FINE CHINESE ART Thursday 14 May 2015

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FINE CHINESE ART

Thursday 14 May 2015 at 10.00 101 New Bond Street, London

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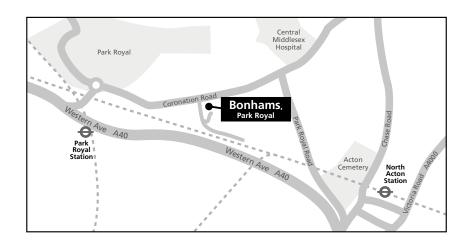
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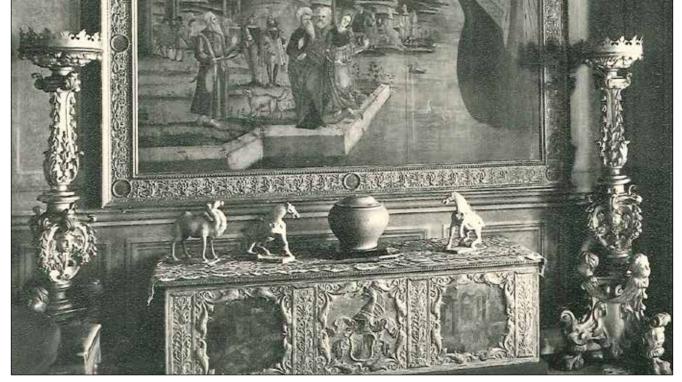
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Palazzo Grassi

Chinese Archaic Bronzes from the Franco Marinotti Collection

Franco Marinotti 珍藏中國青銅器 Lots 1 - 4

Coming from a small city in Italy, the extraordinary journey of Franco Marinotti (1891-1966) began in a textile company near Milan (the Filatura Cascami Seta) at the beginning of the 20th century, where he made his way up to the prominent position of managing the Warsaw and Moscow branches. This enriching experience and strong commercial relationships developed in Russia allowed him to launch his own company in 1921, the CICE - Compagnia Industriale Commercio Estero, and have continuous business links with Russia and South East Asia even following the October Revolution in 1917. The enterprise, which was intended to facilitate and regulate the economic relationships between Italian companies and Russia, resulted in Marinotti becoming a highly influential commercial and political figure.

In 1930, Senatore Borletti, one of the most important Milanese entrepreneurs and financiers, asked Marinotti to become managing director of the SNIA Viscosa. He subsequently became CEO in 1934 and President and shareholder of SNIA until his death in 1966. In these politically and economically troubled times, Franco Marinotti proved to be an exceptional leader bringing the company to an unprecedented international level, revealing himself as a man of great intuition and many talents, with a clear disposition for innovation. His merits were also recognised by King Umberto II, the last King of Italy, who rewarded him with the noble title of Count of Torviscosa, a town founded by Marinotti.

As a philanthropist, he was very much involved in collecting and preserving art, including Antiquities, Old Master Paintings, Oriental and Modern and Contemporary Art. His collection demonstrates his wide range of interests and passion for collecting. In 1949, he bought the Palazzo Grassi through SNIA Viscosa, and founded the 'Centro Internazionale delle Arti e del Costume'. Even through both wars, Mr. Marinotti kept being a supporter of artists, such as the members



Franco Marinotti, Shanghai circa 1918

of the Futurists Movement, as well as ceramics artists and even archaeological sites, which showed once again his extraordinary strong, complex character and unique vision through his career and pursuit of arts and culture. It is possible that his impressive collection of Chinese archaic bronzes and jade and jadeite carvings was acquired during his travels to China in the early 20th century.

1 * AN ARCHAIC BRONZE SQUARE VASE, FANG HU

Han Dynasty, 1st-2nd century AD

The square vase with a bulbous pear-shaped body rising from a tall, slightly splayed foot, tapering to an everted stepped rim, set on two opposing facets with a pair of taotie mask handles suspending loose rings.

35.6cm (14in) high

£2,500 - 4,000 HK\$29,000 - 46,000 CNY23,000 - 37,000

漢(公元一至二世紀) 青銅鋪首銜環耳鈁

A similar bronze hu vase, Han dynasty, sold in our San Francisco Rooms on 16 December 2014, lot 8008.





2 *

AN ARCHAIC BRONZE INSCRIBED RITUAL WINE VESSEL, JUE

Late Shang Dynasty, 12th-11th century BC

Raised on three splayed blade-shaped legs, cast to each side with a broad register containing two pairs of taotie masks with raised eyes on a leiwen ground of asymmetrical scrolls, bisected by a low flange to one side, the other with a loop handle issuing from an animal mask containing a pictogram beneath, all below upright triangle lappets and a pair of stylised gui dragons to the concave spout, flanked by two prominent post caps bearing whorl designs, fixed stand. 18.5cm (7 1/4in) high (2).

£12,000 - 15,000 HK\$140,000 - 170,000

00 CNY110,000 - 140,000

商末(公元前十二至十一世紀) 青銅饕餮紋爵 「丙」金文鑄款

Provenance: a distinguished European private collection and thence by descent

來源: 歐洲顯赫私人收藏,後由家族傳承

The pictogram below the handle reads *bing*, which is a clan symbol.

A similar bronze jue vessel, late Shang dynasty, with a similar clan symbol, *bing*, was excavated in 1953, Anyang, Henan Province, tomb no.304, and is now in the National Museum of China, Beijing; see *Zhongguo qing tong qitu ji*, Beijing, 2005, p.125 (bottom).

Further examples can be found in other important museum collections; see R.Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge, Mass., 1987, pp.194-195; in the collection of the British Museum, see W.Watson, *Ancient Chinese Bronzes*, London, 1977, pl.10b; and in the Shanghai Museum, see *Shanghai Museum: Ancient Chinese Bronze Gallery*, Shanghai, p.9. See also two jue with similar taotie designs, illustrated by C.Deydier, *Archaic Chinese Bronzes*, Paris, 1995, p.250, pl.3.







Inscription

3*

A RARE ARCHAIC BRONZE RITUAL INSCRIBED TRIPOD WINE VESSEL, JIA

Late Shang/early Western Zhou Dynasty, 12th-11th century BC The bulbous vessel divided into three bulging lobes each elegantly tapered to a straight leg, simplistically cast with a pair of bow-strings encircling and outlining the lobes in zigzag form, with a further bowstring to the tall cylindrical neck set with a buffalo head issuing a loop handle, rising to a gently flaring rim bisected by a pair of prominent posts with domed caps bearing whorl designs, an inscription beneath the handle reading 'yong quan (hu) fu yi'. 31.8cm (12 1/2in) high

£60,000 - 80,000 HK\$690,000 - 920,000 CNY550,000 - 740,000

商末/西周初(公元前十二至十一世紀) 青銅斝 「用犬(虎)父乙」金文鑄款

Provenance: a distinguished European private collection and thence by descent

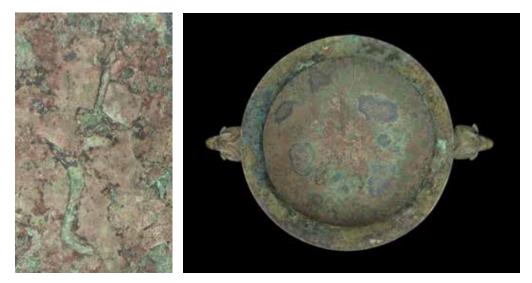
來源: 歐洲顯赫私人收藏,後由家族傳承

The inscription *yong quan (hu) fu yi* may be translated as: for the use of Ancestor Fu Yi of the Quan (or Hu) clan

The present rare lobed jia is a direct continuation of the tripod wine vessel form, elements of which can be seen as early as the late Xia period, 18th-16th century BC, continuing until the middle Western Zhou period. Towards the end of the Shang dynasty the jia had developed the li-shaped body with a tri-lobed form, as seen on the present lot, which then continued onto the Western Zhou period; see C.Deydier, *Archaic Chinese Bronzes, I, Xia & Shang*, Paris, 1995, pp.237, 239.

Compare two very similar bronze lobed tripod vessels, jia, the first in the Arthur M. Sackler Collections and the second, the *Mu Gui jia*, said to be from Anyang, in the Shanghai Museum, illustrated by R.W.Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge, Mass., 1987, pp.172-173 and 175, fig.10.2.





Inscription

4 *

A RARE ARCHAIC BRONZE INSCRIBED RITUAL FOOD VESSEL, GUI

Late Shang/early Western Zhou Dynasty 12th-10th century BC Of compressed globular form rising to a flaring mouth, the waisted neck flanked by a pair of loop handles issuing from the masks of a ram, cast with a narrow register containing two pairs of confronted stylised gui dragons with raised eyes on a leiwen ground, bisected by an animal mask in high relief to each side, the tall spreading foot similarly decorated with a further band of gui dragons, the interior cast with an impressed inscription reading 'ge yi', wood stand. 29cm (11 7/16in) wide (2).

£40,000 - 60,000 HK\$460,000 - 690,000

00 CNY370,000 - 550,000

商末/西周初(公元前十二至十世紀) 青銅夔龍紋簋 「戈乙」金文鑄款

Provenance: a distinguished European private collection and thence by descent

來源: 歐洲顯赫私人收藏,後由家族傳承

Gui bronzes have been made intermittently from the Erligang period, as during the Shang period there was a preference for basins without handles (*yu*). However, during the Western Zhou period *gui* were produced in large numbers; see J.Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol.IIB, Cambridge, Mass., 1990, p.347. It is likely that the inscription '*ge yi*' may refer to a a noble clan.

Compare a related but smaller bronze *gui*, Shang dynasty, illustrated by J.Rawson, *ibid.*, p.481, fig.64.4, which may indicate that the present lot was made during the very end of the Shang dynasty or early Western Zhou period.

See a related bronze ritual food vessel, *gui*, early Western Zhou dynasty, 11th century BC, from the Arthur M. Sackler Collections, sold at Christie's New York on 24 March 2011, lot 1247.



THE PROPERTY OF A NOBLEMAN

貴族藏品

5 W

A LARGE PAINTED POTTERY MODEL OF A PRANCING HORSE Tang Dynasty

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

£15,000 - 20,000 HK\$170,000 - 230,000

CNY140,000 - 180,000

唐 陶胎馬俑

Provenance: a European private collection

來源: 歐洲私人收藏

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

The modelling of the present lot is impressive for its sense of energetic movement. The finely painted, unglazed finish complements such confident, lively modelling, allowing the art of the potter to dominate. The Tang emperor Xuanzong (reigned AD 712-756), a great patron of the arts, famously kept a trained troupe of horses for his entertainment at court and this may explain the presence of this type of refined prancing horse amongst contemporary tomb furniture.

For a related sculpture in the Idemitsu Museum, Tokyo, dated to the first half of the 8th century, with similarly curling saddle cloth and raised right foreleg, but also with a seated lady rider, see W.Watson, *La Céramique Tang et Liao*, Fribourg, 1984, p.194. For a smaller but similarly modelled horse see an example in the Metropolitan Museum of Art, New York, no.67.62.2.

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



THE PROPERTY OF A NOBLEMAN 貴族藏品

6 W

A VERY LARGE POTTERY MODEL OF A CAMEL AND RIDER

Tang Dynasty

The two-humped camel modelled striding with left legs forward, neck raised and mouth gaping open to reveal tongue and teeth above the mottled hairy beard, the simple saddle modelled separately and further laden with a separate layer of travel supplies including hanging flasks, rolled blankets and skinned rabbits, the foreign rider perched above his goods wearing a stippled fur jerkin opening to reveal a small paunch, the bearded face looking directly ahead with determined expression below the exotic peaked cap, the left arm outstretched as if to hold reins. *Overall 85cm (33 1/2in) high* (3).

£20,000 - 30,000 HK\$230,000 - 350,000 CNY180,000 - 280,000

唐 胡人騎駱駝陶俑

Provenance: a European private collection

來源: 歐洲私人收藏

The result of a thermoluminescence test, Oxford Authentication Ltd., No.C101z92 of 14 November 2001, is consistent with the dating of this lot.

7 No lot

Handsome, imposing and exotic camels such as the present lot are of great scholarly importance as well as being highly decorative. Much of the evidence of Tang dynasty life comes from archaeological pieces from tomb excavations which bear witness to fear of death as well as a desire to recreate the lifestyle and comforts experienced in this life. Impressive beasts such as this camel, as well as horses and other figures including attendants, officials and servants, were therefore required to accompany the deceased on his journey in the afterlife.

The two-humped Bactrian camel was an exotic beast known in China from the Han dynasty, when it was first introduced as a form of tribute offered by the tribes of Turkestan and Central Asia. Prized for their ability to survive extreme hardships of heat, cold and lack of water when travelling across the desert, camels came to symbolise the freely-flowing trade established along the Silk Road and thus the wealth and cosmopolitan nature of the Tang court. It is no coincidence that the rider of the present camel is clearly of foreign demeanour and clothing, and sits atop heavily-laden saddle bags. The rider, with his distinctive hat and fur coat, worn skin-side out, probably represents a Sogdian merchant. In addition, imperial camel herds, numbering several thousand, were used for a range of state duties, including the provision of a military courier service for the northern frontier, adding military authority to the significance of the camel. Examples of Tang dynasty camels, both unglazed and with sancai glaze, are in important museum collections including the British Museum, Musée Guimet and the Metropolitan Museum of Art.

For a comparable figure of a camel with Central Asian rider see *Hao Qian, et al, Out of China's Earth: Archaeological Discoveries in the People's Republic of China*, Beijing 1981, fig.241. For another related group of grey pottery camels excavated from the tomb of Dugu Sijing, dated AD 709, see *Tang Chang'an chengjiao Sui Tang mu (Excavation of the Sui and Tang Tombs at Xi'an)*, Bejing, 1980, pls.65, 70-71.

An unglazed pottery camel with a female rider, of very similar dimensions and with similar caparisons, Tang dynasty, sold at Sotheby's New York on 20 March 2002, lot 56, and another example with a male rider sold in the same sale, lot 55.





VARIOUS OWNERS 各方藏家

8 A CIZHOU CARVED PEAR-SHAPED VASE, YUHUCHUNPING 12th/13th century

Raised on a high foot with slender neck rising to a flaring mouth rim, the bulbous body deeply carved through the creamy-toned white slip with eight alternating lotus flower heads borne on leafy meanders, beneath further rows of flowers to the shoulder and neck separated by geometric bands. 19.7cm (7 3/4in) high

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十二/十三世紀 磁州窯白釉剔纏枝蓮紋玉壺春瓶

Provenance: according to the family, acquired in the 1930s and thence by descent

來源:傳購於1930年代,後由家族傳承



9 A CIZHOU PAINTED BALUSTER JAR Ming Dynasty

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

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

明 磁州窯白地黑彩開光人物故事圖罐



A CIZHOU PAINTED BALUSTER JAR

Yuan Dynasty

Of compressed baluster form rising from a recessed base, painted in black slip on a cream ground, with a band of three lozenge-shaped panels, variously depicting a lotus spray and scholarly figures in landscape, all within decorative bands and spiral borders. *31cm (12 1/8 in) high*

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

元 磁州窯白地黑彩開光人物圖罐

Provenance: Sir Harry and Lady Garner Collection Bluett & Sons Ltd., London, *Catalogue*, 1973, no.30, pl.VI J.T.Tai Collection Sotheby's New York, 22 March 2011, lot 149

來源: Harry Garner爵士及夫人收藏 倫敦古董商Bluett & Sons Ltd.,收錄於1973年圖錄,編號30,圖VI J.T.Tai收藏 2011年3月22日於紐約蘇富比拍賣,拍品149號 Compare a similar Cizhou baluster vase, Yuan dynasty, illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics: Liao, Hsi-Hsia, Chin and Yuan Wares*, Taipei, 1992, p.276. For another similar vase from the Robert Lehman Collection, in the Metropolitan Museum of Art, New York, see S.G.Valenstein, *A Handbook of Chinese Ceramics*, New York, NY, 1989, p.144, pl.139.



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11

A CIZHOU MOULDED 'BOY AND LOTUS' EWER 16th/17th century

The flattened ewer modelled as a boy seated in royal ease on a foliate pedestal covered with a lustrous dark-brown glaze, the figure wearing an apron with moulded cloud scrolls loosely revealing his chest, his left hand supported on stylised rockwork holding a lotus spray, the other grasping a lotus leaf forming the spout and handle encircling his head.

29.2cm (11 1/2in) high

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十六/十七世紀 磁州窯童子執蓮執壺

12 A PAIR OF STONE TIGER WEIGHTS Song dynasty or later

Each carved as a recumbent feline, the spherical head with small ears and a slight smile, one fore leg slightly raised, seated on a rectangular base. Each 21cm (8 1/4in) long (2).

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

宋或更晚 石雕瑞獸 一對



A LARGE DOCUMENTARY SANCAI FIGURE OF GUANDI

Cyclically dated to Dingchou year, corresponding to AD 1517 and of the period Glazed in green and yellow, the figure modelled with a ferocious expression, clad in full armour, billowing robes and with a cloth hat, seated in a powerful position with both hands on the knees, all on a low plinth, the side inscribed with the cyclical date dingchou year. 65cm (25 5/8in) high

£8,000 - 10,000 HK\$92,000 - 120,000 CNY74,000 - 92,000

丁丑年(AD1517) 三彩關聖帝君坐像

For a larger documentary sancai figure, dated AD 1484, in the British Museum, illustrated by J.Harrison-Hall, see *Ming Ceramics in the British Museum*, London, 2001, p.540, pl.19:1; in particular on p.537 the author notes that such large scale ceramic sculptures as the British Museum examples are rare survivors from what would once have been a common sight in temples throughout China. Another sancai dated figure is illustrated in *The Burrell Collection*, Glasgow, 1983, p.55, pl.22. For a full discussion on the history of architectural ceramics, see C.Eng, *Colour and Contrast: Ceramic Traditions in Chinese Architecture*, Leiden, 2015.

Compare a related *sancai* figure of Guandi sold at Sotheby's New York, 23 March 2004, lot 635.



Inscription



The Cheng Huan Collection of Buddhist Art

香港資深大律師清洪先生珍藏 佛教藝術

Lots 14 - 50

I was born and brought up in what was then Britishadministered Malaya, and like most Chinese, my family's beliefs were primarily Buddhist but laced with substantial doses of Daoism and some traces of Confucianism. However, like any family aspiring to a better education for their children, my parents sent me to schools run by British Christian missionaries. So it was that I was educated in what were called 'Anglo-Chinese' schools where Christianity was a compulsory subject and attending church services was the norm. However, despite the teachers' obvious Christianity, some of the more liberal school principals did permit a degree of flexibility in the curriculum. In the Malayan town of Ipoh, for instance, I recall attending lectures on Buddhism at the Anglo-Chinese, and Christian-led, school.

Therefore, I grew up in the company of the scent of joss sticks, the smile of a Dehua *guan-yin*, the protection of kitchen gods (one among many gods), offerings of food and paper money and the clicketty-clack of fortune-telling sticks. Festivals and family anniversaries were a mixture of Buddhism and ancient folklore, the latter sometimes the dominant aspect of ceremonies. Everyday habits were also tinged with Hindu ones because in those days Malaya was home to many immigrants from the Indian sub-continent (also a British colony).

My life's journey set off on a new path when I went to London to study law, qualifying as a barrister, and then to study international law at Trinity Hall, Cambridge. Little did I know that my years in England would also lead me towards Tibetan Buddhism but that is exactly what happened. The catalyst for this development in my artistic and aesthetic fortunes was the friendship I developed in England with another foreign student. He came from Sikkim and his name was Tenzing. I had never heard of Sikkim but soon discovered it was a tiny, independent and Buddhist kingdom high up in the Himalayas sandwiched between much larger Bhutan to its east and Nepal on the west. North and south lay the two giants. China and India. Small and vulnerable Sikkim was at a strategic crossroads, which was why in 1975 it was swallowed into India. As for my friend Tenzing I slowly learnt that he was not only a royal prince, he was also the Crown Prince of Sikkim and therefore in line to succeed his father as Chogyal, or King, of Sikkim.

I will cut a long story short but the upshot of my friendship with Tenzing was that I made two lifechanging visits to Sikkim. The Buddhism I observed there, very much like that practised in nearby Tibet, was both an eye- and mind-opener. I felt an immediate affinity with it and started to study everything I could lay my hands on about Tibetan Buddhism and its influence in China. As I began to understand the art and its iconography, my attention gradually concentrated on the highly refined metalwork of the Tibetan craftsmen. Gold and silver-inlaid iron and bronze workmanship was the finest I had ever seen. I learnt how it had been Nepalese experts who had taught Tibetans and then how those Tibetans had passed their metalworking skills to other Chinese.

By the time I began my legal career in Hong Kong, I uncovered a few reliable sources for Tibetan art, especially my beloved gilt bronzes. What's more my career became profitable and my Tibetan purchases affordable. There followed many years of rummaging in antique shops the world over. Occasionally I would manage to buy a piece rarely seen, which made me ever more eager to find other missing examples of the Tibetan Buddhist bronze jigsaw. I tried to find varying examples of particular images, all the time hoping to widen and refine my collection. As the years passed it became increasingly more difficult to find fresh images to add to my bronze collection, which eventually totalled over 300 items. Sometimes months would go by without a worthwhile purchase. Then, all of sudden, I would make a significant find. Such was the case with the six bronze Densatil caryatid figures (five of them gilded) I spotted on a dusty shelf in a filthy cramped room. Could they be truly from the famed Densatil monastery I asked myself? Too good to be true I worried. Their refinement, solidity and weight, however, convinced me of their authenticity. There were many moments like that, often in strange places such as a car-boot sale in the UK, a back-alley thrift shop in New England, a narrow lane in Kvoto, and of course a few of Hong Kong's reputable dealers. Other objects could only be located at full prices in dealers such as Spinks in London. Spinks also proved a bountiful source for the thangkas, which gradually became another category of my growing collection. Altogether it took about 40 years to accumulate the collection, more often than not, with the support and encouragement of my friend Graham Wild, whose lack of Buddhist belief is fortunately balanced by his uncanny eye for detail.

It is also fascinating to consider the achievements of the historic Sakyamuni Buddha. Over many centuries his beliefs, along with Buddhist arts, spread across Asia. More recently, Buddhism has enjoyed a renaissance and now has followers on every continent. Indeed, I have read that Buddhism in the 21st century is the world's fastest growing religion. It is a long way from those early beginnings, when the historic Buddha passed into Parinirvana and the only evidence of his physical remains were reputedly scattered among 84,000 stupas initiated by the great Buddhist King Ashoka. Those 84,000 stupas were presumably the first indigenous Buddhist art forms. According to the great historian Alfred Foucher (1865-1952) the first actual image of Buddha was carved by an artist who was partly Greek and not wholly Buddhist. That was probably a reference to the artistic influence that Alexander the Great brought to Central Asia and to the Indian subcontinent. It is also probably why I often hear Europeans, when they confront a sculpture of Buddha for the first time, say the styling - and especially the treatment of the clothing reminds them of ancient Greek art.

From the birthplace of Buddha (at Lumbini in present day Nepal) the iconography of Buddhism in its many different forms spread south to India and Sri Lanka. To the north it spread to Tibet and Mongolia. To the east it took hold in China, Korea, Japan, Thailand, Burma, Cambodia, Laos and Vietnam, even appearing in faraway Indonesia at the great temple of Borobudur.

Among my collection of Buddhist artefacts it is the Tibetan and Sino-Tibetan Buddhist bronze figures and the thangkas that I most admire. This was not always the case because when I first started collecting (over forty years ago) the earliest pieces I bought were from Thailand and Burma — for the simple reason that in Malaya, where I was brought up, Tibetan Buddhism was unknown and there were no images or paintings for me to admire. After my visits to Sikkim and my experience of Tibetan Buddhism at first-hand I quickly became attached to its artistic intricacies and religious paraphernalia.

The respected Buddhist scholar, Donald S. Lopez Jr., said of Buddhism - "It is a religion that does not have complicated rituals to perform or dogmas to believe. In fact, it might not be a religion at all. It might be more accurate to call it a philosophy or just a way of life". This may be a reason why Buddhism's appeal has grown so much. During the decades I have been collecting, there has been a growing worldwide fascination with all things Tibetan, and, of course, all things Chinese. In the early days most of the interest was from Europe and America but it is heartening that nowadays there is a mounting appreciation of Buddhist art among mainland Chinese collectors. It is satisfying to think that many of the objects in this sale will no doubt return to China, where I hope they will inspire other collectors and believers as much as they have inspired me. It has often been said that collectors are merely custodians, that they do not own their collections. They merely look after things before passing them on to a future generation where they will be appreciated afresh. I think this is true and hope these fine pieces will find new appreciative homes.

My fascination with Buddhist art continues unabated and I have recently started new collections based on the Buddhism of Thailand and especially Burma (Myanmar). I hope these objects, which I have admired for many pleasurable years, will bring equal joy and happiness to their new owners. *Om Mani Padme Hum!*

Cheng Huan

Cheng Huan S.C. was born in Malaysia. He studied law in London and at Trinity Hall, Cambridge. He joined the English Bar in 1969. In 1971 he gained a Diploma in International Law from Cambridge University. In 1976 he was called to the Hong Kong Bar and in 1988 was made a Queen's Counsel. In 1997 he became a Senior Counsel. He is a member of the Peoples' Consultative Conference for the Province of Fujian (China).



14 * A GILT-LACQUERED WOOD FIGURE OF BUDDHA SHAKYAMUNI 18th century

Carved standing on a lotus base, the Buddha with elongated earlobes and a benevolent face beneath a prominent ushnisha formed with coiled curls reserved with an urna, wearing a thick overlapping draped robe opening to the bare chest and falling to the feet with folds distinctively detailed with coils and scrolls, his left hand stretched and raised in front of his chest and the other lowered in varada mudra, all covered with red lacquer and highlighted in gilt. 34.6cm (13 5/8in) high (2).

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十八世紀 木漆鎏金佛陀立像



15



15 W

TWO GILT-LACQUERED WOOD FIGURES OF DIGNITARIES 17th century

The first standing holding a scroll in his hands, looking forward and wearing an official's hat, with long flowing robes adorned at the edges with a band comprising lingzhi, clouds and flowers, *91.5cm* (*36in*) *high*; together with another gilt-lacquer wood figure, seated with clasped hands, eyes bulging beneath his official's hat, with a recessed section at the back. *70cm* (*27 9/16in*) *high* (2).

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

十七世紀 木漆鎏金道仙像 一組兩件

16 *

FIVE GILT-BRONZE FIGURES AND A LOTUS PEDESTAL Sui/Tang Dynasty

Comprising a figure of a Bodhisattva wearing a pointed headdress and dhoti, adorned with beaded jewellery, seated in lalitasana with the left hand lowered on the lap; two seated figures of Buddha, both similarly attired with long flowing robes seated in dhyanasana, one seated on a raised lotus pedestal; two standing figures of an arhat with hands folded holding an incense burner, the larger standing on a lotus pod flanked by scrolling leaves; and an octagonal pedestal cast as a three-tiered circular plinth raised on a band of lappets, two loose stands.

The largest 10.5cm (4 1/8in) high (8).

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

隋/唐 銅鎏金佛教造像五件及蓮紋基座





17 *

A COPPER-ALLOY REPOUSSÉ MANDORLA 15th/16th century

The elaborately worked oval panel with four flanking deities below striding makara whose tails develop into wild floral scrolls, crowned with a garuda bird held up by a pair of nagas, the outer border with scrolling lotus flower heads and further smaller Buddha figures, encircled with a vajra band and topped with flaming jewels, each layer with further beaded and flaming borders, all surrounding a central space for a seated deity. 34.5cm (13 1/2in) high

£2,000 - 3,000 HK\$23,000 - 35,000 CNY18,000 - 28,000

十五/十六世紀 赤銅合金飛天佛像飾板

18 *

A RARE DENSATIL-STYLE GILT-BRONZE **REPOUSSÉ PLAQUE**

14th/15th century

Cast in high relief with six three-headed, six-armed deities arranged in two columns with four seated cross-legged above two standing figures, holding various implements in each hand including a sword, a wheel, a lotus, a vajra and ghanta, each supported on a single-lotus pedestal with upwards petals encircled by a halo. 32.8cm (13 in) high

£5,000 - 8,000 HK\$58,000 - 92,000 CNY46,000 - 74,000

十四/十五世紀 丹薩替風格銅鎏金六佛飾板

The form of the present lot may suggest the function as a decoration of part of the stupa at Densatil, where eighteen large funerary reliquaries contained the mortal remains of the religious and political leaders of the Phagmogrupa.

19 * A DENSATIL-STYLE GILT-BRONZE BUST OF MANJUSRI

14th/15th century

The benevolent face well modelled with heavylidded elongated eyes and a raised urna beneath an elaborate crown enclosing the high chignon, adorned with beaded jewellery inset with turquoise and hardstones, the hands in dharmachakra mudra holding blossoming lotus stems bearing a sword and book, stand. 16.2cm (6 1/2in) high (2).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十四/十五世紀 丹薩替風格銅鎏金文殊菩薩半身像

20 *

A LARGE GILT-BRONZE HEAD OF MAITREYA

12th century or later

Solidly cast and well modelled with distinctive facial features, displaying elongated downcast eyes, aquiline nose and a gentle smile, flanked by pendulous ears adorned with ornate disc-shaped earrings, the hair drawn into a high chignon topped by a projecting leaf, secured by a tall five-leaf diadem, stand. 43cm (17in) high (2).

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

十二世紀或更晚 銅鎏金彌勒佛頭像

Compare the facial features and the craftsmanship of a related bronze head of a Bodhisattva, dated to the 12th century, illustrated by the Tibet Literature and Art League in *Xizang Yishu: Diaokejuan*, Shanghai, 1991, pp.133-144.







22

TWO RARE DENSATIL-STYLE BRONZE SUPPORTS 15th century

The bronze support cast with two four-armed Bodhisattvas including Padmapani holding a lotus stem in the raised left hand, standing on a lotus throne atop a kalasa vase, their upper arms upraised supporting a waisted capital, dressed in a pleated dhoti adorned with beaded jewellery, the other smaller gilt-bronze one similarly cast standing on a lotus base atop a plinth, fixed stands. *The taller 36.7cm (14 1/2in) high (4).*

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

十五世紀 丹薩替風格銅供養天女台柱兩件

A related example was sold at Christie's New York, 21 September 2007, lot 126.

21 *

A RARE DENSATIL-STYLE GILT-BRONZE SUPPORT 15th century

Cast with two four-armed Bodhisattvas standing on a lotus throne atop a kalasa vase, each facing to the side with one holding a water bottle and the other with a vase in their lowered left hands, their upper arms upraised supporting a waisted capital, wearing a long dhoti embellished with beaded jewellery inlaid with hardstones, fixed stand.

29.5cm (11 1/2in) high (2).

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

十五世紀 丹薩替風格銅鎏金供養天女台柱





TWO RARE DENSATIL-STYLE GILT-BRONZE SUPPORTS 15th century

Each cast with two elegantly-standing figures of four-armed Bodhisattvas atop a kalasa vase raised on a stepped plinth, delicately adorned with beaded jewellery and a tiara framing a compassionate face, their upraised arms supporting a waisted capital, the principal hands in mudras and holding various implements, fixed stands. *The taller 28cm (11in) high* (4).

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

十五世紀 丹薩替風格銅鎏金供養天女台柱兩件

Compare a similar Densatil gilt-bronze support, 15th century, sold at Christie's New York, 21 September 2007, lot 126.

The complex at Densatil was destroyed during the Chinese Cultural Revolution, but evidence of its artistic importance and influence can be seen in the records of the Italian traveller Giuseppe Tucci following his visit in 1948, and in the black and white photographs taken by the Italian photographer Pietro Francesco Mele who accompanied Tucci on the 1948 expedition; see P.Mele, *Tibet*, Calcutta, 1975. See the photographs of similar gilt-bronze supports in situ, illustrated by P. Mele, *Tibet*, 1969, pp.61-62.







24 *

A GILT-BRONZE FIGURE OF BUDDHA Probably 13th century

Seated in dhyanasana on a double-lotus base with his hands in bhumisparsa mudra, wearing a sanghati draped across his left shoulder, his benign face flanked by a pair of long pendulous ears and centered by a raised urna, the head and domed usnisha covered with tight curls and topped with a knop. 14.5cm (5 2/3in) high

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

或十三世紀 銅鎏金釋迦牟尼佛坐像

24

25 * A GILT-BRONZE FIGURE OF VAJRAPANI

15th century

The deity cast striding in pratyalidha atop two intertwined snakes, wearing a tiger-skin dhoti, the raised right hand holding a vajra, the left hand in prithvi mudra, the wrathful face with three eyes, crowned with a turquoise-inlaid headdress, all raised on a double-lotus plinth. *11.5cm (4 1/2in) high*

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十五世紀 銅鎏金金剛手菩薩立像



A FINE GILT-BRONZE FIGURE OF MAITREYA

15th century

Sensitively and finely cast seated in bhadrasana on a single-lotus pedestal on a stepped plinth with meticulous foliate beaded rims, one bare foot resting on a smaller lotus throne, the hands raised in dharmachakra mudra holding two lotus stems rising to the shoulders issuing a water bottle and a stupa, wearing a beaded dhoti folded in elegant pleats, richly embellished with beaded necklaces, armlets, bracelets and anklets inset with turquoise, the benevolent face modelled with distinctive facial features, framed by a five-leaf foliate tiara with tresses of hair falling alongside the shoulders. *18.5cm (7 1/3in) high*

£15,000 - 20,000 HK\$170,000 - 230,000

CNY140,000 - 180,000

十五世紀 銅鎏金彌勒菩薩坐像

Maitreya, also known as the Buddha of the Future, may be considered as a Bodhisattva according to the sutras, or a Buddha according to the tantras. In Tibet, when represented as a Bodhisattva, he may be depicted standing or seated in European style with the feet resting on a small lotus throne, as in the present lot. The princely seated appearance of the figure (as in the present lot) is one of the most popular manifestations of Maitreya.

The style of the statue including the elegant proportions, the smooth and skillful casting of the body, and the treatment of the elaborate beaded jewellery, successfully demonstrates the excellent craftsmanship during the 15th century.

See a related gilt-bronze figure of Maitreya, dated 15th century, in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2011, pl.51. A gilt-copper figure of Maitreya with similar execution, 17th century, is at the Museum Rietberg Zurich, illustrated by H.Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, pl.39.





28 A GILT-BRONZE FIGURE OF PADMASAMBHAVA 16th century

With alert face, wearing a distinctive pointed cap and an elegantlypleated robe with delicate floral patterns, holding a vajra in his raised right hand and a skull cup in his left, with a flaming trident above skulls leaning against his left elbow, seated on a double-lotus base. 20.2cm (8in) high (2).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十六世紀 銅鎏金蓮花生執杖坐像

Padmasambhava, also known as Guru Rinpoche or Precious Teacher, is highly revered by all four great Buddhist sects in Tibet, where the Tibetans refer him as the second Buddha.

The present lot can be clearly identified as Padmasambhava from his characteristic attributes of the vajra crown, the earrings, the cloud lappet collar and the attributes of the vajra and the skull cup he is holding together with the khatvanga trident in his arm.

A similar figure of Padmasambhava is illustrated by D.Dinwiddie, *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Chicago and London, 2003, p.110, no.12.

27 *

A GILT-BRONZE FIGURE OF GREEN TARA 15th/16th century

Elegantly cast seated in lalitasana on a double-lotus pedestal, the hands in varada mudra and vitarka mudra, flanked by lotuses rising to the shoulders, the benevolent face framed by an intricate tiara and disk earrings, wearing a dhoti elaborately embellished with beaded necklaces, armlets and bracelets, richly inset with turquoise and semi-precious stones. *15.7cm (6 1/5in) high*

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

十五/十六世紀 銅鎏金綠度母坐像

The present lot is beautifully balanced with an elegantly-curved torso. Together with the delicate execution of the jewel adornments, it displays an evidence of the fine workmanship during the 15th and 16th century.

Compare the facial expression and the treatment of the double-lotus pedestal on the seated figure of four-armed Avalokitesvara, dated to 15th century, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues in Tibet*, Hong Kong, 2003, pl.169.



29 *

A GILT-BRONZE FIGURE OF MANJUSRI 15th century

Finely cast seated in dhyanasana on a double-lotus pedestal, the hands held in dharmachakramudra flanked by two lotus stalks with the blooms bearing a sword and a book, wearing a foliate tiara fronting a tall top-knot, adorned with elaborate jewellery inlaid with semi-precious stones. 13.6cm (5 3/4in) high

£8,000 - 12,000

HK\$92,000 - 140,000 CNY74,000 - 110,000

十五世紀 銅鎏金文殊菩薩坐像

Manjusri is known as the manifestation of the wisdom of all Buddhas and Bodhisattvas. He is also one of the eight main Bodhisattvas surrounding Sakyamuni Buddha, thus with a princely appearance adorned with Bodhisattva ornaments as shown in the present figure. Manjusri can be depicted in various forms, while the present lot can be referred to as Manjusri Dharmachakra since his hands are held in dharmachakramudra, the gesture of teaching. It is believed that one can achieve knowledge, clarity and quickness of understanding with the help of Manjusri.

The deity is typically depicted with a sword and a book, as in the present lot, which symbolises the highest knowledge which is reached by overcoming ignorance and studying the highest book of wisdom.

The workmanship of the petals on the lotus pedestal, the ornaments and the posture are comparable to that seen on a Maitreya and a Vajradhara figure, both dated 15th/16th century, illustrated by U.von Schroeder, Buddhist Sculptures in Tibet: Tibet & China, Hong Kong, 2001, p.1065, nos.272E and 272F.





30 * A LARGE GILT-BRONZE VAJRA 17th century

The thunderbolt-sceptre heavily cast with four prongs at each end emerging from the mouths of four makaras supported on a singlelotus pedestal, divided by a central round grip. *30.5cm (12 in) long*

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

十七世紀 銅鎏金金剛杵

The vajra is one of the two most important ritual implements of Tantric Buddhism, together with the bell (ghanta). It can be made of various materials including gold, silver, copper, brass, iron, bronze, and painted wood.

The present large vajra is a fine example of the well-known type with five prongs. When the vajra is held erect, the five prongs at the top are symbolic of the wisdom of the Five Transcendent Buddhas and the other five at the bottom stand for the five female consorts of the Five Buddhas, symbolising the five elements of purity: earth, water, fire, air and ether. The round grip at the centre represents the Buddha Vajrasattva, the archetypal Tantric buddha form. Compare a similar vajra illustrated by R.Thurman and D.Weldon, *Sacred Symbols: The Ritual Art of Tibet*, New York, 1999, pl.10.

31 * TWO GILT-BRONZE STUPAS 18th century

Comprising a larger stupa decorated with masks suspended with beaded garlands and a smaller stupa with incised decorations both similarly shaped with a domed body placed on a tiered platform set with a framed niche, raised on a square stepped base, surmounted by a conical parasol flanked variously by foliate scrolls and ribbons, the smaller stupa with a finial in the form of a sun and moon. *The larger 23.2cm* (9 1/8in) high (2).

£5,000 - 8,000 HK\$58,000 - 92,000 CN

CNY46,000 - 74,000

十八世紀 銅鎏金佛塔 一組兩尊



32 * A GILT-BRONZE STUPA 17th century

The square harmika supported on a domed body raised on a circular stepped plinth leading from a lotus base, surmounted by a tapering parasol adorned with inlay beneath a lotus bud finial. *13.7cm (5 3/8in) high*

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十七世紀 銅鎏金佛塔





33 * **TWO LARGE BRONZE STUPAS** 17th/18th century

Each similarly cast with the domed base rising from a double-lotus frieze and a series of lightly-beaded rims supporting the stepped harmika, surmounted by a tapered parasol with protruding lotus and bud, all below a sun and moon finial. *The largest 45.7cm (18 in) high* (2).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十七/十八世紀 銅佛塔 一組兩件

34 * THREE GILT-BRONZE FIGURES OF BODHISATTVA

17th/18th century

Comprising a figure of Akshobya seated on a lotus throne, dressed with a pointed headdress and dhoti with beaded jewellery hanging over the bare chest, the right hand lowered in bhumisparsa mudra and the other holding a vajra on the lap, inset with inlay, *15.9cm* (6 1/*4in*) *high*; a seated figure representing Maitreya, similarly dressed with the hands raised in dharmachakra mudra holding two lotus stems flanking the shoulders, *15.5cm* (6 1/*8in*) *high*; and a figure of Avalokitesvara standing on a lotus base, holding a nincense burner in the left hand with the other raised in prithvi mudra, *18cm* (*7 1/8in*) *high*. (3).

