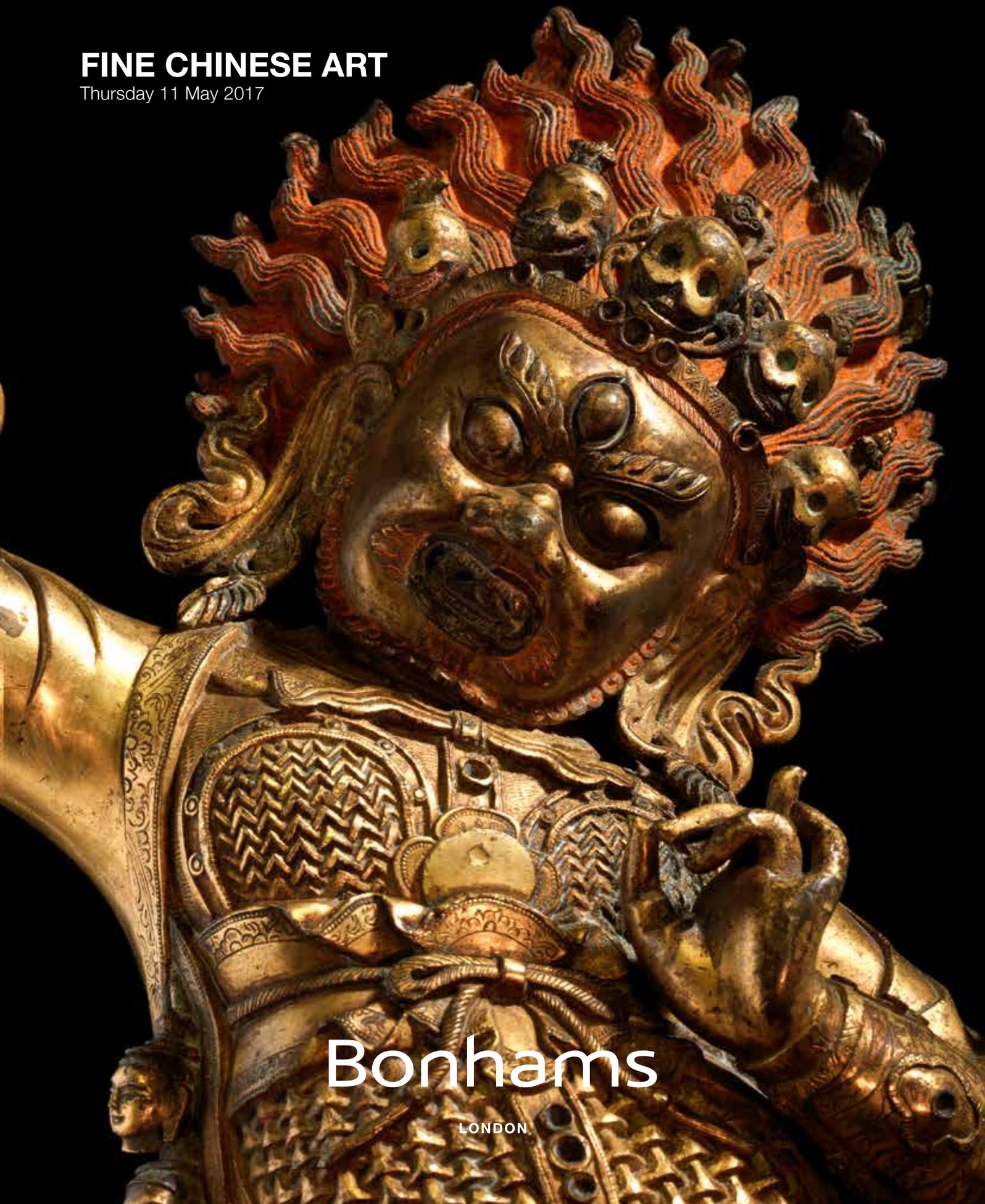


FINE CHINESE ART

Thursday 11 May 2017



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

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

Benedetta Mottino
+44 (0) 20 7468 8236
benedetta.mottino@bonhams.com

Sing Yan Choy
+44 (0) 20 7468 8369
singyan.choy@bonhams.com

Edward Luper
+44 (0) 20 7468 5887
edward.luper@bonhams.com

Sophie Plender
Department Administrator
+44 (0) 20 7468 8248
sophie.plender@bonhams.com

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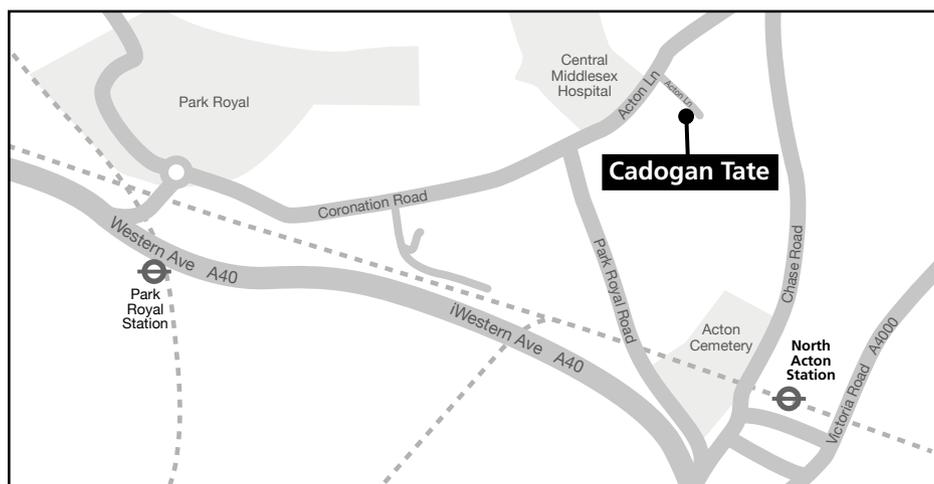
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101

101

A LARGE PAINTED TEMPLE BANNER

Tibet, 19th century

The banner consisting of five *tsakali*, each painted with an image of a deity mounted on cloth, the lower section cut along the middle to form two flaps.

118cm (46 1/2in) long

£2,000 - 3,000

CNY17,000 - 26,000

西藏十九世紀 彩繪法相桌蓋

Compare with a related set of twenty banners, central Tibet, 19th century, illustrated by P.Pal, *Art of Tibet*, Los Angeles, 1983, pp.178-179. Pal notes that 'it is possible that these miniature paintings represent a type of picture known in the Tibetan religious tradition as *tsakali*. Such pictures were used by masters in the initiation ceremonies of adepts.'

102

A RARE POLYCHROME WOOD SQUARE MANDALA

Tibet, circa 18th century

Painted with the stylised Sanskrit letter 'Om' in the centre within a double triangle, encircled by a petal border, the Eight Great Charnel Grounds, and a band of floral scrolls.

29.5cm (15 1/2in) square.

£8,000 - 12,000

CNY69,000 - 100,000

西藏 約十八世紀 木彩繪壇城

Provenance: a German private collection

來源：德國私人收藏

The Eight Great Charnel grounds refer to the cemeteries where the dead are deposited. The Tantric texts that mention these grounds describe them as sometimes peaceful, but at other times wrathful venues, as is the case with the present lot. For example, in the Chakrasamvara cycle of Tantra the Eight Great Charnel grounds are: east, Gruesome; north, Dense Wild Thicket; west, Blazing with [the Sound] Ur Ur; south, Terrifying; south-east, Marvelous Forest; south-west, Interminably Gloomy; north-west, Resounding with the Sound Kili Kili; north-east, Wildly Laughing.

Compare a similar Tibetan polychromed wood mandala, circa 18th century, which was sold at Christie's Amsterdam on 10 December 2002, lot 46.



102

103

A GILT-BRONZE FIGURE OF AMITAYUS

Tibet, 16th/17th century

The deity finely cast seated in *vajrasana* on a double-lotus base, with serene expression and downcast eyes, surmounted by plaited hair arranged in a high chignon and topped with a lotus and pointed finial, holding the long-life vase inset with turquoise stones, bedecked with elaborate jewellery including beaded armbands and matching bracelets, anklets, necklaces, floral earrings and a foliate tiara, his *dhoti* loosely gathered over his legs.

20cm (7 7/8in) high

£25,000 - 30,000

CNY220,000 - 260,000

西藏十六/十七世紀 銅鑲金無量壽佛坐像

Amitayus is one of the most popular meditational deities in Vajravana Buddhism where he is highly revered for his longevity attributes, pure perception and awareness of the emptiness of phenomena. According to the '*Larger Sūtra of Immeasurable Life*', compiled during the 1st or 2nd century AD, the infinite merits possessed by the deity resulted from the performance of good deeds in his past lives as a bodhisattva named Dharmakara. Having attained enlightenment, the deity resided in the wondrous realm of Sukhavati.

Compare with a similar gilt bronze figure of Amitayus, 16th century, in the British Museum and illustrated by U.von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.440, fig.118b.



104

A GILT-BRONZE FIGURE OF VAJRADHARA

Tibet, 15th/16th century

Cast seated cross-legged in *dhyanasana* on a high double-lotus pedestal, the deity cast with a serene facial expression beneath an elaborate five-leaf foliate tiara enclosing the high chignon, lavishly attired with dhoti and beaded jewellery inset with turquoise and hardstones, the hands raised and folded in *dharmachakra mudra* flanked by two lotus stalks bearing vajra and bell. 18.5cm (7 1/4in) high.

£8,000 - 12,000

CNY69,000 - 100,000

西藏十五/十六世紀 銅鑲金持金剛像

Provenance: a European private collection

來源：歐洲私人收藏

The primordial Buddha Vajradhara is the root-deity of many Tantric Buddhist teachings, personification of the *dharmakaya*, truth body of enlightenment and progenitor of the Vajrayana system of Buddhism. According to beliefs generated within the New (Sarma) Schools, Vajradhara is the 'Secret and Inner' form of Shakyamuni Buddha and embodies the combined essence of all the Buddhas of the Ten Directions and the 'Three Periods of Time'.

Compare a gilt-bronze figure of Vajradhara, dated to the 16th century, illustrated by U.von Schroeder in *Buddhist Sculptures Tibet and China*, Hong Kong, 1981, no.119G, p.443. A similar gilt-bronze figure of Vajradhara, 15th/16th century, sold at Sothebys Paris, 10 June 2015, lot 184.

THE PROPERTY OF A LADY 女士藏品

105

A GILT-BRONZE FIGURE OF AMITAYUS

16th century

Seated cross-legged in *dhyanasana* on a double-lotus pedestal, the deity cast with a serene expression under the elaborate headdress, adorned with elaborate necklaces and jewelleries inset with turquoise, the hands folded in *dhyana mudra* holding the eternal vase. 14cm (5 1/2in) high

£3,000 - 5,000

CNY26,000 - 43,000

十六世紀 銅鑲金無量壽佛坐像

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

THE PROPERTY OF A GENTLEMAN 士紳藏品

106

A GILT-BRONZE FIGURE OF CHAKRASAMVARA AND VAJRAVARAHI

18th century

The deities cast in *yab-yum* with Chakrasamvara in *alidhasana* astride prostrate figures, his arms holding various ritual implements, Vajravarahi wrapping her legs around his waist while gazing into his primary face, their eyes finely delineated in black and white, both deities adorned with pointed crowns and beaded jewellery. 24.8cm (9 3/4in) high

£8,000 - 12,000

CNY69,000 - 100,000

十八世紀 銅鑲金勝樂金剛擁妃像

Provenance: a British private collection

來源：英國私人收藏





105

Embodying the most important transcendental ideals in Buddhist art, Chakrasamvara couples with Vajravaraḥi symbolising a perfect union of wisdom and compassion. From Chakrasamvara's neck hangs a garland of severed heads strung on a length of human intestine and the hair of a corpse, signifying the purification of speech and the mental factors according to the *Chittamatra* or 'Mind-Only' School as described by Asanga.

Compare with a similar gilt-bronze figure of Chakrasamvara and consort, 18th century, in the Norton Simon Museum, Pasadena, acc. no.M.2010.1.44.S. Another similar gilt-bronze figure of Chakrasamvara and consort, 18th century, sold at Christie's, New York, 21 March 2012, lot 797.



106

107

**A GILT-BRONZE FIGURE OF ELEVEN-HEADED
AVALOKITESHVARA**

18th century

Cast with eleven heads, the principal head surmounted by three rows of three smaller heads crowned by a single head of Buddha Amitabha, wearing a long flowing dhoti with elaborate jewellery, with four pairs of arms in various mudra and holding various attributes, standing on an oval lotus-petal base.

24cm (9 1/2in) high (2).

£5,000 - 8,000

CNY43,000 - 69,000

十八世紀 銅鑲金十一面觀音菩薩立像

Provenance: a British private collection

來源：英國私人收藏

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

A similar gilt-bronze figure of Avalokiteshvara, 17th/18th century, is illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pp.106-107, no.46.

A closely related eleven-headed Avalokiteshvara, 18th century, is in the Nelson Atkins Museum of Art, Kansas City, acc.no.74.36/58.

Two related gilt-bronze figures of eleven-headed Avalokiteshvara, 18th century, were sold in these rooms on 10 November 2016, lot 112 and on 15 May 2014, lot 394 and lot 395.



**A RARE AND LARGE SILVER-INLAID BRONZE
FIGURE OF SHAKYAMUNI BUDDHA**

Inlaid He Chaozong seal mark, Qing Dynasty
The finely-cast deity seated cross-legged in *dhyanasana*, with a *dhoti* falling over the legs, the hands resting in *dhyana* mudra, wearing loose robes well decorated along the hem with scrolling lotus flowers, draped around the shoulders and open to reveal the bare chest and an inner garment tied at the waist, the eyes slightly downcast with a serene expression flanked by elongated earlobes beneath tight snail shell curls around the protuberant *ushnisha*, wood stand.
35.5cm (14in) high (2).

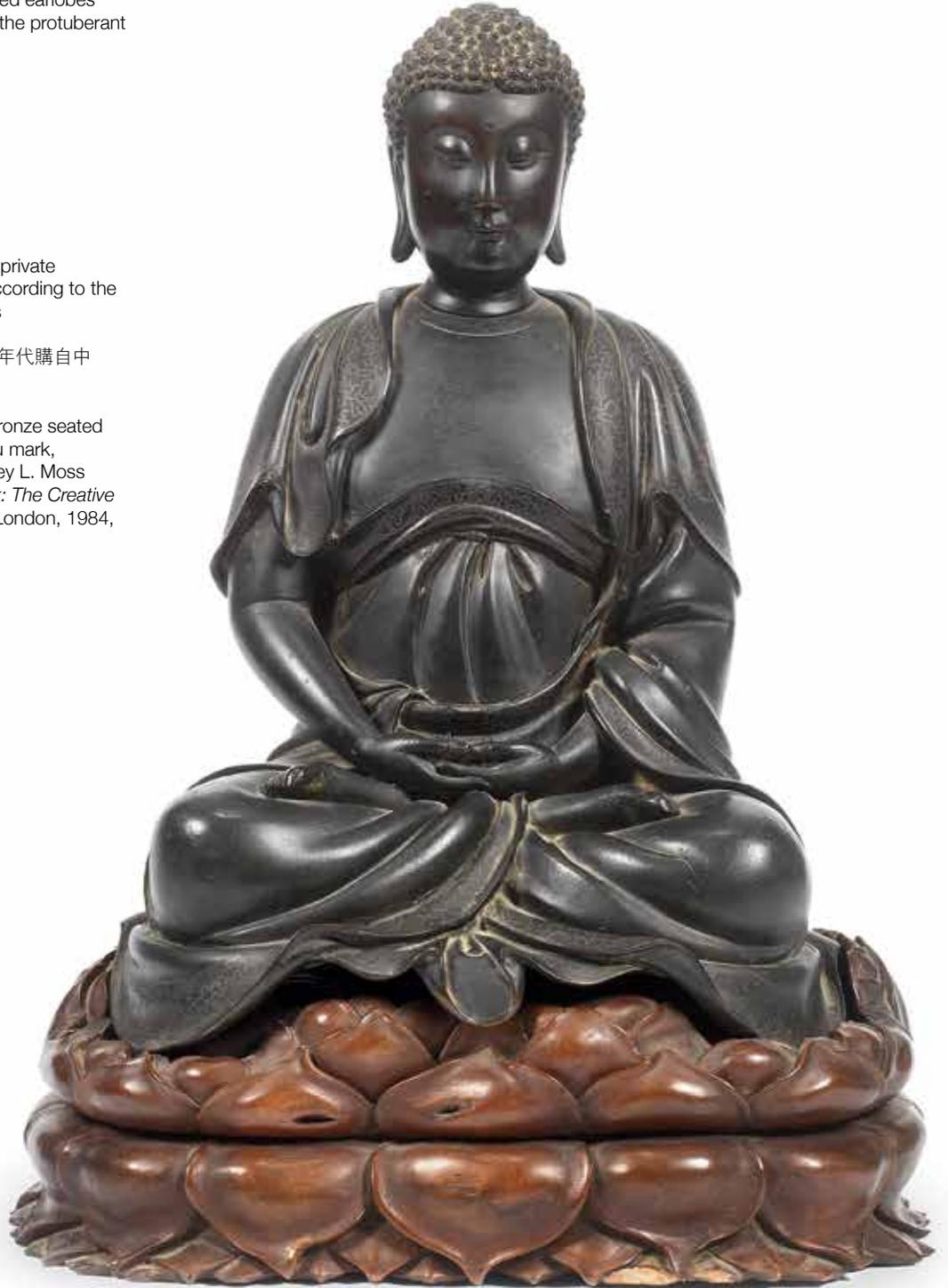
£10,000 - 15,000
CNY86,000 - 130,000

清 銅嵌銀佛陀坐像
葫蘆「何朝宗」篆書款

Provenance: a distinguished French private collection, and thence by descent; according to the owner acquired in China in the 1950s

來源：顯貴私人收藏，據傳於1950年代購自中國；並由後人保存迄今

Compare with a related silver-inlaid bronze seated figure of Shakyamuni Buddha, Shisou mark, 16th/17th century, illustrated in Sydney L. Moss Ltd., *Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art*, London, 1984, pp.278-279.



109 *

**A RARE AND LARGE GILT-BRONZE FIGURE OF DHARMAPALA
BEGTSE CHEN**

18th century

The Lord of War robustly cast and gilt standing boldly with feet apart above eight snakes on a lotus pedestal, wearing armoured chainmail and robes fastened in place with a ferocious lion mask, *kirttimukha*, across his bulging belly, a belt of human heads hanging loosely around the waist, the fearsome facial expression and powerful stare of the three bulging eyes framed by a crown of five skulls and flaming red hair. 36.8cm (14 1/2in) high (2).

£150,000 - 200,000

CNY1,300,000 - 1,700,000

十八世紀 銅鑲金大紅司命主像

Provenance: Sotheby's New York, 20 March 1997, lot 126

來源：1997年3月20日於紐約蘇富比拍賣，拍品126號



Begtse Chen, also known as Chamsing, is one of the eight famous Dharmapala (Dharma protector) in Tantric Buddhism.

The origin of Begtse Chen can be traced to a pre-Buddhist deity in 16th century Mongolia. Begtse Chen reputedly battled Sonam Gyatso, the Third Dalai Lama, who was travelling en route to Mongolia in 1575. Begtse Chen was defeated and he converted to Buddhism in a dramatic move, marking the advent of Buddhism in Mongolia.

The dissemination of Buddhism in the region was further facilitated by a pivotal episode in history. In 1577, Sonam Gyatso, leader of the Gelug School of Tibetan Buddhism, formed an alliance with Altan Khan, ruler of the Tümed Mongols, which resulted in the active promotion of Buddhism in Mongolia. Following the proselytisation of Altan Khan to Buddhism and the Gelug School, temples and monasteries were commissioned and built. In the process, Begtse Chen, a deity of alien origin, was incorporated into the pantheon of Tibetan Buddhism as a protector of the Dharma, with its cult subsequently disseminated and popularised to a wider diaspora. The rise of Begtse Chen and his cult in Tibetan Buddhism are therefore evidence of the gradual localisation of the religion in Mongolia since late 16th century, as well as testifying to the vigorous integration of Tibet and Mongolia in both political and cultural dimensions of the contemporary period. The phenomenon spread much more widely when Qing China (ruled by the Manchurians) adopted Tibetan Buddhism and increasingly exerted its political influence in Tibet throughout the 18th century.

The present lot is exceptionally rare in many respects. The naturalistic modelling of the swaying body; its casually raised and bent right arm, held in *vitarka* mudra representing the transmission of the teachings by the Buddha, has subtly emphasised the benevolence of the Buddhist faith with its gracious body gesture. In contrast, the dramatically sculpted facial features: the bulging eyes, precisely cast fang teeth and rolled tongue under fiery hair, with its robust chainmail breastplate and skull tiara, have successfully portrayed a powerful and threatening imagery of the deity in its wrathful incarnation. Together, the exquisite quality of modelling and casting, as described above, testifies to the fine craftsmanship of 18th century Tibet; whilst the passive iconographies displayed by the present lot serve as a statement of its faithful devotion to defending the orthodoxy of Buddhist faith.

For a comparable but smaller gilt-bronze figure of Begtse, Qianlong, made by the Imperial workshop in Beijing, see *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2011, pp.273-274, no.171.



110

A LARGE GILT-LACQUERED BRONZE FIGURE OF BUDDHA

16th century

Finely cast with eyes downcast in meditative expression, seated in the lotus position atop a double-lotus pedestal, with the right hand reaching down towards the ground in *bhumisparsa* mudra, the left hand held gently in the lap in *dhyana* mudra, clad in a simple robe. 38cm (15in) high.

£5,000 - 8,000

CNY43,000 - 69,000

十六世紀 銅漆金佛陀坐像



111

A LARGE BRONZE FIGURE OF THE MEDICINE BUDDHA ON A LOTUS STAND

16th century

Heavily cast seated cross-legged in *dhyanasana* on a lotus pedestal, with downcast eyes forming a meditative face flanked by pendulous ears and beneath a prominent *ushnisha*, simply attired in a robe with floral hem loosely revealing the chest, the hands in *bhumisparsa mudra*. 45cm (17 3/4in) high. (2).

Compare with a similar bronze figure of the Medicine Buddha, seated on a lotus pedestal and dated to the 16th century, sold at Sotheby's Paris, 16 December 2015, lot 63.

£5,000 - 8,000

CNY43,000 - 69,000

十六世紀 銅藥師佛坐蓮像

Provenance: an English private collection

來源：英國私人收藏



THE PROPERTY OF A GENTLEMAN 士紳藏品

112

A FINE AND LARGE BRONZE FIGURE OF VAIROCANA

16th century

The finely-cast deity seated in *dhyanasana* with the hands in *uttrabhodi mudra*, the eyes slightly downcast with a serene expression flanked by elongated earlobes suspending ornate earrings, all beneath blue-painted snailshell curls surrounded by a tall pierced tiara enclosing seated Buddhas and issuing ribbons falling over the shoulders, the elegantly flowing robes revealing a plain chest with a long life symbol. 52.7cm (20 3/4in) high

£30,000 - 50,000

CNY260,000 - 430,000

十六世紀 銅毗盧遮那佛結跏趺坐像

Provenance: a European private collection

來源：歐洲私人收藏

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

Closely-related figures of Vairocana, Ming dynasty, were sold at Sotheby's New York, 16 March 2016, lot 368; and Christie's Hong Kong, 1 June 2011, lot 3770.



113 †

A GILT-LACQUERED BRONZE FIGURE OF TIANGUAN

16th/17th century

Expertly cast dressed in the long flowing robes of an official with finely-incised hems and covered in red and gilt lacquer, seated with hands clasping a *hu* tablet at chest level, the face with stern expression and long beard and whiskers beneath a tall cap with pin, wood stand.

36.8cm (14 1/2in) high (2).

£8,000 - 10,000

CNY69,000 - 86,000

十六/十七世紀 銅漆金天官執笏坐像

Provenance: a French private collection

來源：法國私人舊藏

Tianguan is one of the Three High Officials in the Daoist pantheon who bestowed luck and happiness on the devotees. He is correlated with the Jade Clarity Realm and embodies the essence of the green, yellow and white energies. He is also often identified with Fuxing, the 'star' God of Happiness, and associated with the Lantern Festival, which fell on the fifteenth day of the first lunar month to celebrate the end of winter and the coming of spring. For the occasion, grand ceremonies were set up by the emperor to invoke blessings and from at least the Ming dynasty, a play named *Tianguan Cifu* 天官賜福 and featuring Tianguan as the main character enacted the bestowal of heavenly gifts on worthy individuals.

A similar figure of Tianguan, 16th century, was sold at Christie's New York, 20 March 2014, lot 1627.



113

114 †

A LARGE GILT-BRONZE FIGURE OF THE KING OF MEDICINE, YAOWANG

16th/17th century

Finely cast with a long beard and serene downcast gaze beneath an official cap, seated with his right hand resting on his knee, his left hand carrying a gourd, clad in long flowing robes incised with a five-clawed dragon medallion to the chest, another dragon medallion chasing a flaming pearl to the back, *ruyi*-cloud hems.
34.8cm (13 3/4in) high (2).

£25,000 - 35,000

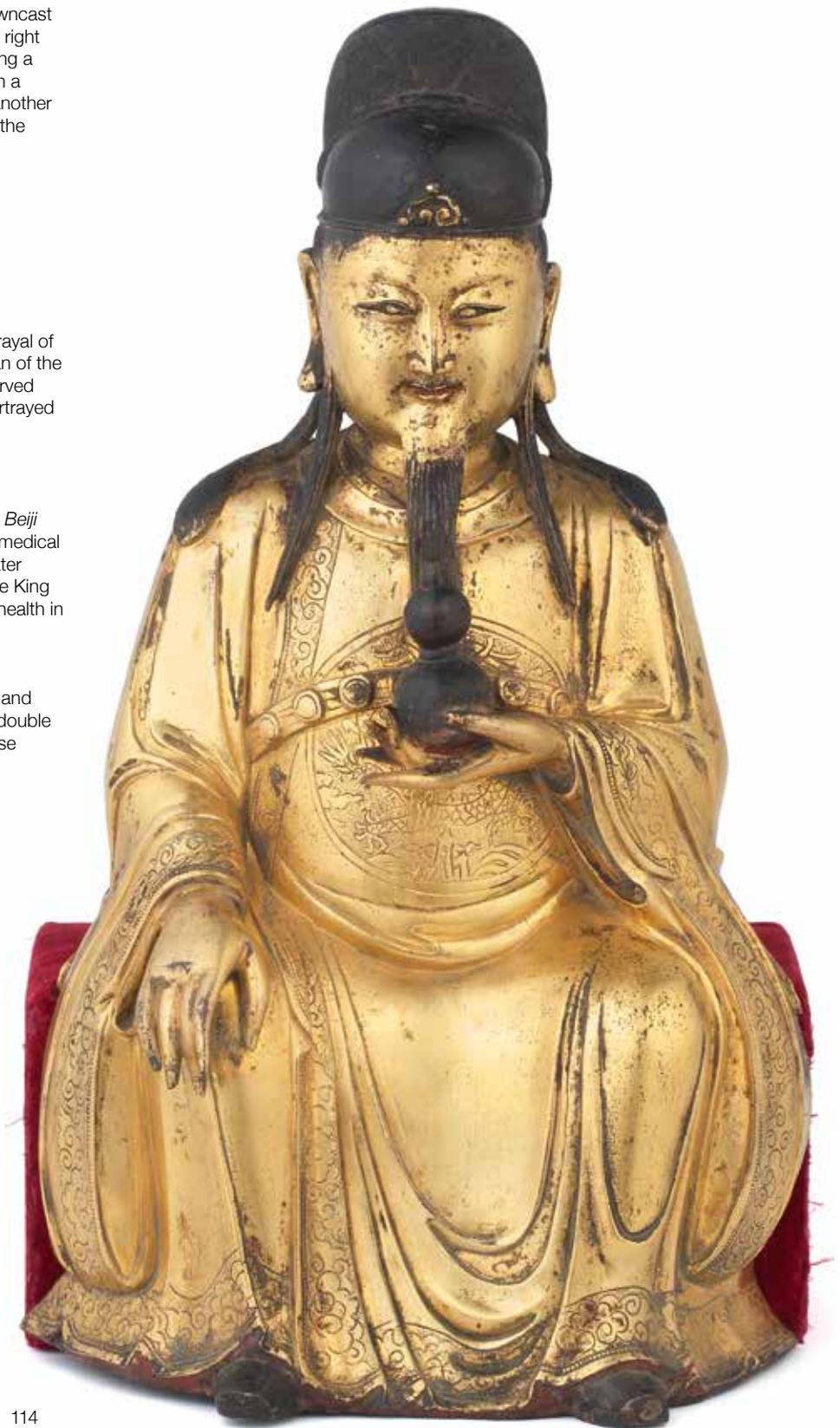
CNY220,000 - 300,000

十六/十七世紀 銅鑲金藥王孫思邈坐像

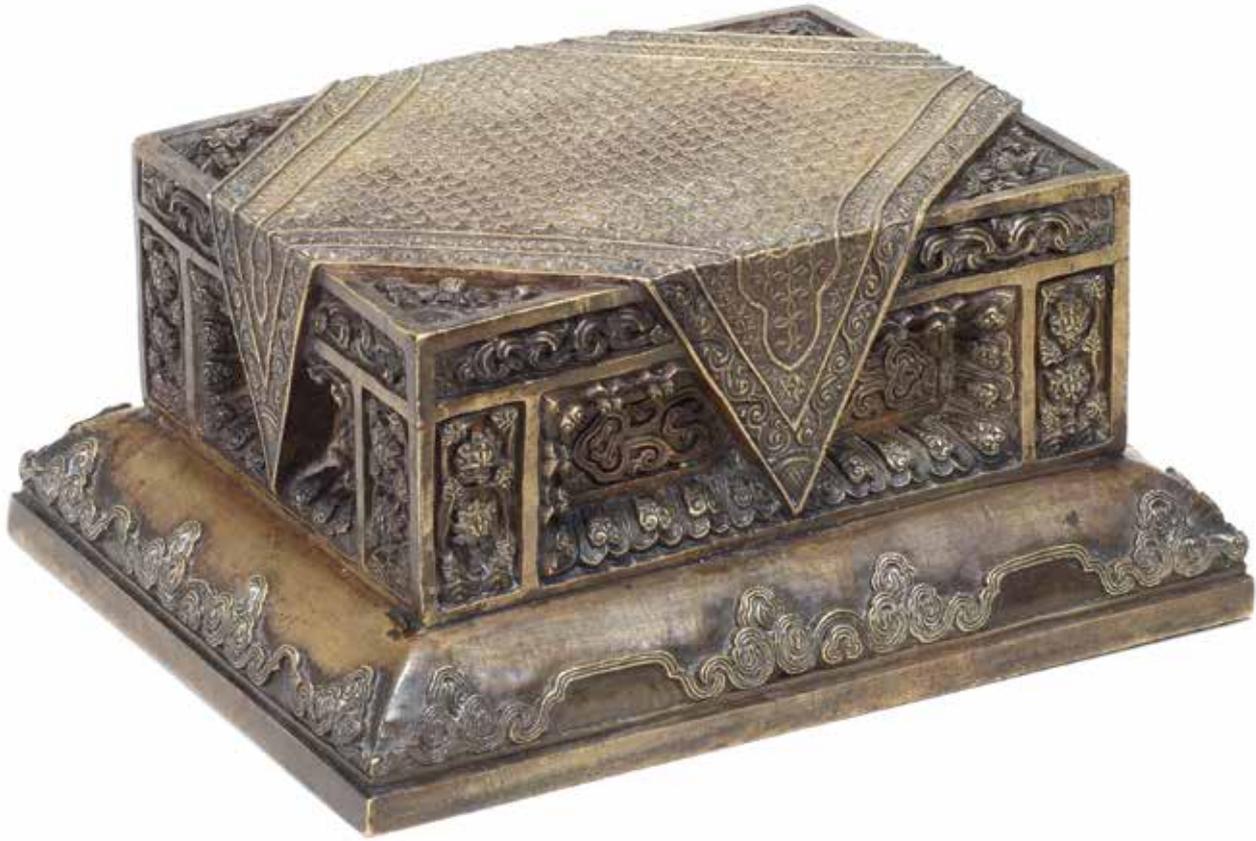
The present figure appears to be a rare portrayal of Sun Simiao 孫思邈 (AD 581-682), a physician of the Sui/early Tang dynasties, reputed to have served the Tang emperor Taizong. He is typically portrayed holding a double-gourd medicine jar.

Sun Simiao was acclaimed for his significant contribution to the development of Chinese medicine, in particular the compilation of the *Beiji Qianjin Yaofang* 《備急千金要方》, the first medical encyclopedia in China, in AD 652. He was later deified in the Daoist pantheon, revered as the King of Medicine and as a protective guardian of health in Chinese popular religion.

The double gourd, or *hulu* (葫蘆), is a close homophone for *fulu* (福祿), or 'good fortune and prosperity'. According to Daoist beliefs, the double gourd is perceived to contain a micro-universe where Immortals dwell for eternity, thus it is associated with wishes for longevity.



114



115

A GILT-BRONZE RECTANGULAR PEDESTAL

18th/19th century

The elaborate pedestal meticulously cast, raising from a stepped *ruyi* foot to a central border composed of four recessed panels between bands of petal lappets and blossoming lotus, the top gracefully draped with a florette-diaper cloth.

18.1cm (7 1/8in) wide

£3,000 - 4,000

CNY26,000 - 35,000

十八十九世紀 銅鑲金蓮紋基座

116

A BRONZE FIGURE OF BUDAI

17th century

The face with jovial expression flanked by long pendulous ears, wearing typically loose robes exposing his rotund belly, seated with his right arm resting on his raised knee whilst holding a beaded rosary, his left hand holding his cloth sack, with traces of gilt.

20cm (7 7/8in) high.

£3,000 - 5,000

CNY26,000 - 43,000

十七世紀 銅布袋佛坐像





117

117 *

A GILT-BRONZE FIGURE OF A BODHISATVA

Qianlong

Cast standing on a single-lotus pedestal, the bodhisattva portrayed with a benign face beneath an elaborate headdress, dressed in a long robe finely pleated with pendulous U-shaped folds to the chest, the right hand raised in *abhaya* mudra and the other in *varada* mudra.

18.4cm (7 1/4in) high

£3,000 - 5,000

CNY26,000 - 43,000

清乾隆 銅鑲金菩薩立像

118 TP

A PAIR OF LARGE LACQUERED WOOD FIGURES OF SHANCAI AND LONGNÜ

19th century

Each figure gracefully modelled standing barefoot on rockwork, wearing loose robes with full sleeves and layered skirts flanked by trailing ribbons and streamers and finely incised with scrolling floral designs at the hem, the female figure with hands draped with a presentation cloth, holding a tray with a pearl, her hair pulled back into ribbon-tied double loops at the back, the male figure with hands held together in *anjali mudra*, the hair arranged in a single tuft above the forehead, wood stands.

The tallest 96cm (37 6/8in) high (4).

£6,000 - 10,000

CNY52,000 - 86,000

十九世紀 木漆善才龍女立像一對

Longnü, daughter of the Dragon King, and Shancai are referred to in literary sources as acolytes of Guanyin. The youths are each associated with an important Buddhist sutra within the Mahayana tradition. Shancai is thus mentioned in the *Avatamsaka Sutra* as a young pilgrim who studied with learned masters and celestial bodhisattvas, while the *Lotus Sutra* described Longnü as an eight-year-old girl who attains enlightenment after presenting her precious pearl to the Buddha.

119 TP

A LARGE GILT-LACQUERED WOOD FIGURE OF A GUARDIAN DEITY

Qing Dynasty

The warrior clad in a finely-carved armour over billowing robes, the midriff with a fierce mythical-beast mask girdle, the left hand resting on his hip, the right hand resting on a sword hilt, the face with a stern expression beneath an elaborate helmet, wood stand.

110cm (43 1/4in) high. (4).

£5,000 - 6,000

CNY43,000 - 52,000

清 木漆金增長天王立像

Provenance: an Italian private collection

來源：意大利私人收藏

The sword which the figure holds hints that the present lot may be a representation of the guardian deity of the South, Virudhaka (ch: Molihong). The deity of the south is the ruler of the wind and his symbolic weapon is the sword which he carries in his right hand to protect the Dharma and the southern continent.



119



118



120

120
A PARCEL-GILT BRONZE 'DUCK' INCENSE BURNER AND COVER

17th century
 Cast standing on its webbed feet, the head raised with an open beak, the pierced cover forming the wings with finely detailed plumage, wood stand.
 18.5cm (7 1/4in) high. (3).

£3,000 - 5,000
 CNY26,000 - 43,000

十七世紀 銅寶鴨式蓋爐

121
A PARCEL-GILT BRONZE 'EIGHT BUDDHIST EMBLEMS' INCENSE BURNER, GUI

Incised Hu Wenming six-character mark, 17th century
 The vessel, rising from a high tapering foot with rounded sides curving inwards towards the rim, cast in low relief with the Eight Buddhist Emblems, *bajixiang*, between scrolling *ruyi* heads and animated mythical creatures, flanked by loop handles emanating from dragon heads, the base incised with six-character mark reading 'Made by Hu Wenming of Yunjian'.
 16.5cm (6 1/2in) wide

£8,000 - 12,000
 CNY69,000 - 100,000

十七世紀 局部鑲金銅八吉祥紋簋式爐
 「雲間胡文明製」金文鑄款

Provenance: an Italian private collection

來源：意大利私人收藏

Hu Wenming is considered amongst the most accomplished artisans of the late Ming dynasty. The shape of the incense burner is based on an archaic prototype dating to the Shang or Zhou dynasties. The animated creatures, however, may have been drawn from the 'Classic of Mountains and Seas', *Shan Hai Jing*, compiled between the 2nd or 3rd century AD, which provided a vast array of motifs employed on later bronze and porcelain vessels.

