FINE CHINESE ART

Thursday 17 May 2018

Bonhams

LONDON





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FINE CHINESE ART

Part 1: Thursday 17 May 2018 at 10.30am (Lots 1 - 141 and 150) Part 2: Thursday 17 May 2018 at 2pm (Lots 151 - 315) 101 New Bond Street, London

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- -

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Front cover: Lots 31 and 36 Back cover: Lot 70 (detail)

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

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A VERY LARGE SICHUAN POTTERY FIGURE OF A FARMER

Eastern Han Dynasty

The standing figure wearing rope-tied sandals and a tight tunic over a shorter garment secured by a belt suspending a short knife and a long sword, holding a spade and a handleless shovel, the face with serene expression below a small squared cap. *110.5cm (43 2/8in) high*

£15,000 - 20,000 CNY130,000 - 180,000

東漢 陶胎農家俑

Provenance: An Italian private collection

來源: 意大利私人收藏

Agriculture was considered the foundation of the Han empire, with canals being dug, fields irrigated and new technologies introduced. Families were moved to the empire's periphery to bring new lands under way and all farming lands were owned by nobles, officials and wealthy merchants who grew very powerful.

A related pottery figure of a farmer, Eastern Han dynasty, in the collection of the Sichuan Provincial Museum, Chengdu, is illustrated by J.Rawson, *Mysteries of Ancient China*, London, 1996, p.211, fig.113.

The result of Oxford Authentication Ltd. thermoluminescence test no.C107c79 dated 25 January 2007, is consistent with the dating of this lot.

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A JIANYAO 'HARE'S FUR' 'IMPERIAL TRIBUTE' TEA BOWL

Gong Yu mark, Song Dynasty

Of conical form with steep sides and a slight indentation below the gently everted rim, covered in a glossy caramel-russet glaze with black streaks emanating from the centre of the interior, the exterior similarly decorated with the glaze pooling above the unglazed foot revealing the dark purple-brown body, the base incised with the characters *Gong yu*. *11.8cm (4 5/8in) diam.*

£3,000 - 5,000 CNY27,000 - 45,000

宋 建窯兔毫紋盌 「供御」楷書刻款

A similar bowl in the Arthur M.Sackler Museum, Harvard University, with an incised *Gongyu* mark on the base is illustrated by R.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, Mass., 1995, no.76, where he discusses the connoisseurship of these wares in the Song court, pp.204-208.





3 A RARE CIZHOU MARBLED SPITTOON, ZHADOU

Song Dynasty

Supported on a short straight foot, the globular body rising to a waisted neck and wide incurving and flaring rim, decorated to the exterior and interior with marbled pattern in brown slip reserved on a straw-glazed ground, all below a band of creamy white slip to the mouth rim. 15.1cm (6in) diam.

£2,000 - 3,000 CNY18,000 - 27,000

宋 磁州窯絞胎渣斗







Marchesa and Marchese Taliani de Marchio examining objects

Marchese Taliani was a distinguished Italian diplomat who lived through major historical upheavals of the first half of the 20th century, events whose impact affect all to this day. His first diplomatic appointment was to Berlin in 1912; followed by Constantinople in 1913, where during the First World War he negotiated an agreement for the protection of Italian citizens and interests in the (soon to be demise) Ottoman Empire. From 1916 to 1919 he served in St Petersburg, and under the privilege of diplomatic immunity was in a unique position to observe and chronicle first-hand the October Revolution, its day by day development, the subsequent fall of Tsarist Russia and the establishment of the Soviet Republic; from 1919 he served in Rome as Secretary of State for the Ministry of Foreign Affairs; with later assignments to London (1921 - 1923) and again to Constantinople (1924 – 1928), this time as the Republic of Turkey; from 1929 - 1930 he was in Rome as Head of Protocol of the Ministry of Foreign Affairs; in 1932 he was appointed Italian Ambassador to the Netherlands; in 1938 he was appointed Ambassador to China, where he remained until 1946; and his last diplomatic appointment was in 1951 as Ambassador to Spain until 1952.

Sent to China in 1938 as Ambassador to the Nationalist Government of Chiang Kai-shek in Nanjing, he became an acute - and far from humourless, despite the hardships of everyday life - front line eyewitness of the Second Sino-Japanese War, during which the Japanese forces captured the capital and attacked Shanghai. When Mussolini recognised Wang Jingwei's Japanese puppet government, Taliani presented his credentials to him. On 8 September 1943, having refused to swear allegiance to the Italian Social Republic (Republic of Salò), he and his wife, the Archduchess Margaretha d'Austria

Toscana (1894 - 1986), were arrested and interned by the Japanese in a concentration camp near Shanghai, where they remained for two years until the end of the war. After the end of hostilities, the new government of Alcide De Gasperi reconfirmed him as Ambassador to China until 1946.

Many of the purchase invoices survive, providing an important documentation of Chinese art dealers active in Shanghai and Beijing between 1938 and 1946. The majority of the invoices are dated to between December 1938 and July 1943, with a significant gap until April 1946, explained by Marchese and Marchesa Taliani's internment by the Japanese. The long list of dealers demonstrates the vibrant Chinese art market in Shanghai and Beijing in the late 1930s and early 1940s; this list includes the following:

In Shanghai - K. D. Lu, Yee Chun Chang, C. K. Chou, Strehlneek's Gallery of Chinese Art, The Midoh Co., Tung Koo Tsar Chinese Curios & Arts Co., Philip Chu, Zui Wha Curios & Co., T. Y. King & Co., King Koo Chai, Tai Loong & Co., Tin Dao Shan Fang, Y. L. Hong, Chu Tsun Tsai, The China Curios Co., Hsueh Ken Chai, Zung Chang Ziang Co., The Little Pagoda, M. L. Kwauh, Hoggard – Sigler, and Foo Yuen Tsai.

In Beijing - J. Plaut, Jung Hsing Chai, Mathias Komor, Tung Ku Chai Curio and Picture Store, Yi Pao Chai Jade Store, Jung Hsing Chai, Wan E. Cheng, Yung Pao Chia Jade Store, Mario Prodan, and Tung Yi & Co.

Marchese Taliani published three books: *Pietrogrado 1917*, Milan, 1935; *È Morto in Cina*, Milan, 1949; and *Dopoguerra a Shanghai*, Milan, 1958.

THE PROPERTY OF A LADY OF TITLE 女爵藏品

4

A RARE JUNYAO CRACKLE-GLAZED DISH

13th century

Heavily potted with shallow rounded sides supported on a recessed base raising to an everted rim, all under a thick lavender-blue glaze suffused with fine crackling, thinning above the foot to reveal the buff ware. *19.3cm (7 5/8in) diam.*

£2,000 - 4,000 CNY18,000 - 36,000

十三世紀 鈞窯冰裂紋盤

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Margaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 – 1986). Acquired from The China Curios Co., Shanghai, 7 December 1941

來源: 佛朗西斯高•瑪利亞·塔里安利•得•馬基奥侯爵(1887-1968)及馬加烈特•奥地利-托斯卡納女大公·塔里安利•得•馬基 奥女侯爵(1894-1986)伉儷收藏 於1941年12月7日購自上海古董商中國古玩社





(collection inventory list)





THE REID COLLECTION OF CHINESE ARCHAIC BRONZES AND EARLY CERAMICS

REID珍藏中國青銅器及高古陶瓷

Lots 5 - 31





THE REID COLLECTION OF CHINESE ARCHAIC BRONZES AND EARLY CERAMICS

REID珍藏中國青銅器及高古陶瓷 Lots 5 - 31

5*

A PHOSPHATIC-SPLASHED VASE

Tang Dynasty

The sturdily potted ovoid body rising to a short neck and wide, lipped rim, covered with a rich dark brown glaze, the shoulder with three milky-blue splashes, the glaze stopping unevenly before the unglazed foot revealing a grainy oatmeal body, fitted box. 16.5cm (6 1/2in) high. (2).

£4,000 - 6,000 CNY36,000 - 54,000

唐 黑釉藍斑罐

Provenance: acquired from R & V Tregaskis, Sydney, on 10 October 2010, no.1765 The Reid Collection

來源: 於1998年2月3日購自悉尼古董商R & V Tregaskis・編號1765 Reid 收藏

6 * A RARE SANCAI 'LOTUS' JAR

Liao Dynasty

Heavily potted, the globular body tapering to a short straight foot, incised with large peony flowers highlighted in amber and green enamels borne on leafy meander reserved on beige ground, all under a green band of scrolling foliage tapering to a waisted neck and everted rim covered in amber glaze, fitted box. *28.5cm (11 1/4in) high. (2).*

£40,000 - 60,000 CNY360,000 - 540,000

遼 三彩纏枝牡丹紋瓶

Provenance: acquired from Delicate House Chinese Curios, Hong Kong, on 21 June 2001 The Reid Collection Probably on loan to the Art Gallery New South Wales, Sydney, circa 2003

來源: 於2001年6月21日購自香港古董商采華閣古美術 Reid 收藏 或於約2003年借展予悉尼新南威爾斯美術館

The result of Oxford Authentication Ltd. thermoluminescence test no.C101g62 dated 5 April 2001, is consistent with the dating of this lot.





A RARE RETICULATED WHITE-GLAZED INCENSE BURNER AND COVER

Circa 11th/12th century

Of spherical form, the domed cover pierced with triangular apertures around a stylised flowerhead with a central aperture at the top, the wide rim fitted over the inset lip of the hemispherical base raised on a cylindrical support with spreading foot, covered with a transparent glaze inside and out, fitted box. *10cm (4in) high. (2).*

£3,000 - 5,000 CNY27,000 - 45,000

約十一/十二世紀 白釉鏤雕小薰爐

Provenance: acquired from R & V Tregaskis, Sydney, on 15 January 2002, no.1784 24 The Reid Collection

來源: 於2002年1月15日購自悉尼古董商 R & V Tregaskis,編號1784 24 Reid 收藏

A related white-glazed spherical censer, Northern Song dynasty, is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.1, London, 1994, pp.196–197, no.345.



8 * A WHITE-GLAZED CUP

10th/11th century Well-potted, the deep bell-shaped body resting on a straight foot, covered inside with a transparent glossy glaze of pale greenish tint, the interior partially unglazed revealing the cream-white body, fitted box. 8cm (3 1/8in) high. (2).

£4,000 - 6,000 CNY36,000 - 54,000

十/十一世紀 白釉素盃

Provenance:

Mossgreen, Melbourne, 21-22 November 2011, lot 282 The Reid Collection

來源: 2011年21-22日於墨爾本Mossgreen拍賣, 拍品282號 Reid 收藏

9 * A DING-TYPE WHITE-GLAZED PEAR-SHAPED VASE

12th/13th century

The elegant pear-shaped body rising from a short splayed foot to a tall flaring neck with an everted rim, covered overall with a smooth creamy white glaze except the foot ring and base to reveal the white body, calligraphic collector's mark on the base, fitted box. 23cm (9 1/8in) high. (2).

£40,000 - 60,000 CNY360,000 - 540,000

十二/十三世紀 定窯系白釉膽瓶

Provenance: acquired from R & V Tregaskis, Sydney, on 18 June 2002, no.2071 The Reid Collection

來源: 於2002年6月18日購自悉尼古董商R & V Tregaskis, 編號2071 Reid 收藏

Compare a white-glazed long necked bottle vase, Jin dynasty, in the Metropolitan Museum of Art, New York, illustrated by S.Valenstein, *The Herzman Collection of Chinese Ceramics*, New York, 1992, p.36, no.25. See also another example in the British Museum is illustrated in *Oriental Ceramics, The World's Great Collections*, vol.5, Tokyo, 1981, no.55.

A similar white-glazed long-necked bottle vase, Jin dynasty, was sold at Christie's New York, 19 March 2008, lot 530.





Rolf, Lord Cunliffe (1899 - 1963)

Rolf Cunliffe began collecting Chinese art when he was a Royal Air Force pilot stationed in London towards the end of World War II. Over the next 20 years, he acquired over one thousand Chinese ceramics, jades and bronzes. At his flat near Grosvenor Square, London, he had to build special storage units for his collection in the bathroom. As his son, the 3rd Baron Cunliffe remembers, 'visiting collectors like the King of Sweden would spend happy hours sitting on the edge of the bath discussing the finer points of a jade rhyton or a Junyao bowl.'

Rolf Cunliffe勳爵為英格蘭東南部薩里郡Baron Cunliffe 第二 代,二戰前曾擔任英國皇家空軍飛行員。二戰後的二十年中, 開始收藏中國陶瓷器,古代青銅器、玉器、鼻煙壺,是最具影 響力的中國藝術品收藏家之一。他酷愛中國藝術,甚至把藏品 放在位於倫敦格羅夫納廣場家裡浴室的保險櫃中。其子第三代 勳爵曾回憶:「記得當瑞士國王來拜訪時,他和我父親兩人在 浴室裡為討論一件玉杯或鈞窯洗可以坐上整整幾個小時。」

10*

A RARE DINGYAO MOULDED 'FLORAL' BOWL

Jin Dynasty

The thinly potted bowl with a plain exterior and typical olive teardrop trails, the interior crisply moulded in six panels each with an upright cluster of floral sprays including daisy, peony and camellia, a strip of corroded metal adhering at one point to the unglazed biscuit rim, fitted box. *19.3cm (7 5/8in) diam. (2).*

£50,000 - 80,000 CNY450,000 - 710,000

金 定窯白釉印花卉紋盌

Provenance: Cheng Te-k'un, prior to October 1950 Bluett & Sons Ltd., London, 1950 Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge Bonhams London, 11 November 2002, lot 16 Acquired from R & V Tregaskis, Sydney, on 3 February 2010, no.2896 The Reid Collection

來源:
1950年10月前為Cheng Te-k'un先生收藏
倫敦古董商Bluett & Sons Ltd.
Cunliffe收藏,藏品編號TT27
2002年11月11日於倫敦邦瀚斯拍賣,拍品16號
於2010年2月3日購自悉尼古董商R & V Tregaskis,編號2896
Reid 收藏

For a very similar bowl Dingyao bowl, early 13th century, see *Teiyo hakuji*, Tokyo, 1983, no.133. For another similarly moulded bowl from the collection of the Museum of East Asian Art, Bath, but with a central medallion of two fish, see B.McElney, *Inaugural Exhibition, vol.1 Chinese Ceramics*, Bath, 1993, no.88. Another related white glazed bowl with floral patterns in six sections around the interior, Song dynasty, is illustrated in *Selected Chinese Antiquities from the Collection of Gustaf Adolf Crown Prince of Sweden*, Stockholm, 1948, pp.118-119, pl.75.





A DINGYAO CARVED 'CARP' DISH

Northern Song Dynasty

The shallow dish with flared sides supported on a short foot ring, carved to the interior with a swimming carp amidst lotus flowers, all covered under a thin pale ivory-tone glaze, fitted box. *18.2cm (7 3/8in) diam. (2).*

£4,000 - 6,000 CNY36,000 - 54,000

北宋 定窯白釉刻年年有餘盤

Provenance: Bonhams London, 5 November 2009, lot 232 The Reid Collection

來源: 2009年11月5日於倫敦邦瀚斯拍賣,拍品232 Reid 收藏

12 *

A DING-TYPE WHITE-GLAZED HANDLED CUP

Jin/Yuan Dynasty

Potted with gently rounded sides supported on a short recessed base, applied to one side with a foliate handle decorated with a carp amongst flower sprays, covered all under a lustrous glaze of creamy ivory-white tone, fitted box. *11.1cm (4 3/8in) wide (2)*.

£4,000 - 6,000 CNY36,000 - 54,000

金/元 定窯系白釉富貴有餘單把洗

Provenance: acquired from R & V Tregaskis, Sydney, on 15 January 2002, no.2030 The Reid Collection

來源: 於2002年1月15日購自悉尼古董商R & V Tregaskis,編號2030 Reid 收藏

A related white-glazed bowl, decorated with a fish holding a foliate scroll in its mouth, Song dynasty, is illustrated in the Museum of Fine Arts, Boston, *Chinese Ceramics Lent by Mr. and Mrs. Eugene Bernat*, Boston, 1947, no.77.

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 YUEYAO CELADON-GLAZED INSCRIBED 'LOTUS' JAR Five Dynasties

The globular body rising to a straight neck, carved to the exterior with two continuous registers of overlapping lotus petals below lappets to the shoulder, supported on a tall foot incised with characters reading 'Yuan ben siqiu (yong)' meaning 'made for this garden sacrificial mound', covered all under a glaze of sea-green tone, fitted box. 8.3cm (3 1/4in) high. (2).

£2,000 - 4,000 CNY18,000 - 36,000

五代 越窯青釉蓮瓣罐 「園本祀丘(用)」刻款

Provenance: acquired from R & V Tregaskis, Sydney, on 1 November 2002, no.2181 The Reid Collection

來源: 於2002年11月1日購自悉尼古董商R & V Tregaskis,編號2181 Reid 收藏



14 * A RARE LONGQUAN GUAN-TYPE CELADON-GLAZED SPITTOON, ZHADOU

Southern Song Dynasty

The compressed globular body supported on a hollow gently splayed foot and rising to a wide neck flaring at the rim, covered with an icy greyblue crackled glaze thinning to a gray-brown at the mouth rim, with box. *13.1cm* (5 *1/8in*) *diam*. (2).

£50,000 - 80,000 CNY450,000 - 710,000

南宋 龍泉窯仿官釉渣斗

Provenance: acquired from R & V Tregaskis, Sydney, on 6 November 2009, no.2910 The Reid Collection

來源: 於2009年11月6日購自悉尼古董商R & V Tregaskis, 編號2910 Reid 收藏

Longquan celadon-glazed *zhadou* vessels attributed to the Song dynasty are rare. The present example is remarkable for its exceptionally large size.

Compare a smaller example in the Zhejiang Provincial Museum, illustrated in *Longquan Celadon of China*, Hangzhou, 1998, pl.70; another discovered among a group of Song ceramics excavated at Lueyang, Shaanxi province, is illustrated in *Wenwu*, 1976, no.11, pl.6, fig.5; and a third is included in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.474. See also another *zhadou* of similar propertions but smaller size, illustrated by R.Krahl, Yuegutang, *A Collection of Chinese Ceramics in Berlin*, 2000, no.226. Fragments of these smaller *zhadou* recovered from kilnsites at Dayao, Longquan county, Zhejiang Province, are illustrated in *Longquan qingci yanjiu*, Beijing, 1989, pl.6, fig.5. The latter examples appear to have much greener and slightly inferior crackled glazes.





A RARE SMALL JUNYAO GREEN-GLAZED 'CHRYSANTHEMUM' DISH

13th/14th century

Well potted with shallow curved sides moulded with radiating chrysanthemum petals, covered all under an attractive sea-green glaze thinning to a mushroom tone to the extremities, fitted box. *11.8cm (4 5/8in) diam.* (2).

£8,000 - 10,000 CNY71,000 - 89,000

十三/十四世紀 鈞窯青釉葵口小盤

Provenance: acquired from R & V Tregaskis, Sydney, on 4 August 2001, no.1951 The Reid Collection

來源: 於2001年8月4日購自悉尼古董商R & V Tregaskis,編號1951 Reid 收藏

Junyao chrysanthemum-shaped dishes are rare. A fine and rare small Junyao 'chrysanthemum' petal-rimmed dish, 13th/14th century, slightly larger in size than the present lot, was sold at Bonhams London, 9 November 2017, lot 36. Another example, formerly in the collection of Lord Rolf Cunliffe and later in the collection of Professor and Mrs P.H.Plesch, exhibited in the *Ju and Kuan Wares at the Oriental Ceramic Society*, London, 1952, no.19, was sold at Bonhams Hong Kong, 27 May 2012, lot 9.

16 *

A RARE PAIR OF SMALL BROWN-GLAZED SAUCER DISHES 11th/12th century

The dishes thinly potted, surrounded by the everted sides divided with twelve raised ridges demarcating the petals, covered overall with an russet-brown, moss green suffused glaze, the recessed base unglazed, fitted box. 8.5cm (3 3/8in) diam. (2).

£3,000 - 5,000 CNY27,000 - 45,000

十一/十二世紀 褐釉菊口小盤 一對

Provenance: acquired from R & V Tregaskis, Sydney, on 4 June 2002, no.2029 The Reid Collection

來源: 於2002年6月4日購白釆尼古董商**B**&

於2002年6月4日購自悉尼古董商R & V Tregaskis, 編號2029 Reid 收藏





A SMALL LONGQUAN CELADON-GLAZED JAR AND COVER, GUAN

14th century

The compressed globular body raised on a slightly tapering foot rising to a high shoulder and short neck, surmounted by a domed cover, all covered under a sea-green glaze falling slightly short to reveal the orange-buff ware, Japanese wood box. *7.2cm (2 7/8in) high* (3).

£10,000 - 15,000 CNY89,000 - 130,000

十四世紀 龍泉青釉小蓋罐

Provenance: a Japanese private collection, by repute Acquired from R & V Tregaskis, Sydney, on 18 November 2008 The Reid Collection

來源: 據傳為日本私人舊藏 於2008年11月18日購自悉尼古董商R & V Tregaskis Reid 收藏





A CIZHOU-TYPE RUSSET-SPLASHED BLACK-GLAZED BOWL

12th/13th century

With deep rounded sides rising from a short foot to an indented rim, covered overall with a lustrous black glaze suffused with extensive irregular metallic russet spots, the glaze thinning at the rim and falling short of the foot to reveal the pale gray stoneware body. 14cm (5 1/2in) diam.

£5,000 - 7,000 CNY45,000 - 63,000

十二/十三世紀 磁州窯系黑釉褐斑盌

Provenance: acquired from R & V Tregaskis, Sydney, on 30 June 2000, no.1708 The Reid Collection

來源:

於2000年6月30日購自悉尼古董商R & V Tregaskis, 編號1708 Reid 收藏

19*

A PAIR OF CIZHOU-TYPE WHITE-RIMMED AND BLACK GLAZED DISHES

12th/13th century

With shallow rounded sides, covered overall except on the flat base with an unctuous dark brown glaze with glossy surface, the rim neatly banded in white slip covered with a clear glaze, fitted boxes. 12.5cm (4 7/8in) and 12.6in (4 7/8in) diam. (4).

£4,000 - 6,000 CNY36,000 - 54,000

十二/十三世紀 磁州窯系黑釉白沿盤 一對

Provenance: acquired from R & V Tregaskis, Sydney, on 29 July 2005 The Reid Collection

來源:

於2005年7月29日購自悉尼古董商R & V Tregaskis Reid 收藏



A JIZHOU BROWN-GLAZED 'LEAF' TEA BOWL Song Dynasty

The bowl of conical form with thinly potted wide flaring sides, the interior decorated with the imprint of a leaf burnt in reddish-brown and light buff tones, covered overall with a rich dark brown glaze thinning to a lighter tone at the rim, stopping short before the small ring foot, fitted box. 14.9cm (5 7/8in) diam. (2).

£2,000 - 3,000 CNY18,000 - 27,000

宋 吉州窯黑釉葉紋盌

Provenance: acquired from R & V Tregaskis, Sydney, on 10 March 2001, no.1818 The Reid Collection

來源: 於2001年3月10日購自悉尼古董商R & V Tregaskis・編號1818 Reid 收藏

A related leaf-decorated conical tea bowl, Song dynasty, is illustrated in the National Palace Museum, Taipei, *Trésors du Musée national du Palais*, Taipei, 1998, p.155, no.97. See a Jizhou brown-glazed 'leaf' bowl, Song dynasty, which was sold at Sotheby's London, 13 November 2002, lot 69.



20

21 * A RUSSET-SPLASHED BLACK-GLAZED TEA BOWL

12th/13th century

The bowl with deep rounded sides rising from a straight foot, the interior covered with a dark brownblack glaze embellished with brushed-on russet splashes running down from the rim, the underside with a plain very dark chocolate-brown glaze, the lower sides and foot unglazed revealing a buffcoloured body, fitted box. *12cm (4 6/8in) diam. (2).*

£4,000 - 6,000 CNY36,000 - 54,000

十二/十三世紀 黑釉褐斑盌

Provenance: The Reid Collection

來源: Reid 收藏





A BLACK-GLAZED 'CHRYSANTHEMUM' JAR Jin/Yuan Dynasty

Of compressed globular body rising to a short neck and a slighly everted rim, decorated with five applied chrysanthemum florettes at the shoulder, covered overall with a lustrous black glaze falling short of the foot revealing the buff-colored stoneware body, fitted box. 13.5cm (5 2/8in) diam. (2).

£2,000 - 3,000 CNY18,000 - 27,000

金/元 黑釉印花罐

Provenance: R & V Tregaskis, Sydney The Reid Collection

來源: 悉尼古董商R & V Tregaskis Reid 收藏

23 *

A RUSSET-STREAKED AND BROWN-GLAZED 'PRUNUS' BOWL

11th/12th century

The deep rounded sides rising from the tall narrow foot to an everted rim subtly notched to form six petals, covered inside and out with a dark-brown glaze decorated on the interior with abstract designs depicting a repeating pattern of loosely drawn stripes, fitted box. 12cm (4 6/8in) diam. (2).

£4,000 - 6,000 CNY36,000 - 54,000

十一/十二世紀 黑釉褐斑花口盌

Provenance: acquired from R & V Tregaskis, Sydney, on 20 August 2004 The Reid Collection

來源: 於2004年8月20日購自悉尼古董商R & V Tregaskis Reid 收藏

Compare with a similar bowl with segmented lip and abstract decor, 11th century, illustrated by R.Mowry, Hare's Fur, Tortoiseshell, and Partridge Feathers, Cambridge, MA., p.120, no.21.



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.

24 * A JIZHOU SLIP-DECORATED TEA BOWL Southern Song Dynasty

Of conical shape with slightly rounded flaring sides decorated inside and out with abstract designs of swirled and splashed caramelcoloured and semi-translucent slip over a dark brown glaze, the recessed base unglazed revealing the pale buff-coloured body, fitted box. 15.1cm (6in) diam. (2).

£4,000 - 6,000 CNY36,000 - 54,000

南宋 吉州窯褐斑盌

Provenance: acquired from Delicate House Chinese Curios, Hong Kong, on 9 November 2001 The Reid Collection

來源: 於2001年11月9日購自香港古董商采華閣古美術 Reid 收藏

A related Jizhou slip-decorated tea bowl, Southern Song dynasty, is included in the collection of The Metropolitan Museum of Art, New York, acc.no.2013.174.









26

25 *

A JIZHOU 'TORTOISESHELL'-GLAZED BOWL 12th/13th century

The bowl with deep rounded sides rising to a slightly everted rim, covered overall with a dark brownishblack glaze and splashed with caramel-beige tones imitating tortoiseshell, the glaze stopping shortly above the short foot to expose the light grey stoneware. *11.2cm (4 3/8in) diam.*

£3,000 - 5,000 CNY27,000 - 45,000

十二/十三世紀 吉州窯仿玳瑁釉盌

Provenance: acquired from R & V Tregaskis, Sydney, on 22 January 2006 The Reid Collection

來源: 於2006年1月22日購自悉尼古董商R & V Tregaskis Reid 收藏

Compare with a related Jizhou 'tortoiseshell'-glazed bowl, Southern Song dynasty, which was sold at Christie's New York, 13-14 September 2012, lot 1398.

26*

A JIZHOU 'TORTOISESHELL'- GLAZED BOWL Southern Song Dynasty

The bowl with slighly rounded conical sides rising to a slightly everted rim, covered overall in a dark brownish-black glaze and liberally splashed with caramel-beige tones simulating tortoiseshell, the glaze stopping neatly above the short foot, fitted box. 10.7cm (4 1/8in) diam. (2).

£10,000 - 15,000 CNY89,000 - 130,000

南宋 吉州窯仿玳瑁釉盌

Provenance: acquired from Priestley & Ferraro Chinese Art, London, on 19 October 2001 The Reid Collection

來源: 於2001年10月19日購自倫敦古董商Priestley & Ferraro Chinese Art Reid 收藏

A similar 'tortoiseshell'-glazed bowl, Southern Song dynasty, was sold at Sotheby's Hong Kong, 7 April 2014, lot 3624; another 'tortoiseshell'-glazed bowl, Southern Song dynasty, decorated with caramelcoloured splashes, was sold at Sotheby's New York, 2-3 June 2016, lot 648.



A HENAN RUSSET-SPLASHED BLACK-GLAZED JAR

13th century

Of ovoid form flanked by a pair of strap handles well defined with vertical ribs, the body covered overall in a black lustruous glaze enriched with streaked patches of caramel-brown and falling short of the lower body to reveal a thin transparent glaze extending to the foot, fitted box. *10.3cm (4 2/8in) high. (2).*

£8,000 - 10,000 CNY71,000 - 89,000

十三世紀 黑釉褐斑小罐

Provenance: acquired from R & V Tregaskis, Sydney, no.2172 The Reid Collection Probably on Ioan to Art Gallery New South Wales, Sydney, circa 2003

來源: 悉尼古董商R & V Tregaskis,編號2172 Reid收藏 或於約2003年借展予悉尼新南威爾斯美術館

A similar black-glazed and russet-splashed jar, Northern Song or Jin dynasty, with a slightly more globular body flanked by two loop handles, is illustrated by R.Krahl, *Chinese Ceramics from the Meivintang Collection* Vol.1, London, 2009, pp.254-255, no.463.



A RUSSET-SPLASHED BLACK-GLAZED BOWL

12th/13th century

The slightly conical sides rising from a straight foot to a indented and flared rim, applied with an opaque russet-brown glaze in the form of streaks revealing a lustrous black glaze beneath, the glaze stopping short above the foot revealing a buff-coloured body, fitted box. *11.5cm (4 1/2in) diam. (2).*

£4,000 - 6,000 CNY36,000 - 54,000

十二/十三世紀 黑釉褐斑盌

Provenance: the Reid Collection

來源: Reid 收藏

20

29 * A RUSSET-SPLASHED BLACK-GLAZED TEA BOWL

12th/13th century Of conical form with steep straight sides, the interior covered with a lustrous black glaze highlighted with cascading russet splashes, the exterior with a russet glaze falling short of the foot, Japanese wood box. *11.7cm (4 5/8in) diam.* (2).

£2,000 - 3,000 CNY18,000 - 27,000

十二/十三世紀 黑釉褐斑盌

Provenance: the Reid Collection

來源: Reid 收藏



AN ARCHAIC BRONZE RITUAL FOOD VESSEL, DING Warring States Period

The vessel of globular form, supported by three legs, the shoulder with two upright rectangular loop handles, the exterior decorated with friezes of interlocking zoomorphic geometric spirals and stylised dragons, the patterns repeated on the domed cover surmounted by three ring knobs, the bronze with a green patina and patches of malachite encrustration. 28cm (11in) high.

£20,000 - 40,000 CNY180,000 - 360,000

戰國 青銅獸帶紋蓋鼎

Provenance: acquired from R & V Tregaskis, Sydney, on 5 May 2000, no.1518 The Reid Collection

來源: 於2000年5月5日購自悉尼古董商R & V Tregaskis,編號1518 Reid 收藏

A similar but larger *ding* in the Avery Brundage Collection is illustrated by R.L.Lefebvre d'Argencé, *Ancient Chinese Bronzes*, Berkeley, 1966, pl.39; a similar but larger bronze *ding* vessel, Eastern Zhou dynasty, was sold at Christie's New York, 22 April 1999, lot 191.









A VERY RARE ARCHAIC BRONZE RITUAL FOOD VESSEL, DING

Late Shang Dynasty, 12th/11th century BC, inscribed Yu The deep round body flanked by two upright loop handles and supported on three cylindrical legs, crisply cast on the sides with three *taotie* masks intersected by flanges, each with prominent eyes, upright horns and small claws, beneath a band of twelve stylised *kui* dragons on a *leiwen* ground, the wall of the interior cast with a pictogram, the bronze covered with an attractive olive patina with areas of encrustation, Japanese wood box. 21cm (8 2/8in) high. (2).

£180,000 - 240,000 CNY1,600,000 - 2,200,000

商(公元前十二至十一世紀) 青銅饕餮紋三足鼎 「聿」金文鑄款

Provenance: J.T.Tai & Co., New York William Bowmore, Australia (1909 - 2008) Mossgreen, Melbourne, 25 November 2008, lot 762 The Reid Collection

Exhibited:

Art Gallery of South Australia, Adelaide, 2 November 1999 -1 April 2000, *The William Bowmore Collection: The Fine Art of Giving. 90 Masterpieces* Art Gallery of New South Wales, Sydney, January 2009 -February 2018 (on loan)

來源: 紐約古董商戴潤齋先生 澳洲收藏家William Bowmore先生 (1909 - 2008) 2008年11月25日於墨爾本Mossgreen拍賣,拍品762號 Reid 收藏

展覽:

1999年11月2日至2000年4月1日於阿德萊德南澳美術館, 「The William Bowmore Collection: The Fine Art of Giving. 90 Masterpieces」特展展出 2009年1月至2018年2月期間借展予悉尼新南威爾斯美術館


Ritual bronze vessels such as the present lot were among the most highly prized and technically sophisticated objects manufactured in early China. Reserved for use by the most powerful families of the time, they carried the offerings presented to the ancestors during the performance of elaborate rituals. The role of these vessels was thus fundamental in ensuring the continuity of family lines, as it was believed that the ancestors were active participants to the life of their living offspring, which they could positively influence if provided with continuous nourishment.

Compare with a similar archaic bronze *ding* vessel, 11th-11th century BC, decorated in two registers with confronted dragons and *taotie* masks, illustrated by R.Bagley, *Shang Ritual Bronzes in the Arthur M.Sackler Collections*, pp.464-465, no.86.

An archaic bronze *ding*, late Shang dynasty, similarly decorated in two registers depicting dragons and *taotie* designs, was sold at Christie's Hong Kong, 30 May 2012, lot 4131.

類似於本拍品的青銅禮器在鑄造工藝上顯示出高超的技術水平和高度 嚴密的組織性,在中國古代備受青睞。此等青銅器代表著至高無上的 權利,為貴族身份等級的重要標誌,用以各種禮儀活動,目的是祈求 或借助百神和列祖列宗來庇護貴族的利益和特權,進而維護「世代相 續」的統治權力。

賽克勒舊藏一件商代公元前十二至十一世紀的青銅鼎可資參考,其 形制及龍紋和饕餮紋飾與此鼎類似,見R.Bagley,《Shang Ritual Bronzes in the Arthur M.Sackler Collections》,頁464-465,編號86。

另見香港佳士得售出一件商代晚期青銅鼎,飾類似龍紋及饕餮 紋,2012年5月30日,拍品編號4131。





AN ARCHAIC BRONZE MODEL OF A BUFFALO

Han Dynasty, possibly Sichuan Province Naturalistically cast standing four square, the domesticated horned animal detailed with prominent ears and backbone leading to the muscular haunch and curling tail, attached with a ring to the nasal, the surface covered overall with an attractive malachite incrustation. *36cm (14 1/8in) long*

£15,000 - 20,000 CNY130,000 - 180,000

漢 青銅水牛俑

Provenance: Cultura Antiga Kuok Ngai, Macau, 18 October 1996 Cheng Huan S.C. Collection, Hong Kong

來源: 於1996年10月18日購自澳門古董商國藝古文化 香港清洪大律師收藏

33 AN ARCHAIC BRONZE RITUAL WINE VESSEL, GU Shang Dynasty 13th-11th century BC

Of slender form rising to an elegantly flared trumpet neck, cast to the mid-section with a pair of *taotie* masks detailed with raised eyes and divided by notched flanges, the gently splayed foot decorated with four stylised dragons reserved on a *leiwen* ground, all beneath two bowstrings, the interior foot with a pictograph reading 'Wei'. 27cm (10 5/8in) high.

£40,000 - 60,000 CNY360,000 - 540,000

商(公元前十三至十一世紀) 青銅饕餮紋觚

Provenance: a Japanese private collection, prior to the 1980s

來源: 1980年代前為日本私人收藏

Bronze *gu* were among the most important vessels used in state rituals of the late Shang dynasty. Similar archaic gu vessels, Shang dynasty, are illustrated by R.W.Bagley, *Shang Ritual Bronzes in the Arthur M.Sackler Collections*, Cambridge MA, 1987, pp.216-227.

Compare with a related archaic bronze ritual wine vessel, *gu*, late Shang dynasty, which was sold at Sotheby's London, 9 November 2016, lot 106.







A VERY RARE ARCHAIC BRONZE WINE VESSEL AND COVER, HE

Warring States Period

The compressed globular body decorated around the exterior with stylised scrolling dragons on a dotted ground between two bands of C-scrolls and whorl-patterns, issuing a mythical bird-shaped spout with hinged beak, supported by three humanoid figures beneath birds with outstretched wings and curled beaks, openwork overhead beast handle linked to the flat cylindrical cover, fitted box. 25.5cm (10in) wide. (2).

£80,000 - 120,000 CNY710,000 - 1,100,000

戰國 青銅獸帶紋盉

Provenance:

T.T. Tsui, The Jingguantang Collection Christie's Hong Kong, *The Jinggutang Collection: Magnificent Chinese Works of Art*, 3 November 1996, lot 597 An Asian private collection

來源: 徐展堂博士靜觀堂收藏 1996年11月3日於香港佳士得「徐展堂靜觀堂珍藏中國藝術精品」 專場拍賣,拍品597號 亞洲私人收藏

This vessel is unusual because of the hinged beak of the mythical bird spout. Among the bronze *he* of the Western Zhou period, those from southern sites are usually more elaborately ornamented with zoomorphic motifs and complex flanged elements than their northern counterparts. In the Eastern Zhou period, *he* from the south continue to exhibit elaborate ornamentation. Compare with a *he* probably from the south with similar bird-head spout, bail handle in feline form, the legs also with birds standing on the shoulders of human figures, in the Art Institute of Chicago (ac.no.1930.366), illustrated by J.So, *Eastern Zhou Ritual Bronzes from the Arthur M.Sackler Collections*, New York, 1995, p.411, fig.84.3.

Compare with a related tripod wine vessel and cover with bird spout, Warring States Period, illustrated by J.So, *Ibid.*, pp.406, no.84. Another related bronze *he* with bird-head spout and feline form handle, early Warring States Period, is illustrated by W.Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp.52-53, no.24. See also another *he*, Warring States period, in *Bronzes in the Palace Museum*, Beijing, 1999, pp.286-287, no.285. Further related examples of archaic bronze tripod wine vessels, Warring States Period, are illustrated by A.J.Koop, *Early Chinese Bronzes*, London, 1924, pp.39 and 105. Another related vessel, Warring States, is illustrated by W.Perceval Yetts, *The Cull Chinese Bronzes*, London, 1939, pl.XXII, no.17.



Illustration after *Chongxiu Xuanhe bogu tu*, Song dynasty



PROPERTY FROM THE MENGDIEXUAN COLLECTION 夢蝶軒藏品







PROPERTY FROM THE MENGDIEXUAN COLLECTION 夢蝶軒藏品

Lots 35 - 58

35 *

A PAIR OF ARCHAIC BRONZE RITUAL WINE VESSELS, GU

Shang or early Western Zhou Dynasty, inscribed Mu Ning Ri Xin

Each of slender form, rising from a hollow foot to a slightly bulbous middle section and a tall trumpet neck cast with four tapering cicada lappetes decorated with C-scrolls, the base and middle section cast with four segmented flanges serving to divide the section into quadrants, each cast with *taotie* designs, the interiors of the feet cast with three pictograms, with box. 19.3cm (7 5/8in) high. (3).

£20,000 - 30,000 CNY180,000 - 270,000

商或西周 青銅饕餮紋觚 一對 「母寧日辛」金文鑄款

Provenance: The Mengdiexuan Collection

Exhibited:

Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990 Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*, 21 September 2001 - 5 October 2005 Chinese University Hong Kong Art Museum, *Divine Power: The Dragon in Chinese Art*, 12 February -7 November 2012

Published and Illustrated:

J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.116, no.29



來源: 香港夢蝶軒收藏

展覽:

1990年10月12日至12月2日於香港市政局暨香港東 方陶瓷學會「青銅聚英:中國古代與鄂爾多斯青銅 器展覽」展出

2001年9月21日至2005年10月5日於香港美術館 「金木水火土:香港文物收藏精品展」展出 2012年2月12日至11月7日於香港中文大學美術館 「雲行雨施:中國龍文物」特展展出

出版:

J.Rawson及E.Bunker著,《青銅聚英:中國古代與 鄂爾多斯青銅器》,香港,1990年,頁116,編號29

The pair of the gu vessels belongs to a rare group of ritual bronze vessels made specially commissioned for the female ancestor, mother Ri Xin from the Ning clan, of which only sixteen would appear to be recorded: seven ritual bronzes from the Idemitsu Museum of Art, Tokyo, include a jiao, a gui, a gu, a you, a fangyi, a fangzun and a zun, illustrated in Ancient Chinese Arts in the Idemitsu Collection, Tokyo, 1989, nos.17, 36, 43, 44, 58, 67 and 76; a further pair of Mu Ning Ri Xin inscribed jiao vessels were sold at Sotheby's London, 10 June 1986, lot 50, one of which was sold later at Christie's New York, 17 March 2017, lot 1011; another pair of jiao vessels, also from the Mengdiexuan Collection, were sold at Christie's New York, 22-23 March 2018. lot 908; see also three bronze vessels from the Mengdiexuan Collection, including a fangding, a zun, and a gui, which were sold at Christie's New York, 22-23 March 2018, lot 909, 910 and 911.

Gu vessels of this elegant form were used as wine containers within a ritual context and date from as early as the Erlitou phase of the Shang dynasty, circa 2000 to 1500 BC. The extant examples dating to this period are generally cast with a single band of decoration and were of stouter form, which becomes more elegant in form and more complex in design further into the dynasty. The introduction of notched flanges to the middle section and foot of the *gu* seems to occur in the 13th century BC; see a comparable example illustrated by R.W.Bagley, *Shang Ritual Bronzes in the Arthur M.Sackler Collections*, Washington D.C., 1987, no.31.







36 * A VERY RARE ARCHAIC BRONZE RITUAL FOOD VESSEL, FANGDING

Late Shang/early Western Zhou Dynasty, inscribed Zhu Fu Ding Crisply cast in rectangular section supported on four straight legs decorated with cicada blades, the body cast with *taotie* masks in relief below pairs of confronted *kui* dragons, all reserved on a *leiwen* ground, centred and flanked at the edges with flanges, the top rim set with a pair of upright loop handles, the interior cast with a two-character inscription, with olive and light green patina and malachite encrustations. 26.2cm (10 1/4in) high.

£120,000 - 150,000 CNY1,100,000 - 1,300,000

商末/西周初 青銅饕餮紋方鼎 「壴父丁」金文鑄款

Provenance: The Mengdiexuan Collection

Exhibited:

Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October -2 December 1990 Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*, 21 September 2001 -5 October 2005 Chinese University Hong Kong Art Museum, *Divine Power:*

The Dragon in Chinese Art, 12 February - 7 November 2012

Published and Illustrated:

J.Rawson and E.Bunker, Ancient Chinese and Ordos Bronzes, Hong Kong, 1990, p.98, no.19 Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong, Hong Kong, 2004, p.104

來源: 香港夢蝶軒收藏

展覽:

1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學會 「青銅聚英:中國古代與鄂爾多斯青銅器展覽」展出 2001年9月21日至2005年10月5日於香港美術館「金木水火土: 香港文物收藏精品展」展出 2012年2月12日至11月7日於香港中文大學美術館「雲行雨施: 中國龍文物」特展展出

出版:

J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯青銅器》,香港,1990年,頁98,編號19 《金木水火土:香港文物收藏精品》,香港,2004年,頁104





A related archaic bronze vessel, *zun*, early Western Zhou dynasty, in the Hirota Hiroshi Collection, Tokyo, cast with an identical inscription reading 'Zhu Fu Ding', is recorded by the Institute of History and Philology, Academia Sinica, Taipei, in the Digital Archives of Bronze Images and Inscriptions, no.05639.