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

十七/十八世紀 銅鎏金菩薩坐像 一組三尊

35 * THREE GILT-BRONZE FIGURES OF LAMA

17th/18th century

Comprising a figure of Padmasambhava seated on a lotus throne attired in a pleated monastic robe and a lotus hat, his right hand raised in front of his chest holding a vajra and a skull bowl in his left, with a trident leaning against his left elbow, *18.2cm (7 1/8in) high*; a figure of a lama similarly dressed in monastic robe, the left hand raised and held in mudra, seated in royal ease on a lotus base, *13.9cm (5 1/2in) high*; and a further figure of a lama seated in lalitasana with his right leg stepping on a lotus flower, the right hand lowered in varada mudra, *13.6cm (5 3/8in) high*. (3).

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

十七/十八世紀 銅鎏金喇嘛坐像 一組三尊







Inscription on the central figure



36 inscription



36 *

AN INSCRIBED SILVER-INLAID BRONZE FIGURE OF WHITE TARA

17th/18th century

Crisply cast seated in padmasana, wearing loose robes and elaborate beaded jewellery, the raised left arm holding a lotus, the two front arms together in anjali mudra, the serene face with silver-inlaid eyes, the long ears suspending foliate earrings, the head with a five-point crown, all raised on a double-lotus plinth, inscribed in Tibetan to the reverse.

20cm (7 7/8in) high

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

十七/十八世紀 銅嵌銀多羅菩薩坐像

37 *

A PARCEL-GILT BRONZE FIGURE OF A LAMA 19th century

Cast seated in dhyanasana wearing a patched kasaya, the left hand in vitarkamudra holding the end of a floral stem, the left hand in dhyanamudra, the serene face with downcast eyes and an enigmatic smile, all raised on a double-cushion plinth incised with floral motifs on diaper. *22cm (8 5/8in) high*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十九世紀 局部鎏金銅喇嘛坐像

38 *

A GILT-COPPER FIGURE OF A LAMA 18th century

The figure cast seated in dhyanasana wearing a patchwork kasaya and an under-robe, the left hand in dhyanamudra supporting a text, the right hand raised in vitarkamudra, the gently-tilted head crowned with a pandita hat flanked with long flaps, all raised on a double-cushion plinth enhanced with floral motifs.

20cm (7 7/8in) high

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八世紀 赤銅鎏金喇嘛坐像

39 *

TWO GILT-BRONZE FIGURES OF TSONG KHAPA

18th/19th century

Each seated cross-legged in dhyanasana on a lotus base, the master of the Gelug School cast with a benevolent face below a pointed pandit hat, dressed in a long robe with incised floral hems, the hands raised in dharmachakra mudra holding two lotus sprays flanking the shoulders issuing the sword of light and book of wisdom respectively. *The larger 16.6cm (6 5/8in) high (2).*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八/十九世紀 銅鎏金宗喀巴大師坐像 一組兩尊











40 *

A GILT-BRONZE FIGURE OF YONTEN GYALPO 18th century

Cast seated astride a mule, wearing full robes, the wrathful face with three eyes and short beard, topped with a wide-brimmed lacquer hat, the right hand raised and holding a vajra, the left hand cradling a small vase, raised on a mountain plinth enclosing a sea of blood littered with body fragments. *11cm (4 3/8in) high (2)*.

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十八世紀 銅鎏金白哈爾騎騾像

Yonten Gyalpo, or the King of Virtue, is one of the Five Great Kings, manifestations of the historical figure of Pehar, the Great Protector. According to the Gelugpa tradition Yonten Gyalpo holds an axe and lasso and wears a snake and tiger skin cloak and a cane hat topped with a garuda. However, in the present lot the dharmapala carries a vajra and a vase with a jewel on top, a symbol of Ratnasambhava. For a Tibetan thangka of Yonten Gyalpo with similar unusual iconography to the present lot and further discussion, see B.Lipton, *Treasures of Tibetan Art*, Oxford, 1996, p.190, no.102.

41 *

A GILT-BRONZE FIGURE OF VAISRAVANA

18th/19th century

The God of Wealth cast wearing full war armour with the under-robe and ribbons flowing about the body, seated atop a ferocious snow lion in lalitasana, the left hand cradling a jewel-spitting mongoose, the right hand raised in front of his breastplate, the semi-wrathful face smiling and with a short beard, topped with a five-pointed crown, all raised on a single lotus plinth. *11cm (4 3/8in) high*

£2,500 - 4,000 HK\$29,000 - 46,000

CNY23,000 - 37,000

十八/十九世紀 銅鎏金多聞天王坐獅像

Vaisravana, the God of Wealth and the Guardian of the North, is known as one of the main protectors of the Gelugpa Sect since the 14th century.

42 *

A LARGE BRONZE REPOUSSÉ FIGURE OF PADMASAMBHAVA 19th century

The figure seated in padmasana clad in long robes embellished at the hems with foliate motifs, the left hand in dhyana mudra cradling a skull cup, with a trident at the elbow, the right hand raised in dharmachakra mudra with a vajra, the alert face with large eyes and a thin moustache, enhanced with gilt and red lacquer, wearing a wide-flapped hat crowned with a peacock feather, all raised on a single lotus throne. 54.5cm (21 1/2in) high

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

十九世紀 銅蓮花生坐像

Padmasambhava, also known as Guru Rinpoche or Precious Teacher, is highly revered by all four great Buddhist sects in Tibet, where the Tibetans refer to him as the second Buddha. The present lot can be clearly identified as Padmasambhava from his characteristic attributes of the vajra crown, the earrings, the cloud lappet collar, and the attributes of the vajra and the skull cup he is holding, together with the khatvanga trident in his arm.









43 * TWO GILT-BRONZE FIGURES OF AMITAYUS

Incised Qianlong marks, one cyclically dated Xinsi year AD 1761, the other Gengyi year, AD 1770, and both of the period Each seated in dhyanasana on a rectangular pedestal adorned with foliate brackets and placed with a cloth draped over the centre front, the deity finely cast with downcast eyes and a serene expression, the hands folded in dhyana mudra, one holding an incense burner, elaborately dressed with jewellery, pointed headdress and long flowing robe draped over the left shoulder and exposing the right chest, framed by a separately flaming mandorla. *Each 21.2cm (8 3/8in) high (2).*

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

清乾隆辛巳及庚寅年(AD 1761及1770) 銅鎏金無量壽佛坐像一組兩尊 「大清乾隆辛巳年敬造」、「大清乾隆庚寅年敬造」楷書刻款

44 *

A GILT-BRONZE FIGURE OF SHADAKSHARI LOKESVARA 18th century

The four-armed Avalokitesvara cast seated in padmasana, wearing a jewellery-embellished dhoti, the two front arms placed together in anjali mudra, the left arm raised holding a lotus flower, the face with a benign expression, flanked with ribbons and crowned with a fivepointed head dress, the ushnisha topped with an Amitabha head, all raised on a single lotus plinth. 18cm (7 1/8in) high

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八世紀 銅鎏金四手菩薩坐像

45 * A LARGE GILT-COPPER REPOUSSÉ FIGURE OF AN ARHAT 19th century

The figure seated in padmasana atop a double-cushion plinth wearing long robes covering the shoulders, the left hand in dhyanamudra holding a coral and turquoise-inlaid flaming jewel, the right hand resting on the knee, the serene face with a benign, smiling expression.

41.5cm (16 3/8in) high

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十九世紀 銅鎏金阿羅漢坐像





46 * A GILT-BRONZE FIGURE OF KUBERA 18th century

The God of Wealth seated in royal ease, clad in loose fitting robes, with turquoise and other inlaid jewellery, a ribbon billowing around the shoulders, the semi-wrathful face with a short beard, topped with a five-pointed crown, the left hand cradling a small mongoose, the right hand raised in front of the chest, all raised on a double-cushion plinth incised with foliate motifs. *10cm (3 7/8in) high*

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十八世紀 銅鎏金多聞天王坐像

47 *

A GILT-BRONZE FIGURE OF GUANYU ON A HORSE 19th century

With long beard and a wrathful expression beneath an ornate headdress, the valiant guardian deity wearing armour with billowing sleeves, his left hand raised in front of his chest and holding a long halberd, mounted on a horse detailed with tassels hanging to its head and neck, galloping on a separate rectangular plinth with its left front leg raised. *17.8cm (7in) high* (3).

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十九世紀 銅鎏金關帝執刀騎馬像



48 * A LARGE GILT-BRONZE FIGURE OF AVALOKITESVARA

Probably 19th century

The eleven-headed and eight-armed Bodhisattva standing on a single-lotus pedestal, the primary hands held in anjali mudra at her chest, the other arms radiate around her with a lotus flower and a water bottle, wearing a long jewelled dhoti around the waist, the three triple-heads in a serene expression surmounted by a demonic face with the Amitabha head at the top. 45cm (17 2/3in) high

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

或十九世紀 銅鎏金十一面觀音立像

The Bodhisattva of Compassion, Avalokitesvara, is the manifestation of compassion of all Buddhas and is also considered as the spiritual offspring of Amitabha Buddha. The worship of Avalokitesvara was introduced from India into Tibet in the 7th century. In China, Avalokitesvara is very popular and is considered as a female Bodhisattva known as Guanyin since about the Southern Song period.

Compare a gilt-bronze figure of an eleven-headed Avalokitesvara of similar style in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Guanyin in the collection of the Palace Museum*, Beijing, 2012, pl.104.





49 * A PARCEL-GILT SILVER PORTABLE SHRINE, GAU, AND AN ALMS BOWL, BO

19th century

The shrine containing a small seated figure of Tsong Khapa, typically formed as a box with crest, the front face decorated with gilt Buddha figures, dragons, birds and garuda surrounding a central glazed aperture, all on a dense repousse foliate ground, *the shrine 20.5cm* (*8 1/8in*) *high*; the gilt alms bowl embellished in silver in low relief with inlaid swags, tassels and cartouches enclosing the Eight Buddhist Emblems, all between lappet borders encircling the mouth and foot, the base with an incised double-vajra, *16cm* (*6 1/4in*) *wide*. (3).

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

十九世紀 局部鎏金銅佛龕及銅鎏金八吉祥紋缽

50 * A LARGE PARCEL-GILT COPPER STUPA 19th century

The domed body with a framed niche for a miniature Buddha figure, decorated with kirtimukha spewing beaded jewellery swags, topped with a tapering column flanked with foliate panels, bearing a sun and moon finial, raised on a stepped four-tiered plinth on a waisted square pedestal with a repousse frieze of mythical beasts interspersed with inlaid floral panels, all seated on a wider low plinth with inlaid foliate motifs. *54.5cm (21 1/2in) high*

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

十九世紀 局部鎏金銅大佛塔

For a similar enlightenment stupa, dated to the 18th-19th century, in the Jacques Marchais Museum of Tibetan Art see, B.Lipton, *Treasures of Tibetan Art*, Oxford, 1996, p.46, no.6.



ANOTHER OWNER 另一藏家

51

A FINE GILT-LACQUERED WOOD FIGURE OF BUDDHA

17th/18th century

Seated in dhyanasana, the Buddha carved with downcast eyes forming a serene expression, the right hand casually placed on the lap with the other slightly raised in bhumisparsa mudra, dressed in long flowing robes detailed with draping folds and loosely open at the bare chest, with a prominent usnisha formed with tightly coiled curls. *55.2cm (21 3/4in) high*

£5,000 - 8,000 HK\$58,000 - 92,000 CNY46,000 - 74,000

十七/十八世紀 木漆鎏金佛陀坐像

Provenance: a European private collection

來源: 歐洲私人收藏

The gilt lacquered wood figure of Buddha is remarkable for the superb craftsmanship demonstrated in the naturalistic rendering and arrangement of the folds of the robe cascading over the shoulders and around the legs, and the peaceful expression with eyes downcast.

The technique of coating carved wood figures with gilt-lacquer appears to have emerged during the early part of the Ming dynasty, continuing on to the Qing dynasty and echoing in form and decoration Buddhist bronze figures.

Compare a related larger gilt and lacquered wood Bodhisattva, 16th century, sold at Sotheby's London on 15 May 2013, lot 154. See also a related larger gilt-lacquered wood figure of Buddha, 18th century, sold at Sotheby's New York on 17 September 2014, lot 437.





THE PROPERTY OF A LADY 女士藏品

52

A THANGKA OF A TSONGKHAPA REFUGE FIELD

19th century

Distemper on cloth, with the Gelug patriarch seated in padmasana at the top of a tree rising from a pond at the base of the image, typically depicted with a Book of Wisdom and a sword, the left hand cradling a begging bowl in dhyanamudra, the Gelug lineage represented with an arrangement of lamas to the left and right and a field of lamas and deities below, above a collection of lamas topped with Manjusri and a blue Vajradhara flanked with Mahasiddhas, mounted on silk brocade and with a covering.

52cm (20 1/2in) x 78cm (30 3/4in)

£5,000 - 8,000 HK\$58,000 - 92,000 CNY46,000 - 74,000

十九世紀 宗喀巴上師供養資糧田唐卡

THE PROPERTY OF A GENTLEMAN 士紳藏品

53

A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI Nepal, 15th Century

The Buddha seated cross-legged in dhyanasana, his hands raised and placed on his lap respectively in bhumisparsa mudra, simplistically attired with a shanghati draped across the left shoulder, bordered with beaded and floral hems, the benevolent face with downcast eyes inlaid with a turquoise urna, under a prominent domed usnisha formed with coiled curls, flanked by two lotus medallions above pendulous ears. 25.8cm (10 1/8) high

£15,000 - 25,000 HK\$170,000 - 290,000

CNY140,000 - 230,000

尼泊爾十五世紀 銅鎏金釋迦牟尼佛坐像





VARIOUS OWNERS 各方藏家

54 *

A GILT-BRONZE SEATED FIGURE OF SAKYA LAMA, POSSIBLY SAKYA PANDITA

Circa 15th century

The lama wearing a characteristic peaked cap with long flaps framing the serene face and covering the ears to reach to the shoulders, the body enveloped in a rich robe with embroidered borders, the hands in vitarka mudra with the right hand held in front of the chest and the left pointing downwards, the figure seated cross-legged on a double lotus pedestal. 16.3cm (6 3/8in) high

£4.000 - 6.000 HK\$46,000 - 69,000

CNY37,000 - 55,000

約十五世紀 銅鎏金薩迦喇嘛(或薩迦班智達)坐像

Sakya Pandita (AD 1182–1251) was a Tibetan spiritual leader and Buddhist scholar famed throughout Tibet, Mongolia, China and India for his expertise in the five great sciences of Buddhist philosophy, medicine, grammar, dialectics and sacred Sanskrit literature, as well as the minor sciences of rhetoric, synonymies, poetry, dancing and astrology. The extent of his wisdom has led him to be viewed by tradition as an emanation of the Bodhisattva Manjusri, the embodiment of the wisdom of all the Buddhas.

Compare a related figure of Sakya Pandita dated to the 15th century illustrated by U.von Schroeder, Buddhist Sculptures in Tibet, Vol.2, Tibet & China, Hong Kong, 2001, p.1072, no.276A. Another lama figure with related treatment of the lotus petals on the pedestal and dated to the 15th century is illustrated in Zhongguo Zangchuan Fojiao Jintong Zaoxiang Yishu Xuancui: Di si ce - Zushi, Beijing, 2002, no.26.

55

A BRONZE FIGURE OF A FOREIGNER

17th century

The standing bearded merchant modelled with bulging eyes and pointed nose, cast wearing a Phrygian cap and long robe hung with tassels tied to his waist, his hands at the left side holding a baluster vase. fixed stand.

24.8cm (9 3/4in) high (2).

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

十七世紀 銅胡人執瓶立像

Foreigners depicted with prominent noses, thick curly hair and beard have been a popular motif in Chinese art as early as the Tang dynasty, when the increased presence of foreigners in China brought in new fascination among the Chinese and led to a gradual stylisation of the image of the foreigner in Chinese art. See for example a painted pottery figure of a merchant, Tang dynasty, modelled with similar features such as the conical hat, large nose and beard, exhibited at the Metropolitan Museum of Art. New York, illustrated by R.L.Thorp and V.Bower, Spirit and Ritual: The Morse Collection of Ancient Chinese Art, New York, 1982, p.79, pl.51, where it suggested that such figurines are often identified with merchants of Semitic origins.



56 A BRONZE SEATED FIGURE OF A DAOIST IMMORTAL

16th/17th century

The bearded deity heavily cast seated and dressed with a high scholar's cap fastened by a large pin, the long robe with draping sleeves incised with floral borders flowing over the knees, his hands slightly raised and folded in front of his chest holding a tablet with a tassel tied to his wrist, wood stand.

38.8cm (15 1/4in) high (2).

£9,000 - 12,000 HK\$100,000 - 140,000 CNY83,000 - 110,000

十六/十七世紀 銅天官坐像



A BRONZE FIGURE OF VAIŚRAVAŅA

16th/17th century

The standing deity cast with a fierce expression, his head slightly turned to the right, wearing a pointed headdress and armour elaborately adorned with animal masks, holding a mongoose in his right hand with the other raised in front of his chest, wood stand. *30.5cm (12in) high (2)*.

£15,000 - 20,000 HK\$170,000 - 230,000

CNY140,000 - 180,000

十六/十七世紀 銅多聞天王立像

This powerful sculpture depicts Vaiśravana (Ch.Duowen) or 'He who hears everything', chief of the Four Guardian Kings of Buddhism and guardian of the north and winter. He is also a God of Wealth, guarding the treasures of the earth. Vaiśravana is often depicted as a stalwart figure in armour with lance in hand. Sometimes he is shown holding a small stupa, but other times he is holding a mongoose, as in the case of the present lot. The mongoose represents this deity's victory over the nagas, or snake deities, that symbolise greed. As God of Wealth, however, he can also squeeze the mongoose, causing the creature to spew out jewels and gold.



58 A LARGE GILT-BRONZE FIGURE OF GUANYIN AND A LOTUS STAND

Ming Dynasty

The deity seated in dhyanasana on a blossoming lotus base issued on scrolling tendrils, elegantly cast with a serene expression and downcast eyes, elaborately attired with long flowing robe chased with floral hems adorned with hanging beaded jewellery, and crowned by an ornate headdress, the hands gently raised in front of the chest in vitarka mudra.

47cm (18 1/2in) high (2).

£20,000 - 30,000 HK\$230,000 - 350,000

CNY180,000 - 280,000

明 銅鎏金觀音坐蓮像





60

A GILT-COPPER FIGURE OF AMITAYUS

Incised Qianlong mark, cyclically dated Gengzi year, AD 1780, and of the period

The contemplative figure with a rounded face beneath the high topknot painted blue and long tresses falling over each arm, the hands clasped gently in the lap in dhyana mudra above the crossed legs, the robe falling over the front of the tiered pedestal around a floral medallion painted with green and yellow, the figure framed by a separate flaming mandorla. *22cm (8 5/8in) high (2).*

£2,500 - 4,000 HK\$29,000 - 46,000

CNY23,000 - 37,000

清乾隆庚子年(AD1780) 赤銅鎏金無量壽佛坐像 「大清乾隆庚子年敬造」楷書刻款

59 † **A GILT-BRONZE STUPA** Qianlong

The heavily cast drum-shaped stupa raised on a four-tiered square platform with an empty niche reached by stairs to all sides, supported on a stepped pedestal decorated with pairs of confronted Buddhist lions flanking a flaming mandorla above lotus petals, the stupa topped by a tapering parasol flanked by a pair of foliate stems rising to a finial formed with a sun and a moon, embellished with later inlay.

21.9cm (8 5/8in) high

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

清乾隆 銅鎏金佛塔





61 † A GILT-BRONZE FIGURE OF AMITAYUS

18th century

The Bodhisattva of Immeasurable Life cast seated in dhyanasana on a double-lotus throne, the hands in dhyanamudra, wearing beaded jewellery and a diaphanous dhoti with finely embroidered hem, the hair arranged in a high ushnisha, held back by a five-peaked crown with tresses tumbling down on the shoulders. 17cm (6 5/8in) high

£15,000 - 25,000 HK\$170,000 - 290,000 CNY140,000 - 230,000

十八世紀 銅鎏金無量壽佛坐像



62 †

A GILT-BRONZE FIGURE OF BUDAI 17th century

The seated figure cast with a benign expression, the long robes falling open revealing a large belly, the left hand holding a peach, the right hand upwards, with eight boys, one now mostly lost, clambering over him, one boy humorously standing in the Buddha's shoe, all atop a rectangular plinth, the reverse with a lanca inscription and the number seventeen in Chinese script. *16.7cm (6 5/8in) high*

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

十七世紀 銅鎏金童子攀布袋佛坐像

For a similarly modelled figure of Arhat Pindola Bharajvaja, 16th-17th century, in the Jacques Marchais Museum of Tibetan Art see B.Lipton, *Treasures of Tibetan Art*, Oxford, 1996, p.56, no.9.



Inscription

63 A SILVER-WIRE-INLAID BRONZE FIGURE OF GUANYIN

Inlaid Shisou two-character mark, 18th/19th century

The seated Goddess of Mercy elegantly cast with a serene expression, her body swaying to her right, her coiled hands placed on her right knee holding a scroll, dressed with long looping robe draping to her bare feet and inlaid in silver wire with clouds and tendril borders. 29.9cm (11 3/4in) high

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

十八/十九世紀 銅嵌銀觀音坐像 「石叟」嵌銀款

Provenance: a European private collection

來源: 歐洲私人舊藏

The two-character mark 'shisou' on the present lot continues to be a mystery of later bronze scholarship. Appearing exclusively on silver-inlaid bronzes dating from the 16th/17th centuries onwards, it may have originally be a maker's mark, a workshop mark or even a trade-mark for a wholesaler. The present lot is comparable to bronze figures of Guanyin dated to the 17th century, which in turn seem to emulate contemporary Dehua porcelain figures and ivory carvings.

Compare with a slightly smaller silver-inlaid bronze figure of Guanyin, 17th/18th century, sold in Christie's New York, 21-22 March 2013, lot 1282; see another example, 17th/18th century, also sold in Christie's New York, 15-16 March 2015, lot 3209.



Inscription





64 W

A RARE AND LARGE GILT-LACQUERED WOOD FIGURE OF GUANYIN

17th/18th century

The impressive Goddess of Mercy finely carved seated with the right knee raised supporting her elbow, the limbs of elegant proportion, the flowing robes falling in graceful folds around the body and opening at the chest to reveal an elaborate beaded necklace above a sash tied in a bow at the waist, the broad face with serene expression, her eyes downcast in meditative contemplation, the hair sculpted in a top knot and covered with sweeping veil over the shoulders.

86cm (33 7/8in) high

£80,000 - 120,000 HK\$920,000 - 1,400,000 CNY740,000 - 1,100,000

十七/十八世紀 木漆鎏金觀音坐像

Provenance: a European private collection

來源: 歐洲私人收藏

The striking wood figure of the Goddess of Mercy is expertly carved demonstrating superb craftsmanship, naturalistically rendering the soft folds of the robe cascading over the shoulders and legs, the face gracefully conveying the benevolence of the deity. The imposing size of the present lot suggests it would have been worshipped in a temple or shrine.

The technique of coating carved wood figures with gilt-lacquer appears to have emerged during the early part of the Ming dynasty, continuing on to the Qing dynasty and echoing in form and decoration Buddhist bronze figures. See a related gilt and lacquered wood figure of Guanyin in the British Museum, ref.no.OA+.7339 (illustrated below).

Compare a related gilt and lacquered wood Bodhisattva, 16th century, sold at Sotheby's London on 15 May 2013, lot 154.



Image courtesy of the British Museum, London











65

A VERY LARGE GILT-BRONZE TRIPOD INCENSE BURNER

Cast Xuande seal mark, 18th century

Heavily cast in circular form supported on three tapering feet, the compressed body flanked by a pair of loop handles, the base with an apocryphal two-character Xuande seal mark surrounded by a pair of sinuous dragons in mutual pursuit of the flaming pearl. *40.6cm (16in) wide*

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十八世紀 銅鎏金三足香爐 「宣德」篆書鑄款

Provenance: by repute, formerly in the collection of Albert William Delaney Lee (d. 1915), who served in the postal service in China, and was rewarded with the Insignia of the Seventh Class of the Order of the Excellent Crop for his service

來源: 傳為Albert William Delaney Lee (1915年薨斃) 舊藏。李公曾 長期供職於郵政總局,並因此獲授七等嘉禾勳章。

66

A GILT-BRONZE INCENSE BURNER Cast Hu Wenming Zhi mark, 17th century

The bulbous body flanked by a pair of handles issuing from a dragon mask, cast to each side with a pair of deer and cranes grazing on a fenced terrace under a long gnarled prunus branch beside lingzhi fungus scattered on rockworks, all beneath a band of precious objects tied on flowing ribbon to the waisted neck and a band of lingzhi fungus on scrolling tendrils to the foot. 14cm (5 1/2in) wide

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十七世紀 銅鎏金鶴鹿同春雙龍耳香爐 「胡文明製」金文鑄款

Provenance: an English private collection

來源: 英國私人收藏





A GILT-BRONZE CYCLINDRICAL RIBBED TRIPOD INCENSE BURNER

Cast Xuande six-character mark, 18th century Cast after the Han dynasty bronze style, of cylindrical form with horizontally ribbed sides, raised on three low feet, the exterior brightly gilded. 8.5cm (3 3/8in) diam.

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十八世紀 銅鎏金弦紋香爐 「大明宣德年製」楷書鑄款









68 A LARGE ARCHAISTIC RECTANGULAR BRONZE INCENSE BURNER, FU

18th century

Cast after the archaic form with four splayed corner feet and mythical beast loop handles, the rectangular body with shallow-relief taotie masks set on an incised leiwen ground and punctuated by projecting flanges at the centre of the bands and at the corner edges of the vessel, all below an incised key-fret pattern beneath the rim, the underside with a mark reading 'Cao You Lang Zuo'. *56cm (22in) wide*

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

十八世紀 銅仿古饕餮紋簠 「草右郎作」金文刻款

The shape of the present vessel is inspired by an archaic bronze ritual grain container generally known as *fu*. This form, which may have been an evolution or even replacement of an earlier ritual vessel known as *xu*, first appeared in the Late Western Zhou period, but was most widespread in the subsequent Eastern Zhou period. Examples of Eastern Zhou *fu* ritual vessels are illustrated by J.So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, New York, 1995, pp.170-173.

69

AN ARCHAISTIC BRONZE RITUAL FOOD VESSEL, GUI Late Ming/early Qing Dynasty

Of round form rising from a high stepped foot, cast with a shoulder frieze enclosing stylised chilong and interrupted by four horned mythical-beast loop handles, with heavy rectangular pendants below, the spreading foot decorated with a lappet border, wood stand. 23.5cm (9 1/4 in) wide (2).

£3,000 - 5,000 HK\$35,000 - 58,000

明末/清初 銅仿古夔龍紋四耳簋

THE PROPERTY OF A LADY 女士藏品

70

A GOLD-SPLASHED BRONZE TRIPOD INCENSE BURNER

Cast Xuande seal mark, 18th century Supported on three tapering feet, the compressed globular body rising to a slightly everted rim, flanked by a pair of loop handles, the base cast with a four-character seal script mark. *19.6cm (7 3/4in) wide*

£2,500 - 4,000 HK\$29,000 - 46,000

CNY23,000 - 37,000

CNY28,000 - 46,000

十八世紀 銅灑金三足香爐 「宣德年製」篆書鑄款

Provenance: acquired from E.G.Kennedy, Oriental Art, London, on 21 August 1965 An English private collection and thence by descent

來源: 於1965年8月21日購自倫敦古董商E.G.Kennedy 英國私人收藏,後由家族傳承





70 invoice





71 A BRONZE RETICULATED INCENSE BURNER AND COVER

Cast Xuande six-character mark, 18th century Of oblong form supported on a cushion base surrounded by a band of lappets, beneath a relief band depicting mythological beasts emerging from swirling waves and flanked by a pair of lion-mask handles holding a loose ring, the cover cast in openwork with two pairs of phoenix and dragons in pursuit of the flaming pearl amidst scrolling waves, surmounted by a dragon finial. 16.5cm (6 1/2in) high (2).

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

十八世紀 銅海獸龍鳳穿雲紋蓋爐 「大明宣德年製」楷書鑄款 Compare a similar covered incense burner with design of dragons, phoenix, and sea creatures, Kangxi, illustrated by P.K.Hu, *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E.Kresko Collections*, Saint Louis, 2008, pp.100-101, no.18. See also a related covered rectangular incense burner, Kangxi, illustrated by C.Brown and A.Gully eds., *China's Renaissance in Bronze: The Robert H.Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, p.111, no.21.

A similar but larger bronze reticulated incense burner, cover and stand, sold at Christie's, South Kensington, on 8 November 2013, lot 1244.



72 A PAIR OF BRONZE ELEPHANTS BEARING VASES

18th century

Cast standing looking to the left and right 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 eaglemask handles.

Each 31.9cm (12 3/8in) high (2).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

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', 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.



73

A DOCUMENTARY PEWTER-ENCASED YIXING TEAPOT AND COVER

Cyclically dated to Dinghai year, corresponding to AD 1827, and of the period

The bell-shaped teapot with spreading sides, inscribed to one side with characters reading 'Zhu Chu', the other with four lines of inscription signed 'Shi Mei', inlaid with jade pieces forming the short tapering spout, the loop handle and the finial of the cover, the interior set with a separately moulded four-character seal mark reading 'Yang Pengnian zao'. *15.1cm (6in) wide (2).*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

丁亥年(AD1827) 錫包砂嵌玉題字茶壺 「石梅」行書刻款、「楊彭年造」篆書印款

Provenance: according to the family, acquired by Mr. Peter Boode in China in the 1920s, and thence by descent An English private collection

來源: 傳由英國古董商Peter Boode先生於1920年 代購自中國・後由家族傳承 英國私人收藏

Compare two related pewter-encased Yixing teapots with similarly impressed Yang Pengnian seal marks sold in our Hong Kong rooms, 24 November 2013, lots 211 and 213.











74 A LARGE CLOISONNÉ ENAMEL INCENSE BURNER, GUI 17th century

Vibrantly enamelled to the exterior with stylised lotus flower heads organised into two rows, borne on leafy scrolling meanders on a bright turquoise ground, flanked by a pair of handles, the base similarly decorated with seven small flower heads. *28.5cm (11 1/4in) wide*

CNY37,000 - 46,000

£4,000 - 5,000 HK\$46,000 - 58,000

十七世紀 銅胎掐絲琺瑯番蓮紋簋式香爐

Provenance: an English private collection

來源: 英國私人收藏

75

A CLOISONNÉ ENAMEL PEAR-SHAPED VASE

Xuande six-character mark, 16th century Decorated to the body with large flower heads in two horizontal rows on a bright turquoise ground, borne on scrolling tendrils issuing leaves, the slightly flaring neck with two further bands of flower heads flanked by gilt handles in the form of elephant heads. *19cm (7 1/2in) high*

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

十六世紀 銅胎掐絲琺瑯纏枝花卉紋玉壺春瓶 「大明宣德年製」楷書鑄款

Cloisonné enamel was introduced into China during the Yuan period in the 14th century and the form of the present lot is a continuation of vessels produced during the Yuan period as exemplified by a pear-shaped cloisonné enamel vase with later gilt bronze mounts, Jingtai mark, Yuan dvnasty, illustrated by Zheng Xinmiao, ed., Compendium of Collections in the Palace Museum: Cloisonné in the Yuan (1271-1368) and Ming (1368-1644) Dynasties, vol.1, Beijing, 2011, pl.3. For a second half 16th century example with Jingtai mark, see H.Brinker and A.Lutz, Chinese Cloisonné: The Pierre Uldry Collection, New York, 1989, pl.108; for a related example dated to the Kangxi period from the Musée des Arts Décoratifs, Paris, see B.Quette, ed., Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties, New York, 2011, pl.71. The present lot is unusual for the gilt bronze elephantine handles and the Xuande mark; as illustrated in the examples noted above, often cloisonné enamel vessels have been embellished with chilong handles, with the base bearing a Jingtai mark; often such mounts have been added later, particularly during the Kangxi period, as may be the case for the present lot.

76 A LARGE CLOISONNÉ ENAMEL VASE, HU 17th century

Raised on a tall splayed foot and flanked by a pair of masks suspending ring handles, decorated overall with bands of lotus flower heads variously enamelled in white, red, green and blue tones, all borne on slender leafy meander and reserved on a bright turquoise ground, divided by blue narrow bands enclosing floral scrolls. 58.4cm (23in) high

The shape of the present lot is based on Western Han dynasty bronze and pottery prototypes. Compare a cloisonné enamel hu vase of comparable stature but lacking mask handles, dated to the second half 17th century, in the Pierre Uldry collection illustrated by H.Brinker & B.Lutz, Chinese Cloisonne: The Pierre Uldry Collection, New York, 1989, pl.183. See another hu vase of smaller proportions in the same collection, ibid, pl.124.

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

十七世紀 銅胎掐絲琺瑯纏枝番蓮紋鋪首耳大壺

Provenance: Alfred Owre Collection (1870-1935)

來源: Alfred Owre (1870-1935)收藏







78

THE PROPERTY OF A GENTLEMAN 士紳藏品

77 *

A FINE CLOISONNÉ ENAMEL SHRINE

19th century

In the form of a sectional pavilion raised on a waisted pedestal decorated with lappets supported on scrolling ruyi-shaped feet, the cylindrical body set with a pair of doors encircled by fences above a key-fret border, vibrantly enamelled throughout with large lotus flower heads borne on scrolling tendrils reserved on a bright turquoise ground, the arched roof simulating roof tiles, the eaves terminating with scrolling leaves each suspending a bell, beneath a prominent bud-shaped finial covered by a coin-shaped opening. *45.7cm (18in) high* (3).

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

十九世紀 銅胎掐絲琺瑯纏枝蓮紋盔頂香亭

Provenance: a North American private collection

來源: 北美私人收藏

THE PROPERTY OF A GENTLEMAN 士紳藏品

78

A PAIR OF CLOISONNÉ ENAMEL JARDINIÈRES

Qianlong/Jiaqing

Each of the circular vessels decorated with two rows of rectangular panels enclosing a single lotus flowerhead surrounded by leafy stems and set on a turquoise ground, separated by two raised bands of twisted-rope designs, the tall, elaborate two-tiered circular foot supported by five ruyi-shaped feet standing on a circular bronze stretcher, all decorated with three borders of scrolling prunus and lotus each alternatively set on a bright green, turquoise and blue ground. *20cm (7 7/8in) high* (2).

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

清乾隆/嘉慶 銅胎掐絲琺瑯纏枝蓮紋桶式花盆 一對

Provenance: a Belgian private collection

來源: 比利時私人收藏

The tapering cylindrical shape, vertical decorative panels and rope twist bands on the present lot are typical of small imperial jardinières used at the Qing Court. See a red-ground jardinière of similar form standing in an alcove in the Chuxiugong in the Forbidden City and illustrated in *Imperial Furniture of the Ming & Qing Dynasties: Classics of the Forbidden City*, Beijing 2008, no.358. For another two similar jardinières, mid-Qing Dynasty, in the Qing Court Collection see, *Compendium of Collections in the Palace Museum: Enamels 4 - Cloisonné in the Qing Dynasty*, Beijing, 2011, pls.5-6.

THE PROPERTY OF A GENTLEMAN 士紳藏品

79

A SMALL CLOISONNÉ ENAMEL BOTTLE VASE

Incised Qianlong seven-character mark and of the period Supported on a slightly splayed foot, the compressed globular body brightly enamelled with a pair of stylised dragons in mutual pursuit of the flaming pearl amidst scrolling clouds, all below two bands to the slender neck enclosing flower heads on scrolling tendril, separated by gilt keyfret bands and flanked by a pair of handles suspending loose rings. 10.9cm (4 1/4in) high

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

清乾隆 銅胎掐絲琺瑯夔龍紋活環耳小賞瓶 「大清乾隆年製」、「首」楷書刻款

Provenance: an English private collection and thence by descent

來源:英國私人收藏,後由家族傳承

An additional incised character is occasionally found underneath the Qianlong four-character mark, as in the present lot, 首 shou, meaning head or first. The additional characters can be a single number between one and five; an auspicious invocation, for instance, 福 fu (happiness); or an apparent instruction to distinguish the use and category, such as 則 ze (standard). However, some of the additional characters do not appear to be related to the set, and scholars have suggested that it could have been a way to number the large number of objects in a correct order.

The fine raised gilt work and loose-ring handles on the present lot are rare; however compare a vase with related raised bands around the neck and similar loose-ring handles, four-character Qianlong mark and slightly larger than the present lot (13.3cm high) illustrated in *Compendium of Collections in the Palace Museum: Enamels 2: Cloisonné in the Qing Dynasty*, Beijing, 2011, no.160, and another vase illustrated *ibid.*, no.175, also with a Qianlong four-character mark but larger (21.2cm high) with related treatment of the gilt keyfret gilt band and confronted chilong.

A related small bottle vase, also incised with a Qianlong sevencharacter mark and of the period, sold at Christie's Hong Kong, *Reverence and Perfection - Magnificent Cloisonné Enamels from a Private European Collection*, 29 May 2013, lot 2051.







THE PROPERTY OF A LADY 女士藏品

80 W

A PAIR OF RARE AND LARGE CLOISONNÉ ENAMEL BALUSTER VASES

Qianlong seal marks, Qing Dynasty Each with tapering neck flanked by a pair of dragon handles, enamelled to one side with chrysanthemum, peony and prunus borne on gnarled trees and with perched birds, the other side with a lotus pond alternating with a flying crane; together with two double-tiered Japanese cinnabar lacquer stands deeply carved to each side with a lion mask flanked by two peonies, the panel top painted with a coiling dragon, Meiji period. *The vases 74.8cm (29 3/8in) high; the stands 77.4cm (30 1/2in) high* (4).

£40,000 - 60,000 HK\$460,000 - 690,000 CNY370,000 - 550,000

清 銅胎掐絲琺瑯折枝花卉紋蟠龍耳大瓶一對 「大清乾隆年製」篆書鑄款

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

來源: 購於1984年11月29日前(記錄於倫敦古董 商Spink & Son Ltd.之估價文件) 英國私人收藏,後由家族傳承

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

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

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







VARIOUS OWNERS 各方藏家

81

A CLOISONNÉ ENAMEL 'BAJIXIANG' BARBED-RIM DISH

Qianlong/Jiaqing

Decorated with a dense pattern of bats amongst auspicious coloured clouds with the Eight Buddhist Emblems of lotus, endless knot, double fish, victory banner, wheel of Dharma, treasure vase, parasol and conch shell, all on a turquoise ground and surrounding a central shou character, the water caltrop-shaped rim with scrolling lotus heads on a blue ground, the reverse with a scrolling meander with five-petalled flowers. 16cm (6 1/4in) diam.

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

清乾隆/嘉慶 銅胎掐絲琺瑯八吉祥團壽紋棱口盤

82

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).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

清乾隆/嘉慶 銅胎掐絲琺瑯仙鶴立像

The crane is a Daoist symbol of longevity, and is frequently depicted either with Shoulao, the God of 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, 17 May 2012, lot 140.





A CLOISONNÉ ENAMEL 'HUNDRED DEER' VASE, HU

19th century

Boldly enamelled with prancing purple deer in a multi-coloured mountainous landscape above stylised waves, bordered with a ruyi-head band at the neck and a lappet band on the foot, the shoulders flanked with gilt loose-ring animal mask handles. *27.5cm (10 7/8in) high*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十九世紀 銅胎掐絲琺瑯鋪首銜環耳百鹿尊

Provenance: a German private collection

來源: 德國私人收藏

Compare the present lot with a cloisonné enamel vase decorated with deer and similar multi-coloured rockwork illustrated by M.A.Neglinskaya, *Chinese Cloisonné 15th-20th century*, Museum of Oriental Art, Moscow 2006, pl.23. One hundred deer, 百鹿 bailu, is a pun for 'hundred emoluments', 百緣 bailu, and the motif therefore represents the wish 'May you receive the hundred emoluments from heaven'.

84

A CLOISONNÉ ENAMEL 'HUNDRED DEER' VASE, HU

Late Qing Dynasty

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

£10,000 - 15,000 HK\$120,000 - 170,000 CNY92,000 - 140,000

十九世紀 銅胎掐絲琺瑯百鹿尊

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.





A PAINTED ENAMEL TWO-HANDLED 'DRAGON' WATERPOT 18th century

Brightly painted on the exterior with two three-clawed dragons, one with yellow scales and breathing smoke and the other with green scales and chasing a red pearl, all amidst cloud scrolls and above foaming waves, set with two gilt lion-mask handles. *5.9cm (2 1/4in) wide*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八世紀 銅胎畫琺瑯雲龍紋小水盂

Provenance: an English private collection and thence by descent

來源: 英國私人收藏,後由家族傳承

86

A PAINTED ENAMEL 'IMMORTAL ISLAND' VASE

Qianlong four-character seal mark and of the period The baluster body vividly painted in strong shades of cobalt blue with a continuous landscape scene depicting an Immortal island with a huabiao column, tiled pavilions and rocky outcrops emerging from a ground of foaming waves, approached by a mythical crane flying amidst scrolling clouds, all beneath a band of ruyi-heads to the shoulder and key-fret bands bordering the rim and the foot. 9.8cm (3 7/8in) high

£25,000 - 35,000 HK\$290,000 - 400,000

CNY230,000 - 320,000

清乾隆 銅胎畫琺瑯蓬萊仙山圖小瓶 礬紅「乾隆年製」楷書款

Exhibited, published and illustrated: M.Gillingham, *Chinese Painted Enamel*, Ashmolean Museum, Oxford, June & July 1978, *Catalogue*, p.62, no.72.

展覽、出版及著錄: M.Gillingham著 《Chinese Painted Enamel》, 牛 津阿什莫林博物館, 1978年6至7月, 圖錄頁62, 編號72





The pavilions rising from foaming waves depict the mythical island of Penglai, which is said to be located at the eastern fringes of the ocean, and is associated with the Eight Immortals.

The present lot is highly unusual, in its delicate size and attractively limited palette, and also in its decoration with a continuous scene in the Chinese style. The technique was brought to China by Jesuit missionaries, and retained much of this Western association in the designs chosen for this medium: pieces typically are painted in famille rose enamels, often with European figures or landscapes within elaborately foliate cartouches. The present lot therefore stands apart as an individual and masterful approach to painted enamel wares; the skilful handling of the unrolling landscape together with the Qianlong reign mark suggest that the present lot was made in Guangdong as tribute ware for the Imperial court.

Given the rarity of the present vase, no similar examples appear to have been published, however a vase of similar lantern-shape with a continuous landscape scene, but larger and painted in famille rose, is illustrated in *Compendium of Collections in the Palace Museum: Enamels 5*, Beijing, 2011, no.196, and another vase painted in a similarly restricted blue palette and with a four-character Qianlong mark in red enamel, only slighter larger than the present lot but archaistic in style, is illustrated *ibid*, no.149.



M.Gillingham, *Chinese Painted Enamels*, Ashmolean Museum, 1978, p.62, no.72

Property from an English Estate 英國私人遺產 Lots 87 - 96





Invoice

87

A RARE VERY PALE GREEN JADE BOWL

Qianlong four-character mark and of the period, with additional character jia

The attractive pale stone highlighted with opaque inclusions and striations, exquisitely and simplistically worked with steep curving sides elegantly rising to a slightly flaring rim, the interior well hollowed and supported on a thick gently spreading foot. *15.8cm (6 1/4in) diam.*

£15,000 - 20,000 HK\$170,000 - 230,000

CNY140,000 - 180,000

清乾隆 青白玉碗 「乾隆年製」、「甲」隸書刻款

Provenance: acquired from Spink & Son, Ltd., London on 7 January 1980

An English private collection

來源: 於1980年1月7日購自倫敦古董商Spink & Son, Ltd. 英國私人收藏 Bowls such as the present lot are rare: the finely hollowed shape requires the removal as waste of an extravagant amount of precious jade, necessary for the desired effect of allowing the light to gleam through the translucent sides.

Furthermore, it is unusual to find such a piece with an imperial reign mark, although related unmarked jade bowls were also in the imperial collections: see for example a white jade bowl with a Palace inventory label in the Fitzwilliam Museum, Cambridge, illustrated by J.C.S.Lin, *The Immortal Stone: Chinese jades from the Neolithic period to the twentieth century*, Cambridge, 2009, p.91, no.81, where the author notes that 'the quality of the jade, excellent carving and polishing, and the location label... indicate that [it] belonged to the Imperial collection'.

For a similar example also with a jia character, Qianlong mark and period, see *Ming and Qing Chinese Arts from the C.P.Lin Collection*, Hong Kong, 2014, no.130. Another smaller example also with a jia character was sold at Sotheby's New York, 19 March 2007, lot 11, and a related white jade bowl, Qianlong mark and period, was sold at Sotheby's Hong Kong, 8 April 2014, lot 3038.









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89 invoice

88 A VERY PALE GREEN JADE 'LOTUS LEAF' BRUSHWASHER AND A PALE GREEN JADE 'PEACH' WATERPOT

18th century

The brushwasher in the form of a lotus leaf with foliate rim and incised veins, issuing from entwining stems bearing a lotus bloom and leaves, *8.6cm* (*3 3/8in) wide*; and a peach-shaped waterpot carved in deep relief with an auspicious bat, borne on a leafy winding branch, *7cm (2 3/4in) wide* (2).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八世紀 青白玉蓮瓣式洗及蟠桃式水盂

Provenance: acquired from Spink & Son, Ltd., London on 19 February 1980 (the waterpot) An English private collection

來源: 蟠桃式水盂於1980年2月19日購自倫敦古董 商Spink & Son, Ltd. 英國私人收藏

For a related but larger white jade lotus leaf shaped washer with aquatic creatures, Qing dynasty, in the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum: Jadeware II*, Beijing, 2008, pl. 188. For a related larger white jade peach shaped washer carved with bats, Qianlong, see R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl.33, later sold at Christie's Hong Kong on 27 November 2007, lot 1520.

89 A SMALL WHITE JADE FLARING SPITTOON, ZHADOU

18th century

Of quatrefoil form with foliate facets, the globular body rising to a wide flaring rim, supported on a short straight foot, the lustrous stone with an attractive white tone. 5.2cm (2in) high

£2,500 - 4,000 HK\$29,000 - 46,000 CNY23,000 - 37,000

十八世紀 白玉海棠式小渣斗

Provenance: acquired from Spink & Son, Ltd., London on 31 July 1979 An English private collection

來源: 於1979年7月31日購自倫敦古董商 Spink & Son, Ltd. 英國私人收藏

Compare a slightly larger white jade spittoon, zhadou, Qing dynasty, illustrated in *Studies of the Collections of the National Museum of China: Jade*, Beijing, 2007, pl.260.

90

A PALE GREEN JADE 'LOTUS BLOSSOM' BOWL

18th century

Skillfully carved as five overlapping lotus petals forming a deep curving well with a clambering spider and perching butterfly, supported on five curling tips issuing from a stem. *10.7cm (4 1/4in) diam.*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十八世紀 青白玉蓮瓣式碗

Provenance: acquired from Spink & Son, Ltd., London on 21 November 1979 An English private collection

來源: 於1979年11月21日購自倫敦古董商 Spink & Son, Ltd. 英國私人收藏

91 A SMALL WHITE JADE 'LOTUS BLOSSOM' BOWL

18th century

Crisply carved to the exterior of the pale translucent stone with two rows of lotus petals, the interior well hollowed. *6.7cm (2 5/8in) diam.*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八世紀 白玉蓮花式小杯

Provenance: an English private collection

來源: 英國私人收藏

Compare a related foliate shaped bowl, Qianlong, from the Andrew K.F. Lee Collection; and see also a larger white jade censer, Qianlong seal mark and of the period, from the Humphrey K.F. Hui Collection, illustrated in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, pls.18-19. Compare a related white jade 'lotus leaf' cup, 18th century, which was sold in these Rooms on 6 November 2014, lot 325. SPINK & SON. LTD.



90







Invoice

92 A FINE WHITE JADE 'LOTUS' BOX AND COVER Qianlong

The flawless stone of a lustrous pale tone with rounded sides rising from a short recessed foot, intricately carved in relief to the dome-shaped cover with a central medallion enclosing two lotus flower heads borne on scrolling tendrils issuing curling acanthus leaves, the interior well hollowed.

8.7cm (3 3/8in) diam. (2).

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

清乾隆 青白玉纏枝蓮紋圓蓋盒

Provenance: acquired from Spink & Son, Ltd., London on 7 February 1979 An English private collection

來源: 於1979年2月7日購自倫敦古董商Spink & Son Ltd. 英國私人收藏 The lustrous white jade box and cover is a very fine example of the highest quality of white jade. Such fine stone had become more available following the Qianlong emperor's conquest of the Dzungar Khanate between 1755 and 1759, renamed Xinjiang, where much of the jade was sourced. The subtle low-relief design restricted to the top of the cover, enhances the master craftsman's choice to keep the walls of the box and cover plain, displaying the superb quality of the natural white jade stone polished to a lustrous sheen.

For related white jade boxes and covers, carved on the top with shou medallions, see R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl.85, later sold at Christie's Hong Kong on 27 November 2007, lot 1519; and *The Woolf Collection of Chinese Jade*, London, 2013, pl.64.







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93 invoice

93 A PALE GREEN JADE 'PEONY' BRUSHWASHER

18th century

Skillfully and naturalistically carved as a large peony bloom formed with four layers of overlapping and radiating petals, the interior well hollowed, borne on a contorted sprig issuing curling leaves incised with veins beside a small peony bud, the stone of an even pale green tone, wood stand. *12.5cm (4 7/8in) wide (2).*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八世紀 青白玉牡丹式洗

Provenance: acquired from Spink & Son, Ltd., London on 7 February 1979 An English private collection

來源: 於1979年2月7日購自倫敦古董商 Spink & Son, Ltd. 英國私人收藏

Compare a related pale green jade 'peony' waterpot, 17th/18th century, illustrated in *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, pl.400. See also a similarly carved but larger pale green jade 'peony' brushwasher, 18th century, illustrated by R.Keverne, *Summer Exhibition 2011*, London, on the front cover and *Catalogue* no.98.

94

A WHITE JADE CARVING OF A FINGER CITRON

Qianlong

Deeply hollowed and naturalistically carved as a finger citron with thick curling tendrils, issued from a gnarled tree branch with curling leaves with two pierced holes to one end, the stone of a lustrous pale tone. *7cm (2 3/4in) long*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

清乾隆 白玉佛手柑把件

Provenance: an English private collection

來源: 英國私人收藏



95 invoice

95 A VERY PALE GREEN AND RUSSET JADE BOULDER

Qianlong/Jiaqing

The pebble-shaped stone of a lustrous pale tone scattered with some russet patches, intricately carved in deep relief to one side with a boy clambering on a tusked elephant, standing amidst rocky outcrops and overhung by a gnarled pine branch. *8.3cm (3 1/4in) wide*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

清乾隆/嘉慶 青白玉帶皮童子騎象山子

Provenance: acquired from Spink & Son, Ltd., London on 7 February 1979 An English private collection

來源: 於1979年2月7日購自倫敦古董商 Spink & Son, Ltd. 英國私人收藏

The subject matter of a boy tending to an elephant, forming a rebus for the meaning 'may you have a peaceful and prosperous future', was popular with the Qing Court, as may be seen in two white jade carvings from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (II)*, Beijing, 2008, pls.137-138.

96 ≈ A JADEITE 'PEACH' WATERPOT

19th century

Shaped in the form of an auspicious peach, the bulbous end of the body crisply carved with a gnarled tree branch issuing leaves and several smaller fruiting peaches, the interior well hollowed with patches of apple-green and lavender colour to the stone, wood stand. *9.6cm (3 3/4) wide (2).*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十九世紀 翠玉蟠桃式水盂

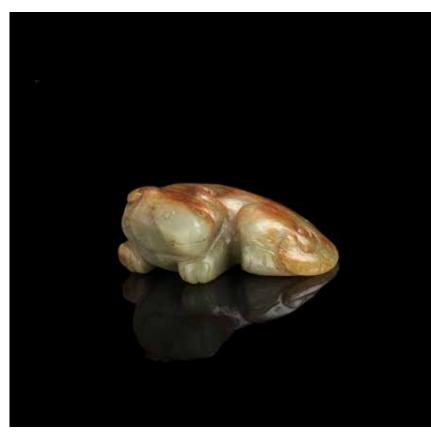
Provenance: Spink & Son, Ltd., London (label) An English private collection

來源: 倫敦古董商Spink & Son, Ltd. (標籤) 英國私人收藏 96



95









VARIOUS OWNERS 各方藏家

97 †

A PALE GREEN AND RUSSET JADE CARVING OF A BEAR

Ming Dynasty

Carved as a recumbent bear resting on its front paws, the folded legs neatly tucked underneath its body, detailed with fine lines along the jaw, the paws and the stubby tail curling along the rounded thigh, the furry back of the beast ingeniously highlighted by the russet inclusions of the pale green stone. 5.7cm (2 1/4in) wide

£5,000 - 7,000 HK\$58,000 - 81,000 CNY46,000 - 65,000

明 青玉帶皮伏熊把件

Provenance: James W. and Marilyn Alsdorf Collection, Chicago Sotheby's Chicago, 12 April 1999, no.606 An English private collection

Exhibited: S. Marchant & Son Ltd., Jade Exhibition, London, 2000, no.73 (label)

來源: 美國芝加哥James W.及Marilyn Alsdorf收藏 1999年4月12日於芝加哥蘇富比拍賣,拍品606號 英國私人收藏

展覽: 倫敦S. Marchant & Son Ltd., Jade Exhibition 2000, 展品73號(標籤)

98

A PALE GREEN JADE CARVING OF FIVE BATS 18th/19th century

The pebble carved as five conjoined bats with spreading wings incised with feathers, amongst scrolling clouds and a stylised lu character, the stone of pale green tone with minor russet inclusions. *6cm (2 3/8in) wide*

£2,000 - 3,000 HK\$23,000 - 35,000 CNY18,000 - 28,000

十八/十九世紀 青白玉雕五蝠棒祿把件

Provenance: an English private collection

來源: 英國私人收藏

The design of five bats, wu fu, represents the 'five blessings': namely longevity, wealth, health, virtue, and peaceful death in old age.

For a related grey-green and russet jade carving of five bats, 17th century, in the Asian Art Museum of San Francisco, see R.Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1977, p.110, pl.XLVIII.

99 A VERY PALE GREEN JADE CARVING OF A BUDDHIST LION

18th century

The horned beast elegantly carved recumbent with bulging eyes, beard and bifurcated tail, gnawing a spray issuing five lingzhi fungus with its mouth, the legs tucked underneath its body. *6cm (2 3/8in) wide*

£2,000 - 3,000 HK\$23,000 - 35,000 CNY18,000 - 28,000

十八世紀 青白玉瑞獸銜靈芝把件

Provenance: an English private collection

來源: 英國私人收藏



99



A WHITE JADE CARVING OF TWO BADGERS 18th century

Carved as two interlocking recumbent badgers jointly feeding from a single leafy sprig of lingzhi fungus, the stone of even white tone with russet inclusions cleverly used to highlight the heads, wood stand.

5.6cm (2 1/4in) wide (2).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十八世紀 白玉雙獾銜靈芝把件

Provenance: an Italian private collection Bonhams London, 11 November 2010, lot 44

來源: 意大利私人收藏 2010年11月11日於倫敦邦瀚斯拍賣,拍品44號

Compare a related white jade 'double-badger' group from the Tuyet Nguyet Collection, illustrated by H.K.F.Hui and T.Y. Pang, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, *catalogue* no.103, where it is noted that two badgers, Shuanghuan, are a pun on 'conjugal joy'.





A WHITE AND RUSSET JADE CARVING OF A MYTHICAL BEAST 18th century

The lustrous stone of an even pale tone with minor russet inclusions, exquisitely carved as a recumbent horned beast detailed with bulging eyes and curling mane, grasping a leafy lingzhi spray in its mouth, its head turned to the backwards with its tail coiling along the rounded thigh, crouching on scrolling clouds extending to the underside. *7.5cm (2 7/8in) wide*

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

十八世紀 白玉帶皮瑞獸銜靈芝把件

Provenance: an English private collection S. Marchant & Son Ltd., London, 13 November 2003 John Sinkankas Collection, San Diego, California

來源: 英國私人收藏 2003年11月13日購自倫敦古董商S. Marchant & Son Ltd. 美國加州聖迭戈John Sinkankas收藏



102 A PALE GREEN JADE CARVING OF TWO GEESE 18th/19th century

Carved as two opposed birds nestled tightly together on a single lotus leaf, a long blooming leafy lotus spray jointly held in their beaks, wood stand. 5.4cm (2 1/8in) wide (2).

£2,500 - 4,000 HK\$29,000 - 46,000 CNY23,000 - 37,000

十八/十九世紀 青白玉鴛鴦銜蓮把件

Provenance: an English private collection, according to the family acquired in 1953 and thence by descent

來源: 英國私人收藏;傳得於1953年,後由家族傳承

Property from an English Private Collection 英國私人藏品

Lots 103 - 106

103 A WHITE JADE CARVING OF A QILIN Qianlong

The horned beast naturalistically carved recumbent with its legs bent underneath its rounded body, its head leaning backwards, gnawing a long scrolling spray in its mouth issuing lotus flower and curly leaves, the attractive stone of even pale green tone, wood stand. 6.2cm (2 3/8in) wide (2).

£7,000 - 9,000 HK\$81,000 - 100,000

CNY65,000 - 83,000

清乾隆 白玉麒麟銜蓮把件

Provenance: an English private collection

來源: 英國私人收藏

A related white jade carving of a qilin with a lingzhi fungus sprig, Qianlong, is illustrated by T.Fok, *The Splendour of Jade: The Songzhutang Collection of Jade*, Hong Kong, 2011, pl.124.





104 A GREEN AND RUSSET JADE CARVING OF A RECUMBENT DEER

Song/Yuan Dynasty

The deer carved with its head raised upright, tied with a lingzhishaped knob, its legs folded and tucked underneath the body, wood stand. *4.9cm (1 7/8in) wide (2)*.

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

宋/元 青玉帶皮仰首梅鹿把件

Provenance: an English private collection

來源: 英國私人收藏

Compare a related pale green white jade deer, dated Song dynasty or later, in the British Museum, where the author notes that a jade deer carving with similar star ornament was dated as Ming dynasty; see J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p.370, pl.26:13.

105

A 'CHICKEN-BONE' JADE CARVING OF TWO RAMS

17th/18th century

Carved as two conjoined horned rams, the larger smiling ram with its head looking backwards, looking towards its kin behind, their forelegs folded and slightly raised and the hindlegs tucked underneath, wood stand. *9cm (3 1/2in) wide (2)*.

£2,000 - 3,000 HK\$23,000 - 35,000 CNY18,000 - 28,000

十七/十八世紀 雞骨玉雕子母羊把件

Provenance: an English private collection

來源: 英國私人收藏

106 A PALE GREEN JADE RECUMBENT 'STAG AND DOE' BRUSHREST 17th century

Delicately carved turning their heads backwards facing each other, the stag with a long branch of lingzhi issuing from his mouth across the back of the body, the doe with raised head turned slightly to the right with a spray of leafy foliage grasped in her jaws, wood stand. *11.8cm (4 5/8in) wide (2).*

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十七世紀 青白玉雙鹿銜靈芝筆擱

Provenance: an English private collection

來源: 英國私人收藏

Compare a related pale green and russet jade 'deer' brushrest, Ming dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (I)*, Beijing, 2008, pl.302; for another example from the Hunphrey K.F. Hui Collection, see H.K.F.Hui and T.Y.Pang, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, pl.70.







VARIOUS OWNERS 各方藏家

107

A MOTTLED GREY JADE ARCHAISTIC LIBATION CUP, YI 16th/17th century

The short foot rising to a compressed oval body, with a reticulated archaistic scroll handle, opposite the spout above a loose-ring handle suspended beneath the lip, finished on the exterior with a horizontal band of shallow carved C-scrolls within borders. 11.4cm (4 1/2in) wide

£7,000 - 9,000 HK\$81,000 - 100,000 CNY65

CNY65,000 - 83,000

十六/十七世紀 灰墨玉仿古雷紋匜

108

A RARE ARCHAISTIC JADE POURING BOWL

Ming Dynasty, 16th/17th century

Of compressed globular form, rising to the short waisted neck and everted rim, flanked by a pair of handles, each carved as a joint tongue issuing from the open jaws of two confronted dragons, with a separately made dragon-head spout, set at the centre of the body carved with a main band of whirl medallions, between two pairs of confronted archaistic pacing dragons, and above incised petal panels each enclosing a pair of confronted archaistic dragon-heads, the slightly recessed base with an archaistic script seal mark, the stone of cream tone with brown streaks and cloudy inclusions. 25cm (9 7/8in) wide

£20,000 - 30,000 HK\$230,000 - 350,000

CNY180,000 - 280,000

明十六/十七世紀 玉雕團紋龍鈕缽

Provenance: a Belgian private collection

來源: 比利時私人收藏



The russet-streaked creamy tone of the jade stone is typically associated with the Ming dynasty. The generous proportions of the pouring vessel suggest it would have been a prized possession, possibly made for the Imperial Court or for a high ranking official. The use of a dragon-head shaped spout would indicate the former and is reminiscent of the massive marble dragon-head shaped spouts used in throughout the architecture of the Forbidden City. As dragons in Chinese folklore have strong associations to water, believed to rule moving bodies of water, it would have been appropriate to use a dragon head to form the spout. Compare a bronze pouring vessel with a dragon head-shaped spout and dragon tail-shaped handle, illustrated by P.K.Hu in *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections*, St Louis, 2008, p.68. The pouring vessel is flanked by a pair of handles, each carved as a tongue issuing from the jaws of a dragon head. These are similar in form to handles used on jade and bronze vessels dated to the Ming dynasty. For related jade handles on Ming dynasty vessels see Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade 7 - Ming Dynasty*, Beijing, 2010, pls.32-36. Similar 'whirl' motifs can be found on Ming dynasty jade and bronze vessels; for a pale green jade gui, see Zheng Xinmiao, *ibid.*, pl.32; for a bronze incense burner dated by inscription to 1481, see S.Riddell, *Dated Chinese Antiquities 600-1650*, London, 1979, pl.123. For a related dragon head-shaped spout on a jade vase, Ming dynasty, from the Palace Museum, Beijing, see Zheng Xinmiao, *ibid.*, pl.30.





THE PROPERTY OF A GENTLEMAN 士紳藏品

109 A RARE PALE GREEN JADE MUGHAL-STYLE BOWL AND STAND

18th century

With slightly everted rim supported on a straight foot, incised to the exterior with sunflowers borne on scrolling tendrils issuing acanthus leaves, supported on a reticulated quatrefoil stand in the shape of four petals carved with further flower heads surrounded by leafy tendrils. *The bowl 13.3cm* (5 1/4in) diam., the stand 13cm (5 1/8in) wide (2).

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

十八世紀 青白玉痕都斯坦式纏枝花卉紋碗及碗托

Provenance: an English private collection

來源: 英國私人收藏

The present lot is a very fine example of the ingenious jade workmanship achieved during the Qianlong period, as is particularly exemplified in the outstanding openwork carving of the jade stand.

The design and craftsmanship of the bowl and stand is clearly derived from Mughal jades, which were identified by the Qianlong emperor as 'Hindustan' jades. Mughal jades originating in India were highly admired by the emperor as demonstrated by the very large number of extant examples from the Qing Court Collection and now in the National Palace Museum, Taipei; see Teng Shu-p'ing, *Exquisite Beauty: Islamic Jades*, Taipei, 2007 (for related openwork examples see pls.193-195, 207 and 208). The admiration and demand for Mughal jades affected the design of jade carving in second-half 18th century China, and the present bowl and stand is a fine example of the combination of styles, utilising to a great effect the overlapping reticulated lappets encircling the shou-character medallion. The precise fitting of the bowl onto the stand, allowing for greater stability and ability to rotate the bowl upon it, are noteworthy and a further testament to the masterful carving.





VARIOUS OWNERS 各方藏家

110

A PALE GREEN JADE LOTUS LEAF-SHAPED BRUSHWASHER 18th/19th century

Carved from a semi-translucent stone of even pale green tone, the shallow and broad lotus leaf detailed with incised veins curling to the rim, the foliate edge perched by a frog beside small lotus flowers and a further lotus leaf, all issued from five stems tied together with a ribbon, the interior with a crawling crab grasping an entwining spray of corn with its claws.

17.1cm (6 3/4in) wide

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

十八/十九世紀 青白玉螃蟹銜穗蓮葉式洗

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏

A VERY PALE GREEN JADE 'LOTUS' WATERPOT AND COVER 18th century

The attractive pale stone of an even tone, carved as a large lotus bloom with overlapping layers of petals, wrapping a lotus pod beside a further lotus blossom and a folded lotus leaf, all issuing from three lotus stems tied together with a piece of cloth forming the base, the cover detailed with circular lotus seeds held in the pod, wood stand. *8.4cm* (3 1/4in) wide (3).

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

十八世紀 青白玉蓮蓬式帶蓋水盂

The fine craftsmanship of the present lot is particularly evident in the remarkable skill necessary to carve the delicate cover to fit the waterpot. Such workmanship can be seen on jades made for the Qing Court, as demonstrated in a pale green jade spittoon, inner lid and cover, Qing dynasty, illustrated by Zheng Xinmiao, *Compendium of Collections in the Palace Museum: Jade, Qing Dynasty, vol.10*, Beijing, 2011, pl.206.



Cover



AN ARCHAISTIC GREY JADE RECTANGULAR INCENSE BURNER AND COVER, FANGDING

Qianlong/Jiaqing

Of archaistic rectangular form supported on four legs crowned with animal heads, crisply carved in relief to each side with a taotie mask separated by flanges, all below a key-fret band to the rim rising to a pair of upright handles, the trapezoid cover carved with confronted phoenixes and surmounted by a crouching winged beast, wood stand.

15.2cm (6in) high (3).

£15,000 - 20,000 HK\$170,000 - 23<u>0,000</u>

CNY140,000 - 180,000

清乾隆/嘉慶 灰玉仿古饕餮紋帶蓋方鼎

The form of the present lot is inspired by the archaic ritual food vessels used during the late Shang dynasty. Archaism deeply appealed to the Qianlong emperor who called for jade carvings to be inspired by archaic bronze shapes and decoration. The finial on the present fangding is unusual replacing the more typical dragon finials and appears to have been inspired by Han dynasty jade carvings of mythical beasts or by similar bronze models. See for example the similar posture and wings on jade horse carving, Han dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware I*, Beijing, 2008, pl.135.

For a related jade fangding, Qing dynasty, in the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum: Jadeware II*, Beijing, 2008, pl.102; and in the National Palace Museum, Taipei, by Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pl.2. Compare a related larger yellow jade incense burner and cover, mid-Qing dynasty, from the John and Berthe Ford Collection, sold in our Hong Kong Rooms on 25 May 2011, lot 417.



113 AN ARCHAISTIC SPINACH-GREEN JADE VASE AND COVER, HU Qianlong/Jiaqing The foot incised with a band of descending lappets,

the body with three rows of cartouches containing archaistic dragon scrolls, flanked by a pair of animal masks holding fixed rings, the cover carved to each side with a circular whorl beneath a stepped finial, zitan stand with incised inventory mark 'bing'. 22.3cm (8 3/4in) high (3).

£5,000 - 7,000 HK\$58,000 - 81,000 CNY46,000 - 65,000

清乾隆/嘉慶 碧玉仿古夔龍紋方蓋壺

Provenance: Viscount Strathallan, Stobhall Castle, Perthshire, Scotland

來源: 蘇格蘭帕斯郡Strathallan子爵收藏

The present lot with its archaic bronze inspired hu form and design embodies the artistic and historical preoccupations of the Qianlong period, reflecting the emperor's concerns with drawing moral strength and righteousness from the examples of the ancients. The design is inspired by Spring and Autumn period bronzes as can be seen in a bronze example of the period illustrated alongside its Qianlong period jade archaistic vase and cover, in the National Palace Museum, Taipei, illustrated by Chang Li-tuan, The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court, Taipei, 1997, pl.23; for a very similar example of intertwined stylised dragons, see a pale green jade zun, Qing dynasty, illustrated by Zheng Xinmiao, *Compendium of Collections in the* Palace Museum: Jade, Qing Dynasty, vol. 10, 2011, pl.53 and for a jade moonflask vase, Qianlong mark and of the period, of similar geometric design see pl.25; compare also a related yellow jade vase and cover, Qing dynasty, illustrated in *Jade Selections* from Yuan, Ming and Qing Dynasties in the Tibet Museum, 2005, pl.58.

114

A SPINACH-GREEN JADE 'MARRIAGE' BOWL 19th century

Flanked by a pair of dragonfly loose-ring handles, reaching with their wings and head over the rim, the exterior with a main register enclosing a continuous floral scroll, the interior plain, raised on four ruyihead-shaped feet, wood stand. 22.3cm (8 3/4in) wide (2).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十九世紀 碧玉花卉紋雙蜻蜓活環耳洗

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, 後由家族傳承

For similarly carved handles, see a white jade vase and cover, Qianlong mark and period, in the Qing Court Collection, illustrated by Zheng Xinmiao, Compendium of Collections in the Palace Museum: Jade, Qing Dynasty, vol.10, Beijing, 2010, pl.21.





Invoice



Image courtesy of the Palace Museum, Beijing

115 A RARE PALE GREEN JADE CARVING OF BUDDHA AND A STAND

18th/19th century

Intricately carved from a lustrous and attractive stone of pale green tone, the Buddha seated cross-legged in dhyanasana on a doublelotus pedestal, with downcast eyes and a serene expressive below an ushnisa formed with tightly coiled curls topped by an urna, dressed in a flowing robe draped in rounded folds at the front, the hands folded and clasped in his lap holding a bell-shaped shrine with a prominent tiled roof containing a miniature seated Buddha in the niche, fitted box. 20.6cm (8 1/8in) high (2).

£15,000 - 20,000 HK\$170,000 - 230,000 CNY140,000 - 180,000

十八/十九世紀 青白玉托龕佛陀坐像

Provenance: acquired from King Koo Chai, Shanghai, 30 March 1936, with receipt signed by Mr. K.K.Chai and Mr. E.T.Chow A European private collection

來源: 於1936年3月30日購自上海晉古齋文玩號,所附單據經 K.K.Chai先生及仇炎之先生簽名核實 歐洲私人收藏

Buddhism flourished during the Qing dynasty, as the early Manchu sympathies with Mongolian Buddhism prior to their conquest of China expanded to embrace Tibetan Lamaism also. The reigns of the three great Qing emperors, Kangxi, Yongzheng and Qianlong in particular, witnessed a great resurgence of Tibetan Buddhist patronage. Not merely for the sake of political expediency, the Qianlong Emperor took an enthusiastic personal interest in the religion, and fostered the devotions of his mother, the Empress Xiaoshen, with lavish commissions of Buddhist sculptures and paintings for occasions such as her birthday.

The present lot expresses this imperial interest in Buddhist art in the most favoured Chinese medium of jade. Carved with exceptional skill, undoubtedly impressive but still exhibiting intimacy and meditative calm, it could have graced the personal rooms or an imperial altar in one of the palaces.

Compare a very similar jade figure of Buddha in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (II)*, Beijing, 2008, pl.171.

A closely related jade figure of Buddha, 18th century, was sold in these Rooms on 8 November 2012, lot 3.







THE PROPERTY OF A SCOTTISH FAMILY 蘇格蘭家族藏品

116

A WHITE JADE CARVING OF A BOY 18th/19th century

Carved as a jubilant kneeling boy holding a long leafy spray issuing lingzhi over his shoulder, the stem encircling the belly and issued from between the folded legs, wood stand. 6.5cm (2 1/2in) wide (2).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十八/十九世紀 白玉童子執靈芝把件

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏

THE PROPERTY OF A LADY 女士藏品

117

A GREY AND RUSSET RETICULATED JADE CARVING OF A LADY AND PHOENIX 17th/18th century

Carved with a lady standing on pierced rocks, holding the leaves of the plantain tree, approached by a phoenix with bifurcated tail behind, the reverse well articulated with further rockwork, wood stand. 9.6cm (3 3/4in) high (2).

£2,500 - 4,000 HK\$29,000 - 46,000 CNY23,000 - 37,000

十七/十八世紀 灰玉帶皮鏤雕仕女鳳凰擺件

Provenance: acquired from E.G.Kennedy, Oriental Art, London, on 22 March 1966 An English private collection and thence by descent

來源: 於1966年3月22日購自倫敦古董商 E.G.Kennedy Oriental Art 英國私人收藏・後由家族傳承

The present jade carving is inspired in style by earlier Jin to Yuan dynasty jades, carved with figures in rocky landscape, with the russet jade skin used to highlight vegetation; see for example a jade mountain, Jin/Yuan dynasty, in the National Palace Museum, Taipei, illustrated by Teng Shu-p'ing, Chang Li-tuan and Tsai Ching-liang, *Art in Quest* of Heaven and Truth - Chinese Jades through the Ages, Taipei, 2012, p.121.



117 invoice

Property from a Distinguished English Private Collection

英國顯赫私人藏品

Lots 118 - 124

118

A WHITE JADE FIGURE OF A STANDING LADY 19th century

Carved from an attractive pale stone highlighted with russet inclusions to the underside, dressed in a long flowing robe tied with a tassel and entwined with ribbons over her shoulder, her hands slightly raised to the left holding a qin, wood stand. 18.4cm (7 1/4in) high (2).

£1,500 - 2,000 HK\$17,00<u>0 - 23,000</u>

CNY14,000 - 18,000

十九世紀 白玉仙女執琵琶立像

Provenance: acquired from Gordon Lawrence, London, on 8 April 1959 An English private collection and thence by descent

來源: 於1959年4月8日購自倫敦古董商Gordon Lawrence 英國私人收藏,後由家族傳承

GORDON LAWRENCE

ANTIQUE JENELS - EUROPEAN & GRIENTAL WORLE OF ART JADE & TWORY CARVINES BY JERRITH STREET BT JAMES'S LONDON SWI RESENT 5844

> 8th April, 1959.

A Pinely carved Jade figure of a Lady on wood stand.

£130.0.0.

This piece is in my opinion of the early Chien'Lang Period circs 1740.

Received choque value £130.0.0.

With Compliments and thanks.

GORDON LAWRENCE. Jordon daubence

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119

A GREEN AND BROWN JADE CARVING OF AN IMMORTAL, MONKEYS AND BUDDHIST LION

19th century

Probably representing Lan Caihe, the Daoist Immortal carved holding a basket and grasping a floral spray, flanked by a standing monkey presenting a large peach and a crouching lion, all under a further pair of monkeys holding a large peach, perching on a network of gnarled leafy branches issuing fruits and extending from a tree grown on rockwork at the reverse, the underside incised with a pair of fish swimming in a lotus pond, wood stand. 12.1cm (4 3/4in) high (2).

£2,000 - 3,000 HK\$23,000 - 35,000 CNY18,000 - 28,000

十九世紀 青褐玉仙人瑞獸坐果棚擺件

Provenance: acquired from Louis Joseph, London, on 21 October 1960 (invoice dated 17 November 1960) An English private collection and thence by descent

來源: 於1960年10月21日購自倫敦古董商Louis Joseph
 (收據日期註明為1960年11月17日)
 英國私人收藏,後由家族傳承

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119 invoice



120 A YELLOWISH AND RUSSET JADE FIGURE OF SHOULAO 19th century

Carved standing, the bald and bearded Daoist Immortal representing longevity dressed in long robe with draped sleeves, his right hand holding a long staff tied with a scroll with the other grasping a ruyi sceptre, wood stand. 16.5cm (6 1/2in) high (2).

£2,000 - 3,000 HK\$23,000 - 35,000 CNY18,000 - 28,000

十九世紀 黃玉帶皮壽星立像

Provenance: an English private collection and thence by descent

來源: 英國私人收藏,後由家族傳承

121 A WHITE JADE CARVING OF A BOY ON A CARP

18th century

121

The attractive and even pale stone carved as a boy dressed in long flowing robe holding a folded book, seated on a large carp with bulging eyes and boney tail surfing along crashing waves, wood stand. *11.4cm (4 1/2in) wide (2).*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八世紀 白玉童子騎錦鯉

Provenance: an English private collection and thence by descent

來源: 英國私人收藏,後由家族傳承

122

A PALE GREEN AND RUSSET JADE CARVING OF A HORSE

17th century

The pale stone highlighted with russet striations, carved recumbent with legs folded and tucked underneath its body and its long bushy tail curling along its left thigh onto its hip, gently turning its head backwards in an elegant posture, wood stand. *10.2cm (4in) wide (2)*.

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十七世紀 青白玉帶皮雕臥馬

Provenance: an English private collection and thence by descent

來源: 英國私人收藏,後由家族傳承





123 A MUGHAL-STYLE BROWNISH-WHITE JADE CUP

18th/19th century

The shallow cup carved with a continuous low-relief band of leaves encircling the exterior of the rim, above a further band of smaller leaves at the foot, the handle formed as a curling leaf, wood stand. 14.5cm (5 7/8in) wide (2).

£4,000 - 6,000 HK\$46.000 - 69.000 CNY37,000 - 55,000

十八/十九世紀 褐白玉痕都斯坦式莨苕紋瓜瓣盤

Provenance: acquired from Louis Joseph, London on 13 May 1969 An English private collection and thence by descent

來源: 於1969年5月13日購自倫敦古董商Louis Joseph 英國私人收藏・後由家族傳承

The shape of the present cup was inspired by Mughal jades from India; see Teng Shu-p'ing, *Exquisite Beauty: Islamic Jades*, Taipei, 2007, pls.90-93 (dating to the 17th and 18th century). The Qianlong emperor demonstrated his admiration for 'Hindustan' jade and composed poems which were inscribed on jade artefacts. This imperial interest prompted Indian jades to be traded through the Muslim regions and into China and indeed for jades to be carved in India as export to China and to be carved in China in the 'Hindustan' style; see *ibid.*, p.241. The style of carving on the present cup suggests that it may have been made by Chinese craftsmen in the Muslim border regions and possibly represented at the time as originating in Mughal India; for a similarly-shaped foot, see *ibid.*, pl.252.

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	13th May, 1969
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Period - probably Width 5%"	£300 (+**)

123 invoice



A SPINACH-GREEN JADE VASE WITH CHAIN AND COVER, HU 19th century

Of compressed form raised on a pronounced high foot, carved in relief to the body with a taotie mask enclosed within a large circular cartouche, the neck with overlapping stiff leaves flanked by a pair of reticulated handles suspended from loose chains attached to a yoke formed with a dragon head at each end, wood stand. *The vase and cover 14.5cm (5 3/4 in) high* (3).

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十九世紀 碧玉仿古饕餮紋帶蓋掛壺

Provenance: an English private collection and thence by descent

來源: 英國私人收藏,後由家族傳承

ANOTHER OWNER 另一藏家

125

A MUGHAL-STYLE GREEN JADE JAR AND COVER 18th/19th century

Skillfully hollowed to enhance the natural semi-translucency of the pale green stone suffused with cloudy-white and streaked darker inclusions, delicately carved to the exterior with crisp lappets above a row of foliage, two lappets rising up to the shoulders and curling down to form the delicate handles, the base carved as a flowerhead, the cover decorated en suite and with a bud-shaped finial. *12.5cm (5in) high (2).*

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

十八/十九世紀 青玉痕都斯坦式葉紋蓋罐

The Qianlong emperor greatly admired Mughal jades which he termed 'Hindustan' jades as is clearly demonstrated in the extent of the Mughal and Mughal style jades in the Qing Court Collection and now in the National Palace Museum, Taipei; See Teng Shu-p'ing, *Exquisite Beauty - Islamic Jades* Taipei, 2007.

The motifs used on the present lot can be identified on several Mughal jade carvings in the National Palace Museum, Taipei, see Teng Shup'ing, *ibid.*, pls.42 and 97 for the upturned leaves around foot and body; pls.151 and 237 for the ribbed-lappet design.

Property from a Distinguished Scottish Private Collection

126

蘇格蘭顯赫私人藏品

Lots 126 - 130

126

A GREEN JADE MUGHAL-STYLE LOTUS-SHAPED BOWL

18th/19th century

The even green stone of lustrous colour, delicately and evenly carved with eight radiating lotus petals, each divided into two curving facets, bordered by a key-fret band to the rim and supported on a stepped foot, the interior well hollowed, wood stand. 11.4cm (4 1/2in) diam. (2).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十八/十九世紀 青玉痕都斯坦式蓮瓣碗

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏

The Qianlong emperor was known for his admiration for Mughal jades, which he termed 'Hindustan' jades. This great admiration created a fashion for 'Islamic style' jades as demonstrated in the increased number of such tributes sent to the Qianlong emperor from the late 1750s to the end of the 18th century. This demand for jades from Mughal India, caused for jades to be made in India for export to China and in Xinjiang Province to be produced in the Mughal style to satisfy the interest of avid collectors and those wishing to present tribute. All these categories of jades can be found in the extensive imperial collection much of which was formed during the celebrated reign of the Qianlong emperor, as is demonstrated in the extant examples now in the National Palace Museum, Taipei; see Teng Shu-p'ing, *Exquisite Beauty - Islamic Jades*, Taipei, 2007 (see pp.277-279 for a discussion about the production of jades in the eastern regions of Central Asia).

Interestingly, a closely related example to the present lot, in the Qing Court Collection, is amongst the extant jade carvings in the collection of the National Palace Museum, see Teng Shu-p'ing, *ibid.*, pp.200, 277-278, pl.248, where the author notes that the National Palace Museum bowl was made in the 'Muslim Border Regions'.

Jade craftsmen in Xinjiang began to introduce to the 'Mughal-style' jades they produced Chinese stylistic elements. Indeed the Qianlong Emperor noted in several of the his poems (composed after 1789) the unexpected appearance of such elements resembling Chinese style, even remarking that the foreign [Mughal] artisans were stealing Chinese styles; see Teng Shu-p'ing, *ibid.*, p.279. The present bowl with its Chinese style key-fret border is a fine example of such jades noted by the Emperor.



A PALE GREEN AND RUSSET JADE 'PEACH' WATERPOT 18th century

The lustrous pale stone highlighted with minor of russet inclusions, carved as a vessel in the form of a large oval peach adorned with a flying bat beside the circular opening, borne on a gnarled tree branch bearing smaller peaches and issuing flowers and curling leaves, the interior well hollowed, wood stand. *10.8cm (4 1/4in) wide (2)*.

HK\$58,000 - 92,000 CNY46,000 - 74,000

十八世紀 青白玉帶皮福壽水盂

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏

£5,000 - 8,000

A PALE GREEN JADE MANDARIN DUCKS GROUP 18th century

Carved as two conjoined Mandarin ducks with stylised beaks and wings, their heads turned backwards facing each other and grasping together a long entwining spray issuing two lotus blossoms and curling leaves, both swimming on swirling waves extending to the underside, wood stand. 12.8cm (5in) wide (2).

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十八世紀 青白玉鴛鴦銜蓮擺件

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏





129 A SMALL WHITE JADE VASE, GU

18th century

The compressed vase carved from an attractive even white stone, intricately carved in relief to each side of the bulbous central section with a rectangular cartouche enclosing a taotie mask, rising to a flaring neck incised with descending cicada lappets, flanked by a pair of handles in the form of a lingzhi fungus suspending loose rings and bordered by a key-fret band to the rim, the spreading foot similarly decorated, stand. 7.6cm (3in) high (2).

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

十八世紀 白玉仿古饕餮紋活環耳小花觚

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏

A WHITE JADE BUTTERFLY-SHAPED 'HEHE ERXIAN' PENDANT 19th century

The lustrous stone of an even white tone, delicately carved as a stylised butterfly holding a leafy spray in its mouth and detailed with incised abdomen and bifurcated tail, the reticulated oval wings holding two loose pieces, carved to each side with an image of Hehe Erxian, the Daoist Immortals of harmony and union, holding a lotus spray and a box respectively, wood stand. *5.4cm (2 1/8in) wide (2).*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十九世紀 白玉和合二仙蝴蝶式牌

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏





VARIOUS OWNERS 各方藏家

131 Y Φ

A RECTANGULAR WHITE JADE SCREEN Qing Dynasty

The rectangular jade screen of an even pale tone scattered with minor opaque inclusions, supported on a wood stand inlaid with a reticulated and stained ivory plaque carved with archaistic scrolls. *The screen 17.7cm x 13.2cm (7in x 5 1/4in)* (2).

£2,000 - 3,000 HK\$23,000 - 35,000 CNY18,000 - 28,000

清 白玉插屏

Provenance: an English private collection

來源: 英國私人收藏



132

A PALE GREEN JADE TWO-PART BUCKLE 18th/19th century

Carved in openwork to each section with a flower blossom surrounded by acanthus leaves on scrolling tendrils, the hook shaped as a dragon head with loops to the reverse modelled in the form of a blossom, the stone of an even pale tone. *12.2cm (4 3/4in) wide (2)*.

£2,500 - 4,000 HK\$29,000 - 46,000 CNY23,000 - 37,000

十八/十九世紀 青白玉鏤雕花卉紋帶扣

133 A FINE WHITE JADE 'LOQUAT' GROUP Qianlong

The three fruit finely carved hanging from a common gnarled branch with delicately rendered leaves, each of ovoid shape and incised across the surface variously with intricate diaper, honeycomb ground and wan symbols, the white jade with scattered russet inclusions. *7.7cm (3in) long*

£8,000 - 12,000 HK\$92,000 - 140<u>,000</u>

CNY74,000 - 110,000

清乾隆 白玉蘆橘把件

The white jade fruit group was made to be used as a pendant or more likely to be admired whilst being held in the palm of one's hand. The high relief carving of the naturalistic gnarled branch, and Mughal-style serrated leaves, is complemented by the delicate yet intricate designs deftly incised on the fruit surface. The careful balance of craftsmanship and design combined with the natural quality of the white jade stone presents a highly accomplished work of art, a testament to the craftsmanship in the jade ateliers during the Qianlong period.

Compare a related white jade 'melon and butterflies' group, Qing dynasty, in the Qing Court Collection, illustrated by Zheng Xinmiao, *Compendium of Collections in the Palace Museum: Jade, Qing Dynasty, vol.9*, Beijing, 2011, pl.158.





The Graham Thewlis Collection of Chinese Thumb Rings Graham Thewlis 玉扳指收藏

Lots 134 - 143

The Graham Thewlis Collection of Chinese Thumb Rings was mostly acquired in Hong Kong between 1971 and 1985. An overview of the collection was published by G.Thewlis in 'Chinese Thumb Rings', *Arts of Asia*, May-June 1985, pp.80-86.

Graham Thewlis玉扳指收藏主要於1971至1985年期間蒐於香港。此 收藏之概述載於G.Thewlis著「Chinese Thumb Rings」,刊於《Arts of Asia》1985年五六月號,頁80至86。

134

THREE JADE THUMB RINGS

19th century

Comprising a white jade ring with a sinuous dragon emerging from a cluster of scrolling clouds carved on the flattened russet side, the flaming tail revealed at the other, approaching a feline seated on a rocky terrace highlighted by russet inclusions 2.6cm (1in) high; a white jade ring with two flattened sides formed by the russet skin, carved with a relief scene depicting a feline crouching on a rocky terrace beside a flowing stream, 2.5cm (1in) high; and a green jade ring with the upper register highlighted in light grey tone, carved in relief to the upper register with a sinuous dragon striding amongst clouds, approaching a feline perched on rockwork, inscribed beneath with two characters 'Ya Wan', 2.5cm (1in) high. (3).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

135 THREE JADE THUMB RINGS

Late Qing Dynasty/Republic Period

Comprising a pale green and brown jade ring carved in the round in shallow relief with cajoling Buddhist lions in a pine-strewn landscape, *3cm (1 1/8in) high.*; a grey jade ring, the flattened side carved in shallow relief with a bearded rider carrying a large branch of blossoming prunus, *2.8cm (1 1/8in) high.*; and a pale green and russet jade ring, the inclusion skilfully incorporated in the design, one side gently flattened and carved in shallow relief with a monkey holding a peach, *2.6cm (1in) high.* (3).

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

清末/民國 玉扳指 一組三件

136

FIVE YELLOW AND RUSSET JADE THUMB RINGS

Late Qing Dynasty/Republic Period

Comprising a mottled and yellow jade ring carved in continuous relief with a farmer departing from the city gate and travelling across a mountainous landscape with gnarled trees, *3cm (1 1/8in) high*; a yellow jade ring with a flattened relief highlighted with russet inclusions, carved with Shoulao holding a peach, mounted on a deer emitting scrolling clouds, beside a tree with a descending bat, *2.9cm (1 1/8in) high*; a yellow and russet ring with a flattened side, carved with Shoulao and a boy attendant flanked by two gnarled pine trees, *3.3cm (1 1/4in) high*; a yellow and russet ring with the flattened russet side carved with crouching feline in pursuit of the moon, *2.6cm (1in) high*; and a yellow jade ring with the russet skin highlighting the flattened side *2.9cm (1 1/8in) high*. (5).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY2

CNY28,000 - 46,000

清末/民國 黃玉帶皮扳指 一組五件





















137 THREE WHITE JADE THUMB RINGS

Late Qing Dynasty/Republic Period

All carved in shallow relief from a semi-translucent stone of pale even tone, the first with three rams grazing beneath a pine tree, the stone with cloudy inclusions, 2.5cm (7/8in) high.; the second with a boy grooming a horse in a pine-strewn landscape, the stone with some white inclusions, 2.6cm (1in) high.; the third with a mounted archer chasing a hare, 2.4cm (7/8in) high. (3).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

清末/民國 白玉扳指 一組三件

The third ring inscribed 'de lu tu' 得祿圖, an auspicious wish for 'gaining status', making the piece particularly suited as a present for an ambitious and promising official.

138

FOUR WHITE AND RUSSET JADE THUMB RINGS

19th/early 20th century Comprising a white jade ring with a flattened russet side carved with a sage in leisure, seated under a wutong tree, 2.9cm (1 1/8in) high; a white jade ring with a relief flattened side highlighted with russet inclusions, depicting a stag galloping on a rocky terrace under a gnarled tree, *2.6cm (1in) high*; a ring with the russet skin forming the flattened side, carved beside with four lines of inscription forming a couplet, 2.8cm (1 1/8in) high; and a ring with a flattened russet side, carved in relief with a sage holding a horsetail whisk on a fenced terrace beside a pond, the other side with a bridge under a willow tree, separated by a reserve simulating the rocky cliff, 2.5cm (1in) high. (4).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十九/二十世紀初 白玉帶皮扳指 一組四件



139 detail of far right thumb ring







139

THREE JADE THUMB RINGS

Late Qing Dynasty/Republic Period

Comprising a pale green jade ring carved with four roundels enclosing characters reading 'Qianlong Nian Zhi', encircled by archaistic scrolls bordered by two geometric bands, 2.2cm (7/8in) high, and a white jade ring with minor russet inclusions, carved to one side with scholar's items with a descending bat, beside a stylised shou roundel and rockwork emerging from foaming waves, all reserved on a diaper ground, the other with a foliate panel enclosing a poem, 2.2cm (7/8in) high, a white jade ring with four foliate cartouches enclosing characters reading 'Yannian Yishou', reserved on a geometric ground, 2.3cm (7/8in) high. (3).

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

清末/民國 白玉扳指兩件及青白玉扳指 一組三件

140

FOUR WHITE JADE RETICULATED THUMB RINGS Late Qing Dynasty

The first carved in relief with a sage and attendant standing on a rocky terrace beside a gnarled pine tree, in front of a tiled pavilion amidst a mountainous landscape reserved on a reticulated diaper ground, *2.6cm (1in) high*; the second with a lady and a boy at leisure beside a wutong tree amongst a rocky landscape, with a stream of reticulated foaming waves emerging in between *2.5cm (1in) high*; the third with four roundels enclosing characters 'Ruyi Jixiang', reserved on a reticulated geometric ground, *2.6cm (1in) high*; the last white and mottled jade ring carved with four foliate cartouches enclosing Manchurian characters, reserved on a reticulated geometric ground bordered by two key-fret bands, *2.5cm (1in) high*. (4).

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

清末 白玉鏤雕扳指 一組四件





141 FOUR WHITE JADE THUMB RINGS

Late Qing Dynasty/Republic Period The first carved in relief with a qilin emitting clouds on a terrace beside a pine tree, 2.5cm (1in) high; the second carved with four roundels enclosing characters 'Ruyi Jixiang', reserved on a ground of scrolling tendrils, 2.5cm (1in) high; the third similarly carved with four roundels enclosing characters 'Heqing Haiyan', 2.4cm (1in) high; the fourth carved with a band of eight seal script characters, 2.4cm (1in) high. (4).

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

清末/民國 白玉扳指 一組四件

142 FOUR WHITE JADE 'BATS' THUMB RINGS Late Qing Dynasty

The first carved in relief to one side with two bats, the other with a leafy peach branch, *2.5cm*, *(1in) high*; the second with a flattened relief highlighted with russet inclusions, depicting a bat with spreading wings, gliding amongst dense scrolling clouds, *2.4cm*, *(1in) high*; the third carved with a relief band with two bats on a ground of scrolling clouds, between two key-fret bands to the edges, *2.4cm*, *(1in) high*; the fourth ring with similar decorations, *2.1cm* (7/8in) high. (4).

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

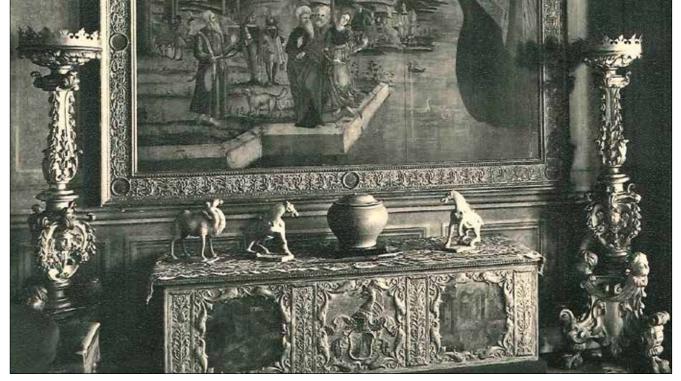
清末 白玉蝠紋扳指 一組四件

143 **A WHITE JADE MUGHAL-STYLE 'FLOWERS AND ACANTHUS' THUMB RING** 18th/19th century The attractive translucent stone of even pale tone, exquisitely carved in relief with two large flower heads borne on spreading acanthus leaves flanked by leafy trident branches, alternating with further flower heads below descending acanthus leaves emerging from the rims. 2.5cm (1in) high

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八/十九世紀 白玉痕都斯坦式花卉紋扳指





Palazzo Grassi

Chinese Jade and Jadeite from the Franco Marinotti Collection Franco Marinotti 珍藏中國玉器 Lots 144 - 146

Coming from a small city in Italy, the extraordinary journey of Franco Marinotti (1891-1966) began in a textile company near Milan (the Filatura Cascami Seta) at the beginning of the 20th century, where he made his way up to the prominent position of managing the Warsaw and Moscow branches. This enriching experience and strong commercial relationships developed in Russia allowed him to launch his own company in 1921, the CICE - Compagnia Industriale Commercio Estero, and have continuous business links with Russia and South East Asia even following the October Revolution in 1917. The enterprise, which was intended to facilitate and regulate the economic relationships between Italian companies and Russia, resulted in Marinotti becoming a highly influential commercial and political figure.

In 1930, Senatore Borletti, one of the most important Milanese entrepreneurs and financiers, asked Marinotti to become managing director of the SNIA Viscosa. He subsequently became CEO in 1934 and President and shareholder of SNIA until his death in 1966. In these politically and economically troubled times, Franco Marinotti proved to be an exceptional leader bringing the company to an unprecedented international level, revealing himself as a man of great intuition and many talents, with a clear disposition for innovation. His merits were also recognised by King Umberto II, the last King of Italy, who rewarded him with the noble title of Count of Torviscosa, a town founded by Marinotti.

As a philanthropist, he was very much involved in collecting and preserving art, including Antiquities, Old Master Paintings, Oriental and Modern and Contemporary Art. His collection demonstrates his wide range of interests and passion for collecting. In 1949, he bought the Palazzo Grassi through SNIA Viscosa, and founded the 'Centro Internazionale delle Arti e del Costume'. Even through both wars, Mr. Marinotti kept being a supporter of artists, such as the members of the Futurists Movement, as well as ceramics artists and even



Franco Marinotti, Shanghai circa 1918

archaeological sites, which showed once again his extraordinary strong, complex character and unique vision through his career and pursuit of arts and culture. It is possible that his impressive collection of Chinese archaic bronzes and jade and jadeite carvings was acquired during his travels to China in the early 20th century.

144 * A PAIR OF SPINACH-GREEN JADE BOWLS

Qianlong/Jiaqing Each finely carved with deep, gently rounded sides rising to a galleried rim and supported on four small everted ruyi-feet, the elegant surface left plain, the lustrously polished stone of spinach-green tone with cloudy-white and darker inclusions. 11.8cm (4 5/8in) diam. (2).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

清乾隆/嘉慶 碧玉碗一對



145 * A FINE YELLOW JADE BALUSTER VASE

Qianlong/Jiaqing Carved from an attractive stone of an even yellow tone, the flattened vase supported on a spreading foot, with a high shoulder and a tapering neck flanked by a pair of archaistic scrolling handles with incised details, the interior well hollowed, wood stand. *13.4cm* (5 1/4in) high (2).

£12,000 - 15,000 HK\$140,000 - 170,000 CNY110,000 - 140,000

清乾隆/嘉慶 黃玉夔龍耳瓶

The fine quality and colour of the rare yellow stone explains the decision of the jade craftsman not to adorn the exterior with decorative carving, allowing the natural qualities of the stone to be featured, combined with the elegant form. For a related but smaller yellow jade vase, Qianlong, in the Songzhutang Collection, see *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, pl.2.



146 *≈

A FINE JADEITE RITUAL VESSEL AND COVER, DOU

Late 19th/early 20th century

Raised on a spreading foot supported on a circular stand with bracket feet, the alms-bowl-shaped vessel with rounded curving sides rising to an everted rim, flanked by a pair of handles in the form of a stylised archaistic dragon holding loose rings, carved in low relief to each side with a taotie mask, the domed cover similarly decorated by a relief band of taotie masks, surmounted by a hollow lotus-bud finial. 20.5cm (8 1/6in) high (2).

£12,000 - 15,000 HK\$140,000 - 170,000 CNY110,000 - 140,000

十九世紀末/二十世紀初 翠玉仿古饕餮紋夔龍銜環耳豆

The form of the present vessel and cover is inspired by archaic bronze ritual vessels, such as those used during the Zhou dynasty and Spring and Autumn period. See for example, the fu and dou in the Arthur M. Sackler collection, dated to the Eastern Zhou dynasty and illustrated by J.So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol.III, New York, 1995, pls.23-28. Other examples of dou are illustrated in *Zhongguo Qingtongqi Tulu (Xia)*, Beijing, 2005, pp.295, 299, 301 & 302, dated to the Spring and Autumn period and classified in the section as 'food vessels'.

Compare a related lavender jadeite dou and cover, late Qing dynasty/ early Republic period, illustrated by M.Knight and T.Tse Bartholomew, *Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, p.139, pl.131.







VARIOUS OWNERS 各方藏家

147 * ≈

A JADEITE 'SHOU MEDALLION' CIRCULAR BOX AND COVER Late Qing Dynasty

The box raised on a low foot, the cover with similarly curving sides and carved on the top in low relief with a stylised shou medallion, wood stand. *11.7cm (4 5/8in) diam.* (3).

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

清末 翠玉團壽紋圓蓋盒

Provenance: formerly in the collection of Mrs Blaine Beard Trump, acquired by her father Mr Josephus Simmons Beard II, probably while working in Japan as the President of IBM World Trade Corporation

來源:Blaine Beard Trump夫人舊藏,傳由其父親Josephus Simmons Beard II先生於日本任IBM世界貿易公司主席一職期間購得

For related white jade 'shou medallion' boxes and covers, see R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl.85; and *The Woolf Collection of Chinese Jade*, London, 2013, pl.64.

148

A RARE CARNELIAN CARVING OF THE 'DRAGON-TAMING' LUOHAN, QINGYOU ZUNZHE

18th/19th century

The sage carved in a cloak highlighted by the red tone of the stone, his left leg on a sinuous and clambering dragon in pursuit of the pearl held on the raised left hand, all supported on a high pierced base carved in relief with lingzhi heads. *10cm (4in) high*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八/十九世紀 紅玉髓慶友尊者像

Provenance: Scott Langshaw Burdett, CBE, MC (1897-1961), British Consul General in China, and thence by descent.

來源: 英國駐華總領事Scott Langshaw Burdett, CBE, MC (1897-1961) 收藏・後由家族傳承

149 ≈ A RARE JADEITE 'LEAPING FISH-DRAGON' VASE 19th century

Carved as a horned and scaly fish-dragon leaping and emerging vertically from crashing waves at the base, its tail strongly swayed to its right and accompanied by a clambering chilong with long bifurcated tail, the stone with patches of apple green tone, wood stand. *15.2cm (6in) high (2)*.

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十九世紀 翠玉魚龍幻化花插

Provenance: Scott Langshaw Burdett, CBE, MC (1897-1961), British Consul General in China, and thence by descent.

來源: 英國駐華總領事Scott Langshaw Burdett, CBE, MC (1897-1961)藏品,後由家族傳承

Scott L. Burdett (1897-1961) served as an intelligence officer in the Royal Sussex Regiment during the First World War and was awarded the Military Cross for reconnaissance work forward of the trenches at the battle of Épehy in northern France. After the war he began training in law in London before joining His Majesty's Consular Service in 1920 as a Student Interpreter in Beijing and probably Harbin. He was tasked with learning the language and the business of consular service and he became fluent in Mandarin. He later went on to translate the Chinese Criminal Code into English.

In 1925 he was appointed Vice-Consul and throughout the years rose to the rank of Consul General in China, having served in Beijing, Canton, Changsha, Cheefoo, Harbin, Shenyang, Shanghai, Tianjin and Weihai. Between April and August 1942 Burdett was detained in Shanghai by the Japanese. Following the Second World War, he returned to China in 1947 first serving as Consul General in Tianjin until 1950 and then appointed as Consul General in Shanghai. During the same year, Scott Burdett was awarded the order of Commander of the British Empire. His travels gave him great opportunity and he collected works of art ranging from jades and ivories to furniture, rugs, clothes and scolls. He obviously took great pleasure in forming his collection. He retired in 1951 and returned to Britain.

The swimming fish design was a very popular subject-matter among jade carvings of the early Qing period. This auspicious imagery is symbolic of the mythical legend of the carp reaching the upper courses of the Yellow River and leaping up the rapids at Dragon Gate where it transforms into a dragon. This feat is compared to success in the state examinations and the transformation from carp to dragon symbolising a promotion to the highest rank as an official.

Compare a related carved jade leaping fish and clambering chilong, Ming dynasty, illustrated in *Great National Treasures of China: Masterworks in the National Palace Museum*, Taipei, 1983, p.106, pl.53; and for another jade example, Qing dynasty, see Zheng Xinmiao, *Compendium of Collections in the Palace Museum: Jade, Qing Dynasty, vol.8*, Beijing, 2011, pl.167. Whereas jade examples are extant, it would appear that similar carvings in jadeite are rare.





A RARE JUNYAO FOLIATE-RIM DISH

Yuan Dynasty The shallow dish delicately potted with gently rounded sides moulded with eight lotus petals rising to a barbed foliate rim, all under an attractive crackled glaze of lavender blue tone thinning to the rim and the ribs.

13cm (5 1/8in) diam.

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

元 鈞窯藍釉蓮瓣式盤

Provenance: A.Schoenlicht Collection (label) A European private collection

來源: A.Schoenlicht收藏 (標籤) 歐洲私人收藏

151 A LARGE LONGQUAN CELADON-GLAZED CARVED DISH

15th century

The heavily potted dish incised to the centre with a cash and trellis diaper design, the gently rounded sides boldly carved to the interior with scrolling peonies, all beneath a dish-shaped rim incised with scrolling motifs, the exterior left plain, covered overall in a thick olive-green glaze pooling in the recesses. *45.5cm (17 7/8in) diam.*

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

十五世紀 龍泉青釉刻花卉錦紋大盤

Provenance: a European private collection

來源: 歐洲私人收藏



152

A LARGE LONGQUAN CELADON-GLAZED CARVED 'PEONY' DISH

14th/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.*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十四/十五世紀 龍泉青釉刻牡丹紋大盤





153 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 olivegreen glaze.

39.5cm (15 1/2in) diam.

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

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

Compare with a related dish in the British Museum illustrated by J.Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p.491, no.16:74.

154 [†] A BLANC-DE-CHINE FIGURE OF A LUOHAN 17th century

Modelled seated on a pierced craggy rock with the hands resting on the raised right knee but hidden beneath the folds of the gown opening at the chest, the right foot exposed, and the expression of deep contemplation intensified by his unshaven face beneath the bald head. 24.8cm (9 3/4in) high

£12,000 - 15,000 HK\$140,000 - 170,000

CNY110,000 - 140,000

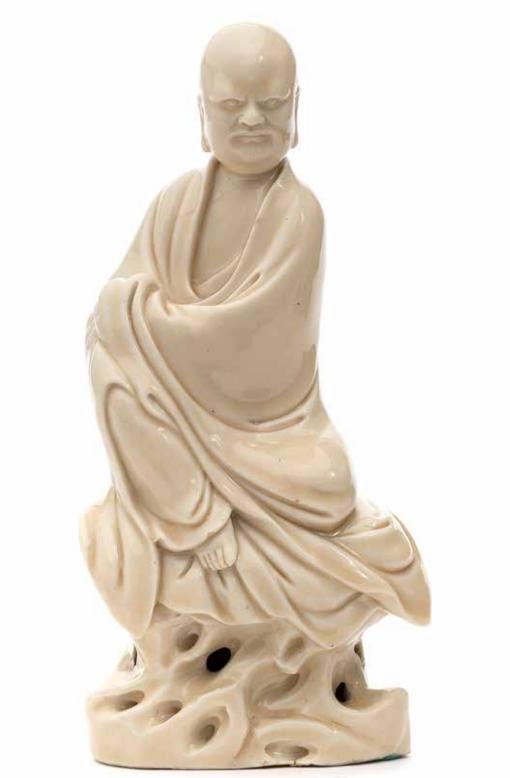
十七世紀 德化白瓷羅漢坐像

Provenance: Wannieck, Paris (label)

來源:巴黎古董商Wannieck (標籤)

The figure possibly represents the patriarch of Chan Buddhism in China, Damo (also known as Bodhidharma), who according to legend was so dedicated to attaining enlightenment that he cut off his own eyelids to prevent himself from falling asleep during meditation. He is thus always depicted with an expression of intense concentration. The present lot is finely modelled on intricate rockwork that was pierced when the clay was leather-hard.

Compare with a related figure of a luohan illustrated by J.P.Donnelly, *Blanc De Chine*, New York, 1969, pl.142, fig.b, and pl.147, fig.b.



155 [†] A RARE BLANC-DE-CHINE WHITE-GLAZED FIGURE OF GUANYIN

17th century

The Goddess of Mercy modelled kneeling on a tall rockwork plinth, the body draped in long cascading robes opening at the chest to reveal a pendant, the hair coiled up into a chignon and fastened with a tiara and hairpin, the serene face with a small urna and peaceful, downcast eyes, the left hand holding a small scroll, wood stand, fitted box. *32cm (12 5/8in) high (3).*

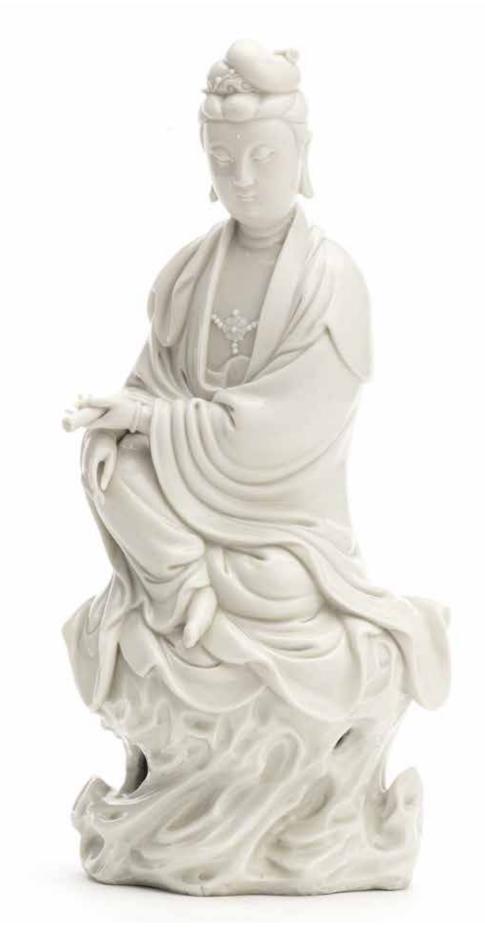
£50,000 - 80,000 HK\$580,000 - 920,000

CNY460,000 - 740,000

十七世紀 德化白瓷觀音坐像

Guanyin, the gentle Goddess of Mercy, is expertly carved seated with a contemplative downcast gaze and serene expression. The consummate skill of the master is revealed by the fine carving of the hair in a high chignon, bound by an intricate tiara and hairpin, as well as the exposed right foot and graceful hands, the left hand gently clasping a delicately carved scroll. Especially worthy of note is the richly sculpted robe, falling in flowing folds, contrasting with the rocky pedestal to create a heightened sense of texture. Although the present lot is unmarked, the face, hair, robe and rockwork bear a strong resemblance to a blanc-de-chine sculpture of Guanyin by Hui Jiang, illustrated by P.J.Donnelly in *Blanc De Chine*, New York, 1969, pl.82. Donelly placed Hui Jiang under the category of 'hermits', but admitted that due to lack of data, Hui Jiang could not be represented in his book and dated him to around the second half of the 17th century. However, the present lot may also be compared with another very similar figure of Guanyin, without rockwork, in the Palace Museum, Beijing, He Chaozong mark, illustrated in *Gugong Guanyin tudian*, Beijing, 2012, no.177. This would strongly suggest that the present lot was made in the early 17th century, around the same time as He Chaozong, the greatest of the Dehua potters, was active. See another very similar figure of Guanyin, He Chaozong mark, illustrated by J.Ayers in *Blanc De Chine: Divine Images in Porcelain*, New York, 2002, p.83, no.34.

Compare with a similar blanc-de-chine figure of Guanyin, seated on rockwork and clasping a scroll, sold at Christie's New York, 24 March 2011, lot 1161.



THE PROPERTY OF A GENTLEMAN 士紳藏品

156

A RARE IVORY-WHITE-GLAZED BALUSTER VASE

Impressed Qianlong seal mark and of the period Finely potted, the baluster body with an angular shoulder decorated with a band of key-fret, raised on a straight foot beneath lotus petals, the slender tapering neck intricately incised with a dense ground of scrolling foliage, flaring to a stepped rim, box. 16.5cm (6 1/2in) high (2).

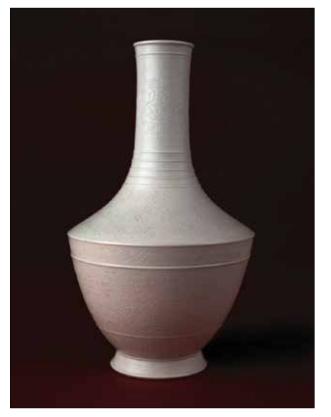
£12,000 - 15,000 HK\$140,000 - 170,000 CNY110,000 - 140,000

清乾隆 牙白釉纏枝花卉紋瓶 「大清乾隆年製」篆書印款

Provenance: Professor E.T. Hall Collection, no.152 (label) Christie's London, 7 June 2004, lot 39 The Inder Rieden Collection Bonhams London, 10 November 2011, lot 73 An important Asian private collection

來源: E.T.Hall教授收藏,藏品152號(標籤) 2004年6月7日於倫敦佳士得拍賣,拍品39號 Inder Rieden收藏 2011年11月10日於倫敦邦瀚斯拍賣,拍品73號 亞洲重要私人收藏 Compare a related incised white glazed vase of similar form, Yongzheng seal mark and of the period (19.3cm high), in the Sir Percival David Collection (PDF.445), now in the British Museum, exhibited and illustrated by the Oriental Ceramic Society, *Catalogue* of an Exhibition of the Ceramic Art of China, London, 1971. Vases of this form were also produced in blue and white; see for example a Qianlong seal mark and of the period vase from the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Nanjing, 2003, p.279.

A related larger example, of slightly different form and decorative patterns, sold at Christie's Hong Kong, *Colours of Perfection: Important Chinese Ceramics from the Robert Chang Collection*, 31 October 2000, lot 802. See also a closely related vase but of larger size, Qianlong seal mark and of the period, sold at Christie's Hong Kong on 29 May 2013, lot 2277.



A white glazed incised vase, Yongzheng seal mark and period, Sir Percival David Collection; image courtesy of the British Museum





緒大	緒大
年清	年清
教光	製光





VARIOUS OWNERS 各方藏家

157

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).

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

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.



158





AN AUBERGINE-GLAZED TRIPOD INCENSE BURNER Kangxi

The compressed bulbous body with deep rounded sides supported on three short tapering legs, divided into three even sections by incised lines to the underside, applied with a pair of upright rope-twist handles to the lipped rim raised on a waisted neck, all under an attractive aubergine glaze of deep and glossy violet tone. 22.9cm (9in) wide

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

清康熙 茄皮紫釉繩耳三足香爐

Provenance:

Louis van der Heyden collection, no.230 (label) A Belgian private collection

來源: Louis van der Heyden收藏, 藏品230號 (標籤) 比利時私人收藏

159†

A YELLOW-GLAZED SAUCER DISH

Jiajing six-character mark and of the period The well potted dish with a short foot and gently rounded sides rising to an everted rim, all under an attractive bright mustard-yellow glaze. 19.4cm (7 5/8in) diam.

£12,000 - 15,000 HK\$140,000 - 170,000

CNY110,000 - 140,000

明嘉靖 黃釉盤 青花「大明嘉靖年製」楷書款

Compare with a very similar yellow dish, Jiajing mark and of the period, sold at Sotheby's Paris on 11 December 2014, lot 245.

AN IMPERIAL BLUE-GLAZED RITUAL ALTAR SET FOR THE TEMPLE OF HEAVEN, COMPRISING A FU AND COVER AND A PAIR OF DOU AND COVERS

Qianlong seal marks and of the period

The set modelled in imitation of archaic bronze ritual vessels, the fu of rectangular form with straight sides moulded with confronted mythical beasts angled up from a moulded band of keyfret raised on an angled pierced foot moulded with lappets and impressed with a seal mark on the underside, the loop handle on each of the shorter sides emerging from an animal-head, the cover with a stylised taotie mask design on each side and the shorter sides also each with a simple loop handle, all beneath the raised rim with wave-like edges and impressed mark on the inside, the two stem bowls moulded with decorative bands around the body and high splayed foot and an impressed mark on underside, the domed covers each with moulded bands above the rim, beneath the handle formed as two twists of rope, the inside with an impressed mark, all covered with a deep violet-blue glaze pooling and recessing to highlight the delicate moulded decoration.

The fu and cover: 25.7cm (10 1/8in) long; each dou and cover: 26.7cm (10 1/2in) high (6).

£50,000 - 80,000 HK\$580,000 - 920,000 CNY460,000 - 740,000

清乾隆 御製霽藍釉供器 一組三件 陽文「大清乾隆年製」篆書款

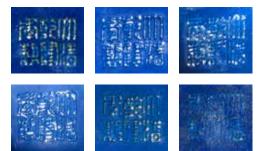
Provenance: a distinguished European private collection and thence by descent

來源:歐洲顯赫私人收藏,後由家族傳承

The forms for these vessels are based on archaic bronzes buried in Zhou dynasty tombs. See for example, the *fu* and *dou* in the Arthur M. Sackler Collection, dated to the Eastern Zhou dynasty and illustrated by J.So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Vol.III, Smithsonian Institute, New York, 1995, nos.23-28. Other examples of *dou* and *fu* are illustrated in *Zhongguo Qingtongqi Tulu (Xia)*, Beijing, 2005, pp.295, 299, 301 & 302 for *dou* vessels; and pp.296, 300, & 303 for *fu* vessels, all dated to the Spring and Autumn Period and classified in the section as 'food vessels'.

The present pieces would have been used in state rituals, for which different colours of vessels were designated for use at different sites by an Imperial decree issued in 1748. Blue vessels were used at the Temple of Heaven, where the emperor made offerings to the Heavens at the Qigutan, or Altar for Bountiful Harvest, during the first lunar month of the year. As the Son of Heaven, the emperor linked Heaven and Earth, and his secluded existence in the Imperial Palaces was punctuated by the performance of solemn ceremonies, for example to mark the agricultural seasons, and thus to preserve order in the universe. Although performed privately, the correct observance of these ceremonies was considered vital to secure peace and prosperity, and avert disaster. The traditional form and highly ritualised use of these vessels reflects the concerns for the long-term stability and continuity of the Chinese empire.

It is very rare to find a complete suite of three ritual vessels preserved together. A single dark-blue glazed *dou* and cover, dated to the Qianlong period (accession no.25.143.2), is in the Metropolitan Museum of Art, New York, and a *gui* and cover of related type but oval in form is in the same collection (accession no.21.143.1); a rectangular blue-glazed *fu* vessel and cover (accession no.FE.23-2004) is in the collection of the Victoria and Albert Museum, London, together with another two *dou* vessels and covers (accession nos.FE.94&A-1970 & FE.96&A-1970). A single blue-glazed *dou* with a Qianlong mark is illustrated by Yang Boda, *The Tsui Museum of Art: Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995, no.44.







VARIOUS OWNERS 各方藏家

161

A LARGE BLUE-GLAZED BALUSTER VASE, MEIPING Qianlong

The elegant vase covered on the exterior with a deep blue glaze, stopping neatly at the foot and paling slightly at the mouth, the interior glazed white and the base unglazed, wood stand. *42.5cm high (16 1/2in) (2).*

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

清乾隆 霽藍釉梅瓶

Provenance : Hugh J.Grant and Lucie Mackey Grant Collection Roy Davids Collection, no.91

來源: Hugh J.Grant及Lucie Mackey Grant收藏 Roy Davids收藏,藏品91號 Hugh J.Grant (1904-1981) was the son of the Hon. Hugh J.Grant (1858-1910), who at the age of 31 was the youngest elected Mayor of New York in the city's history. The Hon. Hugh J.Grant, probably together with his wife Julia Murphy Grant, appears to have been a collector of Chinese porcelain.

Vases such as the present lot were favoured in both the Ming and Qing dynasties: for a Jiajing period example from the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Shanghai, 1999, no.68. Compare also a similar but smaller Yongzheng mark and period meiping vase illustrated in *Ethereal Elegance: Porcelain Vases of the Imperial Qing*, *The Huaihaitang Collection*, Hong Kong, 2007, pp.108-9, pl.13.

A similar but slightly smaller (38cm high) blue-glazed meiping, Qianlong, from the E.T.Hall Collection, was sold at Christie's London, 5 November 2013, lot 432.



162 A LARGE SANG-DE-BOEUF PEAR-SHAPED GARLIC-NECK VASE

19th century Heavily potted supported on a straight foot, the pear-shaped body tapering to the neck with a moulded band, and rising to the bulbous mouth, all covered under a lustrous red glaze. 48cm (18 7/8in) high

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

十九世紀 霽紅釉蒜頭口大膽瓶

163

A LANGYAO ALMS BOWL

18th century The compressed globular bowl elegantly potted with rounded curving sides, covered all under a subtle dark red glaze, the interior reserved white. 13.5cm (5 3/8in) diam.

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十八世紀 郎窯紅釉缽

Provenance: an English private collection, according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 英國私人收藏, 傳由現藏家之父親於 1948至1981年間購自英國

164

A CARVED CELADON-GLAZED BOWL

Yongzheng six-character mark and possibly of the period

Thickly potted with steep sides rising to a flaring rim, the exterior carved with a decorative band of intertwined foliate scrolls, covered overall in an even pale celadon glaze, thinning at the rim and pooling to a deeper tone in the recesses. 20.2cm (8in) diam.

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

或清雍正 豆青釉刻纏枝紋碗 青花「大清雍正年製」楷書款

Compare a carved celadon-glazed bowl, Yongzheng mark and of the period, sold at Sotheby's London on 16 May 2012, lot 168.









165 A PAIR OF CORAL-GROUND GILT-DECORATED VASES AND COVERS

Shende Tang Zhi hall marks, late Qing Dynasty/Republic Period Each enamelled with a bright coral ground and painted in gilt with six stylised lotus flowers alternating in two rows amid buds and foliate scrolls, the upper blossoms beneath clusters of the Three Auspicious Fruit and suspending tasselled musical stones, all between ruyi and lappet borders, the covers each with bud finial and similarly decorated with lotus scrolls.

Each 21.8cm (8 1/2in) high (4).

£5,000 - 8,000 HK\$58,000 - 92,000 CNY4

CNY46,000 - 74,000

清末/民國 珊瑚紅地描金纏枝蓮紋蓋罐 一對 礬紅「慎德堂製」楷書款

Provenance: an English private collection

來源: 英國私人收藏





A BLUE-GROUND GILT-DECORATED BOTTLE VASE

Guangxu six character mark and of the period The globular body and waisted neck densely painted in gilt with small medallions variously enclosing flowers, cranes, beasts and stylised shou characters, separated by a band to the shoulder enclosing scrolling tendrils and lotus flower heads, with a further band of ruyi-heads to the rim and lappets above the foot. 38.1cm (15in) high

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

清光緒 灑藍地描金壽字團花紋賞瓶 描金「大清光緒年製」楷書款

Provenance: a European private collection

來源: 歐洲私人收藏







A blue and white ewer, Jiajing mark and period, the cover, Qianlong period, Sir Percival David Collection; images courtesy of the British Museum

167

A VERY RARE BLUE AND WHITE PEACH-SHAPED 'BOYS' EWER

Jiajing six-character mark and of the period The compressed globular body rising from a straight foot to a waisted neck and galleried rim, with applied loop handle and curved square spout, the body relief moulded on both sides with peach medallions enclosing scenes of boys at play in luxuriant gardens, surrounded by peach and peony sprays sparsely painted in vibrant cobalt tones on the fine white porcelain body, all beneath a hatched-pattern border at the rim and beside scrolling designs to the handle and spout. *22.5cm (8 7/8in) high*

£70,000 - 90,000 HK\$810,000 - 1,000,000 CNY650,000 - 830,000

明嘉靖 青花嬰戲圖執壺 青花「大明嘉靖年製」楷書款

Provenance: T.T.Tsui Collection (label) Christie's London, 16 November 1998, lot 72 S. Marchant & Son Ltd., London (label)

來源: 徐展堂收藏 (標籤) 1998年11月16日於倫敦佳士得拍賣,拍品72號 倫敦古董商 S. Marchant & Son Ltd. (標籤)



The motif of many boys playing together as well as the peach-shaped panels symbolise longevity. The image is an expression of the desire for fertility and a strong, productive family to continue the ancestral rites in the Confucian tradition. The 'boys at play' decoration is a continuation of the design used during the Chenghua period, as demonstrated by a blue and white bowl, Chenghua mark and of the period, illustrated by R.Krahl, ed., *The Emperor's Broken China: Reconstructing Chenghua Porcelain*, London, 1995, pl.54.

Compare with a very similar ewer and cover, in the Percival David Foundation, illustrated by R.Krahl and J.Harrison-Hall, *Chinese Ceramics: Highlights of the Sir Percival David Collection*, London, 2009, p.78, no.39. This ewer was formerly in the Charles Russell Collection, when it was illustrated by R.L.Hobson, C.B.B.Rackham and W.King, *Chinese Ceramics in Private Collections*, London, 1931, p.174, fig.318, where it was noted by the authors that it was once in the imperial collection in Beijing. Another similar ewer but without a cover is in the Idemitsu Museum of Arts, illustrated in the 15th Anniversary Exhibition, *Catalogue*, no.802, p.196. Other related ewers but depicting different scenes within the panels are included in the Min Chiu Society Exhibition of an Anthology of Chinese Ceramics, Hong Kong Museum of Art, 1980, *Catalogue* no.85, which has ladies and attendants in a garden; and the Ashmolean Museum, Oxford, illustrated by D. Lion-Goldschmidt, *Ming Porcelain*, London, 1979, pl.122, painted with dragons.









A BLUE AND WHITE FOLIATE BOWL

Fu Gui Jia Qi seal mark, Wanli

With ribbed curving sides rising to a foliate rim, the exterior painted with ten vertical flowering and fruiting branches all below a band to the rim enclosing horses galloping amidst scrolling clouds above foaming waves, the interior well with a lakeside thatched pavilion on a promontory amidst a rocky landscape, encircled by a register of flaming wheels enclosing flower heads, the rim border similarly decorated with rocks and pavilions alternated with fish boats and pagodas. *21.4cm (8 3/8in) diam.*

CNY37,000 - 55,000

£4,000 - 6,000 HK\$46,000 - 69,000

明萬曆 青花折枝花卉紋棱口碗 青花「富貴佳器」篆書款

Provenance: an American private collection

來源: 美國私人收藏

169†

A RARE BLUE AND WHITE CIRCULAR 'MONKEYS AND DEER' BOX AND COVER Wanli

The domed cover finely painted in rich tones of cobalt blue on a raised central medallion enclosing a stag and a deer grazing at the foreground of a fenced terrace, in front of two monkeys clambering on a leafy peach tree poking and reaching out to a hanging honeycomb with a sprig, approached by a pair of birds in flight, all encircled by four foliate cartouches each enclosing a perched bird on flowering spray reserved on a diaper ground, bordered with a key-fret band to the rim, the exterior of the box decorated with six horses galloping amongst billowing and scrolling clouds above crested waves, Japanese wood box. *22.6cm (8 7/8in) diam.* (3).

CNY180,000 - 280,000

£20,000 - 30,000 HK\$230,000 - 350,000

明萬曆 青花爵祿封侯圓蓋盒

Provenance: Takayanagi Collection, Japan

來源: 日本高柳收藏

The central circular panel of the lid is painted with deer, monkeys, bees and magpies. The Chinese for deer (lu 鹿), magpie (que 鵲), monkey (hou 猴) and bee (feng 蜂) form the rebus, 'jue lu feng hou' which may be translated as 'may you receive high rank and emolument'. Compare with a related circular blue and white box, Jiajing mark and period and painted with cranes, illustrated in The Complete Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II), Hong Kong, 2002, p.119, no.109. Though the decoration on the lid of the current lot differs from the decoration of horses on the base, the identical key-fret borders on both the box and cover, as well as their colour, would indicate that the box and cover were designed and made to fit together. See for example Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming, The Huaihaitang Collection, Hong Kong, 2012, nos.107, 108, illustrating circular boxes and covers with differently decorated borders, and matching key-fret border respectively.





A RARE BLUE AND WHITE SQUARE 'DRAGON' VASE

Wanli six-character mark and of the period

Of baluster form with tapering foot rising to a globular upper section and high shoulder, painted in vivid violet tone of underglaze blue to each side with a front-facing five-clawed dragon, striding amongst cloud scrolls, precious objects and flowering sprays above a pair of phoenix and a flying crane flanked by billowing clouds, all beneath a band of overlapping and descending cicada-shaped lappets to the high shoulder, bordered by scrolling foliage to the neck, box. *18.8cm (7 3/8in) high (2).*

£60,000 - 80,000 HK\$690,000 - 920,000 CNY550,000 - 740,000

明萬曆 青花雲龍八寶紋方罐 青花「大明萬曆年製」楷書款

Provenance: a Scottish private collection

來源: 蘇格蘭私人收藏

Compare a jar of very similar size and decoration, Wanli mark and of the period, in the collection of The Art Institute of Chicago, no.1954.472. For another similar jar, see *Mayuyama: Seventy Years*, *vol 1*, Tokyo, 1976, p.321, no.959. See also a related blue and white square jar and cover Jiajing marks and period with a design of dragons, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2002, p.102, no.95.







A BLUE AND WHITE DOUBLE-GOURD VASE

Chongzhen

Finely painted around the lower section with a continuous scene of a dignitary accompanied by two attendants 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

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

明崇禎 青花指日高升圖葫蘆瓶

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 related Transitional blue and white doublegourd vase was sold at Sotheby's New York, 16 March 2015, lot 3535.

172 A BLUE AND WHITE DOUBLE-GOURD VASE

Circa 1640-1650

Finely painted on the lower section with a continuous scene of two gentleman relaxing with empty wine cups between a board game set on a low table, two boys approaching with a vase and a qin, all on a terrace with rocks and plantain, the waist with a band of wet dots beneath the upper section with clusters of bamboo, the base with a single painted leaf. *20.9cm (8 1/4in) high*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

約1640至1650年 青花高士作樂圖葫蘆瓶

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

來源:倫敦古董商Guest & Gray (標籤) 英國私人收藏

173

A BLUE AND WHITE DOUBLE-GOURD VASE

Chongzhen

The lower section finely painted with a dignified scholar cradling a staff of office in his robed arms, the figure standing on grass besides a crane, the rocky landscape also with two boys, one carrying books and the other a lantern, the scene separated by cloud scrolls, the waist with a band of foliate lotus scroll beneath sprays of prunus, lotus, orchid and peony. *36.2cm (14 1/4in) high*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

明崇禎 青花天官賜福圖葫蘆瓶

Provenance: an English private collection

來源:英國私人收藏

174 [†] A FINE BLUE AND WHITE SLEEVE VASE Chongzhen

With a slightly tapering body, exquisitely painted in vivid shades of underglaze blue with a garden scene surrounded by rocks, plantain leaves, wutong and willow trees, depicting a martial general elaborately dressed with a prominent feathered headdress proudly standing outside a tent and accompanied by a scholar, flanked by guards holding spears and flags and approached by an attendant leading his horse from the fenced terrace beside two further servants presenting trays of offerings, beneath an incised band of scrolling foliage to the shoulder and upright still leaves to the flaring trumpet neck. *40.7cm (16in) high*

£25,000 - 35,000 HK\$290,000 - 400,000 CNY230,000 - 320,000

明崇禎 青花人物故事圖萊菔瓶

Provenance: acquired from John Berwald Ltd., London, on 15 October 1996 (label) An American private collection

來源: 1996年10月15日購自倫敦古董商John Berwald Ltd. 美國私人收藏

The vase most probably depicts the late Eastern Han dynasty General and warlord, Lü Bu (died 199), being presented with the legendary horse 'Red Hare' as a gift from the powerful Official Dong Zhuo (died 192AD). The horse 'Red Hare' was mentioned in Lü Bu's biography in the historical texts *Records* of the Three Kingdoms and the Book of the Later Han, where it was described as being extremely strong and spirited. The horse later entered literary fame when the historical events of the fall of the Han dynasty became dramatised in the popular Ming novel *Romance of the Three Kingdoms*. For a related motif, but on a covered jar of ovoid form, see R.S.Kilburn, *Transitional Wares and their Forerunners*, Hong Kong, 1981, p.118, no.76.





175 A BLUE AND WHITE SLEEVE VASE, ROLWAGEN Circa 1640

Painted in vivid shades of cobalt blue depicting a hunting scene with mounted dignitaries drawing their bows and arrows, galloping across a landscape surrounded by rocky outcrops and scattered with trees, accompanied by footmen holding pikes and an attendant behind carrying a shoulder pole tied with preys, all beneath stiff leaves to the slightly everted rim.

44.8cm (17 5/8in) high

£15,000 - 20,000 HK\$170,000 - 230,000 CNY140,000 - 180,000

約1640年 青花狩獵圖筒瓶

Compare with a related blue and white sleeve vase, dated to the Chongzhen period, depicting huntsmen, sold at Christie's New York, 16 March 2015, lot 3532.

176 A BLUE AND WHITE SLEEVE VASE, ROLWAGEN

Shunzhi The cylindrical body boldly painted around the exterior in wet and dense washes of cobalt blue with a continuous scene of two gentlemen parting at a shore, one accompanied by his attendants, the everted neck with a typical foliage border above two incised double lines at the shoulder. *46cm (18 1/8in) high*

£15,000 - 20,000 HK\$170,000 - 230,000 CNY140,000 - 180,000

清順治 青花渭濱訪賢圖筒瓶

The vase depicts a story set in the twelfth or eleventh century BC, in which King Wen of Zhou sought the advice of the hermit scholar Jiang Ziya, later known as Taigongwang.

According to traditional Chinese historiography, the last king of the Shang dynasty was corrupt and cruel. Jiang Ziya had once served him, but was disillusioned and retired to spend the rest of his days fishing, waiting to serve a new and moral king. It is said that he used no hook at all, believing that the fish would come to him on their own, echoing King Wen.

King Wen of Zhou wished to overthrow the Shang, and so sought talented scholars knowledgeable in the arts of war and administration. When King Wen met Jiang Ziya, he discovered that this white haired fisherman was actually an astute political thinker and military strategist. He thus appointed Jiang Ziya to be his prime minister and gave him the title of 'Taigongwang' (Hope of the Duke of Zhou). With Jiang Taigong's help, the Shang was overthrown and the Zhou dynasty was firmly established.

Such legends from history, of scholars waiting to serve new more morally upright regimes, would have resonated with some scholars justifying the transitional period between the fall of the Ming and the establishment of the Qing, when the current lot was manufactured.

A rolwagen vase with a very similar scene is in the Rijksmuseum, Amsterdam, inv.no. AK-NM-6669.



177 †

A RARE BLUE AND WHITE 'BOYS AT PLAY' BRUSHPOT, BITONG

Chongzhen

Of cylindrical form, finely painted in vivid blue with three fishermen squatted under a willow tree on a riverside terrace surrounded by craggy rockworks, each placed with a set of chopsticks and wine cups beside a wine ewer, their arms stretched and playing rock-papersscissors with excitement, observed by a further standing figure from behind holding a long oar over his shoulder adjacent to their sampan, all between two incised bands of stylised rocks to the rim and base. *19.7cm (7 3/4in) high*

£25,000 - 40,000 HK\$290,000 - 460,000

CNY230,000 - 370,000

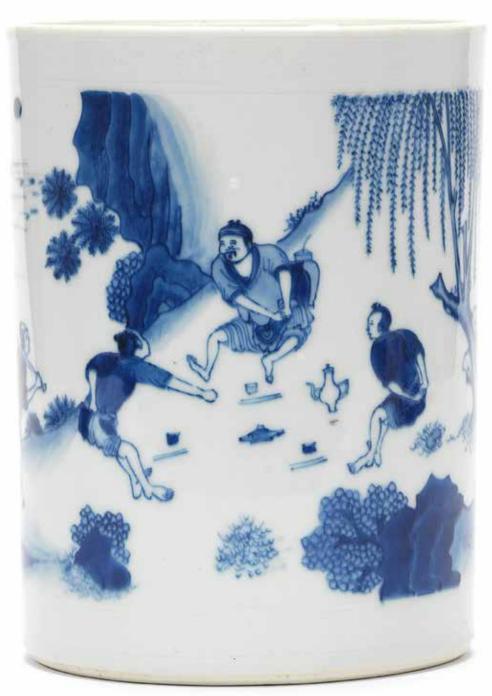
明崇禎 青花漁家作樂圖筆筒

Provenance: acquired from John Berwald Ltd., London, 12 June 1992 An American private collection

來源: 於1992年6月12日購自倫敦古董商John Berwald Ltd. 美國私人收藏



Compare with a related scene, depicting fishermen enjoying a meal and playing games, entitled 'Fishermen's Happiness' on a Kangxi period vase, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p.20, no.16. See also another related scene of 'Fisherman's Happiness' on a Kangxi period brushpot, also in the Palace Museum, Beijing, illustrated by Chen Runmin in *Qing Shunzhi Kangxi chao qinghuaci* Beijing, 2005, p.304, no.204.





Inscription





179

178 A BLUE AND WHITE OVOID JAR Chongzhen

Brightly painted with a fan-shaped cartouche containing a stand of deeply-hollowed Lake Tai rockwork, the reverse with a table placed with scholars items behind a vase filled with lotus blossom and leaves beside a jardinière and other vessels. 19.5cm (7 3/4in) high

£4,000 - 6,000 HK\$46,000 - 69,000 CNY3

CNY37,000 - 55,000

明崇禎 青花博古圖蓮子罐

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

179 A BLUE AND WHITE FLARING VASE, GU Chongzhen

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

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37

CNY37,000 - 55,000

明崇禎 青花張仙送子圖花觚

Provenance: an English private collection

來源:英國私人收藏

The vase depicts the immortal Zhang Xian (張仙). According to Chinese folklore, Zhang Xian was worshipped as the protector of infants against ill health, and hence being regarded as an auspicious blessing for delivering healthy male offspring. He is often portrayed as an archer clasping his bow or aiming at the sun eclipse amongst joyful boys, protecting them against Tiangou (天狗), the evil spirit, as being portrayed on the present lot.





A BLUE AND WHITE 'FLORAL SPRIGS' VASE

Second half 17th century

With a bell-shaped body tapering to a bulbous garlic-head, the body painted in vivid shades of cobalt blue with four evenly distributed leafy sprigs and prunus, peony and lotus blossoms, the tall slender neck similarly decorated with bamboo sprigs adjacent to fruiting and flowering branches, separated by a band of scrolling tendrils and flower heads to the sloping shoulder. 38.7cm (15 1/4in) high

£6,000 - 10,000 HK\$69,000 - 120,000

CNY55,000 - 92,000

十七世紀後半葉 青花折枝花卉紋搖鈴瓶

Provenance: a European private collection

來源:歐洲私人藏品

181

A BLUE AND WHITE 'FLORAL SPRAYS' VASE Second half 17th century

With a bell-shaped body tapering to a bulbous garlic-head, the body painted in vivid shades of cobalt blue with four evenly distributed leafy sprigs borne with prunus, peony and lotus blossoms, the tall slender neck similarly decorated with scattered bamboo sprigs with fruiting and flowering branches, separated by a band of scrolling and with flower heads to the sloping shoulder. 38.7cm (15 1/4in) high

£5,000 - 8,000 HK\$58,000 - 92,000	CNY46,000 - 74,000
十七世紀後半葉 青花折枝花卉紋搖鈴瓶	
Provenance: a European private collection	
來源:歐洲私人藏品	



PROPERTY FROM THE ROY DAVIDS COLLECTION OF CHINESE CERAMICS ROY DAVIDS先生珍藏中國瓷器

182

A FINE AND LARGE BLUE AND WHITE TRIPLE-GOURD VASE Kangxi

The largest globular lowest bulb painted in bright cobalt blue with three roundels of chrysanthemum blossoms, alternating with heavy peony flowerheads, encircled by stylised dragons striding amidst the leafy meanders, surmounted by the central bulb similarly painted and all reserved on a blue ground, rising to the smallest bulb depicted with three cartouches of floral sprays beneath the waisted neck and flared rim. *72cm (28 3/8in) high*

£8,000 - 12,000 HK\$92,000 - 140,000 CNY7

CNY74,000 - 110,000

清康熙 青花穿花龍紋葫蘆瓶

Provenance: Eugene O. Perkins Collection Sold at Christie's New York, 2 June 1989, lot 49 Ralph M. Chait Galleries Ltd., New York Roy Davids Collection, no.56, acquired on 18 October 2011

來源: Eugene O. Perkins收藏 1989年6月2日於紐約佳士得拍賣,拍品49號 紐約古董商Ralph M. Chait Galleries Ltd. Roy Davids收藏,藏品56號,購於2011年10月18日

This handsome piece is an impressive feat of potting, showing great control of the clay to produce such a tall and complex form. For a related blue and white triple-gourd vase dated to the 18th century in the Rijksmuseum in Amsterdam, and incised with the mark N.363, see C.J.A.Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties*, London, 1997, p.102, no.93.

Compare with a slightly larger triple-gourd vase, Kangxi period, with gilt mount on the neck and rim, that sold at Sotheby's New York, 16-17 September 2014, lot 186.

VARIOUS OWNERS 各方藏家

183

A PAIR OF LARGE BLUE AND WHITE BALUSTER VASES AND COVERS

Kangxi Each of elegant bal

Each of elegant baluster form painted in vibrant underglaze blue, the central register with lappet borders containing continuous foliate sprays on blue ground and stylised lotus scrolls, all between quatrefoil lozenge borders, with similarly painted foliate barbed domed covers surmounted by a lotus bud finial, lingzhi mark on the base. *The largest 53.3cm (21in) high* (4).

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

清康熙 青花蕉葉花卉紋帶蓋觀音尊 一對

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

See a related pair of blue and white baluster vases and covers, sold at Sotheby's London, 12-14 July 2006, lot 632.







A BLUE AND COPPER-RED CELADON-GLAZED MOULDED DOUBLE-GOURD VASE

Kangxi six-character mark and of the period Painted and moulded with deer and flying cranes travelling across a riverside landscape, scattered with gnarled pine trees and rocks, the globular neck depicting an isolated tiled pavilion emerged from crushing waves with cranes hovering above. 42cm (16 1/2in) high

£15,000 - 20,000 HK\$170,000 - 230,000 CNY140,000 - 180,000

清康熙 青花釉下三彩鶴鹿同春葫蘆瓶

Provenance: Hancock, London (label) A distinguished British private collection

來源: 倫敦古董商Hancock (標籤) 英國顯赫私人藏品

For a related design of deer and gnarled pines on a Kangxi vase, see *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, pl. 218. Another related design with mountainous landscape and pavilion can be found on a carved beaker vase that was sold in these Rooms, 7 November 2013, lot 53.

185 A FINE BLUE AND WHITE BRUSHPOT, BITONG Kangxi

The cylindrical brushpot painted to the exterior in vivid shades of underglaze blue with a continuous landscape scene with a retreated scholar seated at rest beside the lake, and a dignitary holding a long staff crossing a rock bridge, all surrounded by craggy rockwork interspersed with gnarled leafless trees shadowed by overlapping mountain peaks at the background. 15.8cm (6 1/4in) high

£25,000 - 30,000 HK\$290,000 - 350,000 CNY230,000 - 280,000

清康熙 青花高士觀瀑圖筆筒

Provenance: a French private collection

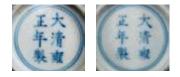
Illustrated: S. Marchant & Son Ltd., *Recent Acquisitions*, London, 2007, no.54

來源: 法國私人收藏

著錄: 倫敦古董商S.Marchant & Son Ltd.著《Recent Acquisitions》, 2007年, 54號

See a related blue and white Kangxi period brushpot illustrated in *Qing Shunzhi Kangxi chao qinghuaci*, Beijing, 2005, pp.320-1, no.210; for a similar pine tree border see p.308, no.204.









PROPERTY FROM AN ENGLISH ESTATE 英國私人遺產

186

A PAIR OF BLUE AND WHITE BOWLS

Yongzheng six-character marks and of the period Each with gently curving sides raised on a short straight foot, the exterior with four clusters of scrolling tendrils enclosing ruyi-heads and encircling the foot, below a continuous band of scrolls at the rim. *Each 11.8cm (4 5/8in) diam.* (2).

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

清雍正 青花纏枝如意紋碗 一對 青花「大清雍正年製」楷書款

Provenance: according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 傳由現藏家之父親於1948至1981年間購自英國

THE PROPERTY OF A GENTLEMAN 士紳藏品

187

A BLUE AND WHITE STEM BOWL

Xuande six-character mark, early 18th century The exterior vividly painted with a lady offering a floral spray to two attendants at a fenced garden surrounded by trees and rockwork, approached by two ladies to the reverse holding a bolt of silk and offerings, encircled by cloud scrolls and mist with emerging mountain peaks and a pavilion, the stem decorated with meandering floral scrolls enclosed between two key-fret bands. *15.6cm (6 1/8in) diam.*

£7,000 - 10,000 HK\$81,000 - 120,000

CNY65,000 - 92,000

十八世紀初 青花女士遊園圖高足碗 青花「大明宣德年製」楷書款

Provenance: an English private collection, according to the owner purchased from Edgar Horn, Eastbourne, Sale of the Contents of Eversley House, 19 November 1963, lot 242.

來源: 英國私人收藏,傳於1963年11月19日購自伊斯特本Edgar Horn拍賣行Eversley House專拍,拍品242號

Compare with an identical design on a cup with Kangxi mark, and of the period, in the Beijing Palace Museum collection and illustrated by Chen Runmin in *Qing Shunzhi Kangxi chao qinghuaci*, Beijing, 2005, pp.206-207, no.127.



THE PROPERTY OF A GENTLEMAN 士紳藏品

188

A BLUE AND WHITE PEAR-SHAPED VASE, YUHUCHUNPING

Qianlong seal mark and of the period Painted in vivid tones of cobalt blue depicting a fenced garden, with plantain leaves behind craggy rocks beside groves of bamboo above lappets, bordered by a band of trefoil collar to the waisted neck below bands of scrolling tendrils and upright stiff leaves. 26.6cm (10 1/2in) high

£4,000 - 6,000 HK\$46,000 - 69,000 CNY3

CNY37,000 - 55,000

清乾隆 青花竹石蕉葉紋玉壺春瓶 青花「大清乾隆年製」篆書款

Provenance: an English private collection

來源: 英國私人收藏

Very similar designs of bamboo, rock and plantain have appeared together on porcelain since the early Ming dynasty; see for example a copper-red vase, yuhuchunping, Hongwu, illustrated in Porcelain of the National Palace Museum: Underglaze Red Ware of the Ming Dynasty Hong Kong, 1963. The continuous garden scene inspires a sense of calm and order with its well-spaced rocks, fence and plaintain providing a ground for the soaring slender bamboo fronds, all enclosed by the formal lappets borders. Revived in the Qing dynasty using underglaze blue painting in the Ming-style, the format remained perenially popular from the Yongzheng period until the final Xuantong period, with extant examples bearing the respective reign marks.

Compare a similar blue and white vase, Qianlong, from the National Palace Museum, Taipei, illustrated in Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum, Taipei, 1986, pl.72, and another vase, Qianlong seal mark and of the period, Illustrated by P.Y.K.Lam, ed., Ethereal Elegance: Porcelain Vases of the Imperial Qing: The Huaihaitang Collection, Hong Kong, 2007, no.104.





A FINE BLUE AND WHITE BOTTLE VASE

Jiaqing seal mark and of the period

The compressed body raised on a straight foot, painted in vivid underglaze blue with four large lotus flower heads issued on leafy meandering foliage, alternated with descending bats holding a stone chime strung with a hanging tassel, all below a band of ruyi-heads and key-fret at the shoulder, the slender cylindrical neck similarly decorated with scrolling tendrils issuing flower heads, above overlapping upright stiff leaves and a further band of ruyi-heads to the rim, box. 25.4cm (10in) (2).

£50,000 - 70,000 HK\$580,000 - 810,000

CNY460,000 - 650,000

清嘉慶 青花福磬蓮紋荸薺瓶 青花「大清嘉慶年製」篆書款

Provenance: Sotheby's London, 12-13 July 2006, lot 635 The Inder Rieden Collection Bonhams London, 10 November 2011, lot 45 An important Asian private collection

來源: 2006年7月12至13日於倫敦蘇富比拍賣,拍品635號 Inder Rieden收藏 2011年11月10日於倫敦邦瀚斯拍賣,拍品45號 亞洲重要私人收藏 The blue and white painting of the present lot can be viewed as a continuation of the Yongzheng and Qianlong styles, which in turn were inspired by the early Ming blue and white wares. The regularly placed lotus alternating with bats and musical stones, interspersed amongst scrolls elegantly filling the space is a particularly refined and confident expression of this sense of continuity and respect for tradition in Chinese art.

The upside down bats, 倒 dao and 蝠 fu, and musical stones, 磬 qing, symbolise the arrival of blessings 到 dao and 福 fu, and celebration, 慶 qing. Their inclusion amongst the lotus scrolls is very unusual, however for a blue and white vase also decorated with upside down bats and musical stones, Qianlong mark and of the period, from the National Palace Museum, Taipei, see *Blue-and-White Ware of the Ch'ing Dynasty, Book II*, Hong Kong, 1968, pp.38-39, pl.9.

Compare also a related vase painted with lotus scrolls emanating from chilong interspersed with bats suspending chimes, Jiaqing seal mark and of the period, illustrated by P.Y.K.Lam, ed., in *Ethereal Elegance: Porcelain Vases of the Imperial Qing: The Huaihaitang Collection*, Hong Kong, 2007, *Catalogue*, no.111.







THE PROPERTY OF A GENTLEMAN 士紳藏品

190

A GUAN-TYPE BLUE AND WHITE VASE

Yongzheng seal mark, 19th century With tapering neck rising to a bulbous mouth and incurving rim, the globular body applied with a pair of lion-mask handles, moulded with eight horses arranged in two rows variously depicted grazing and galloping, all highlighted in shade of blue on a crackle-glazed ground, wood stand. 27.3cm (10 3/4in) high (2).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十九世紀 仿官釉青花八駿鋪首耳石榴尊 「大清雍正年製」篆書刻款

Provenance: an English private collection, according to the family acquired by the greatgrandfather of the present owner, when he traded in China from circa 1860-1900, and thence by descent

來源: 英國私人收藏: 由現藏家曾祖父於1860至 1900年經商期間購得,後由家族傳承

PROPERTY FROM A DISTINGUISHED BRITISH PRIVATE COLLECTION 英國顯赫私人藏品

191

A BLUE AND WHITE GARLIC-HEAD VASE Qianlong seal mark

Raised on a high spreading foot decorated with waves, the globular body painted with sprigs of peaches, pomegranates and peonies, between bands of lappets to the base and the tapering neck, the bulbous rim with a further band enclosing lotus flowers on meandering tendrils. *24.1cm (9 1/2in) high*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

青花折枝花果紋蒜頭瓶 青花「大清乾隆年製」篆書款

An example of the Qianlong original for this style of vase is in the National Palace Museum, Taipei: see *Blue-and-White Ware of the Ch'ing Dynasty, Book II*, Hong Kong, 1968, pp.30-31, pl.5.

Property from a Distinguished European Private Collection

歐洲顯赫私人藏品 Lots 192 - 204

192

A LARGE BLUE AND COPPER-RED OCTAGONAL 'SQUIRREL AND GRAPEVINE' BALUSTER VASE

Late Qing Dynasty/Republic Period Heavily potted with a waisted neck flanked by a pair of stylised dragon handles, the exterior densely painted with a gnarled tree trunk issuing entwining branches, borne with scrolling leafy vine and suspended with clusters of grapes, perched by furry squirrels playfully depicted clambering and picking fruits, all between two bands to the rim and foot enclosing heaped waves. 79.4cm (31 1/4in) high

£8,000 - 10,000 HK\$92,000 - 120,000 CNY74,000 - 92,000

清末/民國 青花釉裡紅松鼠葡萄八方大瓶

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏



A RARE BLUE AND WHITE 'DRAGON' GARDEN SEAT Second half 16th century

Of barrel shape applied with a pair of lion-mask handles, vividly painted to each side with a five-clawed winged dragon striding amongst scrolling clouds in pursuit of the flaming pearl above foaming waves and bordered by applied bosses, all beneath a band of ruyi-shaped cartouches containing horses galloping across flaming scrolls, the panel top decorated with four crouching Buddhist lions on scrolling ribbons issuing precious objects. 35.6cm (14in) high

£30,000 - 50,000 HK\$350,000 - 580,000

CNY280,000 - 460,000

十六世紀後半葉 青花應龍戲珠紋坐墩

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏



Two Views

Compare with a similar Wanli period blue and white porcelain stool, decorated with dragons and cloud patterns from Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p.71, no.56. For a related Jiajing period drum stool, but decorated with cranes, see *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming, The Huaihaitang Collection*, Hong Kong, 2012, pp.152-3.





194 A BLUE AND WHITE SLEEVE VASE, ROLWAGEN Circa 1640-50

With slightly tapering neck rising to a flaring rim, finely painted in underglaze blue 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

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

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

The present vase is unusual in its very delicate decorative style. Compare a related vase with larger bamboo and floral decoration but with the similar small lappets on the neck, 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 also with scattered floral sprays but interspersed with calligraphy and without lappets on the neck, dated 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.



195 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*

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28

CNY28,000 - 46,000

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

196 **A WUCAI SLEEVE VASE, GU** Shunzhi

Brightly enamelled around the upper section with a continuous scene of a scholar kneeling before a dignitary accompanied by attendants carrying fans and bundles on a terrace in front of an altar, the central section with two floral sprays and the lower section with one branch bearing three peaches and another bearing three pomegranates. 40.6cm (16in) high

£5,000 - 8,000 HK\$58,000 - 92,000 CNY46,000 - 74,000

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, dated to the Shunzhi period, in the collection of the Shanghai Museum and 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 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\$46,000 - 69,000

CNY37,000 - 55,000

明崇禎 青花折枝花卉紋綬帶耳執壺

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 metalware 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.

198 A BLUE AND WHITE OVIFORM JAR Chongzhen

Painted 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*

CNY37,000 - 55,000

£4,000 - 6,000 HK\$46,000 - 69,000

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.

199 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 farmers 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.

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

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







A ROUGE-DE-FER BOTTLE VASE Kangxi

The globular body enamelled in iron red and highlighted in gilt with ruyi-shaped cartouches enclosing large flower heads borne on leafy tendrils, alternated with leafy sprays to the lower register, all beneath a geometric band to the shoulder, the long slender neck decorated with stiff leaves bordered by a stylised floral band to the rim. 44.2cm (17 3/9in) high

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

清康熙 礬紅描金纏枝花卉紋天球瓶

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

For a related vase but with a different design of birds and animals in the Shanghai Museum Collection, see *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp.290-1, no.189.

A RARE FAMILLE JAUNE BALUSTER VASE Kangxi

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

£15,000 - 20,000 HK\$170,000 - 230,000 CNY140,000 - 180,000

清康熙 黃地素三彩山水圖觀音尊

Provenance: SLG. Jürg Stuker, Schloss Gerzensee (label) A distinguished European private collection

來源: SLG.Jürg Stuker, Schloss Gerzensee (標籤) 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.





A RARE WHITE-GLAZED BELL, ZHONG Incised Xuande six-character mark,

17th/18th century

The ovoid bell applied with a double scrolling yoke, moulded to each side with an archaistic taotie mask bisected by columns supporting ruyi-heads, above a band of evenly distributed bagua symbols, the eight trigrams in Daoist cosmology, all between two key-fret bands bordering the shoulder and the gently flaring rim, stand.

20.4cm (8in) high (2).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十七/十八世紀 白釉饕餮紋鐘 「大明宣德年製」楷書刻款

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

A related blanc-de-chine bell dated to the 17th century is illustrated by R.H.Blumenfield, *Blanc de Chine: The Great Porcelain of Dehua*, Berkeley, 2002, p.104, pl.e. Another bell but dated to the 18th century is illustrated by P.J.Donnelly, *Blanc De Chine*, New York, 1967, pl.65. Compare also a white glazed bell but with *taotie* decoration in relief illustrated in *The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 210, p.129, pl.118.

202



203 A RARE YELLOW-ENAMELLED 'DRAGON' JAR, GUAN

Late Ming Dynasty

Vibrantly enamelled around the exterior with two energetic five-clawed dragons each in pursuit of a flaming pearl amidst wisps of clouds, all beneath a band of overlapping scrolls and a row of upright triangles below the brown-dressed rim. *14.8cm* (5 7/8in) high

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

明末 黃彩雲龍趕珠紋罐

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

A FAMILLE ROSE 'HUNDRED DEER' VASE, HU

Qianlong seal mark, Late Qing Dynasty

The pear-shaped body raised on a straight foot and flanked by a pair of stylised dragon handles to the tapering upper section, brightly painted with a herd of spotted deer enamelled in white, beige and brown, variously depicted grazing and galloping in an open field amidst pine trees and craggy rocks, beside a meandering stream flowing from the mountains forming a background to the scene. *44.8cm (17 5/8in) high*

£15,000 - 25,000 HK\$170,000 - 290,000

CNY140,000 - 230,000

清末 粉彩百鹿尊 青花「大清乾隆年製」篆書款

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

The 'hundred deer' motif was a popular motif in Chinese art as 'bailu 百鹿' is a pun for the wish to receive a 'hundred emoluments' or 'bailu 百禄'. For a Daoguang period example of a 'hundred deer' vase, see Liu Liang-yu, *Ch'ing Official and Popular Wares: A Survey of Chinese Ceramics*, Taipei, 1991, p.225. A Qianlong period prototype of the current vase is illustrated in *Qing Imperial Porcelain Of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing and Hong Kong, 1995, no. 86.

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





VARIOUS OWNERS 各方藏家

205

A PAIR OF FAMILLE VERTE SAUCER DISHES 17th century

Enamelled to the interior respectively with a scene of a dignitary standing on a terraced garden anticipating the arrival of the Jade Emperor accompanied by an attendant, and a cowherd playing the flute travelling across a rocky landscape, each accompanied with a poem describing the scene.

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

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

十七世紀 五彩道仙故事圖題字小盤一對

On the dish with the official standing on a terrace, there is a line from the poem 'Royal Banquet on the Fifteenth Day of the First Month' by Su Dongpo (1037-1101):

侍臣鵠立通明殿,一朵紅雲捧玉皇

This may be translated as:

'In the Tongming Hall attendants and ministers stand erect with eager attention, on a rosy red cloud is the exalted Jade Emperor'

On the other dish depicting a shepherd boy is inscribed a line from the poem 'Village at Dusk' by Lei Zhen (dates unknown) of the Northern Song dynasty:

牧童歸去橫牛背,短笛無腔信口吹

This may be translated as:

'The shepherd boy returns leaning sideways on his buffalo's back, with his small flute he plays a random melody, blowing as he pleases'

After the fall of the Ming dynasty in 1644 and the ensuing Manchu invasion, themes regarding loyalty to the emperor, and thus tacitly to the old regime, were popular. Motifs of shepherd boys on buffaloes were also popular as a symbol of rustic eremitism. For related motifs of boys on buffaloes, but on jars, see Sir M.Butler, M.Medley, S.Little, *Seventeenth-Century Chinese Porcelain from the Butler Family Collection*, A.Virginia, 1990, p.80, pl.39; p.86, pl.43; and an enamelled beaker vase decorated in a similar palette and inscription p.90, pl.47.

206 A FINE FAMILLE VERTE ROULEAU VASE Kangxi

The body boldly enamelled in green, iron-red, aubergine and yellow with twenty-four figures in a pavilion overlooking a garden landscape, all beneath four cartouches on the sloping shoulder containing emblems, the neck enamelled with a continuous mountain and river scene. 43.5cm (17in) high

£15,000 - 20,000 HK\$170,000 - 230,000 CNY140,000 - 180,000

清康熙 五彩人高士祝壽圖棒槌瓶

Provenance: Victor Sullivan Collection Woolley and Wallis, 15 July 2005, lot 347 Roger Keverne Ltd., London Roy Davids Collection, no.38, acquired on 20 June 2009

來源: Victor Sullivan收藏 2005年7月15日於威立士拍賣,拍品347號 倫敦古董商Roger Keverne Ltd. Roy Davids收藏,藏品38號,購於2009年6月20日

The scene depicts a celebration of the birthday of General Guo Ziyi (697-781) of the Tang dynasty. Guo Ziyi was famous for quelling the An Lushan rebellion as well as repelling Tibetan invasions. He lived to the age of 85 and became known in popular folklore as a God of Wealth and Prosperity. For a Kangxi period vase also with a scene of the celebration of a birthday in the Palace Museum, see *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p.18, no.14.

For a related rouleau vase see *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp.192-3, no.125.



A RARE FAMILLE VERTE MOONFLASK, BAOYUEPING Kangxi

The flattened globular body moulded on both sides with a recessed circular panel enclosing a sinuous four-clawed dragon confronting a leaping red carp and rising from tumultuous green waves interspersed with flowerheads, the slender neck and globular upper body enamelled with a selection of babao and bajixiang, flanked by applied lappet-shaped handles decorated with a ruyi-head design above three further babao and bajixiang emblems. *26cm (10 1/4in) high*

£15,000 - 20,000 HK\$170,000 - 230,000 CNY140,000 - 180,000

清康熙 五彩鯉躍龍門八寶紋抱月瓶

Provenance: John Sparks Ltd., London (label) A distinguished English private collection

來源: 倫敦古董商John Sparks Ltd.(標籤) 英國顯赫私人收藏 The enamelled decoration on the present lot is rich in symbolism. On each side of the circular body a dramatic carp and a four-clawed dragon frolic together in a turbulent sea. The pairing of these two creatures is an allusion to success in the Civil Service examinations. As the tradition goes, any carp that could leap the Dragon Gate in the Yellow river would transform into a dragon and fly off into the sky. The tale of a fish turning into a dragon was an enduring motif in Chinese dynastic art and one that became symbolic of the highest achievement a young scholar could hope for: passing the jinshi examination and becoming a government official.

On the mouth and neck we see four of the Eight Buddhist Emblems, bajixiang, four of the Precious Objects, babao, and two of the Four Arts, siyi, suggesting that it is one of a pair. The presence of the Four Arts, in this case the qin, representing musical accomplishment, and a group of scrolls, representing competence in calligraphy, strengthens the positive scholarly message of the decorative scheme.

The distinctive shape of the present vase is a revival of a classic blue and white 'pilgrim's bottle' produced in the Imperial kilns during the Yongle and Xuande periods and thought to be based on Near or Middle-Eastern metalware or pottery prototypes. For a similar famille verte moonflask, Kangxi, see Geng Baochang, *Ming Qing ciqi jianding*, Hong Kong 1993, p.21, fig.31.



PROPERTY FROM A DISTINGUISHED BRITISH PRIVATE COLLECTION

英國顯赫私人藏品

208

A FAMILLE VERTE 'FLORAL MEDALLION' SLEEVE VASE Kangxi

Enamelled with eight floral medallions variously of blue, red and beige tone, borne on a dense ground of scrolling tendrils, all between a lappet band to the foot and a geometric band to the rim, alternating with foliate cartouches enclosing lotus flowers, wood stand. 23.2cm (9 1/8in) high (2).

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

清康熙 五彩團花纏枝紋筒瓶

Provenance: S. Marchant & Son Ltd., London (label)

來源: 倫敦古董商S. Marchant & Son Ltd. (標籤)



THE PROPERTY OF A GENTLEMAN 士紳藏品

209

A FAMILLE VERTE BISCUIT-ENAMELLED INCISED BOWL Kangxi six-character mark and of the period

The exterior of the steep, rounded sides delicately incised with two sinuous five-clawed dragon in mutual pursuit of flaming pearls above tumultuous waves and enamelled in aubergine, yellow and two tones of green with two butterflies alighting on flowering peony sprays. *15.2cm (6in) diam.*

£6,000 - 8,000 HK\$69,000 - 92,000

000 CNY55,000 - 74,000

清康熙 素三彩折枝牡丹刻龍紋碗 青花「大清康熙年製」楷書款

Provenance: a Dutch private collection Bonhams London, 12 May 2011, lot 382 An important Asian private collection

來源: 荷蘭私人收藏 2011年5月12日於倫敦邦瀚斯拍賣,拍品382號 亞洲重要私人收藏

This unusual double decoration seems to only be found on bowls of this design and corresponding dishes with pomegranates. A similar bowl is illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.67. Another similar bowl is in the Palace Museum, Beijing, illustrated in *Qingdai yuyao ciqi*, vol.1, part I, Beijing, 2005, pp.142-3, no.37.

Compare two very related famille verte biscuit-enamelled incised bowls, Kangxi six-character mark and of the period, from the George Eumorfopoulos collection, sold in these Rooms, 15 May 2014, lot 75 and 76.

THE PROPERTY FROM THE ROY DAVIDS COLLECTION OF CHINESE CERAMICS

ROY DAVIDS珍藏中國瓷器

210

A FAMILLE VERTE ENGRAVED 'DRAGONS AND POMEGRANATE' SAUCER DISH

Kangxi six-character mark and of the period

Decorated on the interior with vivacious green, yellow and aubergine enamels depicting branches bearing fine leaves and luscious fruits, the exterior similarly enamelled with polychrome blossoms, all on an incised ground of snarling five-clawed dragons in pursuit of flaming pearls, just visible under the enamels. 25.2cm (9 3/4in) diam.

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

清康熙 素三彩花果刻龍紋盤 青花「大清康熙年製」楷書款

Provenance: Colonel Richard Poyser Collection S.Marchant and Son Ltd., London (label) Desmond R.Laurence Collection, acquired on 19 May 2004 S.Marchant and Son Ltd., London (label) Roy Davids Collection, no.145

來源: Richard Poyser上校收藏 倫敦古董商S.Marchant and Son Ltd. (標籤) Desmond R.Laurence收藏,購於2004年5月19日 倫敦古董商S.Marchant and Son Ltd. (標籤) Roy Davids收藏,藏品145號









VARIOUS OWNERS 各方藏家

211

A FAMILLE VERTE MOULDED ROULEAU VASE

Jiajing six-character mark, 19th century Moulded in relief with a combat scene derived from the Romance of the Three Kingdoms, depicting the mounted general Zhao Yun carrying and protecting the juvenile Liu Shan, son of the warlord Liu Bei, breaking through the siege of opposing generals and footmen, the neck decorated with Immortals and attendants observing the scene and approached by a gilt dragon amidst clouds issued from Liu Shan.

45.4cm (17 5/8in) high

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十九世紀 五彩貼塑趙子龍單騎救少主棒槌瓶

Provenance: a European private collection, by repute acquired by the father of the present owner in the early 1960s

來源: 歐洲私人收藏,傳由現藏家之父親購於1960年代初

212 FOUR IRON-RED ENAMELLED 'FLORAL' PLAQUES

19th century

Each rectangular plaque decorated with various blooming flowers including leafy-stemmed day-lily sprays, stems issuing luscious peony blossoms, chrysanthemum blooms amidst stalks of bamboo and a large lotus flower opening to reveal the seed pod, each in a hardwood frame. Each 32cm (12 5/8in) high x 25cm (9 7/8in) wide (4).

£10,000 - 15,000 HK\$120,000 - 170,000 CNY92,000 - 140,000

十九世紀 礬紅花卉圖瓷板 一組四件







213†

A WUCAI 'THREE STAR GODS' DISH

Wanli six-character mark and of the period

With gently rounded sides rising to an everted rim, the interior painted in vivid enamels depicting the auspicious Immortals of Fu, Lu and Shou, the Three Star Gods each representing Prosperity, Status and Longevity, holding a ruyi-sceptre, lingzhi sprig and a cane respectively and standing under a gnarled pine branch in a riverside fenced garden interspersed with flowers, rockworks with an emerging deer, all encircled by a continuous scrolling tendril issuing eight lingzhi fungi, each beneath a stylised shou character, the exterior decorated with eight clusters of floral sprays above a scrolling floral band to the foot. 20.3cm (8in) diam.

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

明萬曆 五彩三星圖盤 青花「大明萬曆年製」楷書款

Compare with a similar wucai plate from the Wanli period depicting the 'Three Star Gods' in the National Palace Museum, Taipei, illustrated by Liu Liang-yu *Ming Official Wares: A Survey of Chinese Ceramics*, Taipei, 1991, p.290.

For another related plate from the Wanli period in the Beijing Palace Museum, see *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 2007, p.47, no.43. See also *Enlightened Elegance: Imperial Porcelain of the Mid to Late Ming, the Huaihaitang Collection*, Hong Kong, 2012, pp. 296-7, where Huang Qinghua notes that 'Emperor Jiajing's Daoist belief led to the production of a large quantity of ceramic wares with religious symbolism. This stylistic trend waned slightly during the Wanli period although it still permeated ceramics of this era'.



Image courtesy of the Palace Museum, Beijing



A WUCAI 'DRAGON AND PHOENIX' DISH

Kangxi six-character mark and of the period The interior finely painted in underglaze blue and overglaze yellow, green, aubergine and iron red enamels with a central medallion of two pairs of sinuous five-clawed dragons and phoenix amidst scrolling flowering peonies and foliage, the well and the exterior each with two further pairs of phoenix and dragons in mutual pursuit amidst scrolling foliage and flowerheads. 25cm (9 7/8in) diam.

£30,000 - 40,000 HK\$350,000 - 460,000

CNY280,000 - 370,000

清康熙 五彩龍鳳呈祥紋盤 青花「大清康熙年製」楷書款

Compare with a similar wucai dish, Kangxi mark and of the period, from the Palace Museum, Beijing, decorated with dragons and flying phoenix among peonies, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain in Polychrome and Contrasting Colours*, Hong Kong, 1999, no.133. Another similar Kangxi period famille verte dish decorated in underglaze blue and overglaze enamels, but with Xuande mark, is illustrated by R.S.Kilburn, *Transitional Wares and their Forerunners*, Hong Kong, 1981, p.210, pl.186. A dish of the same size and design was sold at Christie's Hong Kong, 1 December 2010, lot 2832.



Image courtesy of the Palace Museum, Beijing

A LARGE AND RARE ENAMELLED ROULEAU VASE Kangxi

With a sloping shoulder rising to a slightly flaring neck, boldly and vividly enamelled to the gently tapering body with a domestic scene at a fenced garden extended from a tiled pavilion with the interior revealed through the opened door, depicting two elegant ladies playing chess observed by a scholar, next to a lady holding a fan at leisure, seated at a table placed with books, scrolls and a vase holding lotus sprays, opposite to a further lady stretching out her arms to embrace an approaching child, scattered with four boys playing around their feet against a deer, all surrounded by bamboo, prunus branches, pine and wutong trees grown on rockworks, the slightly waisted neck similarly decorated with four boys attempting to reach and snatch the gilt headdress from the leaping boy wearing a cap. *68cm (26 3/4in) high*

£70,000 - 90,000 HK\$810,000 - 1,000,000 CNY650,000 - 830,000

清康熙 礬紅描金女仕嬰戲圖棒槌大瓶

Provenance: J.T. Tai Co. Inc., New York (label)

來源: 紐約古董商J.T. Tai Co. Inc. (標籤)



Large rouleau vases of this type adorned the mansions and palaces of the wealthy and the nobility in Europe in the early eighteenth century. They were not shipped as merchandise by the Western trading companies, but were bought by individual merchants in Canton, Macao or Batavia, who could afford the investment and had the network to ship such costly items to their destinations in England, France or Holland. Unfortunately, the very nature of this private trade is the reason why we have no documentation about who shipped what – letters, invoices, shipping lists and other papers have not been preserved.

The first **Western** owner of this vase will have enjoyed his or her new acquisition because it was grand, extremely well painted, and because it showed an exotic scene of Chinese 'Long Elisas' engaged in leisurely pursuits in an idealised domestic setting. The many symbolic meanings casually embedded in the scene will undoubtedly have been lost on the Western owner, his or her successors and their contemporaries. During the eighteenth century and for most of the nineteenth too, China was the far-away fairy-tale land, characterised by standard iconographic elements such as the elongated Chinese ladies, the playing children, the architecture, the clothing, etc. Even a minimal understanding of the decoration from within its Chinese cultural context was absent in those days.

Such vases were not just produced for export, but also - perhaps even primarily - for the Chinese domestic market. For a Chinese owner the decoration had several layers of meaning, adding to its overall grandeur. At first view the vase shows a well-organised household, where the family members feel at ease and act according to their position; in brief, it is a visualisation of Confucian ideals. Behaviour according to the acknowledged moral rules is blessed here by the inclusion of symbols of luck, riches and long life such as the spotted deer and the lotus flowers. Interesting, too, in this context is the depiction of the five young boys on the neck of the vase. One boy, running in front of two others, holds a golden helmet high above his head, while the others try to intercept him. This scene refers to a wellknown game named 'Catch the General's Helmet', and whichever boy wins is destined to become a high-ranking military leader; this will, of course, be another blessing for such a perfect family. These and other positive connotations will not have been lost on a Chinese owner of the vase or those who admired it in the study or studio where it was prominently exhibited.

The question whether this vase was produced for export or for the domestic market is therefore irrelevant, because such high-quality porcelains served the needs of many. They were undoubtedly exported, as proven by comparable grand pieces in well-documented eighteenth-century collections, for instance, the Royal Collection of Augustus the Strong in Dresden, Germany. But they also were bought by Chinese literati and connoisseurs. Such multi-marketing by the porcelain workshops in Jingdezhen was particularly strong during the later Kangxi period, around 1700, when the economic situation in China as well as in Europe facilitated the sale of such costly items.

From an art-historical point of view it is interesting to note how this vase shows a combination of overglaze enamels of the famille verte type and a lavish use of rouge de fer. The latter, an overglaze iron-red enamel, is applied here in several grades of red. Objects with rouge de fer decorations became popular at the end of the seventeenth century and even formed a group of their own with typical Kangxi decorations done in red and gold only. On this vase, various enamel colours are skillfully applied and give the scene a more lively appearance than would have been the case if only rouge de fer were used. In order not to distract the eye from the figures in the interior and on the terrace, the section that encloses and connects the scene is painted with trees, bamboo and rocks in a light palette with only a few accents in green.

A closely related pair of vases is illustrated by E.Ströber, 'La maladie de porcelaine...' East Asian Porcelain from the Collection of Augustus the Strong, Berlin, 2001, no.33, pp.80-81. For other similar examples, see L.Hájek and W.Forman, A Book of Chinese Art: Four thousand years of sculpture, painting, bronze, jade, lacquer and porcelain, London, 1966, no.64 (left), in the collection of the National Gallery, Prague; and C.Samoyault-Verlet, Le Musée chinois de L'impératrice Eugénie, 1986, pp.24-25, fig.17, in the Chinese Museum at Fontainebleau established by Empress Eugénie in 1863.

For smaller rouleau vases decorated with similar subjects, but enamelled in more conventional famille verte, see J.Ayers, *The Mount Trust Collection of Chinese Art*, London, 1970, no.103; and Tie Yuan, *The Complete Collection of Porcelain of Jiangxi Province: Porcelain of the Qing Dynasty I*, 2005, p.53, in the collection of the Jingdezhen Museum of Pottery and Porcelain.



Musée chinois, Château de Fontainebleau





A LARGE YELLOW AND GREEN-ENAMELLED 'DRAGON' DISH Kangxi six-character mark and of the period

Enamelled to the interior well with two ferocious five-clawed dragons amidst scrolling clouds in mutual pursuit of the flaming pearl to the centre, surrounded by four sinuous dragons to the rounded sides, the exterior similarly decorated. 38.8cm (15 1/4in) diam.

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

清康熙 黃地綠彩雲龍趕珠紋大盤 青花「大清康熙年製」楷書款

Provenance: with labels from the George Eumorfopoulos Collection and Manchester Art City Gallery, 1913 An English private collection

來源: George Eumorfopoulos 收藏及曼徹斯特市立藝術館,1913年 (標籤) 英國私人收藏

217

A PAIR OF CELADON-GROUND IRON-RED 'PHOENIX' BOWLS Qianlong seal marks and of the period

Each painted in iron-red to the exterior with five evenly distributed roundels formed by feathery phoenixes with spreading wings and curling tails, all reserved on a celadon ground, a further roundel to the centre of the interior. Each 14.6cm (5 3/4in) diam. (2).

04.000 0.000

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

清乾隆 豆青釉礬紅團鳳紋碗 一對 青花「大清乾隆年製」篆書款

Provenance: according to the family, from the collection of Colonel R.H.Dewing, who was commander of the 76th Punjabis stationed in Tianjin until December 1908, and thence by descent

來源: 傳為R.H.Dewing上校之收藏,後由家族傳承。R.H.Dewing上 校第七十六旁遮普團之指揮官。該團駐守於天津,直至1908年12月 撤離。





Similar bowls with four phoenix medallions, but dated to the Yongzheng and Jiaqing reigns respectively, are in the Palace Museum, Beijing and illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shenzhen, 2009, pls.54 and 56. A bowl with a similar motif of four phoenix medallions but painted in underglaze red, Qianlong seal mark and of the period, was sold at Sotheby's London, 15 May 2013, lot 312.

218

A CORAL-GROUND 'LOTUS AND PEONY' BOWL

Daoguang seal mark and of the period The exterior delicately enamelled with an upper band of leafy peony heads in a carefully-spaced meander, above a shallower band of four fully-opened lotus flowers revealing the seed pod, all reserved on a rich coral-red ground. 12.9cm (5 1/8in) diam.

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

清道光 珊瑚紅地纏枝花卉紋碗 青花「大清道光年製」篆書款

For a very similar bowl with lotus and peony scrolls reserved in white against a coral red ground and dated to the Daoguang period, see *Imperial Porcelain of Late Qing*, Hong Kong, 1983, p.83, pl.69. See also Xu Huping, *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003 p.361. Another very similar bowl is in the Palace Museum, Beijing; see *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shenzhen, 2009, p.321, no.270.



218

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

219

A GRISAILLE ENAMELLED AND GILT 'DRAGON' BOTTLE VASE Qianlong seal mark, 19th century

The globular body rising to a tall cylindrical neck, painted to the exterior with a gilt horned dragon spouting water, emerging from scattered clusters of grisaille clouds revealing the claws, scaly body and the tail, the base and interior covered under a turquoise glaze. 38cm (15in) high

£3.000 - 5.000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十九世紀 墨彩描金天球蛟龍出水天球瓶 礬紅「大清乾隆年製」篆書款

Provenance: an English private collection

來源: 英國私人收藏

THE PROPERTY OF A LADY 女士藏品

220

A VERY RARE PAIR OF BLUE-ENAMELLED 'BAJIXIANG' CANDLESTICKS

Iron-red Daoguang seal marks and of the period The bell-shaped base rising to two-tiered drip pans linked by a long tapering shaft, the exterior and drip pans enamelled in blue with bajixiang, the Eight Buddhist Emblems alternated with lotus flower heads issued by leafy tendrils, separated by bands of ruyi-heads below a floral band, and a key-fret band to the foot. Each 40.9cm (16 1/8in) high (2).

£15,000 - 20,000 HK\$170,000 - 230,000 CNY140,000 - 180,000

清道光 藍彩八吉祥纏枝蓮紋燭台 一對 礬紅「大清道光年製|篆書款

Provenance: an English private collection

來源: 英國私人收藏

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 the pair of pricket candlesticks. For a slightly earlier example of a complete set, but with a yellow ground, Jiaqing period, see Xu Huping, Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty, Shanghai, 2003, p.374, where the author notes that altar pieces of this type decorated with the Eight Treasures or Buddhist Emblems were popular in the Daoguang period as well.

The eight Buddhist Emblems or 'bajixiang' include the lotus flower, symbolising purification; an endless knot, representing the union of wisdom and method; a pair of goldfish, representing spontaneous living beings and freedom; the wheel of Dharma, symbolising the Buddhist doctrine; a treasure vase, representing the inexhaustible prosperity and wealth of this world and the next; a parasol, symbolising protection from the elements; a conch shell, which awakens people from ignorance; and finally a victory banner, representing victory over evil.





PROPERTY FROM AN ENGLISH ESTATE

英國私人遺產 Lots 221 - 225

221

A SMALL ANHUA-DECORATED CLAIR-DE-LUNE-GLAZED BOTTLE VASE

Qianlong seal mark The globular body incised under the glaze with three stylised chilong roundels, raised on a high foot, covered in a fine light blue glaze. 14.7cm (5 3/4in) high

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

天青釉刻團龍紋天球小瓶 青花「大清乾隆年製」篆書款

Provenance: according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 傳由現藏家之父親於1948至1981年間購自英國



222 A GILT CORAL-GROUND 'WAN SHOU WU JIANG' DISH

Jiaqing seal mark and of the period The exterior painted with four roundels enclosing coral and gilt characters 'wan shou wu jiang', surrounded by scrolling foliage issuing stylised lotus flower heads each beneath a descending bat, reserved on a coral ground, the interior with a stylised shou character encircled by five further bats. 15.8cm (6 1/4in) diam.

£2,500 - 4,000 HK\$29,000 - 46,000 CNY23,000 - 37,000

清嘉慶 珊瑚紅地描金「萬壽無疆」盤 礬紅「大清嘉慶年製」篆書款

Provenance: according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 傳由現藏家之父親於1948至1981年間購自英國

A very similar dish from the Jiaqing period, but of a yellow ground and larger, was sold at Sotheby's London, 16 May 2007, lot 593.





A BLUE AND WHITE 'DRAGON' DISH

Daoguang seal mark and of the period The interior vividly painted with a central medallion enclosing a five-clawed dragon striding in pursuit of the flaming pearl amidst scrolling clouds, the exterior similarly decorated with two fierce sinuous dragons amongst cloud scrolls. 16.6cm (6 1/2in) diam.

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

清道光 青花雲龍趕珠紋盤

Provenance: according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 傳由現藏家之父親於1948至1981年間購自 英國

A very similar dish, Daoguang mark and of the period is illustrated by P.Lam, *Imperial Porcelain of the Late Qing From the Kwan Collection*, Hong Kong, 1983, p.48, no.14. Compare also a pair of similar dishes, Daoguang seal marks and of the period, sold in these Rooms, 8 November 2012, lot 53.







A FAMILLE ROSE YELLOW-GROUND 'FU SHOU' BOWL

Jiaqing seal mark and of the period

With rounded curving sides raised on a short straight foot, the exterior delicately painted with four stylised shou characters in the form of a roundel bordered by a band of ruyi-heads, encircled by scrolling tendrils issuing stylised lotus flower heads with descending bats above wan symbols, all reserved on a bright mustard-yellow ground, the interior decorated with a central roundel comprising leafy tree branches issuing peaches, the rim with an iron-red border of bats amidst scrolling clouds. *21.8cm (8 5/8in) diam.*

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

清嘉慶 粉彩黃地福壽蓮紋碗 礬紅「大清嘉慶年製」篆書款

Provenance: according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 傳由現藏家之父親於1948至1981年間購自英國

With its brightly enamelled bats and shou medallions, symbolising blessings, wealth and longevity, a piece such as the present lot would have been well suited to the celebration of a festive occasion, most likely an Imperial birthday. Two pieces with Jiaqing iron-red seal marks and of the period, and related lotus scroll decoration on a yellow-ground, are in the collection of the Palace Museum, Beijing: see a bowl, 18.3cm diam., and a dish, 23.5cm diam., both illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, nos.180 and 182, respectively.

A bowl of related decoration but with the four characters Wan Shou Wu Jiang in the medallions, also Jiaqing iron-red seal mark and of the period, sold at Christie's London, 5 November 2013, lot 472.

225 A PAIR OF IRON-RED 'DRAGON' CUPS

Qianlong seal marks and of the period Each painted to the exterior with two ferocious five-clawed dragons detailed with horns, manes and scales, both striding in pursuit of billowing clouds amongst flaming cloud scrolls above crashing waves to the foot. *Each 4.5cm (1 3/4in) high (2).*

CNY14,000 - 18,000

£1,500 - 2,000 HK\$17,000 - 23,000

K\$17,000 - 23,000

清乾隆 礬紅雲龍趕珠紋小杯 一對 青花「大清乾隆年製」篆書款

Provenance: according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 傳由現藏家之父親於1948至1981年間購自英國

VARIOUS OWNERS 各方藏家

226 *

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.

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

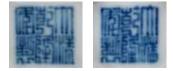
清康熙 鬥彩壽桃紋盤 青花「大清康熙年製」楷書款

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. See another very similar plate in the Shanghai Museum, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp.238-9, no.155.

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









A VERY RARE DOUCAI CANDLESTICK

Qianlong seal mark and of the period

Raised on an elegant splayed bell-shaped foot with two-tiered drip pans connected by a tall tapering shaft, the elegantly proportioned candlestick exquisitely painted overall in vivid blue, green, purple, yellow and coral-red enamels with large lotus flower heads borne on a dense ground of scrolling leafy foliage, divided and bordered by bands of key-fret, lappet and ruyi-heads. 35.2cm (13 7/8in) high

£60,000 - 80,000 HK\$690,000 - 920,000

CNY550,000 - 740,000

清乾隆 鬥彩纏枝蓮紋燭台 青花「大清乾隆年製」篆書款

The present lot would have formed part of a five-piece altar garniture, comprising an incense burner, flanked by a pair of gu vases and a pair of pricket candlesticks, which sets took their inspiration from the ritual vessels of the Shang and Zhou periods. By the Qing dynasty, garnitures had become imposing displays, proclaiming the wealth and status of the commissioner or owner as they graced the altars of temples and Imperial households. Different materials were used: metalwork such as bronze and cloisonné perhaps would have been a more natural choice for pieces of such size, complexity and ritual function, but porcelain provides a yet more original and challenging construction. Extraordinarily elaborate in its potting and enamelling, the present lot was made in two sections, with the bell-shaped foot and wide tray bearing the Imperial mark supporting the separately modelled tall stem terminating in the smaller tray: the potter however is careful to present a unified object of elegant, balanced proportions. The present enamelling in the doucai technique, which so perfectly fills the different registers of the candlestick, has developed away from the more traditional ritual function of monochrome vessels linked to particular altars and seasonal festivities, and instead is again designed to impress the viewer with its colorful complexity. The Qianlong Emperor particularly admired doucai porcelain from the Chenghua period, when the technique was introduced: its use on the present lot can also be interpreted as an evocation of these earlier doucai wares and an appreciation of glories past.

Compare a related doucai alter set, but of larger size, Qianlong seal mark and of the period, from the Meiyintang Collection, sold at Sotheby's Hong Kong, 4 April 2012, lot 50.

See also a similar doucai alter garniture, presented by Lord Kitchener to Sir Thomas Hohler, K.C.M.G., C.B., J.P., sold at Sotheby's London, 16th/17th December 1980, lot 677 and again on 11 May 2011, lot 230.





228 A RARE PAIR OF FAMILLE ROSE SQUARE VASES AND STANDS, FANGGU

Yongzheng

Each vase with gently spreading foot rising to a flaring neck, painted to each side with two foliate panels enclosing a riverscape scene depicting retreated scholars travelling and meditating beside thatched pavilions, trees and streaming waterfalls, alternating with scenes of ladies and scholars in domestic and pavilion settings, all reserved on a dense swirling ground scattered with leafy branches of prunus enamelled in red and white, bordered by moulded yellow-glazed simulated bamboo, highlighted with iron-brown splashes, the stands enamelled stimulating grained wood. *Each 41.3cm (16 1/4in) high* (4).

£40,000 - 45,000 HK\$460,000 - 520,000 CNY370,000 - 420,000

清雍正 粉彩開光西廂記圖方觚 一對

Each vase has four panels depicting scenes from the popular 13th century drama *Xixiang Ji*, or 'The Romance of the Western Chamber'. Written by Wang Shifu, the play narrates a secret love affair between the young scholar Zhang Sheng, and Cui Yingying, daughter of a chief minister.

Although scholar Zhang and Cui Yingying fell in love with each other at a Buddhist monastery, Cui Yingying's mother disapproved of the match because of Zhang's low station. Yingying's maid Hongniang, however, took pity on them and arranged to bring them together in a secret union. When Yingying's mother discovered what had happened, she reluctantly agreed to a formal marriage on the condition that Zhang must pass the civil service examination. To the joy of the young lovers, Zhang Sheng passes, is appointed to high office, and the two are finally married.

A pair of large famille rose vases, dated early 18th century, bearing similar scenes from the 'Romance of the Western Chamber' and with spotted bamboo edges, is illustrated in Krog *et al, Treasures from Imperial China: The Forbidden City and the Royal Danish Court*, no. 185, pp.605-606, where it is noted that a similar pair of vases that were in the Danish Kunstkammer, but are now in the National Museum in Copenhagen, were brought from Guangzhou on the *Kronpins Christian* in 1732. See also the detailed photographs of the vases, pp.196-199.

For another comparable pair of vases with very similar scenes and bamboo edges dated to circa 1730, see also A.Varela Santos, *Yongzheng Chinese Export Porcelain: A Private Collection*, London, 2005, pp.72-73, pl.24.



THE PROPERTY OF A GENTLEMAN 士紳藏品

229

A RARE FAMILLE ROSE 'HUNDRED BOYS' BALUSTER VASE AND COVER

Iron-red Qianlong seal mark and of the period

Exquisitely enamelled in delicate shades on the ovoid body with a lively continuous scene of boys celebrating a festival variously dressed as Buddhist lions playing with a brocade ball, playing drums and trumpets, and holding aloft models of a five-clawed dragon, phoenix and various fish, crabs, shrimp and goats, and lanterns illuminating boys enjoying a mock duel, all amongst a rolling landscape of pines and mountains by a river, the foot and neck with lotus blossoms on foliate scrolls, the cover with similar lotus amidst scrolls and blue, yellow, turquoise and pink key-fret. *Overall 35.5cm (14in) high (2).*

£25,000 - 40,000 HK\$290,000 - 460,000 CNY230,000 - 370,000

清乾隆 粉彩百子圖蓋罐 礬紅「大清乾隆年製」篆書款

Provenance: an English private collection

來源: 英國私人收藏

The animated composition filling the entire body of the vase emphasises the joyous, festive atmosphere as the continuous scene of boys absorbed in their energetic play processes in exquisitely enamelled detail. The theme of a 'hundred boys' was very popular in the Qing dynasty, representing the desire for many sons to continue the family line and ensure prosperity and stability.

Related famille rose porcelain vases with Qianlong seal marks and of the period, and scenes of boys at play in the collection of the Palace Museum, Beijing, are illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration: The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, no.121, and nos.128 and 132 from the Qing Court Collection.

Compare also a closely related pair of vases, Qianlong seal marks and of the period, but with a slightly more bulbous shape, sold at Christie's London, 15 May 2012, lot 328.





THE PROPERTY OF A DISTINGUISHED ENGLISH FAMILY

英國望族藏品

230

A RARE FAMILLE ROSE BALUSTER VASE

Qianlong seal mark and of the period, the enamels probably later The vase finely enamelled with a lively scene of two elegant ladies standing beside a table laden with books, one lady holding up a finger in careful admonition at four boys variously playing with a floral sprig, a gilt ruyi sceptre, a brush and a spear, whilst two more boys gleefully cover their ears and light firecrackers beneath a tall plaintain tree and two cranes fly high above. 28.3cm (11 1/8in) high

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

清乾隆 粉彩仕女嬰戲圖橄欖瓶 青花「大清乾隆年製」篆書款

Provenance: John Sparks Ltd., London, (label) An English private collection

來源:倫敦古董商John Sparks Ltd. (標籤) 英國私人收藏

此瓶之圖案紋飾或為後繪

The present vase is a particularly charming portrayal of two ladies supervising six lively boys playing in a garden; the boys are representative of the desire for progeny to continue the family line, and one of the boys carries a finely gilt ruyi sceptre which is a symbol of longevity, as is the crane flying overhead. The effect is to fill the onlooker with a sense of good luck and blessings, in a most delightful and delicate manner.

Compare a related lantern-shaped famille rose vase, depicting a lady and a crane, underglaze blue Qianlong seal mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Beijing, 1999, no.93. An ovoid vase with a figure of a lady seated with two young boys, underglaze blue Qianlong seal mark and of the period, and also with provenance from John Sparks, Ltd., was sold at Christie's Hong Kong, 8 April 2011, lot 3068.





VARIOUS OWNERS 各方藏家

231 †

A FAMILLE ROSE TURQUOISE-GROUND VASE

Jiaqing seal mark and of the period

The cylindrical body vividly enamelled in pink, yellow, blue and green tones with eight large lotus flower heads borne on meandering leafy tendrils, alternated with descending bats holding leafy sprays of gourds and reserved on a bright turquoise ground, all above lappets to the foot and a band of ruyi-heads to the sloping shoulder, rising to a short neck decorated with small flower heads on a dense ground of scrolling foliage, the interior and underside glazed turquoise. 23.4cm (9 1/4in) high

£20,000 - 30,000 HK\$230,000 - 350,000 CNY180,000 - 280,000

清嘉慶 松石綠地粉彩纏枝福蓮紋燈籠瓶 礬紅「大清嘉慶年製」篆書款 Compare with a related vase, Jiajing seal mark and of the period, from the Qing Court Collection, of similar form decorated with lotus scrolls and dragons on a green ground and with ruyi handles, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no.173.

A related pair of vases, Jiaqing iron-red seal marks and of the period, was sold at Christie's London, 5 November 2013, lot 473.



Image courtesy of the Palace Museum, Beijing





A PAIR OF LARGE FAMILLE ROSE 'SILK WEAVING' ROULEAU VASES

19th century

Decorated in mirror image, each painted with a continuous scene depicting different aspects of rural life, including farmers irrigating flooded paddies whilst others rest under a willow tree, ladies weaving at a lakeside terrace in front of thatched cottages and walls, and beside tree shrubs borne on rocky outcrops, all below diaper bands to the shoulder and upright stiff leaves to the neck. *Each 61cm (24in) high (2).*

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

十九世紀 粉彩耕織圖棒槌大瓶 一對

Provenance: an English private collection and thence by descent

來源: 英國私人收藏,後由家族傳承





A FAMILLE ROSE 'HUNDRED DEER' VASE, HU

Qianlong seal mark, 19th century

The pear-shaped body supported on a straight foot and flanked by a pair of stylised dragon handles, the exterior finely painted with a herd of spotted deer enamelled in white, beige and brown, variously depicted grazing and galloping in an open field amidst pine trees and craggy rocks beside a meandering stream flowing from the mountains behind.

45.7cm (18in) high

£15,000 - 20,000 HK\$170,000 - 230,000 CNY

CNY140,000 - 180,000

十九世紀 粉彩百鹿尊 青花「大清乾隆年製」篆書款

Provenance: a European private collection

來源: 歐洲私人收藏

For the Qianlong period prototype of this vase, see *The Complete Collection of the Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 2009, pp.98-99, no.85.

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







233A

A PAIR OF FAMILLE ROSE 'GEESE AND POND' BOWLS AND COVERS

Four character Shendetang marks, late Qing Dynasty Each bowl painted to the exterior with a goose perched on a grassy terrace beside a pond with a carp leaping from floating waterweed, under a gnarled pine tree beside stylised rockwork issuing peony blossoms on leafy sprigs, and gleaming sun emerging from yellow scrolling clouds, approached by another goose in flight, the domed covers similarly decorated. *Each 10.6cm (4 1/8in) diam.* (4).

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

清末 粉彩荷塘鴛鴦圖蓋碗一對 礬紅「慎德堂製」楷書款





234 A FAMILLE ROSE SGRAFFIATO-GROUND OLIVE-STONE SHAPED VASE

Qianlong seal mark, early 20th century

With tapering foot and slender neck, the exterior vibrantly painted with large peony blooms highlighted in various colours of creamy-white, iron red and pink borne on leafy branches, with two alternating butterflies in flight, all reserved on a creamy-white ground incised with scrolls, the interior and base glazed turquoise. *27.6cm (10 7/8in) high*

£10,000 - 15,000 HK\$120,000 - 170,000

000 CNY92,000 - 140,000

二十世紀初 粉彩軋道蝶戀花紋橄欖瓶 青花「大清乾隆年製」篆書款

Provenance: a distinguished British private collection 英國顯赫私人收藏

The present vase is inspired by the delicate famille rose enamel palette and variety of forms finessed during the Qianlong period: see a related famille rose vase with an enamelled Qianlong four-character mark in the collection of the National Palace Museum, Taipei, illustrated in *Masterworks of Chinese Porcelain in the Palace Museum*, Japan, 1974, pl.49.

235

A FAMILLE ROSE 'MILLEFLEURS' PEAR-SHAPED BOTTLE VASE

Qianlong seal mark, Republic period

Densely enamelled in vibrant colours with an abundance of blossoming flowers including lotus, peony, magnolia, chrysanthemum and clusters of grapes on a gilt ground, the neck flanked by a pair of coral-glazed handles each in the form of a scrolling ruyi-sceptre, applied with beige glazed porcelain simulating cords and tied with a hanging wan symbol, a pair of fishes and a bell chime beneath, wood stand. *31.9cm (12 3/8in) high (2)*.

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

民國 粉彩繁花紋如意耳鼓腹瓶 礬紅「大清乾隆年製」篆書款



236

A PAIR OF ORMOLU-MOUNTED IMARI BOWLS

The porcelain Kangxi, the mounts 19th century

Each painted in underglaze blue and decorated with iron-red and gilt with rockwork issuing peony blooms, each with a pair of lion-heads suspending an ormolu ring-handle beneath a gilt bronze border and curling 'pie-crust' ormolu rim. *Each 16.7cm (6 1/2in) high* (2).

Each 16.7cm (6 1/2in) high (2

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

清康熙 伊萬里式牡丹花石紋鋪首花盆 一對 鑲十九世紀鎏金框

Provenance: a distinguished British private collection

來源: 英國顯赫私人收藏

237

A PAIR OF FAMILLE ROSE 'FOUR DOCTORS' SAUCER DISHES Circa 1738

Each enamelled with a central medallion within a gilt geometric border, encircling a garden scene depicting three seated figures, two holding a fish surrounding a low table placed with a blue and white dish, an additional gesticulating standing figure beside a peacock perched on trellis fence all surrounded by rockfish enclosed in foliate cartouches alternating with cranes in different postures. *Each 24.7cm (9 3/4in) diam. (2).*

£5,000 - 7,000 HK\$58,000 - 81,000 CNY46,000 - 65,000

約1738年 粉彩西洋故事圖盤 一對

Provenance: a European private collection

來源: 歐洲私人收藏

D.S.Howard wrote that '...this scene and its border is the most artistic by Cornelis Pronk and it is known as *The Four Doctors* or *The Doctors Visit to the Emperor*'. See *The Choice of the Private Trader: The Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection*, 1994, p.74.

A very similar famille rose Pronk 'four doctors' dish sold at Christie's New York, 28 January 2013, lot 414.

238 †

A FAMILLE ROSE AND GILT 'LADIES' TEAPOT AND COVER Circa 1740

Finely enamelled and gilt to either side of the thinly potted globular body with oval panels enclosing a scene of ladies playing a game of *go* within a luxurious interior, all reserved on a finely-enamelled gilt scrolling floral ground, the loop handle and straight spout also gilded, the cover enamelled en-suite and crowned by a knop finial. *16.3cm* (6 3/8in) wide (2).

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

約1740年 粉彩描金女士弈棋圖茶壺







A PAIR OF FAMILLE ROSE FIGURES OF GUANYIN

19th century

Each Goddess of Mercy modelled with hair in a high chignon covered by a flowing veil, wearing a Buddhist tassel and bearing a scroll in her right hand, the outer robe with bamboo sprigs, floral sprays and gilt trim. *Each 33.5cm (13 1/4in) high* (2).

£2,500 - 4,000 HK\$29,000 - 46,000

CNY23,000 - 37,000

十九世紀 粉彩觀音立像 一對

Provenance: a distinguished British private collection

來源: 英國顯赫私人收藏

240 A LARGE PAIR OF FAMILLE ROSE LADIES 18th century

Each modelled standing elegantly and looking directly forward with a gentle smile, the colours well matched, the hair neatly tied to a high coiled chignon, their hands raised to opposite sides each holding a coral-red gu vase, dressed in green robes embellished with scattered flower heads on a dense cracked-ice ground, bordered with a black-ground gilt foliage band to the sleeves and covering the coral-red skirt looping around the feet, the waist tied with a piece of pink-ground garment decorated with bats amongst scrolling clouds, ormolu stands. *Each 41cm (16 1/8in) high* (4).

£22,000 - 25,000 HK\$250,000 - 290,000

CNY200,000 - 230,000

十八世紀 粉彩執瓶仕女一對

For a similar example of a single lady dated to the early Qianlong period, see G.C.Williamson, *The Book of Famille Rose*, Tokyo, 1970, pl.LIX.



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

英國顯赫私人藏品

241 A MAGNIFICENT AND EXTENSIVE FAMILLE ROSE DINNER SERVICE

Qianlong

Comprising 136 pieces, including two large tureens and covers, one large stand, three square deep lobed bowls, two rectangular lobed tureens and covers, 29 shallow bowls and 45 dishes of various sizes, 17 oval stands, two reticulated dishes, two reticulated baskets, three salt cellars, two sauce boats, three mustard pots and covers and various other dishes.

The largest stand 55cm (21 5/8in) wide (136).

£30,000 - 50,000 HK\$350,000 - 580,000 CNY280,000 - 460,000

清乾隆 粉彩高士覲見圖瓷器一組

During the last decades of the 18th century, a new taste emerged in Europe among the newly-rich commissioning and buying Chinese export porcelain to decorate their houses and accompany entertaining their guests. This reflected the revolutionary effect on European society of the new fascination for Neo-Classical art, following the publication of immensely influential archaeological reports of excavations in the mid-18th century on the early Italian sites at Herculaneum and Pompeii.

This was an interesting late development in the history of the effect of the China Trade on European design and social behaviour. It marked the way in which it was by then completely standard procedure to send out designs for patterns to be painted onto porcelain in China, whether using an owner's own watercolour or bookplate (invariably used for armorial porcelain commissions); and in the actual use and form of the shaped pieces which came back on the East India Company ships each year. It was now specific Western demands which very much drove the forms of porcelain returning to Europe from China; potted in Jingdezhen, Jiangxi Province, and mostly enamelled there but apparently with an increasing amount enamelled in Canton on the plain white 'blanks' sent overland from the kilns.

The present service reflects this spirit of innovation at the end of the 18th century, before the vicissitudes of war would interrupt the China Trade. From about 1790, silver specie (the preferred currency medium of the China trade) arrived in Canton in far smaller quantities from Europe, because anti-Napoleon war campaigns would draw much of it for military needs. In Europe, many potters seized the opportunity afforded by increased demand without Asian supply. They ramped up production of novel ceramics, featuring improved bodies and transfer printing techniques generated by decades of ceramic experimentation during the 18th century Industrial Revolution. A dinner service like the present handsome and impressive lot is the last fling of a splendid industry in China. The Export trade could still provide higher-quality and better value porcelain dining wares to someone living in London than any English 'fine porcelain' factory.

The present service features a design loosely known as 'Rockefeller pattern'. This is not an 18th century name; it reflect the facts that a very handsome and extensive service of this kind of pattern was once owned by the distinguished American collector John D Rockefeller Jnr. Americans also call similar wares 'Palace ware'; the generation of buyers in New York, Boston and Philadelphia in the 1930s did not fully realise that these wares owed nothing to Chinese traditional domestic taste.

The essence of the design is large central panels of standardised Chinese families disporting themselves on fenced terraces, often clearly family groups. These cartouches are reserved on rich backgrounds elaborately gilt with trellis and other complicated repeating patterns. See for example Ronald W.Fuchs, *Export Porcelain from the Leo and Doris Hodroff Collection at Winterthur*, Winterthur, 2005, p.99, no.57 for a splendid tureen and cover of this style. The shapes were significantly affected by Western trends in dining and food service. The extensive range of shaped pieces in the present lot reveals that a wish for all kinds of small accessory table items, first created around 1720, has survived intact until at least the last decades of 18th century 'grand dining' in Europe.





THE PROPERTY OF A LADY 女士藏品

242

A FAMILLE ROSE THREE-PANEL SCREEN

Signed Fang Yunfeng, cyclically dated renshen year (AD 1932) and of the period

The central panel very finely painted with a lady warmly wrapped in fur hat and stole reading a book at a circular window looking out upon budding prunus and rockwork, each of the narrower side panels with a dragonfly perching on flowering sprays, wood frame.

Overall 39.4cm (15 1/2in) wide x 24.9 (9 3/4in) high when open (3).

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46,000 - 74,000

壬申年(AD1932) 粉彩人物花鳥圖瓷板 「方雲峰」款

Provenance: a European private collection

來源: 歐洲私人收藏

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

The present lot displays an excellent execution in the meticulous and subtle tones and details of the figure as well as the preciseness and sharpness on the plants and insects. Compare a porcelain plaque by Fang with similar painting techniques used for the lady, illustrated by Zheng Niansheng and Liu Yang, Jingdezhen Cibanhua Jingpin Jianshi, Shanghai, 2003, pl.177.

PROPERTY FROM A DISTINGUISHED EUROPEAN **PRIVATE COLLECTION**

歐洲顯赫私人藏品

243

A SET OF FOUR ENAMELLED 'SNOWSCAPE AND MOUNTAINS' PANELS

Cyclically dated to Wuchen year, corresponding to AD 1928 and of the period

Each painted with a wintry snowscene depicting a mountainous landscape with pavilions and leafless pine trees perched on craggy rockworks and mountain tops, dotted with white enamel simulating snow, beside a lake with fishermen travelling on a sampan, the background painted with a range of spikey overlapping mountain peaks, below two lines of poems and seals. Each 74.3cm (29 1/4in) high, 20.6cm (8 1/8in) wide (4).

£5,000 - 8,000 HK\$58,000 - 92,000

CNY46.000 - 74.000

戊辰年(AD1928) 粉彩踏雪尋梅瓷板 一組四件

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏







VARIOUS OWNERS 各方藏家

244 AN ENAMELLED 'SWIMMING CARP' BOTTLE VASE

Deng Bishan (1873-1930), cyclically dated Dingmao year (AD 1927) and of the period

The globular body supported on a tall splayed foot, rising to a tall waisted neck flanked by a pair of iron-red handles in the form of archaistic scrolls, painted to one side with grey carp swimming amidst waterweed, the reverse with an inscription, signed with one seal of the artist, the base with a further iron-red seal reading 'Deng Bishan Hua'. *37.8cm (14 7/8in) high*

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

丁卯年(1927年)鄧碧珊作 彩繪魚藻圖題字賞瓶 礬紅「鄧碧珊畫」篆書款







AN ENAMELLED 'LANDSCAPE' BRUSHPOT, BITONG

'Zhonghua Minguonian Zhi' mark, Republic Period Of lozenge shape, enamelled on two sides each with a landscape panel respectively depicting craggy mountains overlooking a riverside scene and thatched cottage hidden within a bamboo grove, the two other sides each inscribed with a long poem. 14.9cm (5 7/8in) high

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

民國 彩繪山水圖題詩菱形筆筒 礬紅「中華民國年製」楷書款

Provenance: Wain Antiques No.42 (label)

來源: 倫敦古董商Wain Antiques, 編號42 (標籤)



Two views

A post-sale license to export a rhinoceros horn object from the UK to any destination outside the European Union, may be granted in very limited circumstances by the United Kingdom Government, following an application by the Buyer on the basis of value/weight formula and authentication as a pre-1947 genuine and original work of art by an authorised member of the designated signatory panel. The rules may be subject to further revision by the United Kingdom Government and Bidders are requested to contact the department for further information in advance of the sale.

現階段英國政府仍可能於少數情況下簽發售後出口證照,準予犀角製品 出口至歐盟以外地區。買方須向有關部門提出申請,經衡量重量價值比 例後,由獲委任之專家小組內具資格之人士簽確核實該工藝品為一九四 七年前所製作,並未經後期修補改良。英國政府仍有可能修改有關政策 法例,謹此建議潛在買家於拍賣前聯絡本部門以索取更多資訊。

246 Y

A LARGE 'SHOULAO AND EIGHT IMMORTALS' RHINOCEROS HORN LIBATION CUP

17th/18th century

The horn of a rich dark tone, deeply and intricately carved in relief with the eight Immortals each holding their respective attribute, standing in anticipation of the arrival of Shoulao seated on a flying crane, the interior carved as petals of lotus with the handle naturalistically formed from tree branches issuing peaches. *18.8cm (7 3/8in) long*

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

十七/十八世紀 犀角八仙拱壽盃

Provenance: an English private collection, acquired by the grandmother of the present owner circa 1940s and thence by descent

來源: 英國私人收藏,由現藏家之祖母購自1940年代,後由家族傳承

The impressive size and dark tone of this horn create an imposing presence for the procession of the Eight Immortals surrounding the figure of Shoulao, the God of Immortality, descending on a crane. Each character of the pantheon is carved with individuality and charm, each identifiable by his traditional attributes and well-spaced in a staggered formation around the exterior.

Compare a smaller cup, 9cm wide, described as a 'Cup with Scene of the Eight Immortals Offering Birthday Felicitations', 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.82; another cup also with figures, possibly the Immortals, from the Chester Beatty Library, Dublin, is illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.97, no.81.

Compare another 'Eight Immortals' libation cup sold in these Rooms, 16 May 2003, lot 363.



THE PROPERTY OF A GENTLEMAN 士紳藏品

247 Y

A FINE AND LARGE RHINOCEROS HORN LIBATION CUP

17th/18th century

Intricately carved in high relief around the exterior with a continuous mountain landscape with overhanging pine and wutong trees between cliffs and a flowing stream, the openwork handle in the form of further gnarled pine trunks, with branches reaching into the interior of the cup and additional shallow-relief rockwork to the interior, the horn of a dark rich tone.

14.2cm (5 5/8in) long

£25,000 - 40,000 HK\$290,000 - 460,000

CNY230,000 - 370,000

十七/十八世紀 犀角雕山水圖盃

Provenance: a European private collection, given to the father of the present owner in the 1950s

來源: 歐洲私人收藏,於1950年贈予現藏家之父親

The bold carving of the present lot, with its dramatic overhanging cliffs and high-relief pine trees overshadowing the stream running below, evokes the remote mountain retreats so craved by Chinese scholars in the 17th and 18th centuries. The sense of tranquillity is emphasised by the absence of any discernible human influence in the scene.

Compare the similar treatment of two cups illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, nos.160 and 167, which also include the seal marks of carvers: Sheng Fugong on the former and Zixu on the latter.







Detail

THE PROPERTY OF A GENTLEMAN 士紳藏品

248 Y

A FINELY CARVED 'FLORAL' RHINOCEROS HORN LIBATION CUP

18th century

The reddish-brown horn carved as five overlapping peony petals with veins to the interior, carved to the lower register with peony, and chrysanthemum on the handle, a grasshopper clambering above an acanthus-leaf band around the base, the handle modelled as a leafy vine branch issuing entwining blossoming tendrils extending to the foot and to the interior.

14cm (5 1/2in) long

£40,000 - 50,000 HK\$460,000 - 580,000

CNY370,000 - 460,000

十八世紀 犀角花瓣式盃

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

The carving of the present lot is exceptionally assured and detailed, with elegantly spreading veins and curling raised leaf edges on the interior, contrasting with the crisp peony and chrysanthemum petals on the exterior and the humorous charming insect straddling two leaf tips, whose enjoyment of his environment is further hinted by the nibbled holes scattered on the leaf-handle.

J.Chapman illustrates a detail of a cup from the Staatliches Museum für Völkerkunde, Munich, ref.VIII.118, carved as a leaf with two praying mantis on the front and two more on the back: see *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.184, no.245. Another libation cup similarly carved as a peony but with a butterfly and bee is illustrated in *Ming and Qing Chinese Art from the C.P.Lin Collection*, Hong Kong, 2014, p.290, no.174. Compare also a cup carved as a leaf embellished with a similar insect from the collection of Mr Franklin Chow illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.118, and another with related treatment of the floral carving from the collection of Mr Michael de Salys Lonchamps, illustrated *ibid*, no.89.





THE PROPERTY OF A GENTLEMAN 士紳藏品

249 Y

A FINE AND RARE RHINOCEROS HORN 'CHILONG' LIBATION CUP

18th century

The horn of honey-coloured tone crisply carved in the shape of an archaic bronze vessel, the strap handle with shallow relief C-scroll motifs, the interior elaborately carved in extremely high relief with a small chilong playfully frolicking with its mother. *12cm (4 6/8in) long*

£35,000 - 45,000 HK\$400,000 - 520,000 CNY320,000 - 420,000

十八世紀 犀角鏤雕蒼龍教子盃

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,由現藏家之祖父購於1940年代,後由家族傳承

The present lot is a striking example of the archaistic trends enthusiastically fostered by the Qianlong Emperor in the 18th century. Its shape, loosely inspired from an archaistic drinking vessel, yi, completed by an elegant strap handle with scrolling terminals, is finished to a soft polish that sets off the warm, honey tone of the material. The fine skill of the carver is here demonstrated in the interior of the cup, which is carved and pierced in high relief with a playful pair of chilong dragons, adult and young, which is also an auspicious message of new generations to come.

Mostly, carvers of rhinoceros horn chose to demonstrate their skill through an elaborate handle, and examples carved to the centre are rarer than their counterparts. Rhinoceros horn vessels with dragons carved to the interior, respectively from the Gerard Levy Collection, Paris, and The Chester Beatty Library, Dublin, are illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls.191 and 192.

THE PROPERTY OF A EUROPEAN FAMILY 歐洲家族藏品

250 Y

A RHINOCEROS HORN 'ARCHAISTIC' LIBATION CUP 18th century

The dark amber-toned horn carved with a larger and a smaller stylised chilong biting the rim of the cup, the body of the larger chilong becoming a simple scroll handle, the body delicately carved with archaistic taotie masks on a geometric ground and another chilong clambering under the lip, wood stand. 14.5cm (5 5/8in) long (2).

£10,000 - 15,000 HK\$120,000 - 170,000

000 CNY92,000 - 140,000

十八世紀 犀角雕仿古饕餮紋盃

Provenance: a European private collection and thence by descent

來源:歐洲私人收藏,後由家族傳承

The archaistic design of the present cup, as demonstrated in the taotie mask motif, reflects the renewed interest in ancient designs prompted by the Qianlong Emperor, whose influence can also be seen on jade carvings and porcelain amongst other materials. Compare a libation cup carved with similar decorative motifs and dated to the 17th/18th century in the British Museum, museum no.SLMisc.143, and another related example from the Chester Beatty Library collection illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.247, pl.361.

A similar rhinoceros horn libation cup sold in these Rooms, 16 May 2013, lot 361.





THE PROPERTY OF A GENTLEMAN 士紳藏品

251 Y

AN ARCHAISTIC RHINOCEROS HORN LIBATION CUP 18th century

Of octagonal form, the exterior decorated with a wide shallow-relief band of dense flower pattern, between bands of key-fret pattern to the mouth rim and splayed foot, the handle carved as a stylised chilong dragon with bifurcated tail clambering on the rim. 15.2cm (6in) long

£50,000 - 70,000 HK\$580,000 - 810,000

CNY460,000 - 650,000

十八世紀 犀角錦紋夔龍柄盃

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人收藏

With its bands of earth and key-fret diapers, combined with the stylised chilong handle, the present lot is a beautiful example of the archaistic trends, *fanggu*, so strong in Imperial China from the Song dynasty onwards. Archaistic motifs were used on precious materials of all types, like bronze, jade, and rhinoceros horn. At the same time, their use would enhance the already elevated status of the medium, as well as functioning as a reminder to look to ancient morals as a guidance for present life.

A rhinoceros horn libation cup from the Chester Beatty Library, with the same combination of earth diaper band to the exterior and key-fret border by the rim, but different shape, is illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving*, London, 1999, no.175. For a libation cup with similar angular scrolling tail to the chilong, see *Ming and Qing Chinese Arts from the C.P.Lin Collection*, Hong Kong Museum of Art, Hong Kong, 2014, pl.167.

An octagonal rhinoceros horn cup, also with chilong handle but different decoration, sold at Christie's London, 8 November 2011, lot 16.





VARIOUS OWNERS 各方藏家

252 † Y

A LARGE FULL-TIP RHINOCEROS HORN 'IMMORTALS' LIBATION CUP

19th century

Heavily carved and pierced beneath the single lotus leaf forming the cup with four of the Eight Immortals perched on a succession of small terraces winding up the shaft, all amidst a grove of bamboo, pine and prunus, and above a thicket of lotus issuing from a rocky outcrop forming the tip, the large, reticulated wood stand carved as a pine grove dotted with lingzhi and a figure crossing a river on a log raft. *65.5cm (25 3/4in)* (2).

£50,000 - 80,000 HK\$580,000 - 920,000 CNY460,000 - 740,000

十九世紀 犀角鏤雕道仙人物擺件

The Daoist Immortals on the present lot can be identified as Li Tieguai, with his withered leg, crutch and double gourd; Han Xiangzi playing his flute; Lu Dongbin in a scholar's robe and with his flywhisk; and Cao Guoju in court dress with his castanets.

The fashion for extremely long, full-tip rhinoceros horn carvings arose in the 19th century, when African rhinoceros material became available. As on the present lot, these were often carved with intricate, pierced designs covering the entire surface of the horn. Such tall and impressive pieces were often enhanced by large reticulated wood stands to support the horn in its full grandeur. See for example another horn of similar pale honey tone and carving style, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.186 (left image).











253 TWO BAMBOO BRUSHPOTS, BITONG 18th/19th century

One carved to one side with figures in a pleasure boat on a water course set within a mountain landscape, the body raised on three shallow tab feet; the other carved in low relief with a continuous scene of fishermen conversing along a riverbank. *The taller 17cm (6 6/8in) high (2).*

£5,000 - 7,000 HK\$58,000 - 81,000

CNY46,000 - 65,000

十八/十九世紀 竹雕筆筒 一組兩件

Provenance: an English private collection

來源: 英國私人收藏

254 *

A FINE BAMBOO BRUSHPOT, BITONG

Incised 'Xian Pan Zhi' mark, 17th/18th century The cylindrical brush pot carved in low relief with a continuous scene sage resting curled up with eyes closed and gently smiling under a willow tree with a mountainous landscape. *11.2cm (4 1/2in) high*

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十七/十八世紀 竹雕柳下高士筆筒 「仙磐製」隸書刻款

A FINE RETICULATED BAMBOO BRUSHPOT, BITONG

Incised 'San Song' mark, 17th century Intricately carved in openwork with a scholar resting and leaning against craggy rockworks under a gnarled pine tree, his head slightly raised in appreciation of a drooping and winding branch, approached by a boy attendant at the rear carrying four scrolls wrapped in cloth. 15.2cm (6in) high

£10,000 - 15,000 HK\$120,000 - 170,000 CNY92,000 - 140,000

十七世紀 竹透雕高士賞松筆筒 「三松」行書刻款

The incised mark 'San Song' refers to the style name of Zhu Zhizheng, third generation of the Zhu clan of Jiading who had pioneered and mastered the art and technique of bamboo carving by the late Ming dynasty.

By the late Ming period, the Jiangnan region had enjoyed much prosperity and stability. Jiading prefecture, near Shanghai, became an important hub for craftsmen manufacturing and trading bamboo carvings. One of the most prominent pioneers in bamboo carving was the local master Zhu He, grandfather of Zhu Zhizheng.



The style developed by Zhu He, characterised by deep relief carving and reticulation with rounded cuts, has successfully conveyed an effect similarly to three-dimensional sculptures. Taking inspiration from contemporary woodblock prints, the works of Zhu He and his successors attracted enormous interest particularly from the flourishing literati class of the late Ming dynasty, and continued to influence works of the early Qing dynasty.

For a bamboo brush pot dated to the Wanli to Chongzhen periods, similarly carved in high relief with openwork depicting scholars seated under a pine tree, see S.Kwan, *Ming and Qing Bamboo*, Hong Kong, 2000, p. 183, pl. 18. A further example signed 'San Song' is illustrated by Ip Yee and L.C.S Tam, *Chinese Bamboo Carving: Part I*, Hong Kong, 1978, p.204, pl. 37.









256 Y Φ

AN IVORY CARVING OF A LADY AND CHILD 18th century

The slender lady elegantly carved standing, her hair tied with tassels into a high chignon and dressed with long flowing robe with intricately detailed folds, her hands slightly raised and cradling a boy holding a spray of lotus bud in his right hand, wood stand. 23.2cm (9 1/8in) high (2).

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十八世紀 象牙送子觀音立像

Provenance: Scott Langshaw Burdett, CBE, MC (1897-1961), British Consul General in China, and thence by descent. See lot 149 for further details.

來源: 英國駐華領事Scott Langshaw Burdett, CBE, MC (1897-1961) 藏品,後由家族傳承

257 Y Φ

AN IVORY 'IMMORTAL AND BOY' VASE AND COVER Late Qing Dynasty

The flattened vase with a pair of handles in the shape of crouching frogs, carved to each side with a pair of confronted chilong dragons between upright stiff leaves to the neck and the foot, all beneath ruyiheads and a key-fret band to the rim, raised on a platform of rockwork with a bearded Immortal, possibly depicting Zhong Liquan, holding a palm-leaf fan and seated cross-legged beside a joyful boy attendant grasping a twig supporting a perching bird, wood stand. *13.2cm* (5 1/4in) high (3).

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

清末 象牙雕道仙童子休憩蓋瓶

Provenance: an English private collection

來源: 英國私人收藏



258

A PAIR OF HEXAGONAL BURLWOOD AND ZITAN WOOD STANDS

19th century

Each carved to the recessed sides with reticulated cartouches containing flowers on tendrils, supported on bracket feet in the form of an animal mask issuing archaistic scrolls containing lotus flowers borne on scrolling meander. Each 35.5cm (14in) wide (2).

£2,000 - 3,000

HK\$23,000 - 35,000

CNY18,000 - 28,000

十九世紀 紫檀鏤雕花卉紋嵌癭木六方座 一對

259

A HARDWOOD CEREMONIAL STAFF

17th century

Extensively carved around the exterior with scenes of lively figures engaging in leisurely activities, scholars and their attendants deep in conversation, ladies at leisure and officials attending to duties, all amidst pavilions and lush landscapes, the finial carved with a bird perched on branches of a fruiting peach tree. *140.5cm* (55 *1/8in*) long

£3,000 - 5,000 HK\$35,000 - 58,000

CNY28,000 - 46,000

十七世紀 硬木亭臺人物百壽杖

The inscription reads: '敬游老太太百壽杖' Which may be literally translated as: 'Longevity staff respectfully given to the Elderly Lady You' signed '劉春圃' Liu Chunpu





A ZITAN AND HUANGHUALI DOUBLE-SIDED SCHOLAR'S SCREEN AND STAND

Early 19th century

The rectangular screen carved in relief to one side with a landscape scene with tiled pavilions and wutong trees along a river, depicting an elderly Immortal holding a staff and accompanied by a boy attendant crossing a bridge, with tall mountain peaks emerging from scrolling clouds at the background, the reverse with a long winding leafy branch bearing with prunus, beside a large inlaid circular dream stone playfully simulating the full moon, wood stand.

The screen 62.3cm (24 1/2in) high, 41.6cm (16 3/8in) wide (2).

£10,000 - 15,000 HK\$120,000 - 170,000 CNY92,000 - 140,000

十九世紀初 紫檀框黃花梨嵌大理石山水梅枝圖案屏

On one side of the screen is depicted a gnarled branch of plum blossom and bamboo reaching almost longingly towards the moon, and doubtless inspiring the scholar whose desk it would once have adorned.

The natural striations of marble from Dali in Yunnan Province were often cleverly enhanced by very sensitive and shallow carving to delightfully evoke nature in an abstract form on inlay such as the present lot: here, the darker patterns on the inlaid disc form the surface shadows of the moon. The dreamlike quality of stone 'pictures' such as this, prompted Jean-Michel Beurdeley to coin the term 'pierre des reves' or 'dream stones' (see G.Tsang and H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, pp.60, no.22) and although a Western term, it seems accurately to encompass the abstract beauty and poeticism of such pieces.





A MOTHER-OF-PEARL AND SILVER-WIRE-INLAID THREE-TIERED BOX AND COVER

16th/17th century

Of square form with lobed corners and covered with a reddishbrown lacquer, the cover inlaid with a scene of a boy climbing a tree giving a newly-plucked flowering branch to two companions with arms outstretched, the scene framed by a delicate band of twisted silver wire and bordered by a geometric ground above lobed floral cartouches on the sides, the box and tiers each with a lobed cartouche on each side enclosing two or three boys at play, variously riding a hobby horse, playing the flute, feeding pigs and flying butterflies on strings, the box raised on a low foot with a recessed cartouche containing a narrow landscape scene on each side, the upper and lower edges of each tier and the box edged with silver wire, the underside and interiors of plain reddish-brown lacquer. *Overall 24.8cm (9 3/4in) high* (4).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十六/十七世紀 黑漆鏍鈿嵌銀嬰戲圖三層委角方盒

262 A RARE TIANQI LACQUER LOBED STAND, KANG Ming Dynasty

Of lobed six-sided form, the top panel painted with an exotic bird in flight beside spreading chrysanthemum blossoms against a red lacquer geometric ground with a black and yellow geometric ground border, all above the reticulated waist above a band of lappets supported on six cabriole legs painted with leafy chrysanthemum at the top and terminating in upturned pointed scrolls painted with floral buds. *49cm (19in) long*

£6,000 - 8,000 HK\$69,000 - 92,000

CNY55,000 - 74,000

明 填漆飛鳥花卉紋蓮葉式几

Provenance: Arthur M. Sackler, acquired from Sammy Lee in October 1973 Christie's New York, 1-2 April 2009, lot 368

來源: Arthur M. Sackler收藏,於1973年10月購自古董商Sammy Lee 2009年4月1至2日於紐約佳士得拍賣,拍品368號

Published and illustrated: Lee Yu-kuan, *Oriental Lacquer Art*, Tokyo, 1972, pl.244, p.319

出版及著錄: Lee Yu-kuan著 《Oriental Lacquer Art》, 東京, 1972年, 圖244, 頁319

The chrysanthemum is a symbol of autumn and the flower of the ninth moon. It is a symbol of longevity because of its health-giving properties.



Lee Yu-kuan, *Oriental Lacquer Art*, Tokyo, 1972, pl.244, p.319. We would like to thank Daijindo Gallery for kind permission to reproduce this image.







263 A MOTHER-OF-PEARL INLAID BLACK LACQUER LOW TABLE 17th century

The rectangular table top with raised ends, decorated with three birds amongst prunus branches issuing from rockwork alongside lingzhi, the four legs joined with stepped stretchers, all embellished with foliate motifs, fitted box.

52cm (20 1/2in) long (2).

£5,000 - 8,000 HK\$58,000 - 92,000 CNY46,000 - 74,000

十七世紀 黑漆鏍鈿飛鳥花卉圖倭几

264

A LAC BURGAUTÉ 'SCHOLARS' DISH

Qianli two-character mark, Kangxi

Covered with dark lacquer and inlaid with mother-of-pearl, depicting a scene of four scholars at a fenced garden, gathering around a square table accompanied by a boy attendant, beside rockworks and canopied by a gnarled pine tree, the rim bordered by a band of triangular interlocking panels enclosing a floral motif. 12cm (4 7/8in) diam.

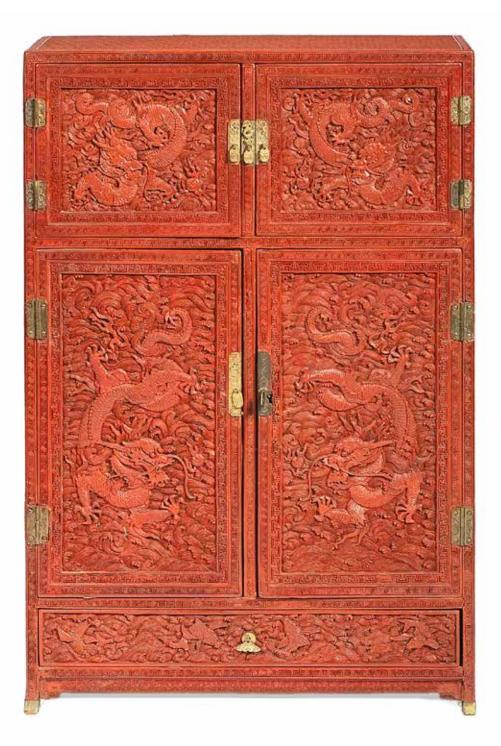
£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

清康熙 黑漆鏍鈿高士圖小盤 鏍鈿「千里」款

Provenance: the collection of Arthur Rudolph Harrington Mann, no.50/19 (1907-1988), acquired from Mount Street, London, in the 1950s, and thence by descent

來源: Arthur Rudolph Harrington Mann (1907-1988) 收藏,藏品編 號50/19 : 於1950年購自倫敦Mount Street,後由家族傳承

Compare a related dish also with a Jiang Qianli zhi seal mark from the Baoyizhai Collection, illustrated in *2000 Years of Chinese Lacquer*, Hong Kong, 2003, no.95 and sold at Sotheby's Hong Kong, 8 April 2014, lot 48. Another dish signed Jianli from the Mary and George Bloch Collection sold at Sotheby's Hong Kong, 23 October 2005, lot 131.



A CINNABAR LACQUER 'DRAGONS' CABINET

18th century

The rectangular cabinet set with two pairs of hinged doors bordered with key-fret bands, each delicately carved with a ferocious fiveclawed dragon detailed with horns, a curly mane and scales, coiling and striding in pursuit of the flaming pearl on a dense ground of crashing and foaming waves, all above a long drawer with four carp leaping from waves, the top, sides and the reverse covered with a floral diaper ground.

56.3cm x 37.4cm x 16.8cm (22 1/8in x 14 3/4in x 6 5/8in)

£10,000 - 15,000 HK\$120,000 - 170,000 CNY92,000 - 140,000 Compare with a cinnabar lacquer cabinet from the National Palace Museum, Taipei, of similar form and design but larger in size, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p.160, pl.173.



266 †

AN INCISED AND INLAID-LACQUER LOBED BOX AND COVER 18th century

Of circular form supported on a short recessed foot, the lobed cover intricately incised and highlighted in gilt with a foliate panel enclosing a front-facing five-clawed dragon striding in pursuit of the flaming pearl amongst scrolling clouds, encircled by the Eight Buddhist Emblems borne on leafy scrolling foliage, all above sixteen lobed panels decorated with pearl-chasing dragons alternating with lotus flower heads borne on a dense ground of scrolling foliage, the exterior of the box with sixteen mountain peaks emerging from foaming waves, each flanked by a pair of prunus flowers and foliate stems. *45.5cm (17 7/8in) diam.* (2).

£18,000 - 25,000 HK\$210,000 - 290,000 CNY170,000 - 230,000

十八世紀 鎗金填漆八吉祥盤龍紋葵式蓋盒

A similar lobed lacquer box from a German private collection with identical form and similar design, was exhibited in the Museum für Lackkunst, Münster, see P.Frik *Chinesische Lackkunst: Eine deutsche Privatsammlung*, Münster, 2010, p.107, pl.54.



267 W A LARGE WOOD FIGURE OF GUANYIN Qing Dynasty

Carved with naturalistic facial features gazing serenely downwards beneath a high chignon encircled by a crown, a sash looped across the palm of the right hand, the relaxed body enveloped in flowing drapery, seated at ease with the left arm gently resting on a raised knee, the body leaning on a rocky support. *97cm (38 1/8in) high*

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

清 木胎觀音坐像

Provenance: an English private collection

來源: 英國私人收藏

The dating of this lot is consistent with the result of a radiocarbon dating measurement test, RCD Radiocarbon Dating, sample no.RCD-8300, which states 95% interval for AD 1670 to AD 1944.

The figure of Guanyin, known as the Goddess of Mercy and Compassion, was the most popular and influential of the four Bodhisattvas. During the Tang and Song dynasties Buddhist sculptures of Guanyin became large in size and more feminine in appearance, such as the pose of the present lot, known as Guanyin gazing at the moon reflected in the water; see A.F.Howard, Li Song, Wu Hung and Yang Hong, *Chinese Sculpture*, New Haven, 2006, pp.383 and 385.

However, though inspired by earlier models produced from the Song dynasty onwards, the more elaborate form as on the present lot is indicative of a later date within the Qing dynasty.

Compare a related lacquered wood figure of Guanyin, 18th century, which was recently sold in our New York Rooms, 16 March 2015, lot 8064.



268 W

A RARE HUANGHUALI ALTAR TABLE Early Qing Dynasty

The well-figured rectangular top with raised edges above the sides carved with double-reed bands, the shaped apron with ruyi-head shaped terminals framed by scrolling edges carved in relief with a central floral blossom flanked by further foliate floral sprays, each pair of the double-reeded legs with an open panel at the side, all supported on rectangular sections.

156.8cm (61 3/4in) long x 43.3cm (17in) wide x 83cm (32 6/8in) high

£20,000 - 30,000 HK\$230,000 - 350,000 CNY180,000 - 280,000

清初 黃花梨條案



Honolulu, 1982, pl.29. A related but larger huanghuali recessed-leg demountable trestle-leg table, 17th/18th century, with everted terminals, from the Robert Hatfield Ellsworth Collection, was sold recently at Christie's New York on 17 March 2015, lot 48.

sprays.





269 W

A HUANGHUALI SIDE TABLE, PINGTOUAN 17th/18th century

The tall cylindrical legs flanked on each side by a pair of struts, rising to the foliate apron framing each leg with a relief band along the edge of the apron, all below the rectangular top.

71cm (28in) long x 36.8cm (14 1/2in) wide x 74.7cm (29 3/8in) high

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

十七/十八世紀 黃花梨平頭案

Compare with a related huanghuali and huamu side table, late 16th/early 17th century, illustrated by Grace Wu Bruce in *Living with the Ming - the Lu Ming Shi Collection*, Hong Kong, 2000, pl.30, where the author notes that this classic design has its origin in ancient Chinese wooden architecture.

270 W

A RARE HUANGHUALI 'BAJIXIANG' LOW TABLE, KANG

17th/18th century

The rectangular table set with a glossy top panel framed with slightly everted edges all above a double concave waisted neck rising above four cabriole legs with upturned foliate terminals and curved srolls, the apron carved in relief on each side with a bat holding a peach spray in its mouth interlocked with a ruyi head scroll and flanked by two of the Eight Buddhist Emblems, on the two longer sides further flanked by cloud scrolls. *73cm (28 3/4in) long x 44cm (17 1/4in) wide x 29.5cm (11 5/8in) high*

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

十七/十八世紀 黃花梨八吉祥紋炕桌

271 W

A HUANGHUALI RECTANGULAR TABLE, ZHUO 17th/18th century

The apron partitioned on the longer sides with three rectangular apertures and on the shorter sides with two apertures, the legs and aprons with double raised ridges, the lower struts with joists slightly protuding beyond the leg at the corners. 67.2cm (26 1/2in) long x 50cm (19 3/4in) wide x 83.7cm (33in) high

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

十七/十八世紀 黃花梨長桌

Provenance: an English private collection

來源: 英國私人收藏

Compare a slightly larger table formed with the same open-panelled aprons illustrated by G.Ecke, *Chinese Domestic Furniture*, Tokyo, 1962, p.65, pl.49.



272 W A HUANGHUALI AND BURLWOOD LOW TABLE, KANG

18th/19th century

The top surface with an inset rectangular burlwood panel enclosed within a huanghuali frame ending on two sides with upright terminals, all above the apron carved with foliate scrolls flanking the four legs with raised edging terminating in horsehoof-shaped feet. 81.2cm (32in) long x 35cm (13 3/4in) wide x 37.7cm (14 7/8in) high

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

十八/ 十九世紀 黃花梨嵌癭木翹頭炕几

Compare a table with related treatment of the carved apron included in the exhibition at the Royal Academy of Arts, *The Three Emperors*, London, 2005, no.154.





273 W

A HUANGHUALI AND SILK-MOUNTED FOUR-LEAF SCREEN

18th century

Each frame carved with a convex outer section and a concave inner section, the panels each inset with a silk panel woven with six writhing five-clawed dragons pursuing the flaming pearl of wisdom. *Each leaf 177.7cm (70in) high x 39cm (15 3/8in) wide* (4).

£5,000 - 8,000 HK\$58,000 - 92,000 CNY46,000 - 74,000

十八世紀 黃花梨嵌雲龍趕珠繡片四扇屏風





274 W

A PAIR OF HUANGHUALI TAPERING CABINETS

18th/19th century

£20,000 - 30,000 HK\$230,000 - 350,000

Each with a framed top panel projecting over the tapering sides supported on four long corner struts extending to form the legs joined by a curved apron, the two doors flanking the central support and all locked with brass plates set with loops, the doors opening onto a central shelf above two drawers.

72cm (28 3/8in) wide x 39cm (15 3/8in) deep x 120.4cm (47 3/8in) high (2).

CNY180,000 - 280,000

The gently sloping profile, plain aprons, and elegant brass plates are in classic Ming style which continued in popularity well into the 19th century. For a Ming period example from which the present lot borrows heavily in style, see *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Beijing, 1999, p.158. Other examples of tapering cabinets are illustrated by K.Mazurkewich, *Chinese Furniture: A Guide to Collecting Antiques*, Vermont, 2006, p.130-131, figs.328-330.

十八/十九世紀 黃花梨圓角櫃一對

Provenance: an English private collection

來源: 英國私人收藏

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$_{275}$ W $\, Y \, \Phi$ AN IVORY-INLAID HUANGHUALI SQUARE GAMING TABLE, QIZHUO

18th century

The table top with a removable central panel revealing the recessed gaming board inlaid with ivory markings, the board flanked by two wooden flaps concealing boxes for gaming chips, all framed by border panels with bevelled edges set with two recessed square containers with covers, all above a solid apron with rounded decorative struts and edges, raised on four straight cylindrical legs.

88cm x 88cm (34 5/8in x 34 5/8in) square x 47cm (18 1/2in) high (3).

£8,000 - 12,000 HK\$92,000 - 140,000 CNY74,000 - 110,000

十八世紀 黃花梨嵌象牙棋桌

Provenance: an English private collection, according to the owner acquired circa 1985

來源: 英國私人收藏, 傳於約1985年購得

Gaming tables of varying structures were used in China as early as the Zhou dynasty, with unearthed examples dating to the early Warring States period (circa 5th century BC) and the Tang dynasty, see R.H.Ellsworth, N.Grindley and A.Christy in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, *Catalogue*, p.146. A black lacquered gaming table encompassing a weiqi board from the Wanli period is in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pl.105. Related huanghuali gaming tables are also in important private collections. See an earlier huanghuali square gaming table, early Qing dynasty, 17th century, with a central weiqi board, illustrated by R.H.Ellsworth, N.Grindley and A.Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, *Catalogue*, no.52; compare a similar table but made of zitan, early Qing dynasty, with diagonally placed openings (as on the present lot), illustrated by Tian Jiaqing, *Classic Chinese Furniture of the Qing Dynasty*, Hong Kong, 1995, pl.92. See also a related gaming table, late 16th/early 17th century, illustrated by Grace Wu Bruce, *The Dr S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pl.28.



Top panel



276 Y Φ A SET OF FOUR KINGFISHER-FEATHER AND IVORY **EMBELLISHED PANELS**

Late Qing Dynasty

Each composed of kingfisher-lined and painted enamel appliqués sewn onto a black velvet ground, depicting scenes of officials and elegant ladies conversing in a luxuriant fenced garden overlooking a lake, the faces and hands of the figures carved out of ivory, some architectural elements in wood, framed and glazed. Each 44cm (17 3/8in) wide x 62.5cm (24 5/8in) high (4).

£6,000 - 10,000 HK\$69,000 - 120,000 CNY55,000 - 92,000

清末 點翠嵌象牙人物休憩圖掛屏 一組四件

For a similar kingfisher feather-inlaid landscape panel, 18th century, see B.Jackson, Kingfisher Blue: Treasures of an Ancient Chinese Art, Toronto, 2001, p.189; this panel was sold in these Rooms, 13 May 2010, lot 187. In particular, the author relates the use of kingfisher feathers to embellish an appliqué landscape to the sixth-century 'blue and green' school of painting which finds new popularity in the late Ming dynasty with artists like Qiu Ying (AD 1498-1552). Another similar panel, 17th or 18th century, held in the Royal Collections, Stockholm, Sweden, is illustrated ibid, p.199.



277 A ZITAN THREE-TIERED PICNIC BOX, TIHE Qing Dynasty

With three stacking compartments and a lid, each embellished with brass fittings at the corners, all slotted into a frame with an overhead humpback handle fixed with a long locking pin. *33cm (13in) wide* (6).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

清 紫檀三層提盒

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

來源: 英國私人收藏,由現藏家之父親購得

278 W A 'DREAMSTONE'-INLAID HUANGHUALI STEPPED STAND Early 19th century

The lower section inlaid with a rectangular dreamstone with a mountainous landscape, the raised section with a single low drawer opening on two sides and inlaid on one side with a marble rectangular panel and on the top with a circular marble panel, all above cushioned edges supported by cabriole feet with upturned foliate terminals, the aprons carved in relief on each side with a pair of confronted chilong flanking a lingzhi fungus. 84.7cm (33 3/8in) long x 42.3cm (16 5/8in) wide x 38.4cm (15 1/8in) high

£5,000 - 8,000 HK\$58,000 - 92,000 CNY46,000 - 74,000

十九世紀初 黃花梨嵌大理石階梯式几



278



THE PROPERTY OF A LADY 女士藏品

279 W A HUANGHUALI LOW TABLE, KANG

18th/19th century

The rectangular table supported on four cabriole legs terminating in lingzhi-shaped scrolls, rising to the shaped apron well carved in relief on each long side with a pair of chi dragons flaming a lingzhi fungus scroll above a flower, the apron on each of the short sides carved with a foliate lingzhi scroll above a similar flowerhead, all below the lustrous top. 94.5cm (37 3/16in) long x 63cm (24 3/4in) wide x 30.5cm (12in) high

£15,000 - 20,000 HK\$170,000 - 230,000

CNY140,000 - 180,000

十八/十九世紀 黃花梨炕桌

Provenance: a European private collection

來源: 歐洲私人收藏



THE PROPERTY OF A GENTLEMAN 士紳藏品

280 W

A HUANGHUALI AND SOFTWOOD ALTAR CABINET Qing Dynasty

The cabinet constructed on one side with three drawers with circular plates and loop handles above a two-door cabinet set with a circular plate and key bolt, flanked by plain panels at either end, the smooth top surface finished at each short side with upright terminals each above a decorative reticulated frieze carved with a chilong dragon clambering amidst scrolling lingzhi fungus.

191.5cm (75 3/8in) long x 52.5cm (20 5/8in) wide x 86.8cm (34 1/8in) high

£15,000 - 25,000 HK\$170,000 - 290,000 CNY140,000 - 230,000

清 黃花梨嵌軟木鏤雕盤龍紋三聯櫥

Provenance: an English private collection

來源:英國私人收藏

This form of cabinet was popular in the Ming dynasty, particularly in northern China. For a discussion and history of the altar coffer form, see Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol.I, Hong Kong, 1990, p.92, and vol.II, p.169, no.E12; and also C.Evarts, 'The Enigmatic Altar Coffer' published in *Journal of the Classical Chinese Furniture Society*, Autumn 1994, pp.29-44.

A similar altar cabinet was sold in these Rooms on 7 November 2013, lot 332, and another example was sold in our Hong Kong Rooms on 24 November 2013, lot 381.



PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION 歐洲顯赫私人藏品

281 W

A BLUE AND WHITE PORCELAIN-INLAID HARDWOOD **EIGHT-LEAF SCREEN**

19th century

Each leaf inlaid with five variously-shaped blue and white porcelain panels, each panel painted with mountain and riverscape scenes contain small figures variously fishing, conversing, traversing narrow bridges, farming with water buffalo and carrying bundles, the landscapes set with pagodas and dwellings amid trees including wutong, willow and pine, all framed by wood carved in openwork with foliate scrolls bearing double gourds. Each leaf 37.5cm (14 3/4in) wide x 176.2cm (69 3/8in) high (8).

£15,000 - 20,000 HK\$170,000 - 230,000

CNY140,000 - 180,000

十九世紀 硬木嵌青花山水人物圖瓷板八開屏風

Provenance: a distinguished European private collection

來源: 歐洲顯赫私人藏品



VARIOUS OWNERS 各方藏家

282 W A HUANGHUALI TWO-DOOR TAPERED CABINET

18th/19th century

The sides angled gently inwards towards the top of the cabinet opening with two doors flanking a central strut with brass fittings for a single bolt key, the doors with bevelled edges and the corner supports of lobed section reaching down to serve as feet, the interior with one upper shelf and two drawers fitted at the lower level. 93cm (36 5/8in) x 49.5cm (19 1/2in) x 175cm

(69in) high

£2,000 - 3,000 HK\$23,000 - 35,000 CNY18,000 - 28,000

十八/十九世紀 黃花梨圓角櫃

Provenance: a European private collection

來源: 歐洲私人收藏

The gently sloping profile, plain aprons, and elegant brass plates are in classic Ming style which continued in popularity well into the 19th century. For a Ming dynasty example, see *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Beijing, 1999, p.158.

283 W †

ANONYMOUS, 18TH CENTURY

Eight 'Tilling and Weaving' Scenes Ink and colour on silk, eight hanging panels each painted with a scene of rural life, variously depicting ladies weaving and producing silk in tiled cottages, and peasants irrigating, ploughing, harvesting in flooded rice fields, accompanied with lines of inscription above describing each scene, framed. Each 140cm (55 1/8in) high x 34.5cm (13 5/8in) wide (8).

£10,000 - 15,000 HK\$120,000 - 170,000 CNY92,000 - 140,000

十八世紀 佚名 農耕蠶織圖 一組八幅 設色絹本

It appears that this unusual set of eight panels recalling the famous 1696 painted series 'Gengzhi Tu' ('Pictures of Tilling and Weaving') is inspired by the horizontal scroll from the Freer Gallery of Art, Washington D.C., museum ref.F1954.20.







284 W

A PAIR OF HUANGHUALI HORSESHOE-BACK CHAIRS Mid Qing Dynasty

Each with a rectangular seat supporting a slightly curved splat carved in low relief with a bat suspending a tasselled musical stone, beneath the horseshoe-shaped back carved in the centre with a scrolling taotie mask resting on curved supports forming the arms and extending through the seat into the straight legs, the aprons at the front and sides carved with scrolls and the legs joined above the feet with four supports.

Each 59.5cm (23 1/3in) wide x 55cm (21 5/8in) deep x 105cm (41 3/8in) high (2).

£8,000 - 12,000 HK\$92,000 - 140,000

CNY74,000 - 110,000

清中葉 黃花梨福磬紋圈椅 一對

The present pair of huanghuali chairs is a direct continuation of late Ming/ early Qing dynasty horeshoe-back chairs; compare a single and a pair of huanghuali chairs from the Victoria and Albert Museum, London, illustrated by C.Clunas, Chinese Furniture, London, 1988, pp.25-26, pls.11-12. However, the yokeback and carved decoration on the apron and splat indicate a later date within the Qing dynasty.

Compare similar carved decoration on the splat of a zitan chair, Qing dynasty, from the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II), Hong Kong, 2002, pl.56. An upside-down bat means 'Blessings have arrived', the musical stone symbolises wealth and prosperity and therefore combined with the bat, represents the wish to bestow on the owner auspicious wishes for prosperity of the household; the chime also means 'congratulations' and is one of the Eight Treasures.

For a similarly carved apron on a zitan armchair, 18th/19th century, see C.Evarts, Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 1999, p.88.

285 W † **ANONYMOUS, 18TH CENTURY** Elegant Lady

Ink and colour on silk, painted with a domestic scene depicting an elegant lady in preparation for her bath, dressed in a semi-transparent robe loosely revealing her left shoulder and undergarment, served by a lady attendant behind drawing a curtain, framed. 201cm (79 1/8in) high x 101cm (39 3/4in) wide

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

十八世紀 佚名 美人入浴圖 設色絹本



286

ATTRIBUTED TO WANG SU (AD 1794-1877), DATED RENXU

YEAR (AD 1862) An Unexpected Encounter of Heroes Ink and colour on paper, depicting the encounter of three figures, the bearded sage leaning against a donkey, approached by a dignitary leading his horse by his side, accompanied by an elegant lady, inscribed and signed Wang Su, with seal of the artist, dated Renxu year, corresponding to AD 1862. *145cm (57 1/8in) high x 40cm (15 3/4in) wide*

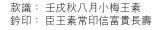
£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

王素(傳) 英雄奇遇圖 設色紙本 立軸

Provenance: a European private collection

來源: 歐洲私人收藏





287 W

A FINE AND RARE ZITAN AND HARDWOOD TABLE Qianlong/Jiaqing

The rectangular table formed from luxurious zitan wood framing an inset honey-coloured wood panel above a recessed waist, the apron carved on the long sides with a taotie mask flanked by confronted stylised phoenix, the shorter sides each with a taotie mask, all set upon four straight legs edged with beading and terminating in relief scrolls. 212.3cm (83 3/4in) long x 51cm (20in) wide x 86cm (33 7/8in) high

CNY460,000 - 740,000

Carved from the most precious of Chinese woods, the present lot is extraordinary for its refined proportions; the exceptional length is combined with slender, narrow legs and apron, which in turn are carved with most effective simplicity, perhaps even austerity. This serves to relieve the dark heaviness of the wood, and gives the piece a lighter, more elegant air, whilst retaining the sense of luxury of the prized and costly wood.

HK\$580,000 - 920,000 清乾隆/嘉慶 紫檀嵌硬木條桌

£50,000 - 80,000



Tables such as the present lot would have furnished various halls in the Forbidden City and other imperial palaces. See for example the carved zitan tables furnishing the Cui Yun Guan or Hall of Green Cloud, illustrated in *The Complete Collection of Treasure of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, nos.261 and 263. Another notably elegant zitan table, with attractively simple square scrolls, and only slightly shorter than the present lot (195cm long) is illustrated in *Classics of the Forbidden City: Imperial Furniture of the Ming and Qing Dynasties*, Beijing, 2008, no.188. Other related examples of zitan tables can be found in the Qing Court Collection, illustrated *ibid.*, nos.105 and 120, each carved with low relief squared scrolls on the apron.



288 W [†] ANONYMOUS, 18TH CENTURY

Four 'Porcelain Production' Wallpaper Panels Ink and colour on paper, illustrating different stages and procedures in manufacturing porcelains, variously depicting potters gathering clays and feldspar, wheeling and potting vessels under tiled roofs, before firing pieces in large quantity in kilns, framed. *The largest 325cm (128in) high x 93cm (36 5/8in)* (4).

£35,000 - 40,000 HK\$400,000 - 460,000 CNY320,000 - 370,000

十八世紀 佚名 製瓷圖 一組四幅 設色紙本

Many forms of Chinese export art played an influential role in European interior decoration during the late 17th and 18th century. Collectors and specialists are most familiar with the dramatic black and gold lacquers, the gleaming and lustrous imported silks and the thin, translucent, richly-coloured highly-fired porcelains. All added a richness and lustre to the physical furnishings of a grand public room in one of the new Palladian mansions which came to dot the English landscape in the prosperous decades after the English Revolution in 1689. The establishment of East India Company bases and trading centres, around South East Asia and on the South-east Chinese coast, increased the opportunity for exotic Asian art material to accompany the single most important trade commodity, Chinese tea. European society increasingly relaxed its medieval codes of entertaining towards a more elegant, more light and bright styles of decorating interiors and serving hospitality. Chinese export art, and Chinese wall papers, were every influential in this evolution.

Hand-painted in thick gouache on a coarse paper ground, and laid down in the West often on canvas for stability, Chinese export wallpaper was better known as a key component of this brightening process in the 18th century than it is now. The arrival of continuous designs on hand-painted Chinese 'papers' in thick, rolled sheets marked an astonishing change of taste in grand houses. Heavy Baroque-taste panelled walls hung with large European woven tapestries gave way to far brighter, more intricate, more whimsical forms of wall decoration. The Chinese producers pioneered this process. The East India Companies imported many sets of 'papers', which by the end of the 18th century could be found in a number of grand houses in the UK and on the Continent. Many have sadly vanished, destroyed by damp climates, or more often by the seismic changes in taste which punctuated the period 1660-1850. How many great sets of matched papers, spreading all round a room with vivid and exotic 'trompe l'oeil' effects of being in a sunny Chinese garden, were destroyed as a popular preference for Neo-Classical bleakness, and a new demand for Western printed papers, came to replace these unique imported survivals of the great age of Chinoiserie in Europe?

No complete group of papers showing scenes of porcelain production seems to have survived in their original locations from the 18th century. Chinese export wallpapers were almost always either fanciful scenes, set in gardens full of unlikely birds and animals, often beneath long swaying tree shrubs and dotted with unusual but imaginary plants or complicated groups of Chinese figures in imaginary Asian landscapes. Very few are specific in subject matter. A remarkable set of papers painted with the Western warehouses ('Hongs') at Canton in the late 18th century was published by the Victoria and Albert Museum, Encounters: The Meeting of Asia and Europe 1500-1800, V&A Publications, 2000, Catalogue, endpapers. The set seems to have been taken from the same source which provided the design for a series of paintings of the Hongs, best known from souvenir-guality oil paintings in the period 1820-60, but available to Westerners as hand scrolls from a much earlier date. See for example a long scroll showing the walls and surroundings of Canton, in the Royal Collection, Drottingholm, ibid. pp. 154-155, no. 11.11. It is very likely that the massive set from which these porcelain producing panels come was originally much smaller in size; possibly one of the watercolour sets of 'The Crafts of China' which many Western merchants brought home as entirely fanciful 'records' of this major Chinese craft.



The immense height of the four panels offered in the lot give a clear impression of the magnificent impression that the original glittering white-background papers must have given to a Western visitor, when they were newly hung in a sunny Palladian drawing room, possibly surrounded by 'Chinese Chippendale' furniture, and viewed in daylight or by candlelight. As with the tall large 8 or 12-leaf 'Coromandel' carved lacquer Chinese screens which these dramatic imported wallpapers came to supplant, much of the original impact has been lost over time. Only a shadowy impression remains of the way in which European interior decoration was revolutionised by sets of papers like these before about 1760.









PROPERTY FROM THE EVERTS-CALVOCORESSI-COMNÈNE COLLECTION OF CHINESE ART

EVERTS-CALVOCORESSI-COMNÈNE 珍藏中國藝術品

289 W

A LARGE LACQUER-FRAMED MIRROR

19th century

The rectangular mirror framed by relief decorations carved and reticulated with four stylised butterflies to each edge surrounded by gourds borne on leaves and scrolling tendrils highlighted with lacquer and gilt, bordered by scrolls painted with peonies on leafy meanders. *135.8cm (53 1/2in) wide*

£5,000 - 7,000 HK\$58,000 - 81,000

CNY46,000 - 65,000

十九世紀 漆木描金鏤雕蝴蝶果葉框長方鏡

Provenance: The Everts-Calvocoressi-Comnène Collection of Chinese Art, London.

Robert Everts was the Ambassadorial Envoy to Beijing from 1910 to 1916 and again from 1920 to 1924, and thence by descent.

來源: 倫敦Everts-Calvocoressi-Comnène中國藝術收藏,後由家族傳承。Robert Everts曾於1910至1916年,以及1920年至1924年期間作為外交使節派駐北京。

Butterflies have a homophonic similarity that means 'repeatedly'; gourds which grow on vine and have large number of seeds, are associated with fertility; combined they represent the wish for repeated generations of children. The lingzhi fungus set in the centre adds the further wish for longevity.



Diplomatic Corps, Beijing, 1920s

290 W

A PAIR OF HONGMU AND GILT-LACQUERED CABINETS Late 19th/early 20th century

The cabinets designed in mirror image, each comprising seven various graduated open compartments gilt on black lacquer with fishermen, sages and attendants amidst lakes surrounded by mountains dotted with pagodas and lush vegetation, the sides of each compartment and back cabinets decorated with scattered blossoms, the compartments edged at the front and sides with well-carved hardwood openwork foliate friezes, all above two drawers carved in relief with lotus scrolls within an archaistic scroll, with cloisonné enamel handles, all raised on four rectangular legs embellished with cloisonné enamel feet. *186.5cm (73 1/2in) high x 92.8cm (36 1/2in) wide x 40.3cm (40 7/8in) deep (2).*

£10,000 - 15,000 HK\$120,000 - 170,000

CNY92,000 - 140,000

十九世紀末/二十世紀初 紅木黑漆描金漁舟山水圖多寶格一對



Provenance: Guido Segre, Italian Consul to Tianjin (Tientsin) 1925-1927 and thence by descent

來源: 意大利駐天津領事Guido Segre(1925-1927)藏品,後由家族傳承

Open display cabinets decorated with landscape scenes in gilt on black lacquer are extant in the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dyansties (II)*, Hong Kong, 2002, pls.216 and 229.





AN UNCUT SILK 'TWELVE SYMBOLS' APRICOT YELLOW-GROUND ROBE

Late 19th century

The bright apricot-yellow silk finely embroidered in gold-wrapped thread to the front, back and inside flap with nine variously coiling five-clawed dragons, full-faced beneath the collar, all amidst red bats and cloud-constellations interspersed with the Twelve Symbols of Imperial Authority, all above tumultuous waves dotted with flowerheads and breaking against a rocky outcrop, and a lishui band above the hem.

305.5cm x 151.5cm (120 7/8in x 59 5/8in)

£7,000 - 10,000 HK\$81,000 - 120,000 CNY65,000 - 92,000

十九世紀末 杏黃地雲龍十二章紋吉服袍料

The embroidery of the present lot proclaims the high status of the intended wearer: the complete set of the Twelve Symbols of Imperial Authority are placed around the neck, chest and lower skirt, indicating that the robe was for an adult son of the Emperor. This is further reinforced by the use of the bright orange-yellow ground, which was reserved for sons of the Emperor.

AN UNCUT SILK DOUBLE-SIDED APRICOT YELLOW-GROUND 'NINE DRAGONS' ROBE Mid 19th century

Finely embroidered with nine variously-coiled fiveclawed blue dragons amongst constellation-clouds interspersed with pairs of catfish, wan symbols, red bats, and the Imperial symbols and another constellation, all above waves breaking against rocks issuing from a lishui band, the edges of the cloth with further embroidered lishui bands. $303.5cm \times 143cm (119 \ 1/2in \times 56 \ 1/4in)$

£5,000 - 8,000 HK\$58,000 - 92,000 CNY46,000 - 74,000

十九世紀中葉 杏黃地緞繡九龍紋吉服袍料

The fine embroidery on the present lot is equally finished on both sides of the silk ground, suggesting that it would have been made up into a doublesided robe without a lining, suitable for wear during the more temperate weather of spring or autumn. Additional facings are embroidered on the yardage for attachment on the inside to re-enforce and straighten the hems and edges.

The bright orange-yellow colour of the ground suggests that the intended wearer would have been a son of the Emperor, but the placing amongst the embroidery of two of the twelve Imperial symbols (the axe and the fu character) together with a threestarred and a four-starred constellation is extremely unusual. It may be that the owner was entitled to wear some of the symbols but not all, perhaps suggestive of a quasi-Imperial rank.

The present lot is particularly noteworthy for its embroidered pairs of catfish, symbolising abundance and marital bliss. Together with other auspicious symbols, such as bats, wan symbols and peaches, representing 'ten thousand blessings' and 'long life', and the vase with halberds and a musical stone representing 'auspicious blessings', the robe is replete with blessings and hopes for happiness.





293 THREE UNCUT SILK 'DRAGON' ROBES Mid to late 19th century

Comprising: two similar small apricot yellow-ground nine-dragon robes, one embroidered with golden, the other with blue dragons, *each* 197*cm* x 147.5*cm* (77 1/2*in* x 58*in*) and 199*cm* x 146.5*cm* (78 3/8*in* x 57 5/8*in*); and a larger brown silk robe, with nine golden dragons chasing flaming pearls amidst constellation-clouds, bats and golden wan roundels, all above tumultuous waves interspersed with the bajixiang and breaking against a rocky outcrop issuing from a lishui border, 297.5*cm* x 144*cm* (117*in* x 56 5/8*in*). (3).

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

十九世紀中葉至後葉 緞繡龍紋吉服袍料 一組三件

The small size of the embroidered orange-ground silk robes suggest that they were intended for a child: most likely for a son of the Emperor other than the heir himself. Whilst a minor would not have been permitted to wear the Imperial symbols, the robes are instead richly decorated with auspicious symbols such as bats with peaches and bats with wan symbols, representing wishes for 'wealth', 'long life' and 'ten thousand blessings'.

The brown-ground of the larger robe indicates that it would have been intended for a member of the Imperial household such as a duke, marquis, or a son-in-law of the Emperor, and the high status of the intended wearer is reinforced by the presence of the five-clawed dragons. Again, auspicious symbols such as the bats and shou characters provide lively detail within the court hierarchy, and further suggest that the robe was made for a birthday celebration, probably that of the Emperor himself.



294 AN UNCUT BLUE-GROUND 'DRAGON ROUNDELS' ROBE

Late Qing Dynasty

Finely embroidered on a blue ground with eight roundels in vibrant colours, each containing a gilt five-clawed dragon striding in pursuit of the flaming pearl amidst scrolling cloud and swirling waves, scattered with bats, lotus flowers, and Buddhist Emblems, all above the hem with precious objects emerging from foaming waves, with mark to the border reading 'Zhehang Ruizhang Zihao Neiju Benjining Chouxianzhou Tunjuan Shaduan'. *313.6cm x 154.5cm (123 1/2 in x 60 3/4in)*

£6,000 - 8,000 HK\$69,000 - 92,000 CNY55,000 - 74,000

清末 石青地緞繡團龍紋吉服袍料 「浙杭瑞章字號內局本機寗綢線縐屯絹紗緞」楷書 繡款







296



THE PROPERTY OF A LADY 女士藏品

295 Y Φ

THREE PALE GREEN JADE SNUFF BOTTLES 19th century

One carved in the form of an eggplant with overlapping leaves of dark green to the top, glass-splashed stopper, the second as two gourds issuing from a leafy vine, coral stopper, and the third carved in Mughal style vase with a vertically ribbed body between stiff foliate lappets at the rim and foot, wood stand. *The tallest 7.2cm (2 7/8in) high* (6).

£2,000 - 3,000 HK\$23,000 - 35,000

CNY18,000 - 28,000

十九世紀 青白玉鼻煙壺 一組三件

Provenance: an English private collection

來源: 英國私人收藏

PROPERTY FROM AN ENGLISH ESTATE 英國私人遺產

296

A VERY PALE GREEN JADE 'CHILONG' SNUFF BOTTLE 19th century

Crisply carved from an even pale stone as a flattened balustershaped bottle embellished with a bearded chilong with bifurcated tail clambering on one side of the high shoulder, its smaller kin to the other side, glass stopper. 6.3cm (2 1/2in) high (2).

CNY14,000 - 18,000

£1,500 - 2,000 HK\$17,000 - 23,000

十九世紀 青白玉蒼龍教子鼻煙壺

Provenance: according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 傳由現藏家之父親於1948至1981年間購自英國

PROPERTY FROM AN ENGLISH ESTATE 英國私人遺產

297 Y Φ

A FAMILLE ROSE 'SAN YANG' SNUFF BOTTLE

Qianlong four-character mark, early 20th century Finely enamelled with three rams under prunus blossom, a two-line poetic inscription and three red seals, the reverse with two game birds by peony, two-line poetic inscription, three red seals, coral stopper, the ivory spoon amusingly carved as a hand. 6.5cm (2 1/2in) high (2).

£1,500 - 2,000 HK\$17,000 - 23,000

CNY14,000 - 18,000

二十世紀初 粉彩三羊啟泰圖題字鼻煙壺 青花「乾隆年製」楷書款

Provenance: according to the family, probably acquired by the father of the present owners between 1948-1981

來源: 傳由現藏家之父親於1948至1981年間購自英國

On one side is inscribed: '梅開呈五福,大地起三羊' which may be translated as: 'The plum blossoms bloom into the five blessings, from mother earth arises three sheep'

On the reverse is inscribed: '百年琴瑟友,和鳴富貴堂' Which may be translated as: 'For one hundred years in friendly harmony, their song rings through the hall of riches and honour'

THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY

歐洲望族藏品 Lots 298 - 301

298

AN IMPERIAL GILT-DECORATED PORCELAIN 'CLOCK' SNUFF BOTTLE

Qianlong seal mark and of the period

The flattened circular bottle resting on an oval foot, each side with a protruding bulbous medallion enamelled with a clock face with Roman numerals encircled by a set of Arabic numerals, the narrow sides gilt-decorated in low relief with delicate floral scrolls, porcelain stopper. *5.3cm (2in) high (2)*.

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

清乾隆 御製瓷胎描金開光時鐘紋鼻煙壺 礬紅「乾隆年製」篆書款

Provenance: a European private collection and thence by descent

來源: 歐洲私人收藏,後由家族傳承

The interest in collecting European clocks and watches in the Chinese Imperial Court started during the Wanli reign in the late Ming Dynasty when a Jesuit missionary presented the Emperor with a watch and a chiming clock. During the Qing Dynasty, the Kangxi Emperor expressed keen interest in Western art, science and technology including European watches and clocks, which were often brought as 'tributes'. European clocks and watches reached their greatest popularity during the Kangxi and Qianlong periods and further to importation were also produced in Guangzhou and in the Imperial workshops in Beijing. 同語目

Craftmanship during the Qing dynasty reached its peak in the 18th century, and particularly during the Yongzheng and Qianlong periods. The ever increasing innovation of craftsmanship and clever means of amusing the Emperor's appetite for novelties also found its way in simulating materials and objects such as producing porcelain vessels imitating coral, bamboo, lacquer, gold and bronze, or as exemplified by the present lot, simulating an object - in this case, a clock painted on a porcelain snuff bottle. In fact the present lot combines both effects, with its external gilt border arguably imitating gold or gilt bronze.

Compare an example from the Mary and George Bloch collection illustrated by H.Moss, V.Graham, K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.6, Arts of the Fire, Hong Kong, 2008, p.400, no.1178, and also see another bottle with similar panels in the Palace Museum, Beijing, dated to the Qianlong period, in *The Complete Collection of Treasures of the Palace Museum: Snuff Bottles*, Hong Kong, 2003, p.210, no.320.







299

A RARE INSIDE-PAINTED GLASS 'HORSE' SNUFF BOTTLE

Ding Erzhong, cyclically dated guimao year (AD1903) The flattened ovoid bottle delicately painted with two elegant steeds in white and black colour, the other side boldly painted with a rock sculpture, vases containing blossoming flowers and a tripod censer, inscribed at the top left on each side, carnelian stopper with metal collar. 6.2cm (21/2in) high (2).

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

癸卯年(AD1903)丁二仲作 玻璃內畫雙駿圖鼻煙壺

Provenance: a European private collection and thence by descent

來源:歐洲私人收藏,後由家族傳承

Illustrated: H.M.Moss, *Snuff Bottles of China*, London, 1971, p.145, pl.394, where the author notes that the collection was formed mostly between 1960 and 1966

著錄:H.M.Moss著,《Snuff Bottles of China》,倫敦,1971年,頁 145,編號394,此收藏主要於1960至1966年間組成

Ding Erzhong (1865-1935) is one of the greatest acknowledged artists of snuff bottle painting in the late Qing Dynasty, achieving a reputation parallel to the masterly Zhou Leyuan (active 1882-1893). An exquisite example of an inside-painted 'Buddhist lion and dragon' snuff bottle by Ding Erzhong was sold in our Hong Kong Rooms on 24 November 2012, *The Paul Braga Collection of Snuff Bottles*, lot 15.

The horse is an auspicious motif that represents peace, nobility and wealth. It is more common to find a figure riding the horse in Ding's snuff bottle examples, rather than the present lot of two horses; see an example in the Mary and George Bloch collection, illustrated by H.Moss, V.Graham, K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol. 4, Inside Painted, Hong Kong, 2000, p.321, no.558.

300 Y Φ

A RARE HORNBILL 'DRAGON' SNUFF BOTTLE 19th century

The flattened ovoid body of warm orange-yellow tone elaborately carved in high relief with a continuous design of three ferocious five-clawed dragons pursuing a flaming pearl cleverly using the small area of coralred colour, all on a ground of dense and intricate cloud scrolls, coral stopper. 6.1cm (2½in) high (2).

£3,000 - 5,000 HK\$35,000 - 58,000 CNY28,000 - 46,000

十九世紀 犀鳥頭盔雕龍紋鼻煙壺

Provenance: a European private collection and thence by descent

來源:歐洲私人收藏,後由家族傳承

It is unusual to find carved hornbill snuff bottles in high relief with elaborate details such as the present lot. The carving on the present lot is reminiscent of the style of the ivory snuff bottles produced during the 19th century. Compare the scrolling patterns underlying the design of an ivory snuff bottle in the Mary and George Bloch Collection, illustrated by H.Moss, V.Graham and K.B.Tsang, in *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.7, Hong Kong, 2009, p.485, no. 1674.

$_{301}$ Y Φ A FINE RED OVERLAY TURQUOISE GLASS 'PHOENIX' SNUFF BOTTLE

18th/19th century, probably Imperial

Of flattened pear shape, skilfully carved through the thick red overlay to the turquoise ground with a she-shaped pendant on each side, one side transforming into an archaistic powerful phoenix encircled by smaller chilongs, the reverse incised with a bird-head in the style of scrolling clouds or flames, coral stopper. 6.3cm (21/2in) high (2).

£4,000 - 6,000 HK\$46,000 - 69,000 CNY37,000 - 55,000

十八/十九世紀(或御製) 天藍套漆紅螭鳳紋韘式鼻煙壺

Provenance: a European private collection and thence by descent

來源:歐洲私人收藏,後由家族傳承

The combination of red overlay and turquoise glass became fashionable particularly towards the end of the 18th and beginning of the 19th centuries; its use with the design of the she pendant in the present lot is rare and unusual. A related snuff bottle in a similar pattern but with different colour combination, ruby-red overlay on milky ground, is illustrated by H.Moss, V.Graham, K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.5, Glass, Hong Kong, 2002, p.433, no.874.

THE PROPERTY OF A LADY OF TITLE 女貴族藏品

302

TWO BLUE GLASS BOTTLE VASES

18th/19th century

The first bottle vase of a rich lavender blue tone, heavily modelled with a globular body supported on a short straight foot, *22.2cm* (8 3/4in) *high*; the other with a tapering body rising to a high shoulder and slender neck, the glass with an attractive translucent sapphire colour, *20.9cm* (8 1/4in) *high*. (2).

£4,000 - 6,000 HK\$46,000 - 69,000

CNY37,000 - 55,000

十八/十九世紀 藍料長頸天球瓶 一組兩件

Provenance: a European private collection

來源: 歐洲私人收藏

END OF SALE



301



NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

Qin Han		221-207 BC
	Vestern Han	206 BC-AD 9
	kin	AD 9-25
E	Eastern Han	AD 25-220
Three Ki	ngdoms	
S	Shu (Han)	221-263
N	Vei	220-265
١	Nu	222-280
Southerr	n dynasties (S	Six Dynasties)
١	Nestern Jin	265-316
	Eastern Jin	317-420
l	_iu Song	420-479
5	Southern Qi	479-502
l	iang	502-557
(Chen	557-589
Northerr	n dynasties	
1	Northern Wei	386-535
	Eastern Wei	534-550
N	Nestern Wei	535-557
1	Northern Qi	550-577
	Northern Zho	

Sui Tang Five Dy Liao Song	ynasties	589-618 618-906 907-960 907-1125
	Northern Song Southern Song	960-1126 1127-1279
Jin		1115-1234
Yuan		1279-1368
Ming		
	Hongwu	1368-1398
	Jianwen	1399-1402
	Yongle	1403-1424
	Hongxi	1425
	Xuande	1426-1435
	Zhengtong	1436-1449
	Jingtai	1450-1456
	Tianshun	1457-1464
	Chenghua	1465-1487
	Hongzhi	1488-1505
	Zhengde	1506-1521
	Jiajing	1522-1566
	Longqing	1567-1572
	Wanli	1573-1620
	Taichang	1620
	Tianqi	1621-1627
	Chongzhen	1628-1644
Qing		
	Shunzhi	1644-1661
	Kangxi	1662-1722
	Yongzheng	1723-1735
	Qianlong	1736-1795
	Jiaqing	1796-1820
	Daoguang	1821-1850
	Xianfeng	1851-1861
	Tongzhi	1862-1874
	Guangxu	1875-1908
	Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

INTERNATIONAL ASIAN ART AUCTION CALENDAR 2015

ASIAN ART Monday 11 May Knightsbridge, London

FINE CHINESE ART Thursday 14 May New Bond Street, London

FINE JAPANESE ART Thursday 14 May New Bond Street, London

CHINESE PAINTINGS AND CALLIGRAPHY: CLASSICAL, MODERN AND CONTEMPORARY INK Sunday 31 May Hong Kong

FINE CHINESE CERAMICS AND WORKS OF ART Thursday 4 June Hong Kong

ISLAMIC AND INDIAN ART Tuesday 9 June Knightsbridge, London

FINE ASIAN WORKS OF ART Tuesday 23 June San Francisco

ASIAN DECORATIVE ARTS Wednesday 24 June San Francisco

ASIAN ART Wednesday 8 July Edinburgh

BRITISH AND EUROPEAN CERAMICS, GLASS AND ASIAN ART

Tuesday 14 July Oxford CHINESE ART Monday 14 September New York

FINE JAPANESE WORKS OF ART Wednesday 16 September New York

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN ART Thursday 17 September New York

ASIAN ART Wednesday 23 September Knightsbridge, London

MODERN AND CONTEMPORARY ART Saturday 3 October Hong Kong

ISLAMIC ART Wednesday 7 October New Bond Street, London

ASIAN DECORATIVE ARTS Tuesday 13 October San Francisco

JAPANESE PAPERS Monday 19 October New York

ART OF THE SAMURAI Tuesday 20 October New York

BRITISH AND EUROPEAN CERAMICS, GLASS AND ASIAN ART Tuesday 27 October Oxford ASIAN ART Monday 9 November Knightsbridge, London

THE EDWARD WRANGHAM COLLECTION OF JAPANESE ART, PART VI Tuesday 10 November New Bond Street, London

FINE CHINESE ART Thursday 12 November London, New Bond Street

FINE JAPANESE ART Thursday 12 November New Bond Street, London

ASIAN ART Wednesday 18 November Edinburgh

FINE CHINESE CERAMICS AND WORKS OF ART Saturday 21 November

Hong Kong FINE CHINESE PAINTINGS: CLASSICAL, MODERN AND

CONTEMPORARY INK Saturday 21 November Hong Kong

FINE ASIAN WORKS OF ART Tuesday 15 December San Francisco

ASIAN DECORATIVE ART Wednesday 16 December San Francisco

FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 4 June 2015 Bonhams Hong Kong Gallery Suite 2001, One Pacific Place Hong Kong

A VERY RARE IMPERIAL TEADUST-GROUND FAMILLE ROSE VASE

Qianlong seal mark and of the period 36.9cm (14 1/2in) high HK\$6,000,000 - 8,000,000

Provenance:

A distinguished English private collection



+852 2918 4321 chinese.hk@bonhams.com





Bonhams

HONG KONG

bonhams.com/hongkong

FINE CHINESE CERAMICS AND WORKS OF ART Thursday 4 June 2015

Thursday 4 June 2015 Bonhams Hong Kong Gallery Suite 2001, One Pacific Place Hong Kong

A VERY RARE IMPERIAL SPINACH-GREEN JADE SEAL

Jiaqing (1796-1820) 7.3cm high x 4.2cm square **HK\$ 2,000,000 - 3,000,000**

Provenance

An English private collection

The underside carved with a five-character seal face reading 'Shuiyue Zhan Qinghua' ('Tranquil water and luxuriant trees in the garden').

ENQUIRIES

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Bonhams

HONG KONG

bonhams.com/hongkong

中國書畫:古代、近現代及當代水墨

2015年5月31日 香港春季拍賣會 香港邦瀚斯藝術廊 金鐘太古廣場一期2001室 **張大千 君子之風 一九八二年作** 設色紙本 立軸 *90cm x 45.5cm (35½in x 17¾in)* **HK\$500,000-700,000** 詳情請洽 中國書畫部 +852 2918 4321 chinesepaintings.hk@bonhams.com



Bonhams

HONG KONG

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ASIAN ART

Monday 11 May 2015 at 10.30am Knightsbridge, London

A SELECTION OF GILT BRONZE FIGURES FROM THE CHENG HUAN COLLECTION OF BUDDHIST ART 17th to 19th century

17th to 19th century Estimates ranging: £800 - £5,000

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue (see paragraph 3 below), Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory guality; 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

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to

address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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 Buver's Premium:

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

- G Gold bullion exempt from VAT on the Hammer Price and subject to VAT at the prevailing rate on the Buyer's Premium
- Zero rated for VAT, no VAT will be added to the Hammer Price or the Buyer's Premium
- 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, and that the funds have originated from your own account, 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;

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

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge; Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/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 gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the * of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked Lots require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- · "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the Lot Description.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ 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.
- $\approx~$ 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.
- $\Delta \qquad {\rm Wines \ lying \ in \ Bond.}$
- 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 QUALITY

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4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose. 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

RISK, PROPERTY AND TITLE

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- 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.

PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.
- 7.3 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the Seller (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

THE SELLER'S LIABILITY

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- 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 liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

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

- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed *clo 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 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 Seller

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
- 3.1.3 if the Lot is marked [^{AR}], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

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*.

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- 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

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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.

RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

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

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;
- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

Paragraph 9 will not apply in respect of a Forgery if:

9.3

- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business proputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the Lot is made up wholly of a Book or Books and any Book does not contain text or illustrations (in either case referred to as a "non-conforming Lot"), we undertake a personal responsibility for such a non-conforming Lot in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.

If we are reasonably satisfied that a Lot is a 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.

12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION - USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams. com or requested by post from Customer Services Department, 101 New Bond Street, London W15 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale). "Auctioneer" the representative of Bonhams conducting the Sale. "Bidder" a person who has completed a *Bidding Form.* "Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed Book offered for Sale at a specialist Book Sale.

"Business" includes any trade, Business and profession. "Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract for Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

"Commission" the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form. "Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Conditions of Sale" the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business. "Consumer" a natural person who is acting for the relevant purpose outside his trade, Business or profession.

"Contract Form" the Contract Form, or vehicle Entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for Sale by Bonhams.

"Contract for Sale" the Sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue). "Contractual Description" the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds. "Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its Lot number which may contain a Description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and Expenses paid or payable by Bonhams in respect of the Lot including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the Description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its Sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one Lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles. "New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and VAT which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction Sale at which a Lot is to be offered for Sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the Sale of a Lot, being the Hammer Price less the Commission, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your". "Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage Stamp offered for Sale at a Specialist Stamp Sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams*' normal business bank account. "VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" Bonhams Website at www.bonhams.com "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.
- In a contract of sale, other than one to which subsection
 (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

19th Century Paintings

UK Charles O' Brien +44 20 7468 8360 U.S.A Madalina Lazen +1 212 644 9108

20th Century British Art Matthew Bradbury +44 20 7468 8295

Aboriginal Art Francesca Cavazzini +61 2 8412 2222

African, Oceanic & Pre-Columbian Art UK Philip Keith +44 2920 727 980 U.S.A Fredric Backlar +1 323 436 5416

American Paintings Alan Fausel +1 212 644 9039

Antiquities Madeleine Perridge +44 20 7468 8226

Antique Arms & Armour UK David Williams +44 20 7393 3807 U.S.A Paul Carella +1 415 503 3360

Art Collections, Estates & Valuations Harvey Cammell +44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design UK Mark Oliver +44 20 7393 3856 U.S.A Frank Maraschiello +1 212 644 9059

Australian Art Merryn Schriever +61 2 8412 2222 Alex Clark +61 3 8640 4088

Australian Colonial Furniture and Australiana +1 415 861 7500

Books, Maps & Manuscripts

UK Matthew Haley +44 20 7393 3817 U.S.A Christina Geiger +1 212 644 9094

British & European Glass

UK Simon Cottle +44 20 7468 8383 U.S.A. Suzy Pai +1 415 503 3343 British & European Porcelain & Pottery

John Sandon +44 20 7468 8244 U.S.A Peter Scott +1 415 503 3326

California & American Paintings Scot Levitt +1 323 436 5425

Carpets UK Mark Dance +44 8700 27361 U.S.A. Hadji Rahimipour +1 415 503 3392

Chinese & Asian Art

UK Asaph Hyman +44 20 7468 5888 U.S.A Dessa Goddard +1 415 503 3333 HONG KONG +852 3607 0010 AUSTRALIA Yvett Klein +61 2 8412 2222

Clocks UK James Stratton +44 20 7468 8364 U.S.A Jonathan Snellenburg +1 212 461 6530

Coins & Medals

UK John Millensted +44 20 7393 3914 U.S.A Paul Song +1 323 436 5455

Contemporary Art

UK Ralph Taylor +44 20 7447 7403 U.S.A Jeremy Goldsmith +1 917 206 1656

Costume & Textiles Claire Browne +44 1564 732969

Entertainment Memorabilia

UK +44 20 7393 3844 U.S.A Catherine Williamson +1 323 436 5442 Furniture & Works of Art

Fergus Lyons +44 20 7468 8221 U.S.A Jeffrey Smith +1 415 503 3413

Greek Art Olympia Pappa +44 20 7468 8314

Golf Sporting Memorabilia Kevin Mcgimpsey +44 1244 353123

Irish Art Penny Day +44 20 7468 8366

Impressionist & Modern Art UK India Phillips +44 20 7468 8328 U.S.A Tanya Wells +1 917 206 1685

Islamic & Indian Art Claire Penhallurick +44 20 7468 8249

Japanese Art

UK Suzannah Yip +44 20 7468 8368 U.S.A Jeff Olson +1 212 461 6516

Jewellery UK Jean Ghika +44 20 7468 8282 U.S.A Susan Abeles +1 212 461 6525 AUSTRALIA Anellie Manolas +61 2 8412 2222 HONG KONG Graeme Thompson +852 3607 0006

Marine Art

Veronique Scorer +44 20 7393 3962 U.S.A Gregg Dietrich +1 917 206 1697

Mechanical Music Jon Baddeley +44 20 7393 3872

Modern, Contemporary & Latin American Art U.S.A Alexis Chompaisal +1 323 436 5469

Modern Design Gareth Williams +44 20 7468 5879 To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

Motor Cars

Tim Schofield +44 20 7468 5804 U.S.A Mark Osborne +1 415 503 3353 EUROPE Philip Kantor +32 476 879 471

Automobilia

UK Toby Wilson +44 8700 273 619 U.S.A Kurt Forry +1 415 391 4000

Motorcycles Ben Walker +44 8700 273616 Automobilia Adrian Pipiros +44 8700 273621

Musical Instruments Philip Scott +44 20 7393 3855

Native American Art Jim Haas +1 415 503 3294

Natural History U.S.A Claudia Florian +1 323 436 5437

Old Master Pictures UK Andrew Mckenzie +44 20 7468 8261 U.S.A Mark Fisher +1 323 436 5488

Orientalist Art Charles O'Brien +44 20 7468 8360

Photography U.S.A Judith Eurich +1 415 503 3259

Portrait Miniatures

+44 20 7393 3986

Prints and Multiples

Rupert Worrall +44 20 7468 8262 U.S.A Judith Eurich +1 415 503 3259

Russian Art

UK Sophie Law +44 20 7468 8334 U.S.A Yelena Harbick +1 212 644 9136

Scientific Instruments Jon Baddeley

+44 20 7393 3872 U.S.A. Jonathan Snellenburg +1 212 461 6530

Scottish Pictures Chris Brickley +44 131 240 2297

Silver & Gold Boxes UK Michael Moorcroft +44 20 7468 8241 U.S.A Aileen Ward +1 800 223 5463

South African Art Giles Peppiatt +44 20 7468 8355

Sporting Guns Patrick Hawes +44 20 7393 3815

Toys & Dolls Leigh Gotch +44 20 8963 2839

Travel Pictures Veronique Scorer +44 20 7393 3962

Urban Art Gareth Williams +44 20 7468 5879

Watches & Wristwatches

UK +44 20 7447 7412 U.S.A. Jonathan Snellenburg +1 212 461 6530 HONG KONG Nick Biebuyck +852 2918 4321

Whisky

UK Martin Green +44 1292 520000 U.S.A Joseph Hyman +1 917 206 1661 HONG KONG Daniel Lam +852 3607 0004

Wine

UK Richard Harvey +44 (0) 20 7468 5811 U.S.A Doug Davidson +1 415 503 3363 HONG KONG Daniel Lam +852 3607 0004 International Salerooms, Offices and Associated Companies (• Indicates Saleroom)

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Brief description		MAX bid in GBP (excluding premium & VAT) Covering bid*

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 I will collect from Park Royal or bonded warehouse

 Please include delivery charges (minimum charge of £20 + VAT)

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