A bronze incense burner signed by Hu Wenming and decorated with mythical creatures is illustrated in *Power and Glory: Court Arts of China's Ming Dynasty*, San Francisco, 2008, p.180 fig.111; another, similarly signed and cast with mythical creatures, is in the Phoenix Art Museum, illustrated by R.Mowry, *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes*, Phoenix, 1993, p.69.



122

**A RARE BRONZE 'LANÇA CHARACTER' INCENSE BURNER,
GUI**

16th/17th century

The vessel, rising from a flared circular footrim to a slightly tapered neck, the compressed globular body crisply cast with eight Tibetan Lança script letters and flanked by a pair of loop handles issuing from mythical beast heads.

22.8cm (9in) wide.

£30,000 - 50,000

CNY260,000 - 430,000

十六/十七世紀 銅梵文壓經爐

Compare a similar parcel-gilt 'Lança' incense burner, Hu Wenming mark, late Ming dynasty, illustrated in Sydney L. Moss Ltd., *Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art*, London, 1984, p.270, no.124.





123

123
AN ARABIC-INScribed BRONZE INCENSE SET

18th century
 Comprising a pear-shaped vase, a circular box and cover, and a spatula, all cast with Arabic inscriptions on granulated grounds within shaped panels; and a pair of chopsticks, the bronze patinated to an olive-green hue.

The longest 23.2cm (9 1/8in). (6).

£5,000 - 8,000
CNY43,000 - 69,000

十八世紀 銅阿拉伯文香具 一組

The Arabic calligraphy on the bronze vessels is known as *sini* script, a distinctive Chinese calligraphic form for the Arabic script which was developed in the early Ming dynasty. Arabic inscribed incense tool vases and a box and cover, 17th/18th century, are illustrated in Sydney L. Moss Ltd., *Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art*, London, 1984, pp.263-266.

Compare with a related Arabic-inscribed bronze incense set, 16th/17th century, which was sold at Sotheby's New York, 15 March 2017, lot 560.

124
A BRONZE QUATREFOIL INCENSE BURNER
 Cast Yutang Qingwan four-character mark, 17th/18th century
 Heavily cast, the gently flaring body flanked by a pair of looped handles, supported on four short bulbous feet. 19.7cm (7 3/4in) wide

£5,000 - 8,000
CNY43,000 - 69,000

十七/十八世紀 銅海棠式香爐
 「玉堂清玩」隸書鑄款

125
A BRONZE INCENSE BURNER, DING
 Cast Xuande two-character seal mark, 18th century
 The globular body raised on three pointed feet, the rolled mouth rim set with loop handles. 12.7cm (5in) wide

£2,000 - 3,000
CNY17,000 - 26,000

十八世紀 銅橋耳三足爐
 「宣德」篆書仿款

Provenance: a European private collection

來源：歐洲私人收藏



124



125



126

126 *

A SILVER-INLAID BRONZE INCENSE BURNER, COVER AND STAND, DING

The incense burner, Sijia Guzhi four-character mark; the stand, Shisou mark, 19th century

Of globular form, the exterior decorated with dragons amidst *ruyi* clouds in silver-wire inlay, raised on three conical feet, flanked with a pair of flanged loop handles, the tripod stand in the form of a mallow flower with overlapping petals, raised on three waisted feet, the wood cover inset with jadeite finial, wood stand.

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

£4,000 - 6,000

CNY35,000 - 52,000

十九世紀 銅嵌銀三足爐 配「石叟」金文款蓮葉式基座
「施家古製」楷書鑄款

THE PROPERTY OF A LADY 女士藏品

127

A RARE AND LARGE BRONZE INCENSE BURNER, DING

Cast Qianlong six-character mark and of the period Heavily cast of compressed globular form elegantly supported on three tapering feet, the rounded sides gently raised to a waisted rim, surmounted by a pair of slightly-flaring loop handles, the surface of an attractive brownish-copper tone.

25.5cm (10in) wide

£12,000 - 15,000

CNY100,000 - 130,000

清乾隆 銅沖耳三足爐
「大清乾隆年製」楷書鑄款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare two smaller related bronze tripod incense burners, Qianlong six-character marks and of the period, in the Palace Museum, Beijing, illustrated in *Splendor of from the Yongle (1403-1424) and Xuande (1426-1435) Reigns of China's Ming Dynasty*, Beijing, 2010, pls.160-161.

A smaller bronze tripod censer, Qianlong cast seal mark and of the period, sold at Christie's New York, 19-20 September 2013, lot 1533.



127

THE PROPERTY OF A GENTLEMAN 士紳藏品

128

AN EXCEPTIONALLY RARE CLOISONNÉ ENAMEL CUP STAND

Incised and blue-enamelled Xuande six-character mark and of the period

The interior with a domed countersunk central boss finely enamelled with a solitary lotus flowerhead, encircled by lappets on the sloping flange, the well with scattered florets borne on leafy scrolls, all in blue, yellow, red, green and white enamel against a turquoise ground, retaining some gilding and with the four pins visible on the underside used to secure the applied central boss above, the incised mark on the base infilled with blue enamel.

19.3cm (7 5/8in) diam.

£20,000 - 30,000

CNY170,000 - 260,000

明宣德 銅胎掐絲琺瑯番蓮紋盞托
藍彩「大明宣德年製」楷書刻款

Provenance: an English private collection and thence by descent

來源：英國私人收藏，並由後人保存迄今





Image courtesy of the Trustees of the British Museum
 © The Trustees of the British Museum

The present lot represents one of the rarest and amongst the earliest cloisonné enamel wares made for the Imperial court during the early Ming dynasty. Other than the present lot, only seven other Xuande mark and period cloisonné enamel and gilt-bronze cup stands appear to have been published. These are all of similar form and size with certain variations in the decorative registers and marks.

The small number of extant examples indicate that very few were produced; however, these were made using three different types of Xuande marks:

First, the double-outlined incised six-character mark of which three examples are known (see the *Compendium of Collections in the Palace Museum: Enamels, 1*, Beijing, 2010, pp.138-139; the one in the Museum Rietberg, Zurich, H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pls.23a and 23; and the third which was sold at Sotheby's London on 7 November 2012, lot 433).

Second, the cast gilt-bronze four-character mark of which one example is known (see the *Compendium of Collections in the Palace Museum: Enamels, 1*, Beijing, 2010, pp.138-139).

Third, the incised and blue-enamelled encircled six-character mark (as on the present lot), of which three other examples appear to have been published: the Sir Harry and Lady Garner example in the British Museum, is illustrated by H.Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pls.B and 95a; the second from the McLaren Collection, was sold at Sotheby's London, 16 June 1999, lot 704 and was also illustrated by G.Eskenazi and H.Elias, *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p.242, pl.174; and the third example of this type was sold at Phillips London, 9 June 2000, lot 234.



McLaren collection; image courtesy of Eskenazi Ltd., London



Phillips London, 9 June 2000, lot 234

Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pp.53-54, wrote that 'the cloisonné dish [cup stand] has a six-character Hsuan-te mark incised on the base, the incision being filled in with dark blue enamel. The presence of the enamel makes it certain that the mark is contemporary with the piece.'

Furthermore, images of incised and blue-enamelled cup stands all show the same structural characteristic of the four pins visible at the base around the mark securing the upper boss to the dish.

However, even within the ten-year reign of the Xuande emperor, the quality of the enamels could vary significantly; see for example a cloisonné enamel stem cup, early Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Enamels, 1*, Beijing, 2010, p.120, which shows a similar floral design to that found on the present lot.



Phillips London, 9 June 2000, lot 234 (mark)



129

129 Y
A PAIR OF GILT-BRONZE CLOISSONNÉ AND CHAMPLEVÉ ENAMEL BOYS, HEHE ERXIAN

Early 19th century

Each group modelled as two boys kneeling on one knee with both arms raised, one bent close to the chest, the other extended out with the fingertips gently curled around a single large double-gourd vase in between, the boys dressed in robes enriched with leafy lotus sprays and floral heads, fixed wood stands carved as waves crashing against rocks. 19cm (7 1/2in) high (2).

£7,000 - 9,000
 CNY61,000 - 78,000

十九世紀初 銅胎掐絲琺瑯和合二仙拱大吉葫蘆香插 一對



130

A PAIR OF ARCHAISTIC CLOISSONNÉ ENAMEL FLARING VASES, GU

18th century

Each cast in slender form with globular central section supported on a bell-shaped foot, decorated with *taotie* masks and applied with four flanges, raising to a spreading trumpet neck with upright archaistic stiff leaves beneath a band of alternated *taotie* masks to the rim, all reserved on a dense ground of interlocking key-fret, the interior of the flaring rim with eight further *taotie* masks arranged in two registers. 31.5cm (12 3/8in) high (2).

£12,000 - 15,000
 CNY100,000 - 130,000

十八世紀 銅胎掐絲琺瑯仿古饕餮紋花觚 一對

Compare with a similarly-shaped *gu* vase, decorated with relief flanges and *taotie* designs, mid-Qing dynasty, illustrated in *The Compendium of Collections in the Palace Museum: Enamels 3*, Beijing, 2011, p.121, no.86.



130

131

A FINE SMALL CLOISONNÉ ENAMEL VASE

Incised Qianlong five-character mark and of the period
Colourfully enamelled around the oviform body with two bands of stylised *taotie* masks, above and below a narrow band of 'C' scrolls, rising to a tall narrow neck with further 'C' scrolls and flower heads.
12cm (4 3/4in) high.

£18,000 - 20,000

CNY160,000 - 170,000

清乾隆 銅胎掐絲琺瑯仿古饕餮紋小瓶
「乾隆年製」、「能」楷書刻款

Driven by the Qianlong emperor's call for inspiration to be derived from antiquity, decorative designs on various art media imitated ancient bronze forms and patterns. This is demonstrated in the present vase with the brightly enamelled archaic *taotie* masks.

For related examples of archaic designs on Qianlong period cloisonné vessels, see *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2002, pls.94 and 115.

An additional incised character is occasionally found underneath the Qianlong four-character mark, as in the present lot, 'neng' (ability). The additional characters can be a single number between one and five; an auspicious invocation; or an apparent instruction to distinguish the use and category. However, some scholars have suggested that it could have been a way to number the large number of objects in a correct order. See H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pp.74-79.

For a related cloisonné enamel vase, Qianlong mark and period, see B.Quette, *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.291.





132



132 *

A PAIR OF CLOISSONNÉ ENAMEL 'BAJIXIANG' SPITTOONS, ZHADOU

Jiaqing

Each of octagonal form, decorated on the globular body with panels enclosing archaic scrolls above floral tendrils around the spreading foot, rising to a widely-flaring neck, and decorated on each facet with a lotus head borne on scrolling foliage supporting the Eight Buddhist Emblems, the interior rim similarly decorated, all reserved on an attractive purple ground.

13.5cm (5 1/4in) high (2).

£2,000 - 3,000

CNY17,000 - 26,000

清嘉慶 銅胎掐絲琺瑯蓮托八吉祥紋八方渣斗一對

133

A RARE CLOISSONNÉ ENAMEL MODEL OF A MYTHICAL BEAST SUPPORTING A MOUNTED FRENCH CLOCK AND BAROMETER

The clock by Crosnier Horlogers du Roy, Paris; circa 1860-1873

The base modelled as a snarling beast, the head turned to its left with bulging eyes and open jaws revealing sharp fangs beneath fierce yellow eyebrows, its spine ending in a bushy tail, the body caparisoned with a saddle finely detailed with auspicious bats and chimes above crashing waves, all supporting a cylindrical French clock surmounted by a yellow bird with one leg raised, the 2.75in enamel dial signed 'Crosnier a Paris' with Arabic hour and quarter numerals within a dotted minute border, the time read via a pair of pierced brass hands, the French circular movement with spring barrel driving a lever platform escapement with cut and compensated bi-metallic balance, numbered to the backplate 260, the 2.75in silvered barometer dial entitled 'Barometre Aneroid' and marked in French with five weather predictions, further marked with a trademark 'FF' within an oval, with single blued steel hand.

32.5cm (12 3/4in) high.

£8,000 - 12,000

CNY69,000 - 100,000

銅胎掐絲琺瑯麒麟擺件

配約1860至1873年

巴黎Crosnier Horlogers du Roy製 法國時鐘及氣壓表

Provenance: a European private collection

來源：歐洲私人收藏

The clock maker of the present lot, Crosnier, is listed as working in Paris 1860-1873.

During the reign of the Qianlong emperor there was a fascination with exotic European clocks at court, which continued well into the 19th century. In the 18th century, the taste at court seems to have been for predominantly English clocks, but by the late 19th century tastes shifted to French clocks. See examples of 19th/early 20th century French clocks from the Qing court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Scientific and Technical Instruments of the Qing Dynasty*, Hong Kong, 1998, pp.221-230.

Although many clocks were simply imported from Europe, Chinese workshops began to incorporate imported clock movements into their own cases, as demonstrated by the present lot. A related cloisonné enamel 'mythical beast' incense burner, late Qing dynasty, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2002, p.168, pl.160.



133 (detail reverse)





134



134

A PAIR OF CHAMPLEVÉ ENAMEL QUATREFOIL JARDINIÈRES

Mid-Qing Dynasty

Each jardinière rising from a straight foot decorated with multi-coloured lappets and cast with relief designs of blossoming lotus and acanthus leaves, the tree trunks set with glass leaves.

Each 32cm (11in) high (4).

£4,000 - 6,000

CNY35,000 - 52,000

清中葉 銅胎填瑠瑯番蓮紋海棠盆景 一對

Compare with a quatrefoil jardinière, decorated with blossoming lotuses, mid-Qing dynasty, illustrated in *The Compendium of Collections in the Palace Museum: Enamels*, Vol.4, Beijing, 2011, pl.24, p.54.

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

135^Y

AN 'IMPERIAL-TRIBUTE' PAINTED ENAMEL INCENSE BURNER AND COVER, FANGDING

Red enamel Qianlong four-character mark and of the period Of rectangular form, the broad stepped shoulder decorated with lappets, the rim with a key-fret band, the exterior with bats, Buddhist Emblems and lotus scrolls, supported on gently flared scrolled legs issuing from lion masks, the stepped cover similarly decorated and surmounted with a gilt-bronze lion finial, wood stand.

30cm (11 6/8in) high (3).

£12,000 - 15,000

CNY100,000 - 130,000

清乾隆 銅胎畫瑠瑯福慶連連方鼎式蓋爐
紅彩「乾隆年製」楷書款

Provenance:

Christie's South Kensington, 4 December 1997, lot 219
An English private collection, and thence by descent

來源：1997年12月4日於倫敦南肯辛頓佳士得拍賣，拍品219號
英國私人收藏，並由後人保存迄今

Compare a related painted enamel altar set, Qianlong seal mark and of the period, illustrated in the *Compendium of Collections in the Palace Museum: Enamels, Painted Enamels in the Qing Dynasty (1644-1911)*, Vol.5, Beijing, 2011, pl.177.

A larger Imperial-tribute painted enamel incense burner and cover, Qianlong mark and of the period, but of different design, was sold in these rooms, 15 May 2014, lot 410.





136

ANOTHER PROPERTY 另一收藏

136

A RARE GILT-BRONZE CIRCULAR PLAQUE WITH BEAR FINIAL
Han Dynasty

The circular plaque finely decorated with floral petals and lozenges within beaded borders enclosing abstract cloud scrolls, centred on a separate finial in the form of a bear mask detailed with bulging eyes, upright ears and mane, crouching on its claws, stand.
10.8cm (4 1/4in) diam. (3).

£4,000 - 6,000
CNY35,000 - 52,000

漢 銅鑲金熊首飾件

Provenance: Robert Hatfield Ellsworth (1929-2014)
Sotheby's New York, *The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes*, 19 March 2002, lot 148

來源：安思遠先生(1929-2014)舊藏
2002年3月19日於紐約蘇富比「The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes(安思遠珍藏中國高古及鑲金銅器)」專場拍賣·拍品148號

Bears were powerful symbols of strength and bravery during the Han dynasty, when they also appear to have been linked to beliefs concerning the attainment of immortality. In this context, bears were amongst the real and imaginary creatures frolicking on the immortal islands depicted on a variety of vessels and relief carvings excavated from Han burials. See J.Lagerway, *Early Chinese Religion. Part One: Shang through Han (1250 BC-220 AD)*, Boston, 2008.

THE PROPERTY OF A NOBLEMAN 男爵藏品

137

A PAINTED POTTERY MODEL OF A CAPARISONED HORSE

Eastern Wei Dynasty
Naturalistically modelled standing foursquare on a rectangular base with a long arched neck and elongated head, lavishly caparisoned with a horned and tassel-hung bridle, tasseled and medallion-applied crupper, a long knotted cloth draped over the saddle, with traces of white, red, and gold pigments remaining. 45cm (17 6/8in) high

£12,000 - 18,000
CNY100,000 - 160,000

東魏 陶胎馬俑

Provenance: A European private collection

來源：歐洲私人收藏

The result of a thermoluminescence test, Oxford Authentication Ltd., No.C198t55, 28 July 1998, is consistent with the dating of this lot.

Carefully fashioned with close attention to detail such as detailed harnesses embellished with conch shells and bells, and floating blankets that resembled flowing wings, the horse is a fine example of the limited sculptural production of the Wei dynasty that has survived to this date. It is possible that the horse may have been imported from the Central Asian region of Ferghana, whose horses were highly favoured by the Chinese Imperial court and upper classes for their spirit and vitality. Compare a similar horse, Wei dynasty, illustrated in *The Tsui Museum of Art: Chinese Ceramics, Neolithic to Liao*, Vol.1, Hong Kong, 1993, no.71; and another, sold at Christie's New York, 22 March 1999, lot 221.



VARIOUS OWNERS 各方藏家

138

A QINGBAI INCISED LOBED BOWL

13th century

Of conical form supported on a short foot, the sloping sides raising to an elegantly everted rim with six lobes, carved with floral petals to the interior, covered all under a lustrous pale glaze.

18.1cm (7 1/8in) diam.

£3,000 - 5,000

CNY26,000 - 43,000

十三世紀 影青釉刻花斗笠盃

Provenance: a European private collection

來源：歐洲私人收藏



138

139

A JIZHOU SLIP-DECORATED 'PHOENIX' BOWL

13th century

The bowl with shallow rounded sides rising to an indented rim, the interior painted in buff slip with a pair of long-tailed phoenixes surrounding a stylised blossom and two butterflies, all reserved on a black ground, the exterior covered with a similar black glaze stopping above the foot to reveal the light stoneware body.

11.8cm (4 5/8in) diam.

£5,000 - 8,000

CNY43,000 - 69,000

十三世紀 吉州窯鳳紋盃

Provenance: a French private collection

來源：法國私人收藏



139

140

**A RARE MASSIVE ZHEJIANG GREEN-GLAZED RELIEF-
DECORATED TRIPOD SCROLL HOLDER**

Ming Dynasty

The slightly-tapering deep bowl crisply carved and molded all around the exterior with long curling branches of crisp and leafy chrysanthemum and peony, standing on three short curving feet, all under a widely-crackled even green glaze, elaborate wood stand relief carved with scrolling foliage and similar domed cover with soapstone finial.

36cm (14in) diam. (3).

£30,000 - 40,000

CNY260,000 - 350,000

明 龍泉青釉刻纏枝花卉紋樽式爐

Compare with a related Longquan celadon-glazed incense burner, 16th century, in the National Palace Museum, Taipei, illustrated in *Green – Longquan Celadon of the Ming Dynasty*, Taipei, 2009, p.222-223, no.121.



THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 141 - 142

141

**A RARE INCISED WHITE-GLAZED 'CRASHING WAVES' JAR,
GUAN**

Incised Jiajing six-character mark and of the period

Of ovoid form rising to high shoulders surmounted by a waisted neck and slightly flared lipped rim, the main register incised with crashing waves framed by double lines, between the shoulder with a band of *ruyi* lappets, and a foliate *lingzhi* fungi scroll above the foot, the neck similarly incised with crashing waves, the underside with the incised mark within double circles, covered overall with white glaze, stopping short of the foot ring.

28.8cm (11 3/8in) high

£15,000 - 20,000

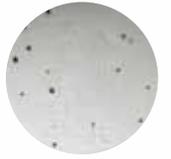
CNY130,000 - 170,000

明嘉靖 白釉刻海水紋罐
「大明嘉靖年製」楷書刻款

Provenance: a European private collection, and thence by descent

來源：歐洲私人收藏，並由後人保存迄今

The present lot is a rare example of Imperial incised white glazed wares produced during the Jiajing period, with a number of extant examples preserved in museum and important private collections. See a related incised white glazed jar, incised Jiajing mark and of the period, decorated with floral scrolls and waves, illustrated in *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming, The Huaihaitang Collection*, Hong Kong, 2012, pl.14; compare also with a related white glazed jar, Jiajing, but unmarked, incised with dragons, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.217, pl.9:2.



142

**A PAIR OF CARVED CELADON-GLAZED
'CHILONG' VASES, ZUN**

Kangxi

Each with the globular body supported on a spreading foot, deftly carved around the exterior with dynamic *chilong* with bifurcated tails striding on a dense ground of scrolling foliage issuing *lingzhi* fungi, all below upright plantain leaves on the waisted neck, flanked by a pair of simulated-bronze lion-mask handles.

The tallest 35.5cm (14in) high. (2).

£10,000 - 15,000

CNY86,000 - 130,000

清康熙 豆青釉刻穿花龍紋尊 一對

Provenance: acquired from C.T.Loo & Cie, Paris, 19 October 1970

A European private collection, and thence by descent

來源：

於1970年10月19日購自巴黎古董商盧芹齋先生歐洲私人收藏，並由後人保存迄今



142 (invoice)

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

The decorative technique of combining densely-carved floral motifs covered by a monochrome glaze, as seen on the present lot, was arguably a Kangxi revival of Longquan wares of the Yuan and Ming dynasties. The palette was widely employed on decorating monochrome-glazed vessels, notably brush pots of the period. A related celadon-glazed brush pot, Kangxi period, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Beijing, 2009, p.91, no.61.

Compare with a related carved celadon-glazed vase, Kangxi, of similar archaistic zun form carved with floral foliage, sold at Christie's New York, 19 March 2015, lot 434.



VARIOUS OWNERS 各方藏家

143

A GREEN-GLAZED BOWL

Yongzheng six-character mark and of the period

The bowl finely potted with deep rounded sides rising to a slightly everted rim, the exterior covered in an apple-green glaze.

10cm (4in) diam.

£8,000 - 10,000

CNY69,000 - 86,000

清雍正 綠釉小盃

青花「大清雍正年製」楷書款

Compare with a similar green-glazed bowl, Yongzheng mark and of the period, which was sold at Christie's London, 3 November 2009, lot 219.





Le Musée Chinois de l'Impératrice Eugénie, Château de Fontainebleau; image © Béatrice Lécuyer-Bidal

144

**AN AUBERGINE AND TURQUOISE-GLAZED
FAHUA-TYPE BALUSTER VASE**

Wanli

Of elegant baluster form, flanked by a pair of handles moulded in the form of feathery peony flowers and leaves, the bulbous body decorated with large chrysanthemums and leaves enamelled in turquoise and white on a lustrous purple-aubergine ground. 46.2cm (18 1/4in) high.

£6,000 - 8,000

CNY52,000 - 69,000

明萬曆 法華釉花卉紋橄欖瓶

Provenance: Lady Ward, possibly Irene Mary Bewick, Baroness Ward of Tyneside (1895-1980), by repute.

來源：

據傳為Ward女士，或為Irene Mary Bewick·Ward of Tyneside男爵夫人（1895-1980）舊藏

A very similar vase decorated with chrysanthemums and with peony handles, 16th century, removed during the sacking of the *yuanming yuan* is included in the collection of Empress Eugénie at the Château de Fontainebleau, illustrated in *Château de Fontainebleau: Le Musée Chinois de l'impératrice Eugénie*, Paris, 2011, p.35. Another similar vase, Wanli, is in the British Museum and illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.415.

145

A CELADON-GLAZED 'GOURD AND BUTTERFLY' WALL VASE

Qianlong seal mark and of the period

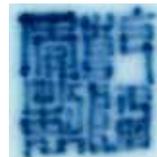
Delicately potted in the form of a gourd moulded with vertical ribs, borne on applied branches issuing curling vines and a smaller gourd above a wasp, all reserved under a translucent glaze of sea-green tone, box.

15.3cm (6in) high (2).

£8,000 - 12,000

CNY69,000 - 100,000

清乾隆 粉青釉瓜瓞綿綿壁瓶
青花「乾隆年製」篆書款





146

THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 146 - 149

146

A LARGE BLUE-GLAZED DISH

18th century

Heavily potted, with deep rounded sides rising from a short tapering foot, covered overall with a lustrous deep-blue glaze.

49cm (19 1/4in) diam.

£3,000 - 5,000

CNY26,000 - 43,000

十八世紀 霽藍釉大盤

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

來源：顯貴歐洲私人收藏，並由後人保存迄今

147

A VERY RARE AND LARGE TURQUOISE-GLAZED FISH BOWL

Incised Yongzheng seal mark and of the period

Heavily potted, the body of compressed globular form with rounded sides curving to a lipped rim, the exterior under a lustrous glaze of turquoise colour suffused with a network of fine crackles, wood stand. 35.9cm (14 1/8in) high (2).

£30,000 - 50,000

CNY260,000 - 430,000

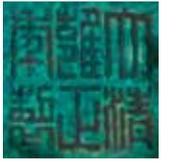
清雍正 孔雀綠釉大缸
「大清雍正年製」篆書刻款

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

來源：顯貴歐洲私人收藏，並由後人保存迄今

The present lot is very rare for its size and use of the turquoise glaze; however, related examples, Yongzheng seal mark and of the period, from the Qing court collection, exist in other glazes such as teadust, *ru*, *guan*, lazurite-blue, and carved dragon design in light greenish-blue glaze, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain*, Beijing, 1999, pls.135, 195, 206, and 214. See also a turquoise glazed melon-shaped jar, Yongzheng seal mark and of the period, from the Qing court collection, illustrated *ibid.*, pl.150.

Compare a *ru*-type glazed jardinière, Yongzheng seal mark and period, which was sold at Christie's Hong Kong, 1 June 2011, lot 3735.



大清光緒年製

大清光緒年製



148

148

A PAIR OF YELLOW-GLAZED SAUCER-DISHES

Guangxu six-character marks and of the period
Each with shallow rounded sides rising from a short tapering foot,
covered overall with a rich lemon-yellow glaze.
10.7cm (4 1/4in) diam. (2).

£2,000 - 4,000
CNY17,000 - 35,000

清光緒 黃釉敞口小盤 一對
墨彩「大清光緒年製」楷書款

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

來源：顯貴歐洲私人收藏，並由後人保存迄今

149

A RARE YELLOW-GLAZED INCISED 'DRAGON' DISH

Yongzheng six-character mark and of the period
The interior finely incised with two writhing dragons in the central
medallion, surrounded by eight floral sprigs, the exterior with four
dragons chasing flaming pearls amidst flames and clouds, applied
overall with a rich egg-yolk-yellow glaze.
32cm (12 5/8in) diam.

£12,000 - 15,000
CNY100,000 - 130,000

清雍正 黃釉刻花雙龍戲珠紋敞口盤
青花「大清雍正年製」楷書款

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

來源：顯貴歐洲私人收藏，並由後人保存迄今

Yongzheng period yellow-glazed dishes incised with dragons are very rare. A similar yellow-glazed dish, Yongzheng six-character mark and of the period, is in the Victoria and Albert Museum, London, museum no.1492-1902. Another similar yellow-glazed dish, Yongzheng mark and of the period, is illustrated by A.Eggebrecht et al., *China eine Wiege der Weltkultur*, Mainz, 1994, no.268.

A similar pair of yellow-glazed incised 'dragon' dishes, Yongzheng six-character marks and of the period, of identical size and from the same collection as the present lot, was sold in our Hong Kong rooms, 29 November 2016, lot 8.



149



150

VARIOUS OWNERS 各方藏家

150

A POWDER-BLUE-GROUND GILT-DECORATED 'DRAGONS' BOTTLE VASE

Guangxu six-character mark and of the period
The globular body supported on a tall straight foot, decorated in gilt with two five-clawed dragons striding in mutual pursuit of the flaming pearl amidst billowing clouds and scrolling flames above crashing waves, raising to a slightly waisted neck scattered with swastika, swooping bats and stylised *shou* roundels beneath a *ruyi* band at the rim, the sloping shoulder encircled with a band of dense lotus scroll alternating with *shou* characters, all reserved on a powder-blue ground.
37.5cm (14 3/4in) high

£5,000 - 8,000
CNY43,000 - 69,000

清光緒 灑藍地描金雙龍趕珠紋天球瓶
描金「大清光緒年製」楷書款

Provenance: a European private collection, and thence by descent

來源：歐洲私人收藏，並由後人保存迄今



151

151

A BLUE-GLAZED VASE, CONG

Guangxu six-character mark and of the period
Modelled after an archaic jade prototype, the square section rising from a short circular foot to a short tapering neck, the rectangular sides applied with a pair of moulded elephant-head handles suspending fixed rings, covered overall in a thick and rich purplish-blue glaze.
30cm (11 3/4in) high.

£4,000 - 6,000
CNY35,000 - 52,000

清光緒 霽藍釉象耳琮式瓶
墨彩「大清光緒年製」楷書款

Provenance: acquired from Accorsi, Turin in the 1950s, by repute.

來源：據傳於1950年代購自意大利都靈

Compare with a very similar blue-glazed cong vase, Guangxu mark and of the period, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.483.

A similar blue cong vase, Guangxu mark and period, sold in these rooms, 11th November 2010, lot 403.



152 *

A BLUE-GLAZED SAUCER-DISH

Kangxi six-character mark and of the period
Covered all over in a rich midnight-blue leaving the extremities with a thinner layer of glaze, the base with a six-character seal mark in underglaze-blue within double circles.

15.6cm (6 1/8in) diam.

£10,000 - 12,000
CNY86,000 - 100,000

清康熙 霽藍釉敞口盤
青花「大清康熙年製」楷書款

The Kangxi emperor successfully re-established the Imperial kilns at Jingdezhen around 1680 after a long period of civil strife in China. The porcelain kilns were originally destroyed in 1675 but were quickly restored. Much porcelain manufactured during this period is decorated with a clear and transparent underglaze-blue, where cobalt was subtly applied in varying degrees of saturation to create depth and volume.

Compare with a similar but larger example of a blue-glazed dish, Kangxi six-character mark and period, in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.112.



152

153 *

A 'SACRIFICIAL BLUE'-GLAZED BOWL

Qianlong seal mark and of the period
Elegantly potted with deep rounded sides rising from a short slightly tapering foot to a flared mouth rim, covered inside and out with an attractive deep blue glaze thinning at the mouth and foot rims.

17.5cm (6 7/8in) diam.

£12,000 - 15,000
CNY100,000 - 130,000

清乾隆 霽藍釉撇口盃
青花「大清乾隆年製」篆書款



Provenance:

Sotheby's London, 9 November 2011, lot 119

來源：

2011年11月9日於倫敦蘇富比拍賣·拍品119號

'Sacrificial blue'-glazed ritual vessels were intended for use on the Imperial altar at the Temple of Heaven. According to the 'Court Regulations for Ceremonial Paraphernalia', edited in 1766, blue-glazed wares such as the present lot were used for the performance of the Winter Solstice sacrifice to Heaven in 1748.

Compare with a pair of smaller bowls, each with a blue glaze similar to the present bowl, Qianlong mark and of the period, which was sold at Christie's Hong Kong, 1 June 2011, lot 3536.



153



154



154 *

A RED-GLAZED SAUCER-DISH

Yongzheng six-character mark and of the period
The curved body flaring outwards rising from a short recessed circular foot, the exterior evenly applied with a layer of deep crimson red glaze, the interior left white, the base with a six-character mark in underglaze-blue within double circles.
14.8cm (5 7/8in) diam.

£6,000 - 8,000
CNY52,000 - 69,000

清雍正 霽紅釉敞口盤
青花「大清雍正年製」楷書款

Compare with a similar but slightly larger red-glazed dish, Yongzheng mark and period, with white fish motif, illustrated in *Monochrome Porcelain: The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, p.28, no.25. See also another similar dish with a Yongzheng mark within double squares (acc.no.24.80.286), in the Metropolitan Museum of Art, New York, illustrated by S.Valenstein, *A Handbook of Chinese Ceramics*, Boston, 1975, p.221, no.157.

155



155 *

A RARE JUN-TYPE GLAZED FIGURE OF BUDDHA

18th century, the European ormolu mount 19th century
The Buddha rendered with downcast and serene expression beneath blue glazed hair, seated in *dhyanasana*, the hands raised in front of the chest in auspicious *mudra*, clad in an bright red robe draped over the shoulders, the exposed skin of the Buddha applied with lacquer and gilt, with ornate metal stand.
28.5cm (11 1/4in) high. (2).

£5,000 - 8,000
CNY43,000 - 69,000

十八世紀 仿鈞釉佛陀坐像
配十九世紀法國鑲金基座

Compare with a closely-related *guan*-type glazed figure of Buddha, Yongzheng/ Qianlong, in the Sir Augustus Wollaston Franks collection (1826-1897), in the British Museum, museum no.Franks.244. It is possible that the present lot would have been part of a set of Buddhas produced in different glazes. Compare also the modelling of a white-glazed figure of Guanyin, inscribed 'Respectfully made by Tang Ying', Qianlong, illustrated in *Tianjin Museum*, London, 2012, pl.222. Tang Ying (1682-1756), acclaimed as the greatest of all the supervisors of the Imperial Kilns, first came to the kilns as resident assistant in 1728. He was particularly known for his highly successful imitation of early wares; the Jingdezhen *tao lu* notes that: 'His close copies of famous wares of the past were without exception worthy partners [of the originals]; and his copies of every kind of well-known glaze were without exception cleverly matched ...', translated by R.Kerr in *Chinese Ceramics - porcelain of the Qing Dynasty 1644-1911*, London, 1986, p.20. This innovation steeped in tradition by reintroducing earlier glazes of the Song dynasty, such as *Jun* and *Guan* are indeed evident in the present lot and the British Museum example mentioned above. The careful modelling of both Buddha examples are similar in their treatment to that of the Tianjin Museum Guanyin.

156 *

AN YIXING STONWARE 'AUBERGINE' WATER-DROPPER

Chen Mingyuan seal mark, early 20th century
Naturalistically potted in the form of a plump aubergine, depicted issuing from a short stem, with a twig and three leaves, the flow of water controlled from the opening at the stalk, the stoneware of a rich dark-brown colour, wood stand and box.
10.8cm (4 1/4in) long. (3).



£3,000 - 5,000
CNY26,000 - 43,000

二十世紀初 宜興紫砂茄型水注
「陳鳴遠」篆書印款

Provenance: Sotheby's Hong Kong, 24 May 1978, lot 338
A Hong Kong private collection

來源：
1978年5月24日於香港蘇富比拍賣，拍品338號
香港私人收藏

Compare with a related Yixing stoneware 'aubergine' with Chen Mingyuan mark, exhibited at the China Institute in America, *Exhibition of I-Hsing Ware*, 1977, and illustrated by T.T.Bartholemew in the *Catalogue*, fig.52, from the collection of I.M.Pei.



156

157

A BLANC-DE-CHINE FIGURE OF GUANDI

17th century
The figure finely modelled wearing a cloth cap tied in a simple knot over the head with two trailing ribbons, the face with stern expression and the mouth surrounded by holes for a moustache and beard, the hands clasped across the rounded belly and concealed beneath long flowing sleeves, all covered in a rich creamy-white glaze, the interior incised with a four-character mark reading 'Da Ming Nian Zhi'.
21.5cm (8 1/2in) high

£4,500 - 6,000
CNY39,000 - 52,000

十七世紀 德化白瓷關帝立像

The military general Guan Yu (died 219AD) was glorified for his loyalty and martial prowess in the Ming dynasty historical novel *Romance of the Three Kingdoms*, attributed to Luo Guanzhong. In 1614, during the revitalization of the Ming military under the Wanli emperor, the worship of Guan Yu became a State-sponsored cult and henceforth became known also as Guandi (literally 'Emperor Guan'), the God of War. A similar blanc-de-chine figure of Guandi with a pedestal, Ming dynasty, c.1610-1620, is illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.512. Compare also with a related but slightly larger figure of Guandi, 17th century, which was sold in these rooms, 15 May 2014, lot 22.



157



158

158

A WHITE-GLAZED ANHUA-DECORATED 'DRAGON' STEM BOWL

18th century

The shallow bowl with flared rim supported on a tall hollow splayed stem, the interior deftly incised with two striding dragons, applied overall with a transparent glaze.

10.8cm (4 1/4in) high.

£8,000 - 12,000

CNY69,000 - 100,000

十八世紀 白釉刻龍紋高足盃

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

159

A RARE BLANC-DE-CHINE TRIPOD INCENSE BURNER

Huai De Yao Zhi four-character mark, 17th century

The squat globular body raised on three tapering feet, the rim issuing two twisted-rope loop handles, covered overall with a creamy-white glaze.

20.5cm (8 1/8in) wide

£10,000 - 15,000

CNY86,000 - 130,000

十七世紀 德化白瓷繩耳三足爐
「懷德窑制」楷書印款

Compare with a related blanc-de-chine incense burner, Ming dynasty, similarly potted with twisted-rope handles, and the base impressed 'Huai De Yao Zhi' mark ('Made in the Huaide kiln'), illustrated in *Dehua Wares collection by the Palace Museum I*, Beijing, 2016, pp.246-247, no.99.

Another related blanc-de-chine tripod incense burner, 17th century and featuring twisted-rope handles, is illustrated by R. Blumenfield, *Blanc de Chine: The Great Porcelain of Dehua*, Berkeley, 2002, p.22, fig.C.



Image courtesy of the Palace Museum, Beijing



AN ENGLISH PRIVATE COLLECTION

英國私人收藏

Lots 160 - 181

Collecting Chinese porcelain in 1950s and '60s Britain was a relatively inexpensive hobby, fuelled by a ready supply of fresh material coming to market as redundant post-war country house contents were auctioned, and second-generation Chinese collections were dispersed by top London dealers like Bluett's, Sparks and Spink's. The London auction houses developed greater expertise in presenting fine Chinese art in specialised auctions, but it was sold to an essentially European and American market; there was no visible challenge whatever from Chinese buyers, and only the very occasional incursion by a Japanese institutional or trade buyer to threaten the English trade hegemony in the London rooms. Outside London, there were constant buying opportunities.



The late owner of **Lots 160-181** was part of this charmed collecting period. Flitting from small salerooms dotted in retirement towns along the English South coast, to unregarded junk shops and house clearances in the north of England, he saw much pass through his hands; oil paintings and watercolours, stained glass, Asian art, furniture, silver, medieval maps. His personal taste, the objects which did not get passed on, was for the art of China, especially ceramics. He was lucky to be advised on occasion by museum luminaries like Soame Jenyns who were, he used to recall, always ready to pass on nuggets of useful information; at a time when specialist knowledge was less readily available to amateur collectors faced with a plethora of ill-identified Asian material. He had some lucky finds which he kept. Most of his personal collection of pots has been dispersed by now; but a few remained when he passed away recently, still happily telling stories of Ming porcelain discoveries on wet afternoons in the Lanes at Brighton, or of loading up his car with Chinese Export bought from nondescript houses in the Cotswolds. His last 'pots' are finally coming back to auction today, fifty or sixty years after he bought them in the highways and byways of the somnolent English art trade during the Swinging 60s.





160

THE PROPERTY OF A LADY 女士藏品

Lots 160 - 181

160

A SANCAI-GLAZED MOULDED POTTERY DISH

Ming Dynasty

The sides moulded on the interior in amber glaze with lappets containing various patterns interspersed with twisted rope borders, the well depicting four officials seated before a dignitary in a palatial setting with white, green, yellow, blue and aubergine-purple glazes. 25.7cm (10 1/8in) diam.

£2,000 - 3,000

CNY17,000 - 26,000

明 三彩印花高士圖盤

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

161

A LARGE LONGQUAN CELADON-GLAZED CARVED DISH

14th century

Robustly potted with shallow rounded sides, the interior carved with two flowers, the cavetto with a lotus scroll, the short flat rim with a wave pattern, covered overall in a lustrous olive-green glaze, a wide unglazed ring on the base burnt orange-brown. 44cm (17 1/4in) diam.

£8,000 - 12,000

CNY69,000 - 100,000

十四世紀 龍泉青釉刻折枝花卉紋折沿大盤

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



161

162

A MASSIVE BLUE AND WHITE 'LOTUS' JAR, GUAN

Jiajing six-character mark and of the period

Heavily potted, the ovoid body painted in vibrant cobalt-blue around the shoulders with jewelled strings suspending stylised chimes, above a continuous scene of lotus blossoms borne on an undulating scroll issuing curling leaves, all above a band of upright lotus leaves.

50.8cm (20in) high

£50,000 - 80,000

CNY430,000 - 690,000

明嘉靖 青花瓔珞番蓮紋大罐
青花「大明嘉靖年製」楷書款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The shoulders of the present lot are decorated with the *yingluo* (瓔珞) pattern. The *yingluo* pattern derives from the jewellery of stringed pearls and ornaments worn around the neck, chest, wrist or ankles by the Indian aristocracy and commonly seen on Buddhist sculpture. It was a particularly popular design on ceramics from the mid to late Ming dynasty.

It is rare for such large jars from the Jiajing period to have survived. However, a jar of similar size and near identical design, Jiajing mark and of the period, belonged to the Safavid Shahs of Persia and was housed in the Ardebil Shrine; see J.A.Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, pl.79. See another very similar jar with the same motif, Jiajing mark and of the period, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.702.

大明嘉靖年製





163

163

A BLUE AND WHITE JARDINIÈRE

Kangxi

Painted around the exterior with two large panels divided by two large *shou* characters, the panels containing scenes of a dignitary receiving an official, flanked by attendants and officials.

17.2cm (6 3/4in) high

£3,000 - 5,000

CNY26,000 - 43,000

清康熙 青花人物故事圖缸

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

164

A BLUE AND WHITE AND COPPER-RED 'LANDSCAPE' PLAQUE

Kangxi

The rectangular plaque painted with a scene of scholars in a pavilion gazing out at fishing boats moored by a marshy isle, in the distance some craggy mountains and further boats, in the foreground a traveller on a horse followed by an attendant crosses a stone bridge, wood frame. 52.5cm (20 5/8in) long. (2).

£3,000 - 5,000

CNY26,000 - 43,000

清康熙 青花釉裡紅山水人物圖瓷板

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今





165

165

**A SOFT-PASTE BLUE AND WHITE VASE,
MEIPING**

Yongzheng/Qianlong

The body rising from a slightly splayed foot to broad shoulders, deftly painted in bright cobalt blue with alternating flowering and fruiting branches of pomegranate, lychee and persimmon, the creamy-white body with overall craquelure.

29cm (11 3/8in) high

£2,000 - 3,000

CNY17,000 - 26,000

清雍正/乾隆 漿胎青花折枝花果紋梅瓶

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a related soft paste porcelain blue and white 'auspicious fruit' baluster vase, Yongzheng, illustrated in *The Taft Museum: Its History and Collections*, Vol.2, no.1931.57, p.595.

166

**A RARE MING-STYLE BLUE AND WHITE
'SIX DRAGONS' BOWL**

Xuande six-character mark, early 18th century

Of conical shape with gently sloping sides, the exterior painted in vivid shades of cobalt blue with six wrathful five-clawed dragons detailed with horns and manes, striding amidst scrolling flames above protruding rocks emerging from swirling and crashing waves, the interior decorated with a central medallion enclosing a stylised *shou* character bordered by *ruyi*-heads within a foliate cartouche, fitted with metal rim.

22.2cm (8 3/4in) diam.

£4,000 - 6,000

CNY35,000 - 52,000

十八世紀初 青花海水盤龍紋斗笠盃
青花「大明宣德年製」楷書仿款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



166 (two views)

167

A VERY RARE WUCAI 'DRAGON' VASE, GU

Wanli six-character mark and of the period

Modelled in the form of an archaistic *gu* vessel supported on a tall spreading foot with decorated leafy peach sprays and perching by magpies, the bulbous central section enamelled in vivid tones with four foliate cartouches each enclosing a writhing five-clawed dragon striding in pursuit of the flaming pearl amidst billowing clouds, separated by lotus heads on a dense ground of scrolling foliage, raising to a flaring trumpet neck with lotus scrolls above upright stiff leaves and beneath a geometric band on the rim, the interior similarly decorated with a band of lotus foliage.

40cm (15 3/4in) high.

£30,000 - 50,000

CNY260,000 - 430,000

明萬曆 五彩穿花龍紋花瓶
青花「大明萬曆年製」楷書款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今





Image courtesy of the Palace Museum, Beijing

The dynamic forms of the coiling five-clawed dragons with their sharp powerful claws, as well as the lithe floral scrolls, all reveal the superb artistry, elegance and quality of Imperial Wanli porcelain at its best.

Compare with a very similar wucai 'dragon' vase, Wanli six-character mark and of the period, from the Qing court collection and illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, 2007, Hong Kong, p.36, no.33.

Wanli-era wucai pieces attracted particularly high valuations in Japan where they were used at tea ceremony utensils and handed down in former *daimyo* and aristocratic families. A related wucai *zun* vase, with dragon and phoenix design, in the Museum of Oriental Ceramics, Osaka, is illustrated in *A Jiajing and Wanli Exhibition*, Tokyo, 2016, fig.6.

The form of the present vase is rare amongst wucai vases of the Wanli period, which are more typically of partial square or faceted form. See, however, a smaller wucai *gu* vase, Wanli mark and of the period, of related design, which was sold at Christie's Paris, 7 June 2011, lot 240.



(another view)



168

168

A WUCAI 'GRAPE VINES' JARDINIÈRE

Kangxi

Of cylindrical form with slightly tapering sides, vibrantly enamelled to the exterior with an abundance of grape vines, depicting clusters of red, yellow and green fruits hung on green and underglaze-blue leaves amidst iron-red trailing fruiting tendrils issued on drooping branches, the flat rim decorated with a band enclosing peony blossoms borne on scrolling foliage.

28.5cm (11 1/4in) high

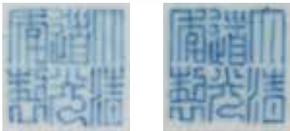
£2,000 - 3,000

CNY17,000 - 26,000

清康熙 五彩葡萄藤蔓紋盆

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



169

169

A PAIR OF DOUCAI 'SHOU AND PEACH' DISHES

Daoguang seal marks and of the period

The interiors both enamelled in red and green and painted in underglaze blue with a medallion depicting a peach tree, the trunk gnarled and curved to form a *shou* character amid *lingzhi* fungus and rocks, the exterior similarly decorated with three peach trees in the form of *shou* characters, interspersed with an underglaze blue scroll.

Each 14.7cm (5 3/4in) diam. (2).

£2,000 - 3,000

CNY17,000 - 26,000

清道光 闢彩壽字靈芝盤一對
青花「大清道光年製」篆書款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a similar pair of dishes, Daoguang seal marks and of the period, which was sold at Christie's Hong Kong, 1 December 2010, lot 3213.



170

A TEADUST-GLAZED BOTTLE VASE

Jiaqing seal mark and of the period

The compressed globular body supported on a short splayed foot and rising to a tall tapering neck below an everted rim, covered overall in an olive-green glaze flecked with a fine yellow mist.

19.5cm (7 5/8in) high.

£5,000 - 7,000

CNY43,000 - 61,000

清嘉慶 茶葉末釉直頸瓶
「大清嘉慶年製」篆書印款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a similar teadust-glazed bottle vase, Jiaqing seal mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, p.273, no.250.

Another related teadust-glazed bottle vase, Qianlong seal mark and of the period, of similar size and shape, formerly in the Meiyintang Collection, was sold at Sotheby's Hong Kong, 8 April 2013, lot 6.



170

171

A CLAIRE-DE-LUNE-GLAZED WATER POT

18th/19th century

Of compressed globular form with shallow indentation encircling the short neck, covered overall in a soft lavender-blue glaze, the base glazed white.

11cm (4 3/8in) wide.

£4,000 - 6,000

CNY35,000 - 52,000

十八十九世紀 粉青釉蘋果尊

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



171



172



173

172

**A PAIR OF FAMILLE ROSE PINK-GROUND
'LANTERN, WASP AND GRAIN' DISHES**

Daoguang seal marks and of the period
Each finely enamelled around the exterior with a continuous foliate scroll of lotus alternating with lanterns on a pink ground, all below a yellow border of *ruyi*, the interior with a central medallion enclosing insects and lotus, further encircled by a border of peach and lotus scroll on the interior rim.
16.1cm (6 1/4in) diam. (2).

**£2,000 - 3,000
CNY17,000 - 26,000**

清道光 粉彩五穀豐登敞口盤一對
饕紅「大清道光年製」篆書款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The grain (*wugu* 五穀), wasps (*feng* 蜂), and lantern (*deng* 燈) create a rebus meaning 'may there be a bumper harvest of the five grains' (*wugu fengdeng* 五穀豐登).

Compare with a related 'lotus, peach and *sanduo*' dish, Daoguang seal mark and of the period, which was sold at Sotheby's Hong Kong, 2-3 June 2016, lot 842.



174

173

A RARE FAMILLE ROSE RUBY-GROUND 'PRUNUS' BOWL

Blue-enamelled Qingyitang zhi four-character mark, Qianlong/Jiaqing
Delicately enamelled around the exterior with gnarled branches of
white plum blossom reserved against a ruby-red ground.
17cm (6 3/4in) diam.

£2,000 - 3,000
CNY17,000 - 26,000

清乾隆/嘉慶 紅地粉彩寒梅紋盃
藍彩「慶宜堂製」楷書款

Provenance: A British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The mark on the present lot reading 'Qingyitang zhi' (慶宜堂製) may be translated as 'made for the Hall of Appropriate Felicity'. The studio mark appears to have been used as early as the Yongzheng period, with examples known in subsequent decades until the reign of Daoguang. For a related famille rose dish decorated with millefleurs design, second half of the 18th century, enamelled with a similar four-character 'Qingyitang zhi' mark to the base, see *Rare Marks on Chinese Ceramics: A joint exhibition from the Percival David Foundation of Chinese Art and the Victoria and Albert Museum* London, 1998, p.120, no.50. A similar famille rose bowl decorated with prunus branches reserved on a ruby ground, Qingyitang zhi mark, Qianlong/Jiaqing, was sold at Christie's New York on 16-17 September 2010, lot 1487.

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

174

A DOUCAI 'FLOWER MEDALLION' BOWL

Yongzheng six-character mark and of the period
Decorated around the exterior with four medallions of lotus, peony,
prunus and chrysanthemum in alternating bright iron-red and rose-
pink enamels, dividing foliate strapworks, the interior with a medallion
enclosing two butterflies within a double-circle repeated at the rim.
22.5cm (8 7/8in) diam.

£3,000 - 5,000
CNY26,000 - 43,000

清雍正 闌彩團花紋斗笠盃
青花「大清雍正年製」楷書款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

A similar bowl, Yongzheng six-character mark and of the period, is illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 2007, p.250, no.229; another similar bowl, Yongzheng mark and of the period, is in the Potala Palace collection and illustrated in *Budala gong zhenbao guan tulu*, Shenzhen, 2013, p.33. Compare with a similar doucai 'flower medallion' bowl, Yongzheng mark and of the period, with the same motif, which was sold at Sotheby's Hong Kong, 3-4 December 2015, lot 469.



175



(detail)



176

175

A LARGE FAMILLE ROSE MODEL OF AN ELEPHANT

19th century

The beast modelled standing four-square, the head with almond-shaped eyes turned sharply to its left, the trunk curled between short tusks, the finely detailed body with bristly hair caparisoned with bridle, harness, and a saddle rug decorated with peaches, *ruyi*-clouds and a vase with three halberds, the saddle with an aperture revealing the hollow body. 37cm (14 1/2in) long.

£2,000 - 3,000

CNY17,000 - 26,000

十九世紀 粉彩寶象披飾擺件

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

On the saddle rug, the vase with three 'halberds' (*ji* 戟), which is a homophone for 'grade' (*ji* 級) creates a rebus for 'rising within the bureaucracy three grades' (*lian sheng san ji* 連升三級).

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

176

A SMALL ENAMELLED BALUSTER VASE

Signed Yunshao Shanren Zuo, cyclically dated Dingchou year, corresponding to 1937, and of the period
Decorated in subdued enamels around the exterior with flowers and a kingfisher hovering above a school of fish in water, beside calligraphic inscription. 13.3cm (5 1/4in) high



£3,000 - 5,000
CNY26,000 - 43,000

丁丑年（一九三七） 彩釉花鳥圖小罐
「云少山人作」行書款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The inscription reads:

又是二分秋色到

'Autumnal colours again arrive with the equinox'

177

A RARE AND LARGE BRONZE 'LOTUS' BALUSTER VASE

Cast Nei Zao two-character mark, Ming Dynasty
Heavily cast supported on a tall spreading foot, the bulbous body evenly distributed with four large stylised lotus flower heads in low relief, borne on and encircled by an undulating meander issuing foliate acanthus leaves, raising to a slender neck decorated to each side with long flowering stalks of prunus and magpies, beneath a stepped rim and flanked by a pair of loop handles issuing from animal masks, the base cast with a two-character mark 'Nei Zao', encircled by two striding five-clawed dragons in pursuit of the pearl of wisdom. 43.2cm (17in) high

£3,000 - 5,000
CNY26,000 - 43,000

明 銅番蓮紋獸首耳尊
夔龍「內造」楷書鑄款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The present vase is unusually marked on the base with 'Nei Zao', which may be translated as 'Made for Inner [use]', encircled by a pair of five-clawed dragons pursuing the flaming pearl of wisdom. This mark may be related to that found on the base of a bronze incense burner, Ming dynasty, in the Palace Museum, Beijing, marked 'Nei Tan Jiao She 內壇郊社', illustrated in *Splendors from the Yongle (1403-1424) and Xuande (1426-1435) Reigns of China's Ming Dynasty*, Beijing, 2010, pl.154. See also a turquoise-glazed stoneware jar, 15th century, bearing a 'Neifu gongyong' (內府供用) mark ('Made for use in the Inner Palace'), in the Sir Percival David Collection, British Museum, illustrated in *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, San Francisco, 1989, pl.36, where it is noted that this jar was formerly part of the Imperial collection in Beijing. Other similarly-marked jars can be seen on wine jars of the Cizhou type as early as the 14th century; see an exhibition organised by the Osaka Municipal Museum of Art, *Charm of Black and White Ware: Transition of Cizhou Type Wares*, Osaka, 2002, pp.134 and 190, no.148.



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



178

A LARGE BRONZE INCENSE BURNER, GUI

Cast Xuande six-character mark, 17th/18th century

Thickly cast with a wide flat rim to the body of compressed globular form raised on a canted foot, flanked by a pair of loop handles gradually diminishing in thickness as they turn downward from the neck to the body.

31.1cm (12 1/4in) wide

£2,500 - 3,500

CNY22,000 - 30,000

十七/十八世紀 銅簋式爐
「大明宣德年製」楷書仿款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

179

A PARCEL-GILT BRONZE EWER, COVER AND CUP

18th century

The ewer finely cast with the handle issuing clusters of pine needles and the spout formed as a bamboo sprout issuing two further branches and slender leaves, the domed cover surmounted by a branch of prunus, the cup supported on three feet, with flaring foliate rim and *ruyi*-cloud handle.

The ewer, 19cm (7 1/2in) high; the cup, 7.5cm (3in) long. (3).

£2,000 - 3,000

CNY17,000 - 26,000

十八世紀 局部鑲金銅開光花卉圖執壺配小盃

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

A similar parcel-gilt bronze ewer and cover, 18th century, is illustrated in *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, pp.142-145, no.28.





180

A CLOISSONNÉ ENAMEL BOTTLE VASE

Qianlong five-character mark and of the period

The cylindrical body rising from a spreading foot to a tall neck with gilt rim, decorated around the exterior with lotus blooms borne on meandering leafy scrolls between *ruyi* bands, the foot encircled with C-scrolls and circles, all reserved on a turquoise ground.

17cm (6 7/8in) high

£3,000 - 5,000

CNY26,000 - 43,000

清乾隆 銅胎掐絲琺瑯番蓮紋棒槌小瓶
「乾隆年製」、「勉」楷書刻款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

An additional incised character is occasionally found underneath the Qianlong four-character mark, as in the present lot, 'mian' (exhort). Some scholars have suggested that it could have been a way to number the large number of objects in a correct order; see H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pp.74-79.

For a related cloisonné enamel vase, Qianlong mark and period, see B.Quette, *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.291.

A similar cloisonné enamel vase, Qianlong mark and period, sold at Christie's New York, 18 September 2014, lot 613.

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

**A RARE CLOISONNÉ ENAMEL BALUSTER
VASE AND STAND**

Incised Qianlong four-character mark and of the period

The globular body raised on a spreading foot supported on a bracket stand with lappets, decorated with four large lotus heads issued from leafy scrolling foliage on a bright turquoise ground, rising to a waisted neck similarly decorated with lotus scrolls beneath a band of floral tendrils to the stepped rim, flanked by a pair of archaic scroll handles suspending loose rings above lion masks. 20.4cm (8in) high



£5,000 - 7,000
CNY43,000 - 61,000

清乾隆 銅胎掐絲琺瑯番蓮紋活環耳小瓶
「乾隆年製」楷書刻款

Provenance: a British private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a related pair of cloisonné enamel vases, Qianlong marks and of the period, of similar baluster form decorated with lotus scrolls, in the Palace Museum Collection, Beijing, illustrated by E.Rawski and J.Rawson eds, *China: the Three Emperors 1772-1795*, London, 2005, p.139, pl.44, as part of an altar set consisting of a pair of candlesticks and an incense burner.



VARIOUS OWNERS 各方藏家

182

A LARGE FAHUA JAR AND COVER, GUAN

Early 16th century

Boldly decorated in relief on a dark purple-blue ground with one trailed-slip standing crested mythical crane and another with head lowered between its long legs, divided by large double sprays of peony in profile around an upright Lake Tai garden rock, the details boldly glazed in mustard-yellow, turquoise and aubergine, the original domed cover with two horizontal leafy sprays of fruit beneath a knob finial. 43cm (17in) high. (2).

£30,000 - 40,000

CNY260,000 - 350,000

十六世紀初 法華釉牡丹鳳凰紋蓋罐

Compare with a related fahua globular jar, 15th century, decorated with birds perched on floral branches, in the Ataka collection, Osaka, illustrated in *The Beauty of Asian Ceramics – from the Collection of the Museum of Oriental Ceramics, Osaka*, Osaka, 2014, pp.88-89, no.55.

A related large fahua jar decorated with peacocks and peonies, 16th century, was sold at Sotheby's London on 15 May 2013, lot 120.



183

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

CNY69,000 - 100,000

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 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*, Alexandria, 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.



Boys were a highly auspicious subject in China, representing wishes relating to fertility. Because of the homophonic nature of the Chinese language, images of boys holding lotus flowers formed the rebus 'continuation of generation', while boys holding blossoming peonies, such as in the present examples, emphasised the wish for family success and for sons to achieve a high social rank by passing the Imperial examinations.

Compare with a related wucaï jar, also decorated with designs of boys at play, Kangxi, sold at Christie's Hong Kong, 30 May 2012, lot 4097.





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A PAIR OF FAMILLE VERTE VASES, GU

Shunzhi

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

£6,000 - 8,000

CNY52,000 - 69,000

清順治 五彩花鳥紋花瓶 一對

Compare with a related beaker vase, Shunzhi, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, pl.50.

186

A FAMILLE VERTE BALUSTER JAR

Kangxi

Finely decorated around the exterior with a continuous scene of officials paying their respects to a seated dignitary and lady, all within palatial rooms and a fenced garden, wood cover. 29cm (11 3/8in) high. (2).

£4,000 - 6,000

CNY35,000 - 52,000

清康熙 五彩高士祝壽圖罐

The story depicted on the jar is from the play 'Thanksgiving Thrice', adapted from a popular novel by Feng Menglong 馮夢龍 (1574-1645). The story is about Xianyu Tong who only passed the Civil Service examinations at the age of 61. Having finally achieved examination success he reached high office and became the governor of Zhejiang. Xianyu Tong wanted to thank his teacher Kuai Yushi and his children and so helped them three times. The scene depicted on the present lot perhaps shows Xianyu Tong in retirement enjoying the success of his children and grandchildren. See a similar motif on a brushpot, Kangxi, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, pp.290-291, no.107.

187

A RARE FAMILLE VERTE BOTTLE VASE

Kangxi

The compressed globular body supported on a tall splayed channelled foot rising to a long slender neck and gently everted rim, the exterior enamelled with a scholar leaning on a rocky platform and holding a cup, under a leafy tree, all beneath a three-line poem describing the scene and entitled 'Yin Yue Tu'. 17.2cm (6 3/4in) high

£15,000 - 20,000

CNY130,000 - 170,000

清康熙 五彩「飲月圖」長頸瓶

Inscribed on the bottle is the following poem:

飲月圖

獨倚雲根邀月飲
脚抵露滴影消之
風清林外生何處
心着水壺月在天

This may be translated as:

Image of Toasting the Moon

Alone leaning against the rock inviting the moon to a toast,
Drops of dew held to the lips, its reflection vanishes;
From where arises the pure forest breeze?
My heart is moved by the water pot, the moon in the sky.

Compare with a related bottle vase decorated with figures and calligraphic inscription, Shunzhi, illustrated in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, p.106, no.59.



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



Ming Blue and White, The Museum of Far Eastern Antiquities, 1956, no.45



Image courtesy of the National Palace Museum, Taipei

THE PROPERTY OF A LADY 女士藏品

188 *

A RARE BLUE AND WHITE 'LINGZHI' DISH

Hongzhi/ Zhengde

Elegantly potted with gently rounded sides raising to a slightly everted rim, the interior painted in pale shades of blue with a central medallion enclosing four *lingzhi* fungi borne on leafy meanders, the exterior similarly decorated with six *lingzhi* fungi surrounded by scrolling foliage, box. 26.3cm (10 1/4in) diam. (2).

£8,000 - 12,000
CNY69,000 - 100,000

明弘治/正德 青花纏枝靈芝紋盤

Provenance: Herman Lindberg Collection, Sweden.
Sotheby's Hong Kong, 28th/29th November 1978, lot 97
A Hong Kong private collection

Exhibited, Published and Illustrated:

Kiinan Vanhaa Taidetta, Helsingfors Konsthall, Helsinki, 1956, no.188.
Ming Blue-and-White, Museum of Far Eastern Antiquities, Stockholm, 1964, no.45

來源：瑞典Herman Lindberg先生舊藏
1978年11月28及29日於香港蘇富比拍賣，拍品97號
香港私人收藏

展覽、出版及著錄：

赫爾辛基美術館著，《Kiinan Vanhaa Taidetta》，赫爾辛基，1956年，編號188
斯德哥爾摩東亞博物館著，《Ming Blue-and-White》，斯德哥爾摩，1964年，編號45

Compare with a related blue and white dish, Zhengde four-character mark and of the period, similarly decorated with lingzhi scrolls on the exterior, illustrated in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty IV*, Taipei, 1963, p.61, no.10.



(two views)

189

TWO SWATOW BLUE AND WHITE DISHES FOR THE ISLAMIC MARKET

Late Ming Dynasty, 16th/17th century

One dish painted in the well with a three-peaked rocky island above two islands linked by a bridge above a boat, a fish and a lobster rising from the waves, all surrounded by a lotus scroll and medallions containing dancing men and Arabic script, 41.3cm (16 1/8in) diam; the other dish painted with two fish-dragons in the central medallion surrounded by panels with flying horses, further surrounded by medallions containing Arabic and dancing men, 42cm (16 1/2in) diam. (2).

£6,000 - 8,000

CNY52,000 - 69,000

明末十六/十七世紀

外銷伊斯蘭青花開光圖盤 一組兩件

The Arabic inscriptions around the rim of both dishes can be translated as 'God is health' and 'God is healing'.

Compare with two very similar Swatow dishes, one with dragon and dragon-fish, the other with islands, a bridge, lobster and fish, 16th/17th century, illustrated by B.Harrison, *Swatow: In Het Princessehof*, Leeuwarden, 1979, pp.75-76, nos.140 and 142.



190

A LARGE BLUE AND WHITE 'EIGHT IMMORTALS' INCENSE BURNER

Late Ming Dynasty

The tapered cylindrical sides rising from three cabriole feet, painted around the exterior with a continuous scene of Eight Immortals and attendants in a garden landscape, the Queen Mother of the West descending from a cloud and bearing a tray of peaches, all beneath a band of eight Lançā characters reserved on a trellis ground.
24.7cm (9 3/4in) diam.

£8,000 - 12,000

CNY69,000 - 100,000

明末 青花八仙拱壽三足樽式爐



191

A BLUE AND WHITE DOUBLE-GOURD VASE

Chongzhen

The lower section painted in vivid blue with a continuous scene of two kneeling attendants proffering a book and cap of office before a dignitary followed by attendants carrying halberds and banners, all beneath three bands of leafy scrolls and floral sprays.

34cm (13 3/8in) high

£15,000 - 20,000

CNY130,000 - 170,000

明崇禎 青花加官圖葫蘆瓶

The present vase depicts attendants holding a tray with an official hat on it, approaching a dignitary. This signifies that the dignitary is about to be given an official promotion. Although to receive an official promotion was the ambition of many scholars, the present vase also highlights a dilemma faced by the literati during the turbulent transitional period between the late Ming and early Qing dynasty. To serve the emperor was to fulfil the highest Confucian obligation, but to serve a negligent Ming emperor could be dangerous, while to serve an invading Manchu emperor would compromise loyalty. See J.Curtis, *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, New York, 1995, p.144.

The dignitary depicted in this vase could possibly be the Han dynasty general Han Xin (died 196 BC). Han Xin was enfeoffed as the King of Qi by Emperor Liu Bang for his loyal service, only to be accused later of rebellion and executed. Before his execution, Han Xin exclaimed: 'it is true when people say: the hunting dog becomes food after it is used to hunt game!'

Compare with a dish, Shunzhi, with a similar motif illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2002, pp.4-5. The same motif is also found on a blue and white gu vase, Chongzhen, illustrated in *Late Ming: Chinese Porcelains from the Butler Collections*, Luxembourg, 2008, p.119.

A blue and white beaker vase, circa 1640, with the same motif, was sold in these rooms, 12 May 2016, lot 39.



191

192

**A BLUE AND WHITE 'DEER AND CRANES'
SLEEVE VASE**

Circa 1640

Vividly painted around the body in vibrant tones of cobalt blue, depicting a continuous garden scene with two deer and a gnarled pine trees amidst rockwork and flying cranes above, all beneath floral sprigs around the neck.

43.2cm (17in) high.

£20,000 - 30,000

CNY170,000 - 260,000

約1640年 青花鶴鹿同春筒瓶

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

The highly auspicious combination of deer and cranes denotes wishes concerning the attainment of immortality. As birds spanning a long life, cranes were regarded as vehicles for the immortals in China. In conjunction with deer (*lu* 鹿), cranes (*he* 鶴) form the rebus 'The universe is enjoying springtime or longevity' (*Liuhe tongchun* 六合同春). A blue and white sleeve vase, Shunzi, decorated with magpies and peonies, is illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, p.48, pl.40 and a blue and white sleeve vase, circa 1640, painted with lotus and ducks, sold in these rooms, 10 November 2016, lot 33.



192

193

A RARE BLUE AND WHITE 'LI BAI' BRUSH WASHER

Chongzhen

Finely potted with a slightly recessed base and deep sides, the well painted in vibrant tones of cobalt-blue with a scene of the Tang poet Li Bai in an audience with the Tang emperor Minghuang, flanked by ministers and court officials, all within a palatial setting beneath large curtains.

20.6cm (8 1/8in) diam.

£35,000 - 50,000

CNY300,000 - 430,000

明崇禎 青花「李太白念誦番書」圖盤

Provenance: Sotheby's Hong Kong, 18 November 1979, lot 138.

Thompson Collection, no.90 (label)

Published and Illustrated: R.S.Kilburn, *Transitional Wares and Their Forerunners*, Hong Kong, 1981, p.123, no.86.

Chinese Ceramics of the Transitional Period (circa 1620-1680 A.D.) from the Collection of Mr & Mrs Peter Thompson, Hull, 1985, no.90.

來源：1979年11月18日於香港蘇富比拍賣，拍品138號

Thompson舊藏，藏品90號（標貼）

出版及著錄：

R.S.Kilburn著，《Transitional Wares and Their Forerunners（明末清初瓷展）》，香港，1981年，頁123，圖86

《Chinese Ceramics of the Transitional Period (circa 1620-1680 A.D.) from the Collection of Mr & Mrs Peter Thompson（Peter Thompson伉儷藏明末清初瓷器）》，Hull，1985年，編號90

The inscription on the top left of the scene:

李太白念誦番書

Which may be translated as:

'Li Taibai reading aloud a barbarian letter'

Li Bai 李白 (701-762), also known as Li Taibai, is one of the most famous poets of the Tang dynasty and of Chinese literary history. He has been the inspiration for numerous depictions by artists and craftsmen, but subjects of the legendary Chinese poet reading and speaking a foreign 'barbarian' language are rare.

Scholars argue about the famous poet's background, but it is generally agreed that the Li family were merchants originally from Sichuan that moved and did business in central Asia. Li Bai was born in present day Kyrgyzstan, at the height of Chinese power in inner Asia, and claimed to be able to speak a number of foreign languages. His rare ability to speak a foreign language allowed him to be employed as a translator at court where he earned the emperor's favour. The Tang emperor Minghuang was so fond of Li Bai that he even held a banquet in his honour.

Stories about Li Bai speaking foreign languages were included in the Ming collection of 'Stories to Caution the World' (*Jingshi tongyan* 警世通言), by Feng Menglong (1574-1646).



A RARE BLUE AND WHITE BRUSH POT, BITONG

Early Kangxi

Exquisitely painted around the exterior in vibrant blue with a continuous scene of ladies on horseback amidst willow trees, overseen by a dignitary and his entourage standing beneath a parasol, the dignitary's arms raised and holding a fan in his right hand signalling to the ladies on horseback, all between decorative borders at the rims, raised on a channelled foot encircling the countersunk base.

19.7cm (7 3/4in) diam.

£60,000 - 80,000

CNY520,000 - 690,000

清康熙初 青花楊家女將圖筆筒

Provenance: T.Gordon Little

Christie's New York, 30 March 2005, lot 359

來源：

T.Gordon Little先生舊藏

2005年3月30日於紐約佳士得拍賣·拍品359號

The scene of ladies on horseback derives from stories and folklore surrounding the female generals of the Yang family. The male members of the military Yang family had all died defending the Northern Song dynasty against the Khitan-ruled Liao dynasty in the north; and the Tangut ruled Western Xia dynasty in the north-west.

As the Tanguts invaded, the twelve women in the family participated in the campaign against the Tangut Xia. The women generals of the Yang family not only proved their martial skill and bravery, but their supreme loyalty to the Song dynasty.





The subject matter of the Yang family fighting foreign invaders, which was popular during the 'Transitional' and early Kangxi periods, is an illustration of how even during the early Kangxi reign, many Chinese scholars still viewed the Manchu Qing dynasty with aloofness.

A large blue and white baluster vase decorated with this scene is illustrated in *The Taft Museum: Chinese Ceramics and Works of Art*, New York, 1995, pp.587, no.1931.138; the same scene of the female generals of the Yang was depicted on a famille verte plate, Kangxi, which was sold at Sotheby's, London, 12 May 2010, lot 71.





195

195 *

A BLUE AND WHITE BRUSH POT, BITONG

Kangxi

Painted on one side of the exterior in vivid shades of blue with a square panel, enclosing a landscape scene with four seated scholars in leisure at a headland beside the river, in front of cliffs and peaked mountains, the reverse decorated with scholar's objects including books and tripod incense burners around a bottle vase holding peacock feathers.

15.4cm (6 1/8in) high

£2,000 - 3,000

CNY17,000 - 26,000

清康熙 青花山水圖博古紋筆筒

Provenance: John Goldsmith, London
A Hong Kong private collection

來源：倫敦John Goldsmith先生舊藏
香港私人收藏

196

A BLUE AND WHITE EWER FOR THE ISLAMIC MARKET

Kangxi

The body painted with two cartouches depicting a riverscape dotted with pine trees and laminated rocks, reserved on a white ground scattered with flower heads and foliage, continuing onto the 'L'-shaped handle connecting a cup-shaped mouth above a tapering neck, the spreading foot with a beaded band below inverted lotus petals.

27cm (10 5/8in) high

£5,000 - 7,000

CNY43,000 - 61,000

清康熙 外銷伊斯蘭青花山水行旅圖執壺

The shape of this ewer derives from metal vessels, known as *aftaba*, which were produced in Turkey and India and used in conjunction with a basin for hand-washing. Compare a similarly shaped and decorated ewer, Kangxi, in the Liverpool Museum, illustrated by R.L.Hobson in *Chinese Porcelain and Wedgwood Pottery with Other Works of Ceramic Art*, London, 1928, no.233.

197 †

A LARGE PAIR OF BLUE AND WHITE BALUSTER VASES AND COVERS

Kangxi

Each finely moulded and painted around the exterior with three rows of spiralling petal-shaped lappets containing dense scrolling floral designs of chrysanthemum, peony and lotus sprays, the cover similarly painted with lappets encircled by a *leiven* diaper ground and surmounted by a tear-shaped finial. Each 56cm (22in) high. (4).

£10,000 - 15,000

CNY86,000 - 130,000

清康熙 青花纏枝花卉紋蓋罐 一對

Intricately decorated with sprays of blossoming lotuses, peonies and lotuses, the jars underscore powerful symbolic associations relating to auspicious wishes. Referred to in Chinese as *hehua* 荷花 or *lian* 蓮, the lotus is homophonic with 'harmony' and 'continuation'. Combined with peonies and chrysanthemums, lotus flowers form a wishful rebus for harmony, longevity, high rank and perennial longevity.



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197

198 †

**A PAIR OF BLUE AND WHITE BALUSTER
VASES AND COVERS**

Kangxi

Each of elegant baluster form painted in vibrant blue with moulded rows of arched panels enclosing floral vignettes, the larger central panels with various birds and flowers, the covers with foliate rims similarly painted and with a lotus bud finial.

The tallest 54.6cm (21 1/2in) high. (4).

£6,000 - 8,000

CNY52,000 - 69,000

清康熙 青花花卉紋蓋瓶 一對



198



199

199 †

A PAIR OF BLUE AND WHITE VASES AND COVERS

Kangxi

Each painted around the exterior in vibrant tones with shaped panels containing mountainous landscapes, baskets of flowers, and blooming peonies issuing from rocks, the central bands divided by and overlapping circles, all between *ruyi*-shaped panels on the foot and shoulder with floral scrolls, the covers similarly painted surmounted by a lotus bud finial.

Both about 45cm (17 3/4in) high. (4).

£10,000 - 12,000

CNY86,000 - 100,000

清康熙 青花開光山水圖蓋瓶 一對



200 †

A BLUE AND WHITE CARVED 'PHOENIX-TAIL' VASE

Kangxi

Of baluster form raised on a gently spreading foot, painted with two foliate panels each enclosing a garden scene depicting a boy attendant presenting gifts to a dignitary and ladies in leisure with two boys, rising to an elegantly-flaring trumpet neck with two similar rectangular panels, all reserved on a subtle white-glazed ground carved with large peony blossoms on a dense ground of scrolling foliage, separated by geometric borders, huanghuali wood stand.

45.2cm (17 3/4in) high (2).

£4,000 - 6,000

CNY35,000 - 52,000

清康熙 白釉刻花開光青花高士人物圖鳳尾尊

Provenance: a European private collection

來源：歐洲私人收藏



200

Blue and white 'phoenix-tail' vases moulded with a floral ground and dating to the Kangxi period are rare. Other shapes with similar dense peony grounds include beaker vases. Compare with a blue and white *gu* vase, Kangxi, decorated with shaped panels of landscape and domestic scenes, which sold at Sotheby's London, 12 July 2006, lot 630. A blue and white beaker vase, Kangxi, decorated with panels reserved on a moulded celadon ground sold at Christie's New York, 19 September 2006, lot 286.



201

201

A BLUE AND WHITE BALUSTER VASE

Chenghua six-character mark, Kangxi

The body rising on an elegantly-tapering foot, painted in vivid shades of cobalt blue with an audience scene, depicting a scholar holding a *hu* tablet arriving at a pavilion, received by a dignitary unfolding and announcing the Imperial edict, accompanied by martial generals and anticipated by further scholar-officials in the fenced garden beside pitted Taihu rocks, all framed within cloud scrolls, the waisted neck with two leafy sprigs issuing prunus and lily blossoms.

48.2cm (19in) high

£12,000 - 15,000
CNY100,000 - 130,000

清康熙 青花高士領旨圖觀音尊
青花「大明成化年製」楷書仿款

Compare with a similarly-shaped blue and white vase, painted with scholars engaging in leisurely pursuits, which sold at Sotheby's London, 5 November 2014, lot 113.



202

202 †

A PAIR OF BLUE AND WHITE 'HAWTHORN' BALUSTER JARS AND COVERS

Kangxi

Painted all over with flowering sprays of prunus reserved on a blue 'cracked-ice' ground, between a dentil border around the foot and *ruyi*-head band encircling the neck, the domed cover with lotus-bud finial similarly painted.

44cm (17 2/8in) high. (4).

£5,000 - 6,000

CNY43,000 - 52,000

清康熙 青花冰裂梅花紋蓋罐 一對



203 †

A PAIR OF POWDER-BLUE-GROUND BLUE AND WHITE ROULEAU VASES

Kangxi

Painted with variously shaped panels enclosing insect and birds amid rocks and flowers, children and ladies, various antiques and scholarly items, all reserved on powder-blue-grounds.

54.5cm (21 1/2in) high. (2).

£18,000 - 25,000

CNY160,000 - 220,000

清康熙 灑藍地開光花卉人物圖棒槌瓶 一對

A related pair of blue and white *rouleau* vases, decorated with panels reserved on a blue ground is illustrated by C.J.A.Jörg in *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam*, London, 1997, fig.152, pp.142 and 143.



203



204

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

204

A RARE BLUE AND WHITE ALMS BOWL AND COVER

Qianlong

The bowl of compressed globular form surmounted by a domed cover, the exterior and interior vibrantly painted with dense floral scrolls including lotus and peony blossoms, all wreathed in curling leaves borne on undulating stems, the outer rim bordered with a classic scroll, the cover similarly decorated on the exterior and interior, the outer rim with a classic scroll.

16.5cm (6 1/2in) diam. (2).

£12,000 - 15,000

CNY100,000 - 130,000

清乾隆 青花纏枝蓮紋帶蓋鉢

Provenance: an English private collection

來源：英國私人收藏

Compare with a very similar blue and white alms bowl and cover, Qianlong, which was sold at Sotheby's Hong Kong, 7 April 2015, lot 3111.

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

205

A RARE MING-STYLE BLUE AND WHITE AND COPPER-RED BARBED-RIM DISH

Qianlong seal mark and of the period

Painted in copper-red with flowering peony and *lingzhi* fungus issuing from blue branches and a grassy clump, all within double circles beneath four floral sprays at the cavetto, the rim with further *lingzhi* and meandering floral scrolls.

37.5cm (14 3/4in) diam.

£12,000 - 15,000

CNY100,000 - 130,000

清乾隆 青花釉裡紅靈祝富貴棧口盤
青花「大清乾隆年製」篆書款

Provenance:

Christie's London, 21 March 1988, lot 59

An English private collection, and thence by descent

來源：

1988年3月21日於倫敦佳士得拍賣，拍品59號
英國私人收藏，並由後人保存迄今

Inspired by the classical shapes and decorative designs of the Ming dynasty, the present dish attests to the creativity of Qing potters during the Qianlong period. The 'heaped-and-piled' technique, characterised by the inky cobalt blue which fired to a dark, deep blue in parts, heightening the three-dimensional quality of the design, was a feature of early Ming blue and white wares, as was the use of separate floral sprays, instead of the continuous scroll, in the cavetto, and clearly inspired 18th century potters.





THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 206 - 213

206

A BLANC-DE-CHINE FIGURE OF GUANDI ON HORSEBACK

Kangxi

The figure modelled wearing armour beneath his robe, wearing a cap with two braids falling on his shoulders, facing to one side and sitting astride a horse with full trappings.

27cm (10 5/8in) high.

£2,500 - 3,500

CNY22,000 - 30,000

清康熙 德化白瓷關帝騎馬像

Provenance: an Italian private collection

來源：意大利私人收藏

Compare with a similar but smaller, blanc-de-chine figure of Guandi on horseback, Kangxi, illustrated by J.Ayers in *Blanc de Chine: Divine Images in Porcelain*, New York, 2002, no.47, p.96.

A BLANC-DE-CHINE FIGURE OF BUDAI

17th century

The monk modelled with stippled hair and seated with one leg across, his right hand resting on his raised knee, the other resting on his treasure sack, wearing long robes falling into heavy folds and opened at the chest to reveal the large belly, the cheerful face with benign expression flanked by long pendulous ears.

15.3cm (6 1/8in) wide

£7,000 - 9,000

CNY61,000 - 78,000

十七世紀 德化白瓷布袋佛坐像

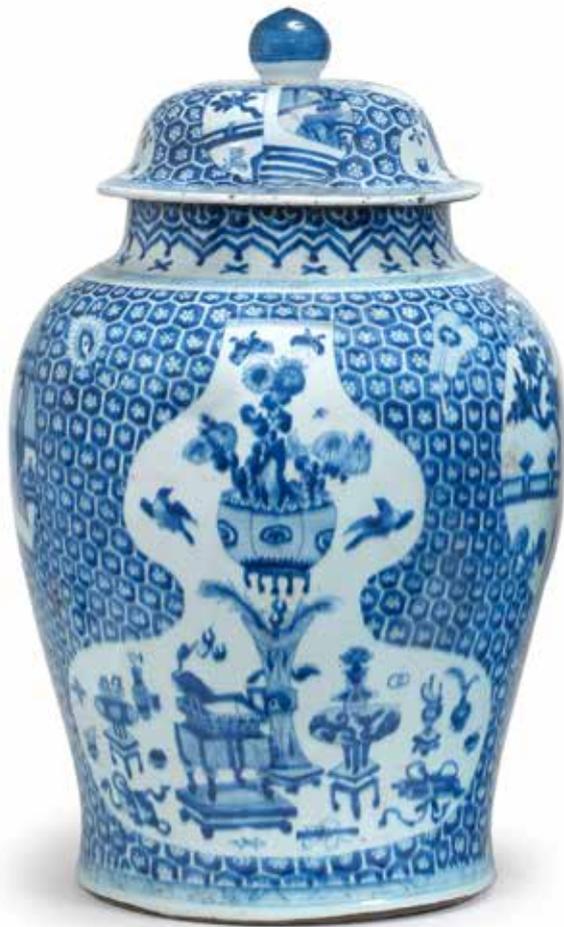
Provenance: an Italian private collection

來源：意大利私人收藏

A native of Zhejiang province, Budai is regarded as an incarnation of Maytreya, the Buddha of the Future, and an eccentric monk.

Compare with a similar blanc-de-chine Budai, 17th century, in the Louvre Museum, Paris, illustrated in *La Ceramique Chinoise*, Paris, 1922, pl.40. Another figure of Budai, 17th century, is illustrated by G.Lang in the *Wrestling Boys*, Burghley House Preservation Trust, Peterborough, 1983, no.234, p.90.





208

208

A PAIR OF BLUE AND WHITE BALUSTER JARS AND COVERS

Kangxi

Both painted around the exterior with circular panels of an elegant lady gazing out of her window, double-gourd panels of antiquities and archaic bronze vessels, all reserved on a honeycomb-pattern ground, the domed cover with lotus-bud finials.

61cm (24in) high (4).

£12,000 - 16,000

CNY100,000 - 140,000

清康熙 青花錦地開光博古圖蓋罐 一對

Provenance: an Italian private collection

來源：意大利私人收藏



209

A PAIR OF BLUE AND WHITE BEAKER VASES, GU

Chenghua six-character marks, Kangxi

Both with channelled rims and deftly painted around the exteriors in vibrant hues of cobalt-blue with various scenes, the upper register of one vase with armed soldiers, the middle section with gentlemen drinking around a board game, the lower register with elegant ladies in a garden and pavilion playing chess, the other vase decorated on the upper register with court musicians accompanying a court lady and phoenix, the middle register with ladies engaged in the four scholarly arts, the lower register with scholars and attendants amidst gnarled pine trees.

The largest 46cm (18 1/8in) high. (2).

£9,000 - 12,000

CNY78,000 - 100,000

清康熙 青花刀馬人物圖花觚 一對
青花「大明成化年製」楷書仿款

Provenance: an Italian private collection

來源：意大利私人收藏

During the Kangxi period it was fashionable to depict warriors and scenes from popular novels such as *The Romance of the Three Kingdoms*, or *Outlaws of the Marsh*. The majority of the images on porcelain are derived from woodblock illustrations. Compare with a related motif on a vase, Kangxi, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, pp.270-271, no.97.



209

210

**A PAIR OF BLUE AND WHITE 'SQUIRRELS
AND GRAPES' JARS AND COVERS**

Kangxi

Both meticulously painted around the exteriors with large, long, curling, vine trees suspending bunches of ripe grapes, various squirrels perched on the vines nibble at the fruit, all beneath a *ruyi*-head band, the domed covers similarly painted, surmounted by lotus-bud finials.

62cm (24 3/8in) high (4).

£12,000 - 15,000

CNY100,000 - 130,000

清康熙 青花松鼠葡萄紋蓋罐 一對

Provenance: an Italian private collection

來源：意大利私人收藏



Designs of squirrels amid grapes underscore symbolic associations relating to fertility. As squirrels have large litters, the depiction of squirrels with trailing vines may be a visual rebus for a wish for many sons and the continuation of the family line, the winding vines representing the family lineage.

A wucui baluster jar, Kangxi, with related decoration of squirrels and grapes, is illustrated in *The World's Great Collections: Oriental Ceramics*, Vol.7, Musée Guimet, Paris, Tokyo, 1981, col.pl.83.





211

211
**A BLUE AND WHITE 'IMMORTALS'
 VASE, HU**

19th century
 Boldly painted around the exterior in deep shades of cobalt-blue with a continuous scene of the Eight Daoist Immortals and their various attributes as well as the Queen Mother of the West, the Three Star Gods, and Hehe Erxian, all within an elegant garden above a band of crashing waves, the sloping shoulders applied with a pair of bamboo lug-handles.
 51cm (20in) high

£3,000 - 5,000
 CNY26,000 - 43,000

十九世紀 青花群仙祝壽圖貫耳尊

Provenance: an Italian private collection

來源：意大利私人收藏

212

A POWDER-BLUE AND GILT ROULEAU VASE

Kangxi
 The well-potted vase with a slightly cylindrical body and a tall neck supported by a galleried rim, decorated with shaped cartouches depicting magpies perching on branches of flowering prunus, chrysanthemums and blossoming lotus, all reserved on a gilt ground of scrolling flowers between a band of lappets and Precious Objects.
 45.5cm (18in) high

£6,000 - 8,000
 CNY52,000 - 69,000

清康熙 灑藍地描金開光喜鵲登梅圖棒槌瓶

Provenance: an Italian private collection

來源：意大利私人收藏

Compare a similar powder-blue rouleau vase, Kangxi, decorated with gilt designs of flowering plants and mythical beasts, which sold at Christie's New York, 19 March 2015, lot 457.

213

**A VERY LARGE POWDER-BLUE AND GILT
 ROULEAU VASE**

Kangxi
 The vase well potted, the cylindrical body surmounted by a tall neck with galleried rim, richly gilt on a powder-blue ground with foliate and round panels enclosing a dragon pursuing a flaming pearl, flowers and a calligraphic inscription, all in reserve on a gilt ground reserved with scrollworks and lotus flowers, between a band of lappets and a floral frieze interspersed with vignettes enclosing scholar's objects.
 76cm (29 7/8in) high

£8,000 - 12,000
 CNY69,000 - 100,000

清康熙 灑藍地描金開光博古花鳥圖棒槌瓶

Provenance: an Italian private collection

來源：意大利私人收藏

Compare with a similar, albeit smaller, powder-blue glazed vase, Kangxi, decorated with gilt designs of flowers and a calligraphic inscription, in the Metropolitan Museum of Art, New York. A powder-blue vase, Kangxi, also decorated with gilt floral and calligraphic designs, was sold at Sotheby's New York, 23 March 2011, lot 669.



212



213

214 TP Y

A VERY RARE IMPERIAL FAMILLE ROSE TWELVE-LEAF SCREEN

Jiaqing

Each leaf enclosing five famille rose porcelain plaques; the main famille rose panels superbly enamelled with groups of Immortals and sages, each with his attribute, engaged in various pursuits in a mountainous river landscape with trees, flowers and bamboo; the smaller rectangular top, middle and bottom famille rose panels colourfully decorated with a pair of confronted *chi* dragons clawing at a foliate lotus blossom, each panel framed by a floral scroll on a lime-green ground; the square famille rose plaques each finely enamelled with a flower representing one of the twelve months, all set within a hardwood and possibly zitan frame.

Overall 362cm (142 1/2in) wide x 152cm (59 3/4in) high.

£100,000 - 150,000

CNY860,000 - 1,300,000

清嘉慶 御製粉彩道仙人物圖瓷板十二開屏風

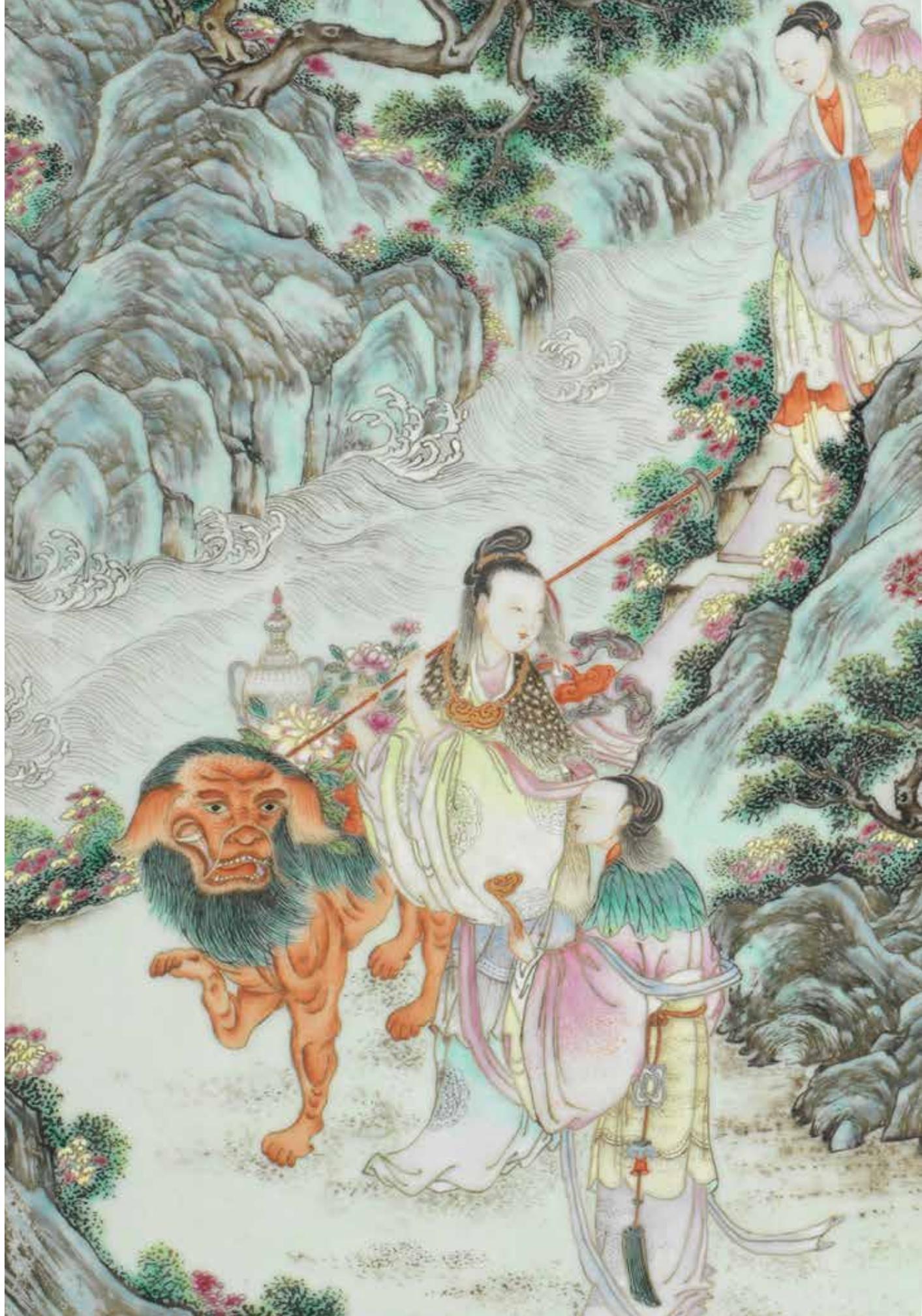
Screens were commonly used in ancient China to keep out draughts, shut out light and partition rooms. Apart from practical functions however, screens also had an essential social and decorative function. In the Imperial halls, they were often used as backdrops to thrones, reinforcing the Imperial eminence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

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

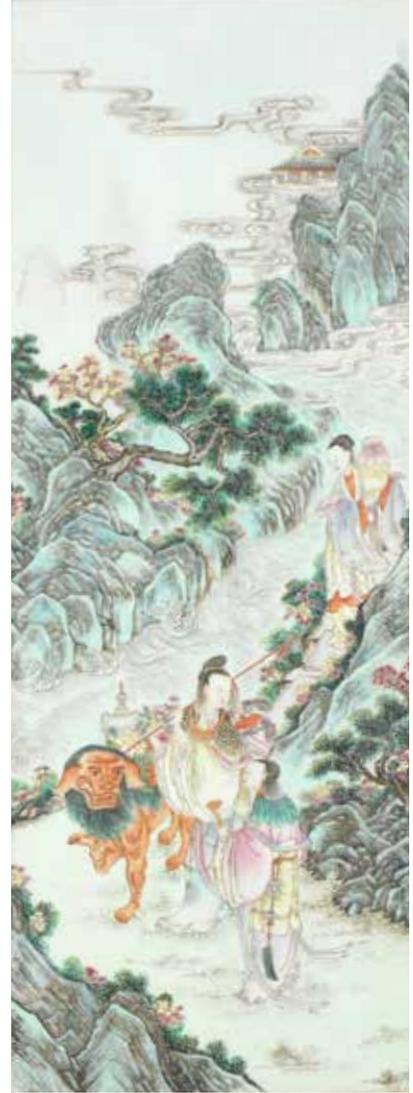
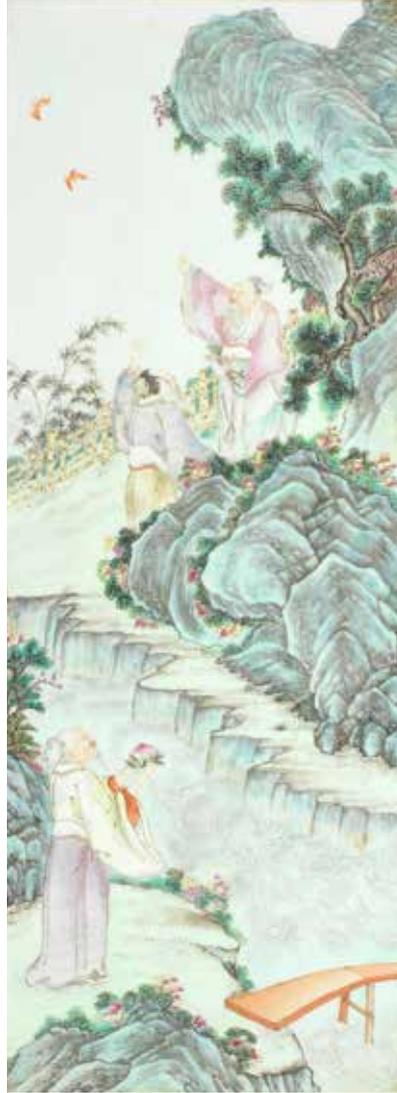
Compare with a magnificent Imperial twelve-leaf screen, Jiaqing, which was sold in these rooms on 15 May 2014, lot 88.



Bonhams London, 15 May 2014, lot 88







Taking the main panels on the screen from left to right:

Panel 1

The first panel on the far left depicts Liu Hai tempting his three-legged toad with strings of gold coins. Together, they are symbolic of wealth and prosperity. The Chinese word for 'toad' is *chan* (蟾); and in some dialects, the character *chan* is a homophone to the character for 'money' or *qian* (錢). Thus, in a dialect, one could easily hear 'Liu Hai playing with the toad' as 'Liu Hai playing with gold coins'. Hence the present plaque bears the auspicious wish for wealth and good fortune.

Panel 2

The second panel depicts two sages pointing up at two red bats flying in the sky; a pair (*shuang* 雙) of bats (*fu* 蝠), is a rebus for 'double blessings' (*shuangfu* 雙福). Beside the sage is a deer (*lu* 鹿) which is a homophone for 'emolument' (*lu* 祿) and represents success in office. It is possible, therefore, that the sage next to the deer is a representation of the Star God of Lu. Across the stream another grey-bearded sage proffers a peach, a symbol of longevity.

Panel 3

The third panel depicts three female immortals, probably Guanyin flanked by Buddhist lion, Magu carrying the jar containing the elixir of immortality, and the Spirit of the Well holding a *ruyi* sceptre, descending from a palace shrouded in wispy clouds.



Panel 4

The fourth panel depicts two sages by a stream with an attendant carrying a red-headed crane, one gentleman points at the sky to the crane in the next panel; in the foreground an elderly sage with a staff is followed by a child carrying a basket of flowers, possibly representing Lan Caihe.



Panel 5

The fifth panel depicts the God of Longevity, Shoulao, with a prominent cranium and a long staff, surrounding him are children, one riding a deer and holding a peach, further symbols of longevity and prosperity, two boys pointing to a flying crane in the sky.



Panel 6

The sixth panel depicts Magu, the Goddess of Longevity, on a log raft with He Xiangnu steering it. Magu (literally meaning 'Hemp Maiden') is portrayed wearing a cape of hemp leaves, beside a basket of flowers and a jar of fungus longevity wine. He Xiangnu is distinguishable from the lotus she is wearing. Magu points up towards the shore where a Buddhist lion treads behind another female Immortal.



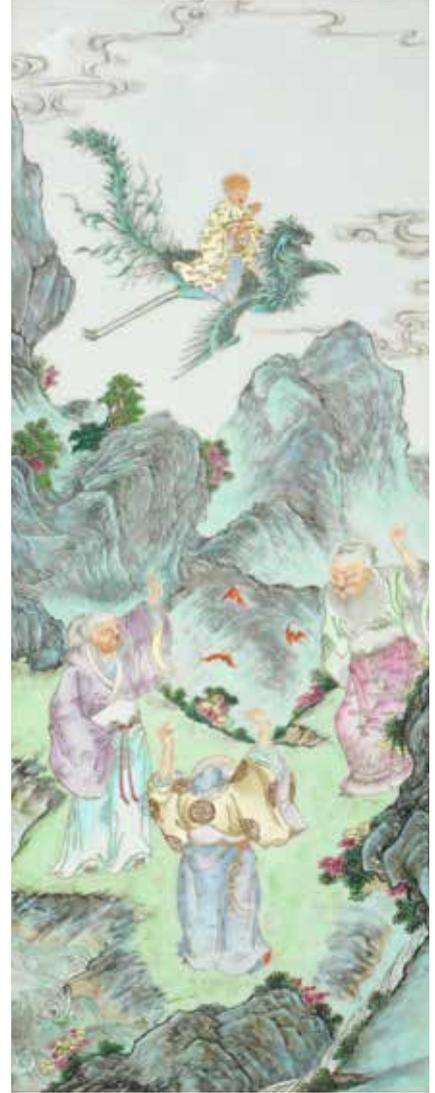
Panel 7

The seventh panel depicts three wizened old sages standing together, one holding a melon above his head.



Panel 8

The eighth panel depicts the Hehe Erxian floating on the clouds, the twin Immortals carrying a lotus (*he* 荷) and a box (*he* 盒), both homophones with harmony (*he* 和) and union (*he* 合). Beneath them, a young boy beside a man, possibly the Star God Fu, the God of good fortune, proffers a floral sprig to the Star God Lu, holding a *ruyi* sceptre beside a child, and attendant carrying a vase with a halberd arrow (*ji* 戟), which is a homophone for 'grade' (*ji* 級). The theme of the panel is thus the wish for attainment of good fortune, prosperity, rank and influence.



Panel 9

The ninth panel depicts four of the 'Eight Daoist Immortals'. Seated in a raft is the Immortal Lan Caihe beside a basket of flowers with the Immortal He Xiangyu steering the vessel. The latter was said to have had a divine revelation in a dream, and ate powdered mica to prolong her life. The two Immortals gaze from the raft across the stream to the Immortal Cao Guojiu holding castanets, said to have the power to purify his surroundings. In the foreground, the Immortal Han Xiangzi plays the flute beside a crane, a symbol of longevity and immortality.



Panel 10

The tenth panel depicts the other four of the 'Eight Daoist Immortals'. Atop a mountain terrace, Zhongli Quan proffers a peach. Below on the river, Li Tiegua, or Iron-crutch Li, rides atop the waves on a magical double-gourd said to be filled with medicine to heal the sick. Further down the stream, standing atop a carp, is Zhang Guolao carrying his 'fish drum', a bamboo cylindrical tube that carried iron mallets dispelling evil. Beside Zhang Guolao is Lu Dongbin, with his sword and fly whisk that dispels evil, standing atop a lotus leaf.



Panel 11

Flying above in the sky on a phoenix is the Queen Mother of the West, Xiwangmu. According to legend, the Queen Mother of the West lives in the mythical Western Kunlun Mountains near the legendary Orchard of Immortality Peaches. These peaches would ripen only once every three thousand years, and she would hold a large banquet for all the Immortals to eat these peaches so that they could prolong their life for another six thousand years. Beneath her are three sages gesticulating wildly around three bats, symbols of fortune.



Panel 12

The twelfth panel depicts a sage carrying on his shoulder a sprig of peaches as he gazes up at Xiwangmu in the previous panel. He could perhaps be a representation of Dongfang Shuo, who was a 'banished Immortal' for stealing Xiwangmu's peaches.



215

VARIOUS OWNERS 各方藏家

215

A PAIR OF FAMILLE ROSE 'EIGHT IMMORTALS' WINE CUPS

Iron-red Daoguang seal marks and of the period

Of octagonal form with each side depicting one of the Eight Daoist Immortals and their attributes, all above a band of crashing waves, the rims gilt.

Each 6.3cm (2 1/2in) diam. (2).

£3,000 - 5,000

CNY26,000 - 43,000

清道光 粉彩八仙圖小盃 一對
 礬紅「道光年製」篆書款

216^Y

A RARE AND LARGE FAMILLE ROSE PORCELAIN PLAQUE

Daoguang

Finely enamelled with The Five Ancients gazing at a handscroll depicted with the *taiji* symbol as young attendants prepare tea, carry books, cups and a zither, below the *Hehe Erxian* floating in the clouds, all amidst a mountainous landscape with craggy rocks and pine trees, inset within a huanghuali frame on stand.

With stand: 114.3cm (45in) high (2).

£5,000 - 8,000

CNY43,000 - 69,000

清道光 粉彩道仙人物圖瓷板屏風

Delicately enamelled with mythical Daoist imagery and a variety of auspicious flowers and birds, the plaque is imbued with symbolic significance and would have probably been intended as part of a large screen gracing the interior of an Imperial hall. The five figures gazing at the handscroll may symbolise the Five Elements of Wood, Fire, Earth, Metal and Water of the Chinese cosmology, which together with the *yin* and *yang* forces, depicted on the handscroll, generated all changes and animated the cosmos.

The brilliant enamels and highly naturalistic facial expressions noted on the present plaque are features characterising porcelain dating to the Jiaqing and Daoguang emperors. Compare with similarly depicted famille rose plaques, inset in a twelve-leaf hardwood screen, Jiaqing/ Daoguang, sold at Sotheby's New York, 30 March 2006, lot 190 and the famille rose plaques inset in a twelve-leaf huanghuali screen, Jiaqing, sold in these rooms, 15 May 2014, lot 88.



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217

**A FAMILLE ROSE 'ARCHAISTIC TILES'
JARDINIÈRE**

Guangxu

Heavily potted, the tapered cylindrical body decorated in vivid enamels to the exterior with four archaistic circular eave tiles enclosing characters reading 'Yan Nian Yi Shou', each bracketed by four iron-red swooping bats and separated by stylised *shou* characters, all reserved on a bright yellow ground above lotus lappets to the foot and a band of stylised *ruyi*-heads to the rim, the interior with a circular drainage hole.

33.6cm (13 1/4in) high

£3,000 - 5,000

CNY26,000 - 43,000

清光緒 黃地粉彩福壽拱「延年益壽」瓦當紋缸



217

218

**A FAMILLE ROSE 'HUNDRED BATS'
GLOBULAR TRUMPET-NECKED VASE**

Guangxu six-character mark and of the period. Brightly enamelled with a profusion of iron-red bats in flight amidst multicoloured *ruyi* clouds, between a band of *ruyi* heads at the rim and upright lappets around the foot, divided at the shoulder by a band of lotus sprays alternating with gilt *shou* characters on the shoulder above a gilt relief border.

39.5cm (15 1/2in) high

£6,000 - 8,000

CNY52,000 - 69,000

清光緒 粉彩百蝠紋天球瓶
礬紅「大清光緒年製」楷書款

大清光緒年製

Provenance: an English private collection

來源：英國私人收藏

Represented in conjunction with the character *shou* 壽, meaning longevity, and blossoming lotuses, symbolising fertility, bats are homophone with the word for happiness 福. Combined with coloured clouds, symbolic of luck, red bats were also regarded as representing the upper limits of heaven, generating the pun 'Vast happiness piled up to the sky', (*hongfu qitian* 洪福齊天).

Compare with a very similar vase, Guangxu, in the Nanjing Museum, illustrated in *China's Jingdezhen Porcelain Through The Ages, Qing Dynasty*, Hong Kong, 1998, p.357.

A similar vase, Guangxu mark and of the period, was sold in these rooms on 17 May 2012, lot 359.



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



219

A SET OF FOUR PORCELAIN-MOUNTED WOOD PANELS

Signed Wang Yuanfeng, cyclically dated to Jihai year, corresponding to 1899 and of the period
 Each plaque finely enameled in delicate hues with various subjects such as birds and flowers, landscapes, and groups of scholars and sages amidst garden settings, each with a calligraphic inscription and seal of the artist, framed to form four long panels each set vertically with four variously-shaped plaques.
 Each panel 108cm (42 1/2in) high. (4).

£4,000 - 6,000
 CNY35,000 - 52,000

己亥年（公元1899年）王源豐作 粉彩花鳥人物圖瓷板掛屏 一組四幅

220^Y

A FAMILLE ROSE RECTANGULAR PLAQUE

Signed Pu Jian, Republic Period

Delicately enamelled in subdued hues with chrysanthemums, bamboo, orchids and prunus, borne on leafy stems issuing from jagged rocks, a cricket perched on one stem, set within a wood frame and reticulated stand carved with scrolling vines.

39cm (15 3/8in) wide (2).

£5,000 - 7,000

CNY43,000 - 61,000

民國溥儻款 黃花梨嵌粉彩百花圖瓷板桌屏

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



221 *

THREE RARE FAMILLE ROSE RECTANGULAR PLAQUES

Signed Wang Qi, cyclically dated gengwu and xinwei years corresponding to 1930 and 1931 and of the periods

All enamelled in a refined famille rose palette with dated inscriptions relating to the scene; two plaques portraying the *luohan* Budai and Bodhidharma, each with a four-character *zhuanshu* title, painted red seal mark of the artist, with a twelve and thirteen-character *kaishu* inscription respectively; the third plaque depicting a scholar being served wine by his young attendant, accompanied by a twenty-eight-character *kaishu* inscription and a painted red seal mark of the artist, wood frames.

20.5cm (8in) high x 13cm (5 1/8in) wide (3).

£20,000 - 30,000

CNY170,000 - 260,000

庚午及辛未年（1930及1931年）王琦作
粉彩人物圖瓷板 一組三件

Provenance: an English private collection

來源：英國私人收藏

Wang Qi (王琦) (1884-1937), also named Bizhen, Taomi Daoren and Taotao Zhai, was a native of Xinjianxian in Jiangxi province. He went to Jingdezhen during his 17th year where he soon learnt to paint on porcelain. He was one of the founding members of the 'Eight Friends of Zhushan', who were amongst the best porcelain artists of the early 20th century. They were instrumental in revitalising the porcelain industry after the fall of the Qing dynasty, when Imperial orders for porcelain at Jingdezhen had ceased.

In 1916, Wang went to Shanghai where he had the opportunity to see a wide variety of paintings. He was particularly influenced by the artist Huang Shen (1687-1772), one of the 'Eight Eccentrics of Yangzhou'. From then on, his work would incorporate cursive calligraphy and looser brushwork. Later in Wang's career, he began to extensively explore mythical subjects from folklore and religion. This is evident in the present lot with its whimsically exaggerated renderings of folkloric and mythological figures, accompanied with long and uninhibited calligraphic inscriptions.

Depicted on one plaque is Budai; a monk purportedly from the Five Dynasties and Ten Kingdoms period, whose preternaturally gleeful demeanour caused him to be identified by some in Chinese folk religion as the Maitreya, or the reincarnation of Buddha. Another plaque shows Damo, or Bodhidharma, who is regarded as the first patriarch of Chan Buddhism in China. Originally an Indian monk living in the 5th or 6th century, his exotic foreignness is emphasised by his profusely-bearded demeanor. Compare with a related famille rose plaque depicting Bodhidharma illustrated in *Brush and Clay: Chinese Porcelain of the Early 20th Century*, Hong Kong, 1990, pp.162-163, pl.12.

See also two related famille rose porcelain plaques individually depicting Budai and Bodhidharma, dated to the *renshen* year corresponding to 1932, which were sold in our San Francisco rooms on 17 December 2013, lot 8353; and see also another related famille rose porcelain plaque (one of a pair) showing a young attendant serving tea to an elderly scholar dated to the *gengzi* year corresponding to 1900, which was sold in the same rooms on 23 March 2009, lot 3205.





222

A SET OF FOUR FAMILLE ROSE PLAQUES

Signed Liu Xiren, cyclically dated to Jisi year, corresponding to 1929, and of the period

Each plaque depicting a scholar and his attendant, each with a different seasonal flower, beside cursive calligraphic inscription, with metal fittings.

Each 39cm (15 3/8in) x 26cm (10 1/4in). (4).

£6,000 - 10,000

CNY52,000 - 86,000

己巳年（1929年）劉希任作
粉彩道仙人物圖瓷板 一組四件



Liu Xiren 劉希任 (1906-1967), was from Nanchang in Jiangxi. Since youth he was fond of painting and by the age of 30 he had already achieved some fame, particularly for his paintings of figures on porcelain plaques.

Compare with a set of four famille rose rectangular plaques, 20th century, three with the seals of Liu Xiren, which was sold at Christie's New York, 24 March 2011, lot 1828.

THE JOHN CHRISTOPHERSON COLLECTION OF CHINESE JADES

John Christopherson 先生珍藏中國玉器雕刻

The Property of a Lady 女士藏品
Lots 223 - 231

John Christopherson is known for his later career as an artist, which only began in 1950, when he met Jacob Epstein and started to visit West End Galleries in London. In 1959 he resigned from the Civil Service and became a full-time painter, known for small townscapes, exhibiting at the Leicester Galleries, the Marjorie Parr Gallery, Agnews and England & Co. His last exhibition was a retrospective held in 1995 at the Woodlands Art Gallery in Blackheath. Christopherson was an avid letter writer, corresponding with a wide group of dealers and fellow-collectors who shared his interest in art and indeed in jade carvings. He visited the London auction rooms as well as visiting Portobello Market regularly on Saturdays and was known to produce his most recent purchase, often a Chinese early jade carving. By 1994 his illness prevented him from visiting central London.

223

FOUR ARCHAIC PALE GREEN AND RUSSET JADE SQUARE CYLINDERS, CONG

Neolithic, Longshan Culture and possibly later

All of square cross-section with rounded corners, carved with cylindrical apertures extending to form the rim and foot: two of pale-green tone with russet patches; one of light-amber tone with dark-brown veining; and of yellowish-green tone with cloudy inclusions. *The largest 6.7cm (2 5/8in) wide. (4).*

£4,000 - 6,000

CNY35,000 - 52,000

新石器時代 龍山文化及更晚 青玉帶皮琮 一組四件

Provenance:

John Christopherson (1921-1996) collection of Chinese jades
An English private collection

來源：John Christopherson (1921-1996) 先生舊藏
英國私人收藏



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



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224

A RARE WHITE AND RUSSET JADE 'LION HEAD' FITTING

Han Dynasty

Skilfully rendered in low relief as a stylised lion mask, the bulging eyes set beneath protruding brows and curling locks of mane, the back pierced with one aperture, the stone of pale grey tone with cloudy and dark inclusions.

5.1cm (2in) long.

