

Bonhams



Fine Chinese Art

New Bond Street, London | 5 November 2020







Lot 155 (detail)

Fine Chinese Art

New Bond Street, London | Thursday 5 November 2020, 10.30am

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Please note since March 2016
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THE PROPERTY OF A GENTLEMAN 紳士藏品

1

A RARE ARCHAIC BRONZE INSCRIBED RITUAL FOOD VESSEL, DING

Late Shang/Early Western Zhou Dynasty

The globular body flanked by two upright loop handles and supported on three cylindrical legs, crisply cast under the rim with a band of C-scrolls and *taotie* masks with prominent eyes, the wall of the interior cast with a five-character inscription, the bronze covered with an attractive olive patina with areas of encrustation.

15.5cm (16 1/8in) high.

£20,000 - 30,000

CNY180,000 - 260,000

商晚期/西周早期 青銅饗饗紋三足鼎

Provenance: an English private collection

來源：英國私人收藏

The inscription *Zuo muji zunyi* 作母己尊彝 may be translated as 'This sacrificial vessel was made for mother Ji'.

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 rituals.

These vessels were often cast with inscriptions which recorded the land and regional affiliations of the ancestors and their wider family. Honoured and commemorated through the use of these precious vessels, the ancestral spirits were thought to confer blessings on their descendants while at the same time, the use of the vessel displayed to the living the power and wealth of their owners.

A bronze ritual vessel *ding*, Shang dynasty, decorated with similar designs as the present example, is illustrated in the National Palace Museum, *A Catalogue of Shang Dynasty Bronze Inscriptions*, Taipei, 1995, pp.36-37.

Compare with a related but slightly larger archaic bronze *ding*, Western Zhou dynasty, which was sold at Christie's New York, 4 March 2011, lot 1246. See also another bronze *ding*, late Shang dynasty, which was sold at Christie's New York, 21-22 March 2013, lot 1216.





THE PROPERTY OF A GENTLEMAN 紳士藏品

Lots 2 - 4

2

AN ARCHAIC BRONZE RITUAL FOOD VESSEL, DUI

Warring States Period

The deep oval bowl raised on four slender tapering legs issuing from incised monster masks, with a pair of tabbed ring handles issuing from a horned animal, the bronze patinated to a smooth olive-green patina with areas of malachite encrustation.

19.3cm (7 5/8) long.

£2,000 - 3,000

CNY18,000 - 26,000

戰國 青銅敦

Provenance: a St. Louis, Missouri private collection

The Zeiser collection

Sotheby's New York, 17 March 2015, lot 158

A distinguished London private collection

來源：美國密蘇里州聖路易斯私人舊藏

Zeiser舊藏

紐約蘇富比，2015年3月17日，拍品編號158

倫敦顯赫私人收藏

A RARE BRONZE INSCRIBED RITUAL TRIPOD WINE VESSEL, JUE

Late Shang/early Western Zhou Dynasty,
12th-10th century BC

The vessel with a deep U-shaped body rising to a pointed rim opposite a long channelled spout, flanked by a pair of posts capped with conical 'fire-whorl' medallions, all supported on three narrow tapered legs, the exterior intricately cast in low relief with two registers of taotie scrolls, one side set with a curved handle issuing from a bovine mask, a three-character inscription *Shi Fu Gui* (史父癸) cast beneath the handle, the surface with an overall greyish-green patina with areas of malachite encrustation.

20cm (7 7/8in) high.

£15,000 - 20,000

CNY130,000 - 180,000

商晚期或西周早期，公元前12至10世紀 青銅饗餐紋爵

Provenance: Dr. Kyoshi Hosoi (1897-1975),
Honolulu

Rare Art Inc., New York, before June 1982

An important European private collection

Christie's London, 10 November 2015, lot 18

A distinguished London private collection

來源: 美國夏威夷檀香山Dr. Kyoshi Hosoi

(1897-1975) 舊藏

1982年6月前購自美國紐約古董商Rare Art Inc.

歐洲重要私人收藏

倫敦佳士得，2015年11月10日，拍品編號18

倫敦顯赫私人收藏

A bronze *jue*, 'Chih-fu-hsin' wine vessel, Shang dynasty (1766-1122 BC), of similar form and decoration, is in the collection of the National Palace Museum Taipei, see *Masterworks of Chinese Bronze in the National Palace Museum*, Taiwan, pl.44. See also a *jue* with similar design on the main register and under the spout, illustrated by J.Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1990, vol.IIB, pp.639-639, no.105.

A similar *jue*, late Shang dynasty, decorated with two bands of *taotie* scrolls but with a longer inscription, was sold at Christie's New York, 15 September 2011, lot 1102. Another related bronze *jue*, late Shang/Western Zhou dynasty, was sold at Bonhams Hong Kong, 8 November 2012, lot 228.



A RARE ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI

Early Western Zhou Dynasty, 11th-10th century BC

The compressed globular body cast in high relief on each side with a pair of *taotie* masks with C-shaped horns and large boss eyes, divided by two mythical beast-headed loop handles set at the bottom with a tab, all supported on a high spreading foot cast in high relief with a band of eight dragons, the patina of gun-metal grey tone with light patches of malachite encrustation.

29.2cm (11 1/2in) wide.

£80,000 - 120,000

CNY700,000 - 1,100,000

西周早期，公元前11至10世紀 青銅獸耳饗饗紋簋

Provenance: Mr. Rafi Y. Mottahedeh, New York

Sotheby's New York, 4 November 1978, lot 308

Mr. and Mrs. Earl Morse, New York

Richard J. and Jean D. Salisbury

J.J. Lally & Co., New York

An American private collection

Sotheby's New York, 17 March 2015, lot 154

A distinguished London private collection

Exhibited and Published: The Metropolitan Museum of Art, New York, 1982, *Spirit and Ritual: The Morse Collection of Ancient Chinese Art*, no.14.

J.J. Lally & Co., New York, June 1 to 25, 1994, *Archaic Chinese Bronzes, Jades and Works of Art*, no.53.

來源：美國紐約Rafi Y. Mottahedeh舊藏

紐約蘇富比，1978年11月4日，拍品編號308

美國紐約Earl Morse伉儷舊藏

Richard J.與Jean D. Salisbury舊藏

美國紐約古董商J.J. Lally & Co.

美國私人收藏

紐約蘇富比，2015年3月17日，拍品編號154

倫敦顯貴私人收藏

展覽著錄：大都會藝術博物館，「Spirit and Ritual: The Morse Collection of Ancient Chinese Art」，美國紐約，1982年，編號14
J.J. Lally & Co.，「Archaic Chinese Bronzes, Jades and Works of Art」，美國紐約，1994年6月1日至25日，編號53

The rendering of the masks that dominate the body of this vessel are characteristic of the early Western Zhou period. Large-scale animal masks appear on some of the most famous vessels of the period, such as the *Li gui*; see W.Fong, *The Great Bronze Age of China*, New York, 1980, no.41. The style established by such important works as the *Li gui* probably enhanced the popularity of this motif at the time.

Two related *gui* vessels from the reign of the third Zhou King, Kang Wang (1020-996 BC or 1005-978 BC) make it likely that the present lot was also produced during the same reign. See *Bronzes of the Shang and Chou Unearthed in Shensi*, Beijing, 1979, no.152.



THE PROPERTY OF A GENTLEMAN 紳士藏品

5 TP

A LARGE LIMESTONE BUDDHIST STELE

Eastern Wei Dynasty or later

The stele of pointed arched form, carved in high relief with a figure of Shakyamuni Buddha standing in the centre flanked by two bodhisattvas, his right hand raised in the peace-giving gesture *abhaya mudra*, the left lowered to his side, clad in long and thin robes falling over the shoulders and looping across the body in multiple folds, the head framed by a circular halo decorated with multiple whorls, all beneath a smaller seated figure of Amithaba Buddha flanked by six flying *apsaras*, stand.

96cm high (37 6/8in) high (2).

£30,000 - 50,000

CNY260,000 - 440,000

東魏或更晚 背屏式佛菩薩三尊造像

Provenance: Nakanishi Bunzo, Kyoto, possibly by inheritance from his father Nakanishi Bunzo, who was chief assistant at the Kyoto branch of Yamanaka & Co., by repute
James Freeman, Kyoto

An important American private collection, acquired from the above in 2002

來源：傳為日本京都Nakanishi Bunzo舊藏，或繼承自其父，原山中商會京都分部首席助理，Nakanishi Bunzo
日本京都James Freeman舊藏
重要美國私人收藏，於2002年購自前者

Richly carved with a vibrant scene of veneration, encapsulating Buddhist compassion and celestial quality, the present carving encapsulates the emergence of stone steles as an important Buddhist sculptural medium in Chinese history.

Holding his right hand in *abhaya mudra*, signifying reassurance, the Buddha conveys to the worshippers that they may receive the divine blessings.

According to the 'Lotus Sutra', the *apsaras* are the protectors of the Buddha and of doctrine. These creatures were frequently portrayed in Buddhist cave temples from at least 420 and grew in popularity during the late Northern Wei and Eastern Wei periods. See *The Return of the Buddha: The Qingzhou Discoveries*, London, 2002, p.84.

The origins of Buddhist steles are traceable to two major historical events, both documented at the Buddhist cave temple sites of Yungang and Longmen (386-534), which occurred during the last two decades of the fifth century: the emergence of Buddhist devotional societies and the first espousal of tablets for Buddhist use. See D.C.Wong, *Chinese Steles. Pre-Buddhist and Buddhist Use of a Symbolic Form*, Honolulu, 2004, p.43.

Steles played an important role in the development of regional religious art. During the Northern Wei dynasty, state-sponsorship of Buddhism enabled the rapid spread of the religion throughout Northern China. At this time, Buddhist voluntary groups affiliated to local temples and organised by laymen became the main patrons of Buddhist steles which commemorated the group's religious, social, and territorial identity. The relative ubiquity of the medium employed to manufacture steles, and their small size, prompted a multitude of regional workshops, many of which developed their own style using the monumental cave temple carvings as a basis.

Compare the stylistic features of the present stele with a related one, dated by inscription to the Eastern Wei (534-550), from the Cleveland Museum, of Art, Ohio, illustrated in J.A MacLean, 'A Buddhist Trinity', in *The Bulletin of the Cleveland Museum of Art*, vol.11, no.3, 1914, pp.2-3. Similarities can be noted in the serene expressions of the figures, fullness of their bodies and style of drapery as well as the modelling of the *apsaras* flying above the central figures.

A related inscribed limestone Buddhist stele, Eastern Wei dynasty, was sold at Sotheby's New York, 20 March 2018, lot 202.



THE PROPERTY OF A GENTLEMAN 紳士藏品

6

A VERY RARE GREY LIMESTONE HEAD OF BUDDHA SHAKYAMUNI

Tang Dynasty, Longmen Caves, 7th century AD

The smoothly carved face with meditative expression, the heavily lidded eyes down-cast beneath elegantly arched brows, the straight nose above gently curving lips, the hair carved as wavy curls, all between long pendulous ears, the stone of dark-grey tone, wood plinth stand.

38cm (15in) high. (2).

£80,000 - 120,000

CNY700,000 - 1,100,000

唐·七世紀 龍門石雕釋迦牟尼佛首像

Provenance: a French private collection

Christie's Paris, 7 June 2011, lot 346

A UK private collection

來源：法國私人收藏

巴黎佳士得·2011年6月7日·拍品編號346

英國私人收藏

This large and strongly carved head bears features from the transitional phase of development at the grottoes of Longmen, as the site activity resumed after a long hiatus following the fall of the Northern Wei dynasty. Official sponsorship and further expansion began with renewed energy at the end of the Northern Qi to the early Tang period, and indeed, the present head shows stylistic traces inherited from the early Tang sculptural experimentation. The shallow carving of the eyes, whose lids emerge in low-relief bowed lines from small rounded inner canthi, are similar to the large heads from that site.

The Southern Binyang Cave (Cave 159), begun in the Daye reign of the Sui dynasty, was expanded during the reigns of Taizong and Gaozong during the Tang dynasty, and completed by AD 641. The monumental chief pentad of Amitabha flanked by Ananda, Kasyapa and two bodhisattvas in the Southern Binyang Cave all have large open eyelids within squared faces with thicker flatter lips. See *Complete Works of Statues in Longmen Grottoes, vol. 1: Binyang Cave*, Beijing, 2002, fig.273. As such, the present head seems to be related in proportion to the heads of the Buddhas within the larger niches of the flanking walls. Compare fig.288, the large right bodhisattva on the back wall, fig.317, the central Buddha in niche 13, the largest niche on the left wall, and fig.467, the central Buddha in niche 51, the largest niche on the right wall.

Two Longmen heads with triple-spiralled hair in the collection of the Victoria & Albert Museum, London, are also related to the present head. See *Longmen Liusang Diaoxiang Ji*, 'The Lost Statues at Longmen Caves', Shanghai, 1993, figs.47 and 63, and Hai-Wai Yi-Chen, *Chinese Art in Overseas Collections, Buddhist Sculpture II.*, Taipei, 1990, figs.59 and 114.



7

**A RARE MARBLE PAINTED-LACQUERED HEAD OF A
BODHISATTVA**

Probably Yuan Dynasty

The Bodhisattva's face deftly carved with a serene expression, with narrowed eyes, a small mouth and long pendulous earlobes, the hair dressed into a large chignon and set with a tiara, traces of lacquer and pigment, stand.

30cm (12in) high. (2).

£30,000 - 50,000

CNY260,000 - 440,000

或元 彩漆理石雕菩薩頭像

Provenance: Galerie Loschengruber, Munich, 1981

A German private collection

來源：1981年購自德國慕尼黑古董商Galerie Loschengruber

德國私人收藏

Compare the curls of the headdress of the present lot with those on a sculpture of a Bodhisattva, Five Dynasties/Song Dynasty, illustrated by O.Siren, *Chinese Sculpture: From the Fifth to the Fourteenth Century*, vol II, Bangkok, 1998, pl.569.

See a related stone head of Guanyin, Yuan dynasty, which was sold at Christie's Paris, 10 December 2014, lot 334.



8

A LARGE STONE HEAD OF GUANYIN

Qing Dynasty

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 *urna*, with pendulous ears and neatly-dressed hair drawn up in a high chignon secured by a high foliate crown with a central Buddha Amitabha amidst interlacing floral scrolls, stand. 59cm (23 1/4in) high (2).

£30,000 - 50,000

CNY260,000 - 440,000

清 石雕觀音頭像

Provenance: a European private collection

來源：歐洲私人收藏

Stylistically, the present lot is inspired by Song dynasty prototypes. See for example, a grey limestone head of Avalokiteshvara, Song dynasty, illustrated by O.Siren, *Chinese Sculpture from the Fifth to Fourteenth Century*, London, 1970, pl.563C. However, the elaborate carving of the crown would imply a later date.



THE PROPERTY OF A BRITISH FAMILY
英國家族藏品

9

**A RARE COPPER-ALLOY FIGURE OF A
BODHISATTVA**

Tang Dynasty or earlier

The figure finely cast standing with hips gently swayed, the left arm held up holding a large sphere, clad in an elegant *dhoti* and billowing scarves, open at the chest revealing jewellery, the face with serene expression beneath a crown, a hook on the reverse of the body, stand.

21.4cm (8 3/8in) high (2).

£8,000 - 12,000

CNY70,000 - 110,000

唐或更早 銅製菩薩立像

Provenance: Alain Presencer collection

來源：Alain Presencer收藏

Alain Presencer began learning about Buddhism at home in Canada, at the age of 13, and subsequently studied with the late Professor Mathera Sadhatissa at the University of Toronto between 1961-1962.

Thereafter in England, he became an active member of the London Buddhist Vihara. For the next 50 years, Alain Presencer spiritedly promoted the study of Tibetan Buddhism and culture in the United Kingdom. His contributions to the field resulted in numerous recognitions, including his appointment as a Fellow of the Royal Asiatic Society. Alain also introduced the musical genre of Tibetan 'singing bowls' to the West. His album, 'The Singing Bowls of Tibet', is still in production today, having sold over a million copies.

The present lot as indicated by the hook on the reverse of the figure, was probably originally part of an altarpiece. Compare with a related gilt-bronze standing bodhisattva Guanyin with a similar posture and circular pedestal, Tang dynasty, in the Arthur M.Sackler Museum, illustrated by A.F.Howard, L.Song, W.Hung and Y.Hong, *Chinese Sculpture*, New Haven, 2006, p.312, fig.3.118.



10

A CARVED WOOD FIGURE OF GUANYIN

Qing Dynasty

The Goddess of Mercy seated in the posture of *rajalilasana* or 'royal ease' on a waisted lotus pedestal, leaning on her right arm with her head inclined to the left, the left hand holding a loop of drapery, the serene face with contemplative expression beneath the braided hair neatly arranged in an elaborate chignon secured by a foliate crown centred with a small figure of Amitabha Buddha at the centre, clad in a thin *dhoti* and adorned with elaborate jewellery, areas of pigment still visible. 75cm (29 1/2in) high.

£8,000 - 12,000

CNY70,000 - 110,000

清 木雕觀音坐像

Provenance: a European private collection

來源：歐洲私人收藏

The iconography of the current figure is based on the *Gandavyuha* chapter of the 'Flower Garland Sutra' where Avalokiteshvara or Guanyin resided on Mount Potalaka when he was visited by Sudhana. The young adept found Guanyin seated on the rocky shores of the grotto 'Sound of the Waves' contemplating the reflection of the moon in the water. At later times this specific form of Guanyin became referred to as the 'Water-Moon Guanyin'; it was introduced in China during the 5th century and became highly popular during the Song dynasty. For a wood figure of 'Water Moon Guanyin, Song dynasty, see an example in the Denver Art Museum, illustrated by D.Jenkins, *Masterworks in Wood: China and Japan*, New York, 1976, no.10.



A LARGE WOOD FIGURE OF 'WATER-MOON' GUANYIN

Probably Qing Dynasty

The deity finely carved with a gentle, contemplative expression, the hair worn in a topknot with knotted tresses falling over the shoulders, seated in *rajatalitasana* with right arm resting on the raised right knee, the left hand resting on the level surface to support the weight, wearing a sash tied across the left shoulder and a long *dhoti* secured by a sash around the waist, adorned with floral earrings, elaborate necklace, and beaded armbands.

82cm (32 2/8in) high.

£15,000 - 20,000

CNY130,000 - 180,000

或清 木雕水月觀音像

The result of a radiocarbon dating measurement test, RCD Lockinge Radiocarbon Dating Measurement Report, sample no.RCD-8178, states 95.4% probability for 1664-1953, of which 77.3% probability is for 1664-1884.

據英國RCD Lockinge實驗室放射性碳定年測量報告，樣本編號RCD-8178之檢測結果表明，本拍品有95.4%之可能性制於1664年至1953年間，其中77.3%之可能性制於1664年至1884年間。

Seated in the pose of 'royal ease', the deity probably depicts the Water-Moon Guanyin, an iconography derived from Tang dynasty paintings.

According to the 'Lotus Sutra', Guanyin can take any form necessary to save sentient beings, and mentions thirty-three as manifestations which the deity could take, of which seven were female. The figure's sensual curves however, evoke a distinctly feminine feel, and by the Ming dynasty, Guanyin was usually depicted in a feminine form.

Guanyin images seated in the relaxed position of royal ease are referred to as *Zizai Guanyin*, literally meaning 'Guanyin at ease'. When such figures were placed in a grotto or seated on rocky platforms, they reference the Water Moon Guanyin, who sits by the water's edge contemplating the reflection of the moon in the water and recognising the illusory nature of all phenomena, gently smiles at humans who grasp for the reflection of the moon mistaking it for reality.

For a wood figure of Guanyin, Tang dynasty, whose iconography may have served as prototype for the present lot, see H.Trubner, *The Arts of the T'ang Dynasty*, Los Angeles, 1957, no.57; see also R.L.Thorp and V.Bower, *Spirit and Ritual: The Morse Collection of Ancient Chinese Art*, New York, 1982, no.59.





12

12

A SANCAI BLUE-GLAZED TRIPOD DISH

Tang Dynasty

Finely potted with rounded sides supported on three legs and an everted rim, the cavetto and well covered with a lustrous blue glaze, the outside glazed a yellow-ochre with a slight green tinge on the rim. *30cm (11 3/4in) diam.*

£2,500 - 3,500

CNY22,000 - 31,000

唐 三彩藍釉三足盤

13

A LARGE PAINTED POTTERY MODEL OF A HORSE

Tang Dynasty

Well modelled in confident mid-stride with head uplifted, mouth agape, flaring nostrils and bulging eyes, the animal's features finely detailed with forelock swept back towards the trimmed mane falling just short of the saddle, traces of red and yellow pigment over white slip. *57.5cm (22 5/8in) long.*

£10,000 - 15,000

CNY88,000 - 130,000

唐 陶胎彩繪馬俑

The powerful sculpture would have been commissioned for internment in a burial belonging to an elite member of the Tang society, and together with a vast array of furnishing in the form of other animal figures, courtiers, entertainers and food and drink vessels, contributed to sustain the tomb occupant in their afterlife. For reference see J.Rawson, 'The Power of Images: The Model Universe of The First Emperor and Its Legacy', *Historical Research*, 2002, vol.75, no.188, pp.123-154. Horses represented high status and wealth as only the nobility and the Imperial household were allowed to ride them. The creatures were also employed in recreational activities involving dancing, polo and hunting and finally, they were considered the reward for military invasions and the foundation of Imperial solidity.

Two comparable grey pottery walking horses, Tang dynasty, both covered in polychrome pigments, are illustrated by V.Choi, *Horses for Eternity: Terracotta Equestrian Tomb Sculpture of Dynastic China*, Hong Kong, 2007, nos.96 and 99, pp.224, 226, 230-231.





THE PROFESSOR CONRAD HARRIS COLLECTIONS
OF EARLY CHINESE ART 康拉德·哈里斯教授珍藏早期中國藝術
 Lots 14 - 15

14

A RARE OCHRE GLAZED 'PARROT' CUP

Tang Dynasty

Of shallow oval form, one end formed as a parrot lying on its back, the finely incised tail and wing feathers fanning out to form the cup, the head with large curling beak between sharp piercing eyes, all covered in a warm yellow-ochre glaze, stand.

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

£30,000 - 50,000

CNY260,000 - 440,000

唐 褐釉鸚鵡杯

Provenance: Berwald Oriental Art, London

Professor Conrad Harris, UK, purchased on 20 February 2003 from the above.

Published: *Berwald Oriental Art Facing East, Expressions in Chinese Art*, London, no.16.

The result of Oxford Authentication Ltd. thermoluminescence test no.C101u72, dated 31 August 2001, is consistent with the dating of this lot.

來源：英國倫敦古董商Berwald Oriental Art
 英國康拉德·哈里斯教授舊藏，於2003年2月20日購自前者

出版：Berwald Oriental Art，「Facing East, Expressions in Chinese Art」，倫敦，圖錄編號16

Oxford Authentication Ltd.公司熱釋光檢測結果（2001年8月31日，編號C101u72）顯示年代與本拍品年代一致。

Conrad Harris became interested in Chinese pottery in the late 1990s, around the time he retired as Professor of General Practice at Leeds University. Having moved on from a career in medical academia, he took an academic approach to learning about the styles and artefacts of different periods - from the Neolithic to the great dynasties of China. Harris was a highly erudite collector, who travelled extensively in China, pursuing his interest in ancient pottery wares through many provincial museums. He gave regular lectures and, in 2002, gained a Diploma in Asian Art from the British Museum. He was an active member of the Oriental Ceramic Society and, in the 2003/04 *Oriental Ceramic Society Transactions*, he contributed the lecture 'Chinese ceramic horses and how they changed'. Most importantly, he gained immense pleasure from seeing his collection take pride of place on the shelves all around his study.

The term *yingwu bei*, literally 'parrot cup', is first mentioned as early as the Sui dynasty, in a poem by Xue Daoheng:

'Together pour the fine buttery wine; together tip the parrot cup'
 共酌瓊酥酒，同傾鸚鵡杯。

And it occurs again in a Tang poem by Luo Binwang:

'The playing of flutes on the Phoenix Tower has ceased, the urgings to drink wine from the parrot cup has stopped.'
 鳳凰樓上罷吹簫，鸚鵡杯中休勸酒。

The contemporary dictionary interpretation of the term 'parrot cup', which comes from a Tang source, is that it is a cup made from *yingwu luo* 'parrot snail', meaning perhaps a nautilus shell, named for its supposed resemblance to a parrot. As the exterior form of this cup resembles the shape and size of a nautilus shell, but the piece is fashioned from a representation of a parrot, cups such as this may have been produced as an amusing play on words.

Although the parrot was a bird native to southern China, those most admired in the Tang court were the more colourful ones imported from South-East Asia. The later Tang emperor Taizong (r.627-649)

commissioned a rhapsody poem to be written about a prized parrot that was a gift from the kingdom of Champa. Furthermore, the Tang emperor Xuanzong (r.712-756) adopted a talking parrot as a pet.

Compare with a similar cup, but covered in a white glaze, Tang dynasty, which was exhibited in the Tokyo National Museum, *Special Exhibition of Chinese Ceramics*, Tokyo, 1994, pl.136.

See also a *Xingyao* white glazed 'parrot cup', Tang dynasty/ Five dynasties, which was sold at Bonhams Hong Kong, 9 October 2014, lot 140.



15

A RARE DINGYAO SPITTOON, ZHADOU

Northern Song Dynasty

Thinly potted with a compressed globular body incised around the exterior with stylised lotus petals, the waisted neck surmounted by a wide flared mouth carved with further floral motifs, covered overall in a creamy-white glaze of ivory tone. 22cm (8 5/8in) diam.

£8,000 - 12,000

CNY70,000 - 110,000

北宋 定窑白釉劃蓮紋渣斗

Provenance: Berwald Oriental Art, London

Professor Conrad Harris, UK, acquired from the above on 30 April 2002

來源：英國倫敦古董商Berwald Oriental Art

英國康拉德·哈里斯教授舊藏，於2002年4月30日購自前者

Dingyao zhadou vessels of this form are rare with very few published examples. See one related 'Ding' *zhadou*, in the collection of the Palace Museum, Beijing, similarly carved with lotus flowers borne on an undulating scroll on the wide rim but with a truncated cylindrical body, illustrated in *The Complete Works of Chinese Ceramics*, Shanghai, 1999, vol.7, Part 11, no.20.

It is possible that the present lot is emulating a piece from the 'Yue' kilns in the south. See the 10th-11th century 'Yue' *zhadou* of similar form, with globular body carved with upright lotus petals and a wide rim incised with lotus scroll, in the collection of the National Museum of Korea, Seoul, illustrated in *Sekai Toji Zenshu*, Vol.12, Tokyo, 1977, pls.41-42. *Zhadou* of this form also exist in slightly later Qingbai wares. Compare with a Qingbai spittoon, Northern Song dynasty, in the Kai Yin Lo Collection, illustrated in *Bright as Silver, White as Snow*, Hong Kong, 1998, pl.29.

THE PROPERTY OF A GENTLEMAN 紳士藏品

16

A RARE DINGYAO MOULDED 'BUDDHIST LION' DISH

Song/Jin Dynasty

Finely potted rising from a recessed flat base to flaring sides, crisply moulded to the interior with a striding Buddhist lion in pursuit of a beribboned brocade ball amidst stylised scrolls, surrounded by a key-fret border, applied overall with an even creamy-white glaze with minor characteristic pooling to the exterior, the rim with a metal band. 13.5cm (5 3/8in) diam.

£12,000 - 15,000

CNY110,000 - 130,000

宋/金 定窯印花獅子戲球盤

Provenance: a distinguished English private collection

來源：英國顯赫私人收藏

The present *Ding* dish is noteworthy for the crisp moulded decoration, successfully conveying the design of the playful Buddhist lion and beribboned brocade ball encircled by the key-fret border.

A related *Ding* saucer dish decorated with a lion chasing a brocade ball encircled by a key-fret border and dragons, Northern Song/ Jin dynasty, but of larger size, is illustrated by Tsai Meifen in *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, no.II-118; and another of the same design from the Sir Percival David Collection, in the British Museum, London, is illustrated by M.Medley in *Illustrated Catalogue of Ting and Allied Wares*, London, 1980, p.21, no.51.

A very similar *Ding* moulded dish, Jin dynasty, was sold at Sotheby's Hong Kong, 5 April 2017, lot 3203.

THE PROPERTY OF A LADY 女士藏品

17 *

A LONGQUAN CELADON 'FUNERARY' JAR AND COVER

Southern Song Dynasty

The ovoid body carved around the exterior with lobes, rising to a rounded shoulder and a short cylindrical neck, a large dragon with finely-incised scales coiled around the shoulder and upper body chasing a flaming pearl, the shallow domed cover surmounted by an animal finial, covered overall with a soft sea-green glaze.

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

£4,000 - 6,000

CNY35,000 - 53,000

南宋 龍泉青釉貼塑攀虎紋蓋瓶

Provenance: a Swiss private collection

來源：瑞士私人收藏

Longquan celadon-glazed 'funerary' jars such as the present lot, would have originally been made in pairs: one bearing the 'Green Dragon of the East' and the other the 'White Tiger of the West'. All the animals and beasts on the jars represented the cardinal directions, including the bird finial which represented the 'Red Bird of the South'. A pair in the Sir Percival David Collection in the British Museum, London, is illustrated in *Song Ceramics: Objects of Admiration*, London, 2003, pl.35. These jars would have been filled with offerings of grain and placed in the tomb at the cardinal directions.

For other related examples of Longquan celadon 'funerary' jars and covers with dragons and tigers, see also R.Kerr, *Song Dynasty Ceramics*, London, 2004, pl.85 and p.95. Various other examples are illustrated in *Longquan yao qingci*, Taipei, 1998, pp.132-138; and *Zhongguo Longquan qingci*, Hangzhou, 1998, pl.76.

Compare with a similar Longquan celadon 'funerary' jar and cover, Southern Song dynasty, which was sold at Bonhams London, 10 November 2016, lot 10.



17

THE PROPERTY OF A GENTLEMAN 紳士藏品

18

A LONGQUAN CELADON GOURD-SHAPED EWER

Yuan Dynasty

The globular body vertically fluted, applied with a short spout on one side opposite a C-shaped handle, covered with a thick olive-green glaze thinning to a lighter shade towards the mouth rim and edges.

11.5cm (4 1/2in) long.

£2,000 - 3,000

CNY18,000 - 26,000

元 龍泉青釉瓜棱形水注

Provenance: S.Marchant and Son, London (label)

A European private collection

來源：倫敦古董商S.Marchant and Son (標籤)
歐洲私人收藏

Compare with a Longquan celadon ewer and cover, 12th-13th century, with very similar shape and crackled glaze, illustrated by U.Wiesner, *Chinesische Keramik auf den Philippinen: Die Sammlung Eric E. Gelling*, Cologne, 1977, pl.47. See also a very similar Longquan ware melon-shaped ewer, Song dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p.142, no.127.



18



19

THE PROPERTY OF A LADY 女士藏品

19

A RARE JUNYAO GREEN BOWL

Song/Yuan Dynasty

The vessel with deep rounded sides, covered all over with a lightly cracked sage-green glaze, thinning at the rim to a mushroom-grey tone, falling short of the foot, a splash of glaze to the recessed base.

22.7cm (9in) diam.

£1,500 - 2,000

CNY13,000 - 18,000

宋/元 鈞窯綠釉盃

Provenance: Sotheby's London, 13 December 1988, lot 115

A European private collection

來源：倫敦蘇富比，1988年12月13日，拍品編號115
歐洲私人收藏

See a similar green *Jun* bowl, Song dynasty, illustrated by Bo Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl.89; which was later sold at Sotheby's London, 5 November 2008, lot 528.

Compare also with a similar green *Jun* bowl, Song/Jin dynasty, which was sold at Sotheby's New York, 13 September 2017, lot 80.



20

THE PROPERTY OF A GENTLEMAN 紳士藏品

20

A RARE JUNYAO BOWL

Yuan Dynasty

Finely potted with deep curving sides rising to a gently tapering rim, covered in a lavender-blue glaze except in the well and under the foot revealing the body, the glaze thinning to greyish-mushroom tone at the mouth rim, pooling thickly above the short slightly-splayed unglazed foot.

9.8cm (3 7/8in) diam.

£2,000 - 3,000

CNY18,000 - 26,000

元 鈞窯天青釉小盃

Provenance: John Spark Ltd., London (label)
A European private collection

來源：倫敦古董商John Spark Ltd., (標籤)
歐洲私人收藏

21 *

A JUNYAO JAR AND A JUNYAO BOWL

Yuan Dynasty

The bowl well potted with steep sides rising from a slightly tapered foot to a slightly-incurved rim, covered with a pale lavender-blue glaze thinning to a buff colour at the rim and pooling around the unglazed brown foot. 21.3cm (8 3/8in) diam.; the globular jar supported on a short foot, the short wide neck flanked by two loop handles, covered with a pale blue glaze draining from the rim to reveal the russet body beneath and stopping irregularly above the foot to reveal the pale buff body, 14cm (5 1/2in) wide. (2).

£3,000 - 5,000

CNY26,000 - 44,000

元 鈞窯釉雙系罐及鈞窯釉盃 一組兩件

Provenance: a European private collection, and thence by descent

The jar, with George Eumorfopoulos label no.872

George Eumorfopoulos (1863-1939), well-known for his exceptional art collection, was one of the founders of the Oriental Ceramic Society in London. His extensive art-collecting activities led him to expand his Chelsea home, which he later converted into a museum, to better accommodate the objects. He commissioned a catalogue of his collection, which comprised eleven volumes, including six volumes written by renowned Chinese works of art scholar R.L.Hobson, *The Eumorfopoulos Collection*, vol.I-VI, London, 1925-1928.

來源：歐洲私人收藏，並由後人保存迄今

鈞窯釉雙系罐，附George Eumorfopoulos標籤，編號872

喬治·歐默福普洛斯（1863-1939），倫敦東方陶瓷協會創始人之一，以其傑出的藝術收藏而聞名。為了更好的展示藝術收藏，喬治擴建了其位於倫敦切爾西的居所，後改建為博物館。他為藏品委託編纂圖錄共計十一卷，其中六卷東方藝術圖錄「The Eumorfopoulos Collection」由著名中國藝術學者霍布森(R.L.Hobson，1872-1942)於1925至1928年間編著。

Compare with a similar *Junyao* jar, but with purple splashes, also from the George Eumorfopoulos collection, illustrated by R.L.Hobson, *The Eumorfopoulos Collection*, vol.III, London, 1926, pl.XXII, no.B.80.

THE PROPERTY OF A GENTLEMAN 紳士藏品

22

A JUNYAO PURPLE-SPLASHED TRIPOD INCENSE BURNER

Yuan Dynasty

The compressed globular body raised on three short legs, the short neck culminating in a wide angled galleried rim, covered overall with a lavender glaze and irregular purple splashes, the feet left unglazed to reveal a buff-coloured stoneware body. 10.9cm (4 2/8in) high.

£3,000 - 5,000

CNY26,000 - 44,000

元 鈞窯天青釉紫斑三足爐

Provenance: a distinguished English private collection

來源：英國顯赫私人收藏



21



22



23

THE PROPERTY OF A LADY 女士藏品

23 *

A YELLOW-GLAZED 'DRAGON' BOWL

Kangxi six-character mark and of the period
Finely potted with deep rounded sides rising to a flaring rim from a short straight foot, incised around the exterior with two striding five-clawed dragons in pursuit of a flaming pearl, the interior with a central dragon roundel, covered in a rich egg-yolk yellow glaze save the base glazed white, box.
12cm (4 3/4in) diam. (2).

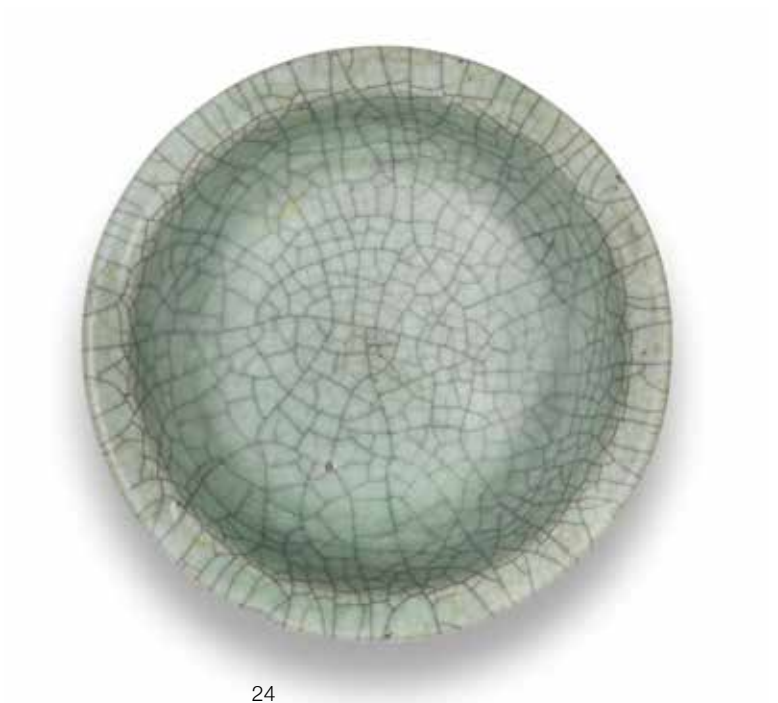
£4,000 - 6,000
CNY35,000 - 53,000

清康熙 黃釉刻龍紋盃
青花「大清康熙年製」楷書款

Provenance: a Swiss private collection

來源：瑞士私人收藏

Compare with a related yellow glazed bowl with incised dragons, but with straight sides, Kangxi, illustrated by J.Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, p.69, no.190.



24

THE PROPERTY OF A GENTLEMAN 紳士藏品

24

A GE-TYPE WASHER

17th century
Finely potted with deep rounded sides rising to an everted rim from a short foot, covered with an opaque glaze of soft greyish-green tone suffused with an intricate matrix of iron-wire crackle and golden threads.
13cm (5 1/8in) diam.

£2,500 - 3,500
CNY22,000 - 31,000

十七世紀 哥窯式洗

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

25

A PAIR OF CELADON-GLAZED VASES, CONG

Guangxu six-character marks and of the period

Each in the form of an archaic jade *cong*, of square section supported on a short waisted foot, rising to a flat shoulder and a broad tapering short neck, each face with raised horizontal bands representing the Eight Trigrams, covered overall with a rich bluish-green glaze. Each 28cm (11in) high. (2).

£15,000 - 20,000

CNY130,000 - 180,000

清光緒 青釉琮式瓶一對
青花「大清光緒年製」楷書款

Provenance: an English private collection
來源：英國私人收藏

The present pair in its form was inspired by the archaic jade ritual *cong* vessel, which featured a square body and a hollowed circular core, perhaps symbolising heaven and earth. See for example a jade *cong*, Neolithic period, Liangzhu Culture (circa 3200-2000 BC), illustrated by J.Rawson, *Chinese Jade From The Neolithic To The Qing*, London, 1995, p.128, fig.3:5. This archaic form was imitated especially from the 18th century and onwards as means to draw moral righteousness and strength from the ancients. A very similar vase but with a Xuantong mark in the National Palace Museum, Taipei, is illustrated by H.A.Van Oort, *Chinese Porcelain of the 19th and 20th centuries*, Lochem, 1977, pl.111.

Compare with a similar pair of celadon-glazed *cong*-shaped vases, Guangxu six-character marks and of the period, which was sold at Christie's London, 7 November 2017, lot 216.





THE PROPERTY OF A EUROPEAN FAMILY 歐洲家族藏品
Lots 26 - 32

26 *

A RARE TEADUST-GLAZED BOTTLE VASE

Qianlong seal mark and of the period
The globular body rising from a spreading foot to a tapering neck and everted rim, covered overall in an olive-green coloured glaze flecked with a fine yellow mist, the base with a six-character seal mark beneath a brown glaze.
18.8cm (7 3/8in) high.

£15,000 - 20,000
CNY130,000 - 180,000

清乾隆 茶葉末釉長頸瓶
「大清乾隆年製」篆書模款

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 so called 'Teadust' glaze was first produced in the Yongzheng period, using the same metallic colourant as Imperial yellow glazes (iron oxide). Depending on the firing conditions, the glaze might fire a lighter yellowish brown, called 'eel yellow', or a greener hue, called 'snakeskin green'. The monochrome glaze complements the form of the porcelain, perhaps inspired by metalwork, especially archaic bronze forms.

Compare with a similar Qianlong seal mark and period bottle of this form and glaze, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum*, vol.II, Liaoning, 2007, p.41. See another similar vase, Qianlong seal mark and of the period, illustrated in *Art of China: highlights from the Philadelphia Museum of Art*, London, 2018, p.200, no.79. See also *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl.162. See also an example included in the exhibition *Ethereal Elegance: Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, 2007, Hong Kong, no.64; and a vase illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.2, London, 1994, no.935, which was later sold at Sotheby's Hong Kong, 8 April 2013, lot 6.

See also a similar teadust-glazed bottle vase, Qianlong seal mark and of the period, which was sold at Sotheby's Hong Kong, 5 April 2017, lot 3668.

27 *

A RARE FLAMBÉ-GLAZED BOTTLE VASE

Qianlong seal mark and of the period
The compressed globular body rising from a short, slightly splayed foot to a long tapering neck flaring at the rim, attractively glazed in rich tones of cherry-red, purple and shaded turquoise, the base with a vitreous burgundy-red glaze streaked with deep lavender-blue, incised seal mark.
17cm (6 3/4in) high.

£8,000 - 12,000
CNY70,000 - 110,000

清乾隆 窯變釉賞瓶
「大清乾隆年製」篆書模款

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

See a related flambé-glazed bottle vase, Qianlong seal mark and of the period, illustrated by R.Kerr, *Chinese Ceramics - Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pp.20-21.

Compare with a related flambé-glazed pear-shaped vase, Qianlong seal mark and of the period, which was sold at Christie's Hong Kong, 1 June 2016, lot 3335.



27



28

28 *

A CELADON-GLAZED ARROW VASE, TOUHU

Qianlong seal mark and of the period
Of flattened form, the compressed globular body supported on a slightly splayed foot and rising to a tall waisted neck, the shoulder applied with a pair of tubular handles, covered overall with a thick greenish-blue glaze.
15.2cm (6in) high.

£2,500 - 3,500
CNY22,000 - 31,000

清乾隆 青釉貫耳瓶
青花「乾隆年製」篆書款

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

29 *

A VERY RARE WHITE GLAZED 'CUT-THROUGH' 'LOTUS' BOWL

Qianlong seal mark and of the period

Thinly potted with rounded sides rising from a straight foot to a gently flared rim, delicately pierced-through around the body with a broad band of scrolling lotus blooms, applied overall with a transparent unctuous glaze revealing the white body and intricate design.

13.5cm (5 1/4in) diam.

£30,000 - 50,000

CNY260,000 - 440,000

清乾隆 白釉玲瓏透花番蓮紋盃
青花「大清乾隆年製」篆書款

Provenance: P. Parizel collection, by repute

Galerie 41 Antiquités, Monaco

A European private collection, and thence by descent

來源：傳為P. Parizel舊藏

摩納哥古董商Galerie 41 Antiquités

歐洲私人收藏，並由後人保存迄今

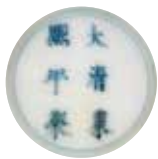
This delicate bowl is notable for its exquisite lace-like decoration, which was made by piercing the body with a delicate openwork design of small perforations that were subsequently filled with a clear glaze. An innovation of the Qianlong period, this decoration is known in the West as 'grains-de-riz' (rice grain), because the tiny perforations resembled small grains of rice.

Compare with a related example, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl.147; another in the National Palace Museum, Taipei, published by J.Ayers and S.Masahiko, eds, *Ceramic Art of the World*, vol.15, Tokyo, 1983, pl.280; one with a more elaborate motif illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.2,

London, 1994, pl.793, and later sold at Sotheby's Hong Kong, 8 October 2012, lot 3; a pair from the Alfred F. Pillsbury collection in the Minneapolis Institute of Arts, included in the exhibition *Chinese Ceramics from the Prehistoric Period through Ch'ien-Lung*, Los Angeles, 1952, no.320; another slightly smaller pair in the Zhuyuetang Collection, illustrated by L.Schwartz-Arenales, eds, *Mille ans de Monochromes*, Geneva, 2018, p.372, no.197a-b.

See also a similar white glazed 'cut-out' decoration bowl and cover, Qianlong seal mark and of the period, which was sold at Christie's New York, 21-22 March 2013, lot 1501. A similar pair of bowls, Qianlong seal marks and of the period, was sold at Sotheby's London, 6 November 2019, lot 7.





30

30 *

A RARE YELLOW-GLAZED INCISED BOWL

Kangxi six-character mark and of the period
Incised around the exterior with four floral medallions interspersed with billowing clouds above a band of upright lappets, all between a double incised line encircling the foot and rim, the interior similarly incised with a central floral medallion, all beneath a pale yellow glaze, save for the base left white.
12cm (4 3/4in) diam.

£4,000 - 6,000
CNY35,000 - 53,000

清康熙 黃釉刻團花紋盃
青花「大清康熙年製」楷書款

Provenance: Galerie 41 Antiquités, Monaco,
15 December 1996
A European private collection, and thence by
descent

來源：1996年12月15日購自摩納哥古董商Galerie
41 Antiquités
歐洲私人收藏，並由後人保存迄今

Compare with a similar yellow-glazed bowl, Kangxi
six-character mark and of the period, which was
sold at Sotheby's London, 15 June 2020, lot 18.



31

31 *

A RARE COPPER-RED GLAZED STEM BOWL

Qianlong seal mark and of the period
Finely potted with a flared rim to the wide, curving
well and raised on a tall conical foot, covered with a
glaze of crushed-raspberry tone to the interior and
exterior, the rim and interior of the foot left white, the
interior of the foot with a single line of seal script.
14.9cm (5 7/8in) diam.

£4,000 - 6,000
CNY35,000 - 53,000

清乾隆 霽紅釉高足盃
青花「大清乾隆年製」篆書橫款

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

Compare with a similar copper-red stem bowl,
Qianlong six-character mark and of the period,
which was sold at Christie's London, 17 May 2013,
lot 1333.

A RARE CAFÉ-AU-LAIT GROUND FAMILLE ROSE 'ORCHID' BOWL

Daoguang iron-red seal mark and of the period

Finely potted with deep rounded sides rising to an everted rim from a short, inward-tapered foot, the exterior delicately enamelled with three clusters of orchids reserved on a café-au-lait ground below the gilt rim, one side with a calligraphic inscription.

11.5cm (4 1/2in) diam.

£3,000 - 5,000

CNY26,000 - 44,000

清道光 米黃地粉彩水仙花盃
 鑒紅「大清道光年製」篆書款

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

Compare with a similar café au-lait ground famille rose bowl, Daoguang iron-red seal mark and of the period, which was sold at Christie's New York, 19-20 September 2013, lot 1395 (part lot).



The Robert Stanley Hope Smith Collection

Lots 33 - 39



Robert S. H. Smith and Joan Smith

Robert Stanley Hope Smith, known to friends and family as Stanley, was born on 13th December 1910 in Horton, Bradford. During the 2nd world war he served with his local Home Guard Regiment. He was a solicitor and partner at Browning Oliver and Smith in Bradford and was known to have worked closely with the refugee Polish community which settled there in the late 1940s and early 50s, helping them establish a future within the city that still prospered with a textile industry.

He married Joan Shelton, a schoolteacher, on 4th September 1946, bought a small semi-detached house, Colwyn, Park Mount Avenue in Baildon and had one son, John.

According to his diary he began collecting "Famille Rose" and "Famille Verte" pieces in 1946 from local auction houses, shops and privately in Harrogate, Leeds and Bradford. His wife Joan also shared his passion and they made further purchases on weekend trips to country houses and antique fairs.

He made his first Sotheby's purchase via absentee bid on 2nd October 1950 and on the 15th December the same year was elected a member of the Oriental Ceramic Society. In 1959 Frank Davis, another north of England OCS member, wrote to say that he would surely be welcomed by the "learned lot" in London but it is unlikely Stanley ever made it there because of the disability that made travel difficult.

Over the following decades he was delighted to acquire pieces from well-known collections formed by Lord Cunliffe, Montague Meyer and Leonard Gow along with OCS exhibition pieces. What may have not been key pieces for them became the core of his collection.

Stanley and Joan lived an unassuming life, intellectually stimulated by eclectic subscriptions to periodicals. He played the organ at church services in Baildon, watched his son play rugby for his school and county, and on summer afternoons tended his allotment. They loved the Yorkshire Dales, visiting country houses, occasionally staying in hotels in the Lake District. On Sundays they drove a specially adapted Jaguar across the Yorkshire moors.

Members of their family were the few fortunate enough to see the porcelain collection displayed in the back room of Colwyn on a dresser alongside the piano and harpsichord. They assumed that Stanley collected even broken pieces of Chinese pottery because they were all that he could afford, unaware that Kintsugi was key to his passion, for he had suffered from polio as a child and walked with a cane.

Stanley died in November 1979. Joan remained a member of the Oriental Ceramic Society for the rest of her life. In later years her grandchildren remember her reading to them in front of an open fire from auction catalogues, OCB periodicals and Oriental art study books, teaching them about the Chinese dynasties and their dates while referring to the pieces still on display in the back room where they had remained undisturbed for the previous 45 years. She died in 2000 and the collection was subsequently put into storage. The family has decided that the time has come for others to enjoy and admire the collection and hope that it will bring as much pleasure as it did for Stanley and Joan.



THE PROPERTY OF AN ENGLISH FAMILY

英國家族藏品

Lots 33 - 39

33

A DINGYAO MOULDED 'BUDDHIST LION' DISH

Jin Dynasty

The shallow body finely moulded to the interior with a central medallion enclosing a striding Buddhist lion reaching towards a bunch of lotus, encircled by a fluted border at the rim, covered inside and out with a creamy-white glaze, all supported on a short straight foot, the rim bound in copper.

13cm (5 1/8 in) diam.

£1,500 - 2,000

CNY13,000 - 18,000

金定窯印花獅子蓮紋盤

Provenance: John Sparks Ltd., London
Bluett & Sons, London, acquired from the above on 26 April 1946 for £15

Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge, acquired from the above on 30 April 1946 for £20 (collection, no.TT11)

Sotheby's London, 20 May 1952, lot 41
Robert Stanley Hope Smith (1910-1979), collection no.S4, and thence by descent

來源：倫敦古董商John Sparks Ltd.

倫敦古董商Bluett & Sons，於1946年4月26日以15英鎊購自John Sparks Ltd.

Cunliffe勳爵舊藏，藏品編號TT11，於1946年4月30日以20英鎊購自Bluett & Sons

倫敦蘇富比，1952年5月20日，拍品編號41
Robert Stanley Hope Smith (1910-1979) 舊藏，藏品編號S4，並由後人保存迄今

Rolf, Lord Cunliffe began collecting Chinese art when he was an RAF officer, stationed in London towards the end of World War II. Over the next 20 years, he acquired over five hundred Chinese ceramics, jades and bronzes; buying judiciously but regularly from the best dealers in Chinese art dotted around Mayfair and St James. galleries like Bluett's, Spark's and Spink's. At his London flat in the heart of Mayfair, across the street from the famous Dutch dealer in Chinese art Peter Boode, he squeezed his growing collection into steel filing cabinets inconspicuously tucked away in his bathroom! 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.

We would like to thank Lord Cunliffe and Dominic Jellinek for the provenance information.

Compare with a related but larger (17.5cm) moulded *Dingyao* dish with a design of lions, Jin dynasty, in the National Palace Museum, Taipei, illustrated in *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, no.II-118.

See also a similar *Dingyao* moulded Buddhist lion dish, Jin dynasty, which was sold at Sotheby's Hong Kong, 5 April 2017, lot 3203.



34

34

A JUNYAO PURPLE-SPLASHED DISH

Yuan Dynasty

The shallow dish covered in a thick glaze of lavender-blue, darkening at the everted rim to a mushroom hue, the interior highlighted with three purple splashes, all supported on a short foot.

21.4cm (8 7/8in) diam.

£1,500 - 2,000

CNY13,000 - 18,000

元 鈞窯天青釉紫斑盤

Provenance: George de Menasce (1890-1967) collection, no.276 (label) Robert Stanley Hope Smith (1910-1979), acquired in 1951, collection no.S3, and thence by descent

來源：George de Menasce (1890-1967) 舊藏，藏品編號276 (標籤) Robert Stanley Hope Smith (1910-1979) 舊藏，購於1951年，藏品編號S3，並由後人保存迄今

The family of Georges Ferdinand Joseph Behar, Baron, was ennobled by the Austrian emperor after the Congress of Vienna and they were prominent in Egypt from at least the 19th century. He was born in Liverpool, where the family had cotton interests. George de Menasce collected in many areas, and particularly Chinese porcelain. He was a member of the Oriental Ceramic Society from 1948 and served on the Council.

35

A RARE GREEN ENAMELLED INCISED 'DRAGON' DISH

Hongzhi six-character mark, 17th century

Enamelled and incised in the interior with a writhing five-clawed dragon, the exterior with a further two striding green dragons.

18cm (7 1/8in) diam.

£3,000 - 5,000

CNY26,000 - 44,000

十七世紀 綠彩刻龍紋盤
青花「大明弘治年製」楷書款

Provenance: Montague L. Meyer collection, no.352 (label) Sotheby's London, 10 July 1951, lot 109 Robert Stanley Hope Smith (1910-1979), collection no.V16, and thence by descent

來源：Montague L. Meyer舊藏，藏品編號352 (標籤) 倫敦蘇富比，1951年7月10日，拍品編號109 Robert Stanley Hope Smith舊藏 (1910-1979)，藏品編號V16，並由後人保存迄今

A similar dish from the Hongzhi period of the same size and shape but with the dragon surrounded by waves, deeply incised and covered with a pale-green enamel, is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.2, London, 1994, pl.693. See also a Hongzhi dish in the National Palace Museum, Taipei, published in *Minji meihin zuroku*, vol.II, Tokyo, 1977, pl.82, also with the dragon-and-cloud design.

A similar green dragon dish with Hongzhi mark, Kangxi period, was sold at Sotheby's Paris, 11 June 2009, lot 169.



35

36

A FAMILLE VERTE SQUARE VASE

Shunzhi/early Kangxi

The stoutly potted body with tapered rectangular sides supporting a waisted cylindrical neck and everted rim, each side painted in bright enamels with legendary figures from history and folklore including generals, scholars and emperors, the neck with florets and lozenges.

35.5cm (14in) high.

£1,500 - 2,000

CNY13,000 - 18,000

清順治/康熙早期 五彩人物故事圖方瓶

Provenance: Robert Stanley Hope Smith (1910-1979), and thence by descent

來源：Robert Stanley Hope Smith (1910-1979)
舊藏，並由後人保存迄今

The scenes depicted on the vase probably refer to scenes in the Ming dynasty historical novel *Romance of the Three Kingdoms*, attributed to Luo Guanzhong. Their martial exploits were spread by professional storytellers as well as in operas and woodblock-printed novels. The prints from these books in turn were the major source of inspiration for the painters who decorated the present lot. Compare with a similar famille verte square baluster vase with very similar scenes, 1650-1670, in the Victoria and Albert Museum, London (acc. no.CIRC.384-1931).



36

37

A VERY RARE FAMILLE ROSE 'BUTTERFLIES AND PEONIES' DISH

Yongzheng six-character mark and of the period

The dish finely potted with gently curving sides rising from a short inward-tapering foot to a slightly everted rim, delicately enamelled with two butterflies fluttering in mid-air beneath a branch of flowering peony blossoms.

20cm (7 7/8in) diam.

£3,000 - 5,000

CNY26,000 - 44,000

清雍正 粉彩過枝花蝶紋盤
青花「大清雍正年製」楷書款

Provenance: Bluett & Sons, London (label), circa 1924 - 1930

Sotheby's London, 24 July 1951, lot 161

Robert Stanley Hope Smith collection (1910-1979), collection no.R32, and thence by descent

We would like to thank Dominic Jelinek for providing further information on the Bluett's provenance.

來源：約1924至1930年間，購自倫敦古董商Bluett & Sons（標籤）
倫敦蘇富比，1951年7月24日，拍品編號161
Robert Stanley Hope Smith（1910-1979）舊藏，藏品編號R32，
並由後人保存迄今

The blossoming peony branches on the outside extend over the rim of the dish continuing well into the interior. This decorative pattern, known as '*guozhi* 過枝' (overextended branches), is a homophone of the phrase '*guozhi* 國治', meaning prolonged peace under good government. It was first developed towards the end of the Ming dynasty, and later became popular during the Yongzheng reign. It was especially favoured at court which is shown in Imperial examples such as a larger dish (29.5cm) with peach flower design in the Baur Collection, illustrated by J.Ayers, *The Baur Collection*, vol.IV, Geneva, 1974, A589; and a charger (50.1cm) in the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p.67.

See a closely related dish with butterflies and peonies design, Yongzheng six-character mark and period, which was sold at Christie's London, 7 November 2017, lot 275.





38

38

A RARE FAMILLE ROSE 'FLORAL SPRAYS' DISH

Yongzheng six-character mark and of the period, the enamels probably later added
Thinly potted with gently curving sides rising from slightly tapered foot, enamelled possibly later with a peony spray in the well, with four sprigs of lotus, magnolia, chrysanthemums and prunus around the cavetto.
19cm (7 1/2in) diam.

£3,000 - 5,000

CNY26,000 - 44,000

清雍正·粉彩或為更晚 粉彩花卉紋盤
青花「大清雍正年製」楷書款

Provenance: Sotheby's London, 28 April 1953, lot 61
Robert Stanley Hope Smith (1910-1979), collection no.R34, and
thence by descent

來源：倫敦蘇富比，1953年4月28日，拍品編號61
Robert Stanley Hope Smith (1910-1979) 舊藏，藏品編號R34，
並由後人保存迄今

Compare with a Yongzheng dish relatedly decorated with a peony spray in the centre, surrounded by three various floral sprigs, in the Victoria and Albert Museum, London, no.589-1907.

A related dish from the Yongzheng period of smaller size, the centre with two butterflies, was sold at Sotheby's Hong Kong, 8 October 2014, lot 3642.

39

A PAIR OF FAMILLE ROSE 'LADIES' DISHES

Yongzheng
Each potted with shallow rounded sides rising to an everted rim, the interior finely painted with a seated lavishly dressed lady painting a leaf by a table, her attendant holding a floral fan to her side, a group of *lingzhi* stems, fly whisk and incense burner resting on the gilt stand behind them, one dish with brush, ingot and *ruyi*-sceptre maker's mark.
Each 19.7cm (7 3/4in) diam. (2).

£4,000 - 6,000

CNY35,000 - 53,000

清雍正 粉彩仕女圖折沿盤一對
其一 青花「筆錠如意」花押款

Provenance: Leonard Gow (1859-1936), Glasgow, no.411
Sotheby's London, 15 December 1950, lot 47
Robert Stanley Hope Smith (1910-1979), collection no.R31,
and thence by descent

Published: R.L.Hobson, *Catalogue of the Leonard Gow Collection of Chinese Porcelain*, London, 1931, p.101

Exhibited: Glasgow Art Galleries & Museums, Reg.No.E6-'36rs and E6-'36rt (labels)



來源：英國格拉斯哥Leonard Gow（1859-1936）舊藏，藏品編號411
倫敦蘇富比，1950年12月15日，拍品編號47
Robert Stanley Hope Smith（1910-1979）舊藏，藏品編號R31，並由後人保存迄今

出版：R.L.Hobson，「Catalogue of the Leonard Gow Collection of Chinese Porcelain」，倫敦，1931年，頁101

展覽：格拉斯哥美術館及博物館，編號E6-'36rs及E6-'36rt（標籤）

Leonard Gow (1859-1936), born in Glasgow, Scotland, was the son of a shipping magnate also called Leonard Gow (1824-1910), who established the Glen Line to trade between London, Singapore, China and Japan. Leonard junior eventually became the senior partner in the shipping company Gow, Harrison & Co., a director of Burmah Oil, and chairman of several other companies. A noted philanthropist, Gow established in 1919 a lectureship in the Medical Diseases in Infancy and Childhood at Glasgow University, where he had studied moral philosophy. Glasgow University presented Gow with an honorary doctorate degree in law in 1934. Gow built one of the finest collections of Qing ceramics in the early years of the 20th century, which gained international recognition through a series of ten articles by R.L.Hobson in *The Burlington Magazine* and through Hobson's catalogue, which Gow published privately in a limited edition of 300 copies in 1931. Part of his collection was exhibited in the Glasgow Art Gallery.

One dish has an underglaze-blue mark of a brush (*bi*), an ingot (*ding*) and a *ruyi*-sceptre, tied with ribbons, forming the rebus *bi ding ru yi* signifying 'may all certainly be as you wish'.

Compare with a slightly smaller dish (17.1cm) in the Palace Museum collection, Beijing, illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p.74. See two other dishes in the Victoria and Albert Museum, London, nos.640-1907 and 649-1907.

Compare with a very similar famille rose 'ladies' dish, Yongzheng, which was sold at Sotheby's London, 17 November 2017, lot 213.





40



**PROPERTY FROM A US WEST COAST
PRIVATE COLLECTION 美國西岸私人藏品**

40 *

**A PAIR OF LARGE BLUE AND WHITE 'LOTUS'
JARS**

Wanli

Each of ovoid form, robustly potted, rising to the high shoulders and short waisted neck with lipped rim, painted around the exterior in vivid varying shades of blue with continuous foliate lotus scrolls, between upright overlapping lappets border above the foot and foliate scroll around the neck, the base unglazed with typical orange tinge. *The largest 37.4cm (14 3/4in) high (2).*

**£2,000 - 3,000
CNY18,000 - 26,000**

明萬曆 青花纏枝蓮紋罐一對

Provenance: a US West Coast private collection

來源：美國西岸私人收藏

THE PROPERTY OF A LADY 女士藏品

Lots 41 - 43

41

THREE BLUE AND WHITE BOXES AND COVERS

Ming Dynasty

Comprising a square box and cover, the cover painted with three sages gazing up at the moon, the sides painted with lotus scrolls, supported on four mythical-beast head feet, 8.7cm (3 3/8in) wide; an oval box and cover, painted with a phoenix amidst clouds, 11.5cm (4 1/2in) long; and a small circular jar and cover, the body painted with lotus scrolls between lappets, the cover similarly decorated and surmounted by a lotus-bud finial, 12cm (4 3/4in) wide. (6).

**£2,000 - 3,000
CNY18,000 - 26,000**

明 青花蓋盒 一組三件

Provenance: a European private collection

Circular box: acquired in Amsterdam, 1973

Square box: acquired in Amsterdam, 1974

Oval box: acquired from Marc Michot, Bruges, 1983

來源：歐洲私人收藏

圓盒於1973年購自荷蘭阿姆斯特丹

方盒於1974年購自荷蘭阿姆斯特丹

橢圓盒於1983年購自比利時布魯日古董商

Marc Michot



41

A RARE BLUE AND WHITE 'SHOULAO' SLEEVE VASE

Circa 1640

The tall cylindrical body deftly painted in cobalt-blue around the exterior with a continuous scene of the elderly bearded sage Shoulao seated beside a deer and accompanied by several attendants with fans, a figure bows before the sage lighting incense on a stand, all amidst a mountainous landscape with wispy clouds.

40.5cm (15 3/4in) high.

£20,000 - 30,000

CNY180,000 - 260,000

約1640年 青花人物紋筒瓶

Provenance: Marc Michot, Bruges

A European private collection, acquired from the above in 1975

來源：比利時布魯日古董商Marc Michot
歐洲私人收藏，於1975年購自前者

The scene on the present lot is distinctive both for the complexity of its design and for the fact that Shoulao - the God of Longevity - dominates the scene, while other figures are all depicted on a smaller scale. This emphasis on Shoulao as the most significant figure highlights the purpose of this motif in stressing wishes for longevity. The painting, in particular the *ruyi*-head clouds carrying Shoulao, is both dramatic and evocative.

A jar with a similar design of Shoulao with deer, crane and boy attendant within a garden setting, Shunzhi, is illustrated in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, p.126, no.76.

For an extensive discussion about the emergence of these wares, and the possible origin of the otherwise inexplicable name of Rolwagen, from rotating vases with continuous designs, in Dutch called 'rolvasen', see C. Sheaf, 'Reflections on Transitional Blue and White', *Arts of Asia*, Jan/Feb 2009.

Compare with a related blue and white vase decorated with large mythical figures, Shunzhi, which was sold at Bonhams London, 10 November 2011, lot 110.





(detail)

43

A VERY RARE BLUE AND WHITE 'IMMORTALS' SLEEVE VASE
Chongzhen

The tall cylindrical body expertly painted in vibrant tones of cobalt-blue around the exterior with a continuous scene of the Eight Immortals within a mountainous landscape, all beneath pendent plantain leaves at the neck.

37cm (14.6in) high.

£20,000 - 30,000
CNY180,000 - 260,000

明崇禎 青花八仙祝壽圖筒瓶

Provenance: a European private collection, acquired in 1975

來源：歐洲私人收藏，購於1975年

The Eight Immortals, Zhang Liqun, Lu Dongbin, Li Tieguai, Cao Guojiu, Zhang Guolao, Han Xiangzi, He Xianggu and Lan Caihe are Daoist mythical figures. Paintings often depict these figures celebrating a birthday or on their way to celebrate a birthday. There is a variety of different compositions of the same motif, such as the birthdays of the Queen Mother of the West or the God of Longevity. Many paintings originated from classical dramas and prints. Compare with a related blue and white sleeve vase decorated with Immortals, dated 1641, in the Ashmolean Museum, Oxford, illustrated by R.S.Kilburn, *Transitional Wares and their Forerunners*, Hong Kong, 1981, p.35, fig.19.

Compare with a related blue and white sleeve vase, Chongzhen, which was sold at Bonhams London 6 November 2014, lot 227.





THE PROPERTY OF A GENTLEMAN 紳士藏品

44

A VERY RARE BLUE AND WHITE ARMORIAL 'GINORI' DISH

Circa 1698

Beautifully painted in vibrant tones of cobalt-blue, featuring the coat-of-arms of the Italian Ginori family in the centre, surrounded by two bands of scrolling acanthus leaves and flowers.

28cm (11in) diam.

£4,000 - 6,000

CNY35,000 - 53,000

約1698年 青花「基諾利」紋章盤

Provenance: an Italian private collection, and thence by descent

來源：意大利私人收藏，並由後人保存迄今

In the past, the emblem was attributed to the Caldeira Family, particularly the emblem given to André Caldeira in 1599, but today, thanks to some documents owned by the descendants of Ginori family, it is attributed to the famous Florentine family. The present lot comes from one of three services known in family records as the *Ginori servito* and were ordered through Portuguese traders by the Florentine Lorenzo Ginori (1647-1710), who had settled in Lisbon. He started a merchant bank in 1688 and shortly thereafter established an import-export office with branches in several ports in Spain and Flanders as well as Marseilles and elsewhere in Europe; he also had branches in Asia and the Americas. In 1676 he was appointed Consul for the state of Tuscany.

The service arrived in Italy from Goa on March 31, 1699, the year he married Anna Maria, daughter of Senator Arrigo Minerbetti. Ginori's son, Carlo Andrea (1702-1757), founded the Manifattura Ginori in Doccia, Italy, in 1735, which continues to produce ceramics to this day.

See a very similar blue and white armorial dish with the arms of the Ginori family, illustrated by W.R.Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, 2012, p.357, no.189.

45

A VERY RARE BLUE AND WHITE GARLIC-HEAD VASE

Kangxi six-character mark and of the period

The compressed globular body surmounted by a tall waisted neck terminating with a garlic-head mouth, finely painted in soft inky-blue tones with gnarled branches of prunus on a cracked-ice ground, between diaper-pattern bands and *chilong* on the neck, and fish amidst swirling waves on the body, the lowest register with sand and shells, all supported on a tapered foot.

22.5cm (8 7/8in) high.

£4,000 - 6,000

CNY35,000 - 53,000

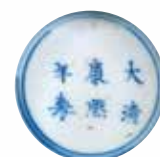
清康熙 青花魚龍紋蒜頭瓶

Provenance: an English private collection

來源：英國私人收藏

A related vase with mythical beasts and waves, from the Qing Court Collection, Kangxi six character mark and period, is illustrated in *Blue and White Porcelain with Underglazed Red (III): The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2000, pl.19.

See also a related blue and white vase, Kangxi six-character mark and of the period, which was sold at Christie's Hong Kong, 28 November 2006, lot 1536.



45



46

46

A BLUE AND WHITE CELADON AND COPPER-RED VASE, MEIPING

Kangxi

Decorated around the exterior with a continuous scene of craggy mountains by water in cobalt-blue, some highlighted in celadon green, with various trees, some with copper-red leaves, a fisherman in a boat, with two scholars in discussion on the bank.

23m (9in) high.

£6,000 - 10,000

CNY53,000 - 88,000

清康熙 青花豆青釉裏紅山中高士圖梅瓶



47 TP

A RARE MASSIVE BLUE AND WHITE FISH BOWL

Late Kangxi/Yongzheng

Well painted on the exterior in varying shades of blue with four rectangular cartouches framed by a sectional wan diaper ground interspersed with crane and auspicious character medallions reading Fu Lu Shou, the panels enclosing scholars in a mountainous river landscape with pagodas, a mounted rider, groom and attendant, and figures on a sampan with a tall pagoda in the distance, all below a whorl-pattern band below the lipped rim.

60.6cm (23 7/8in) diam.

£30,000 - 50,000

CNY260,000 - 440,000

清康熙晚期/雍正 青花開光山水卷缸

Provenance: Bonhams London, 10 November 2011, lot 118

來源：倫敦邦瀚斯，2011年11月10日，拍品編號118

Compare with a similar blue and white jardinière, 18th century, in the British Royal Collection, illustrated by J. Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, London, 2016, pp.198-199, no.405.



(two views)



48



48^Y

A NEAR PAIR OF BLUE AND WHITE 'DRAGON' BOWLS

Qianlong seal marks and of the period
Each potted with deep rounded sides rising to a flared rim, painted to the exterior in vivid shades of blue with two sinuous five-clawed dragons striding amongst scrolling flames and billowing clouds, the interior with a central medallion enclosing a further dragon amidst flames, wood stands.
Each 17cm (6 3/4in) diam. (4).

£2,000 - 3,000
CNY18,000 - 26,000

清乾隆 青花如意雲龍紋撇口盃一對
青花「大清乾隆年製」篆書款

Compare with a similar blue and white dragon bowl, Qianlong seal mark and of the period, which was sold at Sotheby's Hong Kong, 2-3 June 2016, lot 825.

49

A BLUE AND WHITE FIVE-PIECE ALTAR GARNITURE

Late Qing Dynasty
Comprising an incense burner and cover, a pair of *gu* vases, and a pair of candlesticks, the incense burner of *fangding* form, painted with various Immortals and the *bajixiang*, the cover surmounted by a Buddhist lion-finial. 31cm (12 1/8in) high; the pair of *gu* vases of square section, similarly decorated with the Eight Daoist Immortals, separated by the central section decorated with auspicious bats. 26cm (10 1/4in) high; the pair of candlesticks also of square section, similarly decorated with Immortals and bats. 25 1/2cm (10in) high. (7).

£3,000 - 5,000
CNY26,000 - 44,000

清晚期 青花仙人圖五供

50 *

A NEAR PAIR OF BLUE AND WHITE 'BAJIXIANG' BOWLS

Qianlong seal marks and of the period
Each with deep rounded sides rising from a short foot to a gently flaring rim, the exterior painted with four *ruyi*-bordered roundels enclosing stylised characters reading *Wanshou wujiang* (Boundless long life), interspersed with lotus sprays supporting beribboned *bajixiang*, the rim with a classic scroll and the foot with a lappet band, the interior with a *shou* character medallion encircled by the *bajixiang*.
Each 18.5cm (7 1/4in) diam. (2).

£8,000 - 12,000
CNY70,000 - 110,000

清乾隆 青花「萬壽無疆」番蓮紋盃一對
青花「大清乾隆年製」篆書款

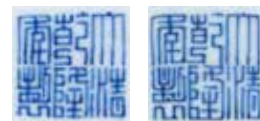
Provenance: a Swiss private collection

來源：瑞士私人收藏

Compare with a very similar pair of blue and white bowls, Qianlong seal mark and of the period, which were sold at Sotheby's London, 7 November 2012, lot 495. See also one similar blue and white bowl, Qianlong seal mark and of the period, which was sold at Bonhams London, 8 November 2018, lot 154.



49



51
A LARGE BLUE AND WHITE VASE, HU
 Qianlong seal mark, Republic Period
 Painted around the body with scrolling lotus, with
 further lotus scrolls on the neck, flanked by a pair of
 applied *taotie*-mask ring handles.
 55cm (21 1/2in) high.

£6,000 - 8,000
 CNY53,000 - 70,000

民國 青花纏枝蓮紋輔首尊
 青花「大清乾隆年製」篆書款

Provenance: a Italian private collection

來源：意大利私人收藏

See a similar blue and white vase, Qianlong seal
 mark, late Qing dynasty/Republic period, which was
 sold at Bonhams London, 17 May 2018, lot 234.



52

A FAMILLE VERTE 'LOTUS PLUCKING' BASIN

Kangxi

Finely enamelled with elegant palace ladies in boats plucking lotus flowers from the lake while the Emperor looks on with pleasure beside his favourite concubine beneath a covered pavilion, the flat everted lipped rim finely decorated with six cartouches containing the 'Hundred Antiques' on a diaper-pattern ground, metal rim.

42.5cm (16 3/4in) diam.

£5,000 - 8,000

CNY44,000 - 70,000

清康熙 五彩採蓮圖大盆

The theme of beautiful women picking lotus flowers from a lake was popular with poets, playwrights and artists in Imperial China as an activity representing hedonistic pleasure at court. This stems from the story of King Fuchai of Wu (r. 495-473 BC) and his infatuation with the legendary beauty and femme fatale Xi Shi who plucked lotus on the lake. The King was so bewitched by her beauty that he neglected affairs of state, and his kingdom collapsed.

This motif would be employed again for the Tang emperor Xuanzong (685-762) who was also in love with another femme fatale, the Imperial Consort Yang Guifei, who bathed at the Huaqing pool reserved for emperors and where lotus were placed to recreate the scene. The emperor claimed that even the lotus was not as beautiful as his concubine Yang Guifei. Yang Guifei's influence in court eventually stirred the An Lushan rebellion, from which the Tang Imperial family would never completely recover.

A basin painted with a similar subject, late Kangxi, is illustrated by C.J.A.Jorg in *Chinese Ceramics in the Collection of the Rijksmuseum*, Amsterdam, no.174, p.159. A famille verte rouleau vase with a similar design described as 'The Emperor Xuanzong standing beside Yang Guifei, the most beautiful woman in China looking on at ladies picking lotus flowers' is illustrated by Wang Qingzheng in *Kangxi Porcelain Ware from the Shanghai Museum Collection*, Hong Kong, 1998, no.127, pp.196-7.

53

AN IRON-RED AND GREEN-ENAMELLED 'DRAGON' DISH

Chenghua six-character mark, Kangxi

Finely potted with deep curving sides, decorated in the centre of the well with a large writhing iron-red five-clawed dragon pursuing the flaming pearl amidst wispy flames, all within a green *ruyi*-head border, the exterior decorated with four striding dragons each pursuing a flaming pearl, wood stand, 28cm (11in) diam. (2).

£3,000 - 5,000

CNY26,000 - 44,000

清康熙 磬紅施綠彩龍紋盤

青花「大明成化年製」楷書款

Provenance: an important European private collection, and thence by descent

來源：重要歐洲私人收藏，並由後人保存迄今

52



53

A RARE WUCAI 'MONTH' CUP

Kangxi six-character mark and of the period

One side delicately painted in blue and enamelled in shades of green, iron-red and aubergine with a cluster of tree peony and flowering bamboo issuing from a rocky grassy terrace, the reverse of the cup with a poem and one seal, box.

5.5cm (2½in) diam. (2).

£20,000 - 30,000

CNY180,000 - 260,000

清康熙 五彩牡丹花神杯
青花「大清康熙年製」楷書款

Provenance: formerly on loan to the Bristol Museum
Bonhams, New Bond Street, 10 July 2006, lot 130
Bonhams, New Bond Street, 17 May 2012, lot 339

來源：曾借展於布里斯托博物館
倫敦邦瀚斯，2006年7月10日，拍品編號130
倫敦邦瀚斯，2012年5月17日，拍品編號339

The couplet reads:

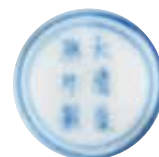
不隨千種盡，
獨放一年紅

Which may be translated as:

'The rose does not follow the masses and die away,
but alone sets forth its crimson all year round.'

The poem on the back identifies this cup as depicting the China Rose (*Rosa Chinensis*) which was apparently the appropriate flower to represent the eleventh month of the year. The poem has been loosely translated: 'unlike the thousand other species which blossom and wither (this flower) blossoms alone in red for an entire year'.

Full sets of twelve 'month' cups can be found both in the Percival David Foundation, illustrated in R.Scott, *For the Imperial Court: Qing Porcelain from the Percival David Foundation of Chinese Art*, New York, 1997, no.23, and in the Qing Court Collection, *The Complete Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl.140.



THE PROPERTY OF A LADY 女士藏品

55

**A PAIR OF VERY RARE IRON-RED AND GREEN-ENAMELLED
OVOID JARS**

Yongzheng six-character marks and of the period

Each jar finely potted with broad shoulders surmounted by a short upright neck, deftly and meticulously enamelled in rich and vivid iron-red tones depicting two front-facing and four further striding four-clawed dragons writhing with undulating scaly bodies and outstretched limbs amidst scattered flames above a turbulent sea of green-enamelled swirling waves, wood covers.

18.5cm (7 1/4in) high (4).

£120,000 - 150,000

CNY1,100,000 - 1,300,000

清雍正 礬紅海水龍紋罐一對
青花「大清雍正年製」楷書款

Provenance: acquired from Alfred Speelman Ltd, London, on 6 June 1968
An important European private collection, and thence by descent

來源: 於1968年6月6日購自倫敦古董商Alfred Speelman
重要歐洲私人收藏，並由後人保存迄今

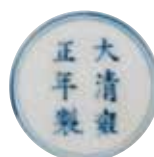




Image courtesy of the Palace Museum, Beijing

The present pair of iron-red and green-enamelled 'dragon' jars, Yongzheng marks and period, is exceedingly rare and only a single example, in the Palace Museum, Beijing, appears to have been published; see *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shanghai, 2009, pl.253.

The decoration on the present jars was inspired by Chenghua Period design, but more closely, is a direct continuation of the Kangxi period, as demonstrated in the design of dragons on an iron-red cup and saucer, Kangxi, illustrated in *Ceramics Gallery of the Palace Museum: Part II*, Beijing, 2010, pl.320. The similarity to the Kangxi example and indeed the colour scheme, indicate an early Yongzheng period for the present lot. However, whilst probably near in date to the Kangxi period, the refined quality characteristic of Yongzheng period porcelains is apparent, both in the quality of the potting and the meticulous and delicate enamelling.





56

56
AN IRON-RED AND BLUE AND WHITE 'SEA CREATURES' BOWL

Qianlong seal mark and of the period

The deep rounded sides rising to a flared rim, the exterior with a continuous band of nine sea creatures, including winged dragon, horses and carp, leaping against vivid turbulent waves in iron-red, between a keyfret border at the rim and around the straight foot, the well with a winged dragon amongst iron-red waves within a central medallion. 21cm (8 1/4in) diam.

£15,000 - 20,000
CNY130,000 - 180,000

清乾隆 青花礬紅海獸紋大盃
青花「大清乾隆年製」篆書款

Provenance: Christie's Hong Kong, 2 December 2015, lot 3201

來源：香港佳士得，2015年12月2日，拍品編號3201

The present lot is decorated with an unusual design of sea creatures among waves which first appeared on blue and white Imperial porcelains of the Xuande and Chenghua reigns, see a related blue and white bowl decorated with sea-animals illustrated in *Porcelain of the National Palace Museum, Blue-and-white ware of the Ming Dynasty*, Book III, Taipei, 1963, pp.42-43, no.11, and enjoyed a revival in the late Ming and Qing periods.

Compare a similar iron-red and blue bowl in the Art Gallery, The Chinese University of Hong Kong, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, no.82. See also a similar bowl which was sold at Sotheby's London, 10 November 2017, lot 214.

57
A PAIR OF FAMILLE ROSE BLUE-SGRAFFIATO-GROUND 'MEDALLION' BOWLS

Daoguang seal marks and of the period

Each delicately enamelled around the exterior with four medallions, one of the weaver girl, one of the cowherd, alternating with two landscapes, each within gilt borders and separated by *ruyi*-clouds, all reserved on a blue engraved ground incised with feathery scrolls, the interior painted in underglaze blue with a medallion of the weaver girl and cowherd standing on a bridge of magpies amidst wispy clouds in the well. Each 15cm (5 8/9in) diam. (2).

£3,000 - 5,000
CNY26,000 - 44,000

清道光 粉彩藍地軋道開光鵲橋仙渡圖盃一對
青花「大清道光年製」篆書款

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

A very similar famille rose blue-ground bowl, Daoguang seal mark and period, is illustrated in *Encompassing Precious Beauty: The Songzhuotang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pp.216-217, no.84.

Compare with a similar bowl, Daoguang seal mark and of the period, which was sold at Bonhams London, 16 May 2019, lot 132.



57



58

**A PUCE-ENAMELLED BLUE AND WHITE
'EIGHT IMMORTALS' BOWL**

Guangxu six-character mark and of the period
Sturdily potted with the rounded sides painted to the exterior with the Eight Immortals with their attributes in underglaze-blue, reserved on a ground of puce-enamel waves, above a key-fret band around the foot, the centre of the interior similarly decorated with Shoulao holding a staff beside a deer with a *lingzhi* spray in its mouth among crested waves below scrolling clouds, hardwood stand.
22.1cm (8 ¾ in) diam. (2).

£5,000 - 8,000

CNY44,000 - 70,000

清光緒 青花胭脂紅八仙大盃
青花「大清光緒年製」楷書款

Provenance: a UK private collection, acquired in Hong Kong prior to 1970.

來源：英國私人收藏，現藏家於1970年以前購自香港

A related Guangxu-marked bowl of the same pattern is illustrated by G.Avitale, *From the Dragon's Treasure*, London, 1987, p.103, pl.148.

Compare with another very similar bowl, Guangxu mark and of the period, which was sold at Christie's New York, 15 September 2011, lot 1628.



58



59 *

A PAIR OF LARGE YELLOW-GROUND IRON-RED AND GREEN-ENAMELLED BLUE AND WHITE VASES, HU

Guangxu six-character marks and of the period
Each enamelled in iron-red and green with leafy lotus on blue meandering scroll, all reserved on a yellow ground, upright lappets around the foot, and a band of waves beneath the mouth rim, the shoulders applied with a pair of bamboo shaped lug-handles.
Each 51cm (20in) high (2).

£10,000 - 15,000

CNY88,000 - 130,000

清光緒 黃地青花飾彩纏枝蓮紋貫耳尊一對
青花「大清光緒年製」楷書款



THE PROPERTY OF A LADY 女士藏品

60

A PAIR OF FAMILLE ROSE YELLOW-GROUND WALL VASES

Shende Tang four-character marks, Republic Period
The flat-back vases finely potted with baluster bodies raised on slightly splayed feet, tapering to a waisted neck beneath a flaring mouth, flanked by a pair of gilt-decorated handles, each of the central white rectangular panels inscribed in clerical script with a poem followed by two iron-red seals Qian and Long, enclosed within a border of lotus, lily and iris blossoms borne on an undulating foliate scroll, all reserved on a yellow ground.
Each 18cm (7in) high (2).

£3,000 - 5,000

CNY26,000 - 44,000

民國 黃地粉彩花卉開光詩文壁瓶一對
磬紅「慎德堂製」楷書款

Provenance: a European private collection

來源：歐洲私人收藏



60

61

A FAMILLE ROSE YELLOW-GROUND JARDINIÈRE

19th century

Sturdily potted, the tapered cylindrical body decorated in vivid enamels to the exterior with four archaic circular eave tiles enclosing characters reading 'Yan Nian Yi Shou' (Extending years and increasing longevity), each bracketed by four iron-red swooping bats and separated by stylised Shou characters, all reserved on a bright yellow ground above lotus lappets to the foot and a band of stylised ruyi-heads to the rim, the interior with a circular drainage hole.
36cm (14 1/4in) diam.

£4,000 - 6,000

CNY35,000 - 53,000

十九世紀 黃地粉彩開光「延年益壽」缸



61



62



62

A PAIR OF RARE DELFT-STYLE FAMILLE VERTE SILVER-SHAPED CANDLESTICKS

Kangxi

Each of square section with a stepped base rising to a ribbed, flared base, fluted shaft and flared drip tray, decorated in vibrant tones of purple, red and green enamels and underglaze blue with floral scrolls and acanthus leaves. *Each 20.4cm (8in) high (2).*

£10,000 - 18,000

CNY88,000 - 160,000

清康熙 五彩代兒夫特式燭臺一對

The form of the present lot is based on a French silver shape known as 'à la financière' after Nicolas Fouquet (1615-80), Finance Minister to Louis XIV; see *Dutch Delftware*, Amsterdam 2005, p.16, for a discussion of the form. Several variations of the form are recorded in Dutch Delftware and silverware. Compare with related blue and white Dutch Delftware, 18th century, of the same form, in the Victoria and Albert Museum, London (acc.no.45-1887). See another blue and white candlestick, Kangxi, of related stepped square-sectioned shape, for the European market, in the Metropolitan Museum of Art, New York (acc.no.1970.266.3).

63

A LARGE FAMILLE VERTE 'DRAGON BOAT' ROULEAU VASE

19th century

The cylindrical body beneath a straight neck and everted rim, finely decorated around the exterior with a continuous scene of court ladies tugging a large dragon-boat carrying the Sui emperor Yang along a canal by a large palace with further ladies gazing from the window, the shoulder with floral scroll, the neck with various auspicious objects and Immortals. *79.5cm (31 3/8in) high.*

£5,000 - 8,000

CNY44,000 - 70,000

十九世紀 五彩龍舟出行圖大棒槌瓶

Emperor Yang (AD569-618) of the short-lived Sui dynasty (AD581-618), is perhaps best known for having reunited China through military might and completing the extraordinary engineering feat of the Grand Canal. This canal, which still exists to this day, connected the Huai river in the north with the Qiantang river in the south and greatly helped economic growth and prosperity.

Apart from his military and engineering achievements, Emperor Yang is infamous for his extravagant behaviour. According to some records, when the canal was completed in AD609, Emperor Yang floated 65 miles on the canal in a large, expensive dragon boat pulled by hundreds of his most beautiful palace ladies and followed by a flotilla containing musicians and entertainers. It was said that along the shore, sounds of merriment could be heard for a hundred miles. See Y.Ma and J.Lau, *Traditional Chinese Stories: Themes and Variations*, Boston, 1986, p.313. See also V.Xiong, *Emperor Yang of the Sui Dynasty: His Life, Times, and Legacy*, New York, 2012, pp.75-94.



63

64

A LARGE FAMILLE ROSE 'PETER THE GREAT' PLATE

18th century

Finely enamelled with a depiction of the Russian Tsar, Peter the Great, wearing a crown and red cloak, directing an attendant with barrels at a riverside landscape with European buildings beneath grey swirling clouds, all within a gilt foliate and bianco-sopra-bianco border, box.

39cm (15 1/4in) diam. (2).

£5,000 - 8,000

CNY44,000 - 70,000

十八世紀 粉彩彼得大帝圖盤

The crowned figure in this scene has traditionally been identified as Peter the Great, Emperor of Russia, who arrived in Amsterdam in 1697 and worked incognito at the small Dutch port of Zaandam.

Compare with a similar famille rose 'Peter the Great' plate, 18th century, which was sold at Christie's New York, 21 January 2016, lot 182.



64

65

A PAIR OF FAMILLE ROSE 'LADIES' PLATES

Qianlong

Each finely enamelled with a scene of two elegant ladies, one seated by a table gazing into a mirror, the other lady standing holding a spittoon, a parrot perched on a stand, all within a shaped panel surrounded by further reserved panels with floral sprays.

Each 22.5cm (8 7/8in) diam. (2).

£1,500 - 2,000

CNY13,000 - 18,000

清乾隆 粉彩仕女圖盤一對



65

THE PROPERTY OF A LADY 女士藏品

66 TP

A POLYCHROME LACQUER TABLE

17th century

The top rectangular panel supported by giant's-arm braces, decorated with two magpies resting on blossoming peony branches amidst rockwork and bamboo, all within borders with panels enclosing various floral sprays and diaper-pattern ground, the waist, apron and square-section legs decorated with stylised floral scrolls.

101cm (39 3/4in) long x 66.3cm (26 1/8in) wide x 45cm (7 3/4in) high.

£4,000 - 6,000

CNY35,000 - 53,000

十七世紀 填漆花鳥紋霸王偃炕桌

Provenance: a French private collection

來源：法國私人收藏





67



68

THE PROPERTY OF A GENTLEMAN

紳士藏品

Lots 67 - 68

67

A KESI 'SHOU' PANEL

Wanli

The panel colourfully woven with a large *shou* character flanked by a pair of cranes in flight amidst scrolling clouds and above rocks and turbulent waves, all reserved on a brick-red ground.

90cm (35 3/8in) wide x 19cm (7 1/2in) long.

£2,500 - 3,500

CNY22,000 - 31,000

明萬曆 緙絲雙鶴捧壽

Provenance: Sotheby's London, 5 November 2008, lot 371

A European private collection

來源：倫敦蘇富比，2008年11月5日，拍品編號371

歐洲私人收藏

68

A RARE SILK KESI 'DRAGON' PANEL

Wanli

The rectangular panel finely decorated with a large front-facing dragon coiling around a flaming pearl and emerging from turbulent waves interspersed with pointed rocks, all delicately woven in gold wrapped thread and shades of blue, coral, green, black and yellow, framed and glazed. 92.5cm (36 3/8in) wide x 62.5cm (24 5/8in) high.

£4,500 - 6,000

CNY39,000 - 53,000

明萬曆 緙絲趕珠龍紋掛屏

Provenance: Sotheby's London, 5 November 2008, lot 372

A European private collection

來源：倫敦蘇富比，2008年11月5日，拍品編號372

歐洲私人收藏

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 3rd 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.

A similar *kési* 'dragon' panel, 17th century, with a gilt ground was sold at Christie's South Kensington, 11 November 2015, lot 610, and a further *kési* dragon panel, 17th century, as a table frontal from the collection of Jean-Pierre Dubosc (1903-1988), was sold at Christie's Paris, 9 June 2015, lot 18.



69 TP

**A RARE POLYCHROME AND CARVED LACQUER TABLE,
PINGTOU'AN**

Ming Dynasty

The top rectangular panel elaborately decorated in red and green with birds and a phoenix amidst blossoming peonies issuing from rockwork, all within a shaped panel against a *wan*-pattern ground, the rim with a diaper-pattern border, all raised above a shaped apron with panels enclosing further floral sprays and diaper-pattern ground, extending down the shaped legs joined with two pairs of cylindrical stretchers.

85cm (33 1/2in) high x 116cm (45 3/4in) wide x 63.4cm (24 3/4in) deep.

£60,000 - 80,000
CNY530,000 - 700,000

明 填漆花鳥紋平頭案

The present lot represents the superb workmanship achieved by craftsmen working in the Imperial Furniture Workshop during the Ming dynasty. Polychrome lacquer became popular in the late Ming dynasty, either brush painted or gold-engraved and coloured in the more onerous *qianjin-and-tianqi* technique.

Tables of this shape were depicted in paintings as early as the Song dynasty, such as one titled *Xizhi xie zhao tu*, in the National Palace Museum, Taipei, illustrated in *The Chuang Family Bequest of Fine Ming and Qing Furniture in the Shanghai Museum*, Hong Kong, 1998, p.58 (detail).

Compare with a related 'wine-table' of very similar shape with flush mitred bridle joint, Mid Ming dynasty, but *tielinu* with lacquered top, illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, p.78, B36;.. another similarly shaped lacquer table, with Wanli six-character mark and of the period, in the Palace Museum, Beijing, is illustrated in *Imperial Furniture of Ming and Qing Dynasties*, Beijing, 2007, p.142, no.155.





Palazzo Borghese, Artena, Italy

THE PROPERTY OF A LADY OF TITLE 女爵藏品

70^Y

A RARE HUANGHUALI THRONE-SHAPED MIRROR-STAND, JINGTAI

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 dragon heads, enclosing openwork panels with floral meander of leafy blossoms, railings on the sides and front, the centre left open, the platform set with six drawers behind two doors, carved on the front with floral scrolls.

79cm (31 1/8in) high x 59cm (23 1/4in) wide x 38.4cm (15in) deep.

£15,000 - 20,000

CNY130,000 - 180,000

十七/十八世紀 黃花梨寶座式鏡台

Provenance: Livio Borghese (1874-1939), 11th Prince of Sulmona, Prince of Rossano, Prince of Vivaro, Prince of Montecompatri, Duke of Palombara, Duke of Poggio Nativo and Castelchiodato, head of the House of Borghese, Italy, and thence by descent.

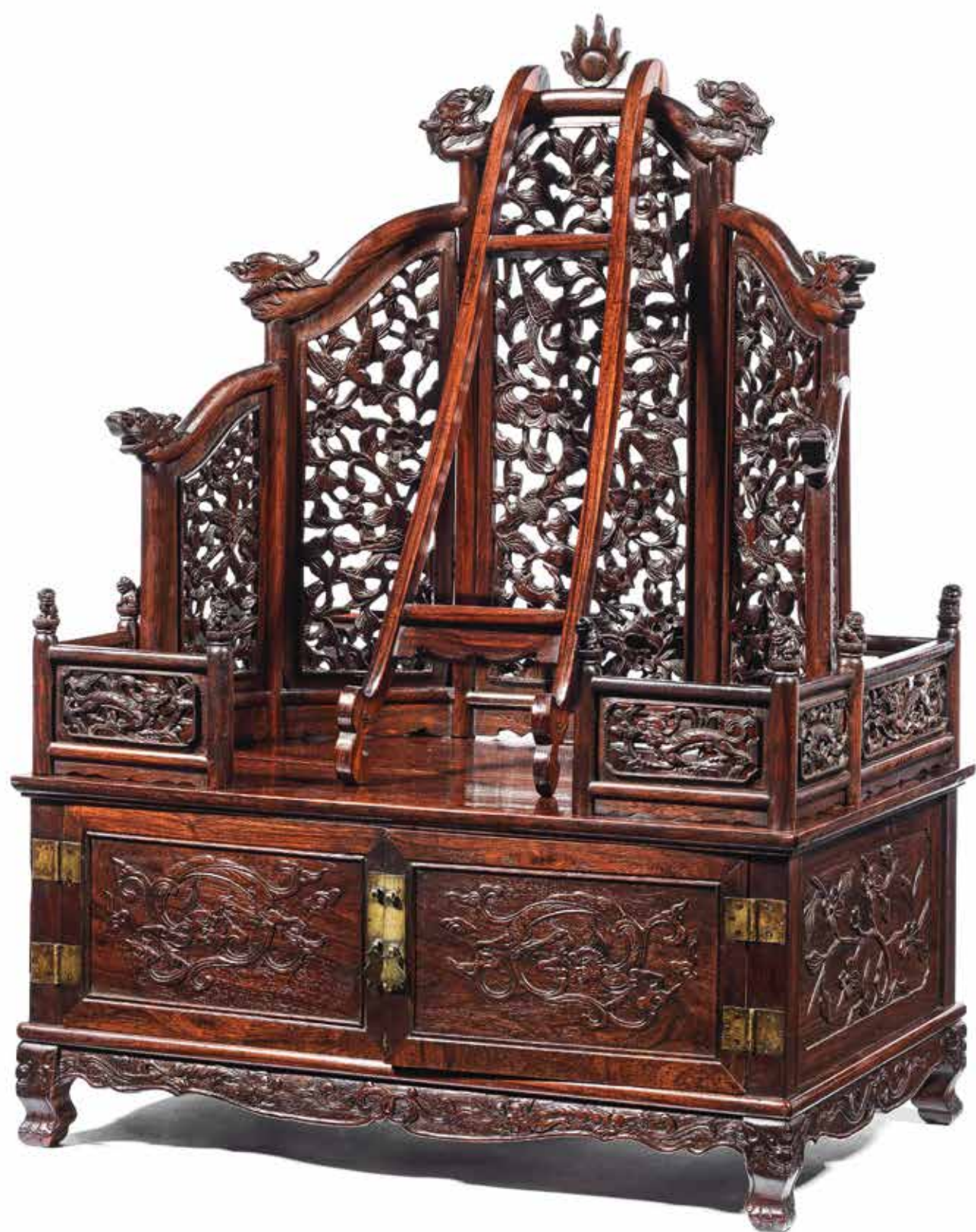
來源：意大利蘇爾莫納第十一任親王，羅薩諾親王，維瓦羅親王，蒙泰孔帕特里親王，帕隆巴拉公爵，波其奧納蒂沃及卡斯特爾基奧達托公爵，意大利博爾蓋塞眾議院議長，利維奧·博爾蓋塞（1874-1939）舊藏，並由後人保存迄今

Prince Livio Borghese was an Italian diplomat from the end of the 19th century until his death in 1939, serving in China as an Ambassador in 1907, the Ottoman Empire and other European countries. It is likely that the present lot was acquired during his service in China. His elder brother Prince Scipione Borghese (1871-1927), 10th Prince of Sulmona, was famous for winning the 'Peking to Paris' car race in 1907.

Mirror stands bearing a similar shape such as the present example appear to have been inspired by the design of floor screens with fixed bases and inset panels. These stands were usually placed on the dressing table of a Court lady. The mirror would have stood leaning against the middle panel and would have been held up with the detachable carved U-shaped support, while the drawers were used for storage of cosmetics and ornaments.

Examples of larger five-panelled mirror stands similarly carved in openwork, but with a further balustrade on the rectangular plinth, include one illustrated in *Chinese Hardwood Furniture in Hawaiian Collection*, Honolulu Academy of Arts, Honolulu, 1982, no.46; and two very fine examples of this type, one 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.

Compare with a related *huanghuali* throne-shaped mirror stand, 17th/18th century, which was sold at Christie's New York, 20-21 March 2014, lot 2289.





THE PROPERTY OF A LADY 女士藏品

Lots 71 - 73

71^Y

A HUANGHUALI DOCUMENT BOX, XIANG

18th century

The rectangular case composed of well-figured panels with a hinged cover, the fitted top panel with a finely beaded lip, repeated on the conforming lower section, the corners set with *ruyi-baitong* mounts and with a circular lock plate and hinged cloud-outline clasp, the interior with a fitted tray.

41.3cm (16 3/8in) wide x 19cm (7 1/2in) high x 24cm (9 1/2in) deep.

£5,000 - 8,000

CNY44,000 - 70,000

十八世紀 黃花梨方形小箱

Provenance: a British private collection

來源：英國私人收藏

Characterised by finely-grained wood with richly variegated orange and brown tones, the classical design of the present example was employed to store documents and seals for scholars but also other valuable items such as jewellery, cash and silver. Compare with a similar *huanghuali* document box, late Ming/early Qing dynasty, illustrated by T.Liu, *Art for the Scholar's Studio*, Hong Kong, 1986, p.257, fig.251. A similar *huanghuali* box, 17th/18th century, was sold at Sotheby's New York, 17 September 2013, lot 268.

A HUANGHUALI SEAL CHEST, GUANPIXIANG

18th century

The chest of rectangular shape with a flat top opening to a shallow single tray, above a pair of well-figured, single-panel doors revealing seven drawers fitted with *baitong* pulls, the chest mounted with a circular lockplate and a *ruyi*-form clasp, the sides set with bail handles, the whole raised on a flat base with corner mounts, the vividly-grained wood of a rich reddish-brown.

32cm (12in) high x 33.5cm (13 1/8in) wide x 23cm (9in) deep.

£12,000 - 15,000

CNY110,000 - 130,000

十八世紀 黃花梨官皮箱

Provenance: a British private collection

來源：英國私人收藏

Boxes such as the present one were typically designed for use on the scholar's desk, where they would have held a number of seals as well as the other trappings necessary to make seal impressions. These containers, however, were also employed by women and likely held their cosmetics. A similar seal chest to the present example is depicted on a table top in an illustration titled 'Reading a Letter at the Cosmetic Table', included in a woodblock edition of the 'Romance of the Western Chamber', dating to the Wanli period (1563-1620). Compare with a similar *huanghuali* seal chest, 18th century and fitted with seven drawers, illustrated by T.Liu, *Arts from the Scholar's Studio*, Hong Kong, 1986, p.257 fig.252. See also a 17th century *huanghuali* chest from the Honolulu Academy of Art, Hawaii, illustrated by S.L.Little and J.Jensen, 'Chinese Furniture in the Honolulu Academy of Arts. The Frederick Mueller Bequest', in *Chinese Furniture. Selected Articles from Orientations 1984-1999*, Hong Kong, 1999, p.63, fig.15. A related *huanghuali* chest with lobed circular mounts, 17th century, and another with square and lobed mounts, 17th/18th century, which were sold at Christie's New York, 16th September 1999, lots 68 and 60.



73 TP Y

A RARE HUANGHUALI TWO-TIERED STAND, XIANGJI

17th century

The elegant stand of 'four-corners flush', consisting of a single rectangular panelled top set within a thick rectangular frame, above plain aprons supported on thick legs of square section joined by a shelf above curving hoof feet.

80.5cm (31 1/2in) high x 41cm (16 1/8in) wide x 31.5cm (12 3/8in) deep.

£30,000 - 50,000

CNY260,000 - 440,000

十七世紀 黃花梨四面平式雙層香幾

Provenance: a British private collection

來源：英國私人收藏

Notable for its restrained design an underlying sense of linear elegance, the present stand is an unusual and remarkable example of the 'four-corners flush' design, *simianping*. This form, likely derived from the box-style construction of earlier periods, relied on the simplicity of its lines and figure of the wood for its beauty and was highly regarded during the Ming dynasty.

The configuration of *simianping* corner joints greatly differs from those of waisted construction in the greater thickness of the apron. In this variation, long tenons are shaped onto the leg members penetrating through the aprons and into the stand or table top.

Here the legs are set flush against the top of the stand and the austerity of the *simianping* design is subtly softened by the gently inward-curving feet and the addition of a lower shelf. Compare with a *huanghuali* flush-sided stool, 17th century, displaying a similar construction as the present example, illustrated by M.Flacks, *Classical Chinese Furniture*, New York, 1997, pp.114-115.

See also a small *huanghuali* waistless side table with corner legs, 17th century, which was sold at Christie's New York, 21 September 2000, lot 35.



74 TP

**A LARGE SCHOLAR'S ROCK ON A
ROOTWOOD STAND**

Qing Dynasty

The stone with an irregular structure and punctuated with a large opening, of brownish-grey tone, with gnarled rootwood stand. 81cm (31 7/8in) high. (2).

**£7,000 - 10,000
CNY61,000 - 88,000**

清 賞石連癭木座

The collecting and connoisseurship of extraordinary shaped rocks has a long and compelling history in Chinese aesthetic culture. Throughout the centuries both emperors and the scholar-elite have considered the rocks' unusual forms worthy of contemplation in both an exterior garden setting as well as inside the home. Enjoyed for their dynamic shapes that could be judged with similar criteria used for calligraphy — traditionally the highest art form in China - or appreciated for their resemblance to lofty mountains or coiled dragons, fantastic rocks (*guaishi*) were prized for their abstract qualities as well as their inspiration for imagination.

Compare with a related *Lingbi* rock with one perforation, Ming dynasty, with Southern openwork style stand, illustrated in *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks*, Cambridge MA, 1999, p.162.

75 Y

A GNARLED FRUITWOOD BRUSHPOT, BITONG

18th century

Expertly hollowed, the irregular bumpy surface imitating a tree-trunk with numerous knots and 'eyes', the wood patinated to a dark-chocolate tone. 12.5cm (4 3/4in) high.

**£2,000 - 3,000
CNY18,000 - 26,000**

十八世紀 根瘤隨形筆筒

76

MANNER OF BIAN WENYU (1576-1655)

Wild Geese Descending on the Sandbank, cyclically dated to Yimao year corresponding to 1639

Hanging scroll, Ink and pigment on paper, with signature and seals of the artist. 97cm (38 1/4in) high x 40.5cm (15 3/4in) wide.

**£2,000 - 3,000
CNY18,000 - 26,000**

卞文瑜 (款) 平沙落雁 紙本設色 立軸裝裱 一六三九年作

The title and theme of the present painting 'Wild Geese Descending on the Sandbank' (平沙落雁) is also the name of one of the most popular *guqin* pieces of music. With its description of emotions stirred by a natural scenery, it is a quintessential *guqin* piece. The earliest record of the piece was found in the Ming dynasty music anthology 'Guyin Zhengzong' where it is ascribed to the Ming prince Zhu Quan.

Bian Wenyu was a native of Suzhou, Jiangsu Province. His style name was Renpu, and his sobriquet was Fubai. He was gifted in landscape painting.



74



75

77

MANNER OF YUN SHOUPING (1633-1690)

Pheasant and Flowers

Ink and pigment on silk, inscribed and signed, with two apocryphal seals of the artist, framed and glazed.
138.5cm (54 1/2in) high x 48.5cm (19 1/8in) wide.

£4,000 - 6,000

CNY35,000 - 53,000

惲壽平（款）工筆花鳥 絹本設色 鏡框裝裱

Provenance: a European private collection

來源：歐洲私人收藏

Yun Shouping (惲壽平), also known as Nantian (南田) (1633–1690), was a major artist of the early Qing dynasty. He was regarded as one of the 'Six Masters' of the Qing period, together with the Four Wangs and Wu Li. He boldly used strong colours, such as reds and purples, which had traditionally been shunned by Chinese painters as they were seen as gaudy and offensive. He revived the genre of flower paintings in China and became popular throughout the country.

Compare with a related painting of flowers, in the manner of Yun Shouping, which was sold at Bonhams London, 7 November 2019, lot 166.



76



77

78

ATTRIBUTED TO TANG YIN (1470-1524)

Scholar in the Mountains

Ink and pigment on silk, with calligraphic inscription, signature and two seals of the artist, glazed and framed.
31cm (12 1/8in) wide x 33cm (13in) high.

£3,000 - 5,000

CNY26,000 - 44,000

唐寅（款）山中高士 絹本設色 鏡框裝裱

Provenance: an English private collection

來源：英國私人收藏

Tang Yin (唐寅, 1470–1524), courtesy name Tang Bohu (唐伯虎), was a Chinese painter, calligrapher, and poet of the Ming dynasty period whose life story, and particularly his attraction to women, has become a part of popular lore. He is one of the 'Four Masters of Ming dynasty'. He was born in Suzhou into a merchant class family but his academic brilliance allowed him to come first in the provincial examination in Nanjing in 1498. Sadly, he was implicated with charges of bribery and was barred from taking examinations to the higher level. Barred from an official career as an official, he devoted the rest of his life to selling his painting and writings.



78



79

79^Y

A DREAMSTONE HUANGHUALI-FRAMED SCREEN

Qing Dynasty

The stone smoothly polished and naturally coloured with tones of beige, grey and orange, speckled with crystalline areas and inclusions, set within a *huanghuali* frame and stand.

84cm (33in) wide. (2).

£5,000 - 7,000

CNY44,000 - 61,000

清 黃花梨嵌雲石座屏

80^Y

A HUANGHUALI BRUSHPOT, BITONG

Mid Qing Dynasty

Smoothly carved of cylindrical form with straight sides, the finely-grained wood of a reddish-brown tone.

18.5cm (7 1/4in) diam.

£2,500 - 3,500

CNY22,000 - 31,000

清中期 黃花梨大筆筒



80

81^{*}

ATTRIBUTED TO WAN SHOUQI (1603-1652)

A Set of Six Paintings of Eighteen Luohans

Six paintings depicting the Eighteen Luohans, gilt, ink and pigment on blue paper, one painting with signature and two seals of the artist, each mounted, glazed and framed.

Each, 81.7cm (32 1/8in) high x 42.7cm (16 7/8in) wide (6).

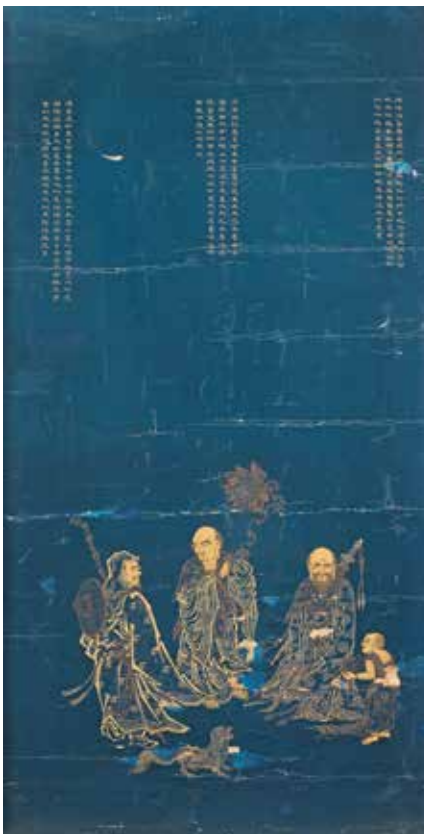
£30,000 - 50,000

CNY260,000 - 440,000

萬壽祺（款）描金十八羅漢圖 一組六幅 紙本設色 鏡框裝裱

Wan Shouqi 萬壽祺 (1603-1652), from Xuzhou, was styled Nian Shao (年少), as well as Jieruo (介若), and was commonly called 'Mr Young' (年少先生). In the third year of the Chongzhen reign (1630) he passed the *juren* degree at the County level, together with the scholar Chen Zilong 陳子龍 (1608-1647). He was loyal to the Ming dynasty and resisted the Manchu Qing invasion, retiring as a recluse after the fall of the Ming dynasty.

Compare with a similar painting of three luohan, attributed to Wan Shouqi, which was sold at Sotheby's Paris, 12 December 2017, lot 42.





Lots 82 - 93

The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

82

A FRESCO PANEL WITH FEMALE DEITIES

Ming Dynasty

Pigments on plaster, depicting a group of celestial ladies, one seated with legs crossed, holding a *ruyi*-sceptre in her left hand, the other lady standing behind holding a white lotus, wood frame.

57.5cm (22 1/2in) wide x 68cm (26 3/4in) high.

£3,000 - 5,000

CNY26,000 - 44,000

明 彩繪天女壁畫

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

The style of the present fresco is inspired by late Tang dynasty temple painting style. This is evident in the treatment of the roundness of the faces and the swirling clouds, conveying an animated style to the work, which was popular amongst builders and decorators of Buddhist temples of the time and continued throughout the Song, Yuan and Ming dynasties.

Compare with a related polychrome fresco of females, Ming dynasty, which was sold at Christie's New York, 22 March 2019, lot 1771.



82

83

A 'CHICKEN-BONE' JADE 'CHILONG' CUP

Ming Dynasty

The deep rounded cup smoothly carved, a large *chilong* with bifurcated tail biting the rim and forming the curved handle, a smaller *chilong* carved in low in relief on the side, the stone of buff-mushroom tone.

10.5cm (4 1/8in) long.

£1,500 - 2,000

CNY13,000 - 18,000

明 雞骨玉雕螭龍柄小盃

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

Compare with a related green jade cup with a *chilong* handle, Ming dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum*, Beijing, 2011, p.179, no.162.



83

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



84 TP Y

A VERY RARE HUANGHUALI AND HONGMU SCHOLAR'S TABLE

17th/18th century

The rectangular top with a mitred frame and moulded edge above a recessed waist fitted with a large drawer and decorated with reticulated designs of oblong cartouches, all above a straight apron and four rectangular legs joined by a *hongmu* 'cracked-ice' lattice footrest. 86cm (33 7/8in) high x 110.5cm (43 2/2in) wide x 49cm (19 2/8in) deep.

£40,000 - 60,000

CNY350,000 - 530,000

十七/十八世紀 黃花梨紅木帶屨書桌

Provenance: an English private collection, and thence by descent.

The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

Displaying a remarkably elegant shape and complexity of design, noted in the pierced waist fitted with an unusually large drawer and the fine reticulated 'crackled ice' designs serving as footrest, the present table combines ingenious construction and linear proportions into a single piece of furniture.

Large tables, such as the present example, would have occupied a central position in a scholar's studio. Their broad surface could easily accommodate a variety of decorative objects and the accoutrements typically associated with the scholar, such as a brushes, inkstones, water pots, brush pots and small scholar's rocks.

Conveying a sense of structural lightness, the high waist of the table provides added strength, making the presence of stretchers redundant.

With its high waist and a large drawer, the present table illustrates how variations within a classic design could be formed through subtle changes and refinement of details. The drawer was probably used to store writing material and is cleverly hidden below the table frame. Drawers are often associated with 17th-18th furniture construction, as they first entered the Chinese furniture vocabulary with the introduction of Western-style furniture.

An example of *huanghuali* table, late 17th century, fitted with a drawer, is illustrated by M.Flacks, *Classical Chinese Furniture*, New York, 1997, p.189.

See also a *huanghuali* table, Ming dynasty, featuring a similarly-shaped reticulated design for the waist, illustrated by Wang Shixiang, *Connoisseur of Chinese Furniture. Ming and Early Qing Dynasties*, vol.2, Hong Kong, 1990, p.94, no.B77.

Huanghuali tables displaying such elegant reticulated *hongmu* lower panels as the present example are exceptionally rare. Conveying a dramatic visual effect, the openwork design, known as *binglieshi*, or 'ice-crackled' decoration, was described in Ji Cheng's influential book, 'The Garden Treatise', *Yuanye*, compiled in 1631, as the 'best design for window panels for the simple yet most elegant lines. The auspicious design heightened the rich luminosity of the costly *huanghuali* wood and varying light sources created an intriguing network of shadows throughout the day.

A *huanghuali* high-waisted table, with similar proportions as the present example and dated to the 16th-17th century, is illustrated by Kai-Yin Lo in *Classical and Vernacular Chinese Furniture in the Living Environment*, Hong Kong, 1998, pp.148-149, no.26.





85

85

A BLUE AND WHITE WINE CUP

Xuande six-character mark, late Ming Dynasty

Finely painted around the exterior with three floral sprays interspersed with florets, all beneath a double-ring at the mouth rim, the interior with another floral spray.

6cm (2 3/8in) high.

£1,000 - 1,500

CNY8,800 - 13,000

明晚期 青花蓮紋小盃

青花「大明宣德年製」楷書款

Provenance: an English private collection, and thence by descent.

The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

The decoration on this cup was likely inspired by 15th century blue and whiteware; *A legacy of Chenghua*, Hong Kong, 1993, pp.200-201, no.C56. For a related example, see a blue and white bowl, Xuande mark, late 16th century, from the Sir Percival David Collection, British Museum, illustrated by R.Scott and R.Kerr, *Ceramics Evolution in the Middle Ming Period*, London, 1994, p.33.

86

A PALE GREEN AND RUSSET JADE 'BAMBOO' VASE

Mid Qing Dynasty

Crisply carved as a hollow bamboo trunk with naturalistically-grooved nodes and issuing leafy branches, flanked by a pheasant perched on high rockwork, the stone of pale-green tone with reddish-brown russet patches, box.

14.2cm (5 5/8in) high. (2).

£1,500 - 2,000

CNY13,000 - 18,000

清中期 青白玉帶皮仿竹節形瓶

Provenance: an English private collection, and thence by descent.

The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

Compare with a related jade vase with bamboo and phoenix, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 8, Beijing, 2011, p.223, no.181.

See also a pale green jade bamboo-shaped 'phoenix' vase, 18th century, which was sold at Bonhams London, 17 May 2018, lot 166.



86



87

AN IMPERIAL GILT-LACQUERED WOOD FIGURE OF BUDDHA

17th/18th century

The serene figure seated cross-legged in *dhyanasana* on a separate double-lotus pedestal with the hands held in *dhyana mudra*, attired with a long *dhoti* falling in elegant pleats and a celestial scarf billowing around the arms, the face with downcast eyes crowned by intricate jewellery on top of the hair.

21.5cm (8 1/2in) high. (2).

£8,000 - 12,000

CNY70,000 - 110,000

十七/十八世紀 御製木漆金佛坐像

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

Stylistically, the present work can be related to a corpus of Buddhist gilt-lacquer sculpture commissioned during the reigns of the Kangxi and Qianlong emperors at the Buddhist site of Rehol, near Chengde in Hebei Province. The Kangxi emperor ordered the construction of various Tibetan-style Buddhist temples. Under the reign of his grandson, the Qianlong emperor, the site was expanded massively.

The central focus of worship for many of these temples were gilt-lacquered sculptures, including the 22-meter-high figure of Thousand-Armed Avalokiteshvara at the Puning Temple. Related to the present work are three massive figures of Buddha in the Zongyin Hall of the Pule Si, constructed in 1766 (illustrated by Du Jiang in *Buddhist Art from Rehol: Tibetan Buddhist images and ritual objects from the Qing dynasty Summer Palace at Chengde*, Taipei, 1999, p.29). Characteristic of many of these lacquered sculptures was the deeply coloured gilding, almost in imitation of patinated gilt-bronze, atop thick red or black lacquer. Although no records exist as to why lacquer was chosen for the majority of the sculptural ensemble, it is likely the use of the more plentiful and pliable material allowed for a more extensive building project.

Compare with a larger gilt-lacquered wood figure of an enthroned Buddha, 17th/18th century, which was sold at Christie's New York, 22-23 March 2018, lot 1041.



The Qing Court Collection, Palace Museum, Beijing

88 TP Y

AN EXCEPTIONALLY RARE HUANGHUALI LOW-BACK ARMCHAIR, MEIGUIYI

17th century

The chair with a rectangular top rail mortised and tenoned to the stiles, inset with a central reticulated panel finely carved with a pair of sinuous and confronted *chilong*, the stiles continuing through the seat frame and extending as the back legs, the arms mortise and tenon to the stiles and posts supporting a *shou* shaped strut on each side, continuing through the seat and extending as the front legs, the hard cane seat bordered by a horizontal stretcher set with vertical pillar-shaped struts below, the plain aprons joined to the front legs by a shaped footrest.

82cm (32 2/8in) high x 58cm (22 7/8in) wide x 45cm (17 6/8in) deep.

£50,000 - 80,000

CNY440,000 - 700,000

十七世紀 黃花梨玫瑰椅

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。



Compare with a similar *huanghuali* armchair, Ming dynasty, decorated with a identical design of entwined *chilong* as the present example, in the Qing Court Collection, in the Palace Museum. Beijing, illustrated in *Furniture of the Ming and Qing Dynasties*, vol.1, Hong Kong, 2002, p.53, no.39.

Often referred to as 'rose' writing chairs, this type with low rectangular arms and back is the smallest among the classic forms. The sense of elegance and lightness, conveyed by the use of humpback stretchers with pillar-shaped struts both above the seat frame, encouraged portable and functional ease.

The height of the present seat made it ideal for being placed against a window or wall, without obstructing a pleasant garden view. In addition, the straight back and arms, typical features of the *meiguiyi*, gave a sense of austerity to the scholars sitting in them.

For a detailed discussion of low-back armchairs *meiguiyi* and their Song dynasty origin, see S.Handler, 'Rose, Bamboo and the Low-Back Armchair', in *Chinese Furniture: Selected Articles from Orientations, 1984-1999*, Hong Kong, 1999, pp.250-256. See also Wang Shixiang, 'Development of Furniture Design and Construction from the Song to the Ming', *ibid.*, p.44.



89^Y

A VERY FINE HUANGHUALI BRUSHPOT, BITONG

17th century

Of smooth cylindrical form, the finely grained wood with several 'ghost eyes' and peaks, with a rich, dark-chocolate brown patina.
18.3cm (7 1/4in) diam.

£10,000 - 15,000

CNY88,000 - 130,000

十七世紀 黃花梨大筆筒

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

It is extremely rare to find a brushpot with pronounced grain, including peaks and 'ghost eyes' covering the surface. See a *huanghuali* brushpot, 17th/18th century, illustrated by M.Flacks, *Custodians of the Scholar's Way: Chinese Scholar's Objects in Precious Woods*, London, 2014, p.132.

See a related *huanghuali* brushpot, 17th/18th century, which was sold at Sotheby's London, 11 November 2015, lot 6.



90 TP Y

A RARE HUANGHUALI LOW-BACK ARMCHAIR, MEIGUIYI

17th century

The armchair formed by members fitted together with characteristic pipe joints, the back formed by an open rectangular back frame decorated with beaded aprons carved with interlocking geometric designs and a gallery rail with narrow struts running around the enclosed rectangular mat seat on three sides, the back pillars and arms continuing to form the four legs, embraced by plain aprons below the seat and along the lower legs by a foot rest, two side stretchers and an ascending back stretcher.

85cm (33 1/2in) high x 56cm (22in) wide x 43cm (16 7/8in) deep

£20,000 - 30,000

CNY180,000 - 260,000

十七世紀 黃花梨券口靠背玫瑰椅

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

Notable for its elegant form and proportions, and the distinctive rich honey-brown tone of its wood displaying an attractive grain, this remarkable chair is one of the finest surviving examples of its type.

Chairs displaying a low rectangular back were referred to as either 'rose chairs', *meiguiyi*, or 'writing chairs', *wenyi*. These seats were the smallest of the standard chair designs in Chinese furniture, making them appropriate for both indoor and outdoor use. The straight back and arms gave a sense of austerity to the scholars sitting in them and would fit neatly under the window of a scholar's studio, without obstructing the view outside.

The interlocking geometric designs and carved apron on the chairs are similar to a pair attributed to the early Kangxi period, illustrated by R.H.Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, pl.17. A similar pair of huanghuali low-back armchairs, 1660-1720, from the collection of the Victoria and Albert Museum, London, are illustrated by C.Clunas, *Chinese Furniture*, London, p.30.

A nearly identical pair of *huanghuali* low-back armchairs, Kangxi, was sold at Christie's Hong Kong, 27 November 2019, lot 3052.



Image courtesy of the Victoria and Albert Museum, London





91 TP Y

A RARE SET OF FOUR HUANGHUALI ARMCHAIRS, MEIGUIYI
18th/19th century

Each with a rectangular top rail mortised and tenoned to the stiles, set with a beaded-edge apron shaped with curving scrolls enclosing two confronted *chilong* heads contending the *yin* and *yang* symbol, all tongue-and-grooved into the top rail, the stiles continuing through the seat frame and extending as the back legs, the arms mortise and tenon to the stiles and posts, continuing through the seat and extending as the front legs, the hard cane seat bordered by a horizontal stretcher set with vertical pillar-shaped struts below, the front beaded-edged apron carved in low relief with meandering tendrils, the side aprons and the back apron left plain, the front legs joined by a shaped footrest atop a plain shaped apron on the front and aprons on the sides, the legs joined by rounded square stretchers.
82cm (32 2/8in) high 59.5cm (23 2/8in) wide x 45cm (17 6/8in) deep (4).

£30,000 - 50,000
CNY260,000 - 440,000

十八/十九世紀 黃花梨券口靠背玫瑰椅 四張成堂

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

Notable for their refined elegance, slender lines and light construction, the present chairs are exceptional examples of their type.

Chairs displaying a low rectangular back, only slightly higher than the arms, which were placed at right angles to the front posts, were referred to as 'rose chairs', *meiguiyi*, or writing chairs, *wenyi*. The straight back and arms gave a sense of austerity to the scholars sitting in them and would fit neatly under the window of a scholar's studio, without obstructing the view outside.



Much praised for their compact proportions, *meiguiyi* chairs are characterised by their top rail and arms curving smoothly into the posts, imitating the flexibility of bamboo by means of complex mortise-and-tenon joints. Moreover, the chairs are lightened by the use of the humpback stretchers with pillar-shaped struts above the seat frame. This design is thought to have been inspired by a low-back armchair manufactured during the Song dynasty, an example of which is depicted in a twelfth century painting by Ma Gongxian (act.1131-1162). Here Li Ao (d.ca. 844), a Confucian scholar, is seeking instruction from Yaoshan Weiyao (751-834), a Chan master, who is seated on a low bamboo chair which resembles the construction of a *meiguiyi*, with the addition of a back rest.

Low-back armchairs were also frequently depicted in paintings and prints dating to the Ming and Qing dynasties. A 'Literary Gathering in the Apricot Garden', painted by the court artist Xie Huan (act.1426-1452), features 'The Three Yangs' scholars of the Hanlin Academy besides bamboo and hardwood low-back armchairs.

Meiguiyi armchairs also served as informal seats for women: this is visible on a woodblock print illustration to 'Phoenix Seeks a Mate' *Huang Qiu Feng*, a drama dating to the Qing dynasty, which depicts three court ladies seated on low-back armchairs.

Smaller and less formal than the 'yoke-back' or 'horseshoe-back' armchair, low-back armchairs were often more ornately decorated, displaying decorative frames and stretchers on the back panels, such as the present examples. The back frame of the present examples features an elaborate silhouette embellished with delicate designs of angular spirals and perky *chi* dragons enclosing the *yin/yang* symbol, while the arch-shaped frame of the base displays a curling tendril motif on the seat apron.

For a detailed discussion of low-back armchairs *meiguiyi* and their Song dynasty origin, see S.Handler, 'Rose, Bamboo and the Low-Back Armchair', in *Chinese Furniture: Selected Articles from Orientations*, 1984-1999, Hong Kong, 1999, pp.250-256. See also Wang Shixiang, 'Development of Furniture Design and Construction from the Song to the Ming', *ibid.*, p.44.

A related pair of *huanghuali* low-back chairs, early 18th century, was sold at Sotheby's New York, 16 September 2009, lot 9.



92

92 TP Y

A HUANGHUALI AND HONGMU WINE TABLE, JIUZHUO

17th century

The two-panel top set within a rectangular frame with moulded edge above plain aprons and spandrels. The whole is supported on thick legs of rounded section joined by pairs of stretchers, with sections of the apron probably later additions. 63.5cm (25 1/8in) high x 66.9cm wide (26 2/8in) x 26.7cm (10 1/2in) deep

£5,000 - 8,000

CNY44,000 - 70,000

十七世紀 黃花梨紅木酒桌

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

Notable for the subtle elegance of its form and the beautiful graining of the wood, the present table is a remarkable example of its own type. Due to the heavy use of *jiuzhuo* tables, which were lighter than other types and used for a variety of purposes, such as writing, displaying objects and even dining, more durable materials, such as stone or less luxurious types of wood, were normally used as work surfaces. See for example, a small serpentine-inlaid *huanghuali* wine table illustrated by Wang Shixiang and C. Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pp.94-95, no.44. For a discussion of wine tables see Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol.1, Hong Kong, 1990, pp. 54-56. Compare with a related *huanghuali* wine table, 17th century, which was sold at Sotheby's Hong Kong, 7 April 2014, lot 3629; a larger *huanghuali* wine table, 17th century, was sold at Christie's New York, 16 September 2016, lot 1205.

93 TP Y

A PAIR OF HONGMU STOOLS, FANGDENG

18th century

Each with the wood seat formed by two rectangular panels enclosed within a square mitre, mortise and tenon frame, with a moulded apron resembling a rounded member, supported on thick cylindrical legs joined by wrap-around humpback stretchers and openwork aprons of two vertical posts. 47cm (18 1/2in) high x 55.5cm (21 7/8in) wide x 55cm (21 5/8in) deep (2).

£6,000 - 8,000

CNY53,000 - 70,000

十八世紀 紅木方凳成對

Provenance: an English private collection, and thence by descent. The collection was formed by the grandfather of the former owner who was the Assistant Commissioner, Shanghai Municipal Police, 1919-1928. His father was a Protestant missionary in China. The family returned to England shortly after the Second World War.

來源：英國私人收藏，並由後人保存迄今。本拍品前任藏家之祖父曾於1919至1928年任上海公共租界工部局警務處副官，其父為一名新教傳教士；第二次世界大戰爆發後，舉家回到英格蘭。

The form of the present stools was probably inspired by a Ming dynasty prototype. For a *huanghuali* version of square stools, Ming dynasty, see *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p.73. See also *The Radiant Ming 1368-1644: through the Min Chiu Society Collection*, Hong Kong, 2015, p.288, no.222.



93



94^Y

A HUANGHUALI 'MAGNOLIA' BRUSHPOT, BITONG

Mid Qing Dynasty

The large naturalistic vessel deftly carved with tall curved walls carved as overlapping magnolia petals, the exterior superbly carved in relief with gnarled branches issuing buds and blossoming magnolia flowers, the wood of warm dark-honey tone.

17.5cm (6 7/8in) high.

£8,000 - 12,000

CNY70,000 - 110,000

清中期 黃花梨雕玉蘭花葵口筆筒

Provenance: a European private collection

來源：歐洲私人收藏

Compare with a similar *zitan* brushpot, late Ming dynasty and with a signature of Wen Fu, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.23.

See also a similar but larger *huanghuali* 'magnolia' scroll pot, 17th/18th century, which was sold at Bonhams Hong Kong, 27 November 2018, lot 85.



94

95^Y

A HUANGHUALI DOCUMENT BOX AND COVER

18th century

Of rectangular form, the corners applied with metal *ruyi*-shaped mounts, the interior with long hinge mounts, the two short sides with metal bracket handles attached to scallop-edged mounts, the well-figured wood of light brown tone.

36.7cm (14 3/8in) wide x 26cm (10 1/4in) x 9cm (3 1/2in).

£3,000 - 5,000

CNY26,000 - 44,000

十八世紀 黃花梨方盒

Compare with a related *huanghuali* box and cover, 18th century, which was sold at Christie's London, 13 May 2011, lot 1103.



95



Lot 96 *in-situ* with the family, circa 1950s

THE PROPERTY OF A GENTLEMAN 紳士藏品

96 ^{TP}

A RARE EIGHT-LEAF DOUBLE-SIDED 'COROMANDEL' 'BOYS AT PLAY' LACQUER SCREEN

Kangxi

Exquisitely decorated on the front with a detailed scene of fifty boys at play within a garden setting, each engaged in various leisurely activities such as waving dragon banners, riding a hobby-horse, playing with dogs or playing kickball, all framed by a border of various floral sprays and the 'Hundred Antiques', the reverse with numerous cartouches containing typical subjects of literati painting such as birds and flowers and mountainous landscapes with figures.

Each leaf 230cm (90 1/2in) high x 42cm (16 1/2in) wide (8).

£20,000 - 30,000

CNY180,000 - 260,000

清康熙 款彩嬰戲圖雙面八開圍屏

Provenance: a distinguished English private collection, acquired prior to the 1950s, and thence by descent

來源：英國顯赫私人收藏，購於二十世紀五十年代，並由後人保存迄今

Although the term 'Coromandel', referring to a section of the east coast of India, implies that these screens were typically made for the export market (European traders misunderstood the origin of these screens), the present lot was almost certainly made for the domestic market in China. The motif of 'One hundred boys' or 'boys at play' is a popular motif in Chinese art and encapsulates the good Confucian wish for numerous descendants to continue worshipping the ancestors.

The 'one hundred boys' motif is perhaps based on the legend of King Wen of Zhou who supposedly fathered 99 sons from his 24 wives, and adopted an orphan boy to accomplish 100. The figure of 100 should not be taken literally, but indicates a large number. The motif was already found on stone carvings of the Han dynasty and in paintings of the Jin (265-420) and Tang (618-906) dynasties. It became popular in the Song dynasty with painters such as Su Hanchen (1127-1189) and Li Song (1166-1243) but it was most widely seen in the Ming and Qing periods, notably on ceramics, textiles or lacquer. Compare for example, the painting of children on a blue and white jar, Jiajing six-character mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2000, no.101. The treatment of the boys in the present lot owes much to the Ming style of depicting boys, and would indicate a late 17th century date.

Compare with two twelve-leaf coromandel screens, Kangxi, with similar motifs of 'boys at play' illustrated by W.De Kesel and G.Dhont, *Coromandel Lacquer Screens*, Ghent, 2002, pp.54, 56-57.



(front)



(reverse)



97

97

A CARVED BAMBOO 'QIAO SISTERS' BRUSHPOT, BITONG

17th/18th century

The tall cylindrical vessel crisply carved around the exterior with a continuous scene of two ladies reading in medium relief with finely incised hair and elegant robes, seated on a stool and on an exquisitely detailed daybed with books and archaic bronze vessel issuing flowers, the reverse with a poetic inscription in *xingshu* calligraphy. 14.3cm (5 5/8in) high.

£3,000 - 5,000

CNY26,000 - 44,000

十七/十八世紀 竹雕二喬共讀筆筒

The present lot is rendered with the popular scene of the two Qiao sisters, representing the height of bamboo carving in the late Ming and early Qing periods. The Qiao sisters in Chinese history became legendary for their beauty and for marrying two famous war heroes. They were the daughters of the official Qiao Xuan (109-83) of the late Han dynasty, with one marrying the warlord Sun Ce, and the other marrying Sun's close friend, General Zhou Yu. A very similar bamboo brushpot with the Qiao sisters, attributed to Wu Zhifan (active 1662-1722) is illustrated in *Shanghai Museum*, London, 2007, p.249; where it is noted that 'Wu Zhifan specialised in this technique' of carving away the background to make the figures more prominent. Compare with a similar carved bamboo 'Qiao sisters' brushpot, 18th century, which was sold at Sotheby's Hong Kong, 3 April 2019, lot 3717.

98

A FINE BUFFALO-HORN CARVING OF A QILIN

18th/19th century

Well carved standing on its long hooved feet above crashing waves, with its head turned back towards the tail, with the jaws open, bulging eyes and a single horn above the finely incised mane, the scaly body with raised flames around its haunch, the horn of translucent amber tone, wood stand. 9.8cm (3 7/8in) high (2).

£2,000 - 3,000

CNY18,000 - 26,000

十八/十九世紀 角雕麒麟擺件

Provenance: a Western private collection
Roger Keverne Ltd., London

Published and Exhibited: Roger Keverne Ltd., *Summer 2012*, London, 2012, no.102.

來源：西方私人收藏
倫敦古董商Roger Keverne Ltd.

出版著錄：Roger Keverne Ltd.，「夏季展覽」，倫敦，2012年，編號102

Compare a related ivory figure of a qilin, early 19th century, illustrated in *Chinese Ivories from the Shang to the Qing*, London, 1984, no.148.



98

99

A RARE SMALL BAMBOO-VENEERED 'DOUBLE LOZENGE' BOX AND COVER

18th century

Exquisitely decorated in *tiehuang* technique, the top with interlinked squares of varied archaistic scrollwork, the sides with two registers of linked 'S'-shaped angular scrolls, the bamboo patinated to a light golden-brown. 11cm (4 3/8in) wide. (2).

£4,000 - 6,000

CNY35,000 - 53,000

十八世紀 文竹連雲紋方勝式盒

Provenance: a European private collection

來源：歐洲私人收藏

Works of art produced in the *zhuhuang* or 'bamboo-veneer' technique became especially popular during the reign of the Qianlong emperor. It is a decorative method that involves the separation of the veneer which is of light yellow colouration and is taken from the inner wall of the bamboo stem. The veneer is then applied over a wood core, and is carved in shallow relief. As the colour of the bamboo skin is lighter than wood, the design is left in reserve against the darker background, resulting in an elegant and attractive two-toned finish.

A related but larger bamboo-veneer covered box of this form, from the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl.72.

A similar bamboo-veneered 'double-lozenge' box and cover, Qing dynasty, was sold at Christie's Hong Kong, 3 June 2015, lot 2853.

PROPERTY FROM THE ESTATE OF MRS DILYS MARY EATON
DILYS MARY EATON 夫人遺產

100

A VERY FINE AND RARE COCONUT RETICULATED POMANDER AND COVER

18th century

The domed cover and pomander each deftly carved and pierced with a writhing central dragon amidst curling clouds, all within diaper pattern borders and a central key-fret border, the coconut of dark-chocolate tone. 6.2cm (2 1/2in) diam. (2).

£2,000 - 3,000

CNY18,000 - 26,000

十八世紀 椰殼鏤雕龍紋香熏

Provenance: J.C.Oswald (1857-1930) (label)
Dilys Mary Eaton and thence by descent

來源：J.C.Oswald (1857-1930) (標籤)
Dilys Mary Eaton夫人舊藏，並由後人保存迄今

John Charles Oswald (1857-1930) was a tea merchant. He arrived in Fuzhou, Fujian Province, in the late 1880s, having worked for a tea importer in London for thirteen years. Initially working for Odell & Co. as a clerk, he moved within a few years to Bathgate & Co. where he became manager and partner. Oswald combined his work for Bathgate & Co. with work for other firms, such as Fairhurst & Co. in the 1900s, and he was also Consul for the Netherlands from the 1890s and later Vice-Consul for Norway. Oswald was a keen amateur photographer and eight of his photograph albums are held at the School of Oriental & African Studies Archives.

As has been pointed out by G.Tsang and H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, no.256, the early Ming connoisseur Cao Zhao, lists coconut shell in the 'Rare Woods' section in his study of antiquity, *Gegu Yaolun*. Cao cites two southern provinces, Guangdong (which would have included also Hainan) and Guangxi, as well as Annam (modern day Vietnam) as the source of this material and mentions it being 'either painted or set in silver to make wine cups, wine pots, individual plates, wine ewers, and water ladles.' In a later, enlarged edition volume of 1462, he adds, 'the small ones are the most expensive and hard to come by'. See, P.David, *Chinese Connoisseurship, the Ko Ku Yao Lun: The Essential Criteria of Antiquities*, London, 1971, p.156. See also Tsang and Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, no.256, for a small carved coconut shell wine cup with a silver liner.

See also a round box and cover of coconut shell, mid Qing dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.96, no.88.



99



100







Lot 101 *in-situ* with the collector

The important Italian collector lived and worked in Shanghai between 1932 and 1936, as representative of his Italian company and in 1937, following the Sino-Japanese war, he was transferred to Dalian in Southern Manchuria. After a brief period spent in Italy in 1938, he returned to Shanghai where he lived between 1939 and 1940. He then moved to Beijing where he lived between 1941 and 1946 and formed the vast majority of his collection of Chinese Art.

該重要意大利收藏家曾於1932至1936年作為某意大利公司代表在上海工作生活，1937年日本侵華戰爭爆發後遷往大連，1938年在意大利短暫停留後又回到上海，此番在上海居住的1941至1946年間，他獲得了其絕大部分中國藝術品收藏。

THE PROPERTY OF A GENTLEMAN 紳士藏品

101^Y

A VERY RARE LARGE COURT PAINTING OF LADIES PLAYING CHESS

Yongzheng/Qianlong

Ink and pigment on silk depicting two Court ladies playing *weiqi* within a bamboo grove, each of the ladies with finely arched eyebrows and delicately painted strands of hair under ornate headdresses, clad in elegant loose flowing robes with exquisitely detailed hems, the black and gilt *weiqi* boxes and covers decorated with dense foliate scroll, the top right with a large apocryphal seal 'Jing ji shan zhuang' seal, glazed and framed.

Including the frame: 155cm (61in) wide x 99cm (39in) high.

£60,000 - 80,000

CNY530,000 - 700,000

清雍正/乾隆 宮廷繪畫 仕女對弈圖 絹本設色 鏡框裝裱

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯赫私人收藏，約二十世紀三十至四十年代入藏，並由後人保存迄今





Twelve Beauties at Leisure, painted for Prince Yinzhen, the future Yongzheng emperor; image courtesy of the Palace Museum, Beijing



The most notable feature of the present lot is the remarkable similarity of the faces of the ladies with those in Yongzheng's famous *Screen of Twelve Beauties* in the Palace Museum, Beijing. Compare the faces and hems of the ladies with those in the *Twelve Beauties at Leisure Painted for Prince Yinzen, the Future Yongzheng Emperor* (hereafter abbreviated as *Screen of Twelve Beauties*), by anonymous court artists in the Late Kangxi period, illustrated in *China: the Three Emperors 1662-1795*, London, 2005, pp.258-259, no.173. The uncanny similarity of the faces painted in realistic style with neat outlines and generous colour, follows the custom of depicting ladies of the Court as women of elegance and natural grace, and strongly points to the courtly origin of this painting.

The present lot closely follows the composition of another Imperial painted album, the *Yue man qing you tu* (月曼清遊圖) by Chen Mei 陳枚 (active in the early Qianlong reign), in the Palace Museum, Beijing. Painted in 1738, the album depicts the life of concubines over twelve months. One of the album leaves shows ladies playing chess in the exact same posture and position as the present lot, but within an interior. Therefore, one can see that the depiction of court ladies followed set models and precedents by court masters, which the present lot also follows.

By examining further the *Screen of Twelve Beauties*, we may understand too the background of the present lot. While the Yongzheng emperor was still a prince, he commissioned the set of paintings of twelve beauties for the purpose of decorating a screen in the Deep Willows Reading Hall, a study within his private quarters at the Summer Palace. An Imperial garden to the northwest of Beijing, the Summer Palace, was presented to the young prince in 1709 by his father, the Kangxi emperor. However, an item found in the archives of the Imperial Household Department notes that in the eighth lunar month of 1732, ten years into Yongzheng's reign as emperor, the twelve paintings were removed from the screen and individually stored.

Like the *Screen of the Twelve Beauties*, the present painting was also probably part of a larger screen or wall painting meant to decorate a palace. The apocryphal seal in the top right of the painting *Jing ji shan zhuang* (靜寄山莊), refers to an Imperial retreat in Panshan near Tianjin. Although the seal is apocryphal, it could refer to the original location where the present lot was from. Furthermore, like the *Screen of the Twelve Beauties*, the present lot was also at some point detached from a wall or screen and later cut into a more convenient and smaller section and re-mounted onto a different background. The format of the present lot is in keeping with 19th century practices of display; see for example J.Cahill, *Pictures for Use and Pleasure: Vernacular Painting in High Qing China*, 2010.

The artist of this painting as well as the *Screen of Twelve Beauties* portrayed the imagined beauties enjoying traditional Han Chinese leisure activities such as playing chess or *weiqi*, sampling tea, watching butterflies, and reading, as well as showing them in quiet reflection. This view reflects the late Imperial Chinese model of femininity, where women could engage in the traditionally male 'Four Arts of the Scholar' (playing the *guqin*, calligraphy, painting, and chess) whilst still being refined, delicate and attractively feminine.

See S.McCausland and Lizhong Ling, *Telling Images of China: Narrative and Figure Paintings 15th-20th Century from the Shanghai Museum*, London, 2010, pp.65-7. The Manchu rulers, seeking to define themselves as the proper heirs to the throne of China, could not have missed the support of female intellectuality that many found even within the conservative Confucian tradition.

It would be tempting to suggest that the artist of the present lot also showcased the most popular costumes and hairstyles of Qing court women. However, it is interesting to note that these ladies are dressed in the styles of the flourishing Chinese cultural centre of the Yangzi delta region, at a time when there were repeated Imperial efforts to block the growing Manchu tendency to take on Han Chinese folkways. The Qianlong emperor, like his predecessors an author of repeated prohibitions against Manchu adoption of Han dress - wrote that its appearance in one rendition of women attending the emperor was not to be taken seriously, dismissing it as 'painterly playfulness' (丹青遊戲); see J.Larsen, 'Women of the Imperial Household: Views of the Emperor's Consorts and their Female Attendants' in *Proceedings of the Denver Museum of Natural History*, no.15, November 1, 1998, p.24. One can surmise that the present lot and paintings like it, such as the *Screen of Twelve Beauties* and *Yue man qing you tu*, were following artistic conventions of the court rather than depicting the actual leisure garments of palace women.

Indeed, one can argue that the present lot encapsulates a fantasy. Wu Hung presents evidence associating these paintings of imagined court ladies in Han dress with the feminised and sexualised landscape of China, now intimately known by the Manchu conquerors; see Wu Hung, 'Beyond Stereotypes: The Twelve Beauties in Qing Court Art and the Dream of the Red Chamber' in *Ming and Qing Women and Literature*, Stanford, 1997, pp.306-322. These fictional female possessions of the emperor surrounded him as did the real women of his harem. These pictures of women gathered - whether made for the Kangxi, Yongzheng or Qianlong emperors - are for the private pleasures of a Manchu emperor as mates or as lovely paintings open to his gaze. The present lot does not show the formalised traditional garb of the Manchu conquerors worn in official portraits, but rather the forbidden, softer gowns of the Chinese who now submit to the Manchu emperor's rule.

Despite elements of artistic fantasy, however, there are some aspects of the present lot and similar paintings, which act as visual and historical documents of unparalleled authenticity. The black lacquered and gilt-decorated *weiqi* boxes on the table for example, are typical of the mid 18th century; compare with a similar pair of black and gilt-lacquered *weiqi* boxes and covers, Qing dynasty, from the Qing Court Collection, illustrated in the *Compendium of Collections of the Palace Museum: Jade*, 9, Beijing, 2011, p.105, no.87.

The present lot is a remarkable example of court painting, revealing not only artistic conventions of the court but also perceptions about the women of the court, documenting their refined demeanour and fine costumes, as well as the negotiation of cultural and ethnic boundaries between Han and Manchu, and finally the fantasies of Manchu emperors.





Southern Song dynasty; image after *So Gen no bi: denrai no shiki o chushin ni*, Tokyo, 2004, pl.117



Late Ming dynasty; image after K.Brandt, *Chinesische Lackarbeiten: Linden Museum*, pp.132-133, no.80

102

A VERY RARE PAIR OF CARVED CINNABAR-LACQUER 'WEIQI' BOXES AND COVERS

Late 16th/early 17th century

Each gently curving sides exquisitely carved with three-stringed lutes or *sanxian*, clappers or *paiban*, mouth-organs or *sheng*, and bells, as well conch-shells, fans, crickets, and auspicious symbols, all on a diaper-pattern ground, the gently domed covers carved with ripe lychees borne on leafy branches, each lychee carved with different patterns. Each 12.5cm (4 7/8in) wide. (4).

£80,000 - 120,000

CNY700,000 - 1,100,000

十六世紀晚期/十七世紀早期 剔紅圍棋蓋罐一對

The present lot is extremely rare and there seem to be few published examples.

The game of *weiqi* (圍棋) or encirclement chess, which is perhaps better known in the West by its Japanese name of *Go*, was considered to be one of the four accomplishments of a scholar-gentleman in traditional Chinese society. The other three arts included playing the *qin* (琴), a seven-stringed zither much enjoyed by Confucius; calligraphy or *shu* (書); and painting or *hua* (畫). The decoration of various antiques and musical instruments on the present lot underscore their nature as objects for leisure and entertainment. According to some traditional accounts, the mythical emperor Yao invented the game to enlighten his son. The game which was known then as *yi* (弈) was also mentioned in the *Analects* (*Lunyu* 論語) ascribed to the sage Confucius.

Weiqi boxes and covers were continuously made for the elites in Chinese society. See a cinnabar-lacquer carved *weiqi* box and cover, Southern Song dynasty, in Daiju-ji temple, Okazaki, illustrated in *So Gen no bi: denrai no shiki o chushin ni*, Tokyo, 2004, pl.117. Compare with a related but earlier pair of cinnabar lacquer *weiqi* boxes, Xuande six-character mark and of the period, which was sold at Christie's New York, 19 March 2009, lot 581. Compare also with a pair of lacquer *weiqi* boxes, Xuande six-character mark, late Ming dynasty, illustrated by K.Brandt, *Chinesische Lackarbeiten: Linden Museum*, pp.132-133, no.80. See also a pair of related cinnabar lacquer *weiqi* boxes and covers, Jiajing six-character mark and of the period, illustrated in *China Lacquerwork & Enamelware Selection*, Beijing, 2006, p.59.





Palazzo Borghese, Artena, Italy

THE PROPERTY OF A LADY OF TITLE 女爵藏品

103

A PAIR OF VERY RARE IMPERIAL GILT-LACQUER AND MOTHER-OF-PEARL-INLAID DISPLAY CABINETS

Yongzheng/Qianlong

One cabinet with nine variously proportioned and positioned open compartments, the other with eight compartments, all framed within black and gold lacquer friezes superbly embellished with mother-of-pearl inlays with an elaborate decoration of lotus flowerheads amidst dense foliage, the interior coated with dark green lacquer, meticulously enriched with lotus blossoms borne on meandering foliate scrolls, all raised on four legs linked by a lower frieze.

Each 168.1cm (66 1/4in) high x 70.1cm (27 5/8in) wide x 32.2cm (12 3/4in) deep. (2).

£50,000 - 80,000

CNY440,000 - 700,000

清雍正/乾隆 御製黑漆描金嵌螺鈿花卉紋多寶格一對

Provenance: Livio Borghese (1874-1939), 11th Prince of Sulmona, Prince of Rossano, Prince of Vivaro, Prince of Montecompatri, Duke of Palombara, Duke of Poggio Nativo and Castelchiodato, head of the House of Borghese, Italy, and thence by descent

來源：意大利蘇爾莫納第十一任親王，羅薩諾親王，維瓦羅親王，蒙泰孔帕特里親王，帕隆巴拉公爵，波其奧納蒂沃及卡斯特爾基奧達托公爵，意大利博爾蓋塞眾議院議長，利維奧·博爾蓋塞（1874-1939）舊藏，並由後人保存迄今





The Chuxiugong, Forbidden City; image courtesy of the Palace Museum, Beijing



Bonhams Hong Kong, 29 May 2018, lot 32

Prince Livio Borghese was an Italian diplomat from the end of the 19th century until his death in 1939, serving in China, the Ottoman Empire and other European countries. It is likely that the present lot was acquired during his service in China. His elder brother Prince Scipione Borghese (1871-1927), 10th Prince of Sulmona, was famous for winning the 'Peking to Paris' car race in 1907.

The present pair of cabinets belongs to an exclusive group of lacquer furniture manufactured for Imperial consumption, decorated in the virtuoso technique of mother-of-pearl inlay, with the incorporation of gold and silver foil.

While the use of the mother-of-pearl inlay on lacquer, employed throughout the Ming dynasty, became very popular during the Kangxi period, the gilt decoration on lacquer became more prevalent from the Yongzheng period. The spectacular visual effect, resulting from the combination of the brilliant gilding and the endless shades of pink, purple and green iridescences, reveals the exceptional dexterity of the imperial craftsmen. Compare the scrolling floral borders, executed in gilding and mother-of-pearl inlays, decorating an imperial black-lacquer throne and matching screen, both dated to the third quarter of the 17th century, from the Museum of Asian Art, Berlin, illustrated in *Im Zeichen Des Drachen*, Stuttgart, 2007, pp.202-204.

Openwork display cabinets, known as *duobaoge* or 'curio cabinet of many treasures', developed and reached the height of popularity during the 18th century gracing the Imperial halls. The carefully designed asymmetrical and irregular compartments are characteristic of the *duobaoge* developed in the early Qing period. Such cabinets would have been used to display precious objects including ceramics, jade carvings, cloisonné enamel and archaic and later bronzes.

A related double-pair of mother-of-pearl-inlaid red and green lacquer cabinets, mid Qing dynasty, from the Qing Court Collection, is in the Chuxiugong 'Hall of Gathered Elegance' in the Forbidden City. Each cabinet is placed side by side with another to make a pair, and each pair is placed in a different part of the Imperial hall. The present lot of one such pair of cabinets would almost certainly have formed part of the same suite of display cabinets; see *Classics of the Forbidden City: Inlaid Furniture*, Beijing, 2013, pl.24 (showing one such pair of cabinets); and *Ming Qing Gongting Jia Zhu Da Guan*, vol.II, Beijing, 2006, pp.696-697, pls.798-1 and 798-4 (showing the double pairs of cabinets in the Chuxiugong).

Compare to a related pair of Imperial mother-of-pearl-inlaid red and gilt-green lacquer cabinets, Mid Qing dynasty, which was sold at Bonhams Hong Kong, 29 May 2018, lot 32.





104

104

A RARE LARGE GOLD AND BLACK RED-GROUND LACQUERED BOX AND COVER

Yongzheng/Qianlong

The circular domed cover decorated with a central black square with four sections containing the *qian* trigram for heaven, the endless knot, *yin yang*, and flaming pearl, surrounded by mythical animals including a phoenix, *chilong*, bat and crow, interspersed with floral scrolls, the sides with a band of cranes and peaches, the rim with a band of black florets outlined in gilt, the box similarly decorated, the interior and base imitating the Japanese sprinkled gold *nashiji* technique. 38.5cm (15 1/4in) diam. (2).

£20,000 - 30,000

CNY180,000 - 260,000

清雍正/乾隆 花鳥瑞獸紋識文描金捧盒

Both the Yongzheng and Qianlong emperors greatly admired Japanese lacquer, and many pieces from these reigns are lacquered and decorated showing strong Japanese influence. Indeed, the Yongzheng emperor encouraged the Palace workshops to make Japanese-style lacquer; see E.Rawski and J.Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2006, pp.432-433.

Compare with several Japanese-influenced circular lacquer boxes and covers, Mid-Qing dynasty, from the Qing Court Collection, illustrated in *Lacquer Wares of the Qing Dynasty: The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2006, pp.120, 121, 144, 171, 187, 190.

105^{TP}

A PAIR OF GILT-LACQUERED 'DRAGON' CABINETS

18th/19th century

Each of upright rectangular shape, set with a pair of doors fitted with a large round lockplate and four side hinges all pierced with auspicious *shou* characters, the doors opening to reveal two shelves and two short drawers, above a deep curvilinear apron and short rectangular feet, the entire cabinet painted in gilt lacquer on a black ground with two large confronted dragons pursuing a central flaming pearl, surrounded by smaller designs of dragons, flaming pearls and *shou* characters, flower scenes in painting shaped cartouches on the sides, both with later lacquered stands.

Each 123.8cm (48 3/4in) high x 77cm (30 1/4in) wide x 38cm (15in) deep (4).

£30,000 - 40,000

CNY260,000 - 350,000

十八/十九世紀 黑漆描金雲龍紋立櫃一對

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

來源：美國顯赫私人收藏，並由後人保存迄今

Finely decorated with gilt designs of sinuous dragons in pursuit of flaming pearls amidst a ground of vaporous wispy clouds, the present cabinets convey a high degree of dynamism that reflects the high standards achieved in lacquer production during the Qing dynasty. The present cabinets may have been inspired by a Ming dynasty prototype, an example of which is illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties*, vol.1, Hong Kong, 2002, p.207, no.176.





Kitley House, Yealmpton, UK



William Morton Eden, 5th Baron Auckland

THE PROPERTY OF A EUROPEAN FAMILY 歐洲家族藏品

106

A PAIR OF RARE LARGE CINNABAR LACQUER DOUBLE-GOURD 'DAJI' VASES

Qianlong

Both vases with slightly flattened sides and narrow waist, rising from rectangular feet detailed with narrow bands, the upper bulbs set with a central medallion to either side enclosing the *Da* character on a gilt-lacquer ground bordered by mother-of-pearl, the lower bulb with a *Ji* character within similarly decorated medallions, all reserved on finely carved scrolling lotus blooms and the Eight Buddhist Emblems, *bajixiang*, on a *wan* diaper ground, attached *zitan* stands. 48cm (18 7/8in) high. (2).

£20,000 - 30,000
CNY180,000 - 260,000

清乾隆 剔紅纏枝花卉紋「大吉」葫蘆瓶一對

Provenance: William Morton Eden, 5th Baron Auckland (1859-1917), Kitley House, Yealmpton (label)
A French private collection

來源：英國亞姆頓·凱特利大宅，第五代奧克蘭勳爵William Morton Eden (1859-1917) (標籤)
法國私人收藏

Kitley House, Yealmpton, which belonged to the Pollexfen Bastard family, was rented by William Morton Eden, 5th Baron Auckland (1859-1917) between 1900 and his death in 1917. The Barons Auckland are members of the prominent Eden family, which included George Eden, Baron Eden, 1st Earl of Auckland and 2nd Baron Auckland (1784-1849), who as Governor-General of India (1836-1842) was responsible for the war in Afghanistan and deployed forces to China in the First Opium War.

The present pair of vases encapsulate the highest standards achieved in Imperial production of lacquerware during the period of the Qianlong emperor. The style developed under the ruler's guidance at the Imperial workshops is easily recognisable in its combination of opulence and carving precision.

The characters *Da Ji* express the wish for good fortune and are frequently used to decorate objects bearing a double-gourd shape. The bottle gourd itself is associated with the Daoist Immortals, particularly with Li Tieguai who used the gourd as a container for medicine. The pairing of the bottle gourd with the *Da Ji* characters thus creates a particularly auspicious object.

Double-gourd vases of slightly flattened form and inlaid with mother of pearl are quite rare. Compare with a related cinnabar-lacquer 'double-gourd' vase, late 18th century, decorated with medallions enclosing the *Da Ji* characters in gilt metal on a blue enamel ground in the Victoria and Albert Museum, London, illustrated by E.F.Strange, *Catalogue of Chinese Lacquer*, London, 1925, no.33, pl.XV.

See one cinnabar lacquer double-gourd 'Daji' vase, 18th century, which was sold at Christie's New York, 13-14 September 2012, lot 1298.



PROPERTY FROM THE ESTATE OF MRS DILYS MARY EATON
DILYS MARY EATON 夫人遺產

107 TP

A MAGNIFICENT GILT-LACQUERED ZITAN-VENEERED DISPLAY CABINET

Qing Dynasty

The cabinet of elegant proportions with the top section divided into open compartments of various form, sizes and heights, framed by friezes carved with reticulated designs depicting clusters of vaporous *ruyi* clouds, joined by a vertical pillar in the form of a writhing scaly dragon, all above a pair of double-door cabinets intricately carved in relief on each door with a mountainous landscape and figures, surmounted by a pair of single drawers and three compartments decorated with floral motifs and antiques, the sides decorated with further floral motifs, the interior lacquered black and gilt-decorated with a landscape, metal hinges and lock plates, standing on four straight feet.

194cm (76 1/2in) high x 43cm (17in) deep x 94cm (37in) wide.

£50,000 - 80,000

CNY440,000 - 700,000

清 嵌紫檀博古紋描金繪山水人物圖多寶格

Provenance: Dilys Mary Eaton and thence by descent

來源：Dilys Mary Eaton夫人舊藏，並由後人保存迄今



It is possible that the present cabinet may be the pair to an identical *zitan* and hardwood cabinet, 18th/19th century, which was sold at Christie's South Kensington, 2013, 11 May 2016, lot 369. Also compare with a related *zitan* and hardwood cabinet, 18th century, which was sold at Christie's Hong Kong, 29 May 2007, lot 1398.

Duobao ge 多寶格 (literally meaning 'multiple treasure cabinets') began in the early Qing dynasty and may have evolved from the mid Ming period *Liang'ge gui* cabinets. Qing dynasty palace archives typically identify these types of cabinets '*bogu shuge*' (literally meaning 'extensive antique and book cabinets'), because the upper section was used to display antiques, whilst the lower section was used to store books and scrolls.

The Imperial Household Department archives frequently mention the Yongzheng and Qianlong emperors discussing the design of these type of *zitan* cabinets. Both the Kangxi and Yongzheng emperors greatly admired Japanese lacquer, and many pieces from the latter's reign are lacquered and decorated showing strong Japanese influence.

Compare with two similar *zitan* display cabinets in the Qing Court Collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.2, Beijing, 2002, p.254, no.216 and p.269, no. 28.





108

108

A RARE FIVE-COLOUR-CLOUD BLUE-GROUND SILK ROBE, JIFU

First half 19th century

The blue silk finely worked in couched colour gold and silver thread and fine counted stitch with nine five-clawed dragons pursuing flaming pearls amidst five-colour clouds interspersed with bats and the Eight Buddhist Emblems above a wide terrestrial diagram and *lishui* stripe separated by billowing *ruyi*-shaped clouds, with similar decoration repeated on the border, collar and horsehoof cuffs. 140.5cm (55 1/2in) high.

£6,000 - 8,000

CNY53,000 - 70,000

十九世紀上半葉 藍地繡彩雲金銀龍紋袍

Provenance: Anne Moen Bullitt (1924-2007)

Christie's London, 15 May 2009, lot 314

Anne Moen Bullitt was an American socialite, philanthropist, and horsebreeder. Her father, William Christian Bullitt, was the first American ambassador to the Soviet Union and later became his country's ambassador to France under President Franklin D. Roosevelt. In her youth she was regarded as a great beauty, and was known for assembling a wardrobe of rare and valuable classic haute couture items. She bought a 700-acre estate in County Kildare, where she enjoyed much success and fame in Ireland as a horse owner, breeder and trainer, and became the first woman in Ireland to be granted a racehorse trainer's licence.

來源：Anne Moen Bullitt舊藏

倫敦佳士得 · 2009年5月15日 · 拍品編號314

The delicate bright gold and silver couching and the counted-stitch embroidery against the textured blue ground provide a striking contrast on this remarkable robe. A related blue gauze 'dragon' robe, 19th century, is illustrated by C. Hall *et al. Power Dressing, Textiles for Rulers and Priests from the Chris Hall Collection*, Singapore, 2006, p.147, no.23, where the authors mention that blue as a background colour for dragon robes was typically worn by the 3rd and 4th degree princes as well as nobles down to the 11th degree. A similar blue-ground silk 'dragon' robe, Jiaqing, embroidered with five-coloured *ruyi* clouds, was sold at Christie's New York, 19 March 2008, lot 26.



109

109

A CHESTNUT SILK GAUZE CHILD'S 'NINE-DRAGON' ROBE, JIFU

Late Qing Dynasty

The robe finely woven and embroidered in counted-stitch and couched gold threads with nine five-clawed dragons confronting flaming pearls interspersed with clouds and ribboned Buddhist Emblems above the terrestrial diagram and turbulent waves at the hem.

147cm (57 6/8in) across x 96cm (37 6/8in) long.

£2,000 - 3,000

CNY18,000 - 26,000

清晚期 絳色紗納繡金龍紋吉服

Provenance: Livio Borghese (1874-1939), 11th Prince of Sulmona, Prince of Rossano, Prince of Vivaro, Prince of Montecompatri, Duke of Palombara, Duke of Poggio Nativo and Castelchiodato, head of the House of Borghese, Italy, and thence by descent.

Prince Livio Borghese was an Italian diplomat from the end of the 19th century until his death in 1939, serving in China as an Ambassador in 1907, the Ottoman Empire and other European countries. It is likely that the present lot was acquired during his service in China. His elder brother Prince Scipione Borghese (1871-1927), 10th Prince of Sulmona, was famous for winning the 'Peking to Paris' car race in 1907.

110 TP

A RARE PAIR OF JICHIMU SMALL TAPERED TWO-DOOR SIDE CABINETS, GUI

19th/early 20th century

Each of tapering rectangular form, with two doors opening to reveal two shelves above two drawers, the legs framed at the lower section with a C-shaped apron.

60.5cm (23 3/4in) wide x 27.7cm (10 7/8in) deep x 80cm (31 1/2in) high (2).

£15,000 - 20,000

CNY130,000 - 180,000

十九/二十世紀早期 雞翅木櫃一對

Provenance: Bonhams London, 17 May 2012, lot 164

A distinguished London private collection

來源：倫敦邦瀚斯，2012年5月17日，拍品編號164
倫敦顯赫私人收藏

Cabinets of this simple and elegant form were used for the storage of clothes or scholar's objects, including long scrolls, which could easily be placed on the shelves by way of the removable central stile. They were manufactured from the Ming dynasty onwards. A typical feature of cabinets of this form is to use the two doors to display the natural beauty and grain of the wood. Compare a *jichimu* example illustrated by Tian Jiaqing, *Chinese Classical Furniture of the Qing Dynasty*, Hong Kong, 1995, fig.103.



110

111 TP

A RARE TIELIMU ALTAR TABLE, TIAO'AN

18th century

The dense rectangular panel top set above an elaborately carved apron of meandering lotus scrolls, flanking trestle supports with further lotus carved on the feet.

168cm (66 1/4in) long x 84cm (33in) high x 37cm (14 1/2in) deep.

£10,000 - 15,000

CNY88,000 - 130,000

十八世紀 鐵力木條案

The present recessed table exemplifies a highly accomplished craftsmanship noted in the combination of the elegant rectangular architectural forms accentuated by the double bow-strings and raised edges carved in relief. The simple yet graceful form is further embellished by the naturalistic carvings of the lotus foliate sprays.

Compare the shape of the present table with a related *huanghuali* recessed-leg demountable trestle-leg table, 17th/18th century, with everted terminals, from the Robert Hatfield Ellsworth collection, which was sold at Christie's New York, 17 March 2015, lot 48.



111



112

A BLUE-GROUND COUCHED 'NINE-DRAGONS' GOLD ROBE, JIFU

Circa 1850

The robe worked in couched gold threads with nine writhing five-clawed dragons confronting flaming pearls amidst clusters of vaporous *ruyi* clouds interspersed with bats and the Eight Buddhist Emblems, all reserved on a blue ground above auspicious emblems rising from the terrestrial diagram and a *lishui* stripe at the hem interspersed with blossoming peonies, with midnight-blue cuffs and collar decorated with further dragons and clouds.

220cm (86 1/2in) wide x 143cm (56 2/8in) high.

£7,000 - 10,000

CNY61,000 - 88,000

約1850年 藍地繡金龍紋吉服袍

Provenance: Linda Wrigglesworth, London, 1996
An English private collection

來源：於1996年購自倫敦古董商Linda Wrigglesworth
英國私人收藏

The gold thread employed for decorating this remarkable robe was made by beating high carat gold into gold leaf and pasting it on to a paper support with lac from a lacquer tree. The gilt material would then be burnished and cut into fine strips before being wrapped around a silk thread core. The gold threads would then be couched down on top of the silk to form the dragons.

Compare with a similar blue-ground gold couched 'dragon' robe, late 19th century, which was sold at Sotheby's Hong Kong, 30 May 2019, lot 496.

113 TP Y

A LARGE HUANGHUALI ALTAR TABLE, QIAOTOU'AN

The top of a single-board floating panel tongue-and-grooved to the frame with shaped everted flanges, above a beaded shaped apron, all supported on round legs joined by double stretchers, the finely grained wood a warm golden-honey tone.

182.5cm (71 3/4in) long x 40cm (15 3/4in) deep x 86cm (33 7/8in) high.

£12,000 - 15,000

CNY110,000 - 130,000

黄花梨翘头大案

Provenance: a British private collection

來源：英國私人收藏

114 TP Y

A FINE HUANGHUALI FOLDING STOOL, JIAOWU

Qing Dynasty

Constructed with beaded-edged curvilinear shaped seat rails carved with floral scrolls, with a woven seat, the round legs mortised, tenoned and lapped to the seat rails and base stretchers, hinged by metal rods passing through holes in their centre and secured on both sides by prunus-shaped metal plates, reinforced by rectangular plates with *ruyi* heads, a rectangular footrest mortised and tenoned to a pair of legs and base stretcher, metal straps with *ruyi* heads added for reinforcements on where the four legs, base stretcher and leg-seat rail join. 56.5cm (22 1/4in) deep x 55cm (21 3/4in) x 56cm (22in) high.

£8,000 - 12,000

CNY70,000 - 110,000

清 黄花梨有踏床交杌

Provenance: a British private collection, acquired in Hong Kong in the 1990s.

來源：英國私人收藏，於二十世紀九十年代購自香港

The elegant form of the present stool is inspired by a prototype dating to the Ming dynasty. Easily folded and carried over the shoulder, light weight, and durable, folding stools were a practical alternative for seating when travelling or hunting. Although separately attached footrests became relatively rare on chairs during the Ming dynasty, they were often retained for convenience on stools, which were more frequently moved. According to Robert Ellsworth, stools featuring a similar shape as the present example may have been used as ad-hoc palanquin seats. The placement of footrests on both sides in fact suggests that the passenger or palanquin bearers would not need to turn around when coming and going. For a *huanghuali* folding stool, late Ming dynasty, see R.H.Ellsworth, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp.42-43, no.1. Compare with a related *huanghuali* folding stool, 17th/18th century, which was sold at Christie's Hong Kong, 30 May 2018, lot 3018.



113



114



Mrs Anne Moen Bullitt

Anne Moen Bullitt was an American socialite, philanthropist, and horsebreeder. Her father, William Christian Bullitt, was the first American ambassador to the Soviet Union and later became his country's ambassador to France under President Franklin D. Roosevelt. In her youth she was regarded as a great beauty, and was known for assembling a wardrobe of rare and valuable classic haute couture items. She bought a 700-acre estate in County Kildare, where she enjoyed much success and fame in Ireland as a horse owner, breeder and trainer, and became the first woman in Ireland to be granted a racehorse trainer's licence.

Anne Moen Bullitt，美國名媛、慈善家及賽馬培育者。其父William Christian Bullitt曾任首位美國駐蘇聯大使，後在美國總統羅斯福任內任美國駐法大使。Bullitt女士天生麗質，並以其品味獨到的經典高級女裝收藏而聞名。她在愛爾蘭基爾代爾郡購置了佔地700英畝的莊園，進行賽馬的培育和訓練，並成為了愛爾蘭首位獲得賽馬訓練師執照的女性，在育馬界獲得了巨大成功和聲望。

THE PROPERTY OF A GENTLEMAN 紳士藏品

115 *

A RARE IMPERIAL EMBROIDERED YELLOW-GROUND TWELVE-SYMBOL DRAGON ROBE, JIFU

19th century

The robe worked in satin stitch in shades of blue, green, red and pale violet and couched gold threads on the front and back panels, with nine five-clawed dragons pursuing 'flaming pearls' amidst clusters of clouds interspersed with bats, auspicious motifs and the Twelve Symbols of Imperial authority, all reserved on a rich Imperial yellow ground above the terrestrial diagram with *lishui* stripe at the hem, with dark blue-ground cuffs, collar and sleeve bands decorated with further dragons and clouds.

149cm (58 5/8in) long.

£40,000 - 60,000

CNY350,000 - 530,000

十九世紀 明黃緞繡五彩金龍十二章紋吉服袍

Provenance: Anne Moen Bullitt (1924-2007)
Christie's London, 15 May 2009, lot 317

來源：Anne Moen Bullitt (1924-2007) 舊藏
倫敦佳士得，2009年5月15日，拍品編號317

Delicately embroidered with nine five-clawed dragons riding the heavens and worked in metallic gold and silver threads amidst a profusion of trailing clouds interspersed with the Twelve Symbols of Imperial Sovereignty, the present robe is a rare example of festive garments worn by the highest-ranking female members of the Qing society. Unlike robes worn by men, female garments lacked the two vents at the front and back.

Robes decorated with designs drawn from the repertoire of court symbols, such as the dragons, reinforced the privilege of an educated and sophisticated elite focused on the power of textiles to convey social status to the viewers. The quintessential symbol of Imperial

power, five-clawed dragons embodied royalty and dominion and expressed the visual metaphor of the good ruler who behaved wisely for the well being of his subjects. The Twelve Symbols of Imperial Authority further reinforce the emperor's essence over eloquence, articulation, forcefulness and vigour. According to the 'Book of History' (*Shujing* 書經), the legendary Emperor Shun, believed to have ruled during the third millennium BC, referred to these symbols as suitable decoration for Imperial formal attire and in 1766, the Qianlong emperor restricted the use of these motifs to imperial robes. See G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, Berkeley, 2002, pp.14-30.

A rigid scheme defined the position of the Twelve Symbols on the robes. The sun, moon, stars, and mountain, symbolised the four main ceremonies at which the emperor presided throughout the year at the Altars of Heaven, Earth, Sun and Moon. They were placed in pairs at the shoulders, chest and mid-back area. The paired dragons, the golden pheasant, the confronted *ji* character and the hatchet, represented all things on earth and the ruler's ability to make decisions. They decorated the chest area, while the sacrificial vessels, the aquatic grass, the grains of millet and the flames, representing ancestor worship and four of the Five Elements, were placed at the mid-calf level of the coat.

The seven-shaded *lishui* bands are flawlessly woven and include the aniline purple tone, which was imported into China from Europe circa 1863 and was highly favoured by the Dowager empress Cixi. See R. Silberstein, *Vicious Purple or a "First Class Dye"? Finding a Place for the Foreign in Nineteenth-Century Chinese Dress Culture*, Paper presented at College Art Association Annual Conference, New York, 2013.

Compare with a similar yellow-ground Twelve-Symbol robe, 19th century, a slightly later example, also a woman's robe, illustrated in *Secret Splendors of the Chinese Court: Qing Dynasty Costume from the Charlotte Hill Grant Collection*, Denver 1982, pp.60-61.

A similar yellow-ground robe embroidered with the Twelve Symbols, 19th century, was sold at Christie's Hong Kong, 30 November 2011, lot 3143.





THE PROPERTY OF A GENTLEMAN 紳士藏品

116

A RARE LARGE SILK 'WEDDING' EMBROIDERY

19th century

The panel finely embroidered with a multitude of colourful double gourds issuing from entwined vines bearing curling tendrils, interspersed with *shou* and double-*ji* characters in wrapped gold thread, all on a rich coral-red background, mounted with Western silk tassels.
226cm (89in) high x 197.5cm (77 6/8in) wide.

£3,000 - 6,000

CNY26,000 - 53,000

十九世紀 珊瑚紅地繡瓜蝶紋掛飾

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

來源：意大利顯赫私人收藏，並由後人保存迄今

The present panel is replete with auspicious symbolism conveying wishes for fertility, happiness and longevity, and was probably intended to serve as a gift to a newly-wed couple. The *shou* and double-*ji* characters, denoting respectively long life and 'double-happiness', are combined with a profusion of double gourds, which underscored the wish for abundance and progeny because of their many seeds. Gourds also symbolised longevity through their links with Daoism. One of the Eight Daoist Immortals, Li Tiegui, is often depicted carrying a gourd containing the elixir of immortality and Daoist fairies were often shown with double gourds issuing five red bats, representing the Five Blessings. Furthermore, the combination of bottle gourds on vines, *huluman* and vines with tendrils, *mandai*, forms the rebus for 'May you have numerous descendants', *hulu wandai*.

117 TP Y

**A PAIR OF HONGMU AND HUALI
ARMCHAIRS**

19th century

Each with stepped top rails above upright backs with central splats carved and pierced with design of bat suspending fruiting peach branches within archaistic scrolls and flanked by key-fret designs, the wide elbow rests on similar archaistic scroll supports, over a solid seat and above splayed aprons with scroll details and mouldings leading to robust square-section supports with hoof feet.
Each 101.5cm (40in) high x 89.5cm (35 1/4in) wide x 58cm (23in) deep (2).

£18,000 - 24,000
CNY160,000 - 210,000

十九世紀 紅木花梨木扶手椅成對

The present pair of armchairs exemplifies the influence of Western decorative designs on Chinese furniture during the Qing dynasty. The curling and upturning acanthus leaves of the backrests, blending elegantly within the interlocking designs of stylised *chilong*, were certainly drawn from the repertoire of Rococo art. Compare with four related *hongmu* chairs, Qing dynasty, which were sold at Christie's Hong Kong, 4 April 2017, lot 206.



117

118 TP Y

**A PAIR OF HUANGHUALI HORSESHOE-
BACK CHAIRS**

Qing Dynasty

Each with a rectangular seat supporting a slightly curved splat carved in low relief with a lobed panel depicting a bat suspending a tasselled chime, beneath the horseshoe-shaped back carved in the centre with a further bat, resting on curved supports forming the arms and extending through the seat into the straight rail legs, the aprons at the front and sides carved with *ruyi* scrolls and the legs joined above the feet with four stretchers.
Each 108cm (42 1/2in) high x 62cm (24 1/2in) wide x 48cm (18 7/8in) deep (2).

£8,000 - 12,000
CNY70,000 - 110,000

清 黃花梨福馨紋圈椅成對

The present pair of *huanghuali* chairs is a direct continuation of late Ming/ early Qing dynasty horseshoe-back chairs; for a related carving on the back splat, see a *huanghuali* chair, Qianlong, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, Beijing, 2007, pl.58. For a similarly carved apron on a *zitan* armchair, 18th/19th century, see C.Evarts, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p.88. Thus the bat and chime together symbolise wealth and prosperity. Compare with a related pair of *huanghuali* chairs which was sold at Bonhams London, 14 May 2015, lot 284.



118

**PROPERTY FROM THE COLLECTION OF
QUEK KIOK LEE (1921-2018) 郭克禮珍藏**

Lots 119 - 120

119 *

A LARGE ZITAN BRUSHPOT, BITONG

Qing Dynasty

Of broad cylindrical form with three raised bands at its foot, rim and upper section of the body, the densely-grained wood with a warm brown patina, with faint golden flecks and jet-black feathering. 19cm (7 7/16in) high.

£2,000 - 3,000

CNY18,000 - 26,000

清 紫檀大筆筒

Provenance: Quek Kiok Lee Collection (1921 – 2018), acquired on 20 May 1992, Singapore, and thence by descent

來源：新加坡郭克禮（1921 – 2018）舊藏，於1992年5月20日購自新加坡，並由後人保存迄今



119

120 * Y

**A TORTOISESHELL-VENEERED ZITAN
HEXAGONAL BRUSHPOT, BITONG**

Guangxu four-character mark, late Qing Dynasty/
Republic Period

Of hexagonal form, the base, sides and rim covered with an attractively mottled translucent tortoiseshell lining, incised lightly to the sides with a long inscription, dated Guangxu *bingshen* year corresponding to 1896 and a four-character seal, supported on three semi-circular feet, the interior plain exposing the wood's natural grain. 13.6cm (5 3/4in) high.

£2,000 - 3,000

CNY18,000 - 26,000

清晚期/民國 玳瑁貼皮紫檀六方筆筒
「光緒年製」楷書刻款

Provenance: Christie's Hong Kong, 29 October 1995, lot 519

Quek Kiok Lee Collection (1921 – 2018), Singapore, and thence by descent

來源：香港佳士得，1995年10月29日，拍品編號519
新加坡郭克禮（1921 – 2018）舊藏，並由後人保存迄今

The brushpot is inscribed with a poem by the late Qing dynasty reformer Kang Youwei (1858-1927):

敬 敬業樂業 善之仁也 君子敬仁 足以長也 天生萬物 為吾師也
養 儆神致和 不以樂利 滑其生術 逍遙敦佛 萬象壽境 怡然自得
光緒丙申春日 西樵山人 康有為 立銘
修 激心正性 學者為明 通於治亂 德本體行 風雨和甘 惟學志能
明 天高極遠 群星如眾 為政以德 積道民頌 觀像通乾 宇環明清
耕娛書屋珍藏



120



121

121 TP Y

A SET OF EIGHT HUANGHUALI YOKEBACK CHAIRS

Late Qing Dynasty/Republic Period

Each chair well-proportioned with a wide shaped crestrail centred upon a large headrest, the well-figured rectangular S-shaped backspat flanked by curved corner posts extending through the rectangular seat frame, the legs joined by beaded aprons above long spandrels, the feet joined by the footrest and side stretchers, the wood of rich honey-brown tone.

Each 100cm (39 3/8in) high x 41cm (16 1/8in) wide x 50.5cm (19 7/8in) deep (8).

£4,000 - 6,000

CNY35,000 - 53,000

清晚期/民國 黃花梨燈掛椅 一組八件

122 TP Y

A HUANGHUALI ARMCHAIR

Qing Dynasty

The stepped top rail above a curving back support inset with upper burlwood panel and lower marble 'dreamstone' panel, the curving open arms over a caned seat and apron with moulded edges leading to brackets framing the front supports above a footrest, stretchers to the sides and rear.

97cm (38 1/3in) high x 56cm (22in) wide x 46cm (18in) deep.

£4,000 - 6,000

CNY35,000 - 53,000

清 黃花梨嵌大理石扶手椅



122



123

123

A RECTANGULAR CINNABAR LACQUER LOW TABLE, KANG

Jiaqing

The rectangular top panel expertly carved with a *wan* diaper pattern, the edges with a key-fret border, the shaped aprons with further diaper patterns, the waist and inward-angled legs carved with continuous lotus scroll designs extending to the two stretchers at the base.

47.5cm (18 2/3in) long x 25.4cm (10in) deep x 24.5cm (9 5/8in) high.

£8,000 - 12,000
CNY70,000 - 110,000

清嘉慶 剔紅炕桌

The present *kang* table is part of a group of low rectangular carved red lacquer *kang* tables associated with Imperial production during the mid Qing period. While slight variations on the form exist, these tables are generally found in closely related shapes and with similar decoration. See, for example, the carved red lacquer *kang* table of similar form, Qianlong, in 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.151, no.134.

A related carved cinnabar lacquer table, Qianlong, was sold at Christie's Hong Kong, 1 December 2009, lot 1984.

124

A CINNABAR LACQUER 'LYCHEE' BOX AND COVER

Late Ming Dynasty

Of circular form, carved overall with fruiting, leafy lychee stems, the fruit decorated with floral diaper designs, reserved against a similarly patterned ground, the interior lacquered black.

8.4cm (3 1/4in) diam. (2).

£3,000 - 5,000
CNY26,000 - 44,000

明晚期 剔紅荔枝紋香盒

Provenance: an English private collection

來源：英國私人收藏

See a very similar cinnabar lacquer 'lychee' box and cover, late Ming dynasty, illustrated in *The Creation of Natural Immensity and Grandeur: The Yang Ming Shan Fang Collection of Lacquer from Song, Yuan, Ming and Qing Dynasties*, Beijing, 2020, pp.104-105, no.29.

Compare also with a similar cinnabar lacquer 'lychee' box and cover, 16th century, which was sold at Sotheby's London, 17 May 2019, lot 231.



124

A LARGE HONGMU 'DRAGON' FOUR LEAF SCREEN

Late Qing Dynasty

The four leaves arranged in a symmetrical fashion, similarly carved with each rectangular section depicting a sinuous dragon striding amidst vaporous clouds, the central panel set between three reticulated panels intricately decorated with interlocking designs of trialling clouds, the creating with further striding dragons riding the clouds, embellished with a mother-of-pearl floral inlay.

Each panel 221cm (87in) high x 50cm (19 6/8in) wide (4).

£15,000 - 20,000**CNY130,000 - 180,000**

清晚期 紅木雕雲龍紋四開屏風

The skilful workmanship has been inspired by the exceptional production of furniture manufactured for Imperial use during the celebrated Qianlong reign, which fully reflected the emperor's artistic taste and created a legacy of immense splendour. See for example, a *zitan* cabinet, 18th century, decorated with dynamic dragons against a dense landscape of swirling clouds, illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties*, vol.2, Hong Kong, 2002, p.296, no.249. The designs carved on the screen underscore several layers of auspicious symbolism related to Imperial and religious might and good life. Dragons emerged in early China as totems for ancestral worship, however, they were also deemed to control rain and clouds, ensure prosperity and material abundance and be associated with Imperial might. Dragons also symbolised virtue and good fortune. According to the *Xiaojing Shoushenqi*, compiled during the Han dynasty, 'Where virtue dwells and water pools, the Yellow Dragon manifests itself – a sign of the ruler.'



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.



126

PROPERTY FROM THE ESTATE OF MRS DILYS MARY EATON DILYS MARY EATON 夫人遺產

126 TP Y

A HONGMU SIDE TABLE

19th century

The long finely grained rectangular panel set above a narrow waist ornatly carved with stylised angular archaistic scrolls above further aprons with stylised dragons, raised on legs of matching angular design and repeated as stylised 'hoof' feet.

158cm (62 1/4in) wide x 84cm (33in) high x 41cm (16 1/4in) deep.

£3,000 - 5,000

CNY26,000 - 44,000

十九世紀 紅木條桌

Provenance: Dilys Mary Eaton and thence by descent

來源：Dilys Mary Eaton夫人舊藏，並由後人保存迄今

127 TP Y

A HONGMU 'DRAGON' LOW TABLE, KANG

Late Qing Dynasty

The panelled top is set within a rectangular frame carved with continuous designs of sinuous dragons chasing flaming pearls, the beaded, cusped aprons carved with intricate designs of blossoming peonies interspersed with geometric designs, all raised on elegant cabriole legs carved as descending Buddhist lions grasping the curved feet.

99cm (39in) long x 30cm (11 7/8in) high x 60cm (23 1/2in) deep.

£6,000 - 8,000

CNY53,000 - 70,000

清晚期 紅木雕龍炕桌



127

THE PROPERTY OF A GENTLEMAN 紳士藏品

128

A RARE SET OF THREE SUZHOU PRINTS

Qianlong, by Guan Ruiyu

Of arched form, each depicting 'mother and children' domestic scenes, later mounted on brocade covered back boards. *Each panel, 123cm (48 1/2in) high x 60cm (23 5/8in) wide. (3).*

£20,000 - 30,000

CNY180,000 - 260,000

清乾隆 管瑞玉製 蘇州版畫「新年集慶圖」一組兩幅 暨「四季圖」之一幅

Provenance: Bonhams London, 23 Nov 2004, lot 193

An English private collection

來源：倫敦邦瀚斯，2004年11月23日，拍品編號193 英國私人收藏



128

It is extremely rare for Suzhou prints to emerge in the market. Produced in the 17th and 18th century, these rare surviving examples offer a compelling glimpse into the aesthetics of the period and are considered major landmarks in the history of Chinese printmaking.

The city of Suzhou was China's wealthiest metropolis when the Qing dynasty was at its zenith. Urban affluence nurtured popular art and culture and resulted in the creation of new types of woodblock prints from the Kangxi through the Qianlong period. The commercial print studios of Suzhou produced innumerable works for the New Year celebrations and other festive events, as well as non-occasional prints, all of which are known today as Suzhou prints.

Although originally Suzhou was one of many centres of woodblock printing, including Nanjing, Hangzhou and Xin'an, the banning of vernacular literature during sporadic periods of the early Qing dynasty forced many woodblock carvers and printers from other centres to move to wealthy Suzhou for new opportunities. No longer limiting themselves to book illustration, they extended their work to independent single-sheet pictures, and in much larger dimensions.

Suzhou prints are stylistically unique and more artistically refined than the ordinary so-called 'New Year prints' (*nianhua*). Suzhou was not only the wealthiest city but had also been a cradle of both literati and professional artists, as well as an urban centre than had welcomed Western culture since the Ming dynasty, giving it everything it needed to facilitate the production of both unique and popular prints. The present lot encapsulates the influence of the West with single-point perspective and chiaroscuro shadows - elements at the time which would have been seen as completely foreign and exotic.

During the Yongzheng and early Qianlong reigns, Suzhou print studios began to produce large monochrome prints to which bright colours were often applied by hand. Innovative artists in Suzhou printmaking chose new subjects and themes including cityscapes, popular scenic or tourist spots in Suzhou and other areas, imaginary sites with historical or cultural associations, and compositions reflecting the life and culture of the literati. See C.Von Spee, *The Printed Image in China: from the 8th to the 21st centuries*, London, 2010, pp.36-41.

The three prints in the present lot in fact belong to two themed sets of prints: the print depicting a mother and scantily clad children in play represent a scene of Summer in a series about the 'four seasons'; the other pair depicts warmly clad children at play during New Year celebrations. The New Year print has an inscription:

姑蘇信德號
麟兒集慶新年瑞

Which may be translated as:

Xinde Hao [Studio] of Gusu [Archaic name for Suzhou]
The children of the Qilin coming together to celebrate the New Year.

The other panel depicting the summer scene has the following inscription:

鳳子歡呼樂歲終
吳門管口寫

Which may be translated as:

The children of the phoenix call out in joy at the year's end
Guan of Wumen [Archaic name for Suzhou]

Examples of these prints produced by the same studio, Xinde Hao, including the three prints in the present lot, can also be seen in the Esterházy Palace, Hungary, and Château de Filières, France, where they were used as wallpaper or attached to folding screens; see Xu Wenqin, 'Chinese images in 18th century European wall decorations and wallpapers', *Review of Culture*, Issue 99, Macau, 2016, pls.169-171, figs.14-19. For recent scholarship on these uncommon prints see Gao Fumin, *Kang Qian shengshi Suzhou ban*, Shanghai, 2014 and Zhang Ye, *The Study of Western-Influenced Gusu Prints* 洋風姑蘇版研究, Beijing, 2012.



129

129

A 'EUROPEAN-SUBJECT' REVERSE GLASS MIRROR PAINTING

Qianlong

The smooth silvery surface painted with a young European girl with flowers in her hair and a kitten perched on her right shoulder, the wood frame finely carved with rococo foliate scrolls. *Without frame, 51cm (20in) long x 29cm (11 3/8in) wide.*

£5,000 - 8,000

CNY44,000 - 70,000

清乾隆 歐洲題材玻璃畫鏡

The skill required to execute a large painting on glass in reverse is even greater than that needed to decorate the finest porcelain. The present lot appears to be based on Reynolds and Gainsborough portraits of women and children and their popularity was undoubtedly related to the strong neo-classicism of the time, since the paintings were perfect complements to the related decorative arts in an American or English house. See C.L. Crossman, *The Decorative Arts of the China Trade*, Suffolk, 1997, pp.216-217.

130

A LARGE PAIR OF CARVED AND GILT-LACQUERED INSCRIBED PANELS

Qing Dynasty

The wooden panels carved in running, *xing shu* calligraphy with a poetic couplet, the black letters reserved against a gilt, diaper-pattern ground. *Each, 200cm (78 3/4in) high x 27.5cm (10 7/8in) wide. (2).*

£6,000 - 8,000

CNY53,000 - 70,000

清 木雕漆金對聯

The poetic couplet reads:

風流人物東西晉
臺閣文章大小蘇

Which may be translated as:

Those people of the Eastern and Western Jin,
The Su brothers of the literary pavilion.

131 TP Y

A HONGMU AND BURLWOOD THRONE INSET WITH A FAMILLE ROSE CIRCULAR PLAQUE

Late Qing Dynasty

The back with pierced scrollwork panel beneath a large circular famille rose panel with phoenix and peony, the seat of two burlwood panels, set within a *hongmu* frame over shaped and beaded aprons carved with archaistic *chilong*, all on four sturdy shaped legs of square section terminating with scroll feet, joined by stretchers. *99.7cm (39 1/4in) wide x 49.5cm (19 1/2in) deep x 86cm (33 7/8in) high.*

£4,000 - 6,000

CNY35,000 - 53,000

清晚期 紅木及瘿木嵌粉彩瓷板寶座

132 TP Y

A HONGMU HARDSTONE-INSET TABLE

19th century

The mottled hardstone panel of pink tone, supported on four cabriole legs issuing from beast-heads and terminating with claw feet, the elaborate frieze carved with shaped panels enclosing Chinese opera scenes, all surrounded by leafy tendrils, the wood with an attractive dark patina. *142cm (56in) wide x 82cm (32 1/4in) deep x 83.5cm (32 7/8in) high.*

£4,000 - 6,000

CNY35,000 - 53,000

十九世紀 紅木鑲雕人物故事圖嵌大理石桌



130



131



132

The taste for floral and rococo style carving in furniture appears to have been particularly popular within the Qing Court. European-style floral scroll work can also be seen on the apron of a red sandalwood chair in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.2, Hong Kong, 2002, pl.55

A *hongmu* console table inset with a marble top, 19th century, carved with similar reticulated designs as the current table, was sold at Bonhams London, 7 November 2029, lot 165.

See a related pair of *hongmu* table with marble inset, 19th century, which was sold at Christie's London, 8 November 2011, lot 291.

Lots 133 - 145

Lots 133 - 145



THE PROPERTY OF A LADY 女士藏品

Lots 133 - 145

133 * Y

A PALE GREEN AND RUSSET JADE CUP

Yuan/Ming Dynasty

Solidly carved in cylindrical form, raised on a tall ribbed foot, one side with a circular ring-handle issuing a large pendent flange, the other side with a mythical beast-head, carved around the exterior of the body with archaistic C-scrolls above a band of stylised *chilong*, carved vertical ridges beneath, *hongmu* stand.

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

£5,000 - 8,000

CNY44,000 - 70,000

元/明 青白玉帶皮雕螭龍紋單柄盃

Provenance: a Swiss private collection

來源：瑞士私人收藏

The present cup follows the cylindrical form and archaistic design of Han dynasty prototypes, such as the famous cup and cover in the Freer Sackler Galleries, Smithsonian Institution, Washington D.C., published in *Chinese Art in Overseas Collections*, Taipei, 1985, pl.64.

Compare with a related white jade cup, Ming dynasty, illustrated in the *Compendium of Collections of the Palace Museum: Jade*, 7, Beijing, 2011, p.221, no.209. A related jade archaistic cup, Ming dynasty, is illustrated by R-Y.Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1972, p.115, pl.L.

134 * Y

A RARE PALE GREEN JADE CUP, ZHI

Yuan/Ming Dynasty

The pear-shaped body rising from a tall foot to a flaring mouth, the exterior intricately carved with two writhing *chilong* amidst swirling clouds, the shoulder applied with a ring handle, the jade of pale green tone with greyish-brown striations, wood stand.

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

£4,000 - 6,000

CNY35,000 - 53,000

元/明 青白玉飾螭龍紋觶

Provenance: a Swiss private collection

來源：瑞士私人收藏

Compare with a similar green jade *zhi*-shaped cup with a design of *chilong* and phoenix, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 7, Beijing, 2011, p.41, no.22.

See also a pale green jade *zhi* vessel, Ming dynasty, which was sold at Bonhams London, 16 May 2019, lot 67.



133



134



135

135 * Y

A RARE PALE GREEN AND RUSSET JADE CHILONG-HANDLED CUP

Ming Dynasty

Expertly carved with deep rounded sides, supported on splayed foot, the sides with a pair of loop handles with entwining, writhing *chilong*, the exterior of the cup carved in low-relief with archaic *taotie* masks beneath a band of raised studs interspersed with roundels, recessed base further carved with curling C-scrolls, the stone of pale green tone with light russet patches, *huanghuali* stand.

10.8cm (4 3/8in) wide (2).

£8,000 - 12,000

CNY70,000 - 110,000

明 青白玉帶皮螭龍柄盃

Provenance: a Swiss private collection

來源：瑞士私人收藏

The archaic motif on the present lot reflects the scholarly trend of the 'search for evidence' (*kaozheng* 考證) movement beginning in the early 17th century. Although this movement originated in a renewed scholarly interest in ancient texts and inscriptions on archaic bronzes, as literati sought a more empirical approach to understanding their ancient heritage, it led to a greater fascination for decorative designs adopted from ancient bronzes too.

Several jade cups with *chilong* handles and archaic designs, Ming dynasty, are illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 7, Beijing, 2011, nos.138, 148.

136 * Y

A RARE PALE GREEN JADE QUATRELOBED 'LOTUS' SHAPED BRUSH WASHER

17th century

The vessel delicately carved with four fleshy lobed petals with everted rim and pointed leaves, rising from four small shaped feet, the interior crisply carved with four sharp ridges designed to easily clean the brush, the translucent stone of pale green tone with dark grey-brown striations, *huanghuali* stand.

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

£6,000 - 8,000

CNY53,000 - 70,000

十七世紀 青白玉雕倭角海棠式洗

Provenance: a Swiss private collection

來源：瑞士私人收藏

Brush washers were important accompaniments to any scholar's desk. They were used to not only clean the brush but to also add water to an inked brush for toning. The sharp edges in the interior of the brush washer was not merely decorative but also utilitarian in allowing the brush to be cleaned against raised ridge and also 'pointed'.



136

137 * Y

**A PALE GREEN JADE TWO-HANDLED
'PRUNUS' CUP**

Ming Dynasty

Smoothly carved with deep rounded sides, supported on a short slightly tapered foot ring, each side with a high-relief carving of gnarled prunus branches each with a flowering blossom, the stone of pale green tone with brown-grey patches, *huanghuali* stand.

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

£1,500 - 2,000

CNY13,000 - 18,000

明 青白玉雕梅紋耳盃

Provenance: a Swiss private collection

來源：瑞士私人收藏

See a related white jade cup with flower-shaped handles, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 7, Beijing, 2011, p.162, no.142.

Compare with a similar pale green jade two handled 'prunus' cup, with *chilong*, Ming dynasty, which was sold at Bonhams Hong Kong, 28 May 2019, lot 15.



137

138 *

A VERY RARE PALE GREEN JADE IMPERIAL-INSCRIBED 'TEA OF THREE PURITIES' TEA BOWL AND COVER

Qianlong four-character mark and of the period

The translucent jade expertly carved with deep rounded sides to a flaring rim from a short straight foot, incised and gilt around the exterior with a poem composed by the Qianlong emperor that ends with a Bingyin cyclical date (corresponding to 1746) and followed by two seals, Qian and Long, all enclosed between two borders of *ruyi*-heads, the domed cover similarly incised with the same text, the semi-transparent stone with frost-like inclusions, *zitan* stand.

11.2cm (4 3/8in) diam. (3).

£30,000 - 50,000

CNY260,000 - 440,000

清乾隆 御製青白玉刻「三清茶」詩蓋盃
「乾隆年製」隸書刻款

Provenance: a Swiss private collection

來源：瑞士私人收藏





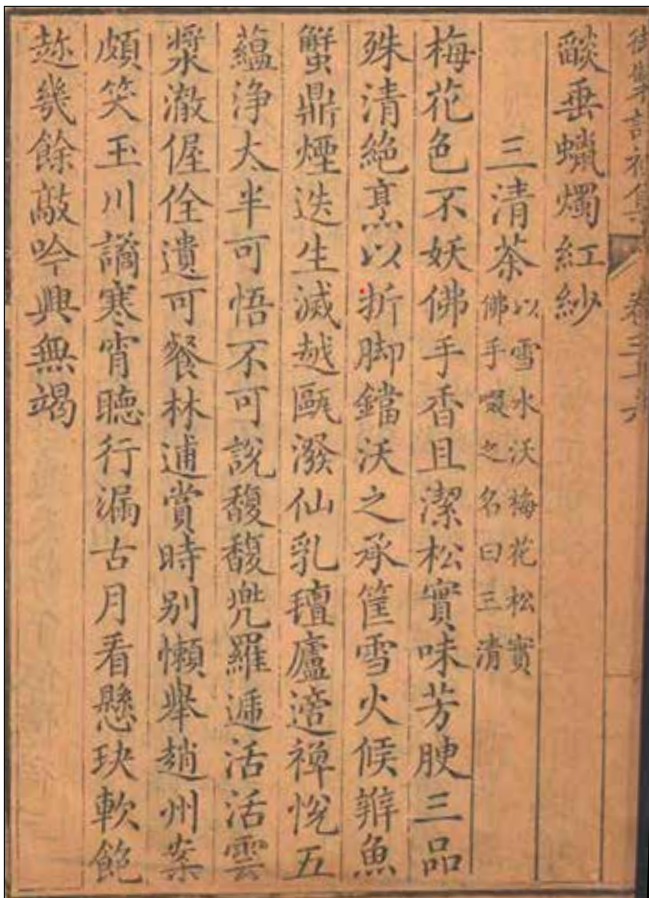
The Qing Court Collection; image courtesy of the Palace Museum, Beijing

It is rare to find inscribed jade tea bowls, as a number of these were usually made of porcelain, either decorated in underglaze blue or iron red. Compare with two porcelain bowls similarly decorated, the first in the collection of the National Palace Museum, Taipei, illustrated in *Empty Vessels, Replenished Minds: The Culture, Practice and Art of Tea*, Taipei, 2002, p.152, no.129; and another also in the National Palace Museum, Taipei, illustrated in *Emperor Qianlong's Grand Cultural Enterprise*, Taipei, 2002, p.51, no.1-40.

The poem on the current bowl, *Sanqing cha* (三清茶), 'Tea of Three Purities', was composed by the Qianlong Emperor. It has been mentioned that the Qianlong emperor was an avid drinker of tea, and in the 11th year of his reign (1746) on his return from visiting Mount Wutai, Shanxi Province, his entourage sojourned to make tea using fallen snow. In the brew, as well as Longjing tea leaves, were the three additions of prunus, pine nut kernels and finger citrus. It was this concoction that inspired the emperor to compose the present poem 'Tea of Three Purities'.

The poems on the cover and body are the same and were published in *Yuzhishi chuji* (Imperial Poems I) (1736-1747). Following the poem, the bowl and cover are inscribed *Qianlong bingyin xiaochun yuti*, 'inscribed in October of the Bingyin year of Qianlong' corresponding to 1746, following two seals, Qian long. The subject of the poem confirms that this bowl and cover was used specifically for drinking tea.

Compare with a related white jade tea bowl and cover, Qianlong six-character seal mark and of the period, with the same poem, which was sold at Christie's Hong Kong, 26 November 2014, lot 2931.



Yuzhishi chuji (Imperial Poems I) (1736-1747)

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139

139 *

**A FINE AND RARE PALE GREEN JADE
LOTUS AND CHILONG WATER DROPPER**

18th century

The jade pebble expertly hollowed and carved as a fleshy, curling lotus leaf with finely incised veins and undulating rim, borne on a curving lotus stem acting as a handle, the side of the leaf with a clambering *chilong* peering inside, the stone of even pale-green tone, *zitan* wood stand.

10.7cm (4 1/8in) long. (2).

£8,000 - 12,000

CNY70,000 - 110,000

十八世紀 青白玉雕蓮葉式水滴

Provenance: a Swiss private collection

來源：瑞士私人收藏

Compare with two related white jade water droppers in the form of lotus leaves, in the Qing Court Collection, Qing dynasty, illustrated in *Small Refined Articles of the Study: The Complete Collection of Treasures of the Palace Museum*, Shenzhen, 2009, p.130, nos.101 and 102.

140 * Y

**A VERY FINE AND RARE WHITE JADE
'GUQIN' JOSS-STICK HOLDER BOX
AND COVER**

Qianlong

Expertly carved as a *guqin* with four harmonic markers visible, and seven strings in relief, leading to a cloth cover with pierced roundels and flowers to allow the smoke to rise, the interior of the box carved with an auspicious bat, and joss-stick holder on one end, the box raised slightly on four bracket feet, *hongmu* stand.

19.2cm (7 1/2in) long (3).

£6,000 - 8,000

CNY53,000 - 70,000

清乾隆 白玉雕古琴型蓋盒

Provenance: a Swiss private collection

來源：瑞士私人收藏

In the present lot, the carver has made a joss-stick holder box and cover with a purely literati subject-matter playing the *guqin* - a seven-stringed zither - is one of the four accomplishments of the scholar. The other three accomplishments being painting, *weiqi*, and calligraphy. Wrapped and ready for excursion, the carver has cleverly pierced small apertures into the cover imitating embroidered roundels of a cloth bag to allow the incense smoke to rise.

Compare with a related pale green jade box and cover in the form of a *guqin*, 18th century, illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p.214, no.164. Compare also with a related white jade 'Guqin' paper weight, early Qing dynasty, illustrated by G.Tsang and H.M.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, p.237, no.226. Another related yellow jade paper weight in the form of a *guqin*, Qing dynasty, is illustrated in *Small Refined Articles of the Study: The Complete Collection of Treasures of the Palace Museum*, Shenzhen, 2009, p.163, no.145.

See also a pale green jade 'guqin' box and cover, Qianlong, which was sold at Christie's London, 7 November 2014, lot 440.



140

141 * Y

A VERY FINE WHITE JADE INCENSE-TOOL VASE

Qianlong

Defly carved rising from a short splayed foot to an ovoid body surmounted by a long tapering, cylindrical neck with galleried rim, the body exquisitely carved in low relief around the exterior with archaistic designs of confronted stylised *chilong*, the stone of even pale white tone, wood stand.

11.2cm (4 1/2in) high (2).

£6,000 - 8,000

CNY53,000 - 70,000

清乾隆 白玉雕仿古螭龍紋香插

Provenance: a Swiss private collection

來源：瑞士私人收藏

Incense-tool vases would be used to contain implements such as metal chopsticks and spatula which would have been used to prepare incense on sand contained in an incense burner. In contrast to much Chinese jade carving in the 18th century, which was characterised by decorative high-relief carving, the Qianlong emperor commissioned a large number of jades which were inspired by the forms and designs of antiquity. Jade carvers were encouraged to move away from the 'new style' by studying archaic bronze vessels in the Qing Court Collection or in illustrated woodblock prints, and adapting them to the medium of jade. Inspired in its decoration by archaic bronzes, the present lot epitomises this trend. See for example, a related white jade incense tool vase with archaistic *taotie* pattern, but with a pair of handles, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 10, Beijing, 2011, p.149. Compare with a slightly larger (14.5cm high) white jade archaistic bottle vase, Qianlong, which was sold at Sotheby's Hong Kong, 8 April 2010, lot 1882.



141



142

142 * Y

A VERY PALE GREEN JADE FLORAL SHAPED CUP-STAND

Qianlong

Deftly carved as a large flower head with eight petals radiating from a central slightly raised centre with furled petals centred by a stamen, the petals with finely incised veins, the thin translucent stone of even pale green tone, *hongmu* stand.

15cm (5 7/8in) diam (2).

£2,000 - 3,000

CNY18,000 - 26,000

清乾隆 青白玉雕疊瓣蓮花式盞托

Provenance: a Swiss private collection

來源：瑞士私人收藏

The elegant curvilinear design of the petals as well as the skilful carving of the thin jade can be attributed to the influence of Mughal jades which were popular at court during the reign of the Qianlong emperor; see a Mughal jade floral tray, Qianlong, illustrated in *Exquisite Beauty: Islamic Jades*, Taipei, 2007, p.80, no.75.

143 * Y

A PALE GREEN JADE ARCHAISTIC VASE

Qianlong

Deftly carved of flattened, baluster form, rising from a tapered foot, the waisted neck flanked by a pair of handles, carved in low relief to each side with an archaistic *taotie* mask, all above stylised cicada lappets, *hongmu* stand.

10.2cm (4in) high (2).

£1,000 - 1,500

CNY8,800 - 13,000

清乾隆 青白玉雕仿古饕餮紋雙耳瓶

Provenance: a Swiss private collection

來源：瑞士私人收藏

144 *

A RARE AGATE 'CHRYSANTHEMUM' DISH

Incised Qianlong seal mark, 18th/19th century

Expertly carved of oval form with chrysanthemum petal lobes on the exterior radiating towards the rim from the short recessed foot, the translucent stone of pale creamy tones, with caramel tint, incised mark on the base.

12.6cm (5in) long.

£6,000 - 8,000

CNY53,000 - 70,000

十八/十九世紀 瑪瑙雕菊瓣紋盤
「乾隆年製」篆書刻款

Provenance: a Swiss private collection

來源：瑞士私人收藏



143

The appreciation of the agate stone saw a revival during the Yongzheng reign. Records in the archives of the Imperial Jade Workshops, *yuzuo*, dated between 1724 and 1729, note that the emperor ordered agate brushwashers and bowls to be kept undecorated in order to show the original pattern of the agate stone; pieces with 'intricate' designs or of unsatisfactory quality were rejected and sent back to the Imperial Palace Workshops. The Imperial collections in Taipei and Beijing hold a number of extant agate vessels, bearing the Yongzheng mark and of the period, which similarly to the present lot and according to the Yongzheng emperor's instructions, were kept plain. These include from the National Palace Museum, Taipei, bowls of various forms, a water dropper, and a cup on a similarly shaped oval stand; see Feng Mingzhu, *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.235-245; and from the Palace Museum, Beijing, an agate cup and dish; see Yang Boda, *Zhongguo yuqi quanji*, Hebei, 2005, pp.553 and p.550, nos.10 and 62.

When comparing the number of agate vessels and jade carvings bearing the Yongzheng and Qianlong reign marks, it is evident that the Yongzheng emperor greatly admired the natural virtues of the agate stone. The Qianlong period saw greater output of jade carvings, although there was continuity of agate carvings in the Imperial Workshops as demonstrated in an agate bowl-stand, Qianlong mark and period, in the Victoria and Albert Museum, London, which according to the Wells bequest records came 'from the Summer Palace at Peking', referring to the Yuanmingyuan; see M.Wilson, *Chinese Jades*, London, 2004, pp.96-97, pl.95 (museum no.1551A-1882). The Qianlong emperor inherited his father's interest in agate, but combined it with the influence of Mughal jades which had grown in popularity at his court. The present lot, in its thin, chrysanthemum petal-style carving encapsulates the fad for Mughal jade carving in this period. See a small agate bowl, Qianlong four-character mark and of the period, which was sold at Sotheby's Paris, 12 December 2013, lot 43. See also an oval agate dish, Yongzheng mark and of the period, which was sold at Bonhams London, 12 May 2011, lot 184.

145 *

A PAIR OF WHITE JADE MUGHAL STYLE 'CHRYSANTHEMUM' DISHES

Qianlong/Jiaqing

Each of oval form, crisply carved to the interiors with radiating chrysanthemum petals radiating outwards towards the rims, the exterior of one dish carved with finger citrons, the other carved with three of the *bajixiang*, the translucent stone of pale white tone, fitted box. *Each 12cm (4 3/4in) long (3).*

£2,000 - 3,000

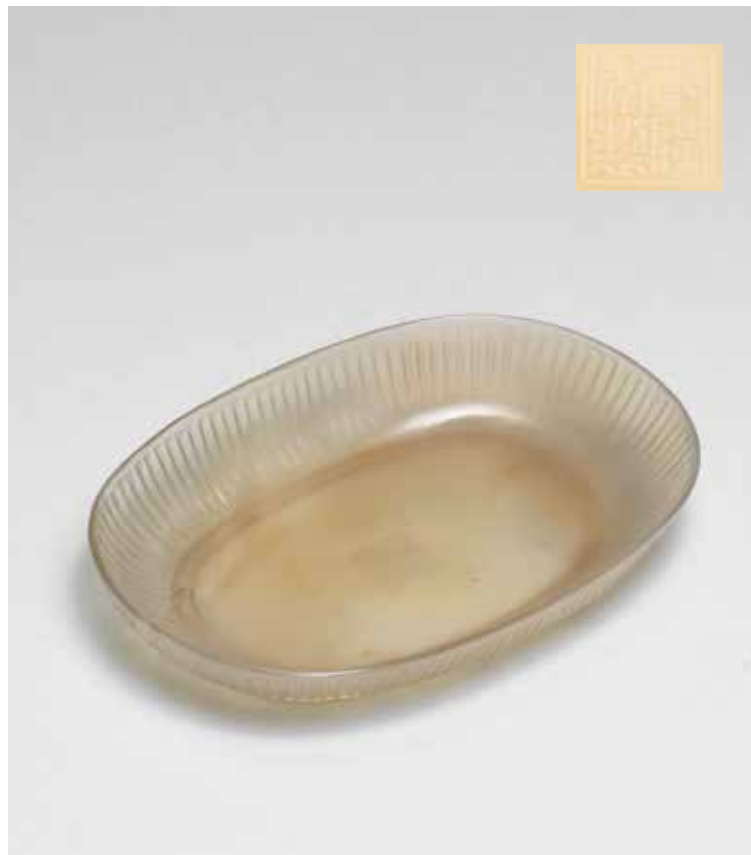
CNY18,000 - 26,000

清乾隆/嘉慶 痕都斯坦式白玉菊瓣盤一對

Provenance: a Swiss private collection

來源：瑞士私人收藏

See a very similar white jade chrysanthemum petalled dish, carved with two peaches on the base, Qing dynasty, in the National Museum of History, Taipei, illustrated in *The Jade-Carving Art in the Ch'ing Dynasty*, Taipei, 1990, p.31.



144



145

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.



146

THE PROPERTY OF A LADY 女士藏品

146

THREE ARCHAISTIC JADE CUPS

16th/17th century

Comprising two archaistic two-handled cups, the first carved with a band of raised circular bosses on the body, both handles decorated with *ruyi*-head and geometric patterns, the stone of brownish-green tone with creamy white and russet flecks and inclusions, 13cm (5 3/4in) wide; the second decorated with a band of raised circular bosses below *taotie* masks and archaistic patterns, the handles carved on the flat tops with a *taotie* mask, the stone of a pale green tone with some russet veining, 12.7cm (5in) wide; the third vessel carved with two *taotie* masks below a key-fret border at the rim, separated by a handle issuing from a *taotie* mouth, 5.4cm (2 1/8in) diam. (3).

£3,500 - 5,000

CNY31,000 - 44,000

十六/十七世紀 玉雕小盃一組三件

Provenance: an important European private collection, and thence by descent

來源：重要歐洲私人收藏，並由後人保存迄今

147

AN ARCHAISTIC 'CHICKEN-BONE' JADE POURING VESSEL, YI

17th/18th century

The compressed oval body supported on a short slightly tapered foot, the rounded sides encircled by a shallow band containing archaistic C-scroll within borders, curving to a spout above a angular handle suspending a loose ring, the handle carved and reticulated in the form of archaistic scrolls.

11.4cm (4 1/2in) wide.

£2,500 - 3,500

CNY22,000 - 31,000

十七/十八世紀 雞骨玉雕仿古紋匜

THE PROPERTY OF A DISTINGUISHED COLLECTOR 顯赫藏家藏品

148

A RARE PALE GREEN JADE TEAPOT

16th century

The expertly hollowed body of square form with a high arched bracket handle incised with archaistic *chilong* among clouds, the spout of square section incised with cloud scrolls and issuing from the jaws of a mythical beast with bulging eyes beneath bushy brows, the other side with a further mythical beast-head, two sides incised with scholars among mountainous landscapes with trees and water, inscribed with calligraphy, the stone of pale green tone with some grey inclusions, the later cover with attached belt-hook head finial. 22cm (8 5/8in) high (2).

£12,000 - 15,000

CNY110,000 - 130,000

十六世紀 青白玉雕風景人物圖提梁壺

Provenance: Christie's London, 6 July 1983, lot 517
An English private collection

來源：倫敦佳士得，1983年7月6日，拍品編號517
英國私人收藏



147

On either side of the vessel is a poetic couplet:

城隅綠水明秋日
海上青山隔暮雲

Outside the city walls the bright autumn sun reflected on green waters;
Over the sea dusky clouds separated by verdant mountains.

The other side:

渭水晴光搖草樹
終南佳氣入樓台

Sunlight through swaying trees and grasses on the Wei river;
From the Zhongnan mountains fine *qi* enters the pavilion.

Compare with a similar jade teapot with a design of landscapes and figures, but without a high arched handle, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 7, Beijing, 2011, no.75, p.91.



The Qing Court Collection; image courtesy of the Palace Museum, Beijing





d'Arcy Arthur Baker-Carr (1908 - 1985)

149^Y

**A FINE PALE GREEN AND GREY JADE
'CHILONG' CUP**

Ming Dynasty

The cup with deep rounded sides and key-fret border on the rim, rising from a short stepped foot, clambered up by three writhing archaistic *chilong* with bifurcated tails, their heads resting on the lip of the cup forming loop handles, the stone of pale green tone with greyish patches, wood stand and box. 11.6cm (4 5/8in) wide. (3).

£8,000 - 12,000

CNY70,000 - 110,000

明 青玉雕螭龍柄盃

Provenance: d'Arcy Arthur Baker-Carr (1908 - 1985), and thence by descent
來源：d'Arcy Arthur Baker-Carr (1908 - 1985) 舊藏，並由後人保存迄今

See a similar jade cup with three *chilong* handles, Ming dynasty, illustrated in *Zhongguo guojia bowuguan cang wenwu yanjiu congshu: Yuqi juan*, Shanghai, 2007 no.215. Another jade cup with three dragons, Ming dynasty, 16th/17th century, is in the Cleveland Museum of Art, illustrated by C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.165, no.139. A related jade cup with *chilong* exhibited as no.326 in the exhibition *Chinese Jade Throughout the Ages* was lent by the Musée Guimet, no.MR 204-585. It is also interesting to note that a related jade cup with *chilong* found favour in the Islamic world and was presented by Shah Abbas I to the Ardebil Shrine in 1611, it is illustrated by S.Howard Hansford, *Chinese Carved Jades*, London 1968, pl.80B.

Compare with a similar striated grey jade 'chilong' cup, Ming dynasty, which was sold at Bonhams London, 15 May 2014, lot 161.





(underside)



THE PROPERTY OF A GENTLEMAN 紳士藏品

150^Y

A RARE PALE GREEN AND RUSSET JADE 'CHILONG' CUP

Ming Dynasty

Deftly carved with deep rounded sides rising from a short straight foot, with two writhing *chilong* each biting the rim of the cup and forming two handles, the body of the cup carved in low-relief with a band of *ruyi*-shaped waves, the recessed base incised with a large flaming pearl, the jade of pale green tone with greyish-brown patches, wood stand and box.

12.2cm (4 3/4in) wide (3).

£8,000 - 12,000

CNY70,000 - 110,000

明 青玉帶皮雕螭龍柄盃

Provenance: Scott L. Burdett CBE, MC., and thence by descent.

Scott L. Burdett was a diplomat in the British Consular Service in China. He served in Harbin in the 1920's, was promoted to British Consul in the 1930's, and Consul General in Shanghai in the 1950's. He also translated the Chinese Criminal Code into English.

來源：大英帝國司令勳章暨十字勳章獲勳人Scott L. Burdett舊藏，並由後人保存迄今

Scott L. Burdett曾任英國駐中國領事館的外交官，二十世紀二十年代於哈爾濱任職，二十世紀三十年代晉升為領事，並於二十世紀五十年代晉升為駐滬總領事；他還是1928年《中華民國刑法》的英文譯者。

Compare with a related white jade cup with *chilong* handles, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 7, Beijing, 2011, p.160, no.139.

THE PROPERTY OF A GENTLEMAN
紳士藏品

151

**A RARE LARGE GREEN AND RUSSET
JADE 'BOY' BRUSH REST**

17th century

The figure of the boy crisply carved wearing loose flowing tunic and trousers, resting on his belly with his legs raised and arms outstretched as if in flight, the large head finely detailed with incised hair and almond-shaped eyes, the stone of even greyish-green tone with some russet inclusions.

17cm (6 3/4in) long.

£15,000 - 20,000

CNY130,000 - 180,000

十七世紀 青白玉雕童子擺件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The Confucian doctrine of filial piety together with the cult of ancestor worship underscored the need for children, in particular boys, to continue the family line and make offerings to the ancestors in the afterlife. As such, the depiction of boys can be found in various media in Chinese art including painting, porcelain, lacquer and jade carvings.

Compare with a related but larger jadeite pillow in the shape of an infant boy, 18th/19th century, in the Metropolitan Museum of Art, New York (acc.no.02.18.426)

152^Y

**A FINE PALE GREEN AND RUSSET JADE
CARVING OF AN APSARA**

Ming Dynasty

Deftly carved in openwork, the celestial deity in flight, with her sleeves and scarves billowing in the wind, the with finely incised strands of hair, the stone of pale green tone with russet inclusions on the reverse.

9cm (3 1/2in) long.

£8,000 - 12,000

CNY70,000 - 110,000

明 青白玉雕飛天



Apsaras are female spirits of the clouds and waters in Hindu and Buddhist culture. They are often depicted as flying figures in the mural paintings and sculptures of Buddhist cave sites in China such as in the Mogao Caves, Yulin Caves, and the Yungang and Longmen Grottoes, but are also frequently depicted in jade carvings as well. See the cave paintings in cave 285 at Dunhuang in Gansu Province. See also a wall painting from Ming-qi in Xinjiang Province, 8th-9th century, in the British Museum, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.333. fig.1. Apsara representations in jade became popular during the Tang dynasty; see three examples of white jade apsaras in the Palace Museum, Beijing, illustrated by Yang Boda, *Zhongguo Yuqi Quanji*, Shijiazhuang, 2005, pp.421-422, nos.1-3. This style continued during the Song and Ming dynasties; compare with a closely related white jade immortal seated on a phoenix, Song dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.112, no.118; compare also with another similar white jade apsara, Ming dynasty, excavated in 1962 from a tomb of one of the Qianlong emperor's sons, in the Capital Museum, Beijing, illustrated by Yu Ping, ed. *Gems of Beijing Cultural Relics Series: Jades*, Beijing, 2002, no.152. Compare with a related white jade carving of an apsara, Ming dynasty or earlier, which was sold at Christie's London, 13 May 2014, lot 17.

153

A FINE WHITE AND GREY JADE CARVING OF A BOY ON HOBBY-HORSE

17th/18th century

Deftly carved as a standing boy with finely incised patch of hair atop his pate, carrying a spray of lotus in his right hand extending over his back, his left hand holding the reins of a hobby-horse between his legs, the stone of pale white tone with a grey patch.

8.5cm (3 3/8in) high.

£8,000 - 12,000

CNY70,000 - 110,000

十七/十八世紀 白玉雕騎竹馬童子擺件

Provenance: Gerard Arnhold (1918-2010)

Born in 1918 in Dresden, Germany, Gerard Arnhold was from a well-known family of Jewish philanthropists. His family left Germany in 1936, after the Nazis came to power and seized their assets. He served in the British Army during the Second World War, before starting a successful technology company in Brazil. He and his family supported rebuilding efforts in Germany and many charitable causes, always working anonymously. Arnhold was also a generous supporter of the Durham Oriental Museum for many years.

來源：Gerard Arnhold（1918-2010）舊藏

Gerard Arnhold，1918年出生於德國德累斯頓的著名猶太慈善家族。1936年，在納粹上台並沒收其家族財產後，全家離開德國。他曾於第二次世界大戰期間效力於英軍，之後在巴西成功創立了一家科技公司。二戰後，Gerard及其家人長期匿名支持德國重建工作及其他慈善事業，他也是達勒姆東方博物館的長期捐贈者。

Images of boys playing with a hobby horse form part of the popular 'boys at play' and 'Hundred Boys' subjects that emerged during the Song dynasty. This theme is symbolic of the Confucian ideal for the education and advancement of many sons, a wish further emphasised by the lotus (*lian* 蓮) he carries which is a homophone of 'continuous' (*lian* 連) and creates the rebus 'May you continuously give birth to sons'. As the boy is depicted riding a hobby-horse, this conveys the further wish for it to come quickly as 'to be on top of a horse' (*mashang* 馬上) means 'immediately'. Compare with a similarly finely-carved figure, but holding a rattle instead of a lotus stem, in the Museum of East Asian Art, Bath, (museum no.BATEA 1218); and a related figure of a boy holding a lantern on a pole, from the collection of Florence and Herbert Irving and now in the Metropolitan Museum, New York (acc.no.2015.500.5.14).



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



THE PROPERTY OF A GENTLEMAN 紳士藏品

Lots 154 - 157

154

A LARGE PALE GREEN AND GREY JADE CARVING OF A WATER BUFFALO

17th/18th century

The recumbent beast naturalistically modelled with its forelegs and hind legs tucked under the powerful body accentuated by a pronounced spine, the tail flicked to the left side and head turned to gaze amenably at the viewer, the gracefully curved horns flanking the flat forehead, the stone of pale-green tone with dark-grey patches, wood stand.

19cm (7 1/2in) long. (2).

£20,000 - 30,000

CNY180,000 - 260,000

十七/十八世紀 青白玉帶皮臥牛

Provenance: Erwin Scharf (1904-1978), and thence by descent

Erwin Scharf (1904-1978) emigrated from Germany to Britain in the 1930s to escape Nazi persecution of the Jews. He graduated from the university of Leipzig with a doctorate in law but never practiced, rather going into the family business of manufacturing sound reproducing components. His brother, Dr Alfred Scharf was an art historian and it was he who encouraged Erwin's interest in art.

來源：Erwin Scharf (1904-1978) 舊藏，並由後人保存迄今

Erwin Scharf (1904-1978)，二十世紀三十年代，為逃避納粹對猶太人的迫害，自德國移民英國。Erwin畢業於萊比錫大學並獲法學博士學位，後加入製造聲音再現裝置的家族企業。其兄Alfred Scharf博士是一名藝術史學家，激發了Erwin對藝術的興趣。

The imposing recumbent beast conveys at once both strength and peacefulness. The sheer size and weight of the jade stone, the muscular haunch, full rounded body, high back and the striking ribbed horns exude power; the recumbent poise and countenance convey tranquillity.

As a familiar beast of the fields, the buffalo underpinned rice production and the rural economy. As such it is emblematic of agriculture and spring time, and represents strength, endurance, dedication to hard work, prosperity and tranquillity. It is also used in artistic representation, in particular in Chinese paintings, to evoke a bucolic, idealised existence in the countryside. This in turn feeds into a more mythical or spiritual side to the buffalo, recalling both Buddhist and Daoist concerns with simplicity and retreat, and the founder of Daoism, the philosopher Laozi, who departed from the borders of the known world on a buffalo.

Another aspect of the buffalo is its guardian function, stemming from the legend of the Emperor Yu of the Xia dynasty casting an iron ox to subdue floods. This connection was most notably represented in the huge bronze ox commissioned by the Qianlong emperor in 1755 and placed gazing out over the Kunming Lake at the Summer Palace. Depicted in jade rather than bronze, with an eternally placid yet watchful expression, the present lot surely also observes and protects its owner.

Compare with a slightly smaller mottled dark green and grey jade buffalo, 17th century, which was sold at Christie's New York, 21 March 2019, lot 1172.



155 Y

A MAGNIFICENT LARGE VERY PALE GREEN JADE 'STAG AND YOUNG' GROUP

Qianlong

Superbly carved as a large reclining stag with its head held high and turned sharply towards a smaller deer, the stag with long antlers extending down its neck, its legs tucked beneath its body, both deer clasping a large, leafy sprig with five *lingzhi* fungus heads in their mouths, the stone of a very pale green-white tone with russet patches, with silver-inlaid wood stand. 19cm (7 1/2in) long. (2).

£30,000 - 50,000

CNY260,000 - 440,000

清乾隆 青白玉雕雙鹿銜芝擺件

Provenance: Erwin Scharf (1904-1978), and thence by descent

Erwin Scharf (1904-1978) emigrated from Germany to Britain in the 1930s to escape Nazi persecution of the Jews. He graduated from the university of Leipzig with a doctorate in law but never practiced, rather going into the family business of manufacturing sound reproducing components. His brother, Dr Alfred Scharf was an art historian and it was he who encouraged Erwin's interest in art.

來源：Erwin Scharf（1904-1978）舊藏，並由後人保存迄今

Erwin Scharf（1904-1978），二十世紀三十年代，為逃避納粹對猶太人的迫害，自德國移民英國。Erwin畢業於萊比錫大學並獲法學博士學位，後加入製造聲音再現裝置的家族企業。其兄Alfred Scharf博士是一名藝術史學家，激發了Erwin對藝術的興趣。

This group is of unusually large size for an animal carving of this period. Skilfully modelled in the round, the sturdy animals effectively contrast with the finely carved branches of *lingzhi* fungus that scroll around the larger deer to create a sense of movement. The quality of the carving and polish is also of the highest standard. Compare also with a related pale green jade three ram group, Qing dynasty, and a pale green jade carving of a stag and doe with *lingzhi* fungus, Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade, Qing Dynasty*, vol.9, Beijing, 2010, pls.143 and 145. See also a related jade recumbent deer with *lingzhi* in its mouth, Qing dynasty 1700s, in the Cleveland Museum of Art (acc. no.1952.498).

Deer have a number of auspicious meanings in Chinese culture. Shoulao, the Star God of Longevity, is usually depicted accompanied by a spotted deer, crane, peach and pine tree. Thus each of these, including the deer, has come to represent long life. Deer are also believed to be the only animals that can find the fungus of immortality. In addition, deer may represent Luxing, the God of Rank and Emolument. The Chinese word for deer (*lu* 鹿), sounds like the word for emolument or an official salary (*lu* 祿), thus deer are symbolic of the rank and wealth that are associated with such a salary. The word for deer is also a homophone for 'road' and for 'six'. Thus two deer suggest two auspicious phrases: *Lulu shunli*, 'May all roads be smooth', and *Liulu dashun*, 'May everything be smooth sailing'.

Compare with a smaller white jade group of stag and doe with *lingzhi*, 18th century, which was sold at Christie's Hong Kong, 01 June 2011, lot 3561.



The Qing Court Collection; image courtesy of the Palace Museum, Beijing





156

A PALE GREEN JADE 'DRAGON AND YOUNG' GROUP

Qianlong

Deftly carved and pierced as a large scaly dragon emerging from finely incised waves, a smaller dragon also emerging from the waves, gazing up at the larger, all amidst swirling clouds and a flaming pearl, the stone of even pale green tone, wood stand.

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

£6,000 - 8,000

CNY53,000 - 70,000

清乾隆 青白玉雕蒼龍教子擺件

Provenance: Erwin Scharf (1904-1978), and thence by descent

Erwin Scharf (1904-1978) emigrated from Germany to Britain in the 1930s to escape Nazi persecution of the Jews. He graduated from the university of Leipzig with a doctorate in law but never practiced, rather going into the family business of manufacturing sound reproducing components. His brother, Dr Alfred Scharf was an art historian and it was he who encouraged Erwin's interest in art.

來源：Erwin Scharf（1904-1978）舊藏，並由後人保存迄今

Erwin Scharf（1904-1978），二十世紀三十年代，為逃避納粹對猶太人的迫害，自德國移民英國。Erwin畢業於萊比錫大學並獲法學博士學位，後加入製造聲音再現裝置的家族企業。其兄Alfred Scharf博士是一名藝術史學家，激發了Erwin對藝術的興趣。

A SPINACH-GