開光亭台休憩圖筆筒







(two views)

A FINE AND RARE CARVED IVORY 'ABSTINENCE' PLAQUE 18th/19th century

Meticulously carved to each side of the plague with a rectangular cartouche enclosing characters Zhai jie on one side and Manchu script on the other, all surrounded by archaistic dragon scrolls, with two pierced holes at one end.

6cm (2 3/8in) high

£20,000 - 25,000 HK\$250,000 - 320,000

CNY200,000 - 250,000

十八/十九世紀 象牙夔龍紋「齋戒」牌

Small abstinence plaques, inscribed with the characters zhai jie in Mandarin on one side and in Manchu on the other side, were a physical sign of the ceremonial requirement for abstinence before worship of ancestors, the Heavens or other deities. The required abstinence involved refraining from eating meat and fragrant herbs such as onions, chives and garlic, consuming alcohol, and from any intimate acts, and usually lasted for three days.

Devotional in origin, the small plaque would have functioned as a private aide-memoire to the wearer to abstain from earthly pleasures, but became in itself a thing of beauty to be admired publicly and to enhance the status of the wearer.



 $424^{\Upsilon\Phi}$

AN IVORY FIGURAL GROUP

18th/early 19th century

Finely carved with a smiling scholar seated reading a book, a lady standing beside him carrying a fly whisk and a seated boy gazing up at them, a three-legged toad crawling along rockwork at their feet and lofty pine and wutong trees behind, the reverse with a boy holding up a bat beside a recumbent ram, wood stand. 11.7cm (4 5/8in) high (2).

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

十八/十九世紀 象牙松下高士擺件

Provenance: purchased from Spink & Son Ltd., London, circa 1988, by repute.

來源: 傳於約1988年購自倫敦史賓克

Compare a related ivory group, Ming dynasty, exhibited in the Hong Kong Museum of Art, illustrated in Ming and Qing Chinese Arts from the C. P. Lin Collection, Hong Kong, 2014, pl.180.

A BAMBOO CARVED BRUSHPOT, BITONG

18th century

Supported on three bracket feet, the cylindrical body carved in low relief with a long-bearded dignitary seated and resting on a rock under a willow tree, accompanied by an attendant behind him. 13.5cm (5 1/4in) high

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

十八世紀 竹雕高士倚石圖筆筒



425

426

FIVE AMBER PLAQUES

Ming/Qing Dynasty

Comprising: one carved as a double-lotus blossom; one with two leafy pomegranates bursting open; one with a snarling dragon head; one with leafy peony; and one with two blossoms flanking a twisted trunk. The largest 6.4cm (2 1/2in) long (5).

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

明/清 琥珀牌 一組五件



A FINE CINNABAR LACQUER 'BOYS AT PLAY' BOWL

Gilt-incised Jiajing six-character mark and of the period Finely carved on the exterior with four pairs of boys divided by pines and rockwork, variously reading, banging a gong, bearing food and drink and waving fans, all between striding four-clawed dragons separated by ruyi heads beneath the rim and above stiff lappets above a band of keyfret on the foot, the interior lacquered black. 11.3cm (4 1/2in) diam.

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

明嘉靖 剔紅嬰戲圖碗 描金「大明嘉靖年製」楷書款

The motif of the 'hundred boys' was particularly popular in the Jiajing period, representing the wish for a prosperous family with many boys to continue the family lineage. A similar lacquer bowl with boys at play is illustrated by G.Kuwayama, Far Eastern Lacquer, Los Angeles County Museum of Art, 1982, no.23, and another dish dated to the Jiajing period also with boys at play is illustrated by Wang Shixiang, Zhongguo Gudai Qiqi, Beijing, 1987, no.63.

'Boys at play' was also used to decorate porcelain, for example in underglaze blue: see for example a blue and white bowl, Jiajing sixcharacter mark and of the period, in the Tokyo National Museum, Masterpieces from the Yokogawa Tamisuke Collection, Tokyo, 2012, no.63.

It is notable that one of the claws on each foot of the dragons beneath the rim has been removed, reducing the number from five to four. This suggests that the piece was originally made for an Imperial palace, but was 'downgraded' by the removal of a claw, perhaps to make it suitable as a gift to a high-ranking official. This practice was relatively common in the late Ming period.

See also a pair of similar bowls sold at Christie's New York, 26 March 2003, lot 12.







A FINE CINNABAR LACQUER CIRCULAR BOX AND COVER

Crisply carved on the cover with an eight-lobed cartouche containing an intricate scene of a warrior on horseback with a long spear accompanied by two foot soldiers with banners, all looking towards a prisoner struggling with two guards brandishing long swords coming out of a walled city inscribed Ping Hai on the gate, all surrounded by leafy sprays of lychee, peony, pomegranate and chrysanthemum. the box similarly carved with flowering and fruiting sprays, the interior and the slightly recessed base with plain black lacquer, box. 19.8cm (7 7/8in) diam. (3).

£25.000 - 40.000 HK\$320,000 - 510,000

CNY250,000 - 400,000

十六世紀 剔紅開光刀馬人物圖圓蓋盒

Provenance: formerly in a French private collection

來源: 法國私人舊藏

The two-character mark 'Ping Hai' beside the gate indicates that the scene is probably an episode in the defence of the sea fortress of Ping Hai, Fujian Province, from pirates. Built by the Hongwu emperor in 1387, the fortress and surrounding coast had been subjected to ferocious attacks from pirates from the early 15th century, culminating in the sacking of the neighbouring town of Xinghua in 1562 by an army of 5,000 pirates. A heroic general named Qi Jiguang (1528-1588), known as the 'Tiger General' was sent by the court to defeat the pirates, and after a battle lasting three days and three nights, he was triumphant: 2,200 pirates were killed, 1,000 imprisoned and 50 ships captured. From this point the pirate threat subsided on the Fujian coast. It is likely that the present lot was commissioned to commemorate this battle and extol the military prowess of the Tiger General.

The present lot can be stylistically related to an earlier box and cover in the British Museum, reference 1974,0226.22, donated by Sir Harry and Lady Garner and dated to the second half of the 15th century. In Chinese Lacquer, London, 1979, p.123ff, Sir H.Garner groups this box and cover together with an 'Orchid Pavilion' dish also in the British Museum, reference 1980,0327.1, dated to 1489 and signed Wang Ming, and another 'Orchid Pavilion' box in the Freer Gallery also signed Wang Ming, illustrated by D.Clifford, Chinese Carved Lacquer, London, 1992, pl.59. Although the present lot is of one colour of lacquer, and shows more regularity in the carving, the lobed border for the main scene on the cover, the unusually heaped waves, the exaggerated upturned eaves and the lively gesticulating figures suggest that the present lot could be a later example of this workshop's distinctive style.





A PAIR OF CINNABAR LACQUER LOBED GLOBULAR GARLIC-HEAD VASES

19th century

Each carved to the bulbous body with foliate panels on a diaper ground containing landscape scenes with elderly dignitaries meditating and at leisure in fenced gardens, beneath further panels enclosing flower sprays, the neck and shoulder densely carved with leafy tendrils issuing from lotus flower heads, above peaches, auspicious bats and knots, all above lappets around the base.

Each 47cm (17 1/2in) high (2).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十九世紀 剔紅開光山水花卉圖蒜頭瓶一對

Provenance: an English private collection, acquired by the grandfather of the present owner and thence by descent

來源: 英國私人收藏,由現藏家之祖父購得,後由家族成員繼承

430

A PAIR OF CINNABAR LACQUER DOUBLE-SIDED 'POMEGRANATE' BOXES AND COVERS

Qianlong/Jiaqing

Each crisply carved on the exterior of both the box and cover with leafy branches of fruiting pomegranate, some fruit bursting open to reveal the numerous seeds, all on a geometric ground, the interior lacquered black. *Each 10cm (4in) diam.* (4).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40.000 - 60.000

清乾隆/嘉慶 剔紅多子石榴紋圓蓋盒一對

Provenance: a European private collection

來源: 歐洲私人收藏





A LARGE R CINNABAR ED LACQUER CIRCULAR BOX AND COVER

18th/early 19th century Carved in relief to the cover with a large central roundel of court ladies playing weigi and at leisure in a fenced garden, surrounded by trees and pierced rocks in front of a tiled pavilion housing a scholar's studio, all surrounded by lotus flower heads borne on leafy tendrils alternated with further scenes of boys at play, the box similarly decorated. 35cm (13 3/4in) diam. (2).

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

十八/十九世紀初 剔紅庭院休憩圖圓蓋盒

Provenance: an English artist's private collection, acquired in the UK in 1980

來源: 英國藝術家私人藏品,於1980年購自英國







A SMALL 'LAC BURGAUTÉ' BALUSTER VASE

Kangxi, Qianli two-character mark

The delicate vase covered with dark lacquer with tiny hexagonal interlocking panels inlaid with mother-of-pearl, each containing a gilt four-pointed flower-like motif, a narrow band of inlaid circles under the rim and a band of triangles at the foot. 6.6cm (2 5/8in) high

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

清康熙 黑漆鏍鈿小瓶 鏍鈿「千里」款

Jiang Qianli was a renowned craftsman specialising in inlaid lacquer, traditionally thought to have lived in the late Ming or Kangxi periods, and his mark subsequently appeared on numerous inlaid lacquer pieces. The style of his true work is very intricate, with simple shapes embellished wtih perfect control and attention to detail, down to the tone and placement of each piece of inlay. The present lot appears to be of a quality associated with the master himself: see for example, the covered box attributed to Jiang Qianli and discussed in detail by H.Moss, Arts from the Scholar's Studio, Hong Kong, 1986, no.144.

AN IMPERIAL PRESENTATION INSCRIBED ALBUM

18th/early 19th century

Comprising thirty-two leaves written in kaishu script, congratulating the Emperor on his sixtieth birthday with poems, the pages decorated with gilt dragon borders and signed by the official Pu Zhao (臣濮釗恭). The album cover 19.7cm (7 3/4in) high x 10.8cm (5in) wide

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

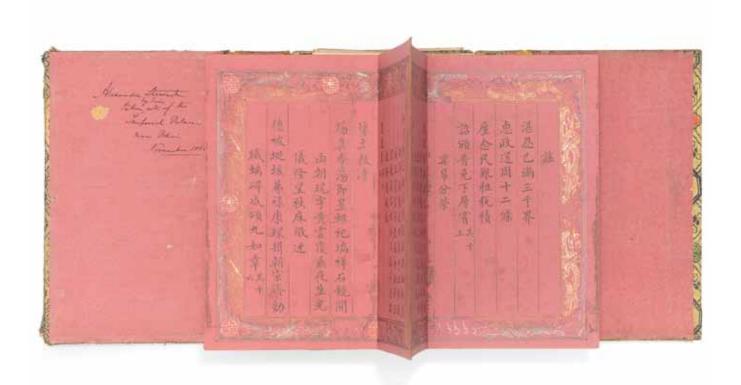
十八/十九世紀初 御製冊頁

Provenance: a British private collection

來源: 英國私人收藏

Pu Zhao, an official from Wuhu county, Anhui Province was a member of the Imperial Hanlin Academy.

For a similar example see 'An Imperial inscribed album' from the Jiaqing period, congratulating the Emperor Jiaqing on his sixtieth birthday, sold at Christie's London, on 16 May 2014, lot 1104.





433 (two views)



A RED-GROUND 'NINE-DRAGON' SILK ROBE

Late Qing Dynasty

The bright red silk ground finely couched in gold-wrapped thread with a front-facing five-clawed dragon encircling a flaming pearl above two silk-embroidered peaches suspending a tasselled musical stone on the front, another dragon and musical stone on the back and a further dragon on each shoulder, the robe further embellished with two striding five-clawed dragons each in pursuit of a flaming pearl on each side above the hem embroidered with precious objects emerging from foaming waves, the interior flap with a ninth dragon and the collar and cuffs with further five-clawed dragons.

136cm (53 1/2in) long

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

晚清 紅地緞繡雲龍八吉祥紋吉服袍

Provenance: a European private collection, acquired by the greatuncle of the present owner in China whilst collecting on behalf of a European museum in the early 20th century

來源: 歐洲私人收藏,由現藏家之叔祖父,於20世紀初為西方博物館搜集藏品時於中國所購得



A BROWN-GROUND 'NINE-DRAGON' SILK ROBE

19th century

The soft brown silk robe finely couched with gold-wrapped thread forming four front-facing five-clawed dragons each encircling a flaming pearl on the front, back and two shoulders, four further striding five-clawed dragons above the hem and a ninth on the inside flap, all surrounded by cloud scrolls and scattered bats and floral sprigs including chrysanthemum and nandina, all above lingzhi fungus and bamboo issuing from foaming waves at the hem, the sleeves of ribbed navy silk and further dragons on the cuffs and collar. 140cm (55in) long

£6,000 - 8,000 HK\$76,000 - 100,000

CNY60,000 - 81,000

清十九世紀 醬色地緞繡雲蝠騰龍紋吉服袍

Provenance: a European private collection

來源: 歐洲私人收藏

A related brown-ground silk dragon robe, 19th century but fleecelined, is illustrated by V.Wilson, *Chinese Dress*, London, 1986, no.81. Compare also a dragon robe sold at Christie's New York, 17 September 2008, lot 172.



A LARGE HUANGHUALI AND SOFTWOOD TWO-DOOR 'DRAGON' CABINET

19th century

The cabinet opening with two doors each finely carved in mirror image with two snarling five-clawed dragons rising from rockwork and foaming waves amidst thickly scrolling clouds, the doors locking with a bolt key, all above an inlaid panel with two confronted dragons in pursuit of a single flaming pearl, above a similarly carved apron between the straight front legs, the side panels and side aprons undecorated, the interior with two shelves.

98cm (38 5/8in) x 41.5cm (16 3/8in) x 190.5cm (75in) high (4).

£30,000 - 50,000 HK\$380,000 - 640,000

CNY300,000 - 500,000

十九世紀 黃花梨及軟木雕雲龍紋大櫃

Cabinets such as the present lot, with ornate and lively carvings of auspicious five-clawed dragons made of the highly-valued huanghuali rosewood, would have been suitable for use in a palace. Compare related cabinets of similar form and carving style, illustrated in The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II), Hong Kong, 2002, nos.205, 206, 209 and 211.







A HUANGHUALI AND BURLWOOD RECTANGULAR TABLE

19th century

The top set with a finely grained burlwood panel within borders of huanghuali, the aprons with beaded edges and confronted and squared scroll motifs flanking the slender legs joined by two struts at each of the shorter sides, the legs elegantly splaying outwards at the feet carved with beaded edges and ruyi-shaped terminals. 117cm (46in) x 41.5cm (16in) x 81.5cm (32 1/8in) high

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十九世紀 黃花梨木樹瘤節條案

438 W

A HUANGHUALI SQUARE STAND

19th century

The top formed from a square panel, each side within a mitred border with smoothly curved edges, all above the waist raised on four slender legs, the lower shelf inset within the struts between the legs and with a plainly carved apron on each side.

37.4cm (14 3/4in) x 37.4cm (14 3/4in) x 77cm (30 1/4in) high

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十九世紀 黃花梨角几

439 ^W

A HUANGHUALI RECTANGULAR TABLE

Qing Dynasty

The top set with rolled scrolls at the ends, raised on two pairs of canted legs each joined by a lobed framed panel. 174cm (68 1/2in) x 42.2cm (16 5/8in) x 91.4cm (36in) high

£10,000 - 15,000 HK\$130,000 - 190,000 CNY1

CNY100,000 - 150,000

清 黃花梨翹頭案

Provenance: a German private collection

來源: 德國私人收藏





440 ^W

A PAIR OF VERY LARGE HUANGHUALI-VENEERED COMPOUND CHESTS ON **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).