Fangding are among the scarcest ritual vessels of the Bronze Age, and the present piece with its powerful *taotie* mask comprising *kui* dragons and robust shape is a rare example. Food vessels of square *ding* form were first produced in pottery as food containers in the Erlitou period and were later made in bronze in the Erligang period. In the Shang and Western Zhou dynasties, *fangding* were made for use in ancestral worship or other sacrificial ceremonies, and their ownership appears to have been strictly regulated; Li Xixing in *The Shaanxi Bronzes*, Xi'an, 1994, p.35, notes that in the Western Zhou period, the gentry were allowed to acquire three *ding*, high-ranking officers five, dukes seven, and the Emperor nine. Compare a very similar, but larger (29.6cm high) *fangding*, Shang dynasty, from the Qing Court Collection in the *Collections of the Palace Museum: Bronzes*, Beijing, 2007, p.29, no.12. For other similar examples from important museum and private collections, see one dated to the late Anyang period/ early Western Zhou dynasty, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp.564-569, no.97; and another illustrated by B.Karlgren, 'Some Bronzes in the Museum of Far Eastern Antiquities', published in *The Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, 1949, no.21, pp.1-2, pl.1. A further example, from the Asian Art Museum of San Francisco, is illustrated by R.L.d'Argence, *Bronze Vessels of Ancient China in the Avery Brundage Collection*, San Francisco, 1977, pp.74-75, pl.29; and compare also another illustrated by Takayasu Higuchi and Minao Hayashi, ed., *Ancient Chinese Bronzes in the Sakamoto Collection*, Tokyo, 2002, pl.108.

Compare with a similar but smaller (22.8cm high) *fangding*, Late Shang/ early Western Zhou dynasty, which was sold at Bonhams Hong Kong, 29 November 2016, lot 27.



此方鼎內壁銘文為「壹父丁」,與日本東京廣田熙氏藏一件西周早期 青銅尊上的銘文相同,該青銅尊所帶銘文之拓本,記錄於台北中央研 究院歷史語言研究所的殷周金文暨青銅器資料庫,編號05639。

方鼎為飪食器,早在二里頭文化中就出現陶鼎,金石並用時代如二里 崗文化則出現青銅鼎,經過夏商兩代的發展,青銅鼎的使用在周代達 到鼎盛。青銅鼎也是中國青銅器最重要的器形之一,常被用作祭祀 神明的禮器。西周的列鼎制度表現等級秩序明顯,貴族等級越高,使 用鼎數越多。據《禮書》記載,西周時天子用九鼎,諸侯一般用七 鼎,卿大夫用五鼎,士用三鼎,可詳閱李西興,《陝西青銅器》,西 安,1994年,頁35。 北京故宮博物院藏一件清宮舊藏商代青銅方鼎可資參考,形制與本拍 品非常相似但尺寸稍大(29.6厘米),見《故宮收藏:青銅器》,北 京,2007年,頁29,編號12。其他類似例子現藏於重要博物館及私 人收藏,見台北國立故宮博物院藏一例,為商安陽晚期/西周早期,見 《故宮商代青銅禮品圖錄》,台北,1998年,頁564-569,編號97; 斯德哥爾摩遠東博物館藏一例可作對比,著錄於B.Karlgren,「Some Bronzes in the Museum of Far Eastern Antiquities」一文,出版於斯 德哥爾摩遠東博物館社,1949年,編號21,頁1-2,圖版1。另見舊 金山亞洲藝術博物館藏一例,見R.L.d'Argence,《Bronze Vessels of Ancient China in the Avery Brundage Collection》,舊金山,1977 年,頁74-75,圖版29;再參考坂本五郎管藏一例,出版於樋口隆 康、林巳奈夫主編《不言堂坂本五郎中國青銅器清賞》,東京,2002 年,圖版108。

香港邦瀚斯曾售出一件商晚期/西周早期的青銅方鼎,形制類似但尺寸 比本器小(22.8厘米高),2016年11月29日,拍品編號27。





AN ARCHAIC BRONZE TRIPOD RITUAL FOOD VESSEL, LI

Spring and Autumn Period

The body formed by three flanged lobes rising from narrow cylindrical legs, a band of stylised dragons in raised relief, all beneath an everted rim, with malachite encrustation. 16.5cm (6 1/2in) high.

£8,000 - 12,000 CNY71,000 - 110,000

春秋 青銅夔龍紋鬲

Provenance: The Mengdiexuan Collection

Exhibited:

Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October -2 December 1990

Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*, 21 September 2001 -5 October 2005

Chinese University Hong Kong Art Museum, *Divine Power:* The Dragon in Chinese Art, 12 February - 7 November 2012

Published and Illustrated:

J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.118, no.31 *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*, Hong Kong, 2004, p.105

來源: 香港夢蝶軒收藏

展覽:

1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學會 「青銅聚英:中國古代與鄂爾多斯青銅器展覽」展出 2001年9月21日至2005年10月5日於香港美術館「金木水火土: 香港文物收藏精品展」展出 2012年2月12日至11月7日於香港中文大學美術館「雲行雨施: 中國龍文物」特展展出

出版: J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯青銅器》, 香港,1990年,頁118,編號31 《金木水火土:香港文物收藏精品》,香港,2004年,頁105

Several related excavated examples of this type have been published. See *Shang Chou Dynasty Bronze V, Li Vessels*, vol.5, Taipei, 1990, pp.143-144, nos.155, 157 and 158. with similar stylised scroll beneath an everted rim.

Compare with a similar *li* vessel, Spring and Autumn period, which was sold at Christie's Paris, 13 December 2017, lot 138.



38 * AN ARCHAIC BRONZE BELL, ZHONG

Western Zhou Dynasty

Well cast with arching rims at the bottom and with two panels on each side, the panels each containing three rows of three bosses, each row separated by stylised scrolls, the handle set into the top surface also with decorative scrolls, fitted box. *21cm (8 1/4in) high. (2).*

£1,000 - 1,500 CNY8,900 - 13,000

西周 青銅夔龍紋甬鐘

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏

39*

AN ARCHAIC BRONZE SWORD, JIAN

Eastern Zhou Dynasty The long pointed blade with bevelled edges and a long median ridge, one side with an inscription, the handle ending in a flattened concave pommel, with olive-green patina and malachite encrustations, fitted box. 47cm (16in) long. (2).

£3,000 - 5,000 CNY27,000 - 45,000

東周 青銅劍

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏













40 * TWO PAIRS OF BRONZE 'TAOTIE MASK' DOOR RING HANDLES, PUSHOU Han Dynasty

Cast in the form of a *taotie* mask showing defined rounded eyes, with elongated beaks curled at the end forming a hollow ring, further suspending loose circular ring handles, stands and boxes. *The largest 28cm (11in) long.* (10).

£3,500 - 5,500 CNY31,000 - 49,000

漢 青銅鋪首銜環 一組兩對

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏

41 *

A RARE PAIR OF GILT-BRONZE 'TAOTIE AND FIGURE' DOOR HANDLES, PUSHOU

Warring States Period/Han Dynasty Each handle finely cast in the form of a *taotie* mask with rounded eyes, surmounted by a smiling humanoid figure with muscular arms and chest, the masks' elongated beaks curled at the end forming a hook to suspend the flat ring handles, box. *The handles 12.5cm (4 3/4in)* wide; the rings 11.5cm (4 3/8in) diam. (5).

£2,000 - 4,000 CNY18,000 - 36,000

戰國/漢 銅鎏金鋪首銜環 一對

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏

The inclusion of a human figure in this design is very unusual. See a bronze ring handle with a related human-form decoration, excavated in 1968 at Mancheng, Hebei Province, from the tomb of Liu Sheng (d.113 BC) in the Hebei Provincial Museum which was illustrated in the Metropolitan Museum of Art exhibition catalogue Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.-A.D. 220), New York, 2017, pp.184-185, no.103.

A similar pair of gilt-bronze ring handles, Warring States/ Han dynasty, was sold at Bonhams New York, 30 October 2017, lot 44.

42 *

A SET OF FIVE ARCHAIC BRONZE 'TAOTIE MASK' RING HANDLES, PUSHOU

Eastern Zhou Dynasty Each well cast in the form of a *taotie* mask with bulging eyes, the masks' elongated beak curled at the end forming a hollow ring, suspending a thick circular ring handle, box. *Each 12.7cm (5in) long.* (6).

£3,000 - 5,000 CNY27,000 - 45,000

東周 青銅鋪首銜環 一組五件

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏

Compare a related pair of bronze mask and ring handles, Han dynasty, which was sold at Sotheby's New York, 15 September 2011, lot 1128.









43 * THREE GILT-BRONZE BELT HOOKS

Comprising a pierced gilt-bronze tiger and dragon belt hook, Warring States period, box. *17.6cm* (6 7/8in) long; a gilt-bronze tiger belt hook, Han dynasty, box. *13.5cm* (5 1/4in) long; and a silver and turquoise-inlaid belt hook, Han dynasty, box. *16.5cm* (6 1/2in) long. (6).

£3,000 - 5,000 CNY27,000 - 45,000

戰國至漢 銅鎏金帶鉤 一組三件

Provenance: The Mengdiexuan Collection

Exhibited: Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990 (gilt-bronze tiger and dragon belt hook)

Published and Illustrated: J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, 1990, p.212, no.129 (gilt-bronze tiger and dragon belt hook)

來源: 香港夢蝶軒收藏

展覽:1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學會 「青銅聚英:中國古代與鄂爾多斯青銅器展覽」展出(銅鎏金鏤空龍 紋帶鉤)

出版: J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯 青銅器》,1990年,頁212,編號129 (銅鎏金鏤空龍紋帶鉤)

44 * FOUR BELT HOOKS

Comprising a large silver and stone-inlaid belt hook, Eastern Zhou dynasty, the hook formed as a mythical animal-head issuing from a dragon, box, *26cm* (*10 1/4in*) *long*; a bronze fan-shaped belt buckle, Han dynasty, incised with geometric designs, fitted box, *11.5cm* (*4 1/2in*) *long*; a gilt-bronze ox-head belt hook, Warring States eriod, box. *10cm* (*4in*) *long*; and a gilt-bronze beast-head belt hook, Eastern

Zhou dynasty, wood stand and box, 12cm (4 3/4in) long. (9).

£2,000 - 3,000 CNY18,000 - 27,000

東周至漢 銀及銅帶鉤 一組四件

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏







THREE ARCHAIC SILVER-INLAID BRONZE CHARIOT FITTINGS Eastern Zhou Dynasty to Han Dynasty

The three archaic bronze fittings finely inlaid in silver with geometric or stylised bird motifs, fitted boxes. *The largest 11cm (4 3/8in) long*; together with a harness frontal, Western Zhou dynasty, cast as an animal mask with geometric patterns and an elongated column issuing from the mouth, fitted box. *29cm (11 3/8in) long*.

£3,000 - 5,000 CNY27,000 - 45,000

東周至漢 青銅錯銀馬飾 一組三件

Provenance: The Mengdiexuan Collection

Exhibited: Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990

Published and Illustrated: J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, 1990, p.166, p.188 and p.190, nos.67, 96, 97 and 99.

來源: 香港夢蝶軒收藏

展覽:1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學會 「青銅聚英:中國古代與鄂爾多斯青銅器展覽」展出

出版: J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯 青銅器》,1990年,頁166,編號67;頁188,編號96及97;及頁 190,編號99

46*

A PAIR OF GILT-BRONZE FLOWER-SHAPED ORNAMENTS 1st-3rd century AD

Each domed six-petaled ornament supported on three struts, fitted box. *each 8cm (3 1/8in) diam.*; together with a gilt-bronze silver-inlaid disc decorated with silver mythical animals, Han dynasty, box. *21.1cm (8 1/4in) diam*; and a figural belt hook, Han dynasty, probably Yunnan Province, box, *7cm (2 3/4in) wide*. (7).

£2,000 - 3,000 CNY18,000 - 27,000

公元一至三世紀 銅鎏金葵花形飾件 一對

Provenance: The Mengdiexuan Collection

Exhibited and Illustrated: Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990 (flower-shaped ornaments)

46

Published and Illustrated: J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.200, no.114 (flower-shaped ornaments)

來源: 香港夢蝶軒收藏

展覽: 1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學會 「青銅聚英:中國古代與鄂爾多斯青銅器展覽」展出(葵花形飾件)

出版: J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯 青銅器》,1990年,頁200,編號114 (葵花形飾件)



A GROUP OF FOUR GOLD AND SILVER-INLAID BRONZE BELT HOOKS

Eastern Zhou Dynasty to Han Dynasty

Each of various forms and shapes with animal head hooks, all finely inlaid with gold and silver with curvilinear and geometric designs, fitted boxes, *the longest 17cm (6 6/8in) long.* (7).

£2,500 - 3,500 CNY22,000 - 31,000

東周至漢 銅錯金銀帶鉤 一組四件

Provenance: The Mengdiexuan Collection

Exhibited: Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990 (bar-shaped spirals-decorated bronze belt hook)

Published and Illustrated: J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, p.220, no.139 (bar-shaped spirals-decorated bronze belt hook)

來源: 香港夢蝶軒收藏

展覽:1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學會 「青銅聚英:中國古代與鄂爾多斯青銅器展覽」展出 (銅錯金銀渦輪 紋帶鉤)

出版: J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯 青銅器》,頁220,編號139(銅錯金銀渦輪紋帶鉤)

48 * FIVE ARCHAIC BELT HOOKS

Eastern Zhou Dynasty to Han Dynasty

Comprising a gilt-bronze floral decorated belt buckle, Han dynasty, fitted box. *14cm (5 1/2in) long*; two small silver-inlaid bronze belt hooks, Warring States period, fitted boxes, *the longest 8.5cm (3 3/8in) long*; and two horse-headed silver-inlaid bronze belt hooks, Han dynasty, fitted boxes, *17cm (6 6/8in) long*. (10).

£2,000 - 3,000 CNY18,000 - 27,000

東周至漢 青銅帶鉤 一組五件

Provenance: The Mengdiexuan Collection

Exhibited: Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990 (silver-inlaid bronze horse-headed belt hook)

Published and Illustrated: J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.222, no.142 (silver-inlaid bronze horse-headed belt hook)

來源: 香港夢蝶軒收藏

展覽:

1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學會「青銅 聚英:中國古代與鄂爾多斯青銅器展覽」展出(銅錯銀馬頭帶鉤)

出版: J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯青銅器》, 香港,1990年,頁222,編號142(銅錯銀馬頭帶鉤)



49 * FOUR BELT HOOKS

Han Dynasty to Six Dynasties Comprising a belt hook inlaid in silver with curvilinear patterns, Han dynasty, fitted box. *12.3cm (5in) long*; a gilt-bronze rope-twist belt hook, Han dynasty, fitted box. *15.7cm (6 1/4in) long*; a silver belt hook with floral patterns, Western Jin dynasty, box. *15cm* (*5 7/8in) long*; and a gilt-silver *chi*-dragon belt hook, Six dynasties, box, *10.cm (4 1/8in) long*. (8).

£2,500 - 3,500 CNY22,000 - 31,000

漢至六朝 銅錯銀帶鉤 一組四件

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏

50 *

SIX BRONZE MIRRORS

Comprising a small bronze 'grapes' mirror, Tang dynasty, *4.5cm*

(1 3/4in) diam.; a bronze mirror with interlaced designs, Warring States period, 10cm (4in) diam.; a bronze 'double circle' mirror, Tang dynasty, 9.6cm (3 3/4in) diam.; a bronze 'flying crane' foliate-rim mirror, Tang dynasty 11.7cm (4 5/8in) diam.; a bronze foliate 'bird' mirror, Tang dynasty, 9.7cm (3 7/8in); and a plain foliate-rim mirror, Tang dynasty, 11.6cm (4 5/8in) diam., all with box. (12).

£1,500 - 2,000 CNY13,000 - 18,000

戰國至唐 青銅鏡 一組六件

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏





50







TWO ARCHAIC BRONZE MIRRORS

Western and Eastern Han Dynasty Both heavily cast, one mirror with a dense design of stylised dragons around the central medallion with characters, the other mirror with a design of figures and animals. *The largest 23cm (9 1/8in) diam.*

£2,000 - 3,000 CNY18,000 - 27,000

西漢及東漢 銅大樂貴富變形龍紋鏡及龍氏畫像鏡

Provenance: The Mengdiexuan Collection

Exhibited: Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990 (dragons and characters-decorated mirror)

Published and Illustrated: J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.236, no.156 (dragons and characters-decorated mirror)

來源: 香港夢蝶軒收藏

展覽: 1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學 會「青銅聚英:中國古代與鄂爾多斯青銅器展覽」展出 (銅大樂貴 富變形龍紋鏡)

出版: J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯青 銅器》,香港,1990年,頁236,編號156 (銅大樂貴富變形龍紋鏡)

Compare a similar archaic bronze mirror, Han dynasty, illustrated in *Masterpieces of Chinese Bronze Mirrors in the National Palace Museum*, Taipei, 1971, no.7.

52 * THREE ARCHAIC BRONZE MIRRORS

The first cast with four *shan* ideographs representing the four sacred peaks, Warring States period, fitted box, *16.2cm* (*6 3/8in*) *diam.*; the second with a large bronze 'star-motif', Western Han dynasty, fitted box, *19cm* (*7 1/2in*) *diam*; and the third 'bosses and character' mirror, Han dynasty or later, box, *18.5cm* (*7 1/4in*) *diam.* (6).

£2,000 - 3,000 CNY18,000 - 27,000

戰國至漢 青銅鏡 一組三件

Provenance: The Mengdiexuan Collection

Exhibited: Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990 (star-motif mirror)

Published and Illustrated: J.Rawson and E.Bunker, Ordos and Chinese bronze, p.244, no.164 (star-motif mirror)

來源: 香港夢蝶軒收藏

展覽: 1990年10月12日至12月2日於香港市政局暨香港東方陶瓷學 會「青銅聚英:中國古代與鄂爾多斯青銅器展覽」展出 (涑治銅華 連弧紋鏡)

出版: J.Rawson及E.Bunker著,《青銅聚英:中國古代與鄂爾多斯 青銅器》,頁244,編號164 (陳治銅華連弧紋鏡)

The shan (\square) character motif is commonly associated with the Warring States period, with many similar examples of varying sizes. For a comparable example, see *Bronze Articles for Daily Use: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.22, no.19.

A similar bronze 'shan' mirror, Warring States period, was sold at Sotheby's New York, 17-18 September 2013, lot 23.

60 | BONHAMS

FIVE ARCHAIC BRONZE MIRRORS

Including a bronze 'leaf-motif' mirror, Warring States period, fitted box, *6.7cm (2 5/8in) diam.*; a black and red lacquer-decorated bronze mirror with geometric designs, Western Han dynasty, wood box, *8.1cm* (*3 1/4in) diam.*; a small bronze 'stylised birds' mirror, Han dynasty, fitted box, *9.9cm (3 7/8in) diam.*; a bronze *chi*-dragon mirror with characters encircling the central medallion, Han dynasty, box, *10.2cm (4in) diam.*; and a bronze mirror with painted decoration, Warring States period, box, *9cm (3 1/2in) diam.* (8).

£2,000 - 3,000 CNY18,000 - 27,000

戰國至漢 青銅鏡 一組五件

Provenance: The Mengdiexuan Collection

Published: J.M.White and E.Bunker, *Adornment for Eternity: Status and Rank in Chinese Ornament*, Denver, 1994, p.116, no.36 (black and red lacquer-decorated mirror)

來源: 香港夢蝶軒收藏

出版: J.M.White及E.Bunker著, 《Adomment for Eternity: Status and Rank in Chinese Ornament》, 1994年,頁116,編號36 (漆繪幾何紋鏡)



54 * TEN BRONZE MIRRORS

Including a bronze *Lanca*-script mirror, Ming dynasty, *8.9cm (3 1/2in) diam.*; a small bronze foliate-rim mirror, Sui/Tang dynasty, *4.8cm (1 7/8in) diam*; a bronze 'twin-dragon' mirror, signed Xue Hui Gong from Huzhou, Ming dynasty, *11.2cm (4 3/8in) diam.*; a bronze 'boys and bird' mirror, Yuan dynasty, *10.4cm (4 1/8in) diam.*; a bronze lotus lappet shaped mirror, Song dynasty, *13.6cm (5 1/4in) long*; and a group of five bronze mirrors, Qijia culture to Ming dynasty, *the largest 8cm (3 1/4in) diam.* (16).

£1,000 - 2,000 CNY8,900 - 18,000

齊家文化至明 青銅鏡 一組十件

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏





55

A SET OF GILT-BRONZE BELT PLAQUES Song Dynasty

Each concave plaque with a central coiled dragon and pearl in relief, the square plaques with the *shan* pictograph beneath the dragon representing a mountain, fitted box, *the largest 7.5cm (3in) wide*. (16).

£3,000 - 5,000 CNY27,000 - 45,000

宋 銅鎏金盤龍趕珠紋帶飾 一套

Provenance: The Mengdiexuan Collection

來源: 香港夢蝶軒收藏



L









56 *

A SET OF THREE GILT-BRONZE LEAF-SHAPED HARNESS FITTINGS

Liao Dynasty

Each exquisitely chased with a soaring phoenix spreading its wings against a ring-punched ground, enclosed by foliate borders and suspended from a clasp, box, *14.3cm* (*5 5/8in*) *long*; together with a circular ornament fitting and a gilt-bronze musical tuner cast in low relief with a coiling dragon, Tang dynasty, box, *the largest 4.3cm* (*1 3/4in*) *diam.*; and a silver-inlaid geometrical patterned goose-head belt hook, Han dynasty, *17cm* (*6 3/4in*) *long*. (8).

£2,000 - 3,000 CNY18,000 - 27,000

遼 銅鎏金鳳凰紋葉形飾件 一組三件

Provenance: The Mengdiexuan Collection

Exhibited: Oriental Ceramic Society of Hong Kong & Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990 (gilt-bronze musical tuner)

Published and Illustrated: J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, 1990, p.200, no.113 (gilt-bronze musical tuner)

來源: 香港夢蝶軒收藏

展覽: 1990年10月12日至12月2日於香港市政局暨 香港東方陶瓷學會「青銅聚英:中國古代與鄂爾多 斯青銅器展覽」展出(銅鎏金伏虎飾件)

出版: J.Rawson及E.Bunker著,《青銅聚英:中國 古代與鄂爾多斯青銅器》,1990年,頁200,編號 113 (銅鎏金伏虎飾件)

57 * A RARE GOLD-SHEET-INLAID BRONZE FOLIATE MIRROR

Tang Dynasty

The six-petalled mirror inlaid with a sheet of gold chased with three horses galloping head to tail in low relief against a ground of incised leafy scrolls issuing from the central domed knob, contrasting with the silvery finish on the wide rim and reverse reflective surface, box. 5.7cm (2 1/4in) wide. (2).

£3,000 - 5,000 CNY27,000 - 45,000

唐 銅金背奔馬菱花鏡

Provenance: The Mengdiexuan Collection

Published: J.M.White and E.Bunker, *Adornment for Eternity: Status and Rank in Chinese Ornament*, Denver, 1994, p.140, no.55f.

來源: 香港夢蝶軒收藏

出版: J.M.White及E.Bunker著,《Adornment for Eternity: Status and Rank in Chinese Ornament》, 1994年,頁140,編號55f

Mirrors had been made using bronze since the Shang dynasty (16th-11th century BC) but during the Tang dynasty, the most rare and prized mirrors were inset with either an elaborately decorated cut sheet of gold or silver. A related gold-sheet inlaid bronze mirror, Tang dynasty, similarly decorated with animals but of octafoil form, was sold at Christie's New York, 17-18 March 2016, lot 1402.

58 * A LARGE BRONZE 'MYTHICAL ANIMALS AND GRAPES' MIRROR

Tang Dynasty

Crisply cast with a crouching-lion knop in the centre, surrounded by three lions and three *qilin*, all amongst fruiting grapevines within a circular border, the concave border containing seated and flying birds as well as lions and beasts also surrounded by grapes and vines, all within a decorative tri-foliate border, fitted box. *21cm* (8 1/4in) *diam*. (2).

£2,000 - 3,000 CNY18,000 - 27,000

唐 銅海獸葡萄紋鏡

Provenance: The Mengdiexuan Collection

Exhibited: University Museum and Art Gallery, The University of Hong Kong, *Adornment for Body and Soul: Ancient Chinese Ornaments from the Mengdiexuan Collection*, 13 March - 11 August 1999

Published: Adornment for Body and Soul: Ancient Chinese Ornaments from the Mengdiexuan Collection, Hong Kong, 1999, p.149, no.50.

來源: 香港夢蝶軒收藏

展覽: 1999年3月13日至8月11日於香港大學美術博物館 「金翠流芳:夢蝶軒藏中國古代飾物」特展展出

出版:《金翠流芳:蓼蝶軒藏中國古代飾物》,香港,1999年,頁149,編號50

A related bronze 'sea beasts and grapes' mirror, Tang dynasty, similarly decorated but smaller in size, was sold at Sotheby's New York, 18-19 March 2014, lot 208.







59 **A WHITE MARBLE HEAD OF BUDDHA** Northern Qi Dynasty

Carved with a serene and meditative countenance highlighted by a pair of downcast eyes, pursed lips and pendulous ears, framed by tight curls densely covering the head, some elements possibly later recarved, mounted.

29cm (11 3/8in) high. (2).

£5,000 - 8,000 CNY45,000 - 71,000

北齊 大理石佛陀頭像

60 *

A RARE GREY LIMESTONE STONE HEAD OF BUDDHA

Northern Wei Dynasty, possibly Longmen Carved with a benign expression modelled with almond-shaped eyes in meditation, pronounced brow ridges and pursed lips, the elongated face flanked by a large pair of pendulous earlobes, all beneath hair tied in rippled strands surmounted by a prominent *ushnisha*, fitted stand. 35.5cm (14in) high

£20,000 - 30,000 CNY180,000 - 270,000

北魏 石灰岩佛陀頭像

Provenance: acquired in Paris prior to 1980, by repute

來源: 據傳於1980年前購自巴黎

The distinctive features characterising the present sculpture, such as the long and narrow head, the arching brows, the broad nose and hair neatly arranged over the *ushnisha*, closely resemble those depictions of the Buddha Maitreya executed at Longmen, Henan Province, from the Northern Wei period. According to both Mahayana and Theravada Buddhism, Maitreya is regarded as the Buddha of the Future and believed to reside in Tushita Heaven, where devotees seek to be reborn after death. Longmen is a large Buddhist site consisting of hundreds of cave temples whose magnificence is largely attributed to the patronage of the site by the foreign Tuoba rulers of North China between 386 and 535 AD.

Compare with a similar stone head from the Longmen site, Northern Wei dynasty, illustrated by R.Y.Lefebvre d'Argencé, *Chinese, Korean, and Japanese Sculpture: The Avery Brundage Collection,* San Francisco, 1974, pl.30; another similar example is illustrated by S.Di, *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol.1, Beijing, 2005, p.167.



THE PROPERTY OF A NOBLEMAN 男爵藏品

61

A VERY RARE GREY LIMESTONE FIGURE OF AVALOKITESHVARA

Tang Dynasty

The dignified deity powerfully modelled with serene countenance and downcast eyes, the hair neatly arranged into a chignon behind a small figure of Amitabha Buddha seated on a lotus pedestal, the poised figure clad in loose robes with drapery elegantly cascading in folds, wearing beaded jewellery decorated with scrolling motifs and suspending jewelled cords, backed by a circular halo surrounded by Buddhist deities and flanked at the feet by a pair of confronted Buddhist lions.

102.5cm (40 3/8in) high. (2).

£60,000 - 80,000 CNY540,000 - 710,000

唐 石灰岩觀音菩薩背光坐像

Provenance: Maria Luisa de Nieulant y Erro, Marquesa de Sotomayor y Condesa de Alba Real (1882-1947) and her husband Alberto de Ribed y Adriani, Casa Alba Real, Spain, prior to 1948, and thence by descent

來源:

1948年前由西班牙女侯爵Maria Luisa de Nieulant y Erro (1882-1947) ,及其夫Alberto de Ribed y Adriani收藏, 並由後人保存迄今

The present sculpture is remarkable for the sensuous carving and delicacy of detail. It would have almost certainly formed part of a larger Buddhist stele commissioned for installation in temples or monastic compounds, courtyards or rock-cave shrines. These type of objects were usually commissioned by families or groups of individuals hoping to accumulate karmic merit for themselves or their ancestors. According to Buddhist scriptures, such as the 'Lotus Sutra', compiled during the first century BC, accumulating merit by means of constructing devotional images, temples and shrines, would ensure one's rebirth in the wondrous land inhabited by the Buddha. Avalokiteshvara, the central figure depicted in the present sculpture, is recognisable by the small image of the Amitabha Buddha decorating the headdress. The deity was highly revered as an embodiment of the Compassion of the Buddha and incorporated in beliefs concerning

the rebirth in the Pure Land of Amithaba from at least the 1st-2nd century AD. Worshipping Avalokiteshvara would have enabled one to visualise the blissful land of Amitabha, here suggested by the multiple depictions of Buddhas surrounding the halo of the bodhisattva, and finally attain enlightenment.

The facial features of central figure in the present lot are comparable to those noted on a grey limestone head of Avalokiteshvara, Tang dynasty, included in the collection of the Louvre Museum, Paris, illustrated by O.Siren, *Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1970, pl.568. The powerful and muscular lions closely compare with a large stone lion, Tang dynasty, formerly in the Los Angeles County Museum of Art, which was sold at Christie's New York, 17 March 2015, lot 16.





THE PROPERTY OF A GENTLEMAN 士紳藏品 Lots 62 - 63

62 A GREY LIMESTONE STONE TORSO OF A BODHISATTVA

Tang Dynasty

Gracefully carved standing sensuously in a pronounced *tribhanga* pose with left hip leaning out to the side and the right knee slightly bent, the voluptuous body adorned with a clinging diaphanous *dhoti*, tied at the chest, pleated at the front and falling in graceful folds over the legs, the elaborate necklace encircling the neck crisply carved with floral medallions and lozenges hanging from plaited and beaded chains, mounted. *73cm (28 6/8in) high.*

£30,000 - 50,000 CNY270,000 - 450,000

唐 石灰岩菩薩身像

Provenance: An Italian private collection

來源: 意大利私人收藏

The dynamic posture of the present figure, conveying a sense of movement through a particular posture known as *tribhangha*, where more weight of the body is placed on one leg to cause the opposite hip to angle upwards, is a classic example of Buddhist sculpture modelled during the Tang dynasty. This naturalistic pose, further emphasised by the elegant rendering of the thin garments, gently clinging to the contours of the body and embellished with beaded jewellery, was formerly employed to depict bodhisattvas in Central Asia and India, before it became absorbed into Tang China.

Compare with a similar stone figure of a bodhisattva illustrated by O.Siren, *Kinas Kunst Under Tre Artusenden*, vol.2, Stockholm, 1943, fig.73A. A similar grey stone figure of a bodhisattva, Tang dynasty, was sold at Christie's New York, 21 September 2004, lot 134.



63 TWO STONE FIGURES OF GUANYIN

Liao/Song Dynasty

Both figures seated in *dhyanasana*, dressed in long flowing robes open at the chest revealing a beaded necklace suspended with multiple tassels and hanging loosely in crisp folds over the edge of a rectangular pedestal, the serene faces with downcast eyes, traces of polychrome pigments; the first figure wearing a high elaborate diadem centred with a figure of Amitabha Buddha emerging from blossoming lotus, the hands in *dhyana mudra* holding a bowl with offerings, 96.5cm (37 6/8in) high; the second figure also wearing a high headdress intricately carved with interlacing scrolls, the hands with hands in *vitarka mudra* and chest cut with a rectangular niche, traces of polychrome pigments remaining, 92cm (36 2/8in) high. (2).

£50,000 - 80,000 CNY450,000 - 710,000

宋/遼 石雕觀音坐像 一組兩尊

Provenance: An Italian private collection

來源: 意大利私人收藏

The features characterising the present figures, such as the slender bodies and the tall triple-leafed diadems, one centred with a figure of Amitabha, share similarities with the painted clay statuary modelled during the Liao dynasty. See for instance, a clay figure of a bodhisattva in the Lower Huansi Temple in Datong, Shanxi Province, dated to 1038 and illustrated in *Zhongguo meishu quanji: Wudai Song diaosu*, Beijing, 1988, pls.138-141. Crowns constituted one of the most important status symbols to the foreign Khitan founders of the Liao dynasty. The fact that, during this time, similar crowns were worn by both the Buddhist images and the Khitan ruling elites, would seem to reflect an interchange of roles already common during the Tang dynasty. A related stone head of Guanyin, Liao dynasty, was sold at Sotheby's New York, 16 September 2015, lot 428.

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Villa Vitiano

64

A RARE LIMESTONE HEAD OF GUANYIN

12th/13th century

The head finely carved in sensuous volumes, the full fleshy face with slightly downcast eyes accentuated by wide arched eyebrows, straight nose, plump pouty lips and subtle double-chin, the forehead with a circular recess to hold the *urna*, with pendulous ears and neatly-dressed hair drawn up in a high chignon secured by a foliate crown fastened fastened with a ribbon at the back and with a central Buddha Amitabha amidst interlacing floral scrolls, traces of coloured pigments remaining. *43.3cm (17in) high.*

£50,000 - 80,000 CNY450,000 - 710,000

十二/十三世紀 石灰岩觀音頭像

Provenance: Count Gregorio Calvi di Bergolo, Rome, prior to 2 October 1947, by repute Mr Moriani, Villa Vitiano, San Polo, Tuscany, Italy, by repute

Raffaello Landini, Villa Vitiano, San Polo, Tuscany, Italy, circa 1950s, and thence by descent

來源: 據傳於1947年10月2日前由羅馬Gregorio Calvi di Bergolo伯爵收藏 據傳為意大利托斯卡尼Moriani先生舊藏 約1950年代為意大利托斯卡尼Raffaello Landini先生收藏,並由後人 保存迄今 According to the owner, the present lot, amongst other Chinese works of art, was sold to Raffaello Landini in the 1950s as part of Villa Vitiano and its furnishings, which previously belonged to Mr Moriani, who, in turn, had acquired the Chinese art collection from Count Gregorio Calvi di Bergolo in 1947 as part of a Rome apartment and its furnishings.

A list of objects acquired from Count Calvi di Bergolo dated 2 October 1947, Rome, notes two Chinese stone heads (nos.4-5).

Finely carved in rounded volume, with neatly arranged hair below the elaborate tiara centred with a figure of Amitabha amidst intricate floral scrolls, the present head can be stylistically compared with a grey limestone head of Avalokiteshvara, Song dynasty, illustrated by O.Siren, *Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1970, pl.563C.




THE PROPERTY OF A GENTLEMAN

士紳藏品 Lots 65 - 66

65 *

A CARVED STONE HEAD OF A BODHISATTVA Probably Ming Dynasty

Carved with slanted downcast eyes in meditation and well-formed lips curved in a gentle smile, the forehead below neatly parted locks at the hairline, drawn up into an elegant chignon secured by a foliate tiara, stand. 19.8cm (7 6/8in) high. (2).

£5,000 - 8,000 CNY45,000 - 71,000

或明 石雕菩薩頭像

Provenance: The Reid Collection

來源: Reid 收藏

66 *

A BRONZE HEAD OF XIWANGMU Yuan/Ming Dynasty

The round face with a serene expression with arched brows above partially open eyes above a straight nose and full lips, the hair pulled back from the face in even grooves to reveal the pendulous earlobes, all beneath an elaborate crown decorated with three phoenix, mounted. 19cm (7 1/2in) high. (2).

£20,000 - 30,000 CNY180,000 - 270,000

元/明 銅西王母頭像

Provenance: Aaron Gallery Ancient Art Ltd., London Norman Taylor Collection, prior to 22 June 1999 The Reid Collection

來源:

倫敦古董商Aaron Gallery Ancient Art Ltd. 1999年6月22日前為Norman Taylor先生收藏 Reid收藏

Xiwangmu, also referred to as the Queen Mother of the West, is one of the most important deities of the Daoist pantheon. She was often depicted wearing a headdress decorated with phoenix, a mythical bird which, according to the 'Classic of Mountains and Seas' (*Shanhai jing* 山海經), compiled during the Han dynasty, inhabited the Immortal lands of the deity, along with other fantastic creatures such as the three-footed crow, the nine-tailed fox, the dancing frog and the moon-hare who pounded magical elixirs in a mortar.

The facial features and headdress decorating the present lot are comparable with those depicted on two bronze figures of Xiwangmu, Ming dynasty, which were sold at Sotheby's London, 16 May 2007, lot 38.

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.





67 A VERY LARGE POLYCHROME GLAZED POTTERY HEAD OF A LUOHAN

Liao/ Ming Dynasty Sturdily potted with large bulging eyes beneath prominent brows and shaved pate with green-glazed patches, the mouth slightly open beneath the flaring nostrils, the face flanked by a pair of long pendulous ears, with stand. 39cm (15 1/4in) high. (2).

£5,000 - 8,000 CNY45,000 - 71,000

遼/明 陶胎羅漢頭像

68

A LARGE IRON HEAD OF DVARAPALA Ming Dynasty

Heavily cast with prominent cheekbones, large bulbous eyes beneath frowning brows, the square jaw open with fierce expression, all between large pendulous ears, the hair tied tightly beneath a mythical-beast face cap. 53cm (20 7/8in) high.

£4,000 - 6,000 CNY36,000 - 54,000

明 銅獸門天頭像

Compare also with a related but larger and slightly earlier iron head of the guardian Dvarapala, Yuan dynasty, in the British Museum (acc.no.1960,0729.1).



68

69 A LARGE LACQUERED WOOD HEAD OF A LUOHAN

Ming Dynasty

The head well carved with fleshy and expressive features, the wrinkled forehead characterised by a protuberant *urna*, the face with a powerful expression, set with thick and arched eyebrows above a prominent nose, the taut rounded cheeks flanked by long pendulous ears. *34.2cm (13 1/2in) high.*

£6,000 - 10,000 CNY54,000 - 89,000

明 漆木羅漢頭像

According to traditional Buddhist beliefs, the luohan is a disciple who has attained enlightenment through intense personal practices.

Compare with a similar wood head of a luohan, Ming dynasty, included in the collection of the Asian Art Museum, San Francisco (acc.no.B60S17).

See a related polychrome carved wood figure of a luohan, Ming dynasty, with a similarly carved head as the present lot, which was sold at Sotheby's New York, 15 March 2017, lot 546.







(mark on pedestal of right lion)

C. T. Loo (1880 - 1957)

THE PROPERTY OF A GENTLEMAN

士紳藏品

70 * ^{TP}

A VERY RARE PAIR OF MONUMENTAL FAHUA BUDDHIST LIONS ON STANDS

Late Ming Dynasty, 16th/17th century

The imposing pair, each superbly modelled as male and female beasts seated on their haunches with wide bulging eyes and wide gaping mouth, wearing a tassel-hung collar around the neck, the mane, thighs and flames issuing from the powerful body glazed amber, the female with the right forepaw over a playful cub, the male with the left forepaw over a brocade ball, both creatures resting on a square and waisted lotus base elaborately carved with bands of peony scrolls, petal lappets and *ruyi*, the central constricted section decorated with a rabbit, deer, recumbent cow and *qilin*, the lower section of one base a wood replacement and painted to match. *203.3cm* (80*in*) *high overall.* (4).

£150,000 - 250,000 CNY1,300,000 - 2,200,000

明末十六/十七世紀 琺華釉狻猊坐像配蓮紋基座 一對

Provenance: Collection of the grandson of the Daoguang Emperor, by repute C.T.Loo & Co. (labels)

Cornelius Ruxton Love Jr. (1904 - 1971) and Audrey B. Love (1903 - 2003), New York Christie's New York, *The C. Ruxton and Audrey B. Love Collection*, 20 October 2004, lot 317 A distinguished Western private collection

來源: 據傳為道光帝內孫所藏 巴黎古董商C.T.Loo & Co. (標貼) 紐約藏家Cornelius Ruxton Love Jr.先生 (1904 - 1971)及Audrey B. Love 女士(1903 - 2003)收藏 2004年10月20日於紐約佳士得「C. Ruxton先生及Audrey B. Love女士 收藏」專場拍賣,拍品317號 顯貴西方私人收藏 Audrey B. Love, a philanthropist and patron of the arts, was the daughter of Edith Guggenheim and Admiral Louis Josephthal. C. Ruxton Love Jr. was a partner with the Stock Exchange firm of Josephtal & Co. Both were well known art collectors and their collection of Napoleonic art was exhibited in the Metropolitan Museum of Art in 1978 and their Georgian silver collection was exhibited in the Victoria and Albert Museum in 2002. Audrey Love was a founding member of the Lowe Art Museum of the University of Miami.

This outstanding pair of Buddhist lions belongs to a specially commissioned statuary group that served as guardians, and was most likely specially commissioned for an important temple. Few related sculptures of such massive proportions have survived, making this pair exceptionally rare. Such sculptures would have probably been placed outdoors, either entirely or within a protective shelter. Furthermore, the massive size and complexity of the stoneware sectional structure, are all elements which would have made such sculptures more susceptible to damage, resulting in few of them surviving.

Compare, with a very similar pair of monumental *fahua* Buddhist lions, Ming dynasty, in the Newark Museum, New Jersey, acc.no. 39.430.1-2. This pair of lions is remarkably similar to the present lot, and was most likely made in the same workshop. Furthermore, the close similarity suggests that both pairs may have originated in the same temple or complex. The Newark Museum lions were gifted to the museum in 1939 by Herman A.E. Jaehne and Paul C. Jaehne. The present lions bear C.T.Loo labels, who was active in the US from 1915 to 1950. It is therefore likely that both pairs of lions reached the US prior to 1939, and were both possibly sold by C.T.Loo. in New York.

Compare also another pair of large lions, 16th century, glazed in a *sancai* palette, illustrated by Y.L d'Argencé, ed., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, Japan, 1974, pp.320-321, no.171. See also a related but smaller pair of Buddhist lions on pedestals, with a temple dedicatory inscription dated to 1465 (61cm high), which was sold at Christie's London 31 March 1969, illustrated by A.du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p.180, no.2.



A RARE PAIR OF MONUMENTAL POLYCHROME-GLAZED BUDDHIST LIONS ON STANDS Late Ming Dynasty, 16th/17th century

Dr Clarence Eng

These splendid guardian lions should be visualised standing protectively before a classical temple-hall for which they were commissioned. Glazed in a striking azure blue flecked with turquoise and highlighted in yellow, they stand impressively tall, raised on waisted pedestals to an overall height of over 200 cm (80in), well over head-height. They are boldly modelled with authoritative but lively facial demeanour which masks their robust form.