£4,000 - 6,000

CNY35,000 - 52,000

漢 白玉帶皮鋪首飾件

Provenance:

Sotheby's London, 20 October 1969, lot 80

John Christopherson (1921-1996) collection of Chinese jades

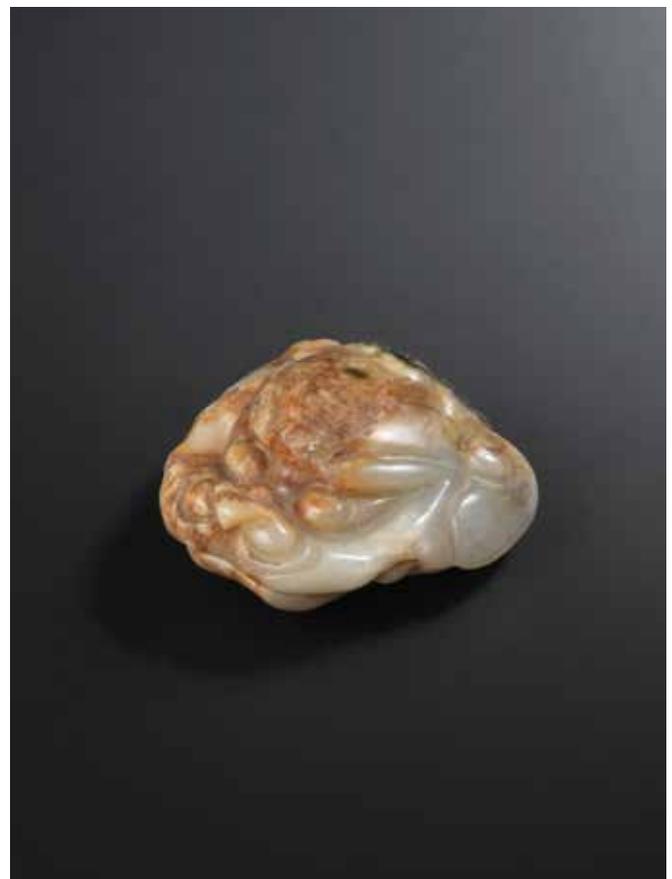
An English private collection

來源：1969年10月20日於倫敦蘇富比拍賣·拍品80號

John Christopherson (1921-1996) 先生舊藏

英國私人收藏

Compare with related examples of jade fittings in the form of a feline face, illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.112. Another example of a jade animal-head fitting, Eastern Han, is illustrated in *Compendium of Collections in the Palace Museum*, Vol.4, Beijing, 2011, pl.270, p.215.



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



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225

FIVE JADE RECTANGULAR SCABBARD SLIDES

Han to Yuan Dynasty

One with a writhing mythical beast amidst whirling clouds, the stone of pale green tone with cloudy and russet inclusions; one carved in low relief with rows of raised circular bosses, the stone of pale greyish-green tone with russet inclusions; one with archaic *taotie* design, the stone of mottled brown and green; one with interlocking C-scrolls, the stone of amber-brown tone; one carved in shallow relief with archaic C-scrolls, the stone of pale green tone with black patches.

The longest 5.1 cm (2in) long. (5).

£5,000 - 8,000

CNY43,000 - 69,000

漢至元 玉劍珌 一組五件

Provenance:

John Christopherson (1921 - 1996) collection of Chinese jades
An English private collection

來源：John Christopherson (1921-1996) 先生舊藏
英國私人收藏

226

A RARE PALE GREEN AND RUSSET JADE CARVING OF A RECUMBENT BEAR

Song Dynasty or earlier

The stout animal finely carved with its head resting on its front paws, its small ears tucked back, its tail wrapped around its right haunch, the smoothly-polished stone of pale green tone streaked with russet skin.

9cm (3 1/2in) long

£10,000 - 15,000

CNY86,000 - 130,000

宋或更早 青玉帶皮臥熊把件

Provenance: John Christopherson (1921-1996) collection of Chinese jades, acquired from William Clayton Ltd., London on 21 June 1967
An English private collection

來源：John Christopherson (1921-1996) 先生舊藏，於1967年6月21日購自倫敦古董商 William Clayton Ltd.
英國私人收藏

Bears inhabited the forests of North China and were frequently depicted in burials probably to protect their dead from harmful influences. The word for bear, *xiong* 熊, is a homophone with brave and powerful, *xiong* 雄.

According to the 'Rites of Zhou', *Zhou Li* (周禮), edited during the Han dynasty, bears were employed in exorcism rituals, their skin worn over the head of the performer who, holding a lance and a shield, led the officials to perform the Seasonal Exorcism by searching through houses and driving away pestilences. See J.Lagerway, *Early Chinese Religion. Part One. Shang through Han (1250 BC-220 AD)*, Boston, 2008, p.287.

A related jade carving of a recumbent bear, Song/Jin dynasty, was sold at Sotheby's Hong Kong, 8 April 2013, lot 3094.



223 (invoice)



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227

227

A PALE GREEN AND RUSSET JADE CARVING OF A QILIN

Early Ming Dynasty

The recumbent mythical animal carved with its head sharply turned towards its back, exhaling from its mouth a wispy cloud supporting a book, the legs covered with incised scales, the stone of pale green tone with extensive russet-brown skin.

6cm (2 3/8in) long.

£2,500 - 3,000

CNY22,000 - 26,000

明初 青玉帶皮麒麟吐書把件

Provenance:

John Christopherson (1921-1996) collection of Chinese jades
An English private collection

來源： John Christopherson (1921-1996) 先生舊藏
英國私人收藏

228

A FINE PALE GREEN AND RUSSET JADE 'BIXIE' WATER DROPPER

Yuan/ Ming Dynasty

The mythical beast carved with its legs tucked under its rotund body with a thick bifurcated tail, its head tilted back slightly with the mouth formed as a small circle hollowed from the stone between its fangs, its ears pricked back toward a circular aperture on its back opening to a cavity, the smoothly polished pale green stone with toffee-coloured streaks.

6cm (2 3/8in) long.

£4,000 - 6,000

CNY35,000 - 52,000

元/明 青白玉帶皮辟邪水注

Provenance:

John Christopherson (1921-1996) collection of Chinese jades
An English private collection

來源： John Christopherson (1921-1996) 先生舊藏
英國私人收藏

Compare with a similar jade water dropper, carved as a *bixie*, dated to the Ming dynasty, included in the collection of the Palace Museum, Beijing, illustrated in *Scholar's Paraphernalia*, Beijing, 2009, pl.251, pp.232-233.



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229

AN ARCHAISTIC BLACK AND WHITE JADE CYLINDER, CONG

Song/Yuan Dynasty

Of short cylindrical form supporting protruding nodules at the four compass parts, carved around the exterior with a continuous band of archaistic whorls, the stone of pale white tone with lustrous black streaks. 8.3cm (3 1/4in) wide.

£4,000 - 6,000

CNY35,000 - 52,000

宋/元 白墨玉琮

Provenance:

John Christopherson (1921-1996) collection of Chinese jades, acquired from Spink & Son Ltd., London on 11 April 1968

An English private collection

來源：John Christopherson (1921-1996) 先生舊藏，於1968年4月11日購自倫敦古董商Spink & Son Ltd.

英國私人收藏



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



230

A CREAM JADE 'ELEPHANT AND RAM' ARCHER'S RING

18th/19th century

The hollowed cylindrical tube finely carved around the exterior with a recumbent elephant and ram amidst a mountainous landscape among sprays of auspicious *lingzhi* fungus, the characters 'Li Zhong' carved in archaic seal-script calligraphy, the stone of very pale greenish-white tone with light-brown striations.

3.6cm (1 1/2in) diam.

£2,000 - 3,000

CNY17,000 - 26,000

十八/十九世紀 雞骨白玉「李忠」臥象扳指

來源： John Christopherson (1921-1996) 先生舊藏
英國私人收藏

230



231

A WHITE AND RUSSET JADE ARCHER'S RING

Qing Dynasty

Of irregular cylindrical form, smoothly carved and polished, the stone of an even white colour with russet inclusions on one side.

3.6cm (1 3/8in) wide

£2,000 - 3,000

CNY17,000 - 26,000

清 白玉帶皮光素扳指

來源： John Christopherson (1921-1996) 先生舊藏
英國私人收藏

231

VARIOUS OWNERS 各方藏家

232

A PALE GREEN AND BLACK JADE LIBATION CUP, GUANG

Ming Dynasty

Skilfully carved in the form of a winged mythical beast supporting a flattened flared cup, to the front of the cup a bird handle suspending a loose ring, the handle carved in high relief as a *chilong* clambering up perching its head on the rim, the stone of greenish-grey tone with an area of black.

14cm (5 1/2in) long.

£3,000 - 5,000

CNY26,000 - 43,000

明 青墨玉貔貅托仿古勾雲紋匝

Provenance: a British private collection

來源：英國私人收藏



232



233

A FINE PALE GREEN JADE 'TWIN-FISH' BRUSH WASHER

Qianlong

The circular vessel with elegantly rounded sides rising to a lipped rim, crisply carved with *taotie* masks around the exterior between lappet bands, the interior well hollowed and carved in high relief with a pair of catfish, each clasping in its mouth a leafy branch of *lingzhi* fungus, the stone of semi-translucent even pale-green tone with cloudy inclusions, wood stand.

14.3cm (5 5/8in) diam. (2).

£20,000 - 30,000

CNY170,000 - 260,000

清乾隆 青白玉年年有餘洗

The 'twin-fish', *yu*, are one of the Eight Buddhist Emblems symbolising 'freedom from restraint'. Because pairs of fish, *shuangyu*, are reputed to swim together, they express auspicious symbolism relating to marital bliss, but also wishes relating to fecundity and abundance of good luck. The great reproductive power of fish also represent the wish for numerous offspring.

Compare a related jade bowl, carved with two relief catfish to the interior, illustrated by P.Schneeberg in *The Baur Collection*, Geneva, 1976, Pl.B11. Another jade bowl, carved with twin-fish and *ruyi*, Qianlong, is in the Victoria and Albert Museum, ref.no.756-1903. See also a jade bowl carved with twin catfish, Qianlong, which was sold at Christie's London, 6 November 2012, lot 146.

A RARE PALE GREEN JADE 'NINE-DRAGON' CIRCULAR BOX AND COVER

Mid-Qing Dynasty

The domed cover crisply carved in low relief with a medallion enclosing a large full-faced five-clawed dragon amidst whirling clouds, the curving sides carved with a continuous band of four dragons, the box with a further four wreathing dragons around the exterior, the stone of pale-green tone with some russet and cloudy white inclusions. 12.7cm (5in) diam. (2).

£20,000 - 30,000

CNY170,000 - 260,000

清中葉 青白玉雲龍戲珠紋圓蓋盒

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

Characterised by a dynamic and vigorous rendering of the nine five-clawed dragons striding amidst clouds in pursuit of flaming pearls, the present box demonstrates the exceptional craftsmanship achieved by jade carvers during the mid-Qing period.

Highly regarded for their intermediary position between heaven and earth, dragons possessed supernatural powers that compared with those of the emperors. The nine-dragon motif refers to the nine mythological sons of the Dragon King, *longsheng jiuzi* 龍生九子.

Nine-dragons design is rare in jade carving and is more often found on other media used for the Imperial court, such as carved cinnabar lacquer boxes and covers; see a circular cinnabar lacquer box and cover, Qianlong, in the Metropolitan Museum, New York (acc. no.2015.500.1.8a,b); and another, Qianlong, which was sold in our Hong Kong rooms, 2 June 2016, lot 26.



THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 235 - 238

235 ^Y

**A LARGE AND RARE PALE GREEN JADE 'CHILONG AND FISH'
INK PALETTE**

Qianlong

Carved in the form of an elongated lotus leaf with folded edges, issuing long leafy winding stems bearing a lotus flower, the interior depicting a pair of swimming carp facing each other, observed by a large crouching *chilong* with bifurcated tail clambering at one end of the lotus leaf, carved wood stand.

31.5cm (12 3/8in) wide (2).

£15,000 - 20,000

CNY130,000 - 170,000

清乾隆 青白玉年年有餘蟠螭荷葉筆搨

Provenance: a European private collection, acquired from Spink & Son Ltd., London, on 13 December 1955, and thence by descent

來源：歐洲私人收藏，1955年12月13日購自倫敦古董商Spink & Son Ltd.；並由後人保存迄今

The present ink palette is rare for its particularly large size and depth of the exceptional high-relief carving of the dragon and fish. Compare a related white and pale green jade ink palette, Qianlong (measuring 19.7cm long), illustrated in Marchant, *Ninety Jades for 90 Years*, London, 2015, pl.10.

The fine details found on this ink palette reflect the high standards achieved in jade carving during the reign of the Qianlong emperor. A variety of writing implements was produced for use by the literati classes, such as brush rests, pots and ink stones, was inspired by animal and floral shapes. In the eyes of their viewer, these objects acted as manifestations of nature's vital energy and thus recalled the universal longing of the cultivated elite to escape from the everyday world to where they could commune with nature and forge their identity as poets, painters and calligraphers.



235 (invoice)





236

A RARE MUGHAL-STYLE SPINACH-GREEN JADE 'CHRYSANTHEMUM' MARRIAGE BOWL

Qianlong

Superbly carved as a chrysanthemum flowerhead, the elegantly-rounded sides with finely-curved petals radiating from the centre pistil, raising to an everted and lipped rim, flanked by a pair of loose-ring handles in the form of larger and smaller chrysanthemum blossoms issuing from foliage, the low feet similarly carved as radiating petals below a band of acanthus leaves around the exterior, wood stand.

24.5cm (9 5/8in) wide (2).

£20,000 - 30,000
CNY170,000 - 260,000

清乾隆 痕都斯坦式碧玉菊瓣洗

Provenance: Dent collection

A European private collection, acquired from Spink & Son Ltd., London, on 19 April 1956, and thence by descent

來源：Dent 舊藏

歐洲私人收藏，於1956年4月19日購自倫敦古董商Spink & Son Ltd.；並由後人保存迄今

The present lot is superbly carved demonstrating the craftsmanship achieved in the jade ateliers during the height of the Qing dynasty. 'Hindustani' jades, as they were called by the Qianlong emperor, were highly prized and therefore influenced Chinese jade carvings. Bowls decorated with auspicious symbols expressing wishes relating to marital bliss and blessing were traditional gifts bestowed at Imperial celebrations. Chrysanthemums were emblematic of longevity and fertility, because of their health-giving properties and multitude of their petals. The word for chrysanthemum is a homophone with that for 'eternity' but also with the number nine which also evoked infinity, being the product of three times three, the most basic unit comprising Heaven, Man and Earth. From at least the Han dynasty, people drank chrysanthemum wine on the ninth day of the ninth lunar month to prolong their life. A similar spinach-green jade bowl, carved with designs of chrysanthemums, 18th century, is in the Asian Art Museum of San Francisco, illustrated by R.Y.L d'Argencé, *Chinese Jades in the Avery Brundage Collection*, 1972, p.138, pl.LXII.



236 (invoice)



237 (invoice)

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**A FINE ARCHAISTIC SPINACH-GREEN JADE INCENSE
BURNER AND COVER, GUI**

Qianlong

Superbly carved supported on a short recessed foot, the compressed globular body carved on each side with a relief *taotie* mask reserved on a dense and intricately incised *leiwen* ground, rising to an elegantly waisted rim flanked by a pair of lion-mask handles holding loose rings, the domed cover with gently rounded sides similarly decorated with *taotie* masks, surmounted by a large circular finial reticulated with a wrathful coiled dragon amidst scrolling foliage, grasping a stem of *lingzhi* fungus with its four claws, wood stand. 21cm (8 1/4in) wide (3).

£18,000 - 24,000

CNY160,000 - 210,000

清乾隆 碧玉仿古饕餮紋蓋爐

Provenance: Caldicott collection

A European private collection, acquired from Spink & Son Ltd., London, on 17 May 1960, and thence by descent

來源：

Caldicott舊藏

歐洲私人收藏，1960年5月17日購自倫敦古董商Spink & Son Ltd.；並由後人保存迄今

Inspired by the shape and decoration of archaic bronze *gui* food vessels of the Zhou dynasty, the present vessel is a fine example of the stylistic developments during the 18th century inspired by the wishes of the Qianlong emperor. Aiming to 'restore the ancient ways', the emperor wished to reinstate the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. For this purpose, the emperor instructed the court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' (*Xi Qing Gu Jian* 西清古鑑), which served as sources of designs for the production of contemporary vessels. See Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

Compare a related spinach-green jade tripod incense burner and cover, Qianlong, said to have come from the Summer Palace, Beijing, illustrated by S.C.Nott, *Chinese Jade throughout the Ages*, Rutland, 1971, pl.CXVIII; see also a related spinach-green jade incense burner and cover, Qianlong, illustrated by R.Keverne, ed., *Jade*, London, 1992, p.163, fig.89.

A related spinach-green jade censer and cover, Qianlong, was sold at Sotheby's London, 9 November 2016, lot 4.





Princesses Elizabeth (Queen Elizabeth II) And Margaret, King George V, Princess Maud, The King's Sister And Queen of Norway, **Prince Henry Duke Of Gloucester**, His wife Alice, Duchess Of Gloucester, 1935
 伊莉莎白公主（伊莉莎白二世）和瑪格麗特公主，喬治五世國王，模德公主（國王之妹和挪威王妃），格洛斯特公爵亨利親王，格洛斯特公爵夫人愛麗斯王妃，1935年



238 (invoice)

238

A VERY RARE IMPERIAL RED JASPER VASE

Mid-Qing Dynasty

The lustrous stone of bright red tone vividly veined and mottled with shades of aubergine, the baluster body rising from a short straight foot to a waisted neck, set with a pair of openwork dragon-head handles in high relief, the centre of the body crisply carved in shallow relief with a *taotie* mask on both sides, all above a band of cicada blades, wood stand.

16.6cm (6 1/2in) high (2).

£30,000 - 50,000

CNY260,000 - 430,000

清中葉 御製紅碧玉仿古獸紋雙耳尊

Provenance:

HRH the Duke of Gloucester KG (1900-1974)
 Christie's London, *Fine Chinese Porcelain, Carvings in Hardstones and Objects of Art, The Property of His Royal Highness The Duke of Gloucester, KG*, 20 May 1954, lot 41
 Acquired from Spink & Son Ltd., London, on 26 July 1956
 A distinguished European private collection, and thence by descent

Prince Henry of Gloucester, KG, KT, KP, GCB, GCMG, GCVO, was the third son of King George V and Queen Mary. He served as a soldier for most of his life, achieving the rank of Field Marshall in 1955 and Marshall of the Royal Air Force in 1958. He was also the 11th Governor-General of Australia from 1944 to 1947.

來源：

格洛斯特公爵亨利親王（1900-1974）舊藏
 1954年5月20日於倫敦佳士得《Fine Chinese Porcelain, Carvings in Hardstones and Objects of Art, The Property of His Royal Highness The Duke of Gloucester, KG》拍賣，拍品41號
 1956年7月26日購自倫敦古董商Spink & Son Ltd.
 顯赫歐洲私人收藏，並由其家族繼承

The present lot is an exceptionally rare, combining the Imperial taste for archaism with the opulence of the red jasper stone, further emphasised by the generous use of the material.

Red jasper is a fine-grained opaque form of chalcedony of a rich red colour that occasionally contains dark grey or black stripes of quartz. The material of the present lot is certainly among the best of its kind with its lustrous red tone and attractive aubergine veins. For a full discussion of this material used in the Qing Imperial palace, see Chen Xiasheng, *Su gu hua jin tan gugong zhubao*, Taipei, 2013, pp.111-112.

The idea of archaism, displayed on the present lot in the crisp carving of the *taotie* masks and dragon-head handles, was particularly favoured by the Qing court during the 18th century, and much promoted by the Qianlong emperor. The emperor proposed to 'restore ancient ways', referring to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and happy exuberance. See Chang Liantuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50. The present jasper vase shares the related form and similar carving style with some of the archaic jade vessels of the Qianlong period, which originally drew their inspiration from ancient bronze vessels; see a white jade vase decorated with *taotie* masks and cicada blades, Qianlong, illustrated in *Compendium of Collections in the Palace Museum: Jade 10, Qing Dynasty*, Beijing, 2011, pl.9, and another malachite vase also with archaic *taotie* masks the National Palace Museum, Taipei, illustrated in *ibid.*, p.169. Compare also a red jasper flower holder in the shape of a peach tree, 18th/19th century, in the Metropolitan Museum of Art, New York (acc.no.24.80.143).





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VARIOUS OWNERS 各方藏家

239

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

Qianlong

The vase of flattened archaistic *hu* form, rising from a slightly splayed and stepped foot to a waisted neck and galleried mouthrim, decorated in low relief with designs of interlacing scrollwork issuing from *taotie* mask and terminating in dragon heads, below upright cicada lappets, the polished stone of an even pale green tone with cloudy and russet inclusions. 18cm (7 1/8in) high

£2,000 - 3,000

CNY17,000 - 26,000

清乾隆 青白玉仿古龍紋壺

Provenance: a French private collection

來源：法國私人收藏

The high degree of fluidity noted in the delicate carving of this vessel reflects the Qianlong emperor's wish to revive archaic forms to reinforce the values of antiquity. The unusual design of the present vase is likely to have been inspired by the bronze vessels of the Zhou dynasty. A drawing of a closely-related bronze *hu*, decorated with alternating designs of interlacing scrollwork and *taotie* masks, is illustrated in the *Xiqing Gujian* (西清古鑑), a catalogue of early ritual bronzes from the Imperial collection and published under the auspices of the Qianlong emperor.

240 Y

**A PALE-GREEN JADE-INSET ZITAN
SCEPTRE, RUYI**

19th century

The arched shaft inset with three jade plaques, the *ruyi* head carved in low relief with a caparisoned elephant decorated with a double-happiness character, carrying a moon flask with a *taiji* symbol dividing two swooping bats and with finger citron borne on leafy gnarled branches to the mid-section, and pomegranates to the terminal, the translucent jade plaques of an attractive even pale tone. 49.3cm (19 5/8in) long

£3,000 - 5,000

CNY26,000 - 43,000

十九世紀 紫檀嵌玉三鑲如意

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

A related jade vase of similar shape and interlacing designs of scrollworks and *taotie* masks, Qianlong fanggu mark and period, is illustrated in *The Complete Collection of Treasures in the Palace Museum: Jadeaware*, Beijing, 1995, pl.147; see also two further examples of related jade *hu* vases, Qing dynasty, in the National Palace Museum, Taipei, decorated with archaistic interlaced-dragon design, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pls.21-22. See also a champlève enamel and gilt-bronze vase of similar form and designs, Qianlong, illustrated in *The Complete Collection of Treasures in the Palace Museum. Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl.85.



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241

A PALE GREEN JADE TEAPOT AND COVER

Late 19th/early 20th century

Carved from a translucent stone of even pale green colour with a domed cover, the globular body raised on a neat oval foot, flanked by a short spout and a loop handle, the interior well hollowed.

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

£4,000 - 6,000

CNY35,000 - 52,000

清末 青白玉帶蓋茶壺



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



THE PROPERTY OF A GENTLEMAN 士紳藏品

242

A RARE VERY PALE GREEN JADE 'FARMER AND BUFFALO' GROUP

18th century

Skilfully carved as a farmer wearing a woven wide-brimmed hat and a mid-length cape above loose trousers, his face set in a benevolent expression, holding a crop in his right arm hidden behind the back, and a rope threaded through the nostrils of a buffalo, standing beside an elaborate group of *Taihu* rocks defined by jagged outcrops and protrusions, the stone of very pale tone suffused with white areas and light russet inclusions, wood stand.

9.8cm (3 7/8in) long (2).

£15,000 - 20,000

CNY130,000 - 170,000

十八世紀 青白玉農家牽牛擺件

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

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

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

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

243

A FINE PALE GREEN JADE CARVING OF A LUOHAN IN A GROTTO

18th century

Crisply carved as a remote mountain grove with fruiting peach trees, enclosing a lone Luohan holding a fan in one hand and seated cross-legged in meditation beside a waterfall, the back also with pine and wutong trees growing from craggy rocks, the stone of pale greenish-white tone with concentrated areas of milky mottling and light grey patches, wood stand.

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

£30,000 - 40,000

CNY260,000 - 350,000

十八世紀 青玉羅漢坐窟圖山子

Provenance: a Spanish private collection

來源：西班牙私人收藏

Jessica Rawson argued that the popularity of the subject of luohans in jade carvings was perhaps partially due to a woodblock print on the theme, printed in the 18th century catalogue *Gu yu tu pu* (古玉圖譜), spuriously attributed to the Emperor Gaozong (1127-1162). It is also likely that highly prized rubbings of engravings of the Sixteen Arhats taken from Shengyin Temple (which were based on a set of paintings by Ding Guanpeng (1708-1771) and were themselves originally based on paintings by Guan Xiu (852-913)), stimulated jade carvers to illustrate the subject. See J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, pp.409-411. See also *Jade: From Emperors to Art Deco*, Paris, 2016, pp.196-201.

For a related jade carving featuring a luohan meditating within a rock formation, Qing dynasty, see the *Compendium of Collections in the Palace Museum: Jade*, 8, Beijing, 2011, p.122. Another jade carving of a luohan, Qing dynasty, with an Imperial inscription, is illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.148-149.

Compare with a related jade carving of a luohan in a rocky grotto, 17th/18th century, which was sold in these rooms, 8 November 2012, lot 24.





The Property of an English family 英國家族藏品

244^Y

A PALE GREEN JADE CARVING OF A BUDDHIST LION AND CUB

Qianlong

Skilfully carved as recumbent Buddhist lion with clawed feet, a bushy tail and knobby spine, the head raised, with scrolling eyebrows above the bulging eyes and *ruyi*-shaped nose, the jaws open revealing the menacing teeth, looking down at the playful cub clambering on its side, the stone of even pale green tone with minor cloud-white inclusions on the back, wood stand.

10.4cm (4 1/8in) long (2).

£15,000 - 20,000

CNY130,000 - 170,000

清乾隆 青白玉太獅少獅擺件

Provenance: an English private collection

來源：英國私人收藏

The adult and young lions, *dashi xiaoshi* (大獅小獅), form the auspicious wish for 'May you and your descendant achieve high rank', *taishi shaoshi* (太師少師).

Compare with a smaller, related pale celadon jade 'Buddhist lion' group, 18th century, which was sold at Christie's London, 8 November 2013, lot 1370.

Various Owners 各方藏家

245

A PALE GREEN AND BROWN JADE CARVING OF A BUDDHIST LION AND CUB

Early 18th century

The adult lion with bushy eyebrows, bulging eyes and flaring nostrils, holding a diaper-patterned ball between the paws and a ribbon in the mouth, the spine with rounded vertebrae, tail swept to one side and feet tucked beneath the body, the cub clambering upon the back with finely-incised mane and tail, the pale green and brownish stone with russet and cloudy inclusions, wood stand.

7.5cm (3in) long (2).

£6,000 - 8,000

CNY52,000 - 69,000

十八世紀初 青白玉太獅少獅擺件

Provenance: June, Lady Horlick (1926-2006)

來源：Horlick女士(1926-2006)舊藏



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246

A PALE GREEN JADE CARVING OF A BUDDHIST LION AND CUB

Qianlong

Skilfully carved in the form of a pair of nuzzling Buddhist lions, each rendered with round bulging eyes below prominent brows and mane defined in tight curls, its back with protruding bosses along the spine terminating in a tail, the smaller cub portrayed endearingly resting beside the elder lion, the stone of a pale green tone with faint cloudy inclusions, box.

10cm (3 7/8in) long. (2).

£2,500 - 3,500

CNY22,000 - 30,000

清乾隆 青白玉太獅少獅擺件



246



247 *

AN ARCHAISTIC JADE 'AXE-HEAD' PLAQUE

18th century

Finely carved in the form of an axe-head incised and carved with archaistic motifs including *kui chi* dragons, the smooth stone of a greyish-green tone and dark brown veining on one side.

6.3cm (2 1/2in) long.

£3,000 - 5,000

CNY26,000 - 43,000

十八世紀 青玉仿古夔龍紋斧式佩

247



248 *

A SPINACH-GREEN JADE 'CHI DRAGON' SEAL

18th century

Carved on the rectangular surface with a larger *chi* dragon, its muscular intertwined body with a bifurcated tail, rearing its head at the top another smaller *chi* dragon, the jade of a deep spinach green tone with attractive streaks of pale green hue and russet inclusions, the underside plain.

6.6cm (2 5/8in) long x 3.7cm (1 3/8in) wide

£6,000 - 8,000

CNY52,000 - 69,000

十八世紀 碧玉蒼龍教子印

248

249

A WHITE AND RUSSET JADE 'FROG AND LOTUS' GROUP

Qianlong

Carved as a lotus leaf with incised Y-shaped veins issuing from a winding stem to the underside, elegantly folded to wrap a crouching toad, the stone of an attractive and even pale tone highlighted with russet inclusions.

7.8cm (3 1/8in) wide

£15,000 - 20,000

CNY130,000 - 170,000

清乾隆 白玉帶皮蓮葉裹蟾蜍把件

Toads are a popular motifs in Chinese art, and amongst the 'Five Poisonous Creatures', together with centipedes, lizards, scorpions and vipers. Occurring in combination with a lotus, the toad is a homophone for the expression 'To hold a post or title one after the other', underscoring the wish for being placed in the top rank of civil service examinations of Imperial China.

A related white jade and russet frog and lotus group carving, 18th/19th century, was sold at Sotheby's Hong Kong, 27 May 2014, lot 73.





250



251



252

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A WHITE JADE 'ENDLESS KNOT' BELT BUCKLE

18th century

The buckle carved in openwork with an Endless Knot enclosing two blossoming chrysanthemums, the underside with two circular knobs similarly decorated with flower heads, the softly polished stone of an even white tone.

9cm (3 1/2in) long.

£3,000 - 5,000

CNY26,000 - 43,000

十八世紀 白玉盤長佩

251

A PALE GREEN JADE BELT HOOK

Qianlong

The translucent stone of an attractive and even pale green tone, carved with the head of a larger dragon forming the hook, facing a sinuous *chi* dragon reticulated with bifurcated tail clambering up the shaft.

12.8cm (5in) long.

£2,000 - 3,000

CNY17,000 - 26,000

清乾隆 青白玉蒼龍蛟子帶鉤

Provenance: an English private collection

來源：英國私人收藏

252

A PAIR OF WHITE JADE 'DOUBLE HAPPINESS' BELT BUCKLES

18th/19th century

Each finely carved in openwork the form of a *shuangxi* character beneath a hanging ribbon, each aperture with a relief bead and all within a beaded frame, the stone of even pale-white tone.

6cm (2 3/8in) long (2).

£4,000 - 6,000

CNY35,000 - 52,000

十八/十九世紀 白玉雙喜帶扣一對

The Chinese character for joy or happiness is *xi* (喜). Twinned with the same character, the symbol known as *shuangxi* (囍) represents 'double happiness' and is a commonly used motif at weddings.

A similar pair of buckles, carved as double *xi* characters, dated to the Qing dynasty, is illustrated by Wang Liang Tei He and Li Hinhui in *The Complete Collection of Unearthed Jades in China*, Vol. 12, Beijing, 2005, n.146.



253

A SOAPSTONE CARVING OF A LUOHAN WITH PEACH

Signed Zifu, 17th century

The figure carved casually seated on a flat woven straw mat with a contemplative face incised with bristly eyebrows and moustache, his right leg raised and left hand holding a large peach on a leafy stem, dressed in long loose robes incised with gilt foliate hems and inlaid with stones, the base pierced and with red and green pigment remaining.

8cm (3 1/8in) high

£5,000 - 8,000

CNY43,000 - 69,000

十七世紀 壽山石羅漢坐像
「子夫」金文刻款

Provenance: E&J Frankel collection, no.760 (label)

來源：E&J Frankel收藏，藏品編號760 (標貼)

Compare with related soapstone carving of Luohans, Fujian, 17th century, with similar pierced rockwork base, illustrated in *Between Heaven and Earth: Secular and Divine Figural Images in Chinese Paintings and Objects*, Hong Kong, 1988, nos.51, 53, 54.

253

254

A SOAPSTONE CARVING OF A LUOHAN

17th/18th century

The figure modelled with serene expression and casually seated on pierced rockwork, his right hand holding a book, dressed in loose robes incised with gilt floral hem and auspicious *ruyi* clouds, open at the chest to reveal a collared shirt, with green and red pigment remaining, the stand possibly later.

12cm (4 3/4in) high.

£3,000 - 4,000

CNY26,000 - 35,000

十七/十八世紀 壽山石羅漢坐像



254

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

THE PROPERTY OF A LADY

女士藏品

Lots 255 - 275







255

255 Y

A PALE GREEN JADE 'MAGNOLIA' VASE

18th century

Intricately carved as a large magnolia flower with overlapping layers of petaling petals, smaller flower buds, issuing from a network of gnarled branches forming the base of the vase, the stone of even pale green tone, wood stand.

14cm (5 1/2in) high (2).

£2,500 - 4,000

CNY22,000 - 35,000

十八世紀 青白玉木蘭花插

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

256

A PALE GREEN AND BLACK JADE MYTHICAL TORTOISE-DRAGON

Ming Dynasty

Carved with fang teeth and bulging eyes, its head slightly swayed to its left and legs tucked underneath, the back covered with tortoiseshell incised with key-fret, carrying books tied with ribbon, the stone of an even pale green tone highlighted with mottled inclusions, box.

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

£3,000 - 5,000

CNY26,000 - 43,000

明 青墨玉龜鳳背書

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a similar green and black jade tortoise, Yuan/Ming dynasty, illustrated by J.Watt in *Chinese Jades from Han to Ch'ing*, New York, 1980, p.80, fig.62.



256

257

A LARGE PALE GREEN AND RUSSET JADE 'CABBAGE, GRASSHOPPER AND CAT' VASE

18th century

Naturalistically carved with overlapping layers of foliated leaves, clambered over by a grasshopper watched by a seated cat, the interior well hollowed, wood stand.

20.5cm (8in) high (2).

£5,000 - 8,000

CNY43,000 - 69,000

十八世紀 青玉蝻蠶白菜花插

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Cabbage, (*cai*, 菜) is a homophone with the word for wealth 財. In addition, as a staple vegetable in China, cabbage symbolised a humble life and was highly regarded for its simplicity and unassuming form.

A related jade 'cabbage' vase, Qing dynasty, is illustrated in *The Complete Collection of Treasures from the Palace Museum*, vol.8, Beijing, 2011, p.221, pl.177.



258

A BURNT JADE 'LEAPING CARP' VASE

Qianlong

Carved as scaly fish-dragon and a small fish with detailed horns and undulating tails, leaping from crashing waves in pursuit of the flaming pearl amongst scrolling clouds, the stone of a milky tone with mottled inclusions, wood stand.

16cm (6 1/4in) high (2).

£8,000 - 12,000

CNY69,000 - 100,000

清乾隆 雞骨白玉魚龍幻化花插

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Recalling the transformation of the carp into a dragon whilst swimming upstream in the Yellow River and leaping up the rapids at the Dragon Gate, the present carving represents the transformation of a scholar into a high official as he passes the Imperial civil examinations.

A related jade vase carved with a dragon-carp and its young, Qianlong, in the the Victoria and Albert Museum, is illustrated in *Chinese Jade Through The Ages*, London, 1975, p.128 pl.421. See also a yellow jade dragon-carp and young vase, Qianlong, which was sold at Sotheby's Hong Kong, 8 April 2014, lot 3061.





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259

A WUCAI SQUARE BOX AND COVER

Wangfang Mingji four-character mark, Late Ming Dynasty.

The four sides each decorated with floral sprays and foliate leaves enamelled in green, aubergine and yellow, the top of the cover similarly enamelled with a panel enclosing two magpies perched on prunus branches issued on craggy rocks, all reserved on a dense diaper ground. 9.2cm (3 5/8in) wide (2).

£3,000 - 5,000
CNY26,000 - 43,000

明末 五彩喜鵲登梅蓋盒
青花「汪方明記」楷書款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

260

A CARVED AMBER 'IMMORTALS' GROUP AND A PRUNUS BRANCH

19th century

The group intricately carved with the Three Star Gods, *Fu Lu Shou*, and the Eight Immortals surrounded by gnarled trees and sea creatures, all between crashing waves and wispy clouds interspersed with a phoenix and a contorting dragon, 7cm (2 6/8in) high; the prunus branch naturalistically carved as a flowering gnarled trunk rising from pitted rocks, wood base, 8.5cm (3 3/8in) high. (2).

£3,000 - 5,000
CNY26,000 - 43,000

十九世紀 琥珀雕群仙祝壽及梅枝

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

261 YΦ

A VERY RARE CHENXIANGMU BRUSH REST

18th/19th century

Exquisitely carved in the form of a three-peaked mountain, with a travelling scholar accompanied by his attendant under a gnarled pine tree, flanked by a fisherman seated on a sampan and a woodman carrying timber along a winding path, the ivory stand carved in the form of a gnarled tree trunk issuing branches of prunus, pine and bamboo leaves. 15.8cm (6 1/4in) wide (2).

£3,000 - 5,000
CNY26,000 - 43,000

十八/十九世紀 沉香木漁樵三友筆擱
配象牙鏤雕歲寒三友紋基座

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a related carved *chenxiangmu* wood brush rest, probably Ming dynasty, illustrated by G. Tsang and H. Moss, *Arts from the Scholars Studio*, Hong Kong, 1986, pp.216-217.



260



261



262 Y Φ

THREE IVORY BRUSH WASHERS

18th/19th century

Comprising two peach-shaped brush washers, each carved in high relief to the interior with sprigs of flower buds and blossoms, issuing from gnarled branches reticulated with curling leaves and prunus blossom, beside a pair of swooping bats; and a gourd-shaped brush washer, the interior similarly decorated with branches issuing flowers and gourd, beside bats and a ruyi sceptre.

The largest 19cm (7 1/2in) wide (3).

£2,000 - 3,000

CNY17,000 - 26,000

十八十九世紀 象牙筆搽 一組三件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with several related ivory trays, 18th century, illustrated by R.Kerr, P.Allen and Shih Ching-Fei, *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, London, 2016, pp.96-106.

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

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263

A BAMBOO INCENSE HOLDER

17th/18th century

Of cylindrical form, carved and reticulated with a continuous scene of scholars and attendants in a garden setting, resting and engaged in various pursuits beside reticulated rockwork and pavilion, all between two key-fret bands, fitted with horn covers to both ends.

20.5cm (8 1/8in) high

£2,000 - 3,500

CNY17,000 - 30,000

十七/十八世紀 竹鏤雕高士樓台圖香筒

Provenance: Sotheby's London, 12 July 2006, lot 345
An English private collection, and thence by descent

來源：2006年7月12日於倫敦蘇富比拍賣，拍品345號
英國私人收藏，並由後人保存迄今

264 ^Y

A RHINOCEROS HORN 'LOTUS POD' LIBATION CUP

17th/18th century

Carved in the shape of five overlapping lotus petals with a lotus pod at one end, the exterior carved with long leafy stems of narcissus, wrapped with a small lotus leaf forming the base.

9.8cm (3 7/8in) long

£4,000 - 6,000

CNY35,000 - 52,000

十七/十八世紀 犀角蓮瓣式小盃

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The lotus, one of the Eight Buddhist Emblems, *bajixiang*, is a homophone with the Chinese character *he* (和), meaning 'harmony'. Representing purity and aspiration, the lotus also conveys the auspicious symbolism of fertility, for their multitude of petals, leaves and seeds.

Compare with a related rhinoceros horn 'lotus-leaf' libation cup, 18th century, which was sold in these rooms, 12 November 2015, lot 182.

265 ^Y

A SMALL RHINOCEROS HORN 'LINGZHI' LIBATION CUP

17th/18th century

Well carved in the shape of a *lingzhi* fungus, decorated in relief with bamboo stalks and *lingzhi* spray forming the handles, extending to a large *lingzhi* fungus forming the base of the cup, the horn of an attractive amber tone.

9.5cm (3 3/4in) long

£4,000 - 6,000

CNY35,000 - 52,000

十七/十八世紀 犀角靈芝式小盃

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

A related rhinoceros horn 'magnolia and lingzhi' libation cup, 18th century, was sold in these rooms, 7 November 2013, lot 90.



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266

A RARE BRONZE 'THREE CHILONG' FINIAL

Qianlong seal mark and of the period

Of circular form, cast in open work with three *chilong* with curling tails standing on a lotus platform, the bent necks raised to support a lotus bud forming the tip of the finial, the underside with three ingot-shaped bosses for fastening.

5cm (2in) high

£5,000 - 8,000

CNY43,000 - 69,000

清乾隆 銅螭龍拱蓮爐頂
「乾隆年製」篆書鑄款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

黃閣造





267

**A PAIR OF WHITE JADE 'TWISTED ROPE' BRACELETS
AND A PAIR OF JADEITE BRACELETS**

19th century

The jade pair carved each as two strands twisted together, the evenly-hued white stone with some pale opaque inclusions. 7.7cm (3in) diam; the jadeite bracelets carved in low relief with continuous floral scrolls, the stone of apple-green tone with cloudy inclusions, 9cm (3 1/2in) diam. (4).

£3,000 - 5,000

CNY26,000 - 43,000

十九世紀 白玉及翠玉鐲 一組兩對

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare a pair of related white jade rope-twist bracelets, probably Qianlong, in the Seattle Art Museum, one of which is illustrated in *Chinese Jade throughout the Ages*, London, 1975, pl.466.

268

A JASPER GOURD-SHAPED WATER POT AND STOPPER

Late Qing Dynasty

Naturalistically carved as a ripe gourd issuing from a thick vine bearing clusters of leaves and tendrils curling around the vessel, the flowers highlighted by ochre-yellow skin, stopper and spoon.

8.3cm (3 1/4in) wide (2).

£3,000 - 5,000

CNY26,000 - 43,000

清末 碧石葫蘆水盂

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今





269

TWO TIANHUANG SEALS

19th/20th century

The finials carved in mirror image, one with a standing Buddhist lion with curly mane carrying its cub on its back, the other with a mythical beast, its beak tied and led by a groom, both supported on square cylindrical shafts of an attractive yellowish brown tone, uncarved seal face.

Each 6cm (2 3/8in) high (2).

£3,000 - 5,000

CNY26,000 - 43,000

十九/二十世紀 田黃石獸鈕印章 一組兩件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

270

A VERY FINE CARNELIAN AGATE 'AUSPICIOUS FRUITS' VASE

18th century

Carved as a section of tree trunk, the exterior with gnarled tree branches issuing pomegranate, flanked by a spray of *lingzhi* and bamboo stalks, scattered with swooping bats, 12.2cm (4 3/4in) high; together with a chalcedony agate vase in the form of a large lily blossom with foliated petals clambered over by a cicada, beside smaller lily flowers issued on gnarled leafy branches, 19th century, wood stand, 9.5cm (3 3/4in) high. (3).

£3,000 - 5,000

CNY26,000 - 43,000

十八世紀 紅瑪瑙福至心靈樹椿式花插

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare the carnelian vase with a related carnelian agate vase, Qing dynasty, illustrated in *Imperial Treasures from the Palace Museum*, Shanghai, 2006, p.44.





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271

AN AVENTURINE GLASS SNUFF BOTTLE

Late Qing Dynasty

Of compressed baluster form supported on a short oval foot, the body moulded with three layers of undulating lobes below a *ruyi*-head band flanked by a pair of mask handles, tapering to a slender neck with upright stiff leaves, stopper. 8.5cm (3 3/8in) high

£2,000 - 3,000

CNY17,000 - 26,000

清末 金星料蓮紋鼻煙壺

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



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272

THREE OVERLAY GLASS SNUFF BOTTLES

18th and 19th century

All bottles of flattened globular shape; the first with ruby-red overlay on a snowflake ground, decorated with an Immortal and two attendants in a garden setting and auspicious symbols amidst crashing waves, hardstone stopper; the second with ruby-red designs of a lotus pond and cranes, jadeite stopper; the third skilfully carved as an elephant on a translucent beige ground, glass stopper.

The largest 6.4cm (2 5/8in) high (6).

£3,000 - 5,000

CNY26,000 - 43,000

十八及十九世紀 套料鼻煙壺 一組三件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



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273

A SILVER 'CHRYSANTHEMUM' SNUFF BOTTLE

Tu Mao Xing three-character mark, circa 1900.

Of flattened globular form with long neck supported on an oval foot, the exterior decorated in relief with large peony blossoms borne on a dense ground of scrolling foliage. 7.5cm (3in) high (2).

£3,000 - 5,000

CNY26,000 - 43,000

約1900年 銀纏枝牡丹紋鼻煙壺
「塗茂興」楷書印款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

274

THREE JADE 'PEBBLE' SNUFF BOTTLES

18th/19th century

Comprising one carved in relief to one side with a coastal scene depicting rocky cliffs and sun setting amongst undulating waves, the stone of a pale green tone highlighted with russet inclusions, 7.8cm (3 1/8in) high; a white jade bottle of compressed globular shape, modelled in the form of a gourd issuing from scrolling meanders and wrapped with leaves, 5.2cm (2in) high; and a gourd-shaped bottle with lobed sides, the stone of pale green tone, 5cm (2in) high. (6).

£3,000 - 5,000

CNY26,000 - 43,000

十八/十九世紀 玉隨形鼻煙壺 一組三件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



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275

AN SUZHOU AGATE 'THREE MONKEYS' SNUFF BOTTLE

18th/19th century

The rounded and slightly flattened bottle with high shoulders, decorated in relief to one side with three dangling monkeys picking *lingzhi* fungus in a cliff side garden, the details highlighted with mottled and russet inclusions, the reverse carved with three characters describing the scene reading 'Cai Zhi Tu', which may be translated as 'a sketch of *lingzhi* plucking'. 5.1cm (2in) high (2).

£2,000 - 3,000

CNY17,000 - 26,000

十八/十九世紀 蘇作瑪瑙巧雕靈猴採芝鼻煙壺

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

AN ASIAN PRIVATE COLLECTION OF SNUFF BOTTLES

亞洲私人藏鼻煙壺珍品

Lots 276 - 293





THE PROPERTY OF A LADY 女士藏品
Lots 276 - 293

276 *

A RARE WHITE JADE 'DOUBLE-MELON' SNUFF BOTTLE

18th/19th century

Carved with nine melon lobes and joined on both sides by a butterfly displaying finely-incised wings, the stone of even greenish-white tone with faint cloudy and russet inclusions.

5cm (2in) high

£5,000 - 8,000

CNY43,000 - 69,000

十八十九世紀 白玉瓜瓞綿綿雙聯鼻煙壺

Provenance: Eric Young, by repute
An Asian private collection of snuff bottles

來源：據傳為Eric Young先生舊藏
亞洲私人藏鼻煙壺珍品

The wish for ceaseless generations of descendants, *Guadie mianmian* (瓜瓞綿綿), which the design invokes, appears to have originated from the 'Book of Odes', compiled between the 11th and the 7th century BC. The verses contained in this anthology in fact make abundant use of plant and animal analogies to describe female beauty and human accomplishments. Butterflies *die* (蝶) are a homophone with the character making up the word for little gourds *die* (瓞), symbolic of fertility because of the multitude of their seeds.

Conjoined bottles shaped as melons are rare. Compare with a similar jade snuff bottle, carved as a melon, Qianlong, illustrated in *The Complete Collection of Treasures in the Palace Museum. Snuff Bottles*, Hong Kong, 2003, n.185, p.129.



277

277 *

A FINE WHITE JADE SNUFF BOTTLE

19th century

Of compressed globular form, finely hollowed to the interior, resting on a small flat base, below a slightly tapered neck, the polished stone of an even white tone.

5.2cm (2 2/8in) high

£5,000 - 8,000

CNY43,000 - 69,000

十九世紀 白玉光素鼻煙壺

Provenance: Gerd Lester collection

Pauline Lester collection

Sotheby's New York, 17 March 1997, lot 257

An Asian private collection of snuff bottles

來源：

Gerd Lester先生舊藏

Pauline Lester夫人舊藏

1997年3月17日於紐約蘇富比拍賣，拍品257號

亞洲私人藏鼻煙壺珍品

Compare with a pale greenish white jade snuff bottle, 1750-1860, which was sold at Christie's New York, 22-23 March 2012, lot 1599.



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278 *

A FINE WHITE JADE SNUFF BOTTLE

19th century

Of rounded rectangular form, supported on an oval, recessed foot ring, the smoothly polished white stone of an even tone, jadeite stopper.

6cm (2 3/8in) high

£4,000 - 6,000

CNY35,000 - 52,000

十九世紀 白玉光素鼻煙壺

Provenance: an Asian private collection of snuff bottles

來源：亞洲私人藏鼻煙壺珍品

Compare with a related white jade bottle, illustrated by R.Kleiner in *Chinese Snuff Bottles II Including An Important Selection from The Marian Mayer Collection*, London, 1989, no.33, p.48.

279 *

A WHITE AND RUSSET JADE 'CHILONG' SNUFF BOTTLE

Qianlong

Well hollowed, the pebble bottle carved in relief with a sinuous *chilong* clambering amidst wispy *lingzhi* clouds, chasing a pearl stopper, the stone of an even white tone with minor russet inclusions.

5cm (2 1/8in) high (2).

£5,000 - 8,000

CNY43,000 - 69,000

清乾隆 白玉帶皮雲龍趕珠紋隨形鼻煙壺

Provenance: The Tung Cheng collection, Kowloon, 1964

An American Mid-Western collection

Sotheby's New York, 17 March 1997, lot 151

An Asian private collection of snuff bottles

來源：1964年時為香港Tung Cheng舊藏

美國中西部私人舊藏

1997年3月17日於紐約蘇富比拍賣·拍品151號

亞洲私人藏鼻煙壺珍品

Compare with a jade snuff bottle, 1750-1820, attributed to the Imperial Palace workshops and decorated with similar *chilong* and *ruyi* design as the present bottle, illustrated by H.Moss in *A Treasury of Chinese Snuff Bottles*, Vol.1, Hong Kong, 1995, p.226, fig.93.



279

280 *

A FINE ARCHAISTIC WHITE JADE 'CHILONG' SNUFF BOTTLE

19th century

Of rounded rectangular shape and well-hollowed interior, rising from a recessed foot and carved on both sides with archaistic designs of four confronting *chilong*, the narrow sides flanked by mask-and-ring handles, the stone of even white tone.

5.4cm (2 3/8in) high

£4,000 - 6,000

CNY35,000 - 52,000

十九世紀 白玉夔龍紋鼻煙壺

Provenance:

The Caldwell collection

Sotheby's New York, 23-24 March 1998, lot 171

An Asian private collection of snuff bottles

來源：

Caldwell舊藏

1998年3月23-24日於紐約蘇富比拍賣·拍品171號

亞洲私人藏鼻煙壺珍品

See a related green and russet jade snuff bottle, 1740-1850, which was sold at Christie's, New York, 14 September 2016, lot 429.



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281

281 *

A CHALCEDONY AGATE 'SAGE AND BATS' SNUFF BOTTLE

19th century

Of rounded rectangular form rising from a oval recessed foot, one side carved in relief using the dark brown marking in the stone with a wandering sage below two hovering bats. 6.2cm (2 3/8in) high

£3,000 - 5,000
CNY26,000 - 43,000

十九世紀 瑪瑙巧雕壽星蝠紋鼻煙壺

Provenance: Gerd Lester collection
Pauline Lester collection
Sotheby's New York, 17 March 1997, lot 147
An Asian private collection of snuff bottles

來源：Gerd Lester舊藏
Pauline Lester舊藏
1997年3月17日於紐約蘇富比拍賣·拍品147號
亞洲私人藏鼻煙壺珍品



282

282 *

A CHALCEDONY AGATE 'LIUHAI AND TOAD' SNUFF BOTTLE

19th century

The flattened body, rising from a recessed oval foot, with the natural colour of the stone skilfully picked out with Liu Hai dancing joyfully near his Three-Legged Toad, the reverse with irregular dark inclusions, wood and gilt-metal stopper. 4.9cm (1 7/8in) high (2).

£2,500 - 3,500
CNY22,000 - 30,000

十九世紀 瑪瑙巧雕劉海戲蟾鼻煙壺

Provenance: Colonel Melville and Mrs Ruth Noyes, acquired by the Colonel during his service in the US Occupation Forces in Japan, 1946-1951
An American Mid-Western collection
Sotheby's New York, 23-24 March 1998, lot 261
An Asian private collection of snuff bottles

來源：
Melville Noyes伉儷舊藏，1946至1951年間於佔日盟軍服役期間
購自日本
美國中西部私人舊藏
1998年3月23至24日於紐約蘇富比拍賣·拍品261號
亞洲私人藏鼻煙壺珍品

A related agate snuff bottle, 1800-1850 depicting Liu Hai and the Three-Legged Toad is illustrated in *Chinese Snuff Bottles: A miniature art from the Collection of Mary and George Bloch*, Hong Kong, 1994, p.284, pl.225.



283

283 *

A VERY PALE GREEN AND RUSSET JADE 'PEACH' SNUFF BOTTLE

18th/19th century

Skilfully carved with a hovering butterfly amidst leafy branches, the stone of very pale greenish-white tone with minor pale russet inclusions. 5.3cm (2 2/8in) high

£1,000 - 1,500
CNY8,600 - 13,000

十八十九世紀 青白玉壽桃鼻煙壺

Provenance: an Asian private collection of snuff bottles

來源：亞洲私人藏鼻煙壺珍品

Compare a jade bottle, 1730-1800, illustrated by H.Moss in *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection: Jade*, Hong Kong, 1995, Vol.1, p.165, pl.65.

284 Y Φ

A VERY RARE SOAPSTONE IVORY AND HARDSTONE-EMBELLISHED SNUFF BOTTLE

Lin Yuan two-character seal mark, 19th century

The soapstone bottle skilfully embellished with various hardstone inlays on the front and reverse with a continuous scene of three children playing among butterflies and melons issuing from leafy tendrils, with ivory neck and foot, surmounted by an ornate hardstone and ivory stopper.

7.1cm (2 3/4in) high (2).

£5,000 - 7,000

CNY43,000 - 61,000

十九世紀 壽山石嵌寶嬰戲圖鼻煙壺
「林園」篆書款

Provenance: D.A.Ionides collection

Christie's London, 11-13 June 1990, lot 521 (part lot)

Sotheby's Hong Kong, 5 May 1994, lot 1360

An Asian private collection of snuff bottles

來源：D.A.Ionides舊藏

1990年6月11至13日於倫敦佳士得拍賣，拍品521號（其一）

1994年5月5日於香港蘇富比拍賣，拍品1360號

亞洲私人藏鼻煙壺珍品

Compare with a very similar ivory snuff bottle embellished with soapstone and mother-of-pearl, Lin Yuan mark, decorated with a similar motif of children, 1780-1880, illustrated by H.Moss, *Chinese Snuff Bottles from the Collection of the Rt.Hon.The Marquess of Exeter*, K.C.M.G, London, 1974, pp.150-151, pl.M.5.



(two views)

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



285

285 *

A CHALCEDONY AGATE 'CAT AND BUTTERFLY' SNUFF BOTTLE

19th century

Of compressed globular form, carved utilising the darker sections with a continuous design of two cats chasing butterflies in a garden with convoluted rocks and above wispy clouds, wood stand.
5cm (2in) high (2).

£2,500 - 3,500

CNY22,000 - 30,000

十九世紀 瑪瑙巧雕雙貓戲蝶鼻煙壺

Provenance: an Asian private collection of snuff bottles

來源：亞洲私人藏鼻煙壺珍品



286

286 *

AN AGATE 'JUJUBE AND MUSHROOMS' SNUFF BOTTLE

19th century

Of ovoid form and well hollowed, shaped as a jujube with a flattened base, the body carved in relief using the lighter portion of the stone to depict mushrooms, peanut and flower heads.
5.5cm (2 2/8in) high.

£3,000 - 5,000

CNY26,000 - 43,000

十九世紀 瑪瑙葷菌紅棗鼻煙壺

Provenance: Sotheby's London, 6 December 1995, lot 696
An Asian private collection of snuff bottles

來源：1995年12月6日於倫敦蘇富比拍賣，拍品696號
亞洲私人藏鼻煙壺珍品

287 *

**A CHALECDONY AGATE 'MONKEY AND BUTTERFLY'
SNUFF BOTTLE**

19th century

Of flattened ovoid form rising to a cylindrical neck, carved using the darker inclusions with a monkey and young besides a fruity peach branch and another seated on a rock, holding a peach beneath a hovering butterfly, jadeite stopper.

5.6cm (2 1/2in) high

£3,000 - 5,000

CNY26,000 - 43,000

十九世紀 瑪瑙巧雕靈猴戲蝶鼻煙壺

Provenance:

The Countess of Bessborough
Sotheby's London, 15 May 1962, lot 136
The Dodge collection
An American Mid-Western collection
Sotheby's New York, 17 March 1997, lot 145
An Asian private collection of snuff bottles

來源：Bessborough伯爵夫人舊藏
1962年5月15日於倫敦蘇富比拍賣，拍品136號
Dodge舊藏
美國中西部私人舊藏
1997年3月17日於紐約蘇富比拍賣，拍品145號
亞洲私人藏鼻煙壺珍品



(two views)



288



289

288 *

TWO GLASS SNUFF BOTTLES

Each of compressed globular form, the first with a clear blue ground and densely suffused with speckled gold, 18th century, 5cm (2in) high; the other with a rich, translucent sapphire-blue ground dotted with sparkling inclusions of aventurine glass, 19th century, 5.5cm (2 2/8in) high. (2).

£2,000 - 3,000

CNY17,000 - 26,000

十八/十九世紀 套料鼻煙壺 一組兩件

Provenance (the gold-flecked blue glass snuff bottle):

The Hasterlik collection

Sotheby's New York, 23-24 March 1998, lot 58

An Asian private collection of snuff bottles

來源：點金星藍料鼻煙壺為Hasterlik舊藏

1998年23至24日於紐約蘇富比拍賣·拍品58號

亞洲私人藏鼻煙壺珍品

Compare with a snuff bottle, 1700-1760, illustrated by H.Moss in *A treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.1, Hong Kong, 1995, p.159, pl.717.

289 *

A YELLOW GLASS DOUBLE-GOURD SNUFF BOTTLE

18th century

Of compressed double-gourd form, rising from a slightly concave foot, with an elegantly waisted neck and well-hollowed bulbs, the opaque glass of rich egg-yolk yellow tone.

6.2cm (2 6/8in) high

£2,000 - 3,000

CNY17,000 - 26,000

十八世紀 黃料葫蘆鼻煙壺

Provenance: Robert Kleiner Ltd., London

An Asian private collection of snuff bottles

來源：倫敦古董商Robert Kleiner Ltd.

亞洲私人藏鼻煙壺珍品



290

291

290 *
TWO RED OVERLAY GLASS 'CHILONG' SNUFF BOTTLES

18th century

Each bottle of flattened oblong shape and skilfully carved through the red overlay to the snowflake ground, one with sinuous *chilong* clambering amidst leafy tendrils issuing *lingzhi* fungi, 7cm (2 6/8in) high; the other with similar creatures surrounding a *bi* disc, a *gui* tablet and a bell above crashing waves. 8cm (3 1/8in) high (2).

£3,000 - 5,000
CNY26,000 - 43,000

十八世紀 雪霏地套寶石紅料鼻煙壺 一組兩件

Provenance:

The snuff bottle with bell and *bi* disc:
Caldwell collection
Sotheby's New York, 23-24 March 1998, lot 68
An Asian private collection of snuff bottles

The snuff bottle with *chilong* and leafy tendrils:
Colonel Melville and Mrs Ruth Noyes, acquired by the Colonel during his service in the US Occupation Forces in Japan, 1946-1951
Sotheby's New York, 23-24 March, 1998, lot 29
An Asian private collection of snuff bottles

來源：

蟠螭拱玉璧紋鼻煙壺為Caldwell舊藏
1998年3月23至24日於紐約蘇富比拍賣，拍品68號
亞洲私人藏鼻煙壺珍品

蟠螭靈芝紋鼻煙壺為Melville Noyes伉儷舊藏，1946至1951年間於佔日盟軍服役期間購自日本
匿名私人舊藏
1998年3月23至24日於紐約蘇富比拍賣，拍品29號
亞洲私人藏鼻煙壺珍品

291 *
A RED AND GREEN OVERLAY WHITE GLASS 'CHILONG' SNUFF BOTTLE

18th century

The bottle carved through the translucent overlay of ruby-red and sea-green to the white ground with four sinuous and clambering *chilong*, below a slightly tapering neck and above a recessed foot. 7cm (2 3/4in) high

£2,000 - 3,000
CNY17,000 - 26,000

十八世紀 白地套紅綠料蟠螭紋鼻煙壺

Provenance:

Nakagawa collection, President of the Bank of Formosa (Taiwan) and Economic Adviser to the Mitsui Family
Colonel Melville and Mrs Ruth Noyes, acquired from Mr. Hiroda in July 1948
A Greek private collection
Sotheby's New York, 23-24 March 1998, lot 17
An Asian private collection of snuff bottles

來源：

台灣銀行頭取及三井家族投資顧問，中川小十郎先生舊藏
Melville Noyes伉儷舊藏，於1948年7月購自廣田先生
希臘私人舊藏
1998年3月23至24日於紐約蘇富比拍賣，拍品17號
亞洲私人藏鼻煙壺珍品



292 *

A BROWN OVERLAY WHITE GLASS 'RIVETS' SNUFF BOTTLE

19th century

The bottle of compressed globular form rising to a tall cylindrical neck, carved in shallow relief on the milk-white ground and shaded in brown overlay with small segments simulating rivet repairs on porcelain, the sides with mask-and-ring handles, jadeite stopper.

5.6cm (2 3/8in) high (2).

£3,000 - 5,000

CNY26,000 - 43,000

十九世紀 白地套褐料仿補釘鼻煙壺

Provenance: Bob C.Stevens

Sotheby's London, 24 April 1989, lot 23

An Asian private collection of snuff bottles

Published and Exhibited: Mikimoto Hall, Tokyo, October 1978,
Catalogue no.56

來源：Bob Stevens先生舊藏

1989年4月24日於倫敦蘇富比拍賣，拍品23號

亞洲私人藏鼻煙壺珍品

展覽及出版：1978年10月於東京Mikimoto Hall展出，圖錄編號23

This unusual bottle is decorated with simulated rivets used to repair cracked porcelain wares. In addition, the nine rivets depicted on the bottle may underscore a pun wishing for a long line of sons. The number nine in China is also symbolic of infinity, partly because it was the product of three times three, the most basic unit of three being Heaven, Earth and Man, and partly because the word for nine is homophone with the word for eternity.

According to Schuyler Cammann, the nine rivets depicted on the bottle may also represent the ceremonial Nine Tripods owned by the legendary Emperor Yu, underscoring the Qing dynasty's wish to restore the glorious culture of the past.

A related brown overlay white glass bottle, 1760-1860, decorated with nine rivets, is illustrated by H.Moss in *The Art of the Chinese Snuff Bottle*, Vol.2, New York, 1993, p.637, pl.388.

293 *

THREE FAMILLE ROSE SNUFF BOTTLES

Iron-red Jiaqing, Daoguang and Hongxian marks and of the period
The first of octagonal cylindrical form with a waisted neck and circular base, decorated with a continuous scene of four figures in a garden setting, agate stopper, 6.6cm (2 1/2in) high; the second of flattened globular shape with wispy clouds and rocks amidst crashing waves and magpies, the sides with mask-and-ring handles, 5.6cm (2 1/8in) high; the third of tapering form rising to a waisted neck and lipped rim, decorated with boys at play in a garden setting, 7.7cm (3in) high (4).

£5,000 - 7,000

CNY43,000 - 61,000

清嘉慶、清道光及洪憲 粉彩鼻煙壺 一組三件
磬紅「嘉慶年製」、「道光年製」篆書款及「洪憲年製」楷書款

Provenance (the Jiaqing snuff bottle):

Sotheby's New York, 22 September 1995, lot 64.

An Asian private collection of snuff bottles

來源：

清嘉慶粉彩八方鼻煙壺於1995年9月22日紐約蘇富比拍賣，拍品64號
亞洲私人藏鼻煙壺珍品



**PROPERTY FROM AN IMPORTANT EUROPEAN
PRIVATE COLLECTION OF CHINESE ART**

重要歐洲私人藏品

Lots 294 - 304







294^Y

A RARE RHINOCEROS HORN FULL-TIP LIBATION CUP

17th/18th century

The smoothly-polished horn richly grained and of caramel tone turning darker at the tip, the interior carved in high relief with a sinuous *chilong* clambering up to the rim.

14.5cm (5 3/4in) long

£15,000 - 25,000

CNY130,000 - 220,000

十七/十八世紀 犀角光素內螭龍盃

Provenance: an important European private collection

來源：重要歐洲私人收藏

The master carver intentionally contrasted the seemingly simplistic yet elegant uncarved exterior with the powerful high-relief carved *chilong* in the interior, allowing the beholder to admire the richness of the horn before turning to appreciate the craftsman's skilful carving, achieving powerful elegance.

For an undecorated rhinoceros horn vessel, see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.146, pl.170; another plain rhinoceros horn libation cup, 17th century, is illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pl.65, and was later sold at Sotheby's Hong Kong, 8 April 2011, lot 2706.



(two views)



(detail)

295^Y

**A RHINOCEROS HORN 'CHILONG AND FINGER-CITRON'
LIBATION CUP**

17th century

The richly grained honey-toned horn naturalistically carved as a gnarled tree trunk with irregular knots, the handles formed as branches issuing leaves and finger-citrons around the exterior, the interior carved with a sinuous *chilong* clasp in its mouth a sprig with a finger-citron. 9.2cm (3 7/8in) long

£5,000 - 8,000

CNY43,000 - 69,000

十七世紀 犀角折枝佛手柑內蟠螭紋盃

Provenance: Hugh M.Moss Ltd. (Label)
An important European private collection

來源：倫敦古董商Hugh M.Moss Ltd. (標貼)
重要歐洲私人收藏

Compare a related rhinoceros horn libation cup with *chilong* and flowers, 17th/18th century, which was sold in these rooms, 13 May 2010, lot 456.



296^Y

**A VERY RARE RHINOCEROS HORN 'NINE-CHILONG'
LIBATION CUP**

17th/18th century

Intricately carved in high relief around the exterior with six wreathing *chilong* biting each other's bifurcated tails, three further *chilong* curled around a sphere forming the base, the horn of rich caramel-brown tone.
7.7cm (3 1/8in) long

£10,000 - 15,000

CNY86,000 - 130,000

十七/十八世紀 犀角鑲雕蟠螭紋盃

Provenance: an important European private collection

來源：重要歐洲私人收藏

A related rhinoceros horn libation cup, but with seven *chilong* around the exterior, 17th century, is illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.50, no.3.



(two views)



(three views)

297^Y

A RARE RHINOCEROS HORN 'LOTUS' LIBATION CUP

17th/18th century

Exquisitely carved in high relief with an unfurling lotus flower and leaf in the interior, gnarled branches issuing fruits and blossoming flowers forming the handle and base.

7.6cm (3in) long

£6,000 - 10,000

CNY52,000 - 86,000

十七/十八世紀 犀角外牡丹枝葉內蓮花紋犀角盃

Provenance: an important European private collection

來源：重要歐洲私人收藏



298^Y

**A RARE RHINOCEROS HORN 'LOTUS AND FISH'
LIBATION CUP**

17th/18th century

Expertly carved around the exterior with a continuous scene of an egret and long curving stems issuing lotus blossoms and unfurling leaves, rising out of streams of water finely pierced to resemble a basket-weave pattern, with a fish carved on the underside in shallow relief.

11cm (4 3/8in) long

£5,000 - 8,000

CNY43,000 - 69,000

十七/十八世紀 犀角魚藻紋盃

Provenance: an important European private collection

來源：重要歐洲私人收藏

The combination of lotus (*he* 荷) and millet grass (*he* 禾) on the present lot form the rebus of harmony and union (*hehe* 和合). The fish (*yu* 魚) is a rebus for 'abundance' (*yu* 餘).

Compare a related rhinoceros horn 'lotus and egret' libation cup, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.98, no.83.

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



(underside detail)



(underside)

299^Y

A RHINOCEROS HORN 'PEACH' LIBATION CUP

17th/18th century

Naturalistically carved as a hollowed fruit borne on gnarled twigs issuing three smaller fruits and two broad leaves curling around the exterior and one further leaf to form the base, the horn of lustrous dark-caramel tone.

13cm (5 1/8in) long

£6,000 - 10,000

CNY52,000 - 86,000

十七/十八世紀 犀角壽桃盃

Provenance: an important European private collection

來源：重要歐洲私人收藏

Compare with a related rhinoceros horn libation cup shaped as a half-peach, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.174, no.227.

A related rhinoceros horn 'peach' libation cup, 17th century, was sold at Christie's Hong Kong, 30 November 2011, lot 3035.

300^Y

A RHINOCEROS HORN 'LOTUS STEM' LIBATION CUP

17th/18th century

The richly-grained and honey-toned horn deftly carved in the form of a lotus leaf, the handle formed as a cluster of lotus stems issuing further lotus blossoms and leaves around the exterior of the cup.

15.1cm (6in) long

£10,000 - 15,000

CNY86,000 - 130,000

十七/十八世紀 犀角蓮葉盃

Provenance: an important European private collection

來源：重要歐洲私人收藏

Compare with a related rhinoceros horn 'lotus' libation cup, 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.147, no.97.

A related rhinoceros horn 'lotus stem' libation cup, 17th/18th century, was sold at Sotheby's London, 11 May 2016, lot 11; another rhinoceros horn 'lotus' libation cup with a similarly curving lotus stem handle, 17th century, was sold at Christie's London, 9 November 2010, lot 56.





301

AN ARCHAISTIC RHINOCEROS HORN LIBATION CUP

17th/18th century

Boldly carved in high relief around the body with two powerful and dynamic *chilong*, another three *chilong* forming the handle, the largest biting the lip and confronting a smaller *chilong* drawing back in the interior, the exterior with a band of stylised dragons on a *leiwen* ground, key-fret borders around the inner and outer lip.

16cm (6 1/4in) long

£20,000 - 30,000

CNY170,000 - 260,000

十七/十八世紀 犀角仿古饕餮紋蟠螭柄蓮瓣盃

Provenance: an important European private collection

來源：重要歐洲私人收藏

Compare with a related archaistic rhinoceros horn libation cup, early 18th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.67, no.20.

A related archaistic rhinoceros horn libation cup, 17th century, with a similar motif of *chilong* and archaistic scrolls but carved in rectangular section, was sold at Christie's London, 8 November 2011, lot 8; another similar rhinoceros horn libation cup, 17th century, was sold at Christie's Paris, 15 December 2010, lot 211.



(two views)



(two views)

302^Y

A RARE ARCHAISTIC RHINOCEROS HORN LIBATION CUP, GU

17th/18th century

The dark chocolate-toned horn carved with a stylised *chilong* biting the rim of the cup, the writhing body forming the handle, the cup carved as an archaistic bronze vessel with a *taotie* mask band, the upper register with a band of incised upturned plantain leaves interspersed with C-scrolls.

7.4cm (2 7/8in) high.

£3,000 - 5,000

CNY26,000 - 43,000

十七/十八世紀 犀角仿古饕餮紋螭龍柄觚

Provenance: an important European private collection

來源：重要歐洲私人收藏

Compare with a similar small archaistic rhinoceros horn libation cup, gu, 17th/18th century, which was sold in these rooms, 11 November 2010, lot 471.

303^Y

AN ARCHAISTIC RHINOCEROS HORN LIBATION CUP

18th century

Finely carved to the exterior with a band of trefoil diaper ground beneath a key-fret border on the rim, the handle formed by inverted volutes and a stylised mythical beast climbing up one side and biting the rim. 13cm (5 1/8in) long.

£15,000 - 20,000

CNY130,000 - 170,000

十八世紀 犀角錦紋螭龍柄盃

Provenance: an important European private collection

來源：重要歐洲私人收藏

A related archaistic rhinoceros horn libation cup is illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.149, pl.175.

Compare with a related archaistic rhinoceros horn libation cup, 17th/18th century, which was sold in our Hong Kong rooms, 2 June 2016, lot 32.





(two views)

304^Y

A VERY RARE RHINOCEROS HORN SAUCER-DISH

17th/18th century

The warm red-toned horn smoothly rising on a short slightly recessed foot to a gently flaring lipped rim.

13.4cm (5 1/4in) diam.

£5,000 - 8,000

CNY43,000 - 69,000

十七/十八世紀 犀角敞口小盤

Provenance: an important European private collection

來源：重要歐洲私人收藏

A related rhinoceros horn saucer-dish is illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.114, no.114.





Robert Everts (1875-1942)

THE PROPERTY OF AN ENGLISH FAMILY

英國家族藏品

Lots 305 - 308

Robert Everts (1875-1942), served as the Belgian Ambassadorial Envoy to Beijing from 1910 – 1916 and again 1920 – 1924. Other diplomatic posts included Mexico 1902 – 1906, Germany and finally as the Ambassador to Spain, 1932 – 1938, before he retired to Brussels.

The following four rhinoceros horn libation cups were acquired by Everts during his diplomatic postings to Beijing.



305^Y

A RHINOCEROS HORN 'PEACH AND CHILONG' LIBATION CUP

17th/18th century

The exterior carved in high relief as a peach with gnarled branches issuing flowers and fruits entwined to form the openwork foot, all issuing from a long stalk and an elongated thread-shaped leaf forming the handles, perched by a *chilong* clambering on the edge of the cup.
12.5cm (4 3/4in) wide

Compare with a related rhinoceros horn carving of a peach, but without *chilong*, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.174, no.227.

A related rhinoceros horn libation cup with *chilong* and peaches, 17th/18th century, was sold at Christie's New York, 17 September 2008, lot 106.

£8,000 - 12,000

CNY69,000 - 100,000

十七/十八世紀 犀角蟠螭壽桃盃

Provenance: Robert Everts (1875-1942), Belgian Ambassadorial Envoy to Beijing from 1910 to 1916 and again from 1920 to 1924, and thence by descent

來源：

Robert Everts先生(1875-1942)舊藏，1910至1916年以及1920至1924年間任比利時駐京代表團使節；並由後人保存迄今

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



306 Y

A ARCHAISTIC RHINOCEROS HORN LIBATION CUP

18th century

Ingeniously carved with six stylised lotus petals forming the body, each enclosing a pair of confronted archaistic *chilong* on a dense ground of key-frets, above stiff leaves on the recessed foot, the openwork handle intricately formed with clusters of scrolling tendrils interspersed with lotus blossoms.

10cm (4in) wide

£20,000 - 30,000

CNY170,000 - 260,000

十八世紀 犀角仿古夔龍紋蓮瓣盃

Provenance: Robert Everts (1875-1942), Belgian Ambassadorial Envoy to Beijing from 1910 to 1916 and again from 1920 to 1924, and thence by descent

來源：

Robert Everts先生(1875-1942)舊藏，1910至1916年以及1920至1924年間任比利時駐京代表團使節；並由後人保存迄今



(two views)

The design of archaistic scrolls around the exterior combined with floral handles is very rare. A rhinoceros horn libation cup, 18th century, of similar shape but with a design of lotus around the exterior and no handle is illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.174, no.124.

Compare with a related rhinoceros horn libation cup, 17th century, similarly carved in foliate form decorated with archaistic motifs, which was sold at Christie's Hong Kong, 30 November 2011, lot 2910.

307^Y

A RARE ARCHAISTIC RHINOCEROS HORN LIBATION CUP, JUE

17th/18th century

Carved in the form of an archaic bronze wine vessel, *jue*, the flaring lips flanked by two upright posts, carved in relief with three pairs of sinuous *chilong* in confrontation on a dense interlocking *leiwen* ground, separated by a small loop handle issued by two beast masks, raised on a U-shaped body with two lobed cartouches each enclosing a further *chilong* on waves, bordered by geometric bands.

13.6cm (5 3/8in) wide

£20,000 - 30,000

CNY170,000 - 260,000

十七/十八世紀 犀角仿古夔龍紋爵

Provenance: Robert Everts (1875-1942), Belgian Ambassadorial Envoy to Beijing from 1910 to 1916 and again from 1920 to 1924, and thence by descent

來源：

Robert Everts先生(1875-1942)舊藏，1910至1916年以及1920至1924年間任比利時駐京代表團使節；並由後人保存迄今

For a related rhinoceros horn libation cup carved in imitation of Shang and Zhou dynasty wine vessels or *jue*, also decorated with a *leiwen* ground, mid-Qing dynasty, see *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory, and Rhinoceros Horn Carvings*, Beijing, 2001, pl.205; another example, late 17th century, is illustrated by T.Fok in *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.8.

Compare with a similar archaistic rhinoceros horn libation cup, *jue*, 17th/18th century, but with longer feet, which was sold in these rooms, 10 November 2011, lot 437.





308 (two views)

308^Y

A RHINOCEROS HORN 'PRUNUS' LIBATION CUP

17th/18th century

Intricately carved to the exterior of the tree trunk with entwining twigs around the exterior bearing delicate prunus blossoms and flower buds, all issued from a gnarled tree branch detailed with burls forming the handle.

12cm (4 3/4in) wide

£8,000 - 12,000

CNY69,000 - 100,000

十七/十八世紀 犀角梅枝盃

Provenance: Robert Everts (1875-1942), Belgian Ambassadorial Envoy to Beijing from 1910 to 1916 and again from 1920 to 1924, and thence by descent

來源：

Robert Everts先生(1875-1942)舊藏，1910至1916年以及1920至1924年間任比利時駐京代表團使節；並由後人保存迄今

Compare with a similar rhinoceros horn 'prunus' libation cup, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.169, no.214.

THE PROPERTY OF A LADY 女士藏品

309^Y

**A RHINOCEROS HORN 'LINGZHI AND BAMBOO'
LIBATION CUP**

17th century

Naturalistically carved in the form of a large *lingzhi* fungus detailed with swirls, the exterior exquisitely carved in relief with pointed bamboo leaves issued from a robust bamboo stalk handle, intertwined with smaller *lingzhi* fungi issuing from slender sprigs forming the second handle, extending to the underside to form the supporting foot ring, the horn of an attractive amber tone and darker on the underside.
14.1cm (5 1/2in) wide

£10,000 - 15,000

CNY86,000 - 130,000

十七世紀 犀角祝壽靈芝盃

Provenance: an English private collection, acquired prior to the 1970s, and thence by descent

來源：英國私人收藏，得自1970年代前，並由後人保存迄今



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THE PROPERTY OF A GENTLEMAN 士紳藏品

310^Y

A RHINOCEROS HORN 'AUSPICIOUS BIRDS' LIBATION CUP

17th/18th century

Finely carved around the exterior with pairs of cranes, phoenix, magpies, sparrows, and mandarin ducks, all amidst landscape with bamboo, prunus and pines with two gnarled pine trees forming the handle, the horn of rich caramel-brown tone.

15.5 (6 1/8in) long.

£7,000 - 10,000

CNY61,000 - 86,000

十七/十八世紀 犀角鳳鳥雙棲犀角盃

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

Pairs of birds represent the auspicious wishes for fertility as well as for happiness in marriage, which is the particular symbolism of the pair of mandarin ducks. Related rhinoceros horn libation cups carved with cranes and phoenix in the Chester Beatty Library, Dublin, are illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.187.

A similar rhinoceros horn 'auspicious birds' libation cup, 18th century, was sold in these rooms, 10 November 2011, lot 440.



(two views)



THE PROPERTY OF A LADY 女士藏品

311 Y Φ

A LARGE IVORY TABLET, HU

17th/18th century

Of tall gently curving and tapering form, entirely plain and well patinated of beige tone with a golden light brown tint.
49cm (19 1/4in) long

£2,000 - 3,000

CNY17,000 - 26,000

311

十七/十八世紀 牙雕朝笏

Provenance: an English private collection

來源：英國私人收藏

The *hu* originally served as a mnemonic device for audiences with the emperor. However, over time it became a symbol of office. For a similar ivory *hu*, see G.Tsang and H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, pp.245-253, no.245.

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

312 Y Φ

A LARGE CARVED IVORY TUSK

Late Qing Dynasty

Intricately carved and pierced with scenes from the 'Outlaws of the Marsh' (*Shuihu zhuan*), depicting an equestrian battle and soldiers at the foot of the mountainous bandit stronghold of Liangshan, the reverse with sages and Immortals ascending to a mountain retreat, the ivory of creamy white tone yellowing at the tip, carved wood stand.
66.5cm (25 3/4in) long (2).

£3,000 - 5,000

CNY26,000 - 43,000

清末 象牙鑲雕水滸傳圖擺件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

THE PROPERTY OF A GENTLEMAN 士紳藏品

313 Y Φ

A LARGE IVORY CARVING OF WEITUO

Early 20th century

The Buddhist guardian deity attired in elaborate chain-mail armour with animal-hoof feet, his left hand holding his sword, his right hand raised in an auspicious mudra, the face with a gentle expression beneath an elaborate helmet, wood stand.

53.3cm (21in) high (2).

£3,000 - 5,000

CNY26,000 - 43,000

二十世紀初 牙雕韋馱立像

Provenance: an English private collection

來源：英國私人收藏

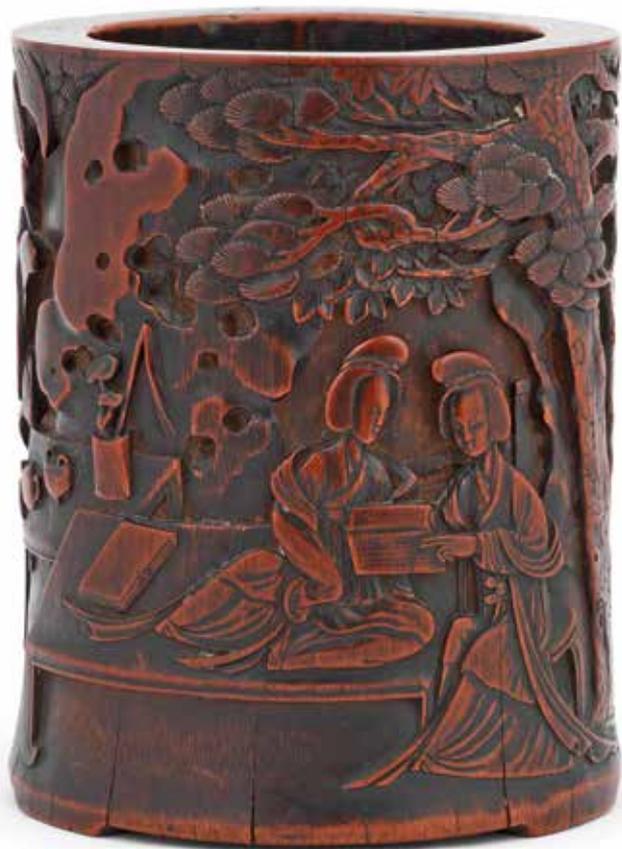
Weituo (Sanskrit name Skanda) is a devoted *dharmapala*, guardian of Buddhist monasteries who guards the Buddhist teachings. Large figures of this type, dressed as a Chinese warrior in the elaborate armour worn by military heroes, are usually placed in the first hall of a Buddhist monastery.



312



313



314

314

A BAMBOO 'QIAO DAUGHTERS' BRUSH POT, BITONG

17th century

The cylindrical vessel exquisitely rendered in shallow relief around the exterior with a continuous scene of two elegantly coiffed ladies reading in a rocky outdoor setting beneath a wutong and pine tree with a scaly trunk and twisting branches, a lady attendant beyond a plantain tree brings another book towards the couple seated among a table with teapot, tripod incense burner, and brush pot containing a fly-whisk and *lingzhi* fungus, the bamboo of reddish-brown tone with darker brown areas, ink signature underneath.

14cm (5 1/2in) high

£7,000 - 10,000

CNY61,000 - 86,000

十七世紀 竹雕二喬伴讀圖筆筒

Provenance: a German Private Collection, and thence by descent

來源：德國私人收藏，並由後人保存迄今

The two ladies depicted on the brush pot most probably refer to the two Qiao daughters (Eastern Han dynasty). They were both immortalised as beauties in the Ming historical novel, *Romance of the Three Kingdoms*. In the novel, the strategist and emissary Zhuge Liang attempted to persuade the warlord Sun Quan to ally himself with his lord Liu Bei against Cao Cao. To provoke him into the alliance, Zhuge Liang claimed that Cao Cao desired the two Qiao daughters (both of whom were connected to the Sun clan by marriage). The resulting alliance led to the famous battle at the Red Cliffs.

The elegantly elongated form of the ladies and unusual rock formations, as well as the finely-delineated knots and grain on the trees, suggest that this design was influenced by woodblock prints in the style of the Ming painter Chen Hongshou 陳洪綬 (1598-1652). For the influence of Chen Hongshou prints on bamboo carving, see Wen C.Fong and James C.Y.Watt, *Possessing the Past: Treasures from the National Palace Museum, Taipei*, New York, 1996, pp.464-467.

For brush pots carved with similar motifs, see one from the Simon Kwan collection, included in the exhibition *Ming and Qing Bamboo*, Hong Kong, 2000, no.35; another in the collection of B.S.McElney, is illustrated by Ip Yee and Laurence C.S. Tam, *Chinese Bamboo Carving*, Hong Kong, 1978, Vol.1, pl.35. See also a brush pot carved with two ladies reading together in a garden setting, in the collection of the Shanghai Museum, first half of the 17th century, is illustrated by Chu-Tsing Li and J.C.Y.Watt, *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period*, New York, 1987, no.55.

315^Y

A HUANGHUALI BRUSH POT, BITONG

17th/18th century

Of cylindrical form with thick walls and flat-rimmed, supported on three short feet and with inset base, the bamboo of a reddish amber tone.

15.8cm (6 2/8in) high

£3,000 - 5,000

CNY26,000 - 43,000

十七/十八世紀 黃花梨筆筒

Provenance: a French private collection

來源：法國私人收藏



315

**A RARE PAIR OF IMPERIAL CARVED CINNABAR LACQUER
JADE-INSET WALL VASES**

Qianlong

Each modelled as a flattened bottle vase supported on a mock wood stand, the domed body inset with a jade plaque carved with melons on gnarled branches beside a butterfly, surrounded by three butterflies amongst melons issuing from flowering branches, beneath a stylised *shou* character flanked by archaistic dragons to the shoulder, rising to a tapering neck decorated with archaistic upright stiff leaves bracketed by scrolls, reserved on a dense key-fret ground.

Each 19.6cm (7 3/4in) high (2).

£10,000 - 15,000

CNY86,000 - 130,000

清乾隆 剔紅嵌玉瓜瓞綿紋壁瓶 一對

Wall-vases were particularly popular during the reign of the Qianlong emperor and are known to have adorned the walls of the *Sanxitang* ('The Hall of Three Rarities'), a small studio next to the Imperial bedchamber in the *Yangxindian*. They were produced often in pairs in a variety of materials including porcelain, cloisonné and champlevé enamel, and lacquer as the present lot. Jade was used to embellish wall vases and other Imperial works of art including boxes, screens, furniture and various vessels. Compare a related inscribed jade-inset cinnabar lacquer wall vases, late 18th century, in the National Palace Museum, Taipei, illustrated in Chen Yuh-Shiow, *The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, Taipei, 2014, pp.228-229 and 287, pl.II-48, where the author notes that 'Lacquerware with jade inlay on a copper body is very rarely seen'. A related single inscribed jade-inlaid cinnabar lacquer wall vase, Qianlong, sold at Sotheby's Hong Kong, 5 October 2016, lot 21; see also another single inscribed jade-inset lacquer wall vase, Qianlong, which sold at Sotheby's Hong Kong on 25 April 2004, lot 19; and a further example of a jade inset cinnabar lacquer moonflask, Qianlong mark and period, which sold at Christie's Hong Kong, 27 April 1997, lot 21.





317

317
A CARVED CINNABAR LACQUER EIGHT-LOBED BOX AND COVER

Jiaqing

Deftly carved through thick layers of rich red lacquer, the domed cover with a hexagonal cartouche featuring two scholars engaged in a game of *weiqi*, seated by a stream within a mountainous landscape, a young attendant bringing forth two cups of tea, a cottage with fence in the distance, the sides further decorated with swirling waves, the interior and base lacquered black.

32cm (12 5/8in) diam. (2).

£8,000 - 10,000
 CNY69,000 - 86,000

清嘉慶 剔紅松下博奕圖葵瓣蓋盒

A related cinnabar lacquer six-lobed box and cover, 18th century, is illustrated by Lin Mun-lee, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei*, 2008, p.150, pl.156.

318
A RARE CARVED CINNABAR LACQUER CHEST AND COVER

Qianlong/Jiaqing

The top and sides meticulously carved with a diaper pattern within key-fret borders, the detachable front panel carved with bats, fruits and precious objects on a large *wan* symbol reserved on a diaper ground, opening to reveal four drawers carved with foliate sprays, the rear panel a mirror of the front, all raised on an integral black lacquer base with bracket feet, the top with upright bronze handle.

24.5cm (9 5/8in) high.

£5,000 - 8,000
 CNY43,000 - 69,000

清乾隆/嘉慶 剔紅萬壽暗八仙紋提匣

Provenance: James Benzies, an Aberdeen antiques dealer whose George Street premises ceased trading in 1987.

來源：蘇格蘭鴨巴甸古董商James Benzies



318 (two views)



319

319

A LARGE TIANQI LACQUER LOBED BOX AND COVER

18th/19th century

The top finely incised and gilt a red lacquer ground in the centre with a rosette medallion bordered by *ruyi*-heads, feathery lotus leaves and bats, all within a key-fret border, the sides similarly incised with lotus framed by angular archaistic scrolls, the interior and base lacquered black. 43cm (17in) diam. (2).

£8,000 - 12,000

CNY69,000 - 100,000

十八/十九世紀 填漆纏枝福蓮紋葵瓣蓋盒

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

A similarly shaped qianjin lacquer box, Qing dynasty, decorated with dragons, is illustrated by P.Frick in *Chinesische Lackkunst*, 2010, Munster, 2010, pl.54, p.106.

320

A LARGE CARVED CINNABAR LACQUER DOCUMENT BOX AND COVER

Qianlong/Jiaqing

Intricately carved on the cover with a central *shou* medallion encircled by five bats, *wu fu* amidst blooming peonies, the front, back and side panels similarly carved, the interior lacquered black and decorated with gilt floral sprigs, the sides fitted with bail handles, the front with a foliate-incised rectangular lock plate and *ruyi* hasp, the interior with a gilt-decorated black lacquer tray. 41.5cm (16 3/8in) wide (2).

£3,000 - 5,000

CNY26,000 - 43,000

清乾隆/嘉慶 剔紅五福捧壽花卉紋寶奩

Provenance: a European private collection

來源：歐洲私人收藏

Compare with a similar carved cinnabar lacquer document box and cover, Qianlong, which was sold at Sotheby's New York, 13 September 2016, lot 351.



320

321

A BLACK TIXI LACQUER TWO-TIERED BOX AND COVER

16th century

Deeply carved around the exterior with continuous pommel scrolls, a central quatrefoil floret on the flattened cover, the interiors and base lacquered dark brown.

14cm (5 1/2in) high.

£2,000 - 3,000

CNY17,000 - 26,000

十六世紀 剔犀如意雲紋二層蓋盒

Compare with a similar circular two-tiered box and cover with slightly different pommel-head design and of predominantly red colour, mid-Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Ware of the Yuan and Ming Dynasties*, Hong Kong, 2006, pl.76.



321

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(top)

322

A VERY RARE TIANQI AND QIANGJIN LACQUER LOBED TABLE AND STAND

Late 16th/early 17th century

The table of lobed six-sided form, the top panel painted with elaborate pavilions and rocks amidst wispy clouds and foaming waves within a *leiwen* border, all above a diaper waist gilt with flower heads, resting on a bombe apron carved with interlocking barbed cartouches enclosing the 'Auspicious Emblems' alternating with lotus flowers and acanthus leaves also on the cabriole legs in conjunction with bats and lotus buds, the waisted base supported on *ruyi* feet and carved with further lotus and bats reserved on a gilt ground of rolling waves. 42cm (16 1/2in) wide (2).

£30,000 - 35,000

CNY260,000 - 300,000

十六世紀末/十七世紀初

填漆戩金海屋添籌圖海棠香几 配纏枝福蓮紋基座

Polychrome painted lacquer was highly popular in the late Ming dynasty. The *Xiushi lu*, a manual for lacquer manufacture compiled during the early 17th century, mentions two types of filled-in lacquer: the 'carve and inlay' type, *loukan*, according to which certain areas were cut out of the otherwise finished lacquer surface and inlaid with variously coloured lacquer, and the 'filled-in' or 'polish-reveal' method, *moxian*, when certain portions of the design were raised through multiple layers of lacquer as the ground was filled with additional lacquer and the boundaries between the different colour fields defined by engraved and gilt lines.

The highly auspicious designs on this stand suggest religious associations concerning the attainment of Immortality. The floating landscape may have been conceived as the Daoist realm of Kunlun.

The blossoming lotus flowers may have also evoked the transmutation of lacquer into gold, a Daoist process aimed at driving away malignant spirits and acquiring immortality.

As a flower emerging from mud, however, the lotus was regarded by Buddhists as symbolic of enlightenment and purity and may have also evoked the rebirth in the wondrous Pure Land of Buddha Amitabha.

Lacquer stands dating to the Ming dynasty and combining carving and filling techniques are rare. A similarly-shaped stand, Ming dynasty, is illustrated by Lee Yu-kuan, *Oriental Lacquer Art*, Tokyo, 1972, pl.244, p.319.



323

**A RARE TIANQI AND QIANGJIN LACQUER RECTANGULAR
CABINET**

Late Ming Dynasty

The cabinet with a detachable front panel concealing a shelf; the top, rear, two sides and front panels each carved through layers of red and black lacquer with a barbed cartouche enclosing magpies hovering over convoluted and pitted rocks issuing sprigs of blossoming lotus flowers and peonies, the base decorated with a vine and lotus scroll border band of lotus petals.

39.5cm (15 1/2in) wide x 23cm 9in) deep x 40cm (15 6/8in) high

£15,000 - 20,000

CNY130,000 - 170,000

明末 填漆戩金開光花石圖長方匣

Lacquer chests of similar design and dating to the Ming dynasty are rare. Compare a similarly-shaped lacquer cabinet, Ming dynasty, engraved with polychrome dragon and phoenix designs, in the Victoria and Albert Museum, illustrated by N.De Bisscop in *Chinees Lakweerk*, Zutphen, 1982, p.92, fig.102. Another cabinet, decorated with dragons and phoenixes, Jiājīng mark and of the period, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Shanghai, 2006, pp.202-203, no.160. A third related chest of similar form decorated with red, green, ochre and brown phoenix design, sold in our Hong Kong rooms, 29 November 2016, lot 26.







THE PROPERTY OF A LADY 女士藏品

324 TP

A VERY RARE LACQUER AND BAMBOO TWO-PART CENTRE-TABLE

Yongzheng/Qianlong

The top formed as two conjoined leaves, exquisitely carved and lacquered in various levels of relief with *ruyi*-clouds and flowers in red and green on a gilt ground, the bamboo supports with key fretwork, supporting an undertier in brown lacquer richly decorated with scrolls and foliage.

87cm (37 1/4in) high x 160cm diam (63in). (2).

£80,000 - 120,000

CNY690,000 - 1,000,000

清雍正/乾隆 木漆描金如意雲紋圓桌

Provenance: an Italian private collection

來源：意大利私人收藏

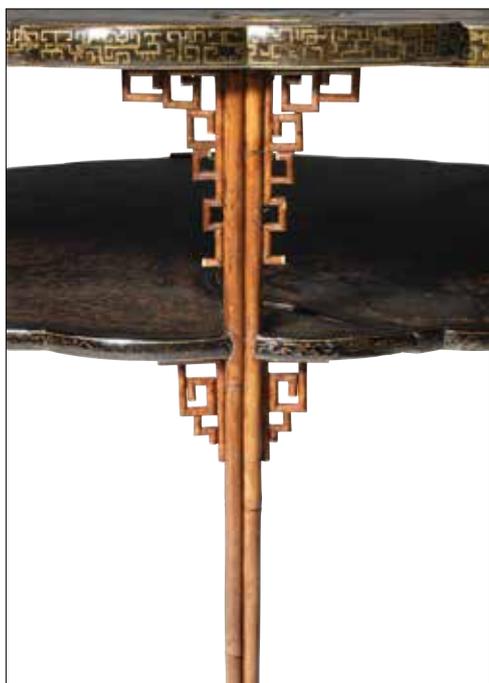


Elegantly modelled to resemble two adjoining leaves, this exceptional table is a rare example of remarkable furniture that was likely to have been manufactured during the reign of the Yongzheng emperor. However, the Imperial demand for lacquered furniture continued on into the Qianlong period.

The wispy *lingzhi*-shaped clouds, decorating the surface of the table, were very popular during the Yongzheng period. Clouds, *yun* (雲), form a visual pun on the word '*yun*' (運), meaning 'fortune', 'luck' or 'fate'. In an agricultural society, the rain-bearing clouds would have been perceived as a benevolent omen, for the necessary irrigation of the crops. This would also have been read as a sign that the emperor, the 'Son of Heaven', held the mandate to rule.

After the Yongzheng emperor's disputed ascent to the throne, he seemed to have had a particular fondness for the physical as well as symbolic appearance of auspicious clouds. Scenes of auspicious five-coloured clouds appearing above the sky were recorded several times in the Palace memorials presented to the emperor and legitimised his rule. The Imperial archives also recorded that paintings depicting such particular type of clouds were ordered by the Yongzheng emperor in 1730, see Lin Lina, 'Auspicious symbols and scenes of the Yongzheng period', in Feng Mingzhu, *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.374–399.

A related lacquered circular table, decorated with floral scrolls, Yongzheng, in the Palace Museum, Beijing, is illustrated in *Caihui jiaju*, Beijing, 2009, p.107, pl.67. Another table that uses bamboo to form the decorative aprons and supports, Yongzheng period, is also illustrated in *Ibid.*, p.97, pl.58.



(detail)



(top view)



(reverse)

325 TP

**A FINE AND RARE POLYCHROME LACQUER TWELVE-LEAF
CARVED 'COROMANDEL' SCREEN**

Kangxi

Exquisitely decorated with a detailed scene of courtly ladies within a palatial landscape on one side, the upper border decorated with flowers and antiques, the lower border with scenes of mythical beasts, the reverse decorated with Tang dynasty poetic inscriptions bordered by landscape scenes and floral studies, all within antiques and auspicious symbols forming a frame to the main design.
295cm (116 1/8in) x 624cm (245 6/8in). (12).

£30,000 - 50,000
CNY260,000 - 430,000

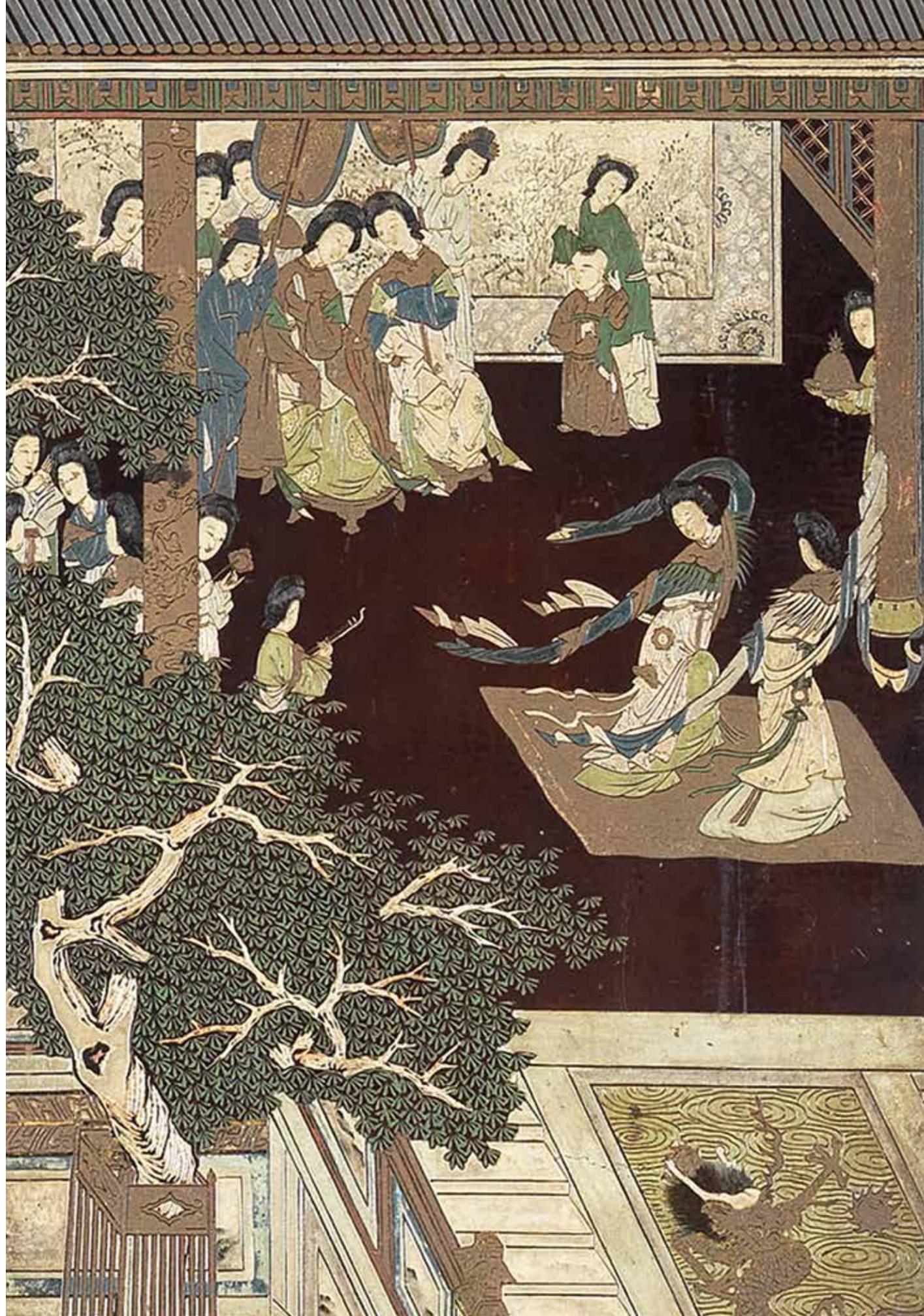
清康熙 褐漆彩繪樓閣園遊圖十二開屏風

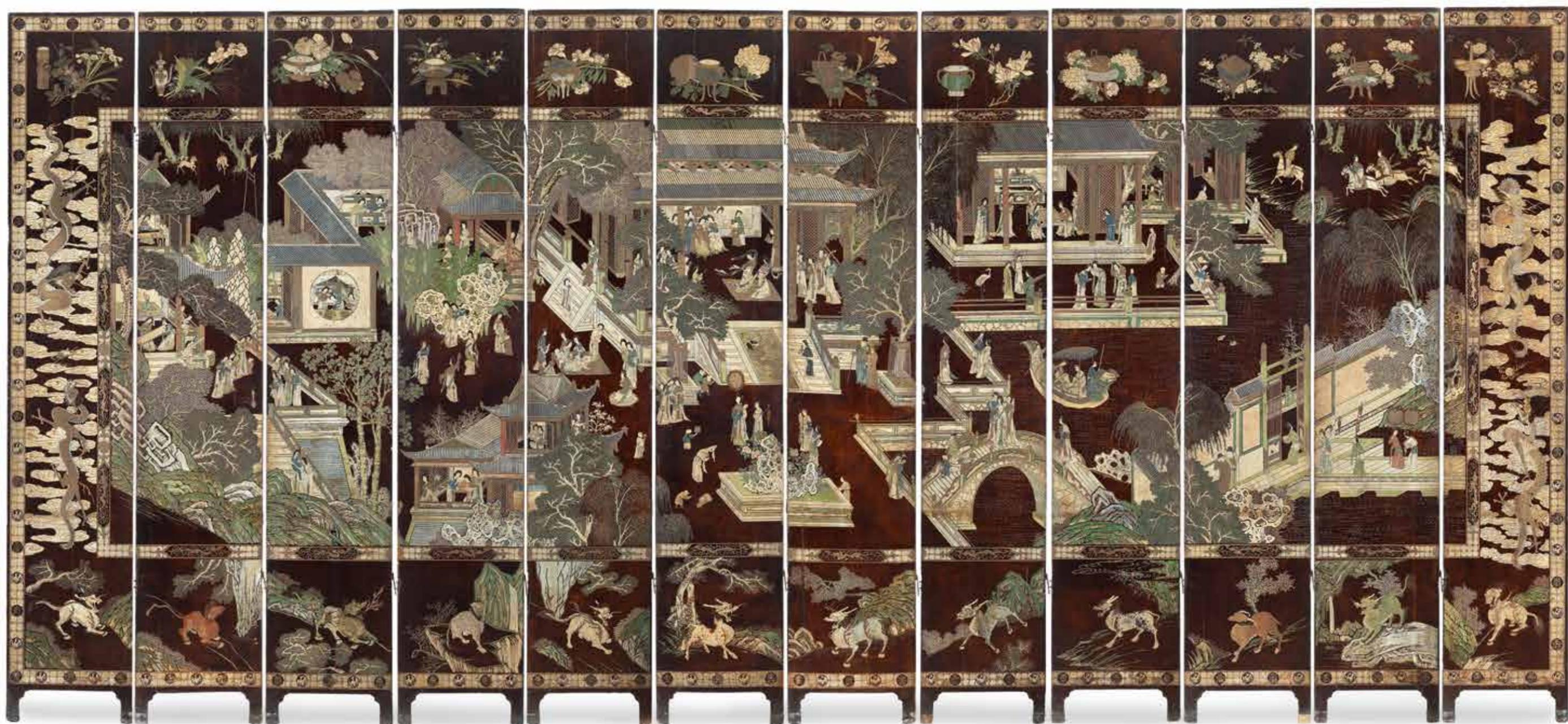
Palace scenes with ladies of the court were very popular in the late Ming and early Qing periods. According to W.De Kesel and G.Dhont, these screens of palaces and ladies were often based on a frequently reproduced painting by Qiu Ying (1494-1552) known as 'Spring Morning in the Han Palace'. See W.De Kesel and G.Dhont, *Coromandel: Lacquer Screens*, 2002, Gent, pp.48-49.

The popularity of scenes with predominantly female figures engaging in various activities including the 'Four Arts of the Scholar' may reflect changing models of feminine identity by the late Ming and early Qing, which (in terms of cultural refinement), may have been considered almost equal to the male literati.

Similar twelve-leaf screens, Kangxi, are illustrated by W.De Kesel and G.Dhont, *ibid.*, pp.23,31,36.

Compare with a similar screen, Kangxi, which was sold in these rooms, 17 May 2012, lot 170. Another closely-related ten-leaf screen (lacking two panels), Kangxi, was sold at Sotheby's New York, 3 November 2005, lot 118.







326

326 TP

A MOTHER-OF-PEARL-INLAID BLACK LACQUER PANEL

18th/19th century

Meticulously inlaid with mother-of-pearl to depict a scene of the Three Star Gods with attendants strolling beside a river crossed by a bridge, all amidst pine trees and bamboo, surrounded by a decorative border and chrysanthemum flower heads on each corner, the detachable panel mounted as the top on a later European table separately, glass top.

The panel: 85cm (33 1/2in) x 53.5cm (21in); the table: 37cm (14 1/2in) high x 92.5cm (36 1/2in) wide x 61cm (24in) deep. (3).

£5,000 - 8,000

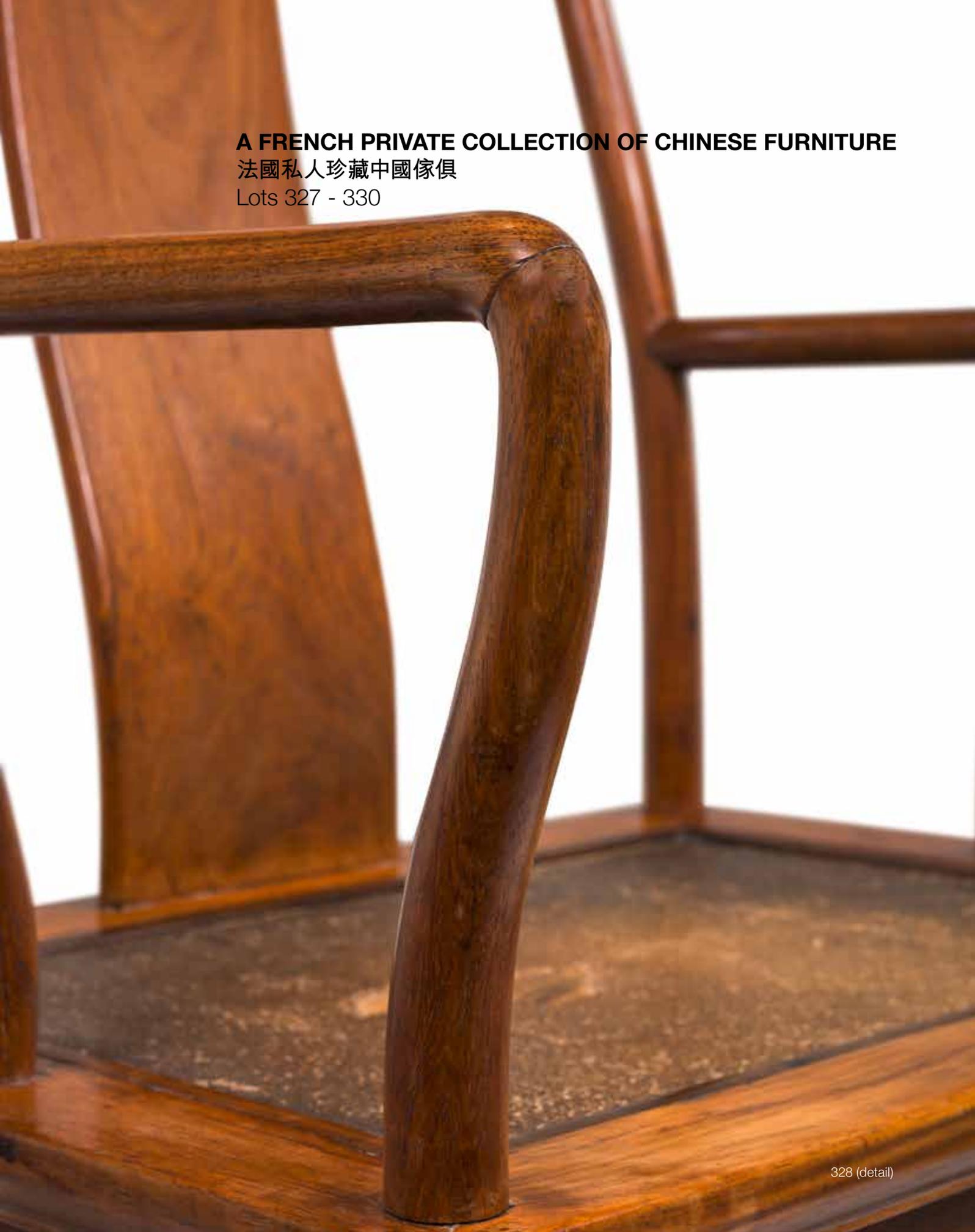
CNY43,000 - 69,000

十八/十九世紀 黑漆螺鈿道仙行旅圖飾板

A FRENCH PRIVATE COLLECTION OF CHINESE FURNITURE

法國私人珍藏中國傢俱

Lots 327 - 330



THE PROPERTY OF A FRENCH FAMILY 法國家族藏品

Lots 327 - 330

327 TP Y

A RARE HUANGHUALI LOW-BACK ARM CHAIR, MEIGUIYI

17th/18th century

With rounded corner top rail and arm rests, hidden mortise and tenoned to the stiles running through the seat to become the front and back legs, the back apron elegantly carved with key-fret and beaded borders resting on a horizontal stretcher tenoned to the back rails and front posts and to the seat by two pillar struts, the seat of standard mitre, mortise-and-tenon construction with exposed tenons on the sides and drilled for a soft seat with two transverse stretchers and tongue and grooved and butt-joined to the shaped and beaded apron extending down the sides of the front rails and resting on the horizontal foot rest, the plain, u-shaped side and back aprons set above the stepped stretchers with exposed tenons.

85cm (33 1/2in) high x 55cm (21 5/8in) wide x 44.5cm (17 1/2in) deep

£120,000 - 150,000

CNY1,000,000 - 1,300,000

十七/十八世紀 黃花梨拐子龍紋玫瑰椅

Provenance: a French private collection

來源：法國私人收藏

Low back arm chairs had their antecedent in the Song dynasty with chairs made from one piece of bamboo where the back and side panels shared the same height. See R.Jacobsen, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, nos.15-18, p.66. See also S.Handler, 'Roses, bamboo and the Lowback Armchair', *Orientalism*, Vol.29, no.7, 1998, p.12.

A related pair of huanghuali *meiguiyi* chairs, 17th/18th century, was sold in our New York rooms, 12 September 2016, lot 6008. Other examples of related huanghuali chairs, were 17th/18th century, sold at Sotheby's, Hong Kong, 1 June 2016, lot 3249 and 7 October, 2015, lot 128.



328 TP Y

**A RARE HUANGHUALI 'SOUTHERN OFFICIAL'S HAT'
YOKEBACK ARMCHAIR, NANGUANMAOYI**

17th/18th century

With a narrow crest-rail supported on slender, gracefully tapered and curved rear posts flanking the S-shaped splat, above the mat seat set within the beaded frame with rounded edges, the elegantly curved and slender arm rails supported by vertical posts and terminating in outswept front rails, all above plain aprons and spandrels, the legs of rounded square section joined by a front footrest and back stretchers, the wood of a rich honey-brown tone.

118cm high (46 1/2in) high x 61cm (24in) wide x 45.6cm (18in) deep

£100,000 - 120,000

CNY860,000 - 1,000,000

十七/十八世紀 黃花梨南官帽椅

Provenance: a French private collection

來源：法國私人收藏

Characterised by remarkable elegance and linearity of forms, yoke-back armchairs, like the present lot, were associated with the status and authority of the scholarly elites of Imperial China. A woodblock print in the 1616 edition of 'The Golden Lotus' *Jing Ping Mei*, for instance, depicts the main male figure and his spouse seated on *guanmaoyi* chairs, with the others sitting on stools. For a discussion about *guanmaoyi* chairs, see C.Evans, 'From the Ornate to the Unadorned', in *Journal of the Chinese Classical Furniture Society*, Spring 1993, pp.24-33.

Compare with a huanghuali *guanmaoyi* armchair illustrated by Wang Shixiang in *Classical Chinese Furniture*, Hong Kong, 1986, pl.45.

A pair of similar chairs, dated to the 17th century, was sold at Sotheby's London, 6 November 2013, lot 52.





329 TP Y

A HUANGHUALI CORNER-LEG SIDE TABLE, TIAOZHUAO

17th/18th century

The single board floating panel top set into a mitre, mortise-and-tenon frame with 'ice-plate' edge supported underneath by five dove-tail transverse stretchers over a single recessed waist and plain apron mitered, mortise and tenoned and half lapped into square cut legs terminating in hoof feet, the legs double-lock tenoned into the top frame and joined together by hump-back stretchers.

88.3cm (34 6/8in) high x 141cm (55 1/2in) wide x

52.3cm (20 1/2in) deep

£100,000 - 150,000

CNY860,000 - 1,300,000

十七/十八世紀 黃花梨條桌

Provenance: a French private collection

來源：法國私人收藏

A related huanghuali table, 17th century, is in the Victoria and Albert Museum, London, illustrated by C.Clunas in *Chinese Furniture*, London, 1988, no.48; another huanghuali table, 17th century, is illustrated by Chen Zengbi in *Central Academy of Arts and Crafts: Illustrations of collections*, Vol.2, Beijing, 1994, no.35.

A very similar huanghuali table, 17th century, was sold in our New York rooms, 16 September 2016, lot 6011; and another huanghuali table, 17th century but slightly smaller, was sold at Sotheby's New York, 18 March 2015, lot 169.





330 TP Y

A HUANGHUALI WAISTED CORNER-LEG STOOL, FANGDENG

17th/18th century

The floating woven-bamboo panel top set into a mitre, mortise-and-tenon frame with 'ice-plate' edge and one transverse stretcher underneath, all over a recessed waist and plain apron carved from one piece of wood and mitred, mortised and tenoned to the legs joined by hump-back stretchers ending in hoof-shaped feet.

49cm (19 2/8in) high x 43.5cm (17in) wide x 37.2cm (14 5/8in) deep

£20,000 - 30,000

CNY170,000 - 260,000

十七/十八世紀 黃花梨杌凳

Provenance: a French private collection

來源：法國私人收藏

Corner-leg stools were popular during the Ming dynasty. They were highly stable and durable, with their apron and waist carved from a single piece of wood. For a detailed discussion about the use of stools during the Ming dynasty, see R.Jacobsen, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, p.38 and Wang Shixang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Vol.1, Hong Kong, 1990, pp.102-104.

Compare with a pair of related stools, 17th/18th century, illustrated by Wang Shixang in *Classic Chinese Furniture; Ming and Early Qing Dynasties*, London, 1986, no.61. A related pair of stools, 17th century, was sold in our New York rooms, 12 September 2016, lot 6009; and see also other related huanghuali stools, also 17th century, were sold at Sotheby's London, 11 November 2015, lots 3 and 21.





331

331 TP Y

A HUANGHUALI TWO-TIERED SIDE TABLE

17th century

The rectangular top above plain aprons and spandrels, raised on tall cylindrical legs and joined at the centre by a single shelf.

82cm (32 1/4in) high x 75.5cm (29 3/4in) wide x 37.5cm (14 7/8in) deep.

£8,000 - 12,000

CNY69,000 - 100,000

十七世紀 黃花梨平頭案

Compare the present table to a huanghuali side table, also with an integral shelf, from the collection of Mr and Mrs J.Biddle, illustrated by R.H.Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p.173, no.72.

See also a similar huanghuali side table with extra tier, 17th century, which was sold at Christie's New York, 16 March 2017, lot 668.

332 TP

A LARGE METAL-THREAD 'LANDSCAPE' CARPET FOR THE PALACE OF HEAVENLY PURITY

Late Qing Dynasty

The carpet of rectangular shape and vertically oriented, finely woven with a central panel depicting a pair of cranes in flight between two confronted pavilions, all reserved on a ground of meandering floral scrolls flanked by four writhing dragons pursuing flaming pearls, all within polychrome *ruyi* and *lishui* borders, with a five-character inscription within a rectangular cartouche at the top reading *Qianqinggong beiyong* 'For use in the Palace of Heavenly Purity'.
364cm (143 2/8in) long x 271.5cm (106 6/8in) wide

£10,000 - 15,000

CNY86,000 - 130,000

清末 「乾清宮備用」海屋添籌圖地毯

The 'Palace of Heavenly Purity', located at the northern end of the Forbidden City, was one of the three main palaces of the inner court. Serving as the emperor's living quarter during the Ming dynasty, it became an audience hall reserved for meetings with the Grand Council, foreign envoys, and holding banquets.

乾清宮備用





333 TP Y

A LARGE HUANGHUALI AND TIELIMU TABLE

17th century

The luminous huanghuali rectangular panel set in a wide moulded frame, all supported on four elegant tielimu cylindrical legs framed by aprons, each side linked by two short stretchers.

200cm (78 7/8in) wide x 79.5cm (31 1/4in) high x 50.5cm (19 7/8in) deep

£20,000 - 30,000

CNY170,000 - 260,000

十七世紀 黃花梨及鐵梨木平頭案





334

334

A KESI SUMMER 'DRAGON' ROBE, JIFU

19th century

The blue *kési* worked with the prescribed nine five-clawed dragons, each side with a full-faced dragon coiling around the 'flaming pearl', all set amidst bright *ruyi* clouds, 'precious objects', *shou* characters, bats and cranes, above a terrestrial diagram and a *lishui* stripe separated by further clouds, the same decoration repeated on the border, collar and horsehoof cuffs.

201cm (79 1/8in) wide

£2,000 - 3,000

CNY17,000 - 26,000

十九世紀 緙絲湖藍地九龍紋吉服袍

335 TP

A LARGE 'FIVE-DRAGON' SILK CARPET FOR THE HALL OF PROTECTING HARMONY

Circa 1900

The rectangular field woven in multi-coloured silk with five dragons contesting flaming pearls, enclosed on all sides by a band of *ruyi* clouds above a *lishui* border, woven at one end with the three-character inscription 'Baohé Dian' (Hall of Protecting Harmony). 237cm (93 2/8in) long x 154cm (60 5/8in) wide

£8,000 - 12,000

CNY69,000 - 100,000

約1900年 「保和殿」五龍戲珠紋地毯

Provenance: Christie's London, 6 July 1989, lot 87
A European private collection

來源：1989年7月6日於倫敦佳士得拍賣·拍品87號
歐洲私人收藏

Completed in the 15th century, *Baohé Dian* is located southeast of the Forbidden City. During the Ming period, the emperor wore his ceremonial outfit in this hall before attending a grand ritual, while in Qing times, the hall also served as a temporary residence for the Shunzhi and Kangxi emperors but also as the venue where the highest of the three levels of Imperial examinations took place, and audience and banquet hall where high-profile political figures were entertained. See Wu Hung, *Remaking Beijing: Tiananmen Square and the creation of a political space*, Chicago, 2005. Compare with a similar silk carpet, decorated with five dragons, circa 1900, which sold at Christie's New York, 17 March 2017, lot 631.





336

336 TP Y

A HUANGHUALI LOW TABLE, KANG

18th/early 19th century

The rectangular top set within a mitered, mortise and tenon frame, above a shaped apron carved in relief on each side with archaistic *chilong*, supported on four humpback corner feet ending with upturned foliate terminals.

116.5cm (41 7/8in) wide x 45.5cm (17 7/8in) high x 45cm (17 3/4in) deep

£8,000 - 12,000

CNY69,000 - 100,000

十八十九世紀初 黃花梨仿古夔龍紋炕桌

337 TP Y

A HUANGHUALI LOW TABLE, KANG

18th/early 19th century

The rectangular top set within a mitered, mortise and tenon frame with ice-plate edge, on a stepped apron supported on four humpback corner feet ending with upturned foliate terminals.

104cm (41in) wide x 29cm (11 1/2in) high x 45cm (17 3/4in) deep

£5,000 - 8,000

CNY43,000 - 69,000

十八十九世紀初 黃花梨炕桌

338 TP Y

A PAIR OF HUANGHUALI SQUARE STOOLS, FANGDENG

Late 18th/early 19th century

Each with the seat formed by two square panels enclosed within a square mitre, mortise and tenon frame, with an apron of carved and pierced scroll design, raised on square-section legs on scrolled feet.

Each 45cm (17 3/4in) square x 51.5cm (20 1/4in) high (2).

£3,000 - 5,000

CNY26,000 - 43,000

十八世紀末/十九世紀初
黃花梨夔鳳紋杌凳 一組兩張

Provenance: an English private collection

來源：英國私人收藏



337



338



339

339 TP Y

A WUMU LUOHAN STOOL

18th/19th century

The elegant dark wood frame with moulded edges enclosing a woven-mat seat, the legs carved to simulate a bundle of slender bamboo rods and joined by plain stretchers at the base.

74cm (29 1/8in) wide x 52.5cm (20 5/8in) high x 63cm (24 3/4in) deep.

£8,000 - 12,000

CNY69,000 - 100,000

十八/十九世紀 烏木杌凳

A related stool, but with a wood top panel, is illustrated by G.Ecke in *Chinese Domestic Furniture*, Hong Kong, 1962, p. 97. A related stool, Qing dynasty, but of zitan wood, is illustrated in *The Chuang Family Bequest of Fine Ming and Qing Furniture in the Shanghai Museum*, Hong Kong, 1998, p.30, fig.6.

340 * TP Y

A HUANGHUALI AND BURLWOOD GAMING TABLE

Mid-Qing Dynasty

The table top with a removable central *xiangqi* chess board, all framed by border panels of burlwood and huanghuali, supported on four humpback corner feet ending with upturned foliate terminals.

79cm (31 1/8in) high x 73.5cm (29in) deep x 73cm (28 3/4in) wide.

£10,000 - 15,000

CNY86,000 - 130,000

清中葉 黃花梨及瘿木棋桌

Provenance: a European private collection

來源：歐洲私人收藏



340

341 TP Y

A HUANGHUALI TWO-TIERED SQUARE STAND

Late Qing Dynasty

The square top densely carved to the exterior with a pierced apron above an undertier set with a narrow drawer, the whole resting on square legs linked by a latticework panel, densely carved on three sides with designs of sinuous dragons confronting flaming pearls amidst *shou* medallions, bats and clouds.

92.5cm (36 2/8in) high x 48cm (18 7/8in) wide x 49cm (19in) deep. (2).

£3,000 - 5,000

CNY26,000 - 43,000

清末 黃花梨福壽雙龍紋雙層香几



341

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



342

342

AN IMPERIAL EMBROIDERED BLUE-GROUND 'NINE DRAGON' THRONE CUSHION COVER

18th century

Centrally embroidered with a full-faced gold-couched dragon coiled around a flaming pearl, surrounded by eight further dragons, all amidst a profusion of auspicious *ruyi* clouds interspersed with bats and 'Precious Objects', bordered by a band of turbulent waves, terrestrial diagrams and further *ruyi* clouds, all on a dark blue ground, framed and glazed. 89cm (35in) wide

£6,000 - 8,000
CNY52,000 - 69,000

十八世紀 御製石青地緞繡九龍紋墊面

Related throne cushion covers are included in museum collections; throne covers, embroidered with nine and five dragons, 18th century, are illustrated by Robert J. Jacobson in *Imperial Silks: Ch'ing Dynasty Textiles in the Minneapolis Institute of Arts*, Vol.2, Minneapolis, 2000, nos.401-405. Another example, embroidered with five dragons, 18th century, is illustrated by J.E. Vollmer *Silks for Thrones and Altars: Chinese Costumes and Textiles*, Paris, 2003, no.29. A yellow-ground nine-dragon cover, 18th/19th century, was sold in these rooms, 16 May 2013, lot 405, and another sold at Sotheby's New York, 17 March 2015, lot 210.

343 TP Y

A HUANGHUALI LOW TABLE, KANG

Mid-Qing Dynasty

Top panel set within a standard mitre, mortise-and-tenon frame construction. the corners reinforced and embellished with metal *ruyi* mounts over a short recessed waist set above a straight and plain apron above the legs ending in hoof feet.

84cm (33in) wide x 19.8cm (7 7/8in) high x 53cm (20 7/8in) deep

£5,000 - 7,000
CNY43,000 - 61,000

清中葉 黃花梨炕桌



343



344

344 TP Y

A HUANGHUALI AND BURLWOOD LOW TABLE, KANG

19th century

The rectangular burlwood panel set within a huanghuali mitre, mortise and tenon frame construction over a reticulated apron of archaic scroll work, a panelled apron to the shorter sides, standing on corner rectangular section supports terminating in scroll feet.

96cm (37 3/4in) wide x 36cm (14 1/8in) high x 60cm (23 5/8in) deep.

£4,000 - 6,000

CNY35,000 - 52,000

十九世紀 黃花梨及瘿木拐子龍紋炕桌

Provenance: Spink & Son Ltd., London

Mrs P.S.Wolfson, London, acquired from the above on 27 June 1989

來源：倫敦古董商Spink & Son Ltd.

1989年6月27日由倫敦P.S.Wolfson夫人購自上者



344 (invoice)

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



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346

THE PROPERTY OF A LADY 女士藏品

345

A SILK BLUE-GROUND 'DRAGON' ROBE, JIFU

19th century

The robe worked in couched gold thread with nine five-clawed dragons pursuing flaming pearls amongst *ruyi* clouds interspersed with bats and 'Precious Emblems', above the terrestrial diagram and a *lishui* border, the horseshoe cuffs with similar designs of dragons, clouds and crashing waves, all worked in Peking stitch.
209cm (82 2/8in) wide

£2,000 - 3,000

CNY17,000 - 26,000

十九世紀 湖藍地緞繡九龍紋吉服袍

Provenance: an English private collection

來源：英國私人收藏

THE PROPERTY OF A GENTLEMAN 士紳藏品

346

A KESI 'SHOULAO AND MAGU' PANEL

19th century

The rectangular panel depicting Shoulao wearing elaborate patterned robes decorated with *shou* characters, bats and wispy clouds, holding a *ruyi* sceptre attached with a scroll, his other arm resting on a spotted deer beside him and Magu, depicted smiling and holding a tray filled with *ruyi*, peaches and narcissi, worked in the *kesi* technique with additional painted details and shading on a red background, framed. *The kesi panel 156cm high x 87cm long (61 1/2in high x 34 2/8in long)*

£5,000 - 8,000

CNY43,000 - 69,000

十九世紀 緙絲麻姑祝壽掛屏

Provenance: an Italian private collection

來源：意大利私人收藏



347

THE PROPERTY OF A GENTLEMAN 士紳藏品

347^Y

A HUANGHUALI PICNIC BOX, TIHE

17th/18th century

Of rectangular form comprising a shallow upper tray above three stacked trays, the cover secured with a long metal pin, each tier with a beaded lip around the circumference, all supported on a stepped base set with a handle formed of a humpbacked top rail and openwork spandrels on the sides. *34.2cm (13 1/2in) wide*

£12,000 - 18,000

CNY100,000 - 160,000

十七/十八世紀 黃花梨三層提盒

Provenance: a French private collection

來源：法國私人收藏



348

THE PROPERTY OF A GENTLEMAN 士紳藏品

348^Y

A HUANGHUALI SEAL CHEST, GUANPIXIANG

18th century

The rectangular box with a shallow tray above a pair of panelled doors opening to nanmu drawers of varying sizes, the sides set with 'ox-nose' bail handles with quatrefoil brass mounts and a locking plate of similar shape, the top with corner metal mounts, the rectangular lockplate and latch mounted flush with the cover and doors, the high *jichimu* base with corner reinforcements. *39.5cm (15 1/2in) high x 33.5cm (13 2/8in) wide*

£12,000 - 15,000

CNY100,000 - 130,000

十八世紀 黃花梨官皮箱

Provenance: a French private collection

來源：法國私人收藏



349 (detail)

VARIOUS OWNERS 各方藏家

349

AFTER LI GONGLIN 'ELEGANT GATHERING IN THE WEST GARDEN'

Colophon with signature of Chunshi Dai (1801-1860), cyclically dated to Bingchen year corresponding to 1859 and of the period
Ink and colour on silk, depicting scholars and attendants engaged in various activities such as playing music, painting and calligraphy, all within a garden setting with plantains, bamboo, wutong and pine trees, a calligraphic colophon mounted separately. *The painting, 291.5cm (114 3/4in) long, the colophon: 43cm (17in) long.*

£2,000 - 3,000

CNY17,000 - 26,000

戴熙（1801至1860年）款

仿李公麟 西園雅集 設色絹本 手卷 丙辰年（1859年）作

Provenance: an English private collection

來源：英國私人收藏

Dai Xi 戴熙 (1801 – 1860), also known as Chunshi 醇士 ('Pure Scholar') and Yu'an 榆庵 or ('Elm Retreat') was an artist representative of the Orthodox school of Wang Hui. He was a native of Qiantang (钱塘) near Hangzhou but spent many years in Guangzhou. In 1832 he became a scholar of the Hanlin Academy and later became Vice Minister of the Ministry of War, although he absented himself later from illness.

In 1860 the Taiping rebels invaded Hangzhou. Dai participated in the defence of the city but later committed suicide by drowning himself in a pond. Dai was subsequently given the posthumous title Wenjie or 'Cultured and Moderate'.



350

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

350 TP Y

A HUANGHUALI TABLE

19th century

The panelled top set in a rectangular frame above fielded side panels and stretchers with upright struts, all raised on four straight legs joined by two further stretchers and terminating in scroll feet.

80.5cm (31 3/4in) high x 125.5cm (49 3/8in) wide x 39cm (15 3/8in) deep.

£5,000 - 8,000

CNY43,000 - 69,000

十九世紀 黃花梨拐子龍紋條案

351 TP Y

A PAIR OF HUANGHUALI YOKEBACK ARMCHAIRS, GUANMAOYI

Qing Dynasty

Each composed with a shaped headrest supported by the solid-panel S-shaped backsplat, the sinuous protruding arms supported by S-shaped side posts and goose-neck front posts, the rectangular seat frame enclosing a hard woven mat and supported on circular legs joined by a curved apron above stepped stretchers and a foot rail, the wood patinated to a rich honey tone.

Each 111.2cm high x 58.5cm wide x 45cm deep. (2).

£20,000 - 30,000

CNY170,000 - 260,000

清 黃花梨官帽椅 一對

Provenance: an English private collection

來源：英國私人收藏

Compare with a related pair of huanghuali yokeback armchairs, 16th/17th century, illustrated in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p.82; and for another 17th century example, see G.Bruce, *Living with Ming - The Lu Ming Shi Collection*, p.56, no.4, where the author notes that yokeback armchairs are also called 'officials hat' chairs, *guanmaoyi*, as they resemble the protruding wings of the hats worn by Ming dynasty officials.



351

THE PROPERTY OF A LADY 女士藏品

Lots 352 - 354

352 TP Y

A LARGE HUANGHUALI 'DRAGON' CABINET

Late Qing Dynasty

The cabinet with two doors finely carved in mirror image with two snarling five-clawed dragons rising from rockwork and foaming waves amidst scrolling clouds, all above a rectangular panel with two confronted dragons pursuing a flaming pearl, above a similarly carved apron between the straight front legs, the side panels and side aprons undecorated, the interior with two shelves and two drawers, with an associated metal lock.

197.5cm (77 6/8in) high x 177cm (69 6/8in) wide x 70.5cm (27 6/8in) deep (2).

£20,000 - 30,000

CNY170,000 - 260,000

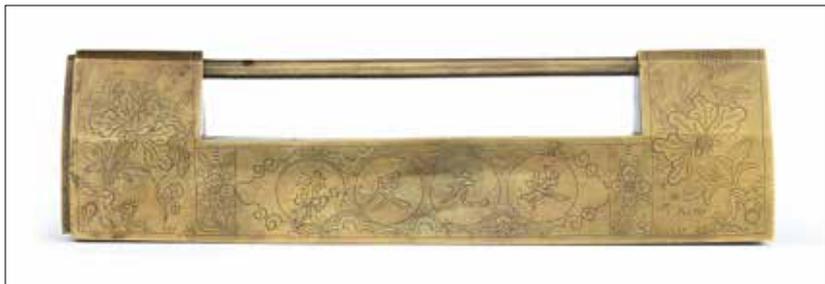
清末 黃花梨雙龍戲珠紋箱櫃

Provenance: a Scottish private collection

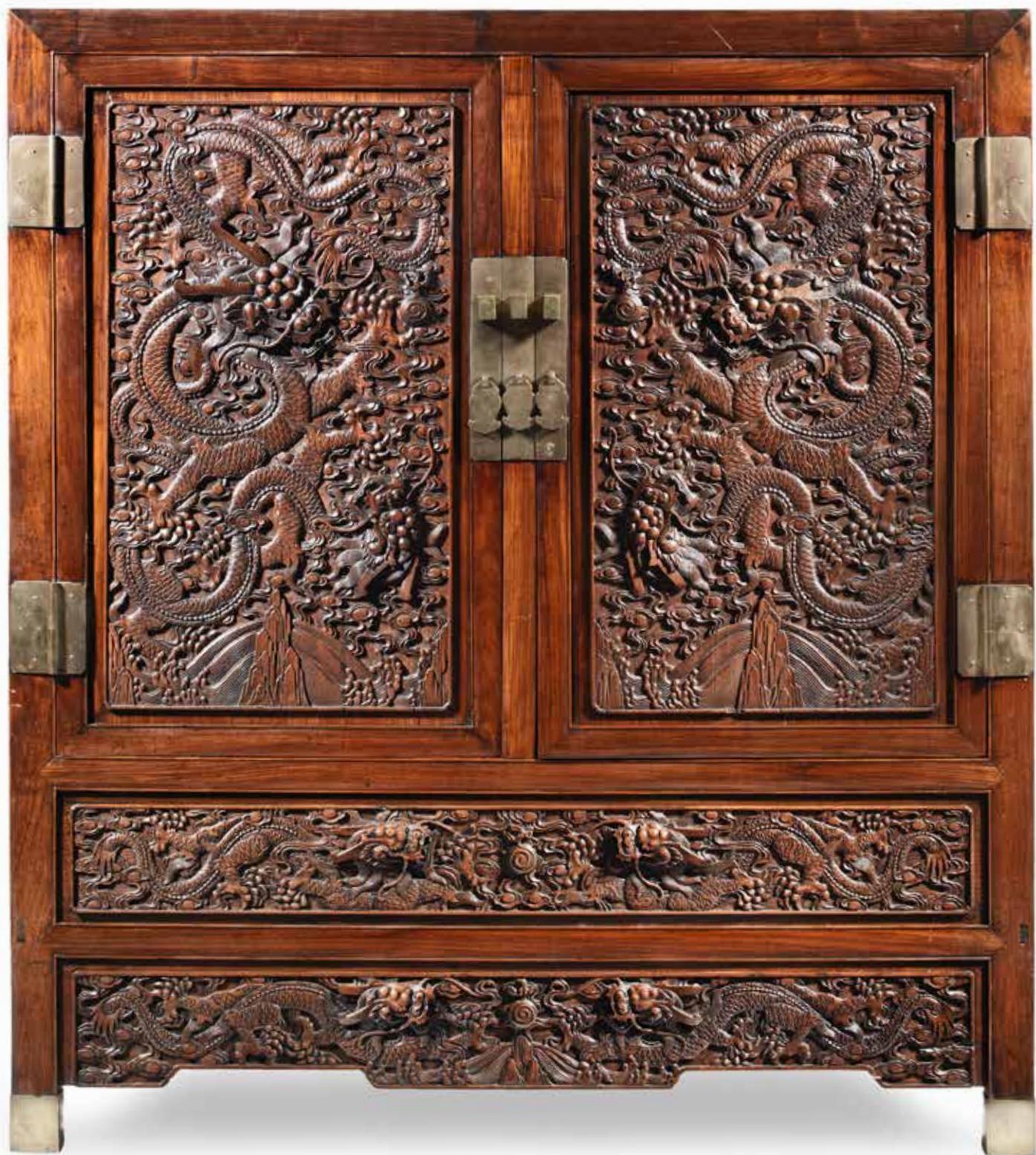
來源：蘇格蘭私人收藏

Cabinets intricately carved with writhing five-clawed dragons and made of huanghuali graced the interiors of Imperial halls and high ranking officials. Compare related cabinets of similar form and related carving, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, Vol.2, Hong Kong, 2002, nos.205, 206, 209 and 211.

The inscription engraved on the associated metal lock, 'Passing the exams as a *Zhuangyuan*' (*Zhuangyuan jidi* 狀元及第), encapsulated the greatest respect for education and the desire of every literati in Imperial China to pass the civil service exams and become the *Zhuangyuan* or top scorer. The *Zhuangyuan* would have gained immediate entry into high officialdom as well as winning instant glory for himself, his family, town, and even province.



(lock)





353

353 TP Y

A LARGE HUANGHUALI, ZITAN AND BOXWOOD ROBE-HANGING RAIL

Late Qing Dynasty/Republic Period

The crest rail terminating with openwork spandrels and foliate scrolls supported on two tall posts, joined underneath by a lattice work panel. 194cm (76 3/8in) high x 177.5cm (69 7/8in) wide.

£3,000 - 5,000

CNY26,000 - 43,000

清末/民國 黃花梨及紫檀嵌黃楊木衣架

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

354 TP Y

A HARDWOOD DISPLAY CABINET

Late 19th/early 20th century

With three open compartments with shaped aprons at each side, set above two drawers above the lower compartment with two doors, the drawers and doors set with metal plates and hinges, all raised on four short feet.

176cm (69 1/4in) x 100cm (39 3/8in) wide x 37.5cm (14 3/4in) deep.

£5,000 - 8,000

CNY43,000 - 69,000

十九世紀末/二十世紀初 硬木亮格櫃

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

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





VARIOUS OWNERS 各方藏家

355 TP Y

A HUANGHUALI ALTAR COFFER

Late Qing Dynasty

The single board top set into a mitre, mortise and tenoned frame with up-turned ends over two horizontal drawers fitted with metal plates, double doors, set on supports.

78cm (30 6/8in) high x 38.3cm (15 2/8in) deep x 100cm (39 1/2in) wide

£6,000 - 8,000

CNY52,000 - 69,000

清末 黃花梨閤戶櫥

356 TP Y

A ZITAN 'RUYI' ALTAR TABLE

Republic Period

The floating top panel with everted ends on a beaded board with 'ice-plated' edge above an apron carved with *ruyi*, resting on framing panels with reticulated designs of interlacing branches issuing multiple *ruyi*, separated by a transverse brace.

92cm (36 2/8in) high x 48cm 18 2/8in) deep x 200cm (78 6/8in) wide

£15,000 - 20,000

CNY130,000 - 170,000

民國 紫檀鏤雕靈芝紋翹頭案





357 TP

A MASSIVE FAMILLE ROSE BALUSTER VASE

19th century

Robustly potted with a flaring foliate rim flanked by a pair of moulded lion-dog handles and writhing dragons at the shoulder, decorated vibrantly around the exterior with panels enclosing scenes of warriors on horseback, reserved on a ground of birds, flowers and fruits, with ornately-carved wood stand.

133cm (52 3/8in) high. (2).

£3,000 - 5,000

CNY26,000 - 43,000

十九世紀 廣彩開光刀馬人物圖大瓶

358

A RARE PAIR OF CHINESE IMARI 'GOVERNOR DUFF' PLATES

Kangxi

Finely decorated at the centre in tones of iron-red and gilt with a Dutchman and his spouse embracing in a fenced garden and accompanied by a hound, all within an elaborate floral border alternating with four clusters of 'The Hundred Antiques', below a diaper band.

Each 23.2cm (9 2/8in) diam. (2).

£3,500 - 4,500

CNY30,000 - 39,000

清康熙 外銷伊萬里西洋人物圖盤一對

359

A GRISAILLE-DECORATED 'EUROPEAN SUBJECT' PART TEA SERVICE

Circa 1800

Comprising a teapot and cover, three cups and saucers, a milk jug and cover, all painted *en grisaille* with a bucolic riverside landscape defined by figures and cows beside buildings and trees, within gilt borders and leafy scrolls of blossoming flowers.

The teapot 18cm (7 1/8in) long (10).

£4,000 - 6,000

CNY35,000 - 52,000

約1800年 外銷墨彩西洋風景圖茶具一組

The colour palette and subject matter depicted on many vessels within the present group resembles the features occurring on slightly later export porcelain wares referred to 'Quaker Farmer' design, dated to circa 1810 and associated with the Morris family of Philadelphia. A group of *grisaille* 'Quaker Farmer' export wares was sold at Sotheby's New York, 23 January 2015, lot 166.

357



358



359

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



360

360 †

**A PAIR OF CANTON FAMILLE ROSE NEO-CLASSICAL URNS
AND COVERS**

Early 19th century

Each of slender European form, brightly enamelled and gilt around the exterior with courtly scenes of gentlemen and ladies in elegant interiors, all beneath a band of flowers and butterflies reserved on a gilt ground, the shoulders applied with gilt flowerbud handles, the covers enamelled ensuite and with seated lady finials.

The tallest 42.5cm (16 3/4in) high. (4).

£10,000 - 12,000

CNY86,000 - 100,000

十九世紀初 廣彩開光亭臺人物圖西洋蓋罐 一對



361

THE PROPERTY OF A LADY 女士藏品

361

CHINESE LADIES

Anglo-Chinese School, 19th century

Oil on canvas, one depicting a barefoot Chinese lady gazing out to the viewer while leaning against rocks, her left hand holding a hat, amidst a mountainous seaside landscape, framed, 39.5 x 32cm (15 1/2 x 12 5/8in); the other depicting a barefoot Chinese lady aboard a small *sampán*, resting her right arm atop the woven-bamboo roof, her left hand clasping an oar, amidst a riverscape with trees, 39.5 x 32cm (15 3/8 x 12 6/8in), framed. (2).

£3,000 - 5,000

CNY26,000 - 43,000

十九世紀 外銷蠶民女士油彩畫 一對

Provenance: an English private collection

來源：英國私人收藏

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

CHRONOLOGY

NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

INTERNATIONAL ASIAN ART AUCTION CALENDAR 2017

2017

ASIAN ART

Monday 8 May
Tuesday 9 May
London, Knightsbridge

THE JULIUS AND ARLETTE KATCHEN COLLECTION OF FINE NETSUKE: PART II

Wednesday 10 May
London, New Bond Street

FINE CHINESE ART

Thursday 11 May
London, New Bond Street

THE JONGEN-SCHLEIPER COLLECTION OF FINE THANGKAS

Thursday 11 May
London, New Bond Street

FINE JAPANESE ART

Thursday 11 May
London, New Bond Street

HOME & INTERIORS INCLUDING ASIAN ART

Tuesday 23 May
London, Knightsbridge

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 30 May
Hong Kong

THE SONGZHUTANG COLLECTION OF JADE: FROM THE NEOLITHIC PERIOD TO THE YUAN DYNASTY

Tuesday 30 May
Hong Kong

FINE ASIAN WORKS OF ART

Monday 19 June
San Francisco

ASIAN DECORATIVE WORKS OF ART

Tuesday 20 June
San Francisco

FINE JAPANESE AND KOREAN WORKS OF ART

Wednesday 13 September
New York

SOUTHEAST, INDIAN AND HIMALAYAN ART

Thursday 14 September
New York

ASIAN ART

Monday 6 November
London, Knightsbridge

FINE CHINESE ART

Thursday 9 November
London, New Bond Street

FINE JAPANESE ART

Thursday 9 November
London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 28 November
Hong Kong

HOME & INTERIORS INCLUDING ASIAN ART

Tuesday 5 December
London, Knightsbridge

ASIAN ART

Part 1: Monday 8 May 2017

Part 2: Tuesday 9 May 2017

Knightsbridge, London

A PAIR OF PARCEL-GILT BRONZE REPOUSSÉ FIGURES OF LUOHANS

18th century

Each: 38.5cm (15 1/8in) high

£5000 - 8000

Provenance

Collection of David Murdock (1923-) (by repute)
Sotheby's New York, 9-10 October 1987, Lot
131A.

ENQUIRIES

asianart@bonhams.com

+44 (0)207 393 3854



Bonhams

**THE JONGEN-SCHLEIPER
COLLECTION OF
FINE THANGKAS**

Thursday 11 May 2017
New Bond Street, London

**A THANGKA TRIPTYCH OF THE PANCHEN
LAMAS OF TASHILHUNPO**

Tibet, circa 1835
Each 125cm (49 1/4in) x 87cm (34 1/4in)

£200,000-300,000

Published and Illustrated: A.Neven, *Etudes
D'Art Lamaïque et de L'Himalaya*, Brussels,
1978, pp.49, 51-55, nos.26-28

**LECTURE AND
RECEPTION:**

Monday 8 May 2017, 6pm

ENQUIRIES

+44 (0) 20 7468 8248
chinese@bonhams.com



Bonhams

LONDON

bonhams.com/chineseart

THE SONGZHUTANG COLLECTION OF JADE: FROM THE NEOLITHIC PERIOD TO THE YUAN DYNASTY



Bonhams is privileged to offer the Songzhitang Collection of Early Jades from the Neolithic Period to the Yuan Dynasty. The well-known collection was formed from the 1970s over four decades and has been published in *The Splendour of Jade: The Songzhitang Collection*.

Estimates ranging from HK\$10,000 - 1,500,000

PREVIEWS

29 to 30 April, Taipei
27 to 29 May, Hong Kong

AUCTION

30 May, Hong Kong

ENQUIRIES

+852 2918 4321
chinese.hk@bonhams.com

Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place,
Hong Kong



Bonhams

HONG KONG

bonhams.com/hongkong

**FINE CHINESE CERAMICS
AND WORKS OF ART**

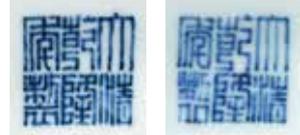
Tuesday 30 May, 2017
Suite 2001, One Pacific Place
Admiralty, Hong Kong

**A RARE PAIR OF
BLUE AND WHITE
BAJIXIANG MOONFLASKS**

Qianlong seal marks
and of the period
Estimate on request

ENQUIRIES

+852 2918 4321
chinese.hk@bonhams.com



Bonhams

HONG KONG

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness

of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

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

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

8. VAT

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

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

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

Lots marked with a 'S5B' 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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ 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*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

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

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of *Contracts (Rights of Third Parties) Act 1999*, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *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* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>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):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>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:</p> <p>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</p> <p>8.1.2 deliver the Lot to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>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</p> <p>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.</p> <p>9 FORGERIES</p> <p>9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.</p> <p>9.2 Paragraph 9 applies only if:</p> <p>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</p> <p>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</p> <p>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.</p>	<p>9.3 Paragraph 9 will not apply in respect of a Forgery if:</p> <p>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</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.</p> <p>9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.</p> <p>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.</p> <p>10 OUR LIABILITY</p> <p>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.</p> <p>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:</p> <p>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</p> <p>10.2.2 changes in atmospheric pressure; nor will we be liable for:</p> <p>10.2.3 damage to tension stringed musical instruments; or</p> <p>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.</p>
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10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *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.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A.
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

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+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

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101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Guildford

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

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Representative:
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Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England

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Charlotte Street
Bath BA1 2LL
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+44 1225 446 675 fax

Cornwall – Truro

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Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter

The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

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Tetbury
Gloucestershire
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+44 1666 505 107 fax

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Michael Steel
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+44 1603 871 443
+44 1603 872 973 fax

Midlands

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Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds

30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

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2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester

The Stables
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Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

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La Rue de la Vallee
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Jersey JE3 3DL
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+44 1534 759 354 fax

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Edinburgh
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+44 131 220 2547 fax

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Broom Road East
Newton Mearns
Glasgow
G77 5LL
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+44 141 223 8868 fax

Representatives:

Wine & Spirits
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Wales

Representatives:

Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium

Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark

Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece

7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands

De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid

Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●

220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●

580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:

Arizona

Terri Adrian-Hardy
+1 (480) 994 5362
arizona@bonhams.com

California

Central Valley

David Daniel
+1 (916) 364 3737
sacramento@bonhams.com

California

Palm Springs

Brooke Sivo
+1 (760) 350 4255
palm Springs@bonhams.com

California

San Diego

Brooke Sivo
+1 (323) 436 5420
sandiego@bonhams.com

Colorado

Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida

Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois

Ricki Blumberg Harris
+1 (773) 267 3300
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Jersey

Alan Fausel
+1 (973) 997 9954
newjersey@bonhams.com

New Mexico

Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (503) 312 6023
oregon@bonhams.com

Pennsylvania

Alan Fausel
+1 (610) 644 1199
pennsylvania@bonhams.com

Texas

Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (540) 454 2437
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC

Gertraud Hechl
+1 (540) 454 2437
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario ●

Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil

+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing

Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
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info.aus@bonhams.com

AFRICA

Nigeria

Neil Coventry
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W1S 1SR

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