£30,000 - 50,000 HK\$380,000 - 640,000 CNY300,000 - 500,000

十七/十八世紀 鑲黃花梨四件櫃一對



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.

A LARGE HUANGHUALI-VENEERED CABINET

Qing Dynasty

The almost square cabinet opening with two doors flanking a central support and mounted with a large circular plate and bolt lock, the interior with one loose shelf above and a central section with two drawers, all above a lower section with a plain panel front above a deep frieze carved in low relief with two slender chilong clutching at elaborately swirling foliate branches, the cabinet raised on four low legs. 141cm (55 1/2in) x 56cm (22in) x 180cm (70 7/8in) high

£3,000 - 4,000 HK\$38,000 - 51,000

CNY30,000 - 40,000

清 鑲黃花梨大櫃

Provenance: an English private collection

來源: 英國私人收藏



A HUANGHUALI FOUR-DOOR 'DRAGON' CABINET

Qing Dynasty

Formed from two separate sections, the upper section with two doors each carved in mirror image with a five-clawed dragon writhing amid cloud scrolls within a beaded border, the lower section with two similarly carved doors beneath two drawers, each carved in relief with two confronted scaly dragons flanking the handle, all raised on four animal-mask feet joined on the side edges by reticulated aprons each carved with a dragon.

93cm (36 5/8in) x 38cm (15in) x 158cm (62 1/4in) high (2).

£6,000 - 8,000 HK\$75,000 - 100,000

CNY59,000 - 79,000

清 黃花梨雕雲龍紋大櫃



來源: 英國私人收藏



A HUANGHUALI AND BURLWOOD LOW CABINET

Qing Dynasty

The central cabinet with two doors aside a central strut, each door set with a burlwood panel and both joined by a circular plate and bolt lock, flanked on each side by a drawer finished with a lobed frieze above a plain burlwood inset panel, the cabinet raised on four low feet carved with a square scroll and with a plain apron at the front. 129.4cm (51in) x 39.4cm (15 1/4in) x 49cm (19 1/4in) high

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

清 黃花梨木樹瘤節矮櫃

Provenance: an English private collection

來源: 英國私人收藏





A LARGE HUANGHUALI DAY BED

19th century

The top set with a single inlaid light wood panel above the waist carved with seven reticulated friezes on the longer sides and two on the shorter sides, each frieze carved with stylised scrolls and flanked by relief-carved floral sprays at each corner, all above the apron deeply carved on each long side with reticulated lobed panels containing scrolls at various depths, flanked by a panel at each end with a dragon head biting at scrolls, the shorter sides similarly carved to match the central panels, the thick curving legs also with square scrolls. 207cm (81 1/2in) x 78.5cm (30 7/8in) x 53.5cm (21in) high

£5,000 - 8,000 HK\$64,000 - 100,000

CNY50,000 - 81,000

十九世紀 黃花梨鏤雕夔龍紋涼榻

Compare a related day bed with six legs illustrated by Tian Jiaqing, Classic Chinese Furniture of the Qing Dynasty, Hong Kong, 1996, no.94.



445 W

A CARVED ZITAN THRONE BACK

19th century

The decorative screen formed from five joined panels, each framed and topped by struts formed as architectural beams, each panel surmounted by a further panel deeply carved on each side, the four outer pieces with a bat amid cloud scrolls and the central section with a shou character flanked by two bats, all amid cloud scrolls. 113cm (44 1/2in) wide (6).

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

十九世紀 紫檀雕福壽紋寶座屏風

Provenance: a European private collection, by repute acquired in China circa 1900

來源: 歐洲私人收藏, 傳於約1900年得於中國

The result of a sample tested by the Thünen Institut für Holzforschung, Hamburg, dated 30 July 2014, states that the wood is Pterocarpus santalinus, from the family Fabaceae-Faboideae.

446 Y Φ

A JADE, IVORY AND HARDSTONE-INLAID LACQUER PANEL

The panel 20th century with earlier inlaid elements
The rectangular panel intricately inlaid with jade, ivory and other
stones, the centre with a green jade elephant surmounted by a large
cylindrical vase holding leaves on an ivory base carved with gnarled
tree branches and lingzhi fungus, above other scattered scholar's
items including a group of scrolls tied with ivory ribbons and other
small jade carvings of a Buddhist lion, geese and gourds, framed.
90.2cm x 70.2cm (35 1/2in x 22 5/8in)

£20,000 - 25,000 HK\$250,000 - 320,000

CNY200,000 - 250,000

二十世紀掛屏及較早期嵌飾 漆木嵌寶博古圖掛屏





447



448

447 ^W

A RARE STUCCO PAINTING OF FIVE LADIES

Ming Dynasty or earlier Pigment on stucco, painted in shades of brown, ochre, flesh tone and green, the five ladies processing in long robes, one holding a qin, framed. 70cm (27 1/2in) x 42cm (16 1/2in)

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

明或更早 灰泥加彩五仕女圖

448 W

A RARE STUCCO PAINTING OF TWO LADY MUSICIANS

Ming Dynasty or earlier Pigment on stucco, painted in rich orange, ochre and red tones with two musicians on a terrace blowing their instruments, their fine robes billowing in the wind, framed. 78cm (30 3/4in) x 47.5cm (18 3/4in)

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

明或更早 灰泥加彩亭臺奏樂圖

449

AFTER QIU YING (1494?-1552)

Qing Dynasty

Ink and colours on silk, the handscroll depicting a vivid Imperial garden scene, courtiers engaging in various activities, trees and rocks accentuating the garden scenery amongst elaborate Palace architecture. 29cm x 526cm (11 1/2in x 207 3/32in)

£5,000 - 8,000 HK\$64,000 - 100,000 CNY50,000 - 81,000

清 摹仇英亭臺休憩圖 設色絹本

Provenance: an Italian private collection

來源: 意大利私人收藏

In both painting style and subject matter, the present lot appears to have been inspired by Qiu Ying's *Spring morning in the Han Palace* now housed in the permanent collection of the National Palace Museum in Taipei, inventory 001038N.

450 W

ANONYMOUS

Early 18th century

Ink and colours on silk depicting an elegant standing lady resting her chin thoughtfully on her right hand while leaning on a qin beside a finger citron balanced upon rockwork on a terrace, framed and glazed. 154.5cm (60 3/8in) x 88cm (34 5/8in)

£4,500 - 6,000 HK\$57,000 - 76,000 CNY45,000 - 60,000

十八世紀初 美人倚琴圖 設色絹本

For a recent exhibition catalogue exploring the genre of Chinese paintings of beautiful women similar to the present example see *Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting*University of California, 2013.









450 451 452

451 W

ATTRIBUTED TO YAN MING

16th/17th century

Ink and colours on silk, depicting two pairs of birds, one pair with blue wings in flight above another pair of black-throated red-beaked birds perched on rockwork issuing heavy peony blossom beside a flowering prunus trunk, inscribed and sealed at top left, framed and glazed. 176cm (69 3/4in) x 89.7cm (35 3/8in)

£5,000 - 7,500 HK\$64,000 - 95,000

CNY50,000 - 76,000

嚴明(傳) 十六/十七世紀 花鳥圖 設色絹本

452 W

ANONYMOUS

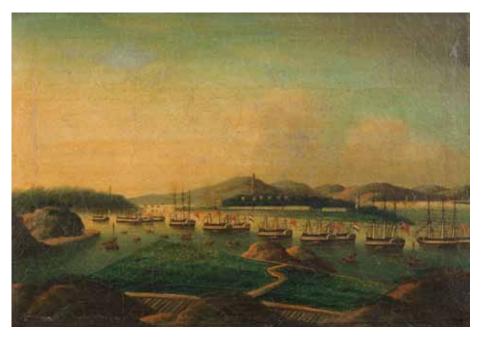
16th/17th century

Ink and colours on silk, depicting an elegant lady with a deerskin cape and accompanied by a slender-legged spotted deer garlanded with peony, seals at lower right and lower left corners, framed and glazed. 167cm (65 3/4in) x 92.3cm (36 3/5in)

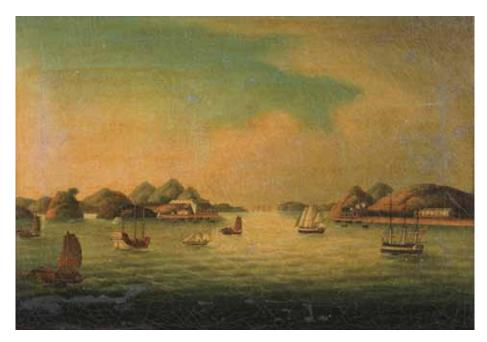
£7,500 - 9,000 HK\$95,000 - 110,000

CNY76,000 - 91,000

十六/十七世紀 仙女倚鹿圖 設色絹本



453



454

453

CHINESE SCHOOL

19th century

Oil on canvas depicting sailing ships variously flying Dutch, British, American and French flags moored at Whampoa Anchorage, Dane's Island in the foreground and a towered pagoda beyond the fleet, framed. 39cm (15 3/8in) x 26.8cm (10 1/2in)

£10,000 - 15,000 HK\$130,000 - 190,000

CNY100,000 - 150,000

十九世紀 黃埔古港錨地通景 油彩畫布

454

CHINESE SCHOOL

19th century

Oil on canvas depicting the Pearl River downstream from Canton, with European sailing ships and Chinese junks sailing or at anchor at the Bocca Tigris as four ships in the distance sail up the Pearl River, framed. $38.2cm\ (15in)\ x\ 26.6cm\ (10\ 1/2in)$

£6,000 - 10,000 HK\$76,000 - 130,000

CNY60,000 - 100,000

十九世紀 珠江虎門通景 油彩畫布

455

A PAIR OF REVERSE PAINTINGS ON GLASS

Late 18th/early 19th century

One depicting an elderly swineherd tending two pigs beneath an exotic bird singing in a tree, the other with a Chinese lantern hanging from the beams of a pagoda in a rustic landscape, each in a carved giltwood frame.

Each 57cm (22 1/4in) x 34.5cm (13 5/8in) (2).

£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

十八世紀末/十九世紀初 鏡面仙翁亭臺通景畫一對





455 (a pair)

456

A PAIR OF LARGE REVERSE PAINTINGS ON GLASS

18th century

One depicting a pink-robed lady seated on a riverbank wearing an elaborate headdress and holding a brilliantly-plumaged bird and a fan, two further exotic birds and two chickens pecking nearby and a village in the distance, the other with a boy offering a flower from his basket to his parents, two mandarin ducks swimming nearby and scattered dwellings placed along the riverbank, framed.

Each 79cm(31in) x 49cm (19 1/4in) (2).

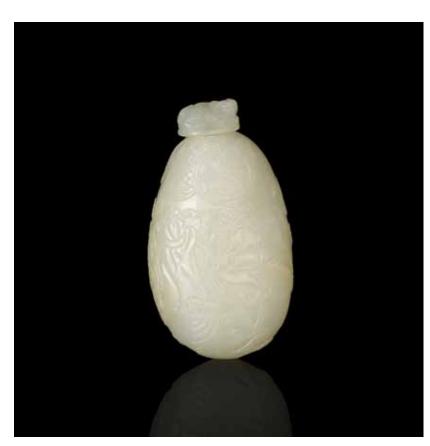
£8,000 - 12,000 HK\$100,000 - 150,000 CNY81,000 - 120,000

十八世紀 鏡面蓮塘湖景畫一對





456 (a pair) FINE CHINESE ART | 289



457 $^{Y\,\Phi}$

A VERY PALE GREEN JADE OVIFORM SNUFF **BOTTLE**

19th century

Crisply carved in shallow relief with a continuous design of the Eight Buddhist Emblems, the stopper carved to depict a reclining Buddhist lion, the stone of pale green tone.

5.9cm (2 3/8in) high (2).

£2,000 - 3,000 HK\$25,000 - 38,000 CNY20,000 - 30,000

十九世紀 青白玉八吉祥紋鼻煙壺

Provenance: an Italian private collection

來源: 意大利私人收藏



A PALE GREEN JADE INSCRIBED PEBBLE-SHAPED SNUFF BOTTLE

19th century

The flattened pebble-shaped stone with attractive scattered russet inclusions hollowed and mounted with a metal cap, inscribed on one side, jadeite stopper. 7cm (2 3/4in) high (2).

£2,000 - 3,000 HK\$25,000 - 38,000 CNY20,000 - 30,000

十九世紀 青白玉題字鼻煙壺

459 † Y Φ

A RARE YELLOW JADE SNUFF BOTTLE

Jiaqing/Daoguang

The even-toned stone crisply carved with narcissus blossoms issuing from long grasses and rockwork besides waves under a four-character seal-script inscription, the reverse with shafts of leafy bamboo issuing from Lake Tai rockwork beside steep rocks, coral and pearl stopper.

6.3cm (2 1/2in) high (2).

£12,000 - 15,000 HK\$150,000 - 190,000

CNY120,000 - 150,000

清嘉慶/ 道光 黃玉竹節蓮花紋鼻煙壺

Provenance: by repute, a gift from the Dowager Empress Cixi to a European resident in Beijing, and thence by descent

來源: 傳由慈禧太后賜予一定居北京之西洋人,後由家族成員繼承

Yellow has long been one of the most prized colours for jade, and the present lot is of exceptional purity and evenness, with the shallow, elegant carving allowing the quality of the stone to shine through. The combination of bamboo, 竹 zhu, narcissus, 水仙 shuixian, and rock, 壽石 shoushi, is a rebus for the wish 'May the group of immortals congratulate you on your birthday', 群仙祝壽 qunxian zhushou.





PROPERTY FROM AN ENGLISH ESTATE

英國私人遺產 Lots 460 - 463

460 ^{Ү Ф}

A WHITE JADE SNUFF BOTTLE

18th century

Well hollowed and of rounded form, both sides delicately carved in low relief, the one side showing a lotus pond, the other narcissus, the coral stopper carved with a chilong, wood stand. 5.5cm (2 1/8in) high (3).

£3,000 - 5,000 HK\$38,000 - 64,000 CNY30,000 - 50,000

十八世紀 白玉刻蓮塘圖鼻煙壺

Provenance: an English private collection

來源: 英國私人收藏

Compare a white jade snuff bottle with floral sprays illustrated in Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty, Beijing, 2011, no.188.



461 ^{Υ Φ}

A PALE GREEN JADE SNUFF BOTTLE

18th/19th century

Well hollowed, the bottle skilfully carved as a hare, the paws and ears finely detailed, coral stopper, wood stand.

6.4cm (2 1/2in) wide (3).

£1,500 - 2,000 HK\$19,000 - 25,000 CNY15,000 - 20,000

十八/ 十九世紀 青白玉玉兔式鼻煙壺

Provenance: an English private collection

來源: 英國私人收藏

The present hare-shaped lot can be viewed as a one of a group of unusual snuff bottles formed as animals, including bears, pigs, dogs, chickens and tortoise: see the discussion by H.Moss, V.Graham, K.B.Tsang, The Art of the Chinese Snuff Bottle, Vol.I, New York, 1993, nos.1-5. Compare a white jade rabbit-shaped snuff bottle from the Blanche B.Exstein Collection of Chinese Snuff Bottles sold at Christie's New York, 12 March 2002, lot 204.

462 ^{Υ Φ}

A PALE GREEN JADE PURSE-SHAPED **SNUFF BOTTLE**

18th century

Finely carved with leafy floral design on both sides, the spade-shaped body well hollowed, with two upright delicate handles on the rounded shoulder, the neck and square stopper ribbed. 7.3cm (2 7/8in) high (2).

£1,500 - 2,000 HK\$19,000 - 25,000 CNY15,000 - 20,000

十八世紀 青白玉花卉紋鼻煙壺

Provenance: an English private collection

來源: 英國私人收藏



463 ^{Y Ф}

A WHITE JADE 'FISH' SNUFF BOTTLE

19th century

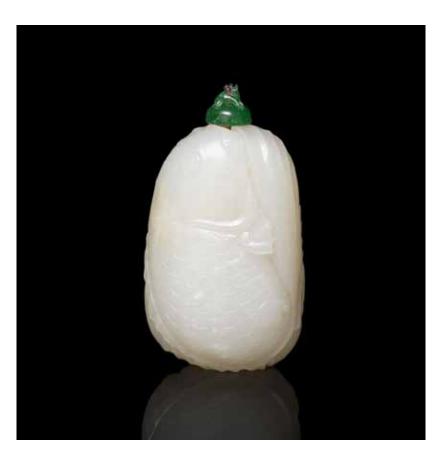
Well hollowed, intricately carved as three interlaced fish with elegantly winding tails and bulging eyes, glass stopper shaped as a toad. 6.4cm (2 1/2in) high (2).

£2,000 - 3,000 HK\$25,000 - 38,000 CNY20,000 - 30,000

十九世紀 白玉刻河塘鱗魚圖鼻煙壺

Provenance: an English private collection

來源: 英國私人收藏





464



VARIOUS OWNERS 各方藏家

464[†]YΦ≈

THREE AGATE SNUFF BOTTLES

19th century

One of darker stone carved in relief with a phoenix in flight above a flowering branch of peony, the reverse incised with two butterflies in flight, blue stopper; one of translucent stone carved in relief with a scholar leaning on his staff under a pine, the reverse with a boy bearing a large peach, jadeite stopper; one of banded agate of rich creamy stone at the bottom and brownish translucent stone at the top, divided by wave-like bands of white stone, the coral stopper carved with prunus blossoms. The tallest 5.8cm (2 1/4in) high (6).

£1,500 - 2,000 HK\$19,000 - 25,000 CNY15,000 - 20,000

十九世紀 瑪瑙鼻煙壺 一組三件

465 †YΦ≈

TWO RELIEF-CARVED AGATE SNUFF **BOTTLES**

19th century
One with a horse reaching its neck down to feed and a monkey looking on with hands held to its head; the other with two gentleman playing weiqi under a pine branch, one seated and the other standing with a bundle on his back, pink quartz and jadeite stoppers. The taller 6.7cm (2 5/8in) high (4).

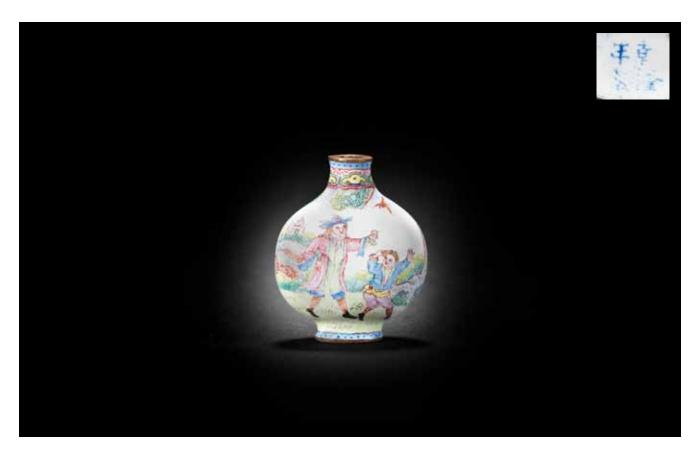
£4,000 - 6,000 HK\$51,000 - 76,000 CNY40,000 - 60,000

十九世紀 瑪瑙雕駿驥、高士對奕圖鼻煙壺 一組兩件

Provenance: an English private collection

來源: 英國私人收藏

465



466

466

A FAMILLE ROSE CANTON ENAMEL 'EUROPEAN SUBJECT' SNUFF BOTTLE

Qianlong four-character mark and of the period Finely enamelled with a continuous scene of a boy glancing shyly at an elegant lady seated beneath a pine branch while a gentleman in a feathered holds a cup and a boy dances beside him, all beneath a band of ruyi on the neck.

4.8cm (1 7/8in) high

£3,000 - 5,000 HK\$38,000 - 64,000

CNY30,000 - 50,000

清乾隆 銅胎畫琺瑯西洋人物圖鼻煙壺 藍彩「乾隆年製」楷書款

Compare a famille rose painted enamel snuff bottle, Qianlong four-character mark and period, from the Mary and George Bloch Collection illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles The Mary and George Bloch Collection*, Vol.6 Part 1, Hong Kong, 2008, no.1134.

467 †YΦ≈

A TURQUOISE-OVERLAY PINK GLASS 'CHILONG' SNUFF BOTTLE

19th century

The slender pink glass bottle intricately overlaid with pale turquoise glass on each side with a single-horned chilong clambering downwards with long scrolling tails, jadeite stopper. 7.1cm (2 3/4in) high (2).

£2,000 - 3,000

HK\$25,000 - 38,000 CNY20,000 - 30,000

十九世紀 胭脂紅地套松石綠玻璃螭龍紋鼻煙壺

Provenance: an English private collection

來源: 英國私人收藏



467



468 † Y Φ

A FAMILLE ROSE TURQUOISE GLASS SNUFF BOTTLE

18th/19th century, Gu Yue Xuan mark

The flattened pear-shaped bottle raised on a low foot and enamelled on one side with leafy branches issuing yellow peony and other pink blossoms, the other side with pink prunus and clumps of bamboo, the neck with a band of ruyi and yellow and pink dots, pink glass stopper. 6cm (2 3/8in) high (2).

£4,000 - 6,000 HK\$51,000 - 76,000

CNY40,000 - 60,000

十八/ 十九世紀 松石綠料紛彩花卉紋鼻煙壺 礬紅「古月軒」篆書款

Compare a related snuff bottle on caramel ground, Gu Yue Xuan mark, sold at Christie's New York, Important Chinese Snuff Bottles from the Meriem Collection, 19 September 2007, lot 602.



469[†]YΦ≈

A RARE FAMILLE ROSE PALE BROWN GLASS

Qianlong seal mark and of the period

The delicate bottle of flattened spade shape, finely enamelled on each side with a duck swimming beneath pink lotus blossoms with spreading leaves amid bending reeds, the male on one side and the female on the other, the neck with pink and yellow four-petalled flowers between blue scrolls, jadeite stopper.

5.7cm (2 1/4in) high (2).

£8,000 - 12,000 HK\$100,000 - 150,000

CNY81,000 - 120,000

清乾隆 褐料粉彩蓮塘鴛鴦圖鼻煙壺 「乾隆年製」篆書刻款

Compare a related snuff bottle enamelled with cranes on turquoise ground, Qianlong four-character seal mark in ironred and of the period, sold by Christie's New York, Important Chinese Snuff Bottles from the Meriem Collection, 19 September 2007, lot 690.







470



470 ^{Υ Φ}

A FINE INSIDE-PAINTED GLASS SNUFF BOTTLE

Signed Ma Shaoxuan, dated AD 1895 and of the period

Well hollowed, of flattened rectangular shape, one side painted on the inside with five literary works, the other side with various insects on grass, rose quartz stopper, wood stand.

6.4cm (2 1/2in) high (3).

£1,500 - 2,000 HK\$19,000 - 25,000 CNY15,000 - 20,000

馬少宣款乙未年(1895) 玻璃內繪「歡天喜地」花蝶 圖鼻煙壺

Provenance: an English private collection

來源: 英國私人收藏

The Chinese inscription reads 歡天喜地 huantian xidi which can be translated as 'taking joy in heaven and earth'. The snuff bottle can be dated by inscription 乙未 viwei corresponding to AD 1895.

Compare two snuff bottles from the Mary and George Bloch Collection by Ma Shaoxuan with similar decoration illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles The Mary and George Bloch Collection*, Vol.4 Part 2, Hong Kong, 2008, nos.577 and 580. A similar example, dated probably 1905, was sold at Christie's New York, *The Hildegard Schonfeld Collection of Fine Chinese Snuff Bottles*, 21 March 2013, lot 1088.

471 †

AN INSIDE-PAINTED GLASS DOUBLE SNUFF BOTTLE

Signed Ye Zhongsan

One side delicately painted with two scholars perusing a manuscript while a red-robed traveller approaches on the reverse, the other side with one man reaching into a dice bowl on a weiqi board while another turns away and two more players observe from across the table on the reverse, glass stoppers.

5.8cm (2 1/4in) high (3).

£2,000 - 3,000 HK\$25,000 - 38,000 CNY20,000 - 30,000

葉仲三款 玻璃內繪高士圖雙聯鼻煙壺

Provenance: an English private collection

來源: 英國私人收藏

It is very unusual to find an inside-painted double snuff bottle: for another rare example, gifted by Charles Lund, Esq. to the Victoria and Albert Museum, see H.White, *Snuff Bottles from China*, London, 1992, p.230, no.2, pl.107.

472 †≈

THREE INSIDE-PAINTED GLASS SNUFF BOTTLES
Signed Ye Zhongsan, Zhou Leyuan, Wen Baijun, 19th/20th century
The Ye Zhongsan bottle painted with four horses grazing in a field
beneath willow, jadeite stopper; the Zhou Leyuan bottle with two
figures looking out from a studio on stilts in a mountain landscape and the reverse with a fisherman beneath rocks and willow, jade stopper; and the Wen Baijun bottle with a scholar resting beneath prunus branches beside a crane, the reverse with a lady reading a scroll beside a pine trunk and plantain, dated 1981, glass stopper. The tallest 7cm (2 3/4in) high (6).

£2,000 - 3,000 HK\$25,000 - 38,000

CNY20,000 - 30,000

十九/二十世紀

葉仲三、周樂元及文白君款玻璃內繪鼻煙壺 一組三件

END OF SALE



CHRONOLOGY

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC	Sui		589-618
Central Yangshao	c. 5000-3000 BC	Tang		618-906
Gansu Yangshao	c. 3000-1500 BC		ynasties	907-960
Hemadu	c. 5000-3000 BC	Liao		907-1125
Daxi	c. 5000-3000 BC	Song		
Majiabang	c. 5000-3500 BC		Northern Song	960-1126
Dawenkou	c. 4300-2400 BC		Southern Song	1127-1279
Songze	c. 4000-2500 BC	Jin		1115-1234
Hongshan	c. 3800-2700 BC	Yuan		1279-1368
Liangzhu	c. 3300-2250 BC	Ming		
Longshan	c. 3000-1700 BC		Hongwu	1368-1398
Qijia	c. 2250-1900 BC		Jianwen	1399-1402
			Yongle	1403-1424
EARLY DYNASTIES			Hongxi	1425
			Xuande	1426-1435
Shang	c. 1500-1050 BC		Zhengtong	1436-1449
Western Zhou	1050-771 BC		Jingtai	1450-1456
Eastern Zhou			Tianshun	1457-1464
Spring & Autur	mn 770-475 BC		Chenghua	1465-1487
Warring States			Hongzhi	1488-1505
o o			Zhengde	1506-1521
IMPERIAL CHINA			Jiajing	1522-1566
			Longqing	1567-1572
Qin	221-207 BC		Wanli	1573-1620
Han			Taichang	1620
Western Han	206 BC-AD 9		Tianqi	1621-1627
Xin	AD 9-25		Chongzhen	1628-1644
Eastern Han	AD 25-220	Qing	g=	
Three Kingdoms		3	Shunzhi	1644-1661
Shu (Han)	221-263		Kangxi	1662-1722
Wei	220-265		Yongzheng	1723-1735
Wu	222-280		Qianlong	1736-1795
Southern dynasties (S			Jiaqing	1796-1820
Western Jin	265-316		Daoguang	1821-1850
Eastern Jin	317-420		Xianfeng	1851-1861
Liu Song	420-479		Tongzhi	1862-1874
Southern Qi	479-502		Guangxu	1875-1908
Liang	502-557		Xuantong	1909-1911
Chen	557-589		Additions	1000 1011
Northern dynasties		REPU	BLICAN CHINA	
Northern Wei	386-535	TIE! O	DEIOAN OTHINA	
Eastern Wei	534-550		Republic	1912-1949
Western Wei	535-557		People's Republic	1949-
Northern Qi	550-577			1949-
Northern Zhou				
Northern Znou	337-361			

INTERNATIONAL ASIAN ART AUCTION CALENDAR 2014

ASIAN DECORATIVE ARTS

Tuesday 14 October San Francisco

BRITISH AND EUROPEAN CERAMICS, GLASS AND ASIAN ART

Wednesday 29 October Oxford

ASIAN ART

Monday 3 November London, Knightsbridge

THE EDWARD WRANGHAM COLLECTION OF JAPANESE ART, PART V

Wednesday 5 November London, New Bond Street

THE MISUMI COLLECTION OF IMPORTANT WORKS OF LACQUER ART AND PAINTINGS: PART I

Wednesday 5 November London, New Bond Street

THE ROY DAVIDS COLLECTION OF CHINESE CERAMICS

Thursday 6 November London, New Bond Street

FINE CHINESE ART

Thursday 6 November London, New Bond Street

FINE JAPANESE ART

Thursday 6 November London, New Bond Street

ASIAN ART

Wednesday 19 November Edinburgh

FINE CHINESE PAINTINGS: CLASSICAL, MODERN AND CONTEMPORARY INK

Sunday 23 November Hong Kong

ASIAN 20TH CENTURY AND CONTEMPORARY ART

Sunday 23 November Hong Kong

FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 27 November Hong Kong

FINE ASIAN WORKS OF ART

Tuesday 16 December San Francisco

ASIAN DECORATIVE ART

Wednesday 17 December San Francisco

ASIAN ART

Wednesday 25 February 2015 London, Knightsbridge

ASIAN ART

Monday 11 May 2015 London, Knightsbridge

FINE CHINESE ART

Thursday 14 May 2015 London, New Bond Street

ASIAN ART

Wednesday 23 September 2015 London, Knightsbridge

ASIAN ART

Monday 9 November 2015 London, Knightsbridge

FINE CHINESE ART

Thursday 12 November 2015 London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 27 November 2014 at 2.30pm Bonhams Hong Kong Gallery Suite 2001, One Pacific Place Admiralty, Hong Kong

A RARE AND IMPORTANT BLUE AND WHITE GARLIC-MOUTH VASE

Yongzheng seal mark and of the period 55cm high **HK\$6,000,000 - 8,000,000**

Provenance:

From the collection of Yoneo Sakai (1900-1978)

VIEWING

24 - 26 November 2014

ENQUIRIES

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Bonhams

HONG KONG

IMPORTANT JADE CARVINGS FROM THE SOMERSET DE CHAIR **COLLECTION**

Thursday 27 November 2014 at 2pm Bonham's Hong Kong Gallery Suite 2001, One Pacific Place Admiralty, Hong Kong

A MAGNIFICENT IMPERIAL PALE GREEN JADE ARCHAISTIC VASE, HU

Qianlong four-character fang gu mark and of the period 41.8cm high HK\$12,000,000 - 15,000,000

VIEWING

24 - 26 November 2014

ENQUIRIES

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Bonhams

HONG KONG

中國書畫: 古代、近現代及當代水墨

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王翬 擬盧浩然嵩山草堂圖

設色紙本 立軸

82厘米 x 42.5厘米 (32¼寸 x 16¾寸)

估價: 2,600,000 - 3,600,000港幣

《藝苑掇英》,第61期P.29,作品第22號,

上海人民美術出版社,1998年2月



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預展

上海 10月20至21日 北京 10月25至26日 台北 11月1至2日 新加坡 11月7至8日 11月19至22日 香港

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FINE JEWELLERY AND JADEITE AUCTION

Wednesday 26 November 2014 at 2pm Bonhams Hong Kong Gallery Suite 2001, One Pacific Place Admiralty, Hong Kong

FEATURING FINE JEWELLERY, DIAMONDS, EXCEPTIONAL COLOURED STONES AND AN IMPRESSIVE COLLECTION OF MARINA B JEWELLERY

Illustrated: A Flawless Collection of Hearts and Arrows Diamonds HK\$17,500,000-19,800,000 US\$2,240,000 - 2,550,000

PREVIEWS New York 4-7 Oct Shanghai 20-21 Oct Beijing 25-26 Oct Tainei 1-2 Nov

Beijing 25-26 Oct Taipei 1-2 Nov Singapore 7-8 Nov Hong Kong 23-26 Nov

ENQUIRIES

Graeme Thompson jewellery.hk@bonhams.com +852 2918 4321



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HONG KONG

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ASIAN ART

Monday 3 November 2014 at 10.30am Knightsbridge, London

A SELECTION OF PAINTED ENAMEL WARES

from an English Private Collection Estimates ranging £600 - 5,000

VIEWING

31 October - 2 November 2014

ENQUIRIES

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Bonhams

FINE EUROPEAN CERAMICS AND GLASS

Wednesday 26 November 2014 New Bond Street, London A RARE AND LARGE FRENCH CLOCK BY THE DAGOTY PORCELAIN FACTORY IN NEO-GOTHIC STYLE circa 1840

£6,000 - 8,000

VIEWING

23 - 26 November 2014

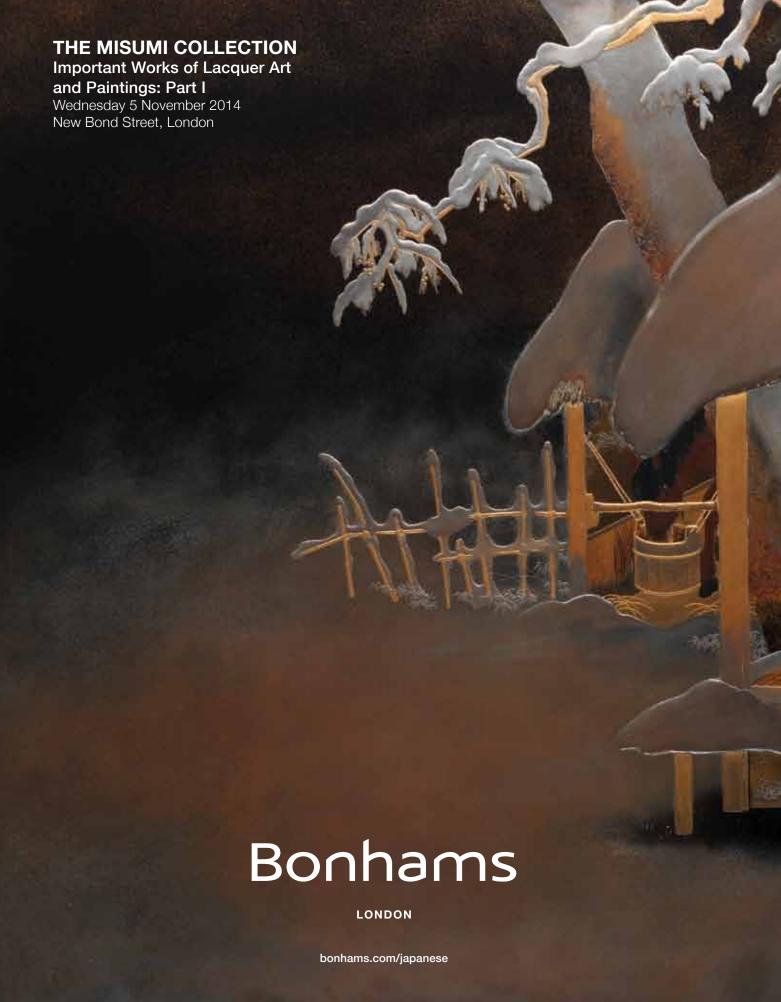
ENQUIRIES

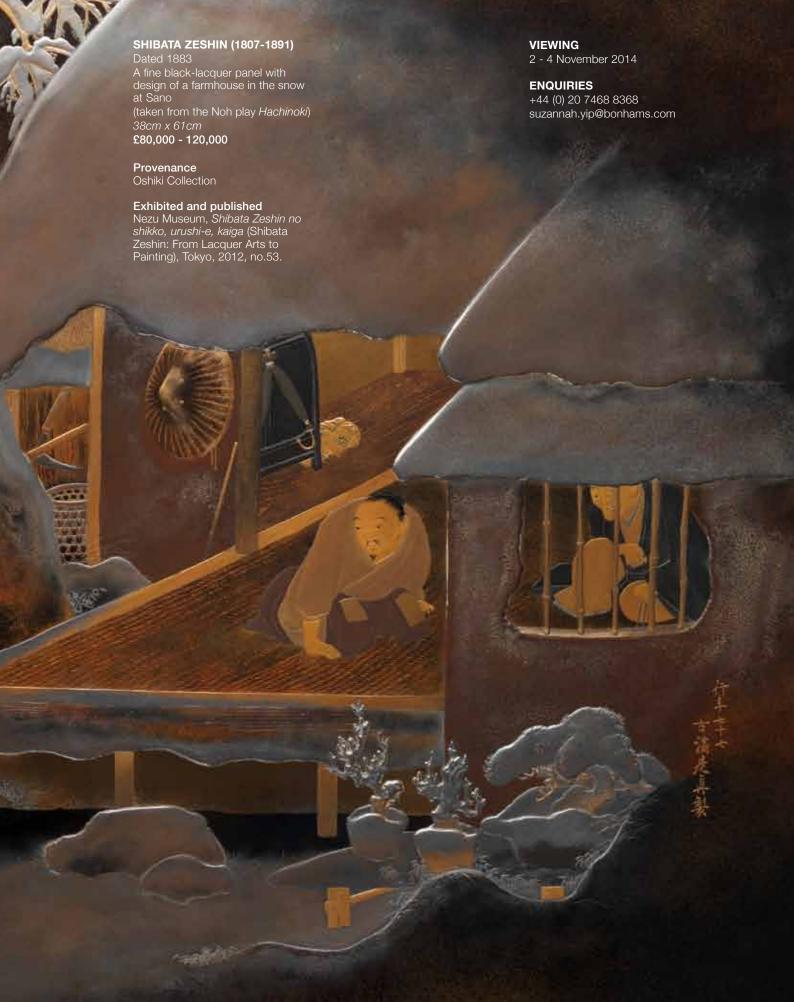
+44 (0) 20 7468 8243 porcelain@bonhams.com



Bonhams

LONDON





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 Buver 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 Fale 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 Buver, 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 Buver'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

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*).

 Hammer Price
 Percentage amount

 From €0 to €50,000
 4%

 From €50,000.01 to €200,000
 3%

 From €200,000.01 to €350,000
 1%

 From €350,000.01 to €500,000
 0.5%

 Exceeding €500,000
 0.25%

8. VAT

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

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

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

- G Gold bullion exempt from VAT on the Hammer Price and subject to VAT at the prevailing rate on the Buyer's
- Zero rated for VAT, no VAT will be added to the Hammer Price or the Buver's Premium
- 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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or

any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this Catalogue is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending Bidder unable to make technical examinations and assessments is recommended to seek advice from a qunmaker 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 chanced.

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. WINF

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ 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.
- O The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA
- •, †, *, G, Ω , α see clause 8, VAT, for details.

DATA PROTECTION - USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

- 1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.
- 1.4 The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The Seller undertakes to you that:
- 2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
- 2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;
- 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past:
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

FITNESS FOR PURPOSE AND SATISFACTORY OUALITY

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. 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

4.2

- 5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.
- 5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.
- 7.3 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 7.5 You will be wholly responsible for any removal, storage or other charges or Expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, Expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

FAILURE TO PAY FOR THE LOT

8

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense:
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other Expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his hehalf

9 THE SELLER'S LIABILITY

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise
- 9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,
- 9.3.1 the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

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

- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed co Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the Contract for Sale "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller.
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or 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

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.
- 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.
- .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.

STORING THE LOT

5

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*.

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

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract:
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us:
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and
- 9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the

- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will
- 9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.

10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions

11 **BOOKS MISSING TEXT OR ILLUSTRATIONS**

Where the Lot is made up wholly of a Book or Books and any Book does not contain text or illustrations (in either case referred to as a "non-conforming Lot"), we undertake a personal responsibility for such a non-conforming Lot in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the Lot and that invoice has been paid;

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 nonconforming 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 nonconforming 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.

MISCELLANEOUS 12

- 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
- In this agreement "including" means "including, 12.8 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.

GOVERNING LAW 13

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not

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 Absente
- "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 Buver's Agreement (as appropriate).

- "Storage Contractor" means the company identified as such in the Catalogue.
- "Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.
- "Trust Account" the bank account of Bonhams into which all sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.
- "VAT" value added tax at the prevailing rate at the date of the Sale in the United Kingdom.
- "Website" Bonhams Website at www.bonhams.com
 "Withdrawal Notice" the Seller's written notice to Bonhams
 revoking Bonhams' instructions to sell a Lot.
- "Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

- "artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
- "bailee": a person to whom goods are entrusted.
 "indemnity": an obligation to put the person who has
 the benefit of the indemnity in the same position in which
 he would have been, had the circumstances giving rise to
 the indemnity not arisen and the expression "indemnify" is
 construed accordingly.
- "interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.
- "knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.
- "lien": a right for the person who has possession of the *Lot* to retain possession of it.
- "risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value. "title": the legal and equitable right to the ownership of a Lot. "tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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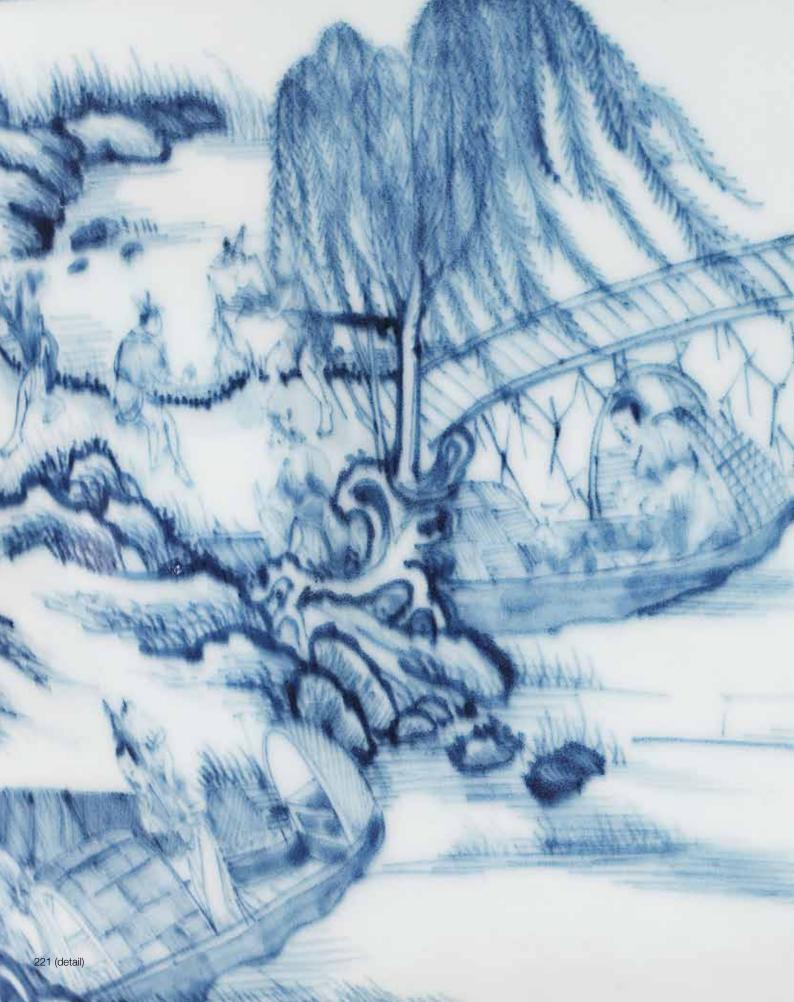
(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.

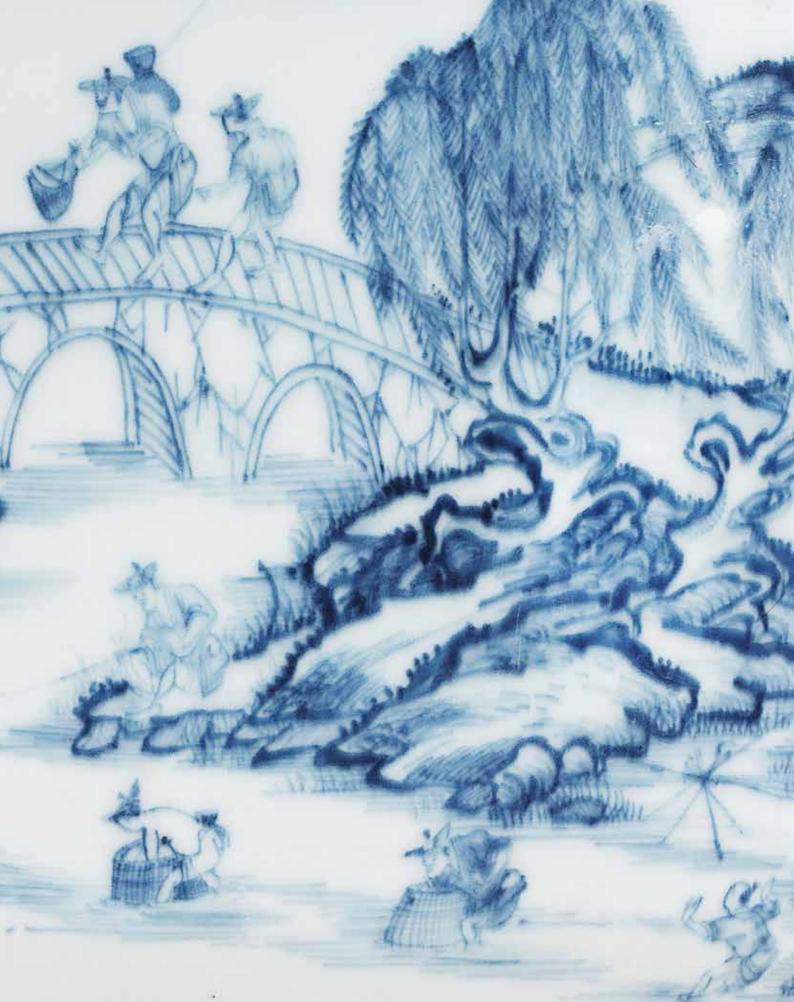


			Sale title: Fine Chinese Art / The Roy Davids Collection of Chinese Ceramics	Sale date: Thursday 6 November 2014		
			Sale no. 21355 / 22659	Sale venue: New Bond Street, London		
Paddle number (for office use only) This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.			If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids. General Bid Increments: £10 - 200			
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			E-mail (in capitals) By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
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