Guardian figures are thought to have arrived in China from Central Asia in the Han dynasty (206 BC – 220 AD) to be placed outside the palace halls of the wealthy. Later, with the establishment of religious sites, some of which had originated as the gifted residences of wealthy patrons, guardian figures and guardian animals continued to ward off evil at the entrances of temples and halls bequeathed or endowed anew by wealthy patrons. Most guardian figures placed in the open were lions, either carved in stone or cast in bronze or iron, and they became a fashionable sign of prestigious rank outside fine residences or generously-endowed temples. However, ceramic guardian lions are relatively few, possibly because their inherent fragility reduced the numbers which survived, and being outdoors they would be more vulnerable in turbulent times (see **Fig.1** for other typical guardian figures).

This pair has survived remarkably well and each assembly is presented imposingly in three parts with the lion resting on a matching two-piece pedestal 90cm (36in) high. They announce in many ways their Buddhist association.

The male lion, traditionally positioned on the right as one faces the hall, sits open-mouthed and staring ahead with his left front paw, as is customary, resting playfully on an embroidered brocade ball. The female sits to the left with her mouth nearly shut and, as is also customary, has her right paw clasped protectively around her cub. The ball and cub are strongly embedded in traditional styling, and



Fig. 1

explanations for their meaning are offered in the folklore of different East Asian countries. However, their origin and true significance are now obscure.

Similarly, the 'one mouth shut and one open' convention is seen often in guardian figure pairs, and explanations are offered throughout Asia for its significance. Many agree that 'mouth open' signifies vocalisation of the first character, 'a', of the Sanskrit alphabet, and 'mouth shut' the last, 'um', and that together they represent the sound 'om' which expresses the 'Absolute or Ultimate Reality' in the Sanskrit mantra. Another interpretation is that the two sounds represent the 'first and last breath' or the beginning and end of life whilst, in some Japanese traditions, a third suggests in a similar vein that the male lion inhales whilst the lioness exhales, symbolising 'life and death'.

More compelling are the astonishing eyes of the lioness. Whilst her right eye stares fixedly ahead, her left eye is swivelled rearwards as if re-directing her gaze towards, or to some point behind, her mate. This strabismus is clearly intended but its meaning is unclear. Moreover, the skilful modelling of the animal's head and facial contours renders this intriguing and unusual feature almost unnoticeable at first sight to the casual frontal observer.

Remarkable also is the tightly coiled 'coiffure' of the lions' manes which refers strongly to the archaic influence of Greco-Buddhist art from Central Asia in the early days of Buddhism in China in the 5th century.

Azure blue dominates the glaze colour-scheme, covering much of the body area of the lions and a significant proportion of their

pedestals. The principal contrast is yellow which is used for the lions' lips, for the palate roof of the open-mouthed male lion, and to outline the musculature of their thighs and shoulders. Yellow also colours manes, their below-chin hair, eyebrows and the inner surface of ears. In places, the yellow colouring is delicately demarcated from the blue glaze alongside by a fine shadow underline in turquoise green, which in places has run on firing and colourfully relieved some otherwise solid blue areas with subtle vertical trails of turquoise. Other colour-detailing includes a bluish-white for the teeth and the sclera of the eyes, whilst dark aubergine is used for fur in shadow, behind the cheek lobes and on the underside of limbs. Aubergine is used also for the body fur of the lioness' cub and for her mate's brocaded ball which is neatly tied with green and blue ribbons. The lions' eye-pupils are 'dotted' with a very dark, almost black aubergine and a lighter hue is used for the animals' prominent collars which are finely decorated with rosette-shaped studs and bells in a contrasting yellow.

The pedestal supporting the lioness has an old repair which has discoloured, but that of the male lion displays clearly the original colour scheme, which is predominantly blue in background with applied decoration in yellow. The upper face of each pedestal is shaped as a recessed tray that receives the flat register-plate on which the lion is mounted. This measures 60cm x 70cm (24in x 28in) and its low vertical sides are decorated with a band of yellow peonies relieved with green detailing against a blue ground of foliage, a decorative scheme which is mirrored on the lowest band at the base of the pedestal.

The recessed waists of the pedestals bear on each face a square panel fringed with yellow clouds depicting an animal





also in yellow, with aubergine detailing in places, against a background of blue clouds and water. Amongst the animals depicted are a hare, a deer, a horse and a mythical *qilin* in full flight among clouds. Many of these are symbols from Buddhist iconography and similar representations appear also on the banded decoration at the base of the three surviving dragon-screen walls from the Ming dynasty (1368-1644), which are all in Shanxi Province in North China, and date from 1392 to 1607; see C.Eng, *Colours and Contrast: Ceramic Traditions in Chinese Architecture*, Leiden and Boston, 2015, pp.211-221.

The stepped layers above and below the waisted section are covered successively one with smaller and the other larger stylised lotus petals in yellow, edge-highlighted in green. The petals are applied tightly together so that the blue ground beneath is barely visible. These stylised petals were already prominent as an architectural motif in the early Ming and the smaller versions on the adjacent panels appear more developed stylistically and are probably later in the period.

Whilst yellow and green glazes belong to the *sancai* $\equiv \Re$ 'threecolour' palette of lead glazes widely used in China from the 5th century onwards, the turquoise, deep blue and aubergine colours belong to the so-called *fahua* $\Re \pm$ group of glazes (the precise etymology of *fahua* $\Re \pm$ remains unclear). These are based on complex metal oxide compounds, and were introduced to China from the Middle East during the Yuan dynasty (1271-1368). *Fahua* colours were later famously deployed together with *sancai* colours in the polychrome dragon-screen walls of the Ming.

The size, modelling and glaze quality of these lions invites attention. Large glazed ceramic works of this kind belong to a group of objects for which, from the Yuan dynasty onwards,

the expertise was developed in craft family workshops in Shanxi Province in North China. These workshops specialised in glazed architectural components, generically referred to in China as liuli 琉璃 which can be translated as 'glaze-work' (for the historical development of Chinese architectural ceramics, see C.Eng, Colours and Contrast: Ceramic Traditions in Chinese Architecture, Leiden and Boston, 2015). Their products ranged from simple roof tiles to large decorative finials composed from separately fired parts and weighing several tons for the roofs of imperial palaces. They also made large figurative statues such as life-sized luohans, 'worthy disciples of Buddha', which were fired in one piece as indeed were these guardian lions, for which similar production methods, discussed below, would almost certainly have been employed (Luohans have recently been the subject of intensive study and the definitive work is by Eileen Hsiang-Ling Hsu, Monks in Glaze: Patronage, Kiln Origin and Iconography of the Yixian Luohans, Leiden and Boston, 2017; see Fig.2 for one of the surviving luohan examples discussed below).

Each lion appears to be moulded in two hollow segments, a head and a body which were subsequently luted (joined with ceramic paste) before firing. In these examples the joint may be concealed beneath their broad aubergine-coloured collars.

Shaping, firing and then glazing shapes as complicated as these would have been a skilful operation. The makers would have wanted not to make these figures as solid objects, because of the risk of explosive failure during firing. Instead, parts were shaped separately as hollow or thin mouldings, assembled by luting using 'slip' (a viscous liquid clay), then air-dried to 'leather-hardness' before initial firing. Parts for the pedestals, being simpler geometric shapes, could be modelled in press-moulds, but parts for the bodies and heads required great skill.

The greatest challenge would have been to hand-mould these parts as thinly as possible to reduce their thermal mass and water content but without the clay slumping during drying or firing. A supporting armature of some kind would have received an initial coarse modelling, followed by the application of a smoother clay to give a 'sculptural' finish to its displayed surface. Completely vegetal material, such as wood or bamboo, would have been unsuitable as an armature-former because it would have carbonised and disintegrated during the first firing at 1000-1100°C. However, X-ray and conservation studies have shown the use in similarly large works of thin metal-rod armatures of wrought iron wound with vegetal fibres which cushioned clay shrinkage during air-drying and, for time enough, the subsequent thermal expansion of the metal rods during firing (see N.Wood, C.Doherty, M.Menshikova, C.Eng and R.Smithies, 'A Luohan from Yixian in the Hermitage Museum: Some Parallels in Material Usage with the Longquanwu and Liuliqu Kilns near Beijing', Bulletin of Chinese Ceramic Art and Archaeology No.6, Beijing, December 2015, pp.34-35).

In these lions particular skill would have been employed in modelling re-entrant areas such as mouths, or the enclosed areas of limbs and lower abdomen, all with adequate support and internal ventilation during air-drying and for escape of steam in firing. In both lions a vent-hole was left behind the mouth at the throat, in the lioness just visible through her clenched teeth, whilst in the body portions can be seen now-plugged vent-holes at the navel and in the small of the back. These were presumably sealed before glazing and subsequent second firing. There may also have been a third venthole in the base of the body. The second firing, carried out at a lower temperature of 900-1000°C, would have taken place on a now very dry ceramic body with reduced risk of failure.

Whilst the modelling of the parts would often have been executed from familiar traditional models which evolved only slowly, especially in the case of guardian lions, the glaze-application would have required innovation for every new commission. The shading, interlining, outlining and application of colour fields on pieces such as these would very likely have changed from one commission to the next because such works were often unique demonstrations of the craftsmen's art.

Although the production techniques for these figures was developed in family craft workshops in Shanxi, craftsmen from the province and their linear descendants, together with their jealously guarded techniques, were successively drafted to set up kilns for the construction of the new capital city, first Dadu for the Yuan, and at the subsequently re-named Beijing for the Ming and Qing capitals.

Recent research has established that at least two of the *luohan* figures, out of ten surviving works now all in museums worldwide, were made from clay whose distinctive compositional markers indicate that it came from a scarce geological deposit in China measuring a compact 8km by 50km. just west of Beijing. In part of this area in the Western Hills, kilns making architectural ceramics still operate under the supervision of contemporary descendants of the original Shanxi craft families (see N.Wood, et al, 'A Luohan from Yixian in the Hermitage Museum', Beijing, 2015, pp.31-33).

The unusual predominant colour of the lions may connect in another way with both Buddhism and Shanxi Province. The mountainous Wutaishan region, in the north-east of Shanxi lies roughly 300km west of Beijing, and has some seventy important surviving ancient Buddhist temple-sites. Most were founded in the Ming but some earlier and two survive from the Tang dynasty (618-907). Beginning in the 5th century, repeated accounts of local apparitions and mystical phenomena led Wutaishan to become a major destination for Lamaist (Tibetan Buddhist) pilgrims from Mongolia, China and the Himalayan Plateau including Tibet and Northern India. In time, the region became identified with the earthly home of Mañjuśrī (in Chinese Wenshu 文殊), the Bodhisattva of Wisdom, in honour of whom many temples and temple halls were richly endowed (a Bodhisattva is a person who has delayed making the final step to nirvana and Buddhahood in order further to conduct good worldly deeds). Patrons included from earliest times members of the (Buddhist) imperial families whose rulers were considered to be imbued with the qualities of Wenshu, their patron deity.

Wenshu is sometimes associated emblematically with a blue lotus and is often represented riding a blue lion, the combined representation said to signify iconographically the achievement of mental composure through wisdom. Such a figure of Wenshu astride a blue lion stands in the Shuxiangsi 殊像寺 (The Temple of the Likeness of Wenshu) in Wutaishan. It is an imposing 10 meters in height overall, though made not of ceramic but of plaster and other materials. It is possible that the colour of the guardian lions under discussion might be a metaphoric reference to Wenshu and possibly therefore to the temple for which they were commissioned.

In conclusion, these lions were probably made by leading craftsmen from Shanxi Province working either in Shanxi or near to Beijing, and they were very possibly commissioned for an important and generously endowed temple dedicated to the Bodhisattva Mañjuśrī (Wenshu). The glazes used were all fully developed by the mid to later Ming and the lotus petal motifs and animal figures on the pedestals are consistent with that period. These lions are an exceptional example of the *liuli* master's art exhibiting timeless quality and their own exotic ancestry.



明末 十六/十七世紀 琺華釉狻猊坐像配蓮紋基座 一對

翁純全 博士

此對琺華釉狻猊坐像形制碩大,施以藍釉及孔雀綠釉,並以明黃釉 點綴,連基座高達兩米,原應置於廟宇前兩側鎮守殿宇。鎮獸傳統 或來自中亞地區,早於漢代已經傳入中土,並放置於富達人家大宅兩 側。其後,由於佛教興起,鎮獸亦用於寺廟殿堂前地,用以驅除邪靈 以及不潔之物。由於此類鎮獸多置於室外,因此通常以石雕、黃銅或 是鑄鐵等較為耐用的物料所造,並逐漸成為重要寺廟以及貴族宅邸 之標示象徵。然而,瓷胎塑像因較為易碎,並置於室外,經年風吹雨 打,因此難以保存,存世數量仍相對稀少。

而此對狻猊坐像各置於達九十公分高之基座,狀況頗佳,極為難 得。塑像造型與佛家思想的關聯亦頗為值得探討。

按傳統, 雄性狻猊置於右方, 口部張開, 左爪置於繡球之上。左方雌 性狻猊口部微張, 右爪則保護幼獅。繡球幼獅兩者皆為傳統東亞文 化元素, 但其確實來源以及寓意已經不可考究。

同樣,「一閉一張」的形象亦常見於鎮獸,卻可以作出深入探討解 釋。學界普遍認為張口寓意梵語中第一個字母「A」,而閉口則代表 「Um」:兩字母合組為「唵(Om)」,於六字大明咒中意指「真諦」。 另一看法則指兩個音母代表生命第一口和最後一口呼吸,或是生命 的開始與完結。部分日本傳統觀點更認為,吸氣的雄性與呼氣的雌 性造型,一併代表生與死。

而雌性狻猊的眼睛亦值得注意。雌性右眼緊盯前方,左眼則往後方 斜視,稍微注視左方的雄性狻猊,但其背後原因則未能清楚解釋。 此外,瑞獸的頭部及面部線條卻成功將此之隱藏,另正面觀者未能 簡單注意此特徵。而狻猊捲曲的鬃鬣顯然深受五世紀於中亞出現的 希臘式佛教藝術影響。

塑像以天藍色作為主色,覆蓋狻猊以及基座大部分範圍,並使用黃 釉凸顯唇部、肩部、腿部的線條,以及雄性狻猊的下顎部分。鬃鬣、 下顎下方之鬍鬚、眼眉、以及耳朵內方亦漆上黃釉:齒部以及眼睛鞏 膜則漆上藍白色釉料:而茄皮紫釉則用於雌性狻猊爪下幼獅的身軀 毛髮,以及雄性狻猊一方的繡球。兩只狻猊的瞳孔均以星羅棋布的 黑釉小點勾畫,而頸項則利用較為淺淡的色調,配合深淺不一的黃 色花型飾釘及鈴鐺圖案裝飾。 由於雌性狻猊所配的基座經過修補,所以釉色有所差異,但雄性狻 猊的基座仍呈現原本的色彩,並以藍釉作地配以黃釉點綴浮雕紋 飾。基座上方塑造成托盤型,承托造像,側面則以黃釉牡丹一周作 飾,並由藍色纏枝花卉紋包圍,而基座底部亦以同樣方法裝飾。 基座中間部分四面均以四方開光裝飾,以雲紋邊包圍其中,內有珍 獸圖案,包括玉兔、麋鹿、駿馬以及於雲中飛翔的麒麟。其中部分動 物與佛教紋飾均有關聯,亦見於存世三座位於山西省的明代龍壁下 方之條狀裝飾。而基座上下部分則以大小不一的番蓮紋裝飾。明初 時期,番蓮紋已經常用於裝飾殿宇建築,而較為細小的蓮紋則可能 為較晚的設計。

雖然黃及綠釉的顏色組合可以歸類為五世紀開始出現的「三彩」,但 額外的孔雀綠釉、天藍釉以及茄皮紫釉皆歸類為「琺華彩」。琺華彩 為金屬氧化物,並於元代期間(1271—1368年)由中東引進中土。 其後於明代時期,琺華彩已經開始與三彩混合使用於裝飾龍璧。

此對鎮獸的大小、形制、以及釉色質素皆指出其來自元代開始於山 西開窯燒陶的家族式工場。此類窯口專注於燒製「琉璃」,其中包括 瓦片以至殿頂等用於皇家殿堂的各類建築及裝飾構件。另外亦見像 真大小之羅漢塑像,為整件燒製,而其製作工序皆與此對狻猊雷同。 狻猊各由兩個主要中空構件組成,頭部與身軀分別塑成,並於燒製 前封泥接合,而從此例子看到,接合線隱藏於頸部位置。由於塑形、 燒窯、以及上釉的工序繁複,所以塑像並非寬心,以防止於燒製期間 因過度高溫而破裂。而其他細部構件亦為中空,並以封泥方法接合, 再於放窯燒製前經風乾步驟。基座部分細節可能以模印方式簡單製 造,但塑造身軀及頭部細節卻需要相當技巧。

而最具挑戰性的步驟則是盡量將手作構件塑造輕薄,以免陶泥於風 乾或燒製過程中坍塌。而塑造的過程當中亦需要模具製造雛形,並 於表面加上較柔滑的陶泥加以雕琢細節。由於燒製過程窯口溫度高 達攝氏一千至一千一百度,因此有機物,包括木材或是竹材皆會與 過程中燃燒,並不適合作為模具。但是,對此類大型塑像的X光及文 物修復研究皆顯示內部設有小型鐵桿,其上發現有機物的殘留,似 是用以作為墊子緩衝,以抵禦風乾過程中陶土收縮的狀況,或是其 後燒製過程中鐵桿受熱時的膨脹。



The Newark Museum, New Jersey; © 2018. The Newark Museum/Art Resource/Scala, Florence

另外,塑造凹入的部位,例如嘴巴、四肢以及腹部下方的位置,皆需 要足夠支撐以及保持內部空氣流通,以利風乾以及燒陶的過程。此 對狻猊的的嘴部內方咽喉位置皆有通風口,而身軀部分則設於肚臍 位置,並已經於上釉工序前填塞密封。另外,身軀底部亦可能設有另 一個通風口。由於第二次燒製過程的溫度較低,只有約攝氏九百至 一千度,而塑像至此工序亦已經頗為乾固,所以燒窯失敗的機會已 經大大降低。

雖然製造構件以及塑像的方法皆遵從傳統古法,並只於經年累月底 下少部分研發改良,漆釉的工序卻需要跟從每宗訂製而有所更改, 當中展示窯工的妙手巧工。另外,雖然製造塑像的技巧皆由山西家族 式經營的工場所研發,但富經驗的窯工以及其直系後代皆被朝廷徵 召,於元代大都,以及明清時代的北京建窯,並利用其精湛的燒陶技 術為京城殿宇燒製琉璃構件。

最新研究分析則發現,最少兩尊羅漢像(其他同類八尊類似例子皆 由世界各地博物館所收藏)所使用的陶土來自北京西郊一個約五十 公里乘八公里的地區。這個位於北京西山的地區仍有古時由山西被 徵召進京的陶工後代生活,繼續製造建築所用的琉璃構件。 狻猊所使用的釉色亦可能於其他層面與佛教教義以及山西地區有所 關聯。位於北京西方約三百公里處的山西省東北部的五台山地區仍 有七座古刹存在。當中大部分佛寺皆於明代時期建立,但亦有兩座 古寺建立於唐代(618—907年)。五世紀初,五台山因傳出不少神 通事跡,因此成為來自蒙古、中土以及西域藏傳佛教善心的朝聖地。 經年之下,五台山被認為是文殊菩薩的駐地,因此眾多佛寺皆奉文 殊為本尊,香火鼎盛,善信絡繹不絕,而五台山眾寺廟最早的供養施 主則包括皇室善信。

另外,文殊菩薩亦由藍色蓮花代表,並以獅子作為坐騎,代表智慧。 五台山殊像寺即有一尊文殊菩薩騎獅的造像,約十米高,形制碩大, 但並非陶像,而是利用石膏以及其他物料製成。而由於此對狻猊的 釉色的代表性,委託訂製此對塑像的寺廟亦可能供奉文殊菩薩。 縱觀而言,此對狻猊坐像有可能由供奉文殊菩薩的寺廟古刹訂製, 並由來自山西、富經驗的陶工於當地或是北京近郊製造。塑像所用 的釉料已經於明中葉至明末時間研發完成,而基座的蓮紋及異獸圖 案皆與此時代相符。此對狻猊無疑展示了琉璃工匠的高超技藝,頗 為難得。

THE PROPERTY OF A GENTLEMAN

士紳藏品

71 ^{TP}

A RARE COROMANDEL TEN-LEAF LACQUER 'PALACE' SCREEN

Cyclically dated to Dingmao year, corresponding to 1687 and of the period

Exquisitely decorated on one side with a detailed palace scene showing a delegation approaching from the far right, a flag with the character *shuai* flies above and stands next to the gate, in the centre of the enclosed palace is a dignitary, entertained by dancers, the rear of the palace with courtly ladies and ponds, the border decorated with *chi*-dragons, the reverse with a long dedicatory inscription by the scholar Gong Zhang in fine *xingshu* calligraphy in gold, further to the left the names of donors.

208.1cm (81 7/8in) high x 502cm (197 1/2in) wide. (10).

£70,000 - 100,000 CNY630,000 - 890,000

清康熙 丁卯年(公元1687年) 褐漆彩繪樓閣園遊圖十開屏風

Provenance: Marquis de Trazegnies Gisele Croes Arts D'Extreme Orient, Brussels A Belgian private collection, acquired from the above on 21 June 1990

來源: Marquis de Trazegnies 布魯塞爾古董商Gisele Croes Arts D'Extreme Orient 比利時私人收藏,於1990年6月21日購自上者

The present lot was destined for the domestic market and not for export, as is clearly demonstrated by the lengthy inscription.

Such screens were highly expensive and laborious to produce, and were aimed at high-ranking officials, scholars and gentry who commissioned them to commemorate important events. The present lot appears to have been commissioned by a group of officials who are named on the far left, for the birthday of General Meng Wengjin 夢翁金. The long dedicatory essay was written by Gong Zhang 龔章 (1637–1695).

The palatial scene on the screen depicts a reception or banquet given by General Guo Ziyi 郭子儀 (697-781), a celebrated figure who was credited with saving the Tang dynasty by putting down the An Shi rebellion. He was later made a prince and eventually deified in popular culture as a God of Wealth and Happiness. The subject would have made this screen a highly appropriate birthday gift for a military general such as Meng Wengjin. The lengthy encomium on the reverse was written by the official and educator Gong Zhang. Originally from Guishan County (now Huizhou), at age 24 he was of the highest-grade exam candidates. In 1673, Gong achieved the highest degree of *jinshi* and became in charge of the Hanlin examiners. He later hosted the exams in the Jiangnan region and passed many famous scholars.

Several coromandel lacquer screens with similar scenes of palaces and processions, Kangxi, are illustrated by W.De Kesel and G.Dhont in *Coromandel: Lacquer Screens*, Gent, 2002, pp.40-44. See also further examples illustrated by M.Beurdeley, *Le Mobilier Chinois: Le Guide du Connaiseur*, Fribourg, pp.135-142.

Compare also with a related twelve-leaf screen with palatial scenes, Kangxi, dated to 1681, which was sold at Sotheby's London, 8 March 2016, lot 111.

人姓氏马克含人名 建于今年大学的是一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个	- (O) (O)	(5)	63	(2)	(0)	(7)	(C)	G	6.5
		金兵は街江平京東京委員會県総 今天は街江平京東京委員會県総 「「「「「」」」	之端可以日本是大学品本令人不能受害因是大学就是也是 之地可以日本之子是所有大学的是大学就是也是 他市会是大学品本令人不能受害因是大学就是也是 这些人人们通知。	二、風之橋田汀の法。名子作部員大人當条本体封領加 該副論文人へ抗其免領書並出加快会之是簡思如是 委員長期之風票政務人具論與指尖下所有代現受法 委員員編内擊鼓業員提終支持法式不是依如 支付重人許得當好之告贈若不走依和 心人認覺的	有某首将将努尔找干拾年处遗憾不足以给之我容不 是人。最低选具对忽要找干拾年处遗憾不足以给之我容不 是人。最低选具对忽要找干人的现态说法要下给实 是人。我就成是就是接近情景正写的演说是 下修	計圖具作業後律是經史补援做無死與持年人の其必施計員人の其必施計員是官吏不遵年考考為死有不成、公差之上恐律規等につて項刑也	本民務原約少年之後把馬お城古路貫馬有干旗響車 除土事後萬息而成其以北京龍長之橋五十旗響車 将此三年後萬息而成其以北京龍長之橋五十八大馬 裕 時代三年後萬息而成其以北京龍長之姑五南大大馬 裕	电源其待十七四槽美部错倒关系式无地撞击连接接 电源其待十七四槽美部错倒关系式无地撞击连接来 大量提倡美景来分子扬度登之无器想望其半天一日 大量建谋美景来分子扬度登之无器想望其半天一日	人之可必者當倫直斯其至若無林等優將大將陸腳臍也為其對之或是此其部一時支也就是此其加一件是也就是此何以所以不任何或此可之可是要拿一口道接口到有名而未讓處法而邊德大總或異許金來請音樂房房

(reverse)



(details)







THE PROPERTY OF A GENTLEMAN

士紳藏品

72

A RARE AND LARGE SILK 'DRAGONS AND BUDDHIST LIONS' HANGING

Circa 17th century

Intricately worked in floss silk embroidery in a variety of surface satin, long short, laid and couched stitches, the main field with a large central cartouche depicting two confronting dragons pursuing a flaming pearl, reserved on a ground of blossoming lotus interspersed with four phoenix, the four spandrels each with a pair of playful Buddhist lions amidst further lotus, the border with with scrolling flowers. *310cm (122in) long x 230cm (90 1/2in) wide.*

£5,000 - 8,000 CNY45,000 - 71,000

約十七世紀 緞繡雙龍趕珠紋掛屏

Provenance: A Belgian private collection acquired by the family circa 1909 and thence by descent

來源: 比利時私人收藏,於約1909年蒐藏,並由後人保存迄今

Compare with a closely related silk bed cover, 1550-1570, in the collection of the Victoria and Albert Museum, London, illustrated by V.Wilson, *Chinese textiles*, London, 2005, pl.25.



73 * A LARGE IMPERIAL YELLOW-GROUND SILK 'MOUNTAINS AND WAVES' PANEL

18th century

The panel of Imperial yellow silk brocade, woven in multi-coloured threads with jagged rocks rising from rolling and cresting waves, superimposed against a background of cloud clusters picked out in various colours of pink, blue, green and ochre. 166cm (65 3/8in) x 161cm x (63 3/8in).

£8,000 - 12,000 CNY71,000 - 110,000

十八世紀 明黃地緞繡福山壽海掛屏

THE PROPERTY OF A GENTLEMAN

士紳藏品

74

A RARE IMPERIAL YELLOW-GROUND EMBROIDERED 'NINE DRAGON' KANG CUSHION COVER

Qianlong

Of rectangular form, delicately worked in shades of red, blue, green, and white satin stitch and couched gold threads with a full-frontal five-clawed dragon coiled around a flaming pearl, flanked by eight ferocious dragons in different poses, all leaping amidst leafy lotus scrolls and trailing clouds, all within a border of turbulent waves and terrestrial diagrams surrounded by a key-fret band, the outer border with alternating designs of phoenixes and bats on further floral scrolls, framed and glazed. 190cm x 105cm (74 3/4in x 41in).

£30,000 - 50,000 CNY270,000 - 450,000

清乾隆 明黃地緞繡九龍紋炕面

Provenance: Spink & Son, Ltd., London, 16 January 1953, according to which it was "Taken from a table in the private apartments of the Empress T'zu-Hsi, during the Boxer Rebellion, 1900." An English private collection

來源:

於1953年1月16日購自倫敦古董商Spink & Son, Ltd., 帳單上註明: 「於1900年庚子拳亂期間得自慈禧太后寢宮」 英國私人收藏

Delicately woven with nine five-clawed dragons pursuing flaming pearls, this brilliant cover evokes multiple layers of auspicious meanings relating to the figure of the empress and her quest of attaining immortality. Capable of flying high in the sky and diving back in the sea, dragons were, since the earliest phases of Chinese history, seen as intermediaries between Heaven and Earth and regarded as vehicles transporting humans to immortal realms. According to the 'Book of Songs', compiled in the third century BC, dragons represent victory over the forces of darkness, cast light onto the Gate of Heaven and allow one to glimpse the wondrous residence of immortal beings. Complementing the design, the phoenix, symbolic of the empress, inhabited the immortal lands of of lotus, symbolic of Buddhist enlightenment, recalls the floral showers that accompanied the birth of the Buddha.

The refinement of the embroidery characterising the present cover suggests that it may have been produced during the reign of the Qianlong emperor, when the silk industry reached the highest standards of its aesthetic development. Compare with a yellow-ground silk cover embroidered with designs of nine dragons, 18th century, in the Victoria and Albert Museum, illustrated by V.Wilson, *Chinese Textiles*, London, 2005, pl.39. A yellow-ground cover for a stool, decorated with similar designs of dragons, phoenix and bats and dated to the second or third quarter of the eighteenth in the Art Institute of Chicago, is illustrated by J.Vollmer, *Clothed to Rule the Universe*, Chicago, 2000, p.26, pl.VII.

A much smaller yellow-ground silk 'dragon' throne seat cover, 18th century, was sold at Sotheby's New York, 17 September 2013, lot 238.



(invoice)





THE PROPERTY OF A ROYAL FAMILY 王室家族藏品

工主家厌戚叩

75 ^{† TP}

A MAGNIFICENT AND RARE TWELVE-LEAF DOUBLE-SIDED 'COROMANDEL' SCREEN

Kangxi

Exquisitely decorated on the front with a detailed scene of court ladies within a palatial landscape, all enclosed within a border carved with the 'Hundred Antiques', the reverse depicting 'one hundred birds courting the phoenix', with a central pair of phoenix perched on rockwork beside flowering peony, with numerous other birds including egrets, crane, pheasants and mandarin ducks.

overall 636cm (250 1/3in) wide x 203.8cm (80 2/8in) high. (12).

£60,000 - 80,000 CNY540,000 - 710,000

清康熙 褐漆彩繪樓閣園遊圖十二開屏風

Provenance: a Royal Collection

來源: 某國王室收藏

Palace scenes with ladies of the court were 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 dynasties, 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. The reverse scene depicts a pair of phoenix among various other birds. This embodies the popular and auspicious design of the 'Hundred Birds Paying Tribute to the Phoenix'. According to Chinese legend, the phoenix is the King of all feathered creatures, appearing only in times of prosperity and peace. The subject also symbolises the wish for marital harmony by showing the phoenix as a pair.

Compare with a related twelve-leaf coromandel screen, Kangxi, with similar decoration of birds on one side, but a lengthy inscription on the reverse, which was sold at Sotheby's London, 8 November 2017, lot 38; see also another twelveleaf screen with similar decoration of birds and palace scenes, Kangxi, which was sold at Christie's Paris, 21-22 June 2016, lot 399.





(reverse)





(front)





76

THE PROPERTY OF A GENTLEMAN

士紳藏品

76

HONGLI (EMPEROR QIANLONG) 1711-1799

Calligraphy in running script Written in bold strokes with velvety ink on silk with the auspicious characters '*Fu*' and '*Shou*' meaning 'Good Fortune' and 'Longevity' respectively, with Yu Bi seal. 111cm (43 7/8in) wide x 63.7cm (25in) long.

£6,000 - 8,000 CNY54,000 - 71,000

愛新覺羅·弘曆(公元1711-1799年) 御筆「福壽」書法

鈐印: 乾隆御筆

Provenance: Heinz Dietel (1911–1975), Erfurt, until 1975 The German Democratic Republic (East Germany) state-owned art-trade organisation, Staatlicher Kunsthandel, Erfurt, 1976–1977 Museum für Völkerkunde, Dresden, 1977–2018 The heir of Heinz Dietel, restituted by the Staatliche Kunstsammlungen, Dresden in 2018

來源:

1975年前為德國艾爾福特Heinz Dietel先生(1911–1975)收藏 1976至1977年期間為德意志民主共和國(東德)國有藝術商店所有 1977至2018年期間為德國德累斯頓人類學博物館收藏 2018年由德累斯頓國家藝術收藏館償還予Heinz Dietel先生之家族後人

Heinz Dietel, an avid collector with a passion for East Asian art, was pursued by the East German regime and its secret police (known as STASI) in order to transfer his collection to state possession. After his death in November 1975, the present Imperial calligraphy, amongst other works of art, was acquired by the state-owned art trade organisation (Staatlicher Kunsthandel, Erfurt) following a tax proceeding against his estate and subsequent liquidation. From there it was acquired by the Museum für Völkerkunde, Dresden in January 1977 where it has been until recently, when following amicable settlement, the calligraphy was returned to the heir of Heinz Dietel by the Staatliche Kunstsammlungen, Dresden.

Compare with a similar pair of calligraphies by the Qianlong emperor, which was sold at Sotheby's Hong Kong, 5 October 2015, lot 1137.

77

A RARE IMPERIAL LIGHT-BLUE GROUND SILK DRAGON VEST, XIAPEI

Kangxi

The vest finely woven in shades of blue, red, green, yellow and goldwrapped thread with four ascending five-clawed sinuous dragons striding above rocks and auspicious objects amidst crashing waves, the design repeated on the reverse with two ascending dragons beneath a third larger front-facing dragon coiled around a flaming pearl, all reserved on an light blue ground and framed by green and red silk ribbon borders highlighted by gold-wrapped threads flanking a black velvet border with raised metal bosses, the hemline with openwork mesh suspending multi-coloured tassels, the interior lined in coral-coloured silk. *135cm (53 1/8in) long.*

£20,000 - 30,000 CNY180,000 - 270,000

清康熙 天藍地緞繡雲龍趕珠紋霞帔

Provenance: Ren Clark (1904-1991), acquired from Liberty & Co. Ltd., London, on 8 October 1948, and thence by descent

來源: Ren Clark先生(1904-1991)收藏,於1948年10月8日購自倫敦 Liberty & Co. Ltd.,並由後人保存迄今 Ren Clark (1904-1991), M.I.M.C. with Gold Star, served as president of IBM (1947-48) in Forth Worth, Texas. Whilst at IBM, he received the Medallion of Honour, the highest award that could be bestowed by the Board of Trustees. Prior to his career at IBM, Clark received his Bachelor of Science degree from the Texas A&M University in College Station and later served as banker and as executive chairman for several oil and gas companies.

Court vests, such as the present one, were worn over court robes during formal aristocratic occasions and were typically constructed with a centre front-opening. According to the dress regulations, *Huangchao liqi tushi*, codified in 1759, only royal consorts, namely the wives of first and second degree princes, could wear garments embroidered with four ascending five-clawed dragons. these vests appeared in the five colours associated with the Court ceremonies, namely pale blue, white, green, red and yellow. Compare with a paleblue ground silk 'dragon' robe, Kangxi, from the Museum of Fine Arts, Boston, acc.no.02.51.

A related yellow-ground *silk xiapei*, Kangxi period, from the Minneapolis Museum of Art, is illustrated in *Imperial Silks*,vol.1, Minneapolis, 2000, no.255; another yellow-ground silk 'dragon' *xiapei*, Kangxi, was sold at Christie's New York, 24 March 2011, lot 1342.





78



78 A PAINTING OF AN OFFICIAL

Late Qing Dynasty

Ink and colour on silk, depicting a seated official with a fur-lined hat, holding a *ruyi*-sceptre in his left hand, a boy-attendant stands behind him holding a long staff, beside them a table with incense burner, a vase with a sprig of prunus, and Buddha's hand citrons, all before a painted screen with a dragon, framed and glazed. 120cm (47 1/4in) high x 63.5cm (25in) wide.

£8,000 - 12,000 CNY71,000 - 110,000

清末 高士執如意像 設色絹本 鏡框

79

A PAINTING OF A SCHOLAR IN HIS STUDIO

Late Qing Dynasty

Ink and colour on silk, depicting a scholar in a blue robe seated on a low *kang* in front of a painted screen with a landscape, before him a boy-attendant prepares tea on a table, all amidst potted plants and rocks as well as antique vessels, glazed and framed. 95cm (37 3/8in) high x 67cm (26 3/8in) wide.

£6,000 - 8,000

CNY54,000 - 71,000

清末 高士雅讀 設色絹本 鏡框

80 * TP

A TWELVE-LEAF LACQUER 'PALACE' SCREEN

Qianlong, cyclically dated to the Gengyin year, corresponding to 1770 and of the period

Finely painted with palace scenes filled with courtiers, musicians, and ladies, in the central palace named the *Wen ye dian* sits a Daoist dignitary before a *Yin Yang* symbol, while a minister proffers a tortoise shell for divination, on the far right a deity descends on a cloud, a soldier carries a flag with the phrase '*yi shi llufang*' meaning to 'leave a good name for generations to come', all bordered by further square panels with scenes of scholars, the lower register with flowers and birds, the reverse with the Eight Immortals at the far ends framing a lengthy calligraphic inscription between panels with auspicious *shou* characters in three different calligraphic scripts. 221cm (87in) high x 338cm (133in) wide. (12)

£10,000 - 15,000 CNY89,000 - 130,000

清乾隆 庚寅年(公元1770年) 彩繪樓閣園遊圖十二開屏風

The present lot is rare for its unusual depiction of palatial settings with a deity descending on the far right, perhaps Geruda. Palace scenes usually depict the General Guo Ziyi (697-781) receiving birthday gifts. Other scenes with palaces may relate to the *Romance of the Three Kingdoms* or depictions of the 'Spring Morning in the Han Palace' if all the figures are female. For examples see W.De Kesel and G.Dhont, *Coromandel: Lacquer Screens*, Ghent, 2002, pp.32-57.

The palace in this screen is named the *Wenye dian* (文葉殿). This could be referring to a scene from the book *Huangming shi qie* (皇明史竊) by the Ming dynasty writer Yi Shouheng 尹守衡 (1549-1631) describing a coronation or the choosing of an heir. While many screens usually have flags with the character 'leader' (*shuai* 帥), if the scene relates to the choosing of an heir it would explain the message from the flag in the present lot that reads 'leave a good name for generations to come' (奕世流芳).

The inscription on the reverse of the screen written by Yang Lianchang 陽聯長 from Guangzhou (according to the inscription he passed the Imperial examinations in 1741) makes clear that it was meant as a birthday gift to Rui Wengren 瑞翁仁.

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.



80 (front)

詰 載儀 士南 大醋好太學生 瑞爾仁怪兄七親如一祭壽序 特陸廣東廣州府備總難儒学致障望處 天子余司并展州相德的日之相將同筆現當小皆考夫仍有一相與國法東有令領 2 其龍斯夫子以墨原美 漢成之歲山京嘉九內前參士 御天官師提帶訪問 時該指管部為士 影為已也非未又聞之臣 山之司百當於堂南斜之 被後日為今朝 天石名川提隆之通法督第四周法院良方方 為之後非直而那佛 単 法 御日 端行之大律將令除落其念 開先是我之後勤事味開得之 有管書四列港規車 官録也其有将行操里到地球 風影可始出来的 大理問信差素 職人明朝我能常勇致現行外一個 羅用不過鉄箭人虎與考 译泽马有先占属先是战征 與業公卜條於监部相保御送傳言来 與命均占要古陳其文例頭其人将其 お後書の東京 子於是寺 業持续成長 N 朝住公律者手告 一個情報 君表公俱大先来禁在開造溶海部人敏感以化過平得分請 第三日の一日 前前祭部呈著考指重支建利守於前疑約所現時却騙 自大上王王日 林道 đ 新保全管政府治 1 留宮以鮮 福州神林外 đ 4 単 二十 大 七 一 二 時料... 這千百升來人世者內格用天年將國門 捕人川村井枝王 當於之間處長前斗以功能并為余州南 \$ 1713 日本の日 史恭其文明人機者官 18 日代 對沿行字子放通日才發五萬 大其出之前班美西弗對其 城北手 1 持 Ŧ 行在美美

80 (reverse)





Marchesa and Marchese Taliani de Marchio examining objects

Marchese Taliani was a distinguished Italian diplomat who lived through major historical upheavals of the first half of the 20th century, events whose impact affect all to this day. His first diplomatic appointment was to Berlin in 1912; followed by Constantinople in 1913, where during the First World War he negotiated an agreement for the protection of Italian citizens and interests in the (soon to be demise) Ottoman Empire. From 1916 to 1919 he served in St Petersburg, and under the privilege of diplomatic immunity was in a unique position to observe and chronicle first-hand the October Revolution, its day by day development, the subsequent fall of Tsarist Russia and the establishment of the Soviet Republic; from 1919 he served in Rome as Secretary of State for the Ministry of Foreign Affairs; with later assignments to London (1921 - 1923) and again to Constantinople (1924 – 1928), this time as the Republic of Turkey; from 1929 - 1930 he was in Rome as Head of Protocol of the Ministry of Foreign Affairs; in 1932 he was appointed Italian Ambassador to the Netherlands; in 1938 he was appointed Ambassador to China, where he remained until 1946; and his last diplomatic appointment was in 1951 as Ambassador to Spain until 1952.

Sent to China in 1938 as Ambassador to the Nationalist Government of Chiang Kai-shek in Nanjing, he became an acute - and far from humourless, despite the hardships of everyday life - front line eye-witness of the Second Sino-Japanese War, during which the Japanese forces captured the capital and attacked Shanghai. When Mussolini recognised Wang Jingwei's Japanese puppet government, Taliani presented his credentials to him. On 8 September 1943, having refused to swear allegiance to the Italian Social Republic (Republic of Salò), he and his wife, the Archduchess Margaretha d'Austria Toscana (1894 - 1986), were arrested and interned by the Japanese in a concentration camp near Shanghai, where they remained for two years until the end of the war. After the end of hostilities, the new government of Alcide De Gasperi reconfirmed him as Ambassador to China until 1946.

Many of the purchase invoices survive, providing an important documentation of Chinese art dealers active in Shanghai and Beijing between 1938 and 1946. The majority of the invoices are dated to between December 1938 and July 1943, with a significant gap until April 1946, explained by Marchese and Marchesa Taliani's internment by the Japanese. The long list of dealers demonstrates the vibrant Chinese art market in Shanghai and Beijing in the late 1930s and early 1940s; this list includes the following:

In Shanghai - K. D. Lu, Yee Chun Chang, C. K. Chou, Strehlneek's Gallery of Chinese Art, The Midoh Co., Tung Koo Tsar Chinese Curios & Arts Co., Philip Chu, Zui Wha Curios & Co., T. Y. King & Co., King Koo Chai, Tai Loong & Co., Tin Dao Shan Fang, Y. L. Hong, Chu Tsun Tsai, The China Curios Co., Hsueh Ken Chai, Zung Chang Ziang Co., The Little Pagoda, M. L. Kwauh, Hoggard – Sigler, and Foo Yuen Tsai.

In Beijing - J. Plaut, Jung Hsing Chai, Mathias Komor, Tung Ku Chai Curio and Picture Store, Yi Pao Chai Jade Store, Jung Hsing Chai, Wan E. Cheng, Yung Pao Chia Jade Store, Mario Prodan, and Tung Yi & Co.

Marchese Taliani published three books: *Pietrogrado 1917*, Milan, 1935; *È Morto in Cina*, Milan, 1949; and *Dopoguerra a Shanghai*, Milan, 1958.



THE PROPERTY OF A LADY OF TITLE

女爵藏品 Lots 81 - 82

81

A MONUMENTAL AND RARE PAINTING OF HORSES AT PASTURE

After Giuseppe Castiglione (Lang Shining), Late Qing Dynasty/Republic Period

Ink and colour on silk, depicting a groom in blue robes with a staff, watching over a herd of eight horses at pasture, all amidst a landscape with trees, a lake and rustic European style houses in the background, with apocryphal seals of Lang Shining, framed. 244.5cm (96 1/4in) wide x 218 (81 7/8in) high.

£50,000 - 80,000 CNY450,000 - 710,000

清末/民國 郎世寧(傳) 八駿圖 設色絹本

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Margaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 – 1986). According to the collection inventory list, acquired in Beijing.

來源:

佛朗西斯高•瑪利亞,塔里安利•得•馬基奧侯爵(1887-1968)及馬加 烈特•奧地利-托斯卡納女大公,塔里安利•得•馬基奧女侯爵(1894-1986)伉儷收藏 據檔案記載,購自北平

Giuseppe Castiglione (Chinese name: Lang Shining, 1688-1766) was a Jesuit missionary and painter at the Qing Court who served the Kangxi, Yongzheng and Qianlong Emperors. Originally from Milan, in 1715 he arrived in Macau and reached Beijing a year later where he was presented to the Kangxi Emperor and assigned to work as an artisan in the Palace enamelling workshop. However, his skill in portraiture was particularly appreciated by the Yongzheng and Qianlong Emperors.

One of Castiglione's earliest surviving paintings is *One Hundred Horses* (百駿圖), painted in 1728 for the Yongzheng Emperor. In this painting of various horses at pasture, Castiglione adapted his Western painting style to Chinese themes and tastes, reducing strong shadows but employing single-point perspective. His influence in bringing European painting technqiues to China was substantial and his paintings of horses in particular were admired and copied well into the 20th century by famous artists such as Pu Ru 溥儒 (1896-1963) and Pu Quan 溥佺 (1913-1991).

The present lot, with its vanishing-point perspective and subdued shading was closely modelled after Castiglione's paintings and his paintings of horses in particular. Some of them are identifiable by name, for example, the steed Xue Diandiao (雪點鵰) standing in the foreground. See *The Selected Painting of Lang Shih-ning (Josephus Castiglione)*, vol.II, Hong Kong, 1971. The figure on the far right, however, appears to be more of a shepherd with a staff rather than a groom with a whip, and was probably modelled after other imported European etchings and prints.



(collection inventory list)





82

A LARGE PAINTING OF A SCHOLAR ON A BOAT

18th/19th century, after Dai Jin

Ink and colour on silk, depicting a scholar and a boy-attendant seated on a boat, gazing at a gnarled tree, with apocryphal signature and seals of the artist.

154cm (60 5/8in) high x 102cm (40 1/8in) wide.

£5,000 - 8,000 CNY45,000 - 71,000

十八/十九世紀 戴進(傳) 高士泛舟 設色絹本

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Margaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 – 1986).

來源: 佛朗西斯高•瑪利亞,塔里安利•得•馬基奧侯爵(1887-1968) 及馬加烈特•奧地利-托斯卡納女大公,塔里安利•得•馬基奥女侯爵 (1894-1986)伉儷收藏 Dai Jin 戴進 (1388-1462) was a painter generally credited to have established the Hangzhou-based Zhe School of painting. The Zhe school was known for its use of 'axe-cut' strokes and wet ink washes to depict lyrical visions of the surrounding mist-laden hills of Zhejiang. Dai Jin was directly inspired by the earlier Song dynasty academic mode of painting and took from Song Court painters, such as Ma Yuan, their use of 'one-corner' compositions. This 'one-corner' composition can be seen in the present lot, where the scholars and willow tree draw the viewer's attention from the lower-left corner.

Compare with a similar landscape painting, after Dai Jin, from the same collection, which was sold at Bonhams London, 9 November 2017, lot 85.






83 Y A HUANGHUALI THRONE-SHAPED MIRROR STAND

17th/ 18th century

The back in three sections, high in the centre flanked by two lower curving panels, each with extending protruding crest rails terminating in carved scroll leaves shapes, enclosing openwork panels with birds amidst a floral meander of leafy blossoms, railings on the sides and front, the centre left open, the platform set with six drawers, the interiors of *jichimu*, carved on the front with floral scrolls. 73cm (28 3/4in) high x 63cm (24 3/4in) wide x 37cm (14 1/2in) deep. (7).

£30,000 - 50,000 CNY270,000 - 450,000

十七/十八世紀 黃花梨花鳥紋鏡臺

Examples of larger five-panelled mirror stands similarly carved in openwork, but with a further balustrade on the rectangular plinth, include one exhibited in *Chinese Hardwood Furniture in Hawaiian Collection*, Honolulu Academy of Arts, Honolulu, 1982, no.46; two sold at Bonhams New York, the first, 19th October 1990, lot 538, and the second, 19th and 20th March 2007, lot 318; and another, formerly in the collection of the Museum of Classical Chinese Furniture, sold at Christie's New York, 19th September 1996, lot 56. Two very fine examples of this type, one held in the Palace Museum, Beijing, are illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pls.E31 and E32.

THE PROPERTY OF A LADY

女士藏品

84 ^Y A RARE HUANGHUALI HORSESHOE BACK ARMCHAIR, QUANYI

16th/17th century

The elegantly curving crestrail set on two straight back posts and S-shaped front and side posts, a shaped spandrel beneath each outscrolled and rounded terminal, with a curved rectangular back splat, the posts of circular section continuing through the mat seat frame forming the legs of square section secured by hump-back aprons and four stretchers, the wood of a warm honey-brown tone. 94.5cm (37 1/4in) high x 60cm (23 5/8in) wide x 55cm (21 5/8in) deep.

£20,000 - 30,000 CNY180,000 - 270,000

十六/十七世紀 黃花梨圈椅

Provenance: a distinguished English private collection, according to the owner acquired in Asia in 1992

來源: 顯貴英國私人收藏,據傳於1992年購自亞洲



Grace Wu Bruce, Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr S.Y. Yip Collection of Classical Chinese Furniture, Hong Kong, 1991, p.28, no.4; image courtesy of Grace Wu Bruce

The present lot forms part of a distinguished collection of classical Chinese furniture devotedly collected and lived with over the past three decades. The owner had the privilege of learning from the pre-eminent scholar of classical Chinese furniture, Wang Shixiang, as well as from the well-known dealer in classical Chinese furniture, Grace Wu Bruce.

Unusually, this plain horseshoe-back armchair with fluid curves and simple lines has humpback-shaped stretchers as well as supports which change from round to square section, as they continue through the seat frame to become the back legs. These rare features distinguish it from other types of *huanghuali* horseshoe back armchairs, such as the one in the Victoria and Albert Museum, London, illustrated by C.Clunas, *Chinese Furniture*, London, 1988, p.25.

Compare a related pair of *huanghuali* chairs, late 16th/ early 17th century, with humpback-shaped stretchers and stiles that change from circular to square section, illustrated by Grace Wu Bruce, *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr S.Y. Yip Collection of Classical Chinese Furniture*, Hong Kong, 1991, p.28, no.4. The subtle form using round members on the top section transforming to square members on the lower section though rare found on chairs, symbolising the cosmology of the round heavenly realm and the square earthly domain (*tianyuan difang*); see this feature on a pair of *huanghuali* low-back 'Southern Official's' armchairs, 17th century, illustrated in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, National Museum of History, Taipei, 1999, p.85.

A related pair of *huanghuali* horseshoe back armchairs, late Ming dynasty, was sold at Sotheby's Hong Kong, 6 April 2016, lot 117.



A VERY LARGE PAINTING OF HUNTSMEN AND TANZI

Late Qing Dynasty

Ink and colour on silk, depicting in the foreground a procession of soldiers carrying flags, muskets and spears as well as dogs and commanders on horseback returning from a hunting trip to a Palace complex, across the river on the top right hunters pursue deer, two huntsmen pause at Tanzi hiding beneath a deerskin, while another battles two tigers with his hands, all within a landscape with mountains and trees.

648cm (255in) wide x 324.5cm (128in) high. (2).

£15,000 - 25,000 CNY130,000 - 220,000

清末 鹿乳奉親圖 設色絹本

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

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

86

A LARGE PAINTING OF HERONS AND FLOWERS

Signed Li Tang, cyclically dated to the Yihai year corresponding to 1899 and of the period lnk and colour on silk, depicting eight white herons, one in flight, amidst a riverscape with various flowers, on the top right corner a poetic inscription with signature and seals of the artist. 246cm wide (96 7/8in) x 86cm (33 7/8in) high.

£20,000 - 30,000 CNY180,000 - 270,000

己亥年(1899年)李堂款一路富貴 設色絹本

The egret is often compared to an honest and incorruptible official because of its clean, white feathers. Egrets have been admired by poets such as Du Fu 杜甫 (712-770) and can combine with numerous flowers to create various auspicious meanings. In the present painting, egrets combine with peonies. Egrets (lu 鶯) form the pun for 'all the way' ($yi \, lu$ —路). Together with peonies, also known as the flower of wealth and honour (fugui 富貴), they create the rebus for 'wealth and honour all the way' ($yilu \, fugui$ —路富貴).





86







A BLUE-GROUND SILK FESTIVE ROBE, JIFU 19th century

Finely worked in satin stitch and dense couched gold threads with nine writhing four-clawed dragons amidst Auspicious Emblems between blossoming peonies and clusters of vaporous clouds, all above the terrestrial diagram decorated with further 'Peking knot' peonies and *lishui* stripe at the hem, all picked out in shades of blue, grey, yellow and bright purple, with a black-ground border at the collar and cuffs. 141cm (55 1/2in) long.

£4,000 - 6,000 CNY36,000 - 54,000

十九世紀 石青地緞繡九龍趕珠紋吉服袍

88

FIVE IMPERIAL SILK 'DRAGON' ROUNDELS, 19TH CENTURY

19th century

Each finely embroidered in fine multicoloured satin stitch and gold thread on a midnight-blue ground, one roundel with a front-facing five-clawed dragon pursuing the 'flaming pearl' beneath the *shou* character, the other four each with a side-facing dragon amidst the Eight Buddhist Emblems and vaporous clouds.

27.9cm (11in) diam. (5).

£6,000 - 8,000 CNY54,000 - 71,000

十九世紀 緞繡團龍紋繡片 一組五件

Compare with similar roundels embroidered with striding dragons surrounded by bats, clouds and *shou* characters, circa 1880, illustrated by J.Ryan, *Dragon Emperor. Treasures from the Forbidden City*, Victoria, 1988, no.H2.C4.Q2.R3.

THE PROPERTY OF A LADY 女士藏品

89

A RARE IMPERIAL YELLOW-GROUND 'DRAGON' SILK DOUBLE-SIDED HANGING Qianlong

The fine brocade delicately woven in counted stitch with gold and polychrome threads on a yellow ground, each side depicting three five-clawed dragons with a sinuous body pursuing a flaming pearl amidst vaporous clouds and flames, above the terrestrial diagram, the lower part enclosing a cluster of *ruyi* issuing from acanthus leaves between a frieze of pearls and vaporous clouds. *314.5cm* (*123 6/8in*).

£8,000 - 12,000 CNY71,000 - 106,000

Provenance: an English private collection

來源: 英國私人收藏

This rare silk hanging was probably part of an Imperial curtain hanging, which would have graced the halls throughout the palaces. These type of hangings were decorated with the same colour palette and celestial diagrams as the court robes worn by the emperors and their immediate family members. A similar Imperial curtain hanging from the Minneapolis Institute of Arts, is illustrated by R.Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in the Minneapolis Institute of Arts*, Minneapolis, 2000, pp.956-957.

Compare with a related but smaller pair of hangings, Qianlong (each 194.5cm long), which was sold at Christie's Paris, 11 June 2014, lot 278.

89



(detail)







90 A LARGE PAINTING OF A MOUNTAIN LANDSCAPE

18th/19th century, after Wen Zhengming Ink and colour on silk, depicting several lavish pavilions within a majestic mountainous landscape, with waterfall and trees, calligraphic inscription on the top left corner with apocryphal signature and seals. 195.5cm (77in) high x 113cm (40 1/2in) wide.

£5,000 - 8,000 CNY45.000 - 71.000

十八/十九世紀 文徵明(傳) 山水 設色絹本

Provenance: Count Gregorio Calvi di Bergolo, Rome, prior to 2 October 1947, by repute

Mr Moriani, Villa Vitiano, San Polo, Tuscany, Italy, by repute Raffaello Landini, Villa Vitiano, San Polo, Tuscany, Italy, circa 1950s, and thence by descent

來源:

據傳於1947年10月2日前由羅馬Gregorio Calvi di Bergolo伯爵收藏 據傳為意大利托斯卡尼Moriani先生舊藏 約1950年代為意大利托斯卡尼Raffaello Landini先生收藏,並由後人保 存迄今

According to the owner the present lot amongst other Chinese works of art was sold to Raffaello Landini in the 1950s as part of Villa Vitiano and its furnishings, which previously belonged to Mr Moriani, who acquired the Chinese art collection from Count Gregorio Calvi di Bergolo in 1947 as part of a Rome apartment and its furnishings.

91 AN ANCESTOR PORTRAIT

Dated to the twelth year of Tongzhi, corresponding to 1872-1873 and of the period

Ink and colour on silk, depicting an official in a blue robe above and between two ladies dressed in red robes, all beneath an Imperial memorandum written on blue paper and bordered with gilt five-clawed dragons, pasted above the portrait.

129cm (50 3/4in) long x 82cm (32 1/4in) wide.

£5.000 - 8.000 CNY45,000 - 71,000

清同治十二年(公元1872或1873年) 朝服先祖像 設色絹本

The memorial notes that the official Shi Zhen achieved recognition for his work from the Imperial Court and as a reward, his ancestor, Deng Shilang, was given a posthumous ninth rank.

92 TP Y A FINE HONGMU 'DRAGON' THRONE

Qing Dynasty

The wide seat of generous proportions framed by an ornately openwork carved three-stepped throne-back extending down towards the armrests, set on a bulging apron and four cabriole legs terminating with dragon-clawed feet, the panels finely carved with writhing dragons in pursuit of flaming pearls amidst whirling clouds, the wood of darkchocolate tone.124cm (48 3/4in) wide x 88cm (34 2/3in) deep x 138.2cm (54 1/3in) high. (6).

£20,000 - 30,000 CNY180.000 - 270.000

清 紅木鏤雕雲龍趕珠紋寶座

Compare with a related hongmu 'nine dragon' bed, Qianlong, from the Qing Court collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II), Hong Kong, 2002, p.12, no.7. See also a related zitan throne similarly carved with dragons and clouds, Qing dynasty, also from the Qing Court collection, illustrated in Ming Qing gongting jiaju daguan, Beijing, 2006, p.83, no.58.

108 | **BONHAMS**



93 * ^{TP}

A NINE-LEAF LACQUER 'WEST LAKE' SCREEN

Daoguang, dated by inscription to 1848 and of the period

The central panels set into frame and lavishly painted in gilt on a black lacquer ground with an idyllic view of West Lake in Hangzhou with courtly ladies and gentlemen gathered in pavilions engaged in elegant pursuits amidst bridges and boats, the reverse with lengthy calligraphic inscription. 238.6cm (94in) high x 432cm (170in) wide. (9)

£6,000 - 8,000 CNY54,000 - 71,000

清道光戊申年(公元1848年) 彩漆西湖園遊九開屏風

Provenance: a Swiss private collection

來源: 瑞士私人收藏

Hangzhou in Zhejiang province is famous for its historic and cultural scenic spots dotted around it's famous West Lake. With famous scholar-poets such as Bai Juyi 白居易 (772-846) and Su Dongpo 蘇東坡 (1037-1101) as former governors, West Lake became a major attraction for the literati who travelled there to write and paint their own impressions. For related screens with depictions of West Lake, see W.De Kesel and G.Dhont, *Coromandel Lacquer Screens*, Ghent, 2002, pp.71-75.



93 (two views)

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THE PROPERTY OF A GENTLEMAN

士紳藏品

94 ^Y A HUANGHUALI STOOL

Mid Qing Dynasty

The seat of rectangular form with a later woven bamboo seat, framed by mitred sections each softened away at the corners to reveal a curved triangular corner section, the top panel supported on curved S-frame brackets and supported on four straight legs similarly joined to the bottom struts and raised on four low bracket feet. 49cm (19 1/4in) high x 43cm (16 7/8in) square

£3,000 - 5,000 CNY27,000 - 45,000

清中葉 黃花梨方凳

Provenance: an English private collection

來源:英國私人收藏

A stand or small table of similar construction to the present piece is illustrated by G.N.Kates, *Chinese Household Furniture*, New York, 1948, pl.94.

See also a similar stool, 17th century, (part lot), which was sold at Bonhams London, 15 May 2014, lot 359.

95 ^{TP}

AN UNUSUAL ROOTWOOD CHAIR

Constructed entirely from natural rootwood components acting as the supports and back, the surface well worn with good patina, an inscription on the back. 102cm (40 1/4in) high x 57cm (22 1/2in) wide x 53cm (20 3/4in) deep.

£3,000 - 5,000 CNY27,000 - 45,000

朽木隨形椅

Provenance: Cai Yuming, Beibu Bencai Collection (inscription)

來源: 北步本材主人蔡郁明舊藏 (銘文)

96 ^Y

A HUANGHUALI COMB-BACK CHAIR Qing Dynasty

The chair of elegant form with arched humpback top-rail supported on round posts extending to the back legs flanking eight spindles, with a matching series of five spindles on either side bracing the rectangular arms, all supported on square legs, the feet joined by stretchers and a shaped foot-rail with a narrow apron.

90.2cm (35 1/2in) high x 53.3cm (21in) wide x 42cm (16 1/2in) deep

£10,000 - 15,000 CNY89,000 - 130,000

清 黃花梨梳背椅

The elegant form of the present lot, characterised by a sequence of spindles forming the back and handles of the chair, is a typical feature of a style which appears to have originated in the Jiangnan region, South China, during the later period of the Qing dynasty.

Compare a related hongmu comb-back chair, 18th century, of very similar design constructed with arched toprail and multiple spindles forming the back and arms, in the Edward E. Sox Collection, illustrated by R.H.Ellsworth, Chinese Hardwood Furniture in Hawaiian Collections, Honolulu, 1982, p.77, pl.61.





97 A LARGE GILT-BRASS 'QILIN' INCENSE **BURNER AND COVER**

Qing Dynasty

Cast in the form of a bulbous beast sturdily standing foursquare, its head forming the hinged cover, with protruding eyes, curled bushy mane, and an open mouth revealing its tongue and sharp fangs, surmounted by a single horn flanked by two long ears, its body with a collar suspending a double gourd and ornamental tassels. 50.5cm (19 7/8in) high.

£6,000 - 8,000 CNY54,000 - 71,000

清 銅鎏金甪端薰爐







98 (detail)

98 ^{ΤΡ Υ Φ}

A TWO-PART HUANGHUALI CAMPAIGN DESK

Jiaqing/Daoguang

The top section with drop down desk front with felt writing pad over two drawers, the interior of the desk with five deep drawers made of softwood and one locking compartment framed with an ivory border, the lower section with two wide drawers with ivory borders, with softwood interior, flanked by two pairs of lifting handles, all raised on four feet. *109cm (42 7/8in) high x 103.6cm (40 1/2in) wide x 51.5cm (20in) deep.* (2).

£8,000 - 12,000 CNY71,000 - 110,000

清嘉慶/道光 外銷黃花梨桌櫃

Compare with a related campaign desk, circa 1820-1830, illustrated by C.L.Crossman, *The Decorative Arts of the China Trade*, Suffolk, 1997, p.245, pl.95.

THE PROPERTY OF A LADY OF TITLE

女爵藏品 Lots 99 - 100

99

ANGLO-CHINESE SCHOOL

Early 19th century Oil on canvas, depicting two fish merchants in front of a Folly Fort, framed. *44.5cm (17 1/2in) high x 58.5cm (23in) wide.*

£6,000 - 8,000 CNY54,000 - 71,000

十九世紀 外銷墟市漁販油彩畫

Provenance: an English private collection

來源: 英國私人收藏

100 ANGLO-CHINESE SCHOOL

Early 19th century Oil on canvas, depicting three men playing cards beside a window with a view onto a tree, a boy attendant stands nearby, framed. 48.3cm (19in) high x 56cm (22in) wide.

£4,000 - 6,000 CNY36,000 - 54,000

十九世紀 外銷墟市漁販油彩畫

Provenance: an English private collection

來源: 英國私人收藏

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101 TP Y

A HARDWOOD GAMING TABLE

18th/19th century

The shaped square table top with four swivel drawers and inset with circular stone panels along the sides, supported on four cabriole legs supporting four curvilinear supports suspending a tray beneath, the wood of dark-honey tone.

79cm (31 1/8in) wide x 78cm (30 3/4in) deep x 78cm (30 3/4in) high.

£8,000 - 12,000 CNY71,000 - 110,000

十八/十九世紀 外銷硬木棋桌

THE PROPERTY OF A LADY OF TITLE

女爵藏品 Lots 102 - 103

102 GEORGE CHINNERY (1774-1852)

Riverscapes

Oil on canvas depicting figures on a riverbank, framed, 20.5cm (8in) high x 26.3cm (10 1/2in) wide; together with a pencil on paper drawing of sampans beside a rocky shore, framed and glazed, 18.5cm (7.5in) wide x 30cm (11 3/4in) high. (2).

£5,000 - 8,000 CNY45,000 - 71,000

喬治·錢納利(1774-1852) 外銷媽祖閣景觀油彩畫

Provenance: an English private collection

來源: 英國私人收藏

George Chinnery (1774-1852) studied at the Royal Academy in London. After a short stay in Ireland, he left for India and settled in Madras and Calcutta. There, he won a reputation as a portrait painter. However, he spent the last 27 years of his life in Macau. During this period he painted and drew the city and its people. He visited Hong Kong in 1846 but returned to Macau after only six months.

A very similar pencil drawing by Chinnery described as 'Sampans by the port entry into the A-Ma Temple', Macau 1839, is in the Museu do Oriente, Lisbon, (acc.no.F0/0732).

103

ANGLO-CHINESE SCHOOL

19th century Oil on board depicting a portrait of the Governor of Canton, Ye Mingchen, framed and glazed. 22.5cm (8 7/8in) wide x 28cm (11in) long. (2).

£2,000 - 3,000 CNY18,000 - 27,000

十九世紀 外銷兩廣總督葉名琛像油彩畫

Provenance: an English private collection

來源: 英國私人收藏

Ye Mingchen 葉名琛 (1807-1859) was a high ranking Qing dynasty official, known for his resistance to British influence in Canton after the First Opium War and his role in the beginning of the Second Opium War.











A RARE GILT-BRONZE FIGURE OF GUANYIN

Northern Qi Dynasty, dated to the first year of Wuping, corresponding to AD 570 and of the period

The bodhisattva cast standing against a lotus petal-shaped mandorla bordered with flames, with hands in *abhaya* and *varada* mudras, wearing layered robes that fall in graceful folds on either side of the bare feet atop a pedestal, with partial remains of an inscription on the back and sides, Japanese box. 13.6cm (5 3/8in) high. (2).

£20,000 - 30,000 CNY180,000 - 270,000

北齊 武平一年(公元570年) 銅鎏金觀音背光像

Provenance: a Japanese private collection formed before the 1980s.

來源: 於1980年代前為日本私人收藏

The dedicatory inscription states that the present lot was cast by a devotee Liang Taihe during the third month of the first year of the reign of Wuping (AD 570) to commemorate his parents.

Compare a similar gilt-bronze votive figure of a bodhisattva dated Eastern Wei Dynasty in the Nitta Group Collection included in the exhibition *The Crucible of Compassion and Wisdom*, Taipei, 1987, p.162, pl.65.



(two views)



105 * A GILT-BRONZE FIGURE OF A FEMALE DEITY

Tibet, possibly Densatil, 15th century

The elegant figure dancing with her left foot behind the right, the four hands holding various attributes, the voluptuous torso adorned with inlaid beaded necklaces and armbands, the head gently tilted head and with a serene expression, flanked by pendulous earlobes adorned with elaborate earrings and a five-leaf diadem enclosing neatly coiffed hair, stand. 23cm (9in) high. (2).

£8,000 - 12,000 CNY71,000 - 110,000

西藏丹薩替風格 十五世紀 銅鎏金嵌寶四臂神祗像

Gilt-bronze plaques of this form, decorated with dancing deities, adorned the stupa at the Densatil monastery complex, as seen in the photographs taken by Pietry Francesco Mele when he accompanied Giuseppe Tucci on his 1948 expedition to Tibet, reproduced by O.Czaja and A.Proser, *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, New York, 2014, pp.38-39. Compare with a similar example illustrated by Han Shuli, *Xizang yishu jicui*, Taipei, 1995, pl.106.

Compare a similar inlaid gilt-bronze four-armed figure of a dancing deity, Densatil, 15th century, which was sold at Sotheby's Hong Kong, 3 October 2017, lot 3127.

THE PROPERTY OF A LADY

女士藏品

106

A VERY RARE AND LARGE GILT-COPPER FIGURE OF THE BUDDHA SHAKYAMUNI

Tibet, 14th/15th century

Superbly cast seated in *vajraparyankasana* on a double lotus throne, the right hand extended in *bhumisparsha mudra* and the left hand in *samadhi mudra*, the face with a meditative expression, crowned by a beaded tiara around the domed shaped *ushnisha* with tightly coiled curls, the *sanghati* with borders of delicate beading enclosing finely incised foliate scrolls along the hems which gather in a fan shape between the feet, the front of the pedestal with a double *vajra*. *31.3cm (12 3/8in) high*.

£15,000 - 20,000 CNY130,000 - 180,000

西藏 十四/十五世紀 銅鎏金釋迦牟尼佛坐像

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

Well cast seated in the classical diamond posture, recalling the seminal moment when he attained enlightenment under the *bodhi* tree in Bodhgaya. Touching the ground with his right hand, he asks the earth to witness the truth of his teachings. The elongated earlobes represent his rejection of worldly goods and the patchwork robes, worn in a way to leave the right shoulder bare, recall the custom adopted by Buddhist monks in Southeast Asia when paying respect to a holy site. Compare with a similar, slightly smaller gilt-bronze figure of Shakyamuni, 15th century, which was sold at Sotheby's New York, 16 March 2016, lot 723.



A RARE AND LARGE PAINTING OF THE COSMIC BUDDHAS

East Tibet, 14th/early 15th century Distemper on cloth 241cm x 172cm (95in x 67 6/8in).

£130,000 - 150,000 CNY1,200,000 - 1,300,000

西藏東部 約十四世紀 彩繪佛祖分身化現圖

Provenance: a European private collection

來源: 歐洲私人收藏

The result of Adamantio s.r.l. Science in Conservation Laboratory, Turin, TSC-HD carbon 14 test, 2007, notes 95.4% probability of the date between 1300-1420 AD.





Monumental in size, this exceptional painting is an early surviving Tibetan example depicting four of the Five Cosmic Buddhas who, from at least the first century AD, were thought to coexist at the same time in various parts of the universe. These Buddhas were considered emanations of Shakyamuni, the Historic Buddha, and each Buddha was associated with a specific position in the space, a family, a symbol, a gesture, a colour, a vehicle, a particular type of wisdom, an evil to defeat and a component of personality. Being reborn in one of the heavens inhabited by a living Buddha offered a clear path toward enlightenment for the Himalayan Buddhist communities.

Seated on a lion throne in the foreground of the present composition is Vairocana, recognisable by his hand gesture of setting in motion the Wheel of the Doctrine, symbolic of the Tathagata family to which he belongs. He occupies the central position in the universe and is associated with pure and absolute wisdom defeating the evil of stupidity. The Buddha Amitabha would have sat on Vairocana's right, while to his left sits Amoghasiddhi, presiding over the northern quarter of the universe and displaying the gesture of absence of fear and reassurance towards the devotees surrounding him. He belongs to the Karma family and is associated with active wisdom defeating the evil of envy born out of the component of personality of human impulses. The third figure, Akshobhya, sits in the background between Vairocana and Amoghasiddhi, holding his right hand in bhumisparsa mudra. He presides over the blissful land of the East, Abhirati, representing consciousness as an aspect of reality. To the upper left is Ratnasambhava, belonging to the Jewel family and presiding over the southern guarter of the universe. He is shown in the gesture of giving spiritual riches to the devotees surrounding him and is associated with wisdom that opposes the evil born of feelings.

The inscriptions on the painting relate to four of the fifteen miraculous deeds performed during as many days by Shakyamuni at Shravasti. These days correspond to the first fifteen in the first month of the Buddhist calendar adopted in Tibet. This painting was thus likely to have been commissioned on the occasion of the New Year celebrations taking place in Tibet. The fusion of Tibetan pictorial traditions and Chinese stylistic conventions, noted in the vaporous clouds, bamboo and flowering prunus branches surrounding the deities, probably derived from the several visits paid by the high-ranking members of the Tibetan clergy to the Court of the Yuan dynasty emperors. Two large Buddhist paintings dating to the Yuan dynasty, namely a large fresco depicting the Maitreya heavens, dated to 1298, from the Royal Ontario Museum, Toronto (acc.no.933.6.1), and a painting of the Buddha of Medicine, 1320, from the Metropolitan Museum of Art, New York (acc.no.65.29.2), show a similar treatment of clouds and physical traits characterising the Buddhas as the present work. An earlier depiction of the Shakyamuni Buddha, dated between 1181 and 1186 and from the National Palace Museum, Taipei (acc no.n2006110384), depicts a similar foliage surrounding the holy figures.

The first inscription, occurring to the lowest margin, to Amoghasiddhi's proper right, refers to the first day in spring, when the Blessed Shakyamuni travelled to a field that had been prepared for his visit and sat upon a 'lion' throne before a great number of people who had assembled there. After receiving offerings from his lay follower Prasenajit, the ruler of Kosala, the Buddha planted a toothpick on the ground, which immediately grew into a tree bearing beautiful leaves, flowers, fruit and jewels. When the latter rustled in the wind the sounds of the Buddha's teachings were heard. After Shakyamuni's speech many of the listeners made great progress and many more ripened seeds were reborn as humans or gods, the conditions of existence that allows to learn the *dharma* and progress towards enlightenment. Embodying the Buddha Shakyamuni, Amoghasiddhi's parasol is depicted hanging from a branch of the miraculous tree mentioned in the inscription.

The inscription on the left on the lowest margin of the painting refers to the second day, when king Udrayana presented great offerings to Shakyamuni, who turned his head to the right and to the left, making two mountains emerge on each side, one covered with grass to feed animals, the other with food to satisfy humans. Then the Buddha taught the *dharma* according to each individual's ability and many freed their minds by listening. The two mountains are depicted on the present work flanking Vairocana.

The inscription below Akshobya's throne relates to the miracle performed by Shakyamuni on the fifth day, when king Brahmadatta of Varanasi prepared various offerings for him. A golden light shone from the smiling face of the Buddha and filled the entire world, reaching all living beings and purifying the defilements of the three poisons: desire, hatred and ignorance. All became peaceful in body and mind, and everyone rejoiced. The golden light emanating from Shakyamuni is depicted here as winding rays emanating from the radiant face of Akshobya.

The remnants of the inscription on Amoghasiddhi's proper left in the series refer to the miracle, not visible in this painting, performed by Shakyamuni on the sixth day, when the Licchavi people made offerings to him. The Buddha allowed those present to examine each other's mind so everyone could understand others' good and evil thoughts. All of them experienced great faith and, after Shakyamuni taught the *dharma*, many attained great understanding and Enlightenment, while countless people secured a future rebirth as humans or gods.

Bonhams would like to thank Ernesto Lo Bue and Adriano Fabbroni for translating the inscriptions and Dr. Giuseppe Baroetto for his suggestions concerning their interpretation.





THE PROPERTY OF A LADY

女士藏品 Lots 108 - 109

108 A COPPER-ALLOY FIGURE OF AMITAYUS

Tibet, 16th century

Seated cross-legged atop a double-lotus base and the hands held in *dhyana mudra*, adorned with turquoise-inlaid jewellery and flanked by two stems of blossoming lotus, with downcast eyes in meditative contemplation surmounted by a foliate crown and a jewelled chignon. 18.5cm (7 1/4in) high.

£10,000 - 15,000 CNY89,000 - 130,000

西藏 十六世紀 銅無量壽佛坐像

Provenance: a French private collection

來源: 法國私人收藏

Known as the Buddha of Long Life, Amitayus is a very popular meditational deity 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 Sutra of Immeasurable Life', compiled during the 1st or 2nd century A.D, 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 was believed to reside in the wondrous land of Sukhavati. Compare with a similar silver and copper alloy figure of Amitayus, 16th century, which was sold by Bonhams New York, 13 March 2017, lot 3078.



A RARE GILT-BRONZE FIGURE OF THE GREEN TARA Tibet, 16th century

The deity expertly cast seated in *lalitasana* on a double-lotus base, the left foot resting on a lotus bloom issuing from the base, the left hand raised in *vitarka mudra*, the face with a serene expression and crowned with a five-leaf tiara atop neatly tied back hair, two lotus stalks flanking her arms and extending upwards to the shoulders, the figure elaborately adorned with beaded jewellery. *21cm* (8 1/4*in*) *high*.

£30,000 - 40,000₁₀₉ CNY270,000 - 360,000

西藏 十六世紀 銅鎏金多羅菩薩坐像

Provenance: a French private collection

來源: 法國私人收藏

Characterised by a gentle and expressive gesture of charity and reassurance and skilfully rendered features, such as the elegant clinging *dhoti* and ornate jewellery, the sensuous deity is imbued with lightness and delicacy. Tara is one of the most widely worshipped deities of Buddhism. In her Green form, one of the twenty existing forms of the deity, she is the saviour and liberator from *samsara*, the earthly realm of birth and rebirth, alleviating the suffering of all sentient beings and assisting the devotees in their quest to attain enlightenment. A related gilt-bronze figure of Tara, 16th/17th century, was sold at Christie's New York, 13 September 2011, lot 306.

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.



110 A RARE THANGKA OF ATISHA China, Ming Dynasty

China, Ming Dynasty Distemper on cloth 49cm x 35 cm (19 2/8in x 13 6/8 in; with silk mount: 103 x 54 cm (40 1/2 x 21 2/8in)

£20,000 - 30,000 CNY180,000 - 270,000

明 彩繪阿底峽上師唐卡

Provenance: a European private collection

來源: 歐洲私人收藏

The result of Adamantio s.r.l. Science in Conservation Laboratory, Turin, LTL16137A carbon 14 test, 2016, notes 95.4% probability of a date between 1450-1650 AD.

Highly revered in both China and Tibet, the Indian Buddhist master Atisha (982-1054) is identified by the Tibetan inscription on the lower register of the present thangka. He is seated in vajraparyankasana on a lotus throne issuing from an imaginary pond, with his hands in the teaching gesture of dharma chakramudra. His disciples, Dromton and Nagtso are depicted to the right and left of the central figure. Below Nagtso is a Tibetan monk depicted in a ritual gesture as if to consecrate the thangka, and Mahakala is depicted at the lower left corner, holding a sword to defend the Buddhist doctrine. The upper register is painted with the Buddhas and protective deities associated with Atisha's cult, such as the Buddha of Medicine, Bhaisaiyaguru, depicted on the far left beside two monks and above a four-armed Avalokiteshvara; the Buddha Shakyamuni with hands in *dharmachakra mudra* of teaching appears on the far right, above the Green Tara, whose cult Atisha introduced to Tibet.

The stylistic conventions of the present thangka would seem to follow canons of decoration developed in China during the Yongle period, which continued throughout the Ming dynasty. The dense leaf tendrils enclosing blossoming peonies, decorating the halo surrounding Atisha, for instance, compare closely with those decorating the aura of flames surrounding an exceptionally large gilt-bronze figure of Shakyamuni, Yongle mark and period, in the British Museum, London, (acc.no.1908,0420.4), as well as the Dhyani Buddhas embroidered on the outstanding silk thangka of Raktayamari, Yongle mark and period, which was sold at Christie's Hong Kong, 26 November 214, lot 300.

In addition, the monk staff depicted to the right of Atisha is made in a distinctive form developed in China during the Yongle period, illustrated in a wood carving of the Buddha, dated to 1431 illustrated in H.Stodard-Karmay, *Early Sino-Tibetan Art*, Warminster, 1975, p.61.



111 A RARE THANGKA OF GANAPATI

China, 18th/19th century Distemper on silk, 55cmx50cm (21 6/8in x 19 5/8in); with silk mount 96cm x 73cm (37 6/8in x 28 6/8in).

£8,000 - 12,000 CNY71,000 - 110,000

十八/十九世紀 彩繪象頭神唐卡

Provenance: a European private collection

來源:歐洲私人收藏

The central deity depicted in red with twelve arms and an elephant face with sharp tusks below the hair tied in a topknot and framed by an elaborate crown surmounted by a wishinggem, wearing elaborate jewellery and a loose garment below the waist, holding a pestle and a skullcup in his primary hands, the other holding axes, arrows, drums and katvanga. Flanking the central deity are Vaishravana and Vasudhara, both riding lions and holding a mongoose. Further above are Bhairava and Dakini, and on the lower left register are the three Pishaci sisters, holding wealth vases and jewels, opposite Pita Jambhala, yellow in colour, holding a bowl of bijapuraka fruit in the right hand and a mongoose in the left.

Ganapati, or the Red Lord of Hosts, is a wealth deity from the Terma Tradition of the Nyingma School of Tibetan Buddhism. In the current form, with one head and twelve arms, the deity is identified as Maharakta, a Tantric Buddhist form related to the Chakrasamvara Cycle of Tantras. Together with Kurukulla and Takkiraja, the deity forms a group known as Three Great Red Deities, which are in turn part of a larger set known as 'The Thirteen Golden Dharmas' of Sakya. The narratives relating to the cult of Maharakta relate how Avalokiteshvara, after killing the Shaiva Hindu Ganesha, proceeded to cut off the elephant head and then placed it on top of his own, thus taking on the appearance of the defeated 'evil' Ganesha.



112*

A FINE GILT-BRONZE FIGURE OF MAITREYA

16th century

Seated on a double lotus base in *dhyanasana* with hands in *dharmachakra mudra*, the elegantly curving torso adorned with elaborate stone-inlaid jewellery and flanked by two lotus blossoms, the face with peaceful expression beneath a five-leaf crown. *19.2cm (7 5/8in) high.*

£12,000 - 15,000 CNY110,000 - 130,000

十六世紀 銅鎏金彌勒菩薩坐像

Maitreya is here presented as a princely bodhisattva residing in Tushita heaven. The gentle face, characterised by a serene expression and downward gaze, is imbued with compassion, the essential quality a bodhisattva must possess. The flowers gracefully held by both hands represent the flowers from the *naga-puspa*, the tree beneath which Maitreya is believed to sit for his teachings on earth in a future aeon.

Compare with a similar, but slightly larger, gilt-bronze figure of Maitreya, 16th century, which was sold at Christie's New York, 19 March 2014, lot 1001.

THE PROPERTY OF A GENTLEMAN 士紳藏品

113

A RARE COPPER-ALLOY FIGURE OF DAKINI

Nepal, 16th/17th century

The semi-wrathful deity standing in *ardhaparyankasana*, the right foot raised to the mid-calf of the other leg, trampling over a supine figure atop a lotus throne, holding a *kartrika* in the right hand and a *kapala* in the left, the naked body adorned with elaborate jewellery, fluttering scarves and a garland of skulls, the face with three fierce eyes and hair gathered in a high chignon surrounded by a foliate tiara, with traces of gilt. *11cm (4 3/8in) high.*

£3,000 - 4,000 CNY27,000 - 36,000

尼泊爾 十六/十七世紀 銅荼吉尼立像

Provenance: R&V Tregaskis Oriental Art, Sydney The Reid Collection

來源: 悉尼古董商R&V Tregaskis Oriental Art Reid 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.



114 *

A PARCEL-GILT COPPER ALLOY FIGURE OF AVALOKITESHVARA

16th/17th century

The multi-armed figure cast standing in the *tribhanga* pose atop a double-lotus base and holding various attributes, her main right hand held up in *abhaya mudra*, the face with serene expression beneath an ornate crown encasing a high chignon. *21cm* (8 1/4*in*) *high*.

£8,000 - 10,000 CNY71,000 - 89,000

十六/十七世紀 局部鎏金銅八臂觀音菩薩立像

The present lot, also known as Amoghapasha ('Holder of the Infallible Noose') is one of the more complex manifestations of Avalokiteshvara.



115 A LARGE THANGKA OF GUANYIN AND ACOLYTES

Sino-Tibetan, 17th/18th century Distemper on cloth, depicting the Goddess of Mercy with a halo, seated on a lotus throne holding a rosary, dressed in red voluminous robes with auspicious *shou* characters, the undergarment with *shuangxi* characters, flanked by two attendants, representing Shancai and Longnü, around them issuing from bamboo are various Tibetan deities and Gelug hierarchs, all against a background of *ruyi*-head clouds.

317cm (124 7/8in) wide x 232cm (91 3/8in) high.

£35,000 - 45,000 CNY310,000 - 400,000

漢藏風格 十七/十八世紀 彩繪善財龍女拱觀音唐卡

The present lot is remarkable for its combination of Chinese and Tibetan styles and themes. Although the orbs of Gelug hierarchs and Tibetan deities, as well as the materials used are firmly Himalayan, the subject of Guanyin (or Avalokiteshvara) wearing distinctly Chinese robes with *shou* (壽) and *shuangxi* (囍) characters, flanked by both Longnü and Shancai is more typical of Chinese religious depictions rather than Tibetan.

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.

Stylistically, the bamboo leaves and and *ruyi*-head clouds as well as the striking blue-and-green background, were artistic devices incorporated by Tibetan artists from Chinese Arhat and landscape painting since the 15th century. For an extended discussion on the sharing and overlapping between Tibetan and Chinese painters and their depiction of Arhats, see R.Linrothe, *Paradise and Plumage: Chinese Connections in Tibetan Arhat Painting*, New York, 2004, pp.10-40. For similar details of bamboo in Tibetan paintings of Arhats, see *Tangka-Buddhist Painting of Tibet: The Complete Collection of Treasures of the Palace Museum*, Beijing, 2006, p.215, no.200.









116

A GILT-BRONZE FIGURE OF GUANYIN ON A BUDDHIST LION

Ming Dynasty

Cast seated with the right knee raised, the figure elaborately attired with long flowing robes embellished with jewellery, the peaceful rounded face surmounted by a crown, the lion with head raised snarling to the left, all raised on an oval single lotus base.

31.5cm (12 3/8in) high.

£6,000 - 8,000 CNY54,000 - 71,000

明 銅鎏金觀音菩薩坐朝天吼像

117

A GILT-BRONZE FIGURE OF GUANYIN ON A BUDDHIST LION

Late Ming Dynasty

Cast seated in *rajalilasana* on a ferocious lion with bulging eyes and fang teeth, the Goddess of Mercy modelled with a benign face under an elaborate headdress centred on an image of the Buddha, dressed in long flowing robe adorned with beaded jewellery, the shoulder flanked by a long-tailed bird and a *kalasha* supported on leafy stems, all raised on an oval single lotus base. *27.3cm* (10 3/4in) high

£3,000 - 5,000 CNY27,000 - 45,000

明末 銅鎏金觀音坐朝天吼像

Provenance: a European private collection

來源: 歐洲私人收藏

118 *

A LARGE GILT-BRONZE FIGURE OF EIGHTEEN-ARMED AVALOKITESHVARA 17th century

Finely cast seated in *dhyanasana* on top of a separately cast lotus base with overlapping petals, above swirling waves and two attendants, the primary hands held in *vairocana mudra*, the outer pair in *abhaya mudra* and *vitarka mudra*, the other fourteen hands extended holding various attributes, clad in flowing scarves and *dhoti* with chased floral hems, the serene face with a recessed *urna*, beneath hair pulled into a high chignon, fronted by an openwork tiara centered with an image of Amitabha, with box. *31.5cm (12 3/8in) high.* (3).

£40,000 - 60,000 CNY360,000 - 540,000

十七世紀 銅鎏金十八臂觀音坐蓮像

Provenance: Sotheby's London, 7 November 2012, lot 351 (part lot)

來源: 2012年11月7日於倫敦蘇富比拍賣,拍品 351號(其一)

117

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.

Known in China as Zhunti Pusa, or Cundi Bodhisatta, the deity was highly revered in Esoteric Buddism. According to the *Karandavyuha Sutra*, compiled between the 4th and 5th century BC, the eighteen arms of the deity each wield implements symbolising the guidance along the Buddhist path to liberation, *upaya*, and represent the eighteen merits of attaining Buddhahood described in the *Cundi Dharani Sutra*. A related gilt-bronze figure of eighteen-armed Guanyin, Ming dynasty, 16th century, is included in the collection of the Ethnological Museum, Berlin, acc.no.ID 36355. Another bronze figure of eighteen-armed Guanyin, Ming dynasty, was sold at Christie's Paris, 21-22 June 2016, lot 322.





119 *

A GILT-LACQUERED BRONZE FIGURE OF A SEATED OFFICIAL

Ming Dynasty, 16th/17th century The figure seated formally on rockwork with both hands held in front of the chest holding a *hu* tablet, wearing belted robes suspending a beribboned tassel and a ribbed official's hat adorned with 'pearls', his face with an austere expression and downcast eyes. 29cm (11 3/8in) high.

£4,000 - 6,000 CNY36,000 - 54,000

十六/十七世紀 銅漆金天官坐窟像

Provenance: Spink & Son Ltd., London An Australian private collection, acquired from the above on 23 February 1968 Andrew Stuart-Robertson Oriental and Fine Arts, Paddington, New South Wales The Reid Collection, acquired from the above on 17 April 1999

Exhibited:

Art Gallery of New South Wales, *Magic Mushrooms:* Daoism in the Arts of China, Sydney, circa 1999

來源:

倫敦古董商Spink & Son Ltd. 澳洲私人收藏,於1968年2月23日購自傷者 於1999年4月17日購自新南威爾斯帕丁頓古董商 Andrew Stuart-Robertson Oriental and Fine Arts Reid 收藏

展覽: 於月1999年前後於悉尼新南威爾斯美術館「Magic Mushrooms: Daoism in the Arts of China」特展展出

120 *

A LARGE GILT-LACQUERED BRONZE FIGURE OF BUDAI

Late Ming Dynasty

Cast seated in *maharajalilasana* with the right leg raised, the Buddhist deity cast with a joyful facial expression and pendulous ears framed by a five-leaf tiara, dressed in long and loose flowing robe revealing the chest and rotund belly, the right hand placed on the raised leg holding a string of praying beads, the other holding a big treasure sack. *35cm (13 3/4in) high*

£25,000 - 35,000 CNY220,000 - 310,000

明末 銅漆金布袋佛坐像

Compare with a related bronze figure of Budai, Ming dynasty, which was sold at Christie's New York, 16 March 2015, lot 3201.






121 *

A GILT-BRONZE FIGURE OF BUDAI 16th century

Well cast atop a lotus pedestal, the face with jovial expression flanked by long pendulous ears, wearing 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. 17.5cm (6 7/8in) high.

£5,000 - 8,000 CNY45,000 - 71,000

十六世紀 銅鎏金布袋佛坐蓮像

122 * A GILT-BRONZE FIGURE OF A MULTI-ARMED **AVALOKITESHVARA**

Ming Dynasty

Cast with four heads and eight arms, seated in dhyanasana, the principal hands held together before the bare chest adorned with jewellery in anjalimudra, with the attendant arms fanning out from the body holding various attributes, the benevolent faces framed by a crown, encircling the head of Amitabha emerging from the top of the deity's head, the ribbon from the crown trailing down both shoulders. 24cm (9 1/2in) high.

£8,000 - 12,000 CNY71,000 - 110,000

明 銅鎏金四首八臂觀音菩薩坐像

A related gilt-bronze figure of multi-armed Avalokiteshvara, Ming dynasty, 16th century was sold at Sotheby's Hong Kong, 8 April 2011, lot 3047.

THE PROPERTY OF A GENTLEMAN

士紳藏品

123

A GILT-BRONZE GROUP OF GUANYIN AND SUDHANA Ming Dynasty

Seated in *lalitasana* on a stump with her pendant left leg resting on an extended lotus blossom, her right hand resting on her raised right knee, the flowing robes incised with floral hems falling in graceful folds around the body and opening at the chest, the face with serene expression facing her young acolyte Sudhana bowing reverently with pressed palms. *21.6cm (8 1/2in) high.*

£15,000 - 20,000 CNY130,000 - 180,000

明 銅鎏金善財拜觀音菩薩坐窟像

Provenance: an Australian private collection A Scottish private collection

來源: 澳洲私人舊藏 蘇格蘭私人收藏 The present depiction of Guanyin, the bodhisattva of compassion, finely cast seated with head turned slightly toward her acolyte Shancai, was probably derived from a passage in the the 'Flower Garland Sutra', which relates the spiritual journey of a youth, Sudhana, who is advised by Manjusri, the bodhisattva of Wisdom, to visit fifty-three different beings in his quest to search for the ultimate truth. Sudhana's encounter with Guanyin on Mount Potalaka became an influential passage in religious art. Stylistically, the facial features and treatment of the veil and robes, falling in deep folds around her body, the deity compares with a gilt-bronze figure of Guanyin, 17th/18th century, illustrated in Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp.108-109, no.47.







124 AN UNUSUAL THANGKA OF A BON DEITY Tibet, 17th century Distemper on cloth,

78cm x 60cm (30 6/8in x 23 5/8in).

£8,000 - 12,000 CNY71,000 - 110,000

西藏 十七世紀 彩繪法像唐卡

Provenance: a European private collection

來源: 歐洲私人收藏

The deity depicted in yellow with three faces and six arms, striding in *alidhasana* on a prostrate figures while embracing his consort, his principal arms in *vajrahumkara mudra* crossing the *vajra* and *ghanta*, the other holding a sword, a flower vase, a trident and a skull cup. His consort wrapping her left leg around his waist while gazing into his primary face. Both deities wearing skull crowns and brocaded robes, surrounded by further emanations of the couple. The upper register with Ratnasambhava, Avalokiteshvara, Amitayus, Padmasambhava, Yeshe Tsogyal and Shakyamuni. The lower register with warriors and Buddhist protectors riding various animals.

The central figure may possibly depict a form of Chakrasamvara, which features prominently across all Tibetan Buddhist schools and is the principal transformative deity of both the Kagyu and Sakya lineages. He is also the focal deity of the main tantra of the Anuttarayoga Wisdom classification of Buddhism, symbolising the fulfilment of Wisdom and Compassion when blissfully embracing his consort. Equal to a Buddha, Shamvara is beyond the extremes of *samsara* and *nirvana*. Each of his faces has three eyes, suggesting that he sees the threefold world and knows the substance of the three times (past, present and future).

125 * **A THANGKA OF SHRI DEVI** 17th century Distemper on cloth, 47cm x 35.3cm (18 1/2in x 13 7/8in).

£4,000 - 6,000 CNY36,000 - 54,000

十七世紀 彩繪吉祥天母唐卡

Shri Devi is the wrathful emanation of a number of different peaceful female gods and deities. She is the focus of the *Anuttarayoga Tantras* and the *Mahakala Tantra*. Seated on a mule with the skin of her son as a saddle, holding a skull cup and a *vajra* staff, the central deity may be identified as Magzor Gyalmo, the Glorious Goddess who Repels Armies, focus of the *Dakinyagnijihajvala Tantra* of the *Nyingma Tantra*. Her flaming hair is fronted by a tiara of skulls above the wrathful face, the body encircled by a garland of human heads, the mount galloping across a sea of red blood with floating human remains, surrounded by the goddesses of the Himalayas including Tseringma and retinue attendant figures.

125



126 A LARGE BLACK-GROUND THANGKA OF PANJARNATA MAHAKALA

Tibet, 18th/19th century Distemper on cloth, 114cm x 96cm (44 7/8in x 38in).

£15,000 - 20,000 CNY130,000 - 180,000

西藏 十八/十九世紀 黑底描金大黑天唐卡

Provenance: a European private collection

來源:歐洲私人收藏

The deity depicted standing above a corpse on a lotus pedestal, holding a curved knife, a skullcup filled with blood and the 'Ghandi of emanation' (staff), his wrathful face with three eyes, bared fangs and yellow mane flowing upward beyond a gold crown of dry human skulls, wearing elaborate gold jewellery and a string of severed heads, surrounded by various retinue deities set amidst flames, wispy clouds and a mountainous landscape, including Chakrasamvara, Ekajati and Mahakala Brahmanarupa to the upper register and Yama and Penden Lhamo to the lower registers.

Panjaranata Mahakala is the protector for the Shri Hevajra cycle of Tantras. The iconography and rituals are found in the 18th chapter of the 'Vajra Panjara Tantra', an Indian Sanskrit explanatory text. This form was brought to Tibet by Rinchen Zangpo, the great translator and propagator of Buddhism in Western Tibet. At first unsuccessful in summoning the deity in his meditations, Zangpo travelled to Bodhgaya, site of enlightenment of the Buddha, and on the third day, 'He beheld the form of Mahakala in the act of trampling upon a dwarf holding a knife and skull, level with his heart, and a *gandhi* held central to his hands'.

Compare with a related but smaller black-ground thangka of Panjarnata Mahakala, 18th century, in the Rubin Museum of Art, New York, illustrated by R.Linrothe and M.Rhie, *Demonic Divine: Himalayan art and Beyong*, Chicago, 2004, p.5, fig.1.3.



THE PROPERTY OF A GENTLEMAN

士紳藏品

127

A GILT-BRONZE FIGURE OF THE MEDICINE BUDDHA Late Ming Dynasty

Heavily cast seated cross-legged in *dhyanasana*, the Buddha portrayed with a benign facial expression with downcast eyes and pendulous ears, the hands folded and rested on the lap in *dhyana mudra*, dressed in long flowing robe bordered with floral hem, loosely revealing the *wan* symbol on the chest. *36.8cm (14 1/2in) high*

£8,000 - 12,000 CNY71,000 - 110,000

明末 銅鎏金藥師如來坐像

Provenance: an English private collection

來源: 英國私人收藏

Compare a similar gilt-bronze figure of Buddha Shakyamuni, 16th/17th century, in the Chang Foundation, illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pp.32-33, no.9.

A similar gilt-bronze figure of the Medicine Buddha, late Ming dynasty, was sold at Sotheby's London, 8 November 2017, lot 76.

128 *

A LARGE GILT-LACQUERED BRONZE FIGURE OF **AVALOKIETESHVARA**

Late Ming Dynasty

The deity cast seated in vajraparyankasana with the right hand lowered on the knee and the left held in kartari mudra in front of the chest, clad in a long flowing robe tied at the waist with a ribbon and open to the chest to reveal a beaded and tasselled necklace, the face with a benevolent expression with downcast eyes and a gentle smile, the hair gathered in a high chignon behind a foliate openwork headdress centred with a small figure of Amitabha. 59.7cm (23 1/2in) high

£25,000 - 35,000 CNY220,000 - 310,000

明末 銅漆金觀音菩薩坐像

Compare with a similar, but larger, gilt-lacquered bronze figure of Avalokiteshvara, Ming dynasty, 16th century, which was sold at Sotheby's Hong Kong, 3 October 2017, lot 3667.



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.



130 A GILT-BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESHVARA

18th century

Finely cast standing with eight arms and eleven heads arranged in five tiers surmounted by one head with a wrathful expression topped by a small head of Amitabha Buddha, the principal hands held in *anjalimudra*, the others fanned out in various mudras and holding various attributes, the body adorned with elaborate jewellery and fluttering scarves, with a deer skin slung across one shoulder, stand attached. *29cm (11 3/8in) high.*

£12,000 - 15,000 CNY110,000 - 130,000

十八世紀 銅鎏金十一面觀音菩薩立像

A similar gilt-bronze figure of an eleven-headed Avalokiteshvara, 18th century, is illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, pp.552-553, pl.158C. Another gilt-bronze figure of an eleven-headed Avalokiteshvara, 17th/18th century, is illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, p.106, no.46. Two similar gilt-bronze figures of eleven-headed Avalokiteshvara, 18th century, were sold at Bonhams London, on 15 May 2014, lot 394 and 10 November 2016, lot 112.

129 A GILT-BRONZE FIGURE OF AKSHOBYA BUDDHA 18th century

Cast seated in *dhyanasana* on a lotus base, the right hand extended in *bhumisparshamudra* and the left in *dhyanamudra*, wearing a shawl and an undergarment gathered below the bare chest, the face in a meditative expression with downcast eyes, the hair gathered in tight curls below a domed *ushnisha*, the base unsealed. *17cm (6 6/8in) high.*

£2,000 - 3,000 CNY18,000 - 27,000

十八世紀 銅鎏金阿閦如來坐像



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

131 * A VERY FINE AND RARE GILT-BRONZE FIGURE OF GUANDI

17th century

The God of War vividly portrayed with a fierce expression, standing on crashing waves with his left hand raised, wearing a billowing scarf over a highly detailed chain mail armour bound with straps issuing from the mouths of monster masks and a cloth cap set behind an elaborate headdress inset with hard stones and cast with a pair of dragons confronting a flaming pearl. 30cm (11 7/8in) high.

£30,000 - 50,000 CNY270,000 - 450,000

十七世紀 銅鎏金關帝立像

Provenance: acquired from Andrew Stuart-Robertson Oriental and Fine Arts, Paddington, New South Wales, on 14 November 1998 The Reid Collection

來源:

於1998年11月14日購自新南威爾斯帕丁頓古董商 Andrew Stuart-Robertson Oriental and Fine Arts Reid 收藏

Guandi is the deified form of Guan Yu (died 220 AD). He acquired great popularity in later times, as one of the heroes in the vernacular novel Romance of the Three Kingdoms, written during the Ming dynasty. Guan Yu's support of the Han warlord Liu Bei's quest of continuing the Han state in Shu (present-day Sichuan Province) earned him the reputation of an exemplary model of faithfulness and reliance. The God was also worshipped as protector of merchants, and shrines dedicated to him were known as Temples of Literature and Martial Arts.

Gilt-bronze standing figures of Guandi, denoting such exquisitely refined details are rare. A stylistically related, but seated, gilt-bronze figure of Guandi, 17th/18th century, exhibiting comparable facial features, detailed armour and elaborate headdress, as the present lot, was sold at Christie's New York, 24 March 2004, lot 84.





132 A THANGKA OF SHAKYAMUNI

Tibet, circa 1850 Distemper on cloth, 61cm (24in) wide x 41cm (16in) long.

£7,000 - 10,000 CNY63,000 - 89,000

西藏 約1850年 彩繪釋迦牟尼佛唐卡

Provenance: a European private collection

來源: 歐洲私人收藏

Published and illustrated: E.Lo Bue, *Tibet, Dimora Degli Dei*, Milano, 1991, p.35, no.5 and E.Lo Bue, *Immagini di Fede nel Mondo Tibetano e Himalayano*, Firenze, p.25, no.3.

The central figure wearing a ruyi shawl over loose patchwork robes, adorned with elaborate jewellery and a foliate tiara, his right hand in bhumisparsha mudra, seated on a lotus throne with posts entwined by clambering dragons, flanked on the lower register by a further image of Buddha Shakyamuni to his right and Ekamatrka Shi Devi, or Lokesh Chandra, to the left. On the upper register Amitayus is flanked by Ushnîshavijayâ and Sita Tara, to the right and left. The Newari inscription at the back, reads 'Homage to Shakyamuni: the holy date of the Newar year 879, on the 6th day of the month of Vaishakha (corresponding to April-May 1850), when the eldest brother Shri Jiva Narasimha died in Lhasa, Tibet, this image of Shri Shri Shri Buddha Shakyamuni was dedicated accordingly in his name with full devotion by his brothers, namely Shr Birkusa and Shiva Narasimha. Wishing all the family the best blessings in life'. According to a study by the Newar scholar, Gautama Vajracharya, presented at the conference titled Himalayas. An Aesthetic Adventure, held in Chicago on 6th April 2003, the present thangka was likely painted in Lhasa.

A LARGE GILT-COPPER-ALLOY FIGURE OF ELEVEN-HEADED AVALOKITESHVARA

18th century

The deity finely cast standing with eight arms and eleven heads arranged in five tiers surmounted by one head with a wrathful expression topped by a small head of Amitabha Buddha, the principal hands held in *anjali mudra*, the others fanned out in various mudras and holding various attributes, the body adorned with elaborate jewellery inlaid with hard stones and billowing ribbons, with a deer skin slung across one shoulder, wood stand. *32cm (12 1/2in) high.* (2).

£22,000 - 28,000 CNY200,000 - 250,000

十八世紀 銅鎏金十一首觀音菩薩立像

Venerated in Indian Buddhism as embodiment of the Compassion of the Buddha, Avalokitesvara was incorporated in beliefs concerning the rebirth in the Pure Land of the Amithaba Buddha from at least the 1st-2nd century AD. In this context, the deity effected the spiritual rebirth of the devotees in the blissful land, the ideal atmosphere leading to peaceful nurturing and enlightenment. 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 designated the ten steps towards enlightenment, culminating with the visualisation of the Amithaba Buddha; the fan of arms holding different implements signified the measureless skilful means to save all suffering beings.

A related gilt-copper alloy figure of Avalokiteshvara, 18th century, in the Palace Museum, Beijing, is illustrated in *Zangchuan Fojiao Zaoxiang-Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2008, p.216, no.206. Another example was sold at Christie's New York, 21 March 2012, lot 811.





134 A GILT-BRONZE FIGURE OF A LAMA Qing Dynasty

Finely cast seated with legs splayed below the flowing robes falling over the carpeted repoussé white metal base incised with animals a nd foliate decoration, the left hand held in front of his bare chest in an auspicious *mudra*, the right arm lowered holding a *vajra*, the large eyes beneath arching brows and shaved pate. 19.6cm (7 5/8in) high.

£3,000 - 5,000 CNY27,000 - 45,000

清 銅鎏金喇嘛坐像

Provenance: Hancock, London, no.7159 (label)

來源: 倫敦古董商Hancock, 編號7159 (標貼)

135 *

A RARE AND LARGE GILT-BRONZE FIGURE OF A LAMA

17th century

Wearing voluminous robes intricately incised with floral patterns, his right hand raised in *vitarka mudra*, his left hand resting on his lap, the face with engaged expression and steady gaze, flanked by pendulous ears. *26cm (10 1/4in) high.*

£30,000 - 50,000 CNY270,000 - 450,000

十七世紀 銅鎏金喇嘛坐像

Empowered with great dignity and reverential demeanour, conveyed by the sturdy mass of his body and the elegance of his drapery folds, characterised by sleek movements and crinkled creases, the present figure may be identified as the Fifth Dalai Lama, Ngawang Losang Gyatso (b.1617). The distinctive facial figures, such as the pointed chin, the long and sharp nose and closely set walnut-shaped eyes, closely resemble the elements characterising a gilt-bronze portrait of the Fifth Dalai Lama, late 17th century, included in the collection of the Rose Art Museum, Brandeis University, Massachussets, illustrated by M.M.Rhie, *Wisdom and Compassion. The Sacred Art of Tibet*, London, 1991, pp.272-273, no.98. Ngawang Gyatso was a highly influential figure, particularly among the Geluk and Nyngma orders of Tibetan Buddhism. Following his appointment as the supreme spiritual teacher and secular ruler of Tibet at the young age of twenty-five, the lama began construction of the Potala palace in Lhasa in the iconic form as it still stands today. Resting on his lap, his left hand probably once held the Wheel of Teaching and royal rule.

Compare with a similarly treated, albeit smaller and inscribed, giltbronze figure of the Fifth Dalai Lama,17th century, which was sold at Sotheby's, 13-14 September 2016, lot 161.





THE PROPERTY OF A EUROPEAN FAMILY

歐洲家族藏品 Lots 136 - 138

136

A GILT-BRONZE FIGURE OF SRI DEVI Mid Qing Dynasty

The wrathful deity with bulging eyes and flaming hair secured by a skull tiara, riding a horse side-saddle, her right hand held aloft, her left hand holding a *kapala*, with a swirling scarf around her shoulders and garland of human heads around her waist, attached stand. *14cm (5 1/2in) high.* (2).

£5,000 - 8,000 CNY45,000 - 71,000

清中葉 銅鎏金吉祥天母像

Provenance: Sotheby's London, 14 May 2014, lot 85 A distinguished European private collection

來源:

2014年5月14日於倫敦蘇富比拍賣,拍品85號 顯貴歐洲私人收藏

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137 A GILT-BRONZE FIGURE OF HAYAGRIVA 18th century

The three-headed deity wearing a crown of skulls and with three horses' heads emerging from his flame-like hair, the six hands with various attributes or in various *mudras*, an elephant skin and a tiger skin hanging down the back of the figure above the eight legs astride, wood stand. *8.3cm (3 1/4in) high. (2).*

£3,500 - 4,500 CNY31,000 - 40,000

十八世紀 銅鎏金馬頭明王像

Provenance: a distinguished European private collection, acquired in the late 1920's in Calcutta, by repute

來源: 顯貴歐洲私人收藏,據傳於1920年代末購 自加爾各答



138 A FINE GILT-BRONZE FIGURE OF VAJRADHARA 18th century

Cast with a benign face under a five-leaf tiara encircling a high chignon, the deity dressed in *dhoti* and adorned with elaborate jewellery hanging over the bare chest, the arms raised and crossed holding a *vajra* and a *ghanta*, seated cross-legged in *dhyanasana* on a double-lotus pedestal 15.8cm (6 1/4in) high

£10,000 - 15,000 CNY89,000 - 130,000

十八世紀 銅鎏金持金剛坐像

Provenance: Koller, Zurich, 18 September 2010, lot 126 A distinguished European private collection

來源:2010年9月18日於蘇黎世闊樂拍賣,拍品126號 顯貴歐洲私人收藏

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'. A similar gilt-bronze figure of Vajradhara, 17th century, in the collection of the Guimet Museum, Paris, is illustrated in illustrated in Himalayan Art Resources, item no.85940.



138

THE PROPERTY OF A GENTLEMAN 士紳藏品

139

A COPPER-ALLOY FIGURE OF DORJE DROLO 18th century

The wrathful deity modelling lunging in *alidhasana*, trampling demons on a lotus base and wearing loose robes, a beaded necklace and a garland of severed heads at the waist, the right hand upraised holding a *vajra*, the left with a *kila*, the face with three glaring eyes and flaming eyebrows framed by upward-flowing tresses behind an elaborate headdress and serpentine earrings. *21cm* (8 2/8in) high.

£5,000 - 7,000 CNY45,000 - 63,000

十八世紀 銅忿怒蓮師像

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.



140 A THANGKA OF SHAKYAMUNI BUDDHA Tibet, 18th century

Distemper on cloth, framed and glazed. 62.5cm x 44 cm (24 1/2in x 13 3/8in); with cloth mount: 109cm x 64.5cm (42 7/8in x 25 3/8in).

£6,000 - 8,000 CNY54,000 - 71,000

西藏 十八世紀 彩繪釋迦牟尼佛唐卡

Provenance: a European private collection

來源: 歐洲私人收藏

Finely clad in red robes decorated with gilt blossoming flowers, the Buddha sits in contemplation. His arms in the earthtouching mudra, the legs in dhyanasana posture. He is flanked by his two principal disciples Sariputra and Mahamaudgalyayana, each holding a khakkhara staff in the right hand and an alm's bowl in the left. He is further surrounded by six of the sixteen arhats, the original followers of Buddha. Above Shakvamuni, floating on wispy clouds, is Tsongkhapa, the founder of the Gelug order of Tibetan Buddhism, flanked by Vajrasattva and Avalokiteshvara, the lower register with Vajrabhairava flanked by Mahakala and Yama Dharmaraja.

Compare with a similar thangka of Shakyamuni, 18th century, which was sold at Christie's New York, 18 march 2015, lot 4033.

141 * A LARGE GILT-BRONZE REPOUSSE FIGURE OF CHAKRASAMVARA AND VAJRAVARAHI

19th century

Both standing in *pratiyalida*, embracing with slightly wrathful faces, his primary arms wrapped around his consort, the others outstretched holding various attributes, wearing a beaded sash and garlands of skulls and severed heads with an tiger-skin over his back, trampling Kalaratri on the left and Bhairava on the right, both figures adorned in beaded jewellery and crowns, all supported on a lotus base. *55cm (21 5/8in) high.* (5).

£30,000 - 50,000 CNY270,000 - 450,000

十九世紀 銅鎏金勝樂金剛擁妃立像

Chakrasamvara is the principal transformational deity (viddam) of the Gelug School of Tibetan Buddhism. He is also the focal deity of the main tantra of the Anuttarayoga Wisdom classification of Buddhism, symbolising the fulfilment of Wisdom and Compassion when blissfully embracing his consort. From Chakrasamvara's neck hangs a garland of severed heads, signifying the purification of speech and the mental factors according to the Chittamatra or Mind-Only School as described by Asanga. A related figure of Chakrasamvara and consort from the Yonghe Temple, Beijing, is illustrated by Du Jianye in Yonghegong: Palace of Harmony, Hong Kong, 1993, p.127. A related but earlier gilt bronze figure of Chakrasamvara and consort, 18th century, in the Norton Simon Museum, Pasadena, acc.no.M.2010.1.44.S.

A similar but much smaller gilt-bronze figure of Chakrasamvara and consort, 18th century, was sold at Bonhams London, 11 May 2017, lot 106.

142 - 150 No lots



A MONUMENTAL GILT-BRONZE RITUAL BUTTER LAMP: A RARE VESTIGE OF IMPERIAL MING CHINA 朱明遺韻 - 御製銅鎏金大油燈

(see special catalogue) (請參閱特別圖錄)

150

A MONUMENTAL IMPERIAL EXCEPTIONALLY RARE CAST GILT-BRONZE RITUAL BUTTER LAMP

Early Ming Dynasty, circa first half 15th century, cast Jingtai six-character mark

The massive gilt-bronze Buddhist ritual vessel superbly and thickly cast in two main sections, covered in rich gilt around the exterior and inner section of the rim, the bowl with flared sides rising to the wide flattened rim, accentuated by the raised central stepped rib around the bowl, the convex underside with a further lipped rib crowning and slotting into the narrow cylindrical stem similarly cast with a raised central rib, all above the generously proportioned bell-shaped lower section with double everted cascading sides emphasised by lipped rims, the bowl cast with the six-character reign mark. *102.6cm (40 3/8in) high, 102.1cm (40 1/8in) diam. of bowl, 88.8cm (35in) diam. of foot, approx. 335kg*

Estimate on request

明初 約十五世紀前半葉 御製銅鎏金大油燈 陽鑄「大明景泰年製」楷書橫款

Provenance:

Spink & Son Ltd., London, circa 1960s-1970s An English private collection, London Christie's London, 15 December 1983, lot 374 Compagnie de la Chine et des Indes, Mike Winter - Rousset, Paris, December 1983-1990 A European private collection, circa 1990-2014 The Bodhimanda Foundation, 2014-present

Published and Illustrated:

M.Henss, Buddhist Art in Tibet: New Insights on Ancient Treasures: A Study of Paintings and Sculptures from the 8th to 18th Century, Ulm, 2008, p.266

M.Henss, *Orientations*, 'Sacred Spaces and Secret Visions: Tibetan Buddhist Art from The Bodhimanda Foundation', 43(1), pp.66-72, pp.66 and 68.

E.Bruijn, *Tibet-China & Japan: Catalogue on Masterpieces from the Ethnographic Collections in the Wereldmuseum Rotterdam*, Part II, Rotterdam, 2011

Exhibited:

Wereldmuseum, Rotterdam, 4 June 2006 - 7 February 2007 20 September 2010 - 1 June 2015, as part of the permanent exhibition of The Bodhimanda Collections in the Wereldmuseum, Rotterdam 來源:

約於1960至1970年代期間由倫敦古董商Spink & Son Ltd. 所藏 倫敦私人收藏 1983年12月15日於倫敦佳士得拍賣,拍品374號 1983年12月至1990年期間由巴黎古董商Compagnie de la Chine et des Indes公司Mike Winter-Rousset先生所藏 約於1990至2014年期間由歐洲私人收藏 2014年至今由菩提曼拏羅基金會收藏

出版:

M.Henss著,《Buddhist Art in Tibet:New Insights on Ancient Treasures: A Study of Paintings and Sculptures from the 8th to 18th Century》,烏爾姆,2008年,頁266 M.Henss著, [Sacred Spaces and Secret Visions: Tibetan Buddhist Art from the Bodimanda Foundation],《Orientations》雜誌,43(1)

Art from the Bodimanda Foundation」,《Orientations》雜誌,43(1) • 頁66至72、66及68 - 日本: 《Diana Annual Annua

E.Brujin著,《Tibet-China & Japan: Catalogue on Masterpieces from the Ethnographic Collections in the Wereldmuseum Rotterdam, PartII》, 鹿特丹, 2011年

展覽:

2006年6月4日至2007年2月7日期間借展予鹿特丹世界博物館 2010年9月20日至2015年6月1日期間作為菩提曼拏羅基金會藏品於 鹿特丹世界博物館長期展出





A PALE GREEN JADE SCABBARD CHAPE Han Dynasty

Of trapezoidal form, carved to each side with a *taotie* mask issuing archaistic scrolls forming the horns and beaks, the underside drilled with a set of three holes for fastening, the stone of a pale green tone with calcified areas. *5.6cm (2 1/4in) long*

£12,000 - 15,000 CNY110,000 - 130,000

漢 青白玉勾雲紋劍珌

A related jade sword chape, Han dynasty, is illustrated by T.Fok, *The Splendour of Jade: The Songzhutang Collection of Jade*, Hong Kong, 2011, pl.67; and was later sold at Bonhams Hong Kong, 30 May 2017, lot 46.

151



152

A BLACK AND WHITE JADE CARVING OF THE HEHE ERXIAN

17th century

Carved as a boy carrying a leafy sprig of lotus around his back, standing beside another crouching boy carrying a *ruyi*, the stone of opaque white tone with brown and black patches. 6cm (2 3/8in) high.

£10,000 - 12,000 CNY89,000 - 110,000

十七世紀 墨白玉和合二仙把件

The Hehe Erxian, known as the Two Immortals of Harmony and Unity, were often represented carrying a lotus and a box, although the present lot is rare in that one carries an auspicious *ruyi* sceptre instead. The lotus (*he* 荷) is a homophone for the words for togetherness (*he* 合) and harmony (*he* 和).

Compare with a larger green jade example of the Hehe Erxian, carved in similar form, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade, 8*, Beijing, 2011, p.283, no.255.

152

THE PROPERTY OF A GENTLEMAN

士紳藏品

153*

A WHITE AND RUSSET JADE 'CHILONG' WATER VESSEL Qianlong

The cylindrical vessel supported on three feet in the shape of a standing beast connected by a key-fret band, crisply carved with a handle modelled in the form of a stylised *chilong* clambering and biting on the rim encircled by a relief band of scrolling foliage, above a bow-string band to the lower-middle section, the stone of an even pale tone highlighted with russet inclusions, wood stand. *9.9cm (3 7/8in) high. (3).*

£15,000 - 20,000 CNY130,000 - 180,000

清乾隆 白玉帶皮仿古夔龍耳三足小水盂

Provenance: an Asian private collection

來源: 亞洲私人收藏

The present lot with its exquisite carving, unusual form and small size is rare. The vessel is an example of archaism inspired by archaic bronzes and jades which the Qianlong Emperor greatly admired and appreciated, but reinterpreted by the Qing jade ateliers. A related but larger green jade vessel and cover (17.9cm high), Qing dynasty, is illustrated in the *Compendium of Collections in the Palace Museum: Jade, 10*, Beijing, 2011, p.81, no.52.

Compare also with a related but larger jade vessel, 17th/18th century, which was sold at Christie's New York, 17 March 2017, lot 1079.



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

54

A VERY PALE GREEN JADE KNIFE SET 18th/19th century

The jade scabbard finely carved with a clambering *chi*dragon on one side, the base with incised *ruyi*-lappets, the handles smoothly polished and attached to later silver knife and fork, the stone of smooth even pale tone. 23.5cm (9 1/4in) long. (3).

£5,000 - 8,000 CNY45,000 - 71,000

十八/十九世紀 青白玉行旅刀具 一組

Provenance: a European private collection

來源: 歐洲私人收藏

The use of personal knives at meals was a distinct mark of Manchu identity; in contrast to the Han Chinese of having their meat served pre-cut, the Manchu (men and women alike), were expected when eating sacrificial pork to cut up their own meat. Knives, at times such as the present lot, were combined with other eating utensils.

Compare with a related white jade knife and sheath, Qianlong mark and of the period, which was sold at Bonhams Hong Kong, 28 November 2017, lot 23.

A WHITE JADE 'CHILONG' BELT BUCKLE 18th century

Deftly carved in openwork in the form of an archaistic *chilong*, the flattened head forming the hook while a smaller *chilong* with bifurcated tail perches on its sinuous body grasping in its mouth a spray of *lingzhi*, the other section similarly modelled with a writhing *chilong*, each of the two sections with a centred rounded knob on the underside, the smoothly polished stone of an even white tone. *11cm* (4 3/8in) long. (2).

£6,000 - 8,000 CNY54,000 - 71,000

十八世紀 白玉鏤雕蒼龍教子帶扣



155

156

A PALE GREEN JADE BUCKLE

18th/19th century

The two-part buckle carved in openwork to each convex section with a crouching *chilong* holding sprigs issuing *lingzhi* fungi, the hook modelled in the form of a dragon head, the stone of an even pale green tone.

11cm (4 3/8in) long (2).

£3,000 - 5,000 CNY27,000 - 45,000

十八/十九世紀 青白玉鏤雕蟠螭銜靈帶扣





(detail)

THE PROPERTY OF A LADY

女士藏品

157

A RARE PALE GREEN JADE VASE AND COVER Qianlong

Exquisitely carved in relief to the tapering body with bats swooping amidst billowing clouds, the waisted neck climbed by a large *chilong* and its kin in mutual pursuit of the flaming pearl, all above craggy rocks protruding on a ground of crashing and swirling waves extending to the base, the cover surmounted by a stepped finial, the semi-translucent stone of a pale green tone with streaky inclusions, wood stand. 25.7cm (10 1/8in) high (3).

£50,000 - 100,000 CNY450,000 - 890,000

清乾隆 青白玉蒼龍教子蓋瓶

Provenance: Papazian and Eskenazi, Milan

An Italian private collection, acquired from the above on 12 March 1958, and thence by descent

來源:

米蘭古董商Papazian and Eskenazi 意大利私人收藏,於1958年3月12日購自上者,並由後人保存迄今

The motif of an adult and young dragon seems to have been favoured by the Qianlong Emperor and has been interpreted as conveying the message of the father teaching his son the way of life, and within the Imperial family, that of the emperor giving lessons to the prince.

Compare a white jade vase and cover, Qing dynasty, from the Qing Court Collection, similarly carved with adult and young dragons pursuing the flaming pearl, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware II*, Beijing, 2008, pl.21. See also another related jade 'dragon' vase and cover, Qianlong, illustrated by R.Kleiner, *Chinese Jade from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p.191, no.147.

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(invoice)







THE PROPERTY OF A GENTLEMAN 士紳藏品

158 *

A PALE GREEN JADE 'CHAMPION' VASE 18th/19th century

Well carved in double-cylindrical form, joined by a phoenix with outstretched wings and a loose ring suspended from its beak, perched on the head of a crouching beast, the tail feathers and rear haunches of each visible on the opposite side, carved below the rim of each cylinder with a broad band of bosses between further bands of archaistic scrolls and pendant cicada blades, the stone of a pale celadon tone with russet inclusions, box. 14.9cm (5 7/8in) high. (2).

£10,000 - 15,000 CNY89,000 - 130,000

十八/十九世紀 青白玉英雄雙聯瓶

Provenance: Conrad W.Anner Collection The House of Jade, Stanley Charles Nott, New York, December 1960. Christie's New York, 18 March 2009, lot 440 An important Asian private collection

來源: Conrad W.Anner先生舊藏 紐約古董商The House of Jade,1960年12月 2009年3月18日於紐約佳士得拍賣,拍品440號 A related vase, Qianlong mark and of the period, is illustrated in the *Compendium of Collections in the Palace Museum: Jade, Qing Dynasty*, vol.10, Beijing, 2011, pl.149. Another related jade vase is in the Victoria and Albert Museum, London, and is illustrated by S.Howard Hansford, *Chinese Carved Jades,* London, 1968, pl.94.

THE PROPERTY OF A LADY 女士藏品

159

A WHITE JADE ARCHAISTIC VASE, GU 18th century

Carved in relief to the each side of the bulbous central section with an archaistic *taotie* mask, supported on a spreading foot rising to a flaring neck similarly formed with overlapping lotus petals, the stone of an even white tone. *11cm (4 3/8in) high*

£2,500 - 4,000 CNY22,000 - 36,000

十八世紀 白玉仿古饕餮紋小花觚

Provenance: an English private collection

來源: 英國私人收藏

159

THE PROPERTY OF A GENTLEMAN

士紳藏品

160

A RARE AND FINE PALE GREEN JADE ARCHAISTIC VESSEL AND COVER, TULU

18th century

Finely carved on the exterior with a decorative band of archaistic dragons with their bodies interlaced as if to form waves, the heads rising above the writhing bodies at regular intervals, all above a further band of *taotie* masks and pendent *ruyi*-head lappets, the central lappet containing a stylised *ji* character, flanked with a pair of phoenix-head handles, the cover carved with a coiling dragon finial, wood stand. *14cm* (5 1/2in) high. (3).

£15,000 - 20,000 CNY130,000 - 180,000

十八世紀 青白玉仿古蟠螭紋四足蓋爐

Provenance: a European private collection

來源: 歐洲私人收藏

The form of this type of vessel is derived from the archaic bronze tradition. One such piece is illustrated by Wang Tao, *Chinese Bronzes from the Meivintang Collection*, London, 2009, no.127, where the author notes that the unusual form indicates a different function from other ritual food vessels, and speculates that it may have served as a pigment container.

A related four-legged vessel from the Qing Court Collection shows the same design of dragons rising above waves and is illustrated in the *The Complete Collection of Treasures of the Palace Museum: Jadeware (III)*, Hong Kong, 1995, no.156. Another example but in spinach jade is illustrated by S.C.Nott, *Chinese Jade Throughout the Ages*, Japan, 1962, pl.113.

Compare with a similar pale green jade vessel and cover, 18th century, which was sold at Christie's Paris, 21-22 June 2016, lot 167; and another similar vessel, 18th century, which was sold at Bonhams London, 16 May 2013, lot 155.



A RARE AND LARGE IMPERIAL INCISED PALE GREEN AND BLACK JADE VASE, HU

Qianlong four-character fanggu mark and of the period Smoothly carved as a vessel of flattened hu form supported on a spreading foot with the neck flanked by a pair of tubular handles, incised and gilt around the exterior with plum blossoms and flying birds, the stone of pale celadon tone with black and brown patches. 32cm (12 1/2in) high.

£30,000 - 50,000 CNY270,000 - 450,000

清乾隆 青玉刻喜鵲登梅貫耳壺 「乾隆年製」隸書刻款

The Qianlong emperor proposed to 'restore ancient ways' and 'model on the antique' (*fanggu* 仿古), referring to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and good governance. For this purpose the Emperor instructed the court to collect drawings of antiquities, such as the *Xi Qing Gu Jian* (Catalogue of Xiqing Antiquities), which were in turn provided to the craftsmen for inspiration. The design of the present jade vase is likely to have been inspired by the bronze vessels of the Zhou dynasty. See Chang Lituan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

Compare with a related but smaller but related pale celadon jade vase incised and gilt with prunus, Jiaqing, which was sold at Christie's London, 10 November 2015, lot 130. See also a related archaistic pale green and grey jade vase and cover, Qianlong fanggu four-character mark and of the period, which was sold at Bonhams London, 7 November 2013, lot 104.









162 A RARE GREEN JADE BOWL

Qianlong seal mark and of the period Supported on a short and straight foot, the bowl carved with deep rounded sides raising to a slightly everted rim, the stone of a green tone with mottled inclusions. 15.5cm (6 1/8in) diam.

£3,000 - 5,000 CNY27,000 - 45,000

清乾隆 青玉光素盌 「大清乾隆年製」篆書刻款

163

A CHAMPLEVÉ ENAMEL CAPARISONED GREEN JADE STANDING ELEPHANT

18th/19th century

The large elephant made of two sections standing four-square, with lotus leaf-like ears and a long curling trunk, caparisoned with a gilt-bronze cover decorated with floral scrolls and surmounted by a vase inlaid with jade and stones, the stand similarly decorated with turquoise stone-inlay.

35cm (13 3/4in) high. (4).

£3,000 - 5,000 CNY27,000 - 45,000

十八/十九世紀 銅胎填琺瑯框青玉寶象擺件

THE PROPERTY OF A GENTLEMAN

士紳藏品

164 ^Y

A LARGE AND RARE VERY 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) long (2)*.

£8,000 - 12,000 CNY71,000 - 110,000

清乾隆 青白玉年年有餘蟠螭荷葉筆掭

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 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 (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.





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.

(invoice)



Marguerite Sulzbach (1863-1945)

Maurice Sigismund Sulzbach (1853-1922), was born in Frankfurt am Main, to a banking family. He moved to Paris in December 1882, when he married Marguerite Ida Premsel. He was an academic collector with extremely eclectic tastes ranging from Dutch old master paintings to objects of Islamic and Asian art. He donated several items to the Louvre before he died. His wife Marguerite was more attracted to contemporary art and befriended many painters such as Maurice Denis, Jean Louis Forain and, later on, the Japanese artist Foujita. Marguerite was also an artist in her own right and started painting on porcelain at an early age and later created works in pottery at a kiln installed in her home.

THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY

顯貴歐洲家族藏品 Lots 165 - 166

165

A VERY PALE GREEN JADE 'DOUBLE VASE' GROUP 18th century

Well carved with two hollowed vases surrounded by pine tree branches and *lingzhi* fungus, beside the larger vase with a pair of archaistic phoenix handles a deer looks back at a crane perched on the *lingzhi*, the stone of a pale celadon tone with milky white inclusions and some dark streaks, wood stand. *17.8cm (7in) wide.* (2).

£8,000 - 12,000 CNY71,000 - 110,000

十八世紀 青白玉鶴鹿同春雙聯尊

Provenance: Maurice (1853-1922) and Marguerite Sulzbach (1863-1945), and thence by descent

來源: Maurice(1853-1922)及Marguerite Sulzbach伉儷收藏,並由後 人保存迄今

166 A DAI

A PALE GREEN JADE BAMBOO-SHAPED 'PHOENIX' VASE 18th century

Crisply carved as a hollow bamboo trunk with naturalistically grooved nodes and issuing leafy branches, flanked by two phoenix, one perched on rockwork and the other on a *lingzhi* fungus, their heads turned towards each other, the stone of pale green tone, with some russet and snowy white inclusions. *19.1cm* (7 1/2in) high.

£4,000 - 6,000 CNY36,000 - 54,000

十八世紀 青白玉雙鳳祝壽花插

Provenance: Maurice (1853-1922) and Marguerite Sulzbach (1863-1945), and thence by descent

來源: Maurice(1853-1922)及Marguerite Sulzbach伉儷收藏,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.



167

A WHITE AND RUSSET JADE CARVING OF A BOY CATCHING CRICKETS Qing Dynasty

Skilfully carved crouching on an elongated lotus leaf with foliate edges clambered by a cricket, the boy dressed in long robe and grasping a basket with his left hand, perched by a further cricket on his back, the underside detailed with veins highlighted by russet inclusions, the translucent stone of an even pale tone, velvet box. *9cm (3 1/2in) long.* (2).

£18,000 - 22,000 CNY160,000 - 200,000

清白玉帶皮童子戲蛐把件

The motif in jade of boys catching crickets with a basket is extremely rare, although boys and lotus are more commonly seen. Carvings of boys and lotus created the rebus for the blessing of continuously having sons, as lotus (*lian* $\underline{\mathbb{Z}}$) is a pun for 'continuous' (*lian* $\underline{\mathbb{Z}}$), while the boy implies the wish for a son. The addition of crickets, which the boy is humorously trying to catch with his basket in the present lot, reflects not only the individual freedom of the master carver, but also the popular pastime of catching and keeping crickets as pets to either sing or fight.

A related jade carving of boy and lotus, Qianlong, is illustrated by S.Howard Hansford, *Jade: Essence of Hills and Streams*, London, 1969, p.162.

Compare also with a related, but smaller, jade carving of boys and lotus, Qianlong, which was sold at Sotheby's Hong Kong, 1 December 2016, lot 1.

THE PROPERTY OF A GENTLEMAN 士紳藏品

168 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).

£10,000 - 15,000 CNY89,000 - 130,000

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.

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.



THE PROPERTY OF A GENTLEMAN 士紳藏品

169 ^Y

A PALE GREEN JADE 'BITTER-MELON' WATER POT

19th century

Naturalistically carved as a bitter gourd, skilfully carved around the exterior with a knobbly surface containing, the fruit borne on a gnarled stalk further issuing a smaller fruit and curling tendrils with a naturalistic preying mantis and dragon-fly on the sides, the stone of pale celadon tone. 10.7cm (4 1/4in) long; together with a jade carving of a stylised phoenix, the stone of pale tone with cloudy-white inclusions, wood stands. 14cm (5 1/2in) long. (4).

£3,000 - 5,000 CNY27,000 - 45,000

十九世紀 青白玉錦荔枝水盂

Provenance: an English private collection

來源: 英國私人收藏





THE PROPERTY OF A GENTLEMAN 士紳藏品

A VERY PALE GREEN AND RUSSET JADE CARVING OF A QILIN 18th/19th century

The recumbent beast carved with paws and legs neatly tucked underneath the body, detailed with bulging eyes and flaming horns, its well-defined backbone highlighted by russet inclusion leading to the bifurcated tail swaying around the haunch, the translucent stone of an attractive pale green tone. 7.2cm (3 7/8in) wide

£6,000 - 8,000 CNY54,000 - 71,000

十八/十九世紀 青白玉帶皮麒麟把件

Provenance: an Asian private collection

來源:亞洲私人收藏
171 A PALE GREEN JADE 'MYTHICAL BEAST' FINIAL

18th/19th century

Carved in openwork with two single-horned mythical beast each with bifurcated tail, seated on their hindquarters on a slightly concave base drilled with two pair of holes for fastening, the stone of an even pale green tone. 3.8cm (1 1/2in) high

£5,000 - 8,000 CNY45,000 - 71,000

十八/十九世紀 青白玉瑞獸帽頂



171

THE PROPERTY OF A GENTLEMAN 士紳藏品

172

A WHITE AND RUSSET JADE CARVING OF A HORSE AND MONKEY

18th/19th century

Well carved as a recumbent horse with the legs neatly folded and tucked underneath the body, its head swayed to its right, precariously climbed over a monkey grasping a rein strapped to the bridle, a second monkey beside it, the translucent stone of a white tone with russet inclusions highlighting the reverse.

6.6cm (2 5/8in) wide

£2.000 - 3.000 CNY18,000 - 27,000

十八/十九世紀 白玉帶皮馬上封侯把件

Provenance: an English private collection

來源: 英國私人收藏

The monkey (hou 猴), is a homophone for 'marquis' (hou 侯), which on top of a horse (mashang 馬上), also meaning 'quickly', is a rebus for 'quick ennoblement' or rising quickly up the ladder of success in one's career.



172





173 *

A SPINACH-GREEN JADE 'LOTUS LEAF' BRUSHPOT, BITONG

Of cylindrical form, carved in the form of a wrapped lotus leaf with foliate rim detailed with veins, borne on a stem issuing a lotus bud, the stone of a typical dark-green tone with black inclusions and bright green streaks, velvet box. 13cm (5 1/8in) high (2).

£8,000 - 12,000 CNY71,000 - 110,000

碧玉蓮葉形筆筒

174 *

A LARGE SPINACH-GREEN HARDSTONE TIERED 'PAGODA' INCENSE BURNER AND COVER

Late Qing Dynasty/ Republic Period The dark green stone flecked with brighter green and ochre inclusions, the body raised on three animal-mask legs and carved with archaistic chilong scrolls, flanked by two reticulated scroll handles each suspending a loose ring, the neck also with reticulated square scrolls, surmounted by a threelayered reticulated cylindrical parfumier carved with shou characters and the central band set with four chilong each wrapped around a scroll-like embellishment, the cover shaped as a six-peaked tiled roof, each peak terminating in a mythical beast suspending a loose-ring bell, all surmounted by a tall tiered finial carved with three chilong handles beneath bats amidst cloud scrolls, wood stand, fitted box. Overall 64.5cm (24 3/8in) high. (6)

£5,000 - 8,000 CNY45,000 - 71,000

清末/民國 石雕鏤雕塔式薰爐

Provenance: a Swiss private collection and thence by descent

來源:瑞士私人收藏,並由後人保存迄今

Compare a related jasper incense burner in the shape of a pagoda, illustrated in the *Compendium of Collections in the Palace Museum: Jade 10*, Beijing, 2011, pp.144-145, pl.106.

174

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.

175 A LARGE LAPIS LAZULI CARVED BOULDER 19th century

Naturalistically carved as a pine tree-covered mountain with a bending river leading to its depth and pagodas and pavilions, the stone of greenishblue tone with rich purplish-blue highlights suffused with gold speckles and faint mottling, wood stand. *32.5cm (12 3/4in) high.* (2).

£4,000 - 6,000 CNY36,000 - 54,000

十九世紀 青金石山水圖山子

Provenance: Sotheby's London, 21 July 1969, lot 72

來源: 1969年7月21日於倫敦蘇富比拍賣,拍品721號

Compare with a related lapis lazuli carved boulder, Qianlong, illustrated in *Later Chinese Jade: Ming Dynasty to Early Twentieth Century: From the Asian Art Museum of San Francisco*, San Francisco, 2007, p.308, no.354. See also a related lapis lazuli mountain, 18th/19th century, illustrated in *The Tata Collection of Chinese Antiquities in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly the Prince of Wales Museum of Western India)*, Mumbai, 2002, p.93, no.63.

176 ^Y A RARE AND LARGE CORAL AND MALACHITE MOUNTAIN

Qing Dynasty

The pinkish-red and creamy-white coral used to imitate gnarled trees and rocky heights, the green malachite inlaid to emulate lush grass and shrubs on a mountain, wood stand. *34cm (13 3/8in) wide. (2).*

£3,000 - 5,000 CNY27,000 - 45,000

清孔雀石嵌珊瑚山水盆景

來源: 歐洲私人收藏

The literati in China enjoyed the elegant pastime of 'miniature landscapes' (*shanshui penjing* 山水盆景), such as bonsai, scholars' rocks, as well as those made of coral such as the present lot, on their desks - to imagine themselves among such a mountainous landscape and to reconnect with nature.



175



A DISTINGUISHED EUROPEAN PRIVATE COLLECTION OF JADE AND HARDSTONE BOATS 顯貴歐洲私人珍藏玉石寶船

Lots 177 - 199

This unusual and comprehensive collection of Chinese sampans, sail boats and rafts is exceptionally diverse in the materials from which these are made, demonstrating the breadth of prized materials available for carving and admired by connoisseurs throughout the mid to late Qing dynasty. These include jade, jadeite, rock crystal, lapis lazuli, agate, soapstone, rose quartz, aventurine glass, serpentine and bowenite. In its entirety the collection numbers over sixty maritime-subject carvings, each specially chosen and collected.

This unique collection was formed by the grandparents of the present owner, who collected Chinese furniture, jade carvings and porcelain, acquired mostly from the 1930s to the 1950s, from leading London and Paris dealers including in London John Sparks and Sydney L. Moss, and in Paris L.Wannieck, Pierre Saqué, C.T. Loo, Michon and Compagnie de la Chine et des Indes. The family sold part of the collection with Bonhams in our New Bond St, London Rooms on 17 May 2012, lots 1-20,

retaining the special collection of Chinese jade and hardstone boats, offered now in our May 2018 sales in New Bond St and Knightsbridge, London and Hong Kong.

The passion for collecting nautical related carvings was no coincidence, as it combined the family passion for Chinese art with their occupation relating to maritime trade.

Chinese sampans and sail boats are a subject matter which features prominently in a wide range of mediums from paintings to works of art and porcelain, often associated with river and lakeside vistas, invoking the idyllic nature retreat the literati would aspire to retire to. Fishermen also represent one of the 'Four Noble Occupations' comprising the Chinese four-layered traditional society (also including the woodcutter, farmer and scholar).

An exceptional Imperial white jade carving and an aventurine glass carving, both to be offered in Hong Kong, are rare in

representing the Han dynasty statesman, traveller and explorer Zhang Qian, shown floating down the Yangtze river on a raft to explore the Western Regions, Xiyu 西域, and known for later playing an integral role in establishing an east-west route opening China to the world of commercial trade and major trade routes such as the renowned Silk Road. These carvings were likely inspired by the well-known silver example formerly in the collection of Lady David, inscribed with a poem and artist's seal Bishan denoting Zhu Bishan, a silversmith active during the 14th century, illustrated in *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, Cleveland Museum of Art, 1968, no.37.

Related carvings of jade sampans from the Qing Court Collection are still extant in the collection of the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (III)*, Hong Kong, 1995, no.32, and *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2010, no.125.





THE PROPERTY OF A LADY

女士藏品 Lots 177 - 199

177 *

A RARE WHITE JADE 'IMMORTAL AND RAFT' POURING VESSEL

18th century

Finely carved with the female Immortal standing on a leaf-like vessel, her hair finely incised, holding a long double headed *lingzhi* fungus as an oar, the stone of pale-white tone with some cloudy inclusions, wood stand. *9.5cm (3 3/4in) wide. (2).*

£8,000 - 12,000 CNY71,000 - 110,000

十八世紀 白玉仙人乘槎水注

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今

Compare with a related white jade carving of a female Immortal on a raft, 18th century, which was sold at Sotheby's Hong Kong, 2 May 2005, lot 695.

178*

A WHITE JADE CARVING OF AN IMMORTAL ON A RAFT 18th/19th century

Carved with the female Immortal standing on a tree trunk raft with protruding branches, knots and twisted root nodules, she holds a large *lingzhi* fungus as an oar, a large vase of herbal wine sits at the bow, the stone of even pale-white tone, wood stand. 11cm (4 1/4in) wide. (2).

£5,000 - 8,000 CNY45,000 - 71,000

十八/十九世紀 白玉仙人乘槎擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今

A related white jade carving with an Immortal on log raft, 18th century, was sold at Sotheby's Hong Kong, 8 April 2010, lot 1920. See also another celadon jade carving of Immortals on a log raft, 18th/19th century, which was sold at Christie's Paris, 15 December 2010, lot 101.



179*

A WHITE JADE CARVING OF AN IMMORTAL ON A RAFT

18th/19th century

The raft formed as a log with with curling branches, knots and twisted root nodules a large peach at the prow with an auspicious bat, behind the figure steering the boat rests a large basket with sprays of *lingzhi* fungus, the underside with finely incised swirling waves, the stone of even pale-white tone, wood stand. *9.3cm wide (3 5/8in)* (2).

£2,500 - 4,000 CNY22,000 - 36,000

十八/十九世紀 白玉仙人乘槎把件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

Compare with a related white jade carving of an Immortal on log raft, 18th century, which was sold at Sotheby's Hong Kong, 8 April 2010, lot 1920. See also a related white jade carving of Liu Hai in a log raft, Qianlong, which was sold at Sotheby's London, 16 May 2007, lot 61.





A PALE GREEN JADE CARVING OF A SAIL BOAT WITH FIGURES

19th century

Carved at full sail and with flags blowing in the wind, two oarsmen on either side row the boat, their oars dipping into the finely carved waves, another figure holds a fish ready to put in the basket, one figure hoists the sails while another holds a flag at the bow, the stone of light green-celadon tone with some cloudy inclusions. 16.5cm (6 1/2in) wide.

£6,000 - 8,000 CNY54,000 - 71,000

十九世紀 青白玉揚帆漁舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

Compare with a jade carving of a boat, late Qing dynasty, which was sold at Sotheby's New York, 17 March 2009, lot 44.

180



181 *

A WHITE JADE CARVING OF A SAIL BOAT WITH THREE FIGURES

Late Qing Dynasty Of flattened form with two masts, two smiling figures hoist a sail each, the larger figure at the prow steering the vessel with an oar, the sides incised with waves, the stone of even pale-white tone, wood stand. 13.8cm (5 3/8in) wide. (2).

£3,000 - 5,000 CNY27,000 - 45,000

清末 白玉揚帆寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

A WHITE JADE CARVING OF A SAMPAN WITH FIGURES

19th century

Finely carved with the mast and sails folded, two oarsmen at the bow row while a another with an umbrella holds the helm, two ladies under the shelter, the nets and fishing basket finely incised, the stone of even pale-white tone, wood stand. *16cm (6 1/4in) wide. (2).*

£6,000 - 8,000 CNY54,000 - 71,000

十九世紀 白玉櫓槳寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

A related jade carving of a boat with figures, Qing dynasty, is illustrated in the *Compendium of Collections in the Palace Museum: Jade, 8*, Beijing, 2011, pp.162-163, no.125.

Compare with a related celadon jade carving of a sampan with figures, 19th century, which was sold at Christie's London, 16 May 2014, lot 1190; see another jade carving of a boat, late Qing dynasty, which was sold at Sotheby's New York, 17 March 2009, lot 44; and another jade boat with figures, 19th century, which was sold at Sotheby's New York, 21 March 2015, lot 869; another related white jade model of a fishing boat, 19th century, was sold at Bonhams San Francisco, 18 December 2007, lot 4307.

183*

A WHITE JADE CARVING OF A SAMPAN WITH A LADY AND BOY

19th century

Deftly carved with a lady kneeling by a bucket while the oarsman rows steadilly at the bow, two smaller buckets at the stern, the finely detailed netting and shelter carefully incised, the stone of even pale-white tone, wood stand. 12.5cm (4 7/8in) wide. (2).

£2,000 - 3,000 CNY18,000 - 27,000

十九世紀 白玉仕女乘舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

Compare with a related white jade carving of a boat with figures, 18th century, which was sold at Sotheby's Hong Kong, 8 April 2010, lot 1873



182





A PALE GREEN JADE SAIL BOAT WITH FIGURES

19th century

The vessel with two oarsmen steadily steering the boat while another is at the helm, a figure gazes out from beneath the shelter while above stand a figure hoisting the sail, the rigging intricately carved, the stone of even pale green tone, wood stand. *19.4cm (7 5/8in) wide. (2).*

£6,000 - 10,000 CNY54,000 - 89,000

十九世紀 青白玉揚帆寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

A related jade carving of a boat with figures, Qing dynasty, is illustrated in the *Compendium of Collections in the Palace Museum: Jade, 8*, Beijing, 2011, pp.162-163, no.125.

Compare with a related celadon jade carving of a boat, 19th century, which was sold at Sotheby's New York, 21 March 2015, lot 869.

184



185 *

A VERY PALE GREEN JADE 'DRAGON BOAT' CARVING WITH FIGURES

19th century

Of flattened plaque-like form, the dragon boat incised with scales beneath parasols and fluttering flags with the character '*shuai*' for 'leader' and '*ling*' for 'command', four oarsmen and one figure at the helm, another atop the dragon's head with a flag, the stone of even pale tone, wood stand. *10.6cm (4 1/3in) wide.*

£2,500 - 4,000 CNY22,000 - 36,000

十九世紀 青白玉鏤雕龍舟把件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

Compare with a related jadeite 'dragon boat' pendant, 19th century, which was sold at Sotheby's Hong Kong, 8 October 2009, lot 1682; see also a larger white jade dragon boat, 18th/19th century, which was sold at Christie's Hong Kong, 1 June 2011, lot 3748.

185

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 FINE WHITE JADE CARVING OF A SAMPAN WITH TWO FIGURES

19th century

Crisply carved as a single-masted boat with sail, the shelter and rigging intricately incised creating the texture of rope and wicker, an oarsman at the helm depicted resting while another continues to row steadily, the stone of even pale-white tone, carved wood stand.

17.8cm (7in) wide. (2).

£8,000 - 12,000 CNY71,000 - 110,000

十九世紀 白玉揚帆漁舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

Compare with a related celadon jade carving of a boat, 19th century, which was sold at Sotheby's New York, 21 March 2015, lot 869.



186

187 *

A LARGE PALE GREEN JADE CARVING OF A SAMPAN WITH FIGURES

19th century

Deftly carved with a figure at the helm hoisting the sail while another two oarsmen steer the boat, the sides of the boat carved with a key-fret border, the stone of pale celadon tone with some inclusions, carved wood stand. 24.4cm (9 5/8in) wide. (2).

£3,000 - 5,000 CNY27,000 - 45,000

十九世紀 青白玉揚帆漁舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

Compare with a jade carving of a boat, late Qing dynasty, which was sold at Sotheby's New York, 17 March 2009, lot 44.







189



188 *

A JADEITE CARVING OF A SAMPAN WITH THREE FIGURES Late Qing Dynasty

Carved with finely incised waves at the sides and a folding mast, an oarsman steers the boat at the prow while a lady holds a box, a figure gazes out of the window beneath the shelter, another oarsman at the helm, the stone of bright apple-green tone with white patches, wood stand.

10.5cm (4 i/2in) wide. (2).

£4,000 - 6,000 CNY36,000 - 54,000

清末 翠玉寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今

Compare with a jadeite model of a boat, 19th century, which was sold at Christie's New York, 17-18 July 2012, lot 408, (part lot).

189*

A JADEITE CARVING OF A SAMPAN WITH FIGURES Late Qing Dynasty

The vessel with an oarsman at the prow steering the boat with finely incised shelter, an oarsman at the helm hoisting the sail, beside the vessel a patch of land with bamboo and two birds, the stone of bright apple-green tone with white patches, wood stand. *10.7cm (4 1/4in) wide. (2).*

£2,500 - 4,000 CNY22,000 - 36,000

清末 翠玉寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今

Compare with a jadeite model of a boat, 19th century, which was sold at Christie's New York, 17-18 July 2012, lot 408, (part lot).

190*

A JADEITE CARVING OF A 'DRAGON' BOAT 19th century

The dragon boat of flattened form with finely incised scales and waves on the sides, with a female Immortal carrying a large lotus blossom beside a young attendant shaded beneath the plantain leaf-like tail of the dragon, the stone of apple-green tone with white and brown inclusions, wood stand. 21.5cm (8 1/2in) wide. (2).

£2,500 - 4,000 CNY22,000 - 36,000

十九世紀 翠玉仕女乘龍舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今

A JADEITE CARVING OF A RAFT WITH TWO IMMORTALS 19th century

One female Immortals steers the log raft with an oar, the vessel curling behind here and issuing ripe peaches, another female Immortal stands at the prow holding a lotus before a crane, both figures flanking a large vase and cover with herbal wine, the stone of pale green tone with bright apple-green patches, wood stand. *12.5cm (4 7/8in) wide. (2).*

£2,000 - 3,000 CNY18,000 - 27,000

十九世紀 翠玉仙人乘槎擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今



191

192 *

A JADEITE SAIL BOAT WITH THREE FIGURES ABOVE WAVES 19th century

Carved with finely incised waves at the sides and a folding mast, a lady steers the boat at the prow while a boy kneels at the prow, a figure gazes out of the window beneath the shelter, another boy holds a flag at the stern, the stone of bright apple-green tone with white patches, wood stand. *10.8cm (4 1/2in) wide. (2).*

£4,000 - 6,000

CNY36,000 - 54,000

十九世紀 翠玉寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今

Compare with a jadeite model of a boat, 19th century, which was sold at Christie's New York, 17-18 July 2012, lot 408, (part lot).

193*

A JADEITE SAIL BOAT WITH FIGURES

Late Qing Dynasty

Carved with five figures exerting their strength to raise the sails, one figure being pulled up the mast, the stone of pale-green tone with bright apple-green patches, wood stand. 8.4cm (3 1/4in) wide. (2).

£2,000 - 3,000 CNY18,000 - 27,000

清末 翠玉揚帆漁舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今



192





A LARGE JADEITE CARVING OF A SAIL BOAT WITH FOUR FIGURES

19th century

The large vessel carved with one man at the helm and another oarsman at the prow steering the boat, beneath the shelter sit two figures beside a table with two cups, a large net hangs above from the mast, the stone of pale apple-green tone with yellowish patches, wood stand. 24cm (9 1/2in) wide. (2).

£4,000 - 6,000 CNY36,000 - 54,000

十九世紀 翠玉櫓槳寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今

Compare with a related white jade model of a fishing boat, 19th century, which was sold at Bonhams San Francisco, 18 December 2007, lot 4307.

195 * A JADEITE CARVING OF A SAIL BOAT WITH FIGURES

Late Qing Dynasty

Carved as two boats with the large boat carrying an oarsman and a smaller figure tying the rigging of the sails to the mast, on the smaller vessel beside stands a figure holding a large fish, the stone of apple-green tone with white patches, wood stand. 14.5cm (5 3/4in) high. (2).

£2,000 - 3,000 CNY18,000 - 27,000

清末 翠玉童子泛舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今



195

196*

A JADEITE CARVING OF A BOAT WITH THREE FIGURES

Late Qing Dynasty/ Republic Period Finely carved with one figure at the helm steering the boat with finely incised waves on the sides, the figure on the prow beside potted *lingzhi* holding his sword, a further two swords on his back, the third figure in scholarly robes carrries a fan behind the pilot, the stone of light apple-green tone, wood stand. *11cm (4 1/3in) wide. (2).*

£2,500 - 4,000 CNY22,000 - 36,000

清末/民國 翠玉仙人乘槎擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏, 並由後人保存迄今

This carving, with three men carrying swords, may possibly depict the three Ruan brothers from the famous novel *Shuihu zhuan* (水滸傳). In the novel, the brothers earn a living by fishing, trading and ferrying on the river as well as the occasional robbery. As outlaws, skilled in martial arts and swimming, they join the band of 108 outlaws on Mount Liang in rebellion against corrupt government officials.





197 *

A LAPIS LAZULI CARVING OF A SAIL BOAT WITH TWO FIGURES

Late Qing Dynasty/ Republic Period Carved with a figure hoisting the sail with rope while another figure rows the boat at the side, the rigging finely detailed, the stone of lustrous deep blue with flecks of yellow, carved wood stand. 23.5cm (9 1/4in) wide. (2).

£1,500 - 2,000 CNY13,000 - 18,000

清末/民國 青金石揚帆寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母 蒐藏,並由後人保存迄今

198 *

A LARGE HARDSTONE CARVING OF SAIL BOAT WITH THREE FIGURES Republic Period

Carved with one figure hoisting the sail while another younger figure holding the helm supports him, the elder at the prow helps unfurl the sail, an anchor attached to a long interlinked chain dangles over the sides carved with crashing waves, wood stand. *30cm (11 3/4in) wide. (2).*

£5,000 - 8,000 CNY45,000 - 71,000

民國 石雕揚帆漁舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母 蒐藏,並由後人保存迄今

199*

A SOAPSTONE CARVING OF THE EIGHT IMMORTALS ON A RAFT

Late Qing Dynasty

Deftly carved with the Immortals on a tree trunk raft with protruding branches, knots and twisted root nodules, four sit beside a table with cups of wine while another plays the flute, the stone of beige tone, wood stand. 19cm (7 1/2in) wide. (2).

£3,000 - 5,000 CNY27,000 - 45,000

清末 壽山石仙人乘槎擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母 蒐藏,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.







A RARE INCISED BRONZE 'PHOENIX' BOWL Tang Dynasty

With deep rounded sides rising to an everted rim, decorated to the interior with a central medallion enclosing two long-tailed phoenix with plumage, each holding a leafy spray in this mouth, surrounded by five large peony blossoms to the well, fitted box. *18.8cm (7 3/8in) diam. (2).*

£6,000 - 8,000 CNY54,000 - 71,000

唐 銅雙鳳銜枝葉紋缽

Provenance: Arthur M. Sackler Collection, by repute

來源: 據傳為Arthur M. Sackler先生舊藏

For a related silver dish with a design of two fish, Tang dynasty, see C.Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages*, London, 1999, pp.106-107, no.67.

201 ^Y AN ARCHAISTIC BRONZE RITUAL VESSEL, FANGDING

Ming/early Qing Dynasty

The rectangular vessel cast with bosses and a band of archaistic dragons around the exterior, flanges on the corners and on the sides, set on cylindircal legs, the everted rim with two upright loop handles, wood stand, *21cm* (*8 1/4in*) *high*; the *hongmu* wood cover surmounted with a jade finial of egrets and lotus carved in openwork, with russet inclusions, Yuan dynasty, *4cm* (*1 1/2in*) *high*, (3).

£2,500 - 4,000 CNY22,000 - 36,000

明/清初 銅仿古夔龍紋方鼎

Provenance: a German private collection

來源: 德國私人收藏





202 * A LARGE BRONZE SILVER-INLAID 'GOOSE-SHAPED' POURING VESSEL

Ming Dynasty

The elegantly curved neck supporting its slightly tilted head with large round eyes and a long cylindrical beak, the body applied with bands of floral and stylised dragon scrolls, the sides with a pair of feathery wings finely inlaid with silver, supporting a flaring vase on its back, carved wood stand. 40cm (15 3/4in) long. (2).

£3,000 - 5,000 CNY27,000 - 45,000

明 銅仿古雁形尊

Provenance: Stoclet Collection, Belgium, by repute

來源: 據傳為比利時Stoclet舊藏

The present lot is based on an archaic Zhou dynasty goose-shaped pouring vessel, an example of which is illustrated in the Bo gu tu lu, compiled around 1123. A Ming dynasty edition from 1588 is in the Percival David Foundation of Chinese Art and illustrated by R.Kerr, Later Chinese Bronzes, London, 1990, p.16.

Another similar silver-inlaid bronze goose-shaped vessel which belonged to Prince Gong was sold at the American Art Association, New York, 1913, lot 300, illustrated in the catalogue The Remarkable Collection of the Imperial Prince Kung of China.



202

203 *

A RARE GOLD AND SILVER-INLAID BRONZE **INCENSE BURNER**

Ming Dynasty

With a deep globular body rising to a constricted neck and an everted mouth, the shoulder flanked by two loop handles, the body decorated with four confronted kui dragons amidst 'c' scrolls, above a skirt of triangular lappets set with pendent cicadas, the legs each with a taotie mask, the bronze with a reddish-brown patina. 17cm (6 3/4in) wide.

£4,000 - 6,000 CNY36.000 - 54.000

明 銅嵌金銀仿古夔龍紋三足爐

Provenance: acquired from Andrew Stuart-Robertson Oriental and Fine Arts, Paddington, New South Wales, on 14 November 1998 The Reid Collection

來源: 於1998年11月14日購自新南威爾斯帕丁頓 古董商Andrew Stuart-Robertson Oriental and Fine Arts Reid 收藏





THE PROPERTY OF A EUROPEAN FAMILY

歐洲家族藏品 Lots 204 - 205

204 A LARGE AND RARE CLOISONNÉ ENAMEL 'LOTUS AND FISH' BOWL

16th century

The deep bowl with gently rounded sides rising from a splayed foot to a flared rim, brilliantly enamelled on a turquoise ground to the interior with a central roundel depicting two large fish swimming in opposite directions with two further smaller fish, the well with large blossoming lotus picked out in blue, red, white and yellow and interspersed amidst leafy tendrils, the exterior similary decorated, the splayed foot with a lappet band and the base with a single lotus bloom. 28cm (11in) diam.

£35,000 - 45,000 CNY310,000 - 400,000

十六世紀 銅胎掐絲琺瑯番蓮魚藻紋盌

Provenance: Christie's London, 9 November 2010, lot 234 A distinguished European private collection

來源: 2010年11月9日於倫敦佳士得拍賣,拍品234號 顯貴歐洲私人收藏

Compare with a similar cloisonné bowl, late Ming dynasty, decorated with a pair of swimming fish to the well and blossoming lotus interspersed amidst the Eight Buddhist Emblems, illustrated in the *Compendium of Collection in the Palace Museum: Enamels 1*, Beijing, 2011, pl.161.



A LARGE AND RARE DOCUMENTARY PARCEL-GILT BRONZE RECTANGULAR INCENSE BURNER AND COVER, FANGDING

Cyclically dated to Jiajing Guichou year, corresponding to 1553 and of the period

Of square archaistic form supported on four tall legs issuing from lion heads and flanked by a pair of upright S-shaped handles, cast to each side of the body with an archaistic *taotie* mask detailed with boss eyes reserved on a dense *leiwen* ground, separated by flanges to the corners, raising to the waisted neck decorated with a band enclosing archaistic phoenixes, the cover surmounted by a seated Buddhist lion resting its right front paw on a beribboned brocade ball. *50.2cm (19 3/4in) high (2)*.

£40,000 - 60,000 CNY360,000 - 540,000

明嘉靖 癸丑年(公元1553年) 局部鎏金銅仿古饕餮紋方鼎式蓋爐 「明嘉靖癸丑寧寶呂氏命工造於淮安府署」楷書鑄款

Provenance:

Collection of Ambassador Max Mueller, purchased in Shanghai circa 1905, by repute Museum für Ostasiatische Kunst, on Ioan, Berlin 2001-2006 Sotheby's London, 16 May 2007, lot 47 A distinguished European private collection

Published and Illustrated:

M.Ricci, *Europa am Hofe der Ming*, Museum für Ostasiatische Kunst, Berlin, 2005, cat.no.136

來源:

據傳為德大使Max Mueller先生舊藏,約於1905年購自上海 2001至2006年期間借展予柏林東亞藝術博物館 2007年5月16日於倫敦蘇富比拍賣,拍品47號 顯貴歐洲私人收藏

著錄及出版: M.Ricci著,《Europa am Hofe der Ming》,柏林東亞藝術博物 館,2005年,編號136

The inscription on the shoulder of the vessel reads:

「明嘉靖癸丑寧寶呂氏命工造於淮安府署」

which may be translated as:

'In the Guichou year (corresponding to 1553) of the Jiajing reign of the Ming dynasty, made by order of the Lü family of Lingbao in the government offices of Huai'an.'

Compare with a related archaistic incense burner and cover, fangding, Song dynasty or later, in the National Palace Museum, Taipei, of similar form surmounted by a Buddhist lion but decorated with archaistic phoenix motifs, (acc.no. zhong-tong-000564-N00000000).







A CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER 16th century

The compressed globular body around the exterior with large lotus blooms wreathed in scrolling foliage issuing curling leaves beneath a waisted neck with C-scrolls, flanked by a pair of lion-head handles, all raised on three cabriole legs.

13cm (5 1/8in) wide.

£8,000 - 12,000 CNY71,000 - 110,000

十六世紀 銅胎掐絲琺瑯番蓮紋三足爐

Compare with a related cloisonné enamel tripod incense burner, Ming dynasty, 16th century, of similar compressed globular form and supported on three cabriole legs, but decorated with dragons amongst cloud scrolls, which was sold at Sotheby's London, 11 May 2016, lot 81.

207

A BRONZE TRIPOD INCENSE BURNER

Fangshan Daomin Qingwan seal mark, 17th century

The compressed globular body supported on three short bulbous legs, rising to a stepped rim, the surface patinated to an attractive copper-brown tone. *12.7cm (5in) diam.*

£5,000 - 8,000 CNY45,000 - 71,000

十七世紀 銅鬲式爐 「方山道民清玩」篆書款

Provenance: an Asian private collection

來源:亞洲私人收藏

208 A BRONZE INCENSE BURNER, DING

Neitan Jiaoshe four-character mark, 17th century Of compressed globular form, elegantly

Of compressed globular form, elegantly supported on three tapering feet, surmounted by a pair of loop handles, the underside with a medallion of two five-clawed dragons encircling the four-character mark. 20.5cm (8 1/8in) wide.

£2,000 - 3,000 CNY18,000 - 27,000

十七世紀 銅沖耳三足爐 「內壇郊社」楷書鑄款

Provenance: an English private collection, acquired before 1957, and thence by descent

來源: 英國私人收藏,購自1957年前,並由 後人保存迄今













士紳藏品

209

A PARCEL-GILT BRONZE SEAL PASTE BOX AND COVER

Yunjian Hu Wenming zhi seal mark, 17th century

The dome-shaped cover cast with a sinuous *chilong* encompassing a *shou* medallion to the centre, encircled by a continuous band of keyfret to the rim, the exterior of the box decorated with eight clusters of billowing cloud, all highlighted in gilt and reserved on a diaper ground. *6.4cm (2 1/2in) diam. (2).*

£4,000 - 6,000 CNY36,000 - 54,000

十七世紀 局部鎏金銅夔龍拱壽紋香盒 「雲間胡文明製」金文鑄款

Compare with a related parcel-gilt and silver-inlaid bronze seal paste box and cover, 16th/17th century, signed Hu Wenming, which was sold at Sotheby's New York, 16 March 2016, lot 334.

Provenance: an Asian private collection

來源:亞洲私人收藏

THE PROPERTY OF A GENTLEMAN 士紳藏品

210

A PARCEL-GILT BRONZE INCENSE BOX AND COVER

Hu Wenming zhi seal mark, 17th century The circular box with an incurving inner rim supporting the domed cover cast and gilt with blossoming peonies, the sides decorated with floral sprigs of lotus, peonies and chrysanthemums, all reserved on a double-Y diaper ground, the recessed base with a gilt four-character mark *Hu Wenming zhi* incised within a square. 8.3cm (3 2/8in) diam.

£6,000 - 8,000 CNY54,000 - 71,000

十七世紀 局部鎏金銅花卉紋香盒 「胡文明製」金文鑄款

Provenance: W. S. Middleton, 67th (South Hampshire) Regiment of Foot, 1860, and thence by descent

來源:1860年67步兵團W.S. Middleton先生收藏,並由後人保存迄今





W. S. Middleton

The 67th Regiment embarked for India in 1858 and then moved on to China in 1860 for service in the Second Opium War. It saw action in the Battle of the Taku Forts in August 1860 and the Battle of Palikao in September before capturing Beijing later in the month.

Compare with a similar parcel-gilt bronze incense box and cover, Hu Wenming zhi mark, Ming dynasty, early 17th century, which was sold at Christie's Hong Kong, 30 May 2012, lot 4124.







THE PROPERTY OF A GENTLEMAN

士紳藏品 Lots 211 - 212

211

A GILT-BRONZE FIGURE OF A BUDDHIST LION

17th century

Cast with a bushy tail seated on its hindquarters with forelegs firmly placed in front, with a ferocious expression detailed with bulging eyes, the jaw opened to reveal its tongue and fangs, its head slightly turned to the right and covered by furry manes to the shoulder. 9.8cm (3 7/8in) wide

£3.000 - 5.000 CNY27,000 - 45,000

十七世紀 銅鎏金太獅鎮紙

Provenance: an Asian private collection

來源: 亞洲私人收藏

212

A BRONZE 'BIXIE' WATERPOT

Ming Dynasty

The recumbent mythical beast with domed back hollowed with an aperture, its flat head turned slightly up with small eyes framed by heavy brows and long ears, the body incised with curviliniear designs. 10cm (4in) long.

£4,000 - 6,000 CNY36,000 - 54,000

明 銅辟邪水盂

Provenance: an Asian private collection

來源: 亞洲私人收藏

A similar waterpot is illustrated in Scholar's Desk Materials from the Libraries of the Daimyo: Treasures from the Tokugawa Art Museum, Nagoya, p.160, no.123.

Compare with a similar 'bixie' waterpot, Ming dynasty, which was sold at Christie's New York, 17 March 2016, lot 1156.

THE PROPERTY OF A GENTLEMAN

士紳藏品

213 A PARCEL GILT-BRONZE QILIN INCENSE BURNER 17th century

Finely cast in the form of a bulbous beast sturdily standing four-square on a long snake, its head forming the hinged cover depicted with protruding eyes, curled bushy eyebrows, a broad nose with flaring nostrils, and an open mouth revealing its tongue and sharp fangs, surmounted by a single horn flanked by two pointed ears. 33.4cm (13 1/4in) high.

£4,000 - 5,000 CNY36,000 - 45,000

十七世紀 局部鎏金銅麒麟形薰爐

Provenance: a French private collection

來源: 法國私人收藏

A very similar bronze gilin incense burner, 17th century, is illustrated in The Second Bronze Age: Later Chinese Metalwork, London, 1991, no.19.

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 LARGE BRONZE BUDDHIST LION GROUP Qing Dynasty

The beasts cast with bulging eyes and open mouths revealing sharp teeth, the bodies detailed with curling manes and flame-like bushy tails, the larger beast playfully bearing down on the lying smaller lion, all supported on a shaped oval stand supported on five legs joined by a stretcher. *46cm (18 1/8in) long.* (4).

£5,000 - 8,000 CNY45,000 - 71,000

清 銅太獅少獅擺件

Provenance: an Italian private collection, Milan Sotheby's London, 28 October 2014, lot 249

來源: 意大利米蘭私人收藏 2014年10月28日於倫敦蘇富比拍賣,拍品249號



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 SMALL CLOISONNÉ ENAMEL SQUARE VASE

Qianlong four-character mark and of the period

Decorated around the exterior with four panels containing two confronted stylised yellow *chilong* flanking a *shou* character, reserved against foliate scrolls, the stepped shoulder rising to a long cylindrical neck flanked by a pair of phoenix-head handles issuing loose rings. *11.8cm (4 5/8in) high.*

£12,000 - 18,000 CNY110,000 - 160,000 Compare a related cloisonné enamel vase, Qianlong four-character mark and of the period, in the Palace Museum, Beijing, decorated with related cartouches enclosing a pair of confronted *kui* dragons, illustrated in *Compendium of Collections in the Palace Museum, Enamels 2: Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pp.220-221, no.175.

清乾隆 銅胎掐絲琺瑯開光夔龍拱壽紋小方瓶 「乾隆年製」楷書刻款

216 A CLOISONNÉ ENAMEL 'DRAGON' INCENSE BURNER AND COVER

18th century

The body colourfully enamelled with lotus blooms borne on meandering leafy stems, flanked by a pair of beast-head handles, the cover with a wreathing dragon amidst pierced clouds chasing a flaming pearl, wood stand. *10.2cm (3 1/2in) wide.* (3).

£18,000 - 20,000 CNY160,000 - 180,000

十八世紀 銅胎掐絲琺瑯番蓮紋蓋爐

The form of the present lot belongs to a type that emerged during the early Qing dynasty and is more commonly seen with bronze incense burners. Compare with a related bronze incense burner of similar form and with reticulated dragon cover, Kangxi period, illustrated in *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E.Kresko Collections*, Saint Louis, 2008, pp.100-101, no.18.







THE PROPERTY OF A LADY 女士藏品

217

A PAIR OF CLOISONNÉ ENAMEL FLARING VASES, GU Jiaqing

Each rounded central section decorated with lotus flowers, rising to a spreading trumpet neck with upright leaves with archaistic *taotie* masks, pendant stiff leaves pointing downwards on the spreading foot, a band of *ruyi*-heads around the rim and foot. *34cm* (*13 3/8in*) *high.* (2).

£4,000 - 6,000 CNY36,000 - 54,000

清嘉慶 銅胎掐絲琺瑯仿古饕餮紋花觚 一對

Provenance: an English private collection

來源: 英國私人收藏

218

AN ARCHAISTIC CLOISONNÉ ENAMEL VASE, GU 18th century

Of slender form supported on a spreading foot, decorated to the bulbous central section with *taotie* masks separated by raised flanges, raising to a trumpet neck with upright stiff leaves enclosing archaistic scrolls and further *taotie* masks below lotus scrolls and a band of *ruyi*-head to the rim, the interior similarly decorated with lotus flower heads borne on scrolling foliage. 29.8cm (11 3/4in) high

£5,000 - 8,000 CNY45,000 - 71,000

十八世紀 銅胎掐絲琺瑯仿古饕餮紋花觚



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

219 A RARE GILT-BRONZE-MOUNTED CLOISONNÉ **ENAMEL 'HUNDRED DEER' VASE**

Late 18th century

The vase with archaistic hu shape featuring a pearshaped body rising from a short spreading foot to an everted rim, decorated around the exterior with several deer in a rocky landscape, below cranes hovering amidst ruyi cloud scrolls, the shoulder flanked by a pair of gilt-copper dragon handles, with later elaborate gilt-bronze mounts meticulously cast and pierced with lion masks to the base and shou characters to the rim. 49cm (19 2/8in) high; with mounts 81.5cm (32in) high. (3).

£15,000 - 25,000 CNY130,000 - 220,000

十八世紀末 銅胎掐絲琺瑯百鹿尊

Provenance: a European private collection

來源: 歐洲私人收藏

The deer symbolises both career advancement and also long life, while the cranes are additional symbols of long life. The theme of deer was highly favoured by the Qianlong emperor, as numerous court paintings dating to his reign and porcelain vases decorated with the 'hundred deer' theme have been preserved. In addition the combination of deer and cranes appear on a small number of other 18th century cloisonne enamelled vessels. Compare with a related cloisonné enamel 'hundred deer' vase, Qing dynasty, in the George Walter Vincent Smith Art Museum, Massachusetts, illustrated in Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties, New York, 2011, p.101 fig.5.36.

A similar gilt-bronze-mounted cloisonné enamel 'hundred deer' vase, Qianlong period, the mounts later, possibly the pair to the present lot, was sold at Sotheby's London, 13 May 2009, lot 28.





220 A RARE CLOISONNÉ ENAMEL SQUARE LANTERN

18th century

The body comprising four panels of opaque glass and bordered by a key-fret band, the rounded stepped shoulder with a band of openwork *ruyi* picked out in black enamel, before a reticulated flared crown of alternating scrolling designs and lappets, below a further key-fret band, raised on a similarly decorated waisted foot supported by a *ruyi* band. 35.7cm (14in) high.

£6,000 - 8,000 CNY54,000 - 71,000

十八世紀 銅胎掐絲琺瑯鏤空纏枝花卉紋宮燈

Provenance: Collection of Lü Xiaguang (1906-1994) Sotheby's Paris, 9 June 2011, lot 289 A distinguished European private collection

來源: Lü Xiaguang (1906-1994)舊藏 2011年6月9日於巴黎蘇富比拍賣,拍品289號 顯貴歐洲私人收藏

Compare with a related pair of cloisonné enamel lanterns, 18th century, which was sold at Christie's Hong Kong, 29 May 2007, lot 1642.

221 *

A RARE BRONZE CIRCULAR INCENSE BURNER

Yongzheng seal mark and of the period Of compressed globular form, the shallow vessel with rounded sides supported on a short foot rising to a lipped rim. *21.5cm (8 1/2in) diam.*

£4,000 - 6,000 CNY36,000 - 54,000

清雍正 銅壓經爐 「大清雍正年製」篆書鑄款

Yongzheng reign-marked bronze vessels are rare. One bronze incense burner cast with a Yongzheng mark in a rectangular line, in the Palace Museum, Beijing, is illustrated in *Classics of the Forbidden City: Splendors from the Yongle and Xuande Reigns of China's Ming Dynasty*, Beijing, 2012, p.265, pl.145.

Compare with a bronze alms-bowl, Yongzheng mark and of the period, which was sold at Christie's Hong Kong, 1-2 June 2015, lot 718.





222 * A BRONZE ARCHAISTIC VESSEL, JUE

Qianlong seal mark and of the period The deep U-shaped body supported on three legs, cast with a band enclosing archaistic scrolls forming a confronted pair of stylised phoenix, raising to a broad flaring mouth flanked by a pair of upright posts. 17.2cm (6 3/4in) high

£5,000 - 8,000 CNY45,000 - 71,000

清乾隆 銅仿古夔鳳紋爵 「大清乾隆年製」篆書鑄款

A similar bronze *jue* in the collection of the Victoria and Albert Museum is illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, pl.19.

Compare also with a very similar bronze vessel which was sold at Christie's New York, 19-20 September 2013, lot 1545.



222



THE PROPERTY OF A GENTLEMAN 士紳藏品

223

A PAIR OF CLOISONNÉ ENAMEL SHEEP

Late Qing Dynasty/Republic period Each finely cast standing four-square with curling gilt-rimmed tufts of 'hair' against a white ground, the head and legs black, the plinth decorated with overall with dense foliate scrolls and each with a cartouche containing an Arabic inscription. *Each 32.5cm (12 3/4in) long.* (4).

£5,000 - 8,000 CNY45,000 - 71,000

清末/民國 銅胎掐絲琺瑯牧羊擺件 一對

Provenance: Count Gregorio Calvi di Bergolo, Rome, prior to 2 October 1947, by repute Mr Moriani, Villa Vitiano, San Polo, Tuscany, Italy, by repute Raffaello Landini, Villa Vitiano, San Polo, Tuscany, Italy, circa 1950s, and thence by descent

來源:

據傳於1947年10月2日前由羅馬Gregorio Calvi di Bergolo伯爵收藏 據傳為意大利托斯卡尼Moriani先生舊藏 約1950年代為意大利托斯卡尼Raffaello Landini先生 收藏,並由後人保存迄今

According to the owner the present lot amongst other Chinese works of art was sold to Raffaello Landini in the 1950s as part of Villa Vitiano and its furnishings, which previously belonged to Mr Moriani, who had acquired the Chinese art collection from Count Gregorio Calvi di Bergolo in 1947 as part of a Rome apartment and its furnishings.

A closely related pair of cloisonné enamel sheep, 20th century, was sold at Christie's New York, 16 September 2016, lot 1262.

THE PROPERTY OF A LADY

女士藏品

224

A BRONZE ARCHAISTIC FOOD VESSEL AND COVER, GUI

18th century

The compressed globular body raised on three cabriole animal-mask legs, cast with concentric convex vertical ribs and a band of stylised *kui* dragons between key-fret designs, set to each side with C-shaped handles issuing from *makara* heads suspending a pendant tab, the domed cover similarly cast with a large recessed knop finial. *41.5cm (16 3/8in) wide. (2).*

£3,000 - 5,000 CNY27,000 - 45,000

十八世紀 銅仿古夔龍紋簋

Provenance: a European private collection

來源: 歐洲私人收藏

224
THE PROPERTY OF A LADY 女士藏品

225 ^{TP}

A PAIR OF LARGE CLOISONNÉ ENAMEL BALUSTER VASES

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

£6,000 - 10,000 CNY54,000 - 89,000

清 銅胎掐絲琺瑯鴛鴦花石圖大瓶一對 「大清乾隆年製」篆書鑄款

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

來源: 購於1984年11月29日前(記錄於倫敦古董 商Spink & Son Ltd.之估價文件) 英國私人收藏,並由後人保存迄今

The present lot depicts floral designs of the four seasons on a *wan*-diaper background. Chrysanthemums, closely associated with the hermetic poet Tao Qian 陶潛 (365-427), represent autumn; peonies symbolise late spring and early summer; plum blossoms represent winter or early spring and symbolise strength and endurance. The lotus, extolled in a famous essay by Zhou Dunyi 周敦頤 (1017-1073), represents summer and symbolises purity.

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

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

226 ^{Y Φ}

A FINE SILVER SLENDER BALUSTER TEAPOT AND COVER

Incised Yue Youdian zao mark, 17th/18th century The lobed vessel decorated in repoussé with panels depicting landscape scenes dotted with pavilions and scholars amidst floral and fruiting branches, the spout issued from a lion head, the loop handle modelled as a gnarled tree trunk, the cover with a bud-shaped finial. *17.2cm* (6 3/4in) high (2).

£3,000 - 5,000 CNY27,000 - 45,000

十七/十八世紀 銀開光花鳥紋瓜棱形執壺 「粵有店造」楷書刻款

A related silver-gilt teapot and cover, Kangxi, was sold at Christie's New York, 23 October 2008, lot 233.











A RARE BLUE AND WHITE 'LOTUS AND FISH' BOWL

Chenghua/Hongzhi

227

With deep rounded sides rising to a gently everted rim, the exterior boldly painted in shades of cobalt blue with six large blossoming lotus amidst an undulating meander, the interior with four fish separated by floral sprigs above foaming and crashing waves, the well with a swimming carp amidst billowing clouds. *21.6cm (8 1/2in) diam.*

£5,000 - 8,000 CNY45,000 - 71,000

明成化/弘治 青花外番蓮內魚藻紋盌

Provenance: Sotheby's London, 28 November 1972, lot 167 An English private collection, and thence by descent

來源:1972年11月28日於倫敦蘇富比拍賣,拍品167號 英國私人收藏,並由後人保存迄今

Compare with a dish decorated with a similar design, mid Chenghua period, illustrated in *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, pp.150-151, no.B31.



228 * A BLUE-AND-WHITE 'LOTUS' VASE, MEIPING

Late 15th century The baluster body rising from a gently tapering base to a short neck, decorated with blossoming lotus amidst scrolling stems, between double line borders, between a band of flowerheads and overlapping plantain leaves, the base unglazed. *31cm (12 2/8in) high.*

£3,000 - 5,000 CNY27,000 - 45,000

十五世紀末 青花纏枝蓮紋梅瓶

Provenance: acquired from Delicate House Chinese Curios, Hong Kong, on 1 December 1999 The Reid Collection

來源: 於1999年12月1日購自香港古董商采華閣古美術 Reid 收藏

229

A RARE BLUE AND WHITE 'BUDDHIST EMBLEMS' STAND

Wanli six-character mark and of the period The hollow cylindrical body with ribs rising from a flat unglazed base,

the sides modelled with five *ruyi*-heads in openwork, decorated in around the exterior with birds perched on fruiting and flowering branches, above floral sprays rising from a border of stylised waves, the mouth rim with the Eight Buddhist Emblems. *24cm (9 1/2in) diam.*

£15,000 - 20,000 CNY130,000 - 180,000

明萬曆 青花花鳥紋基座 青花「大明萬曆年製」楷書款

A similar stand was included in the exhibition *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, Hong Kong, 2009, no.103.





230 A BLUE AND WHITE ROULEAU VASE Kangxi

The cylindrical body rising to a short neck under a stepped rim encircled by geometric bands, painted in vivid shades with a continuous landscape scene with three scholars meeting at a riverside headland, a further scholar walking to a *sampan*, surrounded by craggy rocks and gnarled pine trees scattered with tiled cottages. *44.5cm (17 1/2in) high*

£4,000 - 6,000 CNY36,000 - 54,000

清康熙 青花虎溪相送棒槌瓶

231 A LARGE BLUE AND WHITE 'LOTUS' FISH BOWL

18th century

Robustly potted, the deep rounded sides rising to a lipped rim, the exterior painted in rich cobalt-blue with a meander of large lotus blooms borne on leafing vine, all between a band of *ruyi*-heads and lappets. 58cm (22 3/4in) diam.

£25,000 - 35,000 CNY220,000 - 310,000

十八世紀 青花纏枝蓮紋大缸

Compare with a related blue and white 'lotus' fish bowl, circa 1800, which was sold at Sotheby's London, 6 November 2013, lot 419.





A RARE BLUE AND WHITE 'DRAGON' DISH

Kangxi six-character mark and of the period Finely painted in vibrant tones of cobalt-blue with a single large ferocious full-faced dragon clasping a pearl with a *shou* character, all amidst fire scrolls, the rim with a honey-comb diaper band. *21cm* (8 1/4in) diam.

£18,000 - 24,000 CNY160,000 - 210,000

清康熙 青花雲龍捧壽紋盤 青花「大清康熙年製」楷書款 Compare a similar blue and white 'dragon' dish, Kangxi six-character mark and of the period, in the Palace Museum Beijing illustrated in *Qing Shunzhi Kangxi chao Qinghuaci*, Beijing, 2005, p.167, no.95.



A MING-STYLE BLUE AND WHITE 'FLORAL MEANDER' CONICAL BOWL

Yongzheng six-character mark and of the period Finely painted in vibrant tones of cobalt-blue with simulated 'heaping and piling' around the exterior with a composite floral meander, the different flowers borne among feathery leaves, all above a band of linked *ruyi* heads around the base, the interior centred with a large bloom with scrolling leafy tendrils within a double line repeated round the rim. 22.4cm (8 7/8 in) diam.

£20,000 - 30,000 CNY180,000 - 270,000

清雍正 青花纏枝花卉紋斗笠盌 青花「大清雍正年製」楷書款 This elegant bowl represents the Yongzheng emperor's taste for classical styles of the past and his interest in their re-interpretation, resulting in highly innovative contemporary designs of outstanding quality. While the motif and 'heaping and piling' effect of the cobalt was inspired by early Ming blue and white cobalt cobalt blue rich with iron, the craftsmen infused the scroll with a featheriness that is characteristic of Western rococo scrolling fronds, reflecting the artistic and cultural exchange of the early 18th century.

Compare with a very similar bowl, Yongzheng, illustrated in *Ming and Qing Chinese Arts from the C.P.Lin Collection*, Hong Kong, 2014, p.129, no.40.

A similar blue and white conical bowl, Yongzheng six-character mark and of the period, was sold at Sotheby's London, 9 November 2011, lot 196.







女士藏品

234

A BLUE AND WHITE VASE, HU

Qianlong seal mark, late Qing Dynasty/Republic Period Painted around the body with scrolling lotus beneath a band of the *bajixiang* to the shoulder, with further lotus scrolls on the neck, flanked by a pair of applied *taotie* mask ring handles. *51cm (20 1/8in) high.*

£8,000 - 12,000 CNY71,000 - 110,000

清末/民國 青花八吉祥纏枝蓮紋尊 青花「大清乾隆年製」篆書款

Provenance: a European private collection

來源: 歐洲私人收藏

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235

A BLUE AND WHITE 'DRAGON' BOTTLE VASE

Jiaqing seal mark and of the period

Boldly painted around the exterior in underglaze-blue with three wreathing five-clawed dragons pursuing the flaming pearl amidst flames and *ruyi*-head clouds, all above crashing waves, the mouth-rim with a band of pendent *ruyi*-heads and the foot with a *leiwen* band. *35cm (12in) high.*

£40,000 - 60,000 CNY360,000 - 540,000

清嘉慶 青花雲龍趕珠紋長頸瓶 青花「大清嘉慶年製」篆書款

A blue and white Jiaqing mark and period vase of the same form and painted with the same borders, but with numerous striding and writhing dragons amidst cloud scrolls, in the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red*, vol.III, Hong Kong, 2000, pl.143.

Compare with a similar vase, Jiaqing, which was sold at Sotheby's New York, 13 September 2017, lot 22. Another similar blue and white vase, Jiaqing, was sold at Bonhams San Francisco, 16th December 2014, lot 8331.











236

A RARE BLANC-DE-CHINE GROUP OF A SEATED SCHOLAR AND LADY

18th century

Elegantly modelled with a lady playing the *qin* for her male companion, the lady sitting cross-legged exposing slightly her bound left foot, clad in heavy robes cascading to the floor, her coiffured hair meticulously incised, both seated at a square table with an incense burner, vase, and bowl of peaches on top, all covered in an ivory-white glaze. *17cm (6 3/4in) high.*

£5,000 - 8,000 CNY45,000 - 71,000

十八世紀 德化白瓷高士賞樂擺件

Provenance: Chait Galleries, New York (label) Vanderven & Vanderven Oriental Art, s-Hertogenbosch (label)

來源: 紐約古董商Chait (標貼) 荷蘭斯海爾托亨博斯古董商Vanderven & Vanderven Oriental Art (標貼)

THE PROPERTY OF A GENTLEMAN 士紳藏品

237

A LARGE PAIR OF BISCUIT-GLAZED TOAD-SHAPED VESSELS

18th century

Each toad facing forward with brown webbed feet and slightly upturned heads with large bulbous eyes painted dark chocolate-brown, the white hollowed bodies with pimples and the backs with star-shaped apertures. *Each 30cm (11 3/4in) long.* (2).

£3,000 - 5,000 CNY27,000 - 45,000

十八世紀 素胎蟾蜍擺件 一對

Provenance: Michel Beurdeley, Paris, 1954 A Spanish private collection

來源: 1954年為巴黎古董商Michel Beurdeley所藏 西班牙私人收藏

A similar green-glazed toad-shaped vessel, Qianlong, is illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.285.

238 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. 9.6cm (3 3/4in) diam.



£8,000 - 10,000 CNY71,000 - 89,000

清雍正 綠釉小盌 青花「大清雍正年製」楷書款

Compare with another very similar green-glazed bowl, Yongzheng mark and of the period, which was sold at Bonhams London, 11 May 2017, lot 143.



THE PROPERTY OF A GENTLEMAN

士紳藏品

239

A RARE PAIR OF BLUE-GLAZED CUPS

Yongzheng six-character marks and of the period Both delicately potted with gently rounded shallow sides rising from a narrow tapered foot, applied on the exterior with a lustrous blue glaze, the interior left white, wood box. *Each 7.1cm (2 3/4in) diam.* (4).

£3,000 - 5,000 CNY27,000 - 45,000

清雍正 薺藍釉小盃 一對 青花「大清雍正年製」方框楷書款





239







240 A RED-GLAZED STEMBOWL

Yongzheng six-character mark and of the period With deep rounded sides supported on a hollow flared foot encircled by a raised rib, covered overall with a glaze of crimson-red colour. 18cm (7 1/8in) diam.

£6,000 - 8,000 CNY54,000 - 71,000

清雍正 豇豆紅釉高足盌 青花「大清雍正年製」楷書款

Provenance: Sotheby's, London, 27 February 1994, lot 404.

來源: 1994年2月27日於倫敦蘇富比拍賣,拍品404號

A similar red-glazed stembowl, Yongzheng mark and of the period, is illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.197.

241 A 'LANGYAO' RED-GLAZED VASE, GUANYINZUN Kanoxi

Elegantly potted with rounded shoulders rising from an elongated tapering base and spreading foot to a short cylindrical neck and slightly flared mouth, covered with a lustrous crackle-suffused red glaze thinning at the neck to a cream tone, the recessed base and interior both applied with a translucent pale blue glaze. *40.4cm (15 7/8in) high.*

£8,000 - 12,000 CNY71,000 - 110,000

清康熙 郎窰紅釉觀音尊

Provenance: Christie's Hong Kong, 4 October 2016, lot 165.

來源: 2016年10月4日於香港佳士得拍賣,拍品165號

A similar guanyinzun, Kangxi, is illustrated in the Catalogue of a Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum, Taipei, 1981, pl.1; another guanyinzun vase, Kangxi is illustrated in The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain, Hong Kong, 1999, pl.15.

Compare with a similar red-glazed 'Langyao' vase, Kangxi, which was sold at Christie's, London, 7 June 2004, lot 150.

THE PROPERTY OF A LADY

女士藏品

242 A RARE FLAMBÉ-GLAZED VASE, HU

Qianlong seal mark and of the period

Of archaic form, the pear-shaped body rising from a slightly spreading foot to a waisted neck encircled with a raised band and set with a pair of animal-mask handles suspending fixed rings, covered overall with a glaze of brilliant streaked purple-blue and crimson colour thinning to a lilac-blue and cream tone with a slight crackle around the lug handles and rim, the base in a coffee wash. *20.5cm (8 1/8in) high.*

£10,000 - 15,000 CNY89,000 - 130,000

清乾隆 窯變釉獸首耳壺 「大清乾隆年製」篆書印款

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 The form and deep purplish-blue glaze colour of the present body, contrasting with the light blue of the handles, appear to be a direct inspiration from specimens produced during the reign of the Yongzheng Emperor. A flambé-glazed *hu*-shaped vase, Yongzheng seal-mark and of the period, in the collection of the Palace Museum, Beijing, is illustrated in *Qingdai yuyao ciqi*, vol.1, Beijing, pl.139. Compare also with a similar vase, Yongzheng mark and period, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.2, London, 1994, pl.834.

A similar flambé-gazed *hu*-shaped vase, Qianlong seal mark and of the period, was sold at Sotheby's London, 9 November 2011, lot 62.





Robert Everts (1875-1942)





THE PROPERTY OF A GENTLEMAN

士紳藏品

243

A PAIR OF WUCAI 'GALLOPING HORSE' JARS AND COVERS Shunzhi

Of baluster form, decorated around the exterior with three horses galloping amidst the *bajixiang* reserved on a red whorl ground and divided by rocks and foaming green waves, the domed covers similarly decorated and surmounted by lotus-bud finials. *Each 41cm (1/8in) high.* (4).

£6,000 - 8,000 CNY54,000 - 71,000

清順治 五彩海水奔馬圖蓋罐 一對

Provenance: a European private collection

來源: 歐洲私人收藏

244 * A FAMILLE VERTE FIGURE OF A TIGER Kangxi

Seated on its hindlegs on a rectangular base decorated with a diaper pattern, the ferocious beast modelled with bulging eyes and the jaw slightly opened to reveal the fangs, its tail curled around the rear haunch and detailed with black fur markings, reserved on an amber glaze highlighted with splashes of green and aubergine enamels 23.8cm (9 3/8in) high

£4,000 - 6,000 CNY36,000 - 54,000

清康熙 五彩坐虎擺件

Provenance: an Australian private collection and thence by descent

來源: 澳洲私人收藏, 並由後人保存迄今

245 * A FAMILLE VERTE FIGURE OF A TIGER Kangxi

Seated on its hindlegs on a rectangular base decorated with a diaper pattern, the ferocious beast modelled with bulging eyes and the jaw slightly opened to reveal the fangs, its tail curled around the rear haunch, detailed with black fur markings. 23.8cm (9 3/8in) high

£6,000 - 10,000 CNY54,000 - 89,000

清康熙 五彩坐虎擺件

Provenance: an Australian private collection and thence by descent

來源: 澳洲私人收藏, 並由後人保存迄今





THE PROPERTY OF A LADY

女士藏品

246*

A PAIR OF BLUE AND WHITE YELLOW-GLAZED ALTAR VASES

Kangxi six-character marks and of the period Both of tapering rectangular form, the central registers with shaped panels of blue and white decoration of various auspicious flowers bordered with key-fret bands and foliate scrolls, beneath panels with confronted dragons chasing the flaming pearl and foliate scrolls, the flaring necks flanked by pairs of archaistic handles also with blue and white decoration of vases, with the the characters *jixiang* meaning 'propitious'. 46.5cm (18 1/4in) high. (2).

£8,000 - 12,000 CNY71,000 - 110,000

清康熙 黃釉開光青花蓮塘鴛鴦圖方瓶 一對 「大清康熙年製」楷書刻款

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源: 顯貴歐洲私人收藏,由現藏家祖父母蒐藏,並由後人保存迄今











THE PROPERTY OF A GENTLEMAN

士紳藏品 Lots 247 - 248

247

A WUCAI 'DRAGON AND PHOENIX' BOWL

Kangxi six-character mark and of the period Of rounded flaring sides rising from the slightly inverted foot ring, the exterior vividly painted in underglaze blue and enamelled in red, green, yellow and aubergine, with four alternating five-clawed dragons and phoenixes pursuing the flaming pearl amidst foliate floral scrolls, below the rim with the Eight Buddhist Emblems, the interior decorated with a central medallion enclosing a five-clawed dragon pursuing the flaming pearl amidst fire scrolls. 15.2cm (6in) diam.

£4,000 - 6,000 CNY36,000 - 54,000

清康熙 五彩龍鳳呈祥盌 青花「大清康熙年製」楷書款

Provenance: a European private collection

來源: 歐洲私人收藏

Compare similarly decorated wucai bowls, Kangxi marks and of the period, of sizes varying from 10.4cm - 16.4cm diam., illustrated in The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours, Hong Kong, 1999, nos.135-136; and another illustrated in Treasures in the Royalty: The Official Porcelain of the Chinese Qing Dynasty, Zhongguo qingdai guanyao ciqi, Shanghai, 2003, p.86. A similar but smaller bowl was sold at Bonhams London on 10 November 2011, lot 90.

248 A WUCAI 'DRAGON AND PHOENIX' BOWL

Kangxi six-character mark and of the period Of rounded flaring sides rising from the slightly inverted foot ring, the exterior vividly painted in underglaze blue and enamelled in red, green, vellow and aubergine, with four alternating five-clawed dragons and phoenixes pursuing the flaming pearl amidst foliate floral scrolls, below the rim with the Eight Buddhist Emblems, the interior decorated with a central medallion enclosing a five-clawed dragon pursuing the flaming pearl amidst fire scrolls. 15cm (5 7/8in) diam.

£15,000 - 20,000 CNY130,000 - 180,000

清康熙 五彩龍鳳呈祥盌 青花「大清康熙年製」楷書款

Provenance: a European private collection

來源: 歐洲私人收藏

Please see previous footnote.



248 (interior)





THE PROPERTY OF A LADY

女士藏品

249

A RARE PAIR OF DOUCAI 'DRAGON AND PHOENIX' BOWLS Kangxi six-character marks and of the period

Vividly enamelled with two blue five-clawed dragons each in pursuit of a flaming pearl and alternating with two green, iron-red and aubergine phoenix all amid wispy cloud scrolls, above a floral scroll around the foot, wood stands.

The largest 15.4cm (6in) diam. (4).

£30,000 - 50,000 CNY270,000 - 450,000

清康熙 鬥彩龍鳳呈祥盌 一對 青花「大清康熙年製」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

The present pair of bowls is very rare in its combination of design and size. However, see one example illustrated by Wang Qingzheng, ed., *Kangxi Porcelain Ware from the Shanghai Museum Collection*, Shanghai, 1998, pl.160. However for a pair of related dishes with dragons on a yellow-ground, see Yang Boda, *The Tsui Museum* of *Art: Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995, no.120, and for a related smaller blue-wash-ground example, decorated with dragons only, see *Chinese Porcelain: The S.C. Ko Tianminlou Collection, Part I*, Hong Kong, 1987, pl.91. See also a similarly decorated dish, Kangxi mark and period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl.210.











THE PROPERTY OF A GENTLEMAN

士紳藏品

250

A GREEN-ENAMELLED 'DRAGON' JAR AND COVER

Qianlong seal mark and of the period

The jar of ovoid form vividly painted in underglaze blue and enamelled in green with a pair of writhing dragons each pursuing a flaming pearl amidst scrolling clouds and flames, below a band depicting the Eight Buddhist Emblems and above a row of upright lappets, the base with the six-character mark in underglaze blue. *19.5cm (7 6/8in) high (2)*.

£15,000 - 20,000 CNY130,000 - 180,000

清乾隆 綠彩雲龍趕珠紋蓋罐 青花「大清乾隆年製」篆書款

Provenance: a European private collection

來源: 歐洲私人收藏

Compare with a similar jar and cover in the National Palace Museum, illustrated in *Enamelled Ware of the Ch'ing Dynasty*, Book II, Hong Kong, 1969, pl.13, and another example illustrated in *Imperial Porcelain from the Shanghai Museum*, Shanghai, 2011, pl.69. A greenenamelled 'dragon' jar, Qianlong seal mark and of the period, was sold at Sotheby's New York, 19 March 2013, lot 183.

THE PROPERTY OF A GENTLEMAN

士紳藏品

251 A RARE PAIR OF POLYCHROME ENAMEL 'PRUNUS' BOWLS

Shendetang four-character marks, Daoguang

Each bowl delicately enamelled to the exterior with leafy green sprigs issuing camellia blooms beside two gnarled branches issuing prunus blossoms, the extended branches creeping into the interior of the bowls. *Each 14.3cm* (5 *5/8in*) *diam*. (2).

£10,000 - 15,000 CNY89,000 - 130,000

清道光 彩釉過執桃紋盌 一對 礬紅「慎德堂製」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







THE PROPERTY OF A GENTLEMAN 士紳藏品

252

A LARGE POWDER-BLUE-GROUND GILT-DECORATED 'DRAGON' BOTTLE VASE

Guangxu six-character mark and of the period Decorated in gilt to the globular body with a pair of five-clawed dragons striding midst billowing clouds in mutual pursuit of the flaming pearl, rising to a slightly waisted neck similarly decorated with a dragon and a phoenix amidst scrolling clouds, separated by a register to the shoulder containing lotus foliage alternated with stylised *shou* characters, all beneath a continuous band of *ruyi*head, wood stand. *57.4cm (22 5/8in) high (2)*.

£10,000 - 15,000 CNY89,000 - 130,000

清光緒 灑藍地描金雲龍趕珠紋天球大瓶 青花「大清光緒年製」楷書款

Provenance: an American private collection

來源: 美國私人收藏

The present lot is rare given its impressive size, but similar examples are known. A related powder-blueground gilt-decorated 'dragons' bottle vase, Guangxu six-character mark and of the period, of smaller size but similarly decorated with dragons in pursuit of the flaming pearl amidst billowing clouds, was sold at Bonhams London, 11 May 2017, lot 150.











253*

A PAIR OF POLYCHROME HEXAGONAL 'GOLDFISH' JARDINIÈRES

19th century

Each decorated around the exterior with numerous goldfish interspersed with aquatic fauna, the everted rims with key-fret borders, all supported on six bracket feet, with wood stands. Each 42cm (16 1/2in) wide. (4)

£6,000 - 8,000 CNY54,000 - 71,000

十九世紀 彩釉海藻紋六方花盆 一對

Provenance: a Swiss private collection

來源:瑞士私人收藏

254

A PAIR OF FAMILLE VERTE 'THREE KINGDOMS' JARDINIÈRES 19th century

Both with gently tapering sides decorated with continuous scenes of a seated dignitary flanked by two aides before a screen interrogating a tied kneeling man next to an armed guard, further along on the scene are mounted warriors carrying spears and flags, all amidst a mountainous landscape. *Each 36.5cm (14 3/8in) diam.* (2).

£4,000 - 6,000 CNY36,000 - 54,000

十九世紀 五彩三國演義故事圖缸 一對

THE PROPERTY OF A GENTLEMAN

士紳藏品

255 *

A RARE BLUE-ENAMELLED 'RUYI' VASE Incised Guangxu six character mark and of the

period Of baluster form raised on a gently spreading foot rising to a waisted neck and flaring rim, decorated densely throughout in blue and white enamel with *ruyi* heads, the foot and rim each encircled by a coral band. *41cm (16 1/8in) high*

£15,000 - 20,000 CNY130,000 - 180,000

清光緒 藍釉如意紋橄欖瓶 「大清光緒年製」楷書刻款

Provenance: a Swiss private collection

來源:瑞士私人收藏





THE PROPERTY OF A LADY 女士藏品

256

A FAMILLE ROSE HAT STAND

Qianlong seal mark and of the period The support decorated with floral sprays reserved on a purple-blue ground, the mid-section of the stand divided by four vertical flanges above a bellform base decorated with lotus blooms separated by gilt stylised chilong, the circular base with gilt lotus scrolls on a chocolate-brown ground. 19.4cm (7 5/8in) high.

£2,500 - 3,000 CNY22,000 - 27,000

清乾隆 藍地粉彩纏枝蓮紋帽架 描金「大清乾隆年製」篆書款

Provenance: an English private collection

來源: 英國私人收藏

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

257 A FAMILLE ROSE FLARING BOWL Yongzheng six-character mark and of the period

The deep gently flaring sides decorated around the exterior with a continuous scene of two fishermen with woven baskets wading through water with pink lotus blossoms beneath a flock of birds, on the bank a lady clutches a floral sprig issuing from a rocky knoll, the interior with a single peach borne on a leafy stem. 8.7cm (3 1/2in) diam.

£8,000 - 12,000 CNY71,000 - 110,000

清雍正 粉彩漁翁仕女盃 青花「大清雍正年製」楷書款

Provenance: Commander-General FCB Copland-Griffiths, British Royal Navy 1945. Ross's Auctioneers, Leicester An English private collection, and thence by descent

來源: 1945年英國皇家海軍提督FCB Copland-Griffiths 於李斯特郡Ross's Auctioneers拍賣 英國私人收藏,並由後人保存迄今











THE PROPERTY OF A LADY 女士藏品

258 ^Y

A FAMILLE ROSE 'SPRING FESTIVAL' VASE

Daoguang seal mark and of the period Of baluster form with tall neck and flared rim, the exterior finely painted with a continuous scene of boys wearing fur jackets playing in a garden, two holding their hands over their ears while a third lights a firework, all above a border of multi-coloured lappets, the shoulders with formal borders and the neck flanked by red *ruyi* handles, decorated with a floral design on a pale pink ground, wood stand. *32.4cm (12 3/4in) high.* (2).

£6,000 - 10,000 CNY54,000 - 89,000

清道光 粉彩吉慶圖天球瓶 礬紅「大清道光年製」篆書仿款

Provenance: Edward T. Chow (1910 - 1980) Sotheby's Hong Kong, *The Edward T. Chow Collection*, Part III, 19 May 1981, lot 597 An English private collection

Published and Illustrated: E.T.Chow and F.S.Drake, 'Kuan-Yao and Min-Yao, A Study on Imperial Porcelain and People's Porcelain from K'ang-hsi to the end of the Ch'ing Dynasty', *Archives of the Chinese Art Society of America*, XIII, 1959, pl.36, figs.1 and 2 (left).

來源: 仇炎之先生(1910-1980) 舊藏 1981年5月19日於香港蘇富比「太倉仇氏抗希齋珍 藏第三輯:各式珍玩」拍賣,拍品597號 英國私人收藏

出版: 仇炎之及F.S.Drake著,「Kuan-Yao and Min-Yao, A Study on Imperial Porcelain and People's Porcelain from K'ang-hsi to the end of the Ch'ing Dynasty」,《Archives of the Chinese Art Society of America》第八輯, 1959年,圖XXXVI, 1及2(左方)

Compare with a related famille rose vase, Shen de Tang mark, which was sold at Bonhams London, 17 May 2012, lot 355; and another famille rose vase, formerly in the Weishaupt Collection, which was sold at Christie's New York, 19 September 2006, lot 419.

THE PROPERTY OF A GENTLEMAN 士紳藏品

259

A LARGE FAMILLE ROSE 'DRAGON' BOTTLE VASE

Qianlong seal mark, late Qing Dynasty/ Republic Period

Heavily potted with a globular body raising to a tall cylindrical neck, decorated in vivid enamels of iron-red, green, yellow, rose and blue with nine fiveclawed dragons striding in pursuit of the flaming pearl amidst billowing clouds above crashing waves, all below a continuous band of *ruyi*-head and keyfret to the rim. 55.5cm (21 7/8in) high.

£4,000 - 6,000 CNY36,000 - 54,000

清末/民國 粉彩九龍趕珠紋天球大瓶 青花「大清乾隆年製」篆書仿款



Villa Vitiano

Provenance: Count Gregorio Calvi di Bergolo, Rome, prior to 2 October 1947, by repute Mr Moriani, Villa Vitiano, San Polo, Tuscany, Italy, by repute

Raffaello Landini, Villa Vitiano, San Polo, Tuscany, Italy, circa 1950s, and thence by descent

來源:

據傳於1947年10月2日前由羅馬Gregorio Calvi di Bergolo伯爵收藏 據傳為意大利托斯卡尼Moriani先生舊藏 約1950年代為意大利托斯卡尼Raffaello Landini先 生收藏,並由後人保存迄今

According to the owner the present lot amongst other Chinese works of art was sold to Raffaello Landini in the 1950s as part of Villa Vitiano and its furnishings, which previously belonged to Mr Moriani, who had acquired the Chinese art collection from Count Gregorio Calvi di Bergolo in 1947 as part of a Rome apartment and its furnishings.

A photograph of the 'Oriental Room' in Villa Vitiano shows the vase in situ.

260 ^Y

A POLYCHROME ENAMEL 'LUOHAN' RECTANGULAR PLAQUE

Cyclically dated to Bingzi year, corresponding to 1936 and of the period

Vividly enamelled in tones of green, purple, yellow and brown, depicting five luohan sages dressed in variously coloured robes, squatting beside a stack of books, and a crouching dragon approaching a tripod incense burner, accompanied by three lines of cursive inscription and a seal, framed. 53.9cm x 40.9cm (21 1/4in x 16 1/8in).

£2,000 - 3,000 CNY18,000 - 27,000

丙子年(公元1936年) 彩釉羅漢圖瓷板



)







261 ^{Y Φ}

A VERY RARE RETICULATED IVORY 'DRAGON' PLAQUE 15th century

The plaque of slightly concave circular form with a pointed tip, intricately decorated with openwork designs of a descending fiveclawed dragon with bulging eyes, elongated snout and sinuous body, pursuing the 'flaming pearl' amidst tightly curling foliage, the ivory of cream-white colour turning to golden-yellow on the underside. 6.4cm (2 1/2in) long.

£20,000 - 30,000 CNY180,000 - 270,000

十五世紀 象牙鏤雕雲龍趕珠珠紋帶飾

Such a plaque was probably used to decorate a belt buckle. Related jade examples of similar shape with a design of reticulated dragons, Ming dynasty, are illustrated in the *Compendium of Collections in the Palace Museum: Jade, 6*, Beijing, 2011, pp.180-181, no.158.

Compare with a similar reticulated ivory 'dragon' plaque, 15th century, of similar shape and carved in openwork with a dragon in pursuit of the flaming pearl amidst curling foliage, which was sold at Sotheby's Hong Kong, 8 October 2013, lot 3161.

262 ^{Y Φ}

A VERY RARE RETICULATED IVORY 'DRAGON' PLAQUE 15th century

The plaque of slightly concave circular form with a pointed tip, meticulously decorated with openwork designs of a striding fiveclawed dragon with bulging eyes, elongated snout and sinuous body, pursuing the 'flaming pearl' amidst tightly curling foliage, the ivory of cream-white colour turning to golden-yellow on the underside. 6.3cm (2 1/2in) long.

£20,000 - 30,000 CNY180,000 - 270,000

十五世紀 象牙鏤雕雲龍趕珠紋帶飾

Please see previous footnote.



263 $^{\Psi\,\Phi}$ An Ivory 'Scholar' Plaque

16th/17th century

The beaded scholar dressed in cap and long flowing robe with intricately detailed folds, his head swayed to his right leaning on walking cane held by his right hand, the left hand raised with a pointed finger. 20.8cm (8 1/8in) high.

£5,000 - 8,000 CNY45,000 - 71,000

十六/十七世紀 牙雕高士執杖牌

Provenance: Spink & Son Ltd., *Ivories from China and the East*, London, 1989, p.39, no.43 A distinguished French private collection

來源: 倫敦古董商Spink & Son Ltd. 顯貴法國私人收藏



263



264 $^{\Psi \Phi}$ AN IVORY CARVING OF GUANYIN

Late Ming Dynasty

Seated cross-legged on a rocky pedestal, the Goddess of Mercy carved with a benevolent face and downcast eyes under a cape, dressed in long flowing robe with undulated folds and adorned with hanging beaded jewellery, the arms folded and rested on rocky outcrop, fitted box. 23.2cm (9 1/8in) high (2).

£10,000 - 15,000 CNY89,000 - 130,000

明末 牙雕觀音坐窟像

Provenance: a distinguished French private collection

來源:顯貴法國私人收藏

Compare with a related ivory figure of Guanyin, 17th century, similarly carved seated and leaning on a rocky outcrop, illustrated by R.Kerr, P.Allen and C.F.Shih in *Chinese Ivory Carvings: the Sir Victor Sassoon Collection*, London, 2016, p.221, fig.135/225.



265 ^{Υ Φ}

AN IVORY CARVING OF GUANYIN AND BOY

Late Ming Dynasty

The slender lady carved standing and dressed in long robes with flowing robe with intricately detailed folds, her hands raised and cradling a boy holding a floral spray and with prayer beads hanging from her right forearm, wood stand and fitted box. 23.6cm (9 1/4in) high (3).

£7,000 - 9,000 CNY63,000 - 80,000

明末 牙雕送子觀音立像

Provenance: a distinguished French private collection

來源: 顯貴法國私人收藏

Compare with related ivory carvings of Guanyin as 'the sender of sons', with a boy in her arms, late Ming dynasty, illustrated by R.Kerr, P.Allen & C.F.Shih in *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, London, 2016, p.215.

266 ^{Y Φ}

AN IVORY CARVING OF GUANYIN AND BOY Late Ming Dynasty

Carved seated and stepping on a lotus flower with the left foot, the Goddess of Mercy modelled with a serene expression and downcast eyes, dressed in long flowing robe with undulated folds, the hands raised to cradle a boy at her right side, fitted box. 21.7cm (8 1/2in) high (2).

£18,000 - 24,000 CNY160,000 - 210,000

明末 牙雕觀音送子坐像

Provenance: E.L.Paget Collection, no.1950 A distinguished french private collection

來源: E.L.Paget收藏,藏品編號1950 顯貴法國私人收藏

Compare with a related ivory carving of Guanyin with a boy in her arms, Ming dynasty, illustrated in *Ming* and Qing Chinese Arts from the C.P.Lin Collection, Hong Kong, 2014, p.297, no.179. Another related ivory carving of Guanyin and child, late Ming dynasty, is also illustrated in *Chinese Ivories: from* the Shang to the Qing, London, 1984, p.59, no.29.







267 ^{Y Φ}

AN IVORY 'MEDICAL' FIGURE 17th/18th century The female figure modelled reclining and with one hand supporting her head, with small bound feet, the ivory of a light caramel hue, box. 14cm (5 1/2in) long (2).

£2,000 - 3,000 CNY18,000 - 27,000

十七/十八世紀 牙雕春宮仕女把件

Provenance: a distinguished French private collection

來源: 顯貴法國私人收藏

Compare with two related ivory figures of ladies, Qing dynasty, in the Sir Victor Sassoon collection, illustrated by R.Kerr, P.Allen & C.F.Shih in *Chinese Ivory Carvings: the Sir Victor Sassoon Collection*, London, 2016, pp.300-301. The present lot is an early example of a well-known model.

268 ^{Y Φ}

A RARE IVORY CARVING OF A SEATED LADY Late Ming Dynasty

The lady dressed in long flowing robes and beaded jewellery, her hair tied into a high *chignon*, seated in royal ease and leaning on a rocky outcrop supported by a standing bird, fitted box. 8.3cm (3 1/4in) high (2).

£6,000 - 10,000 CNY54,000 - 89,000

明末 牙雕仕女坐像

Provenance: a distinguished French private collection

來源: 顯貴法國私人收藏

269 ^{Y Φ} **A CARVED IVORY FIGURE OF SHOULAO** Late Ming Dynasty

Dressed in long flowing robe detailed with folds, the bald and bearded Immortal with the head swaying to his right, the hands raised and folded forming a presentation gesture, wood stand and fitted box. *16.2cm (6 3/8in) high* (3).

£5,000 - 8,000 CNY45,000 - 71,000

明末 牙雕南極仙翁立像

Provenance: a distinguished French private collection

來源: 顯貴法國私人收藏





270 A CARVED BAMBOO FIGURE OF LIU HAI 17th/18th century

Carved standing with a cheerful expression, the Daoist immortal dressed in a long robe loosely draped across his shoulders revealing the belly, the left hand raised and holding a three-legged toad and the other grasping a coin, wood stand. 16.5cm (6 1/2in) high (2).

£5,000 - 8,000 CNY45,000 - 71,000

十七/十八世紀 竹雕劉海戲蟾立像

Provenance: Sotheby's London, 13 May 2015, lot 259

來源: 2015年5月13日於倫敦蘇富比拍賣,拍品 259號



272 A RARE GILT-LACQUERED WOOD FIGURE OF A SEATED MONK

17th/18th century

Finely carved with an expressive face with protruding chin, wearing a distinctive monk's hat and dressed in *kasaya* robes draped over his left shoulder and fastened with a ring and hooks, the garments decorated with applied raised threads to form floral borders and roundels, his hands in *dhyanamudra*, seated on a raised throne with a footrest. *17cm* (6 3/4*in*) *high*.

£2,500 - 4,500 CNY22,000 - 40,000

十七/十八世紀 木漆金僧侶坐像

Provenance: a distinguished European private collection

來源: 顯貴歐洲私人收藏

271

A GILT-LACQUERED WOOD FIGURE OF SUDHANA

18th century

Deftly carved standing barefoot on a rocky outcrop with hands joined together in reverent prayer before his chest, the acolyte of the Goddess of Mercy with a serene face turned slightly to his left, with two tufts of hair tied into neat knots, adorned with billowing scarves and loose robes with floral hems. *47cm (16in) high.*

£4,000 - 6,000 CNY36,000 - 54,000

十八世紀 木漆金善財童子立像




H.G. Beasley (1881 - 1939)

Harry Geoffrey Beasley was a wealthy brewery owner whose private collecting passion began when, aged 13, he bought two Solomon Island clubs. In 1914 he was elected to the Royal Anthropological Institute with which he maintained an association until 1937. He and his wife, Irene, established the Cranmore Ethnographic Museum in Chislehurst, Kent where they had moved in 1928, compiling the Cranmore Index of Pacific Material Culture based on James Edge-Partington's Index for the British Museum and forming a considerable library. Although the Beasleys collected artefacts from all around the world - including Africa (particularly Benin), North-west America and Asia - their main focus was the Pacific. Objects were acquired from dealers, missionaries and from, or in exchanges with, various museums. Beasley's comprehensive monograph on Oceanic fish-hooks was published in 1928. The Cranmore Museum was damaged by bombing in World War 2 and in accordance with Beasley's will his widow, Irene M Beasley (q.v), offered the first selection of the collection (apart from a limited reservation for herself) as a donation to the British Museum. The gift of several thousand items became fully effective in 1944. Other named beneficiaries include the Pitt-Rivers Museum, Oxford; The Museum of Archaeology and Anthropology, University of Cambridge; and National Museums, Scotland.

THE PROPERTY OF A LADY 女士藏品

273 ^{* Y Φ}

A RARE IVORY AND MOTHER-OF-PEARL-EMBELLISHED HUANGHUALI BRUSH POT, BITONG 18th century

The cylindrical vessel intricately inlaid with stained ivory, mother-of-pearl and hardstone pieces, depicting magpies and grasshoppers perched on leafy gnarled branches and floral sprays beside rocky outcrops, beneath flying butterflies. *14.3cm* (5 5/8in) high.

£5,000 - 8,000 CNY45,000 - 71,000

十八世紀 黃花梨嵌百寶花石圖筆筒

Provenance: H.G.Beasley (1881-1939), acquired on 5 October 1925, and thence by descent

來源: H.G.Beasley先生(1881-1939)收藏, 購於 1925年10月5日;並由後人保存迄今

The present lot encapsulates the skill of Qing craftsmen in inlaying a complex variety of semiprecious coloured stones into a rich *huanghuali* section. Compare with a related hardstone-inlaid *zitan* brush pot, mid Qing dynasty, illustrated in *The Complete Collection of Treasures in the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.291, pl.236.

A related hardstone and mother-of-pearl-inlaid *huanghuali* brush pot, 16th/17th century, was sold at Christie's Hong Kong on 2 December 2015, lot 3472.





274 A LARGE ROOTWOOD SCROLL POT Qing Dynasty

The irregularly shaped body modelled with textured walls of uneven thickness, the knotted exterior accentuated with burls and whorls of varying sizes, the surface of a warm honey-brown tone. 43cm (16 7/8in) wide x 32cm (12 1/2in) high.

£6,000 - 8,000 CNY54,000 - 71,000

清 朽木隨形畫筒

275 ^Y A WOOD 'DRAGON' BOX AND COVER 19th century

The box carved to the cover with five confronted sinuous dragons surrounded by intricate wispy *ruyi* clouds, the cover with a European wax seal. $38.5cm \times 27.5cm (15 \times 10 7/8in).$ (2).

£5,000 - 8,000 CNY45,000 - 71,000

十九世紀 木雕龍穿如意紋蓋盒

Provenance: Robert Thom Esq. (d.1846)

來源:Robert Thom先生(1846年薨)舊藏

Robert Thom served as the British Consul at Ningpo until his death in 1846. He also served as translator to Captain Thomas Bourchier whilst en-route to Canton aboard the HMS Blonde. The ship anchored outside Namoy to deliver a letter from the British Foreign Secretary, Lord Palmerston, who demanded the opening of China to foreign trade. Thom also published a Chinese version of Aesop's Fables in 1840.

This lot includes several letters of correspondence to Robert Thom's brother, the Reverend Dr. David Thom of Liverpool, who is credited with having inherited the present box upon the death of the British Consul.



275





Image courtesy of the Palace Museum, Beijing

THE PROPERTY OF A LADY

女士藏品

276

A VERY RARE AND LARGE IMPERIAL CARVED POLYCHROME LACQUER 'NINE DRAGON' BOX AND COVER

Jiajing six-character mark and of the period

The domed circular cover carved in the center with a long coiling five-clawed dragon issuing clouds from its mouth forming a wispy *shou* character, all amidst further *ruyi*-head clouds and above waves crashing against rocks, the sides with a band of phoenix and cranes in flight and a further band of four shaped panels containing dragons, interspersed with the *bajixiang* against a diaper ground, the base similarly decorated, the interior and base lacquered black. *39.1cm (15 3/8in) diam. (2).*

£10,000 - 15,000 CNY89,000 - 130,000

明嘉靖 剔彩雲龍捧壽圓蓋盒 描金「大明嘉靖年製」楷書款

Provenance: an English private collection

來源: 英國私人收藏

A similar cinnabar lacquer circular box with carving of dragon and clouds and the Chinese character for longevity (*shou*), Jiajing, from the Qing Court Collection, is illustrated in *Lacquer Wares of the Yuan and Ming Dynasties: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.154, no.115. Similar treatment of the *shou* character made from a single ribbon of smoke can be found on several cinnabar lacquer boxes and trays from the Jiajing reign, including those illustrated in *ibid.*, nos.117, 121 and 133.

Compare with a related but smaller cinnabar polychrome lacquer box and cover, similarly carved with dragons, Jiajing, which was sold at Christie's Hong Kong, 28 November 2012, lot 2096.





277 A CARVED CINNABAR LACQUER OVIFORM 'LYCHEE' BOX AND COVER

16th century

Well carved around the exterior with a band of fruiting lychee branches reserved on a flowerhead-diaper ground, all between narrow lappet and key-fret bands at the foot and rim, the domed cover similarly decorated, the interior and base lacquered black, Japanese wood box 12cm (4 3/4 in) high. (3).

£15,000 - 20,000 CNY130,000 - 180,000

十六世紀 剔紅荔枝紋圓蓋盒

The word 'lychee' (*lizhi* 荔枝) is homophonous with 'establishing a son' (*lizi* 立子), and symbolises progeny.

The domed shape of the box is unusual as typical lacquer lychee boxes and covers have straight sides. Compare with a domed box and cover and three straight-sided boxes with similar lychee motif in the Linden Museum, Stuttgart, illustrated by M.Kopplin, *Im Zeichen des Drachen*, Stuttgart, 2006, nos.55 and 61. A pair of carved cinnabar lacquer bowls with similar motif of lychees on a diaper ground between lappet and key-fret bands, mid Ming dynasty, is illustrated in *Im Zeichen Des Drachen: Von Der Schonheit Chinesischer Lacke*, Munster, 2006, p.141, no.60.

Compare with a small cinnabar lacquer box and cover with similar motif of lychees, 16th/17th century, which was sold at Christie's New York, 16-17 September 2010, lot 1417.





278

A CARVED CINNABAR LACQUER LOBED 'DRAGON FISH' BOX AND COVER

18th century

The *ruyi*-shaped cover finely and deeply carved to the top with four carp leaping out of tumultuous swirling waves, the sides of the cover and box carved with flowerhead-diaper, the interior and base lacquered black. *15.3cm (6in) long.* (2).

£8,000 - 12,000 CNY71,000 - 110,000

十八世紀 剔紅魚龍幻化如意形蓋盒

Provenance: Spink & Son Ltd, London (label)

來源: 倫敦古董商Spink & Son Ltd. (標貼)

The present lot belongs to a group of deeply carved cinnabar lacquer boxes and covers which project a three-dimensional effect and a sense of movement through precise knifework and expert execution. Compare with a square cinnabar lacquer box, Qianlong mark and of the period, with a very similar design of flying fish, illustrated in *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2001, p.330, no.228.

279

TWO TIANQI AND QIANJIN POLYCHROME LACQUER RECTANGULAR PANELS

18th/19th century

One panel skillfully incised and gilt with five wreathing five-clawed dragons amidst luminous blue, red, yellow, brown and orange *ruyi*-clouds above rocks and crashing waves, the other panel with two birds and prunus on a red diaper ground, the reverse with floral sprays, both panels set in brown lacquer frames with floral scrolls. *52cm (20 1/2in) wide x 37cm (14 1/2in) high.* (2).

£6,000 - 8,000 CNY54,000 - 71,000

十八/十九世紀 填漆戧金五龍趕珠及喜鵲登梅掛屏 一組兩件

Provenance: an English private collection

來源: 英國私人收藏









THE PROPERTY OF A GENTLEMAN 士紳藏品

280 ^Y

A VERY FINE RHINOCEROS HORN 'PEONY AND MANTIS' LIBATION CUP

17th/18th century

Exquisitely carved as an open magnolia blossom with overlapping petals, a naturalistic praying mantis to the well, the handle formed as smooth branches issuing 'insect-eaten' leaves and a further meticulously carved pair of peony blossoms forming the base of the vessel, the horn of warm brownish-honey tone. *15.3cm (6in) long.*

£20,000 - 30,000 CNY180,000 - 270,000

十七/十八世紀 犀角富貴滿堂盃

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

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 carving of the present lot is exquisite and detailed, with elegant spreading veins and curling raised leaf edges on the interior, contrasting with the crisp peony petals on the exterior and the humorous charming insect straddling two leaf tips, whose enjoyment of his environment is further hinted by the nibbled holes scattered on the leaves.

J.Chapman illustrates a detail of a cup from the Staatliches Museum für Völkerkunde, Munich, ref.VIII.118, carved as a leaf with two praying mantis on the front and two more on the back: see *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.184, no.245. Another libation cup similarly carved as a peony but with a butterfly and bee is illustrated in *Ming and Qing Chinese Art from the C.P.Lin Collection*, Hong Kong, 2014, p.290, no.174. Compare also a cup carved as a leaf embellished with a similar insect, 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.118, and two further rhinoceros horn libation cups with related treatment of the floral carving, 17th/18th century, illustrated *ibid.*, nos.85 and 89.

A similar rhinoceros horn libation cup, 18th century, was sold at Bonhams London, 14 May 2015, lot 248.



A RHINOCEROS HORN 'ROCKY CLIFF' LIBATION CUP 17th century

Carved as a section of a rocky cliff scattered with bamboo stalks and narcissus flowers borne on craggy rockwork, the handle formed with a section of rocky outcrop and a gnarled tree branch issuing prunus flowers, extending to the interior, the horn of an honey-amber tone. *10.6cm (4 1/2in) long*

£20,000 - 30,000 CNY180,000 - 270,000

十七世紀 犀角峭壁梅枝紋盃

The present libation cup is solely carved in relief with a mountainous landscape scene devoted to the craggy overhanging cliffs, prunus, bamboo, and orchids, invoking the idealistic nature retreat which the literati would aspire to retire to. This design is more unusual than those also decorated with sages and attendants.

Similar treatment of the carving of the plum blossoms can be found on another rhinoceros horn libation cup, 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.163, no.112. A related libation cup carved as a rocky cliff, but with chrysanthemums, is illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.163, no.201.

THE PROPERTY OF A GENTLEMAN

士紳藏品

282 ^Y

A RHINOCEROS HORN ARCHAISTIC LIBATION CUP 17th/18th century

Carved from a horn of an attractive dark-chocolate tone and raised on a gently spread foot, the tapering body decorated in relief to each side with an archaistic *taotie* mask reserved on *leiwen* ground, separated by notched flanges, the handle formed with two *chilong* clambering and biting the flared rim encircled by a key-fret band opposite to the spout. 14.6cm (5 3/4in) long

£25,000 - 35,000 CNY220,000 - 310,000

十七/十八世紀 犀角仿古饕餮紋蟠螭耳盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

The present libation cup is finely carved with *taotie* masks inspired by those adorning archaic bronzes; similarly its form with an elongated spout was probably inspired by the *jue* wine vessel. Such archaistic decoration harked back not only to the form and decoration but to the idealised morals of early China, whilst allowing the contemporary carver to transform and reinterpret the form and decoration.

Compare with a related rhinoceros horn libation cup with archaistic *taotie* decoration against a key-fret diaper, with clambering *chilong* in the Staatliches Museum fur Volkerkunde, Munich, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.152, pl.184; see also another similar rhinoceros cup in the Chester Beatty Library, illustrated in *ibid.*, p.247, pl.361.

See also a related rhinoceros horn cup, 17th/18th century, which was sold in our Hong Kong Rooms, 30 May 2017, lot 137.



THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY

顯貴歐洲家族藏品 Lots 283 - 285

283 ^Y

A RARE AND FINELY CARVED RHINOCEROS HORN VESSEL

17th century, 'Xiao Yu' two-character seal mark Deftly carved around the exterior of the body with archaistic *taotie* masks, interspersed between bands of C-scrolls, surmounted by three sinuous *chilong* with long bifurcated tails in high relief clambering up to the rim, one crawling through the handle decorated with archaistic motifs on a *leiwen* ground, the foot encircled with quatrefoil beads joined by a circular band, the horn of light caramel tone. *12.1cm (4 3/4in) high.*

£30,000 - 50,000 CNY270,000 - 450,000

十七世紀 犀角仿古饕餮紋蟠螭耳盃 「孝玉」篆書刻款

Provenance: Maurice (1853-1922) and Marguerite Sulzbach (1863-1945), and thence by descent

來源: Maurice(1853-1922)及Marguerite Sulzbach伉儷收藏, 並由後人保存迄今



The present lot was inspired in form by archaic bronze ritual vessels, gu, but differs in having a spout and handle. It is very rare to find a rhinoceros horn libation cup of similar form. The vessel is also rare for bearing an unrecorded two-character seal mark in archaic sealscript to the base reading 'Xiao Yu' (孝玉).

A rhinoceros horn cup with related animal *taotie* design, late Ming dynasty, is illustrated in *Ming and Qing Chinese Arts from the C.P.Lin Collection*, Hong Kong, 2014, pp.282-283, no.167.

Compare with a related rhinoceros horn libation cup, 17th/18th century, which was sold at Bonhams London, 11 November 2010, lot 471.







$^{\rm 284}$ $^{\rm Y}$ A RHINOCEROS HORN 'PHOENIX AND MAGPIES' LIBATION CUP

17th century

Finely carved around the exterior with pairs of phoenix beneath the sun, perched on rockwork forming the base of the vessel, two mandarin ducks touch beaks in a pond while pairs of sparrows and magpies fly or perch on branches of pine, amidst a landscape with bamboo and prunus, the horn of rich caramel-brown tone graduating to a dark brown towards the base. 13.3cm (5 1/4in) long.

£8,000 - 12,000 CNY71,000 - 110,000

十七世紀 犀角鳳鳥雙棲盃

Provenance: Maurice (1853-1922) and Marguerite Sulzbach (1863-1945), and thence by descent

來源: Maurice(1853-1922)及Marguerite Sulzbach伉儷收藏, 並由後人保存迄今

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, 17th/18th century, was sold at Bonhams London, 11 May 2017, lot 310.

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 LARGE ARCHAISTIC RHINOCEROS HORN 'NINE DRAGON' LIBATION CUP

17th century

Expertly carved around the exterior with a band of archaistic *taotie* mask patterns interrupted by several clambering *chilong* with bifurcated tails, the openwork strap handle flanked by further *chilong* and with three more *chilong* crawling along the rim, the mouth and foot rims with key-fret bands, the horn of a dark chocolate brown tone. 22.9cm (7 1/2in) long.

£20,000 - 30,000 CNY180,000 - 270,000

十七世紀 犀角仿古饕餮紋九龍耳盃

Provenance: Maurice (1853-1922) and Marguerite Sulzbach (1863-1945), and thence by descent

來源: Maurice(1853-1922)及Marguerite Sulzbach伉儷收藏, 並由後人保存迄今

For a related archaistic rhinoceros horn libation cup with *taotie* and several *chi*-dragons, late Ming dynasty, see *Bamboo, Wood, Ivory* and *Rhinoceros Horn Carvings: The Complete Collection of Treasures* of the Palace Museum, Hong Kong, 2002, p.151, no.133. Another closely related rhinoceros horn libation cup with similar design of dragons and *taotie* masks, 17th century, is illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.88, no.41.

Compare with a similar archaistic rhinoceros horn libation cup, 17th century, which was sold at Bonhams Hong Kong, 26 May 2014, lot 122.



THE PROPERTY OF A EUROPEAN FAMILY

歐洲家族藏品 Lots 286 - 301

286 ^Y

A RHINOCEROS HORN ARCHAISTIC 'NINE-DRAGON' LIBATION CUP

17th/18th century

Crisply carved to the exterior with confronted archaistic phoenix reserved on a dense *leiwen* ground, below a key-fret band encircling the rim, the openwork handle formed with a large *chilong* biting and clambering on the rim of the cup, with six smaller kins variously perching and crouching, the interior with two further *chilong* in confrontation, the short foot mounted on a silver stand similarly decorated with archaistic phoenixes. 14.8cm (5 3/4in) long

£25,000 - 40,000 CNY220,000 - 360,000

十七/十八世紀 犀角仿古夔鳳紋蟠螭耳盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

The present lot is decorated with a band of stylised dragons in shallow relief adopted from ancient bronzes, reflecting the 17th/18th century trend of 'evidential scholarship' (*kaoju xue* 考據學) not only with ancient texts, but also archaeology and inscriptions on archaic bronzes, as scholars sought an empirical approach to understanding their ancient heritage. Numerous rhinoceros horns with similar archaistic designs from the 17th/18th century are illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, nos.13, 20, 25, 27. See also similar archaistic designs on rhinoceros horns illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, 1999, London, p.153.

Compare with a related archaistic rhinoceros horn libation cup, 17th/18th century, which was sold at Bonhams London, 10 November 2011, lot 433.



A LARGE RHINOCEROS HORN 'RED CLIFF' LIBATION CUP 17th/18th century

The horn of dark chocolate tone, crisply carved to the exterior with three sages seated on a sampan steered by an attendant along a rapid stream, in admiration of the inscription carved on the cliff reading 'Shangao Yuexiao; Shuiluo Shichu', all below cloud scrolls and amidst rocky outcrops borne with shrubs and gnarled *wutong* and pine trees forming the handle, the interior incised with grooves imitating rocky surfaces. *17.4cm* (6 7/8in) long.

£12,000 - 15,000 CNY110,000 - 130,000

十七/十八世紀 犀角夜遊赤壁盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

The inscription on the cliff reads: '山高月小, 水落石出', which may be translated as 'From below the mountains seem high and the moon small; when the water recedes the rocks emerge'. This line comes from Su Shi's (1037-1101) famous poem 'Ode to the Red Cliff', inspired after an excursion to this famous scenic spot. The event itself became a popular motif on rhinoceros horn libation cups of the late Ming/ early Qing dynasty. Other rhinorceros horn libation cups with the 'Red Cliff' motifs, 17th century, are illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, nos.132 and 133.







A RHINOCEROS HORN 'FLOWERS AND LOTUS' LIBATION CUP 17th/18th century

The lotus-leaf-shaped cup incised with radiating veins to the interior, well carved in relief to the exterior with flower buds and blossom borne on leafy sprays, issued from two tree stalks forming the handle, all above rocky outcrops forming the base. 9.8cm (3 7/8in) long

£4,000 - 6,000 CNY36,000 - 54,000

十七/十八世紀 犀角繁花蓮葉形盃

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 with flowers, 17th/18th century, which was sold at Bonhams London, 11 May 2017, lot 297.

A RHINOCEROS HORN 'FLOWERS' LIBATION CUP

17th/18th century

Carved in the form of a magnolia flower with overlapping petals, borne on gnarled tree branches forming the circular foot ring and two entwining handles, issuing an abundance of flowers scattered around the exterior, the horn of an dark amber tone. *12.3cm (4 7/8in) long*

£8,000 - 12,000 CNY71,000 - 110,000

十七/十八世紀 犀角花卉紋盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

Compare with a similar rhinoceros horn libation cup with camellia and prunus in the Chester Beatty Library, Dublin, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.163, pl.200.





A SMALL RHINOCEROS HORN 'MUSK MALLOW' LIBATION CUP

17th/18th century

The dark-chocolate-toned horn carved in the form of a musk mallow flower, the overlapping floral petals radiating from a raised bud-shaped finial to the interior, the exterior carved with a folded musk mallow leaf. 6.3cm (2 1/2in) long

£2,000 - 3,000 CNY18,000 - 27,000

十七/十八世紀 犀角葵花形小盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

291 ^Y A SMALL RHINOCEROS HORN 'MUSK MALLOW' LIBATION CUP

17th/18th century Carved as a blossoming musk mallow flower with five overlapping petals, borne on scrolling foliage issuing two musk mallow leaves around the exterior of the cup, the horn of an attractive honey-amber tone. *5.7cm (2 1/4in) long*

£1,000 - 2,000 CNY8,900 - 18,000

十七/十八世紀 犀角葵花形小盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏





A SMALL RHINOCEROS HORN 'LOTUS LEAF' LIBATION CUP

17th/18th century

Naturalistically carved in the form of a foliate lotus leaf incised with veins, the bamboo stalk handle issuing leafy branches bearing prunus blossom, the base wrapped with a further incised leaf. *9cm (3 1/2in) long*

£2,000 - 3,000 CNY18,000 - 27,000

十七/十八世紀 犀角蓮葉形小盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

Compare with a similar 'lotus leaf' rhinoceros horn cup, 17th/18th century, which was sold at Bonhams Hong Kong, 30 May 2017, lot 129.

293 ^Y A RHINOCEROS HORN 'PRUNUS' LIBATION CUP

17th/18th century

The cylindrical vessel modelled as a section of the tree trunk, crisply carved in high relief and openwork with gnarled tree branches issuing prunus flowers and buds, curling around the exterior and extending to the underside to form the foot, the horn of amber tone. 9.9cm (3 7/8in) high

£6,000 - 8,000 CNY54,000 - 71,000

十七/十八世紀 犀角梅花紋樹幹形盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

Compare with a rhinoceros horn libation cup of different form, but with related carvings of plum blossoms, 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.163, no.112.





294

294 ^{Y Φ}

AN IVORY RETICULATED INCENSE HOLDER 17th/18th century

Of cylindrical form, superbly carved in openwork with lotus, chrysanthemum and prunus flowers issued on stems and leafy branches, all above rocky outcrop and in between key-fret bands to the foot and rim. *19.7cm (7 3/4in) high.*

£3,000 - 5,000 CNY27,000 - 45,000

十七/十八世紀 牙雕鏤雕花卉紋香筒

Provenance: Heliot Fils collection, Paris (label) An important European private collection

來源: 巴黎Heliot Fils收藏 (標貼) 重要歐洲私人收藏

THE PROPERTY OF A GENTLEMAN

士紳藏品 Lots 295 - 296

295 ^Y

A RARE BUFFALO HORN 'LAKESIDE' VASE 17th century

Carved to the exterior with a continuous riverscape scene, depicting a sage holding a walking cane accompanied by a boy attendant under drooping branches of pine and bamboo, travelling towards a thatched cottage across the bridge beside rocky outcrops and pine branches emerging amdist dense scrolling clouds, the horn of an attractive honeyamber tone. 12.8cm (5in) long

£15,000 - 25,000 CNY130,000 - 220,000

十七世紀 角雕高士賞遊盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

The carving around the exterior of the present lot is inspired from landscape painting of the Ming dynasty, where the viewer imagines himself as the small figure in the image gazing out across the landscape. The attendant carrying a *guqin* in a cloth bag gazes humorously directly at us, which demonstrates an unusually large degree of freedom of creativity practiced by the master carver.

A related buffalo horn 'scholar and attendant' libation cup, 17th century, was sold at Bonhams Hong Kong, 30 May 2017, lot 135.







A RHINOCEROS HORN 'MAGNOLIA AND PRUNUS' LIBATION CUP

17th/18th century Modelled in the form of a magnolia flower with overlapping petals, the exterior crisply carved with gnarled tree branches borne with flower buds and prunus blossoms, all issued from a tree branch forming the openwork circular foot. 10.4cm (4 1/8in) long

£5,000 - 8,000 CNY45,000 - 71,000

十七/十八世紀 犀角梅花紋木蘭花形盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

The form of the present lot is rare, but the motif of prunus was particularly popular. The plum blossoms (*meihua* 梅花) was long admired by the literati as one of the 'Three Friends of Winter', being the only flower that blooms in winter when nothing else will. It thus became a symbol of resilience and strength as well as beauty. Rhinoceros horn libation cups with plum blossom motifs, 17th century, are illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, no.163; see also J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.169.

297 ^Y A RHINOCEROS HORN 'PEONY' LIBATION CUP 18th century

Carved around the exterior with peony flowers and flower buds, later decorated in red and green pigments, on a ground of rocky outcrops reserved in natural dark-chocolate tone, all issued from a gilt tree branch and an elongated section of rockwork forming the handle, the interior gilt. 13cm (5 1/8in) long.

£4,000 - 6,000 CNY36,000 - 54,000

十八世紀 犀角牡丹紋盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏





298 $^{\rm Y}$ A RHINOCEROS HORN 'PHOENIX AND FLOWERS' LIBATION CUP

17th/18th century

The horn of attractive amber tone, crisply carved around the exterior with a phoenix perched on rocky outcrop gazing at a arriving bird in flight, surrounded by an abundance of blossoming flowers, issuing from two tree branches forming the handles and the ring foot, the interior incised with radiating veins. 13cm (5 1/8in) long

£8,000 - 12,000 CNY71,000 - 110,000

十七/十八世紀 犀角鳳鳥雙棲盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

Compare with a related rhinoceros horn libation cup carved with cranes and phoenix in the Chester Beatty Library, Dublin, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.187.

A related rhinoceros horn 'auspicious birds' libation cup, 18th century, was sold at Bonhams London, 11 May 2017, lot 310.



299 A RARE BRONZE 'LOTUS LEAF' LIBATION CUP-SHAPED WASHER

18th century

Cast after a rhinoceros horn libation cup, as a lotus leaf with foliate edge detailed with veins radiating from the centre, borne on entwined stems forming the openwork foot and issuing lotus flowers and buds, the interior with a snail. 16.2cm (6 3/8in) long

£3,000 - 5,000 CNY27,000 - 45,000

十八世紀 銅蓮葉形盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

300 ^Y

A RHINOCEROS HORN 'MUSK MALLOW' LIBATION CUP 17th century

Modelled in the shape of a hibiscus flower with overlapping petals to the interior, carved in relief with a *chilong* holding a *lingzhi* spray, striding amidst gnarled and entwining tree branches forming the handle and the circular foot later gilt, issuing green musk mallow leaves and red flower buds, the interior gilded. 14cm (5 1/2in) long.

£6,000 - 8,000 CNY54,000 - 71,000

十七世紀 犀角葵花紋盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏



A RARE SMALL RHINOCEROS HORN 'VISHNU' BOWL

Nepal, 18th century

Of peach-stone shape raised on a short shallow foot and plain flat base, carved in relief to the rounded end of the interior with an image of Vishnu with hands raised and seated on a ledge, the horn of a dark-chocolate tone. 6cm (2 3/8in) long

£1,000 - 2,000 CNY8,900 - 18,000

尼泊爾 十八世紀 犀角毗濕奴像小盃

Provenance: an important European private collection

來源: 重要歐洲私人收藏

Compare a related rhinoceros horn bowl, of similar shape carved with an image of Vishnu to the interior, illustrated by J.Chapman in *The Art* of *Rhinoceros Horn Carving in China*, London, 1999, p.274, pl.395.



301



302

A PAINTED ENAMEL YELLOW-GROUND WALL VASE 18th century

Finely painted with meandering floral scroll around a lobed panel enclosing two swallows amidst a rocky outcrop issuing floral sprays, reserved on a lemon-yellow ground, the reverse flat and enamelled white. 21.6cm (8 1/2in) long.

£4,000 - 6,000 CNY36,000 - 54,000

十八世紀 銅胎畫琺瑯黃地開光花鳥圖壁瓶

303 ^{Y Φ}

A WHITE JADE 'PINE AND PRUNUS' SNUFF BOTTLE

18th century

The smoothly polished bottle of flattened ovoid form, finely incised to either side with a gnarled pine tree and a blossoming prunus, the stone of pale white tone with a dark streak, jadeite stopper with ivory spoon. 6.3cm (2 1/2in) high. (2).

£2,000 - 3,000 CNY18,000 - 27,000

十八世紀 白玉松樹梅枝鼻煙壺

304

A WHITE JADE CIRCULAR SNUFF BOTTLE, BIANHU

Late Qing Dynasty

The bottle shaped as an archaic flask, *bianhu*, of spherical form rising from a recessed splayed foot to a straight neck, the interior well hollowed, the stone of a white even tone, with stopper. *5.1cm (2in) high.*

£2,000 - 3,000 CNY18,000 - 27,000

清末 白玉光素鼻煙壺

Provenance: an English private collection

來源: 英國私人收藏

305

A WHITE JADE 'DOUBLE HAPPINESS' SNUFF BOTTLE

18th/19th century Of rectangular form with indented corners surmounted by a short straight neck, carved in relief to each side with a cartouche containing a double happiness character, flanked by a pair of beast mask handles to the side, the stone of an attractive even pale colour. 6cm (2 3/8in) high

£1,000 - 1,500 CNY8,900 - 13,000

十八/十九世紀 白玉雙喜鼻煙壺

306

A FAMILLE ROSE AND GILT SNUFF BOTTLE

Jiaqing seal mark and of the period One side enamelled with a scene of ladies playing a game of chess while a gentleman keeps them company in elegant surroundings, the reverse with a scene of a seated warrior with spear outside a pavilion with two men looking on at him, the sides painted in underglaze blue with foliate scrollwork. 6.2cm (2 1/2in) high.

£1,500 - 2,500 CNY13,000 - 22,000

清嘉慶 粉彩描金人物故事圖鼻煙壺 礬紅「大清嘉慶年製」篆書款

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.



Lin Fengmian (1900-1991)

Lin Fengmian林風眠 (1900-1991) is considered a pioneer of modern Chinese painting, blending and synthesising Chinese and Western styles. Originally from Guangdong province, he displayed a passion for painting and went to France, spending the early years of his career in Europe. In 1920 he attended the prestigious Ecole Nationale Superieure des Beaux-Arts in Paris. Three years later in 1923, he moved to Berlin for a study tour. Eventually in 1925 he returned to China, where he became the principal of the Beiping Vocational Art School, now Central Academy of Fine Arts. In 1928, with encouragement from Cai Yuanpei, he also founded the National Academy of Art (now called the China Academy of Art) in Hangzhou, becoming its first principal and taught western painting. During the Cultural Revolution in the 1960's and 70's many of his works were lost and destroyed. Following denunciations, Lin even had to destroy his own works and was sent to prison for four years. In 1977, following his release, he left China to visit his family that had moved to Brazil, but eventually settled in Hong Kong, where he remained until he died in 1991.







THE PROPERTY OF A GENTLEMAN 士紳藏品 Lots 307 - 308

518 507 - 5

307 LIN FENGMIAN (1900-1991)

The Trackers Ink and colour, on paper depicting two ladies carrying baskets on their backs, signed at the top right corner, framed and glazed. 71cm (28in) high x 40.5cm (16in) wide. (2).

£6,000 - 8,000 CNY54,000 - 71,000

林風眠(1900-1991) 採茶農婦 設色紙本 鏡框

款識:林風眠

Provenance: an English private collection

來源: 英國私人收藏

308 LIN FENGMIAN (1900-1991) Boats by cliff

Ink on paper, depicting a cliff by water with boats, signature and seal of the artist on the top right corner, framed and glazed. 33cm (13in) high x 34.3cm (13 1/2in) wide.

£20,000 - 30,000 CNY180,000 - 270,000

林風眠(1900-1991) 峭壁泛舟 設色紙本 鏡框

款識:林風眠 鈴印:林風眠印

Compare with a related painting of boats by the shore by Lin Fengmian, which was sold at Christie's Hong Kong, 2 June 2015, lot 1614.

307




309

310 LIN FENGMIAN (1900-1991)

Lady Sitting Ink on paper, depictir

Ink on paper, depicting a lady seated combing her hair, signed and sealed at the bottom left, framed and glazed. 33cm high x 22.3cm wide (13in x 8 3/4in)

£5,000 - 8,000 CNY45,000 - 71,000

林風眠(1900-1991) 梳頭仕女 水墨紙本 鏡框

款識:林風眠 鈴印:林風眠印

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

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

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

THE PROPERTY OF AN ENGLISH FAMILY

英國家族藏品 Lots 309 - 315

309 LIN FENGMIAN (1900-1991)

Lady Ink and colour on paper, signed and sealed at the top left, mounted on silk, framed and glazed. *34.7cm long x 22.4cm wide (13 2/3in x 8 4/5in)*

£5,000 - 8,000 CNY45,000 - 71,000

林風眠(1900-1991) 仕女 設色紙本 鏡框

款識:林風眠 鈴印:林風眠印

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

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

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

A painting of a lady in a similar pose by Lin Fengmian was sold at Christie's Hong Kong on 29 November 2011, lot 2284.





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.

311 LIN FENGMIAN (1900-1991) A Scholar

Ink and colour on paper, depicting a scholar viewing bamboo, signed and sealed on the lower left corner, glazed and framed. *31.5cm (12 3/8in) high x 26.2cm (10 3/8in) wide.* (2).

£5,000 - 8,000 CNY45,000 - 71,000

林風眠(1900-1991) 老翁賞竹 水墨紙本 鏡框

款識:林風眠 鈴印:林風眠印

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

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

A similar painting by Lin Fengmian is illustrated in *The Collected Works* of *Lin Fengmian*, Tianjin, 1992, vol.1, no.84.





311

312 LIN FENGMIAN (1900-1991)

Heron

Ink on paper, depicting a single heron with long beak and feathered crest beside grasses and water, signed and sealed on the bottom left, framed and glazed. 33cm high x 22.3cm wide (13in x 8 3/4in).

£5,000 - 8,000 CNY45,000 - 71,000

林風眠(1900-1991) 白鷺 水墨紙本 鏡框

款識:林風眠 鈴印:林風眠印

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

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

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

Compare with a related but larger painting by Lin Fengmian of an egret, which was sold at Christie's Hong Kong, 28 May 2017, lot 391.

313 LIN FENGMIAN (1900-1991) Six Cormorants

Ink and colour, on paper depicting six cormorants resting on rocky outcrops, the artist's seal on the bottom left corner, glazed and framed. *34cm (13 3/4in) square (2).*

£20,000 - 30,000 CNY180,000 - 270,000

林風眠(1900-1991) 鸕鶿 水墨紙本 鏡框

鈐印:林風瞑印

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

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

Compare with two related paintings of cormorants by Lin Fengmian, which were sold at Sotheby's Hong Kong, 17 March 2016, lot 1196, and 4 October 2016, lot 1212.





314

314 ATTRIBUTED TO LIN FENGMIAN (1900-1991)

Sparrow and Bamboo Ink on paper, depicting a sparrow perched on bamboo, framed and glazed. *32.5cm (12 3/4in) square. (2).*

£2,000 - 3,000 CNY18,000 - 27,000

林風眠(1900-1991)(傳) 歸燕 設色紙本 鏡框

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

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



315

315 ATTRIBUTED TO LIN FENGMIAN (1900-1991) A set of four landscape paintings

Ink and colour on paper, depicting landscapes in the four seasons, all framed and glazed . *Each 32.4cm (12 3/4in) wide x 33cm (13in) long.* (8).

£8,000 - 12,000 CNY71,000 - 110,000

林風眠(1900-1991)(傳) 風景 設色紙本 鏡框 一組四幅

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

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

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 & Autur	n 770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin		221-207 BC
Han		
West	tern Han	206 BC-AD 9
Xin		AD 9-25
East	ern Han	AD 25-220
Three Kingd	oms	
Shu	(Han)	221-263
Wei		220-265
Wu		222-280
Southern dy	nasties (Siz	x Dynasties)
West	tern Jin	265-316
East	ern Jin	317-420
Liu S	Song	420-479
Sout	hern Qi	479-502
Liang	g	502-557
Cher	n n	557-589
Northern dy	nasties	
Nort	hern Wei	386-535
East	ern Wei	534-550
West	tern Wei	535-557
Nort	hern Qi	550-577
Nort	hern Zhou	557-581

Sui Tang Five Dy Liao Song	nasties	589-618 618-906 907-960 907-1125
Cong	Northern Song	960-1126
	Southern Song	1127-1279
Jin	Ŭ	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
<u>.</u>	Chongzhen	1628-1644
Qing		1044 1001
	Shunzhi	1644-1661
	Kangxi	1662-1722
	Yongzheng	1723-1735
	Qianlong	1736-1795
	Jiaqing	1796-1820
	Daoguang	1821-1850
	Xianfeng	1851-1861 1862-1874
	Tongzhi	1862-1874
	Guangxu	1875-1908
	Xuantong	1909-1911
REPU	BLICAN CHINA	

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

INTERNATIONAL ASIAN ART AUCTION CALENDAR 2018

ASIAN ART

9 May Sydney

ASIAN ART 14-15 May London, Knightsbridge

THE JULIUS AND ARLETTE KATCHEN COLLECTION OF FINE NETSUKE: PART III 16 May 2018 London, New Bond Street

FINE CHINESE ART

London, New Bond Street

A MONUMENTAL GILT-BRONZE RITUAL BUTTER LAMP: A RARE VESTIGE OF IMPERIAL MING CHINA

17 May London, New Bond Street

FINE JAPANESE ART 17 May London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART

29 May Hong Kong

HOME & INTERIORS INCLUDING ASIAN ART 5 June 2018 London, Knightsbridge

FINE ASIAN WORKS OF ART 26 June

San Francisco

ASIAN DECORATIVE WORKS OF ART 27 June San Francisco

ASIAN ART 11 July 2018

11 July 2018 Edinburgh

FINE CHINESE SNUFF BOTTLES 10 September New York

TWENTIETH CENTURY CHINESE PAINTING AND CALLIGRAPHY 10 September New York

FINE JAPANESE AND KOREAN ART 11 September New York

HOME & INTERIORS INCLUDING ASIAN ART 25 September Knightsbridge, London

IMAGES OF DEVOTION

2 October Hong Kong

ASIAN ART

17 October Sydney

ISLAMIC AND INDIAN ART

23 October London, New Bond Street

FINE CHINESE WORKS OF ART

29 October New York

ASIAN ART 5 November London, Knightsbridge

THE JULIUS AND ARLETTE

KATCHEN COLLECTION OF FINE NETSUKE: PART III 6 November

London, New Bond Street

FINE CHINESE ART 8 November London, New Bond Street

FINE JAPANESE ART 8 November London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART 30 November

Hong Kong

ASIAN ART 5 December Edinburgh

FINE ASIAN WORKS OF ART 17 December San Francisco

ASIAN DECORATIVE WORKS OF ART 18 December San Francisco

A FINE GRISAILLE -ENAMELLED PORCELAIN LANDSCAPE PLAQUE, REPUBLIC PERIOD

ENQUIRIES +44 (0) 20 7393 3842 asianart@bonhams.com

Bonhams

MONTPELIER STREET • KNIGHTSBRIDGE

bonhams.com/chinese

FINE CHINESE CERAMICS AND WORKS OF ART

29 May 2018 Bonhams Hong Kong Gallery Suite 2001, One Pacific Place Hong Kong

A MAGNIFICENT IMPERIAL WHITE JADE 'PHOENIX' VESSEL, GUANG QIANLONG

19cm (7½ in) high

HK\$8,000,000 - 12,000,000

Provenance:

Estate of Luz Papasian An important Asian private collection PREVIEW 24 – 29 May, Hong Kong

ENQUIRIES

Hong Kong +852 2918 4321 chinese.hk@bonhams.com



Bonhams

HONG KONG

International Auctioneers & Valuers - bonhams.com/hongkong

RARE JEWELS AND JADEITE

Sunday 27 May 2018 Bonhams Hong Kong Gallery Suite 2001, One Pacific Place Admiralty, Hong Kong

A 10.03 CARAT FANCY BROWN-PINK VVS1 CLARITY TYPE IIA DIAMOND

HK\$3,100,000 - 5,000,000 US\$400,000 - 640,000 ENQUIRIES +852 2918 4321 jewellery.hk@bonhams.com



Bonhams

HONG KONG

bonhams.com/hongkong

International Antiques Fair



香港會議展覽中心 - 展覽廳5BC Hong Kong Convention and Exhibition Centre - Hall 5BC



25th - 29th May, 2018

慈善貴賓預展 Charity VIP Preview 5/25 18:00 - 21:00

票價 Ticket Price : 港幣 HK\$1,000 / 張 each



公眾展覧 Open to Public 5/26 - 28 11:00 - 19:00 5/29 11:00 - 17:00

展會活動 EVENTS

- •古玩現場鑑定 Antiques Appraisal
- •專題講座 Lectures
- 導賞團 Guided Tours
- •天作之合 特式盒展 The Perfect Match - Boxes Exhibition





主辦單位 ORGANIZER: 濯氏投資有限公司 CHAK'S INVESTMENT LTD. TEL: +852 2548 8702 info@chaksinvestment.com www.iaf.com.hk 『iat.hk i Q

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 Buvers 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 l ot 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 I ots 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 *l ot* 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 *l ot* 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 vou be a successful Bidder vou 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 £175,000 of the *Hammer Price* 20% from £175,001 to £3,000,000 of the *Hammer Price* 12.5% from £3,000,001 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.

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*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

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 licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/ what-we-do/supporting-museums/cultural-property/exportcontrols/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or

any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites/ or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA) Wildlife Licencing Floor 1, Zone 17, Temple Quay House 2 The Square, Temple Quay BRISTOL BS1 6EB Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buver's Agreement. The same applies in respect of the Seller. as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, Bonhams makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Bidders should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ^{*} of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there

is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a Seller of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

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 oupil:
- "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 Ourflicate 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.

Olt 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.
- O The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.
- ·, †, *, G, Ω , α see clause 8, VAT, for details.

DATA PROTECTION - USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www. bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the 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.

SELLER'S UNDERTAKINGS

2

- 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;
 6.1
- 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.

DESCRIPTIONS OF THE LOT

3

3.1

4

- 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 I of and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose. The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

RISK, PROPERTY AND TITLE

4.2

5

- 5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.
- 5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

PAYMENT

- 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*.
- 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.

COLLECTION OF THE LOT

7

- 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.

THE SELLER'S LIABILITY

9

- 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 such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

GOVERNING LAW

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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.
- We do not make or give and do not agree to make 1.6 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*.

PAYMENT

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- 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 [^{AB}], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
 - Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

COLLECTION OF THE LOT

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- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of Ω 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*.

4.4

- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

STORING THE LOT

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6.1

6.2

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3. and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

RESPONSIBILITY FOR THE LOT

- 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.
 - You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract:
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;

- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.3

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the Entry in the Catalogue in respect of the Lot reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a nonconforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the Lot comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a nonconforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

MISCELLANEOUS

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- 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.

GOVERNING LAW

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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 Saler 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 a uction or by private treaty).

"Sale" the auction Sale at which a Lot is to be offered for Sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the Sale of a Lot, being the Hammer Price less the Commission, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account. "VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" Bonhams Website at www.bonhams.com "Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings: "artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted. "indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*. "lien": a right for the person who has possession of the *Lot* to

retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value. "title": the legal and equitable right to the ownership of a *Lot*. "tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

In a contract of sale, other than one to which subsection
 (3) below applies, there is also an implied term that-

- (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
- (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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American Paintings Liz Goodridge +1 917 206 1621

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European Ceramics

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European Sculptures & Works of Art UK Michael Lake +44 20 8963 6813

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Golf Sporting Memorabilia Kevin Mcgimpsey +44 131 240 2296

Irish Art Penny Day +44 20 7468 8366

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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 e-mail from info@bonhams.com.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself Please contact me with a shipping quote (if applicable)

Sale title:	FINE CHINESE ART	Sale date:	17 May 2018	
Sale no.	24525	Sale venue:	New Bond Street, London	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.				
£10 - 200 £200 - 500 £500 - 1,00 £1,000 - 2,1 £2,000 - 5,1 £5,000 - 10	by 20 / 50 / 80s £20,0 00by 50s £50,0 000by 100s £100	,000 - 100,000 ,000 - 200,000 .	by 2,000 / 5,000 / 8,000s by 5,000s	
Customer I	Number	Title		
First Name		Last Name		
Company r	name (to be invoiced if applicable)			
Address				
City		County / Stat	e	
Post / Zip d	code	Country		

Preferred number(s) in order for Telephone Bidding (inc. country code)

E-mail	(in canitals)

Telephone mobile

Telephone evening

E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer	I am registering to bid as a trade buyer		
If registered for VAT in the EU please enter your registration here:	Please tick if you have registered with us before		

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Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *
FOR WINE SALES ONLY]	

Please leave lots "available under bond" in bond		Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

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* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bic	lding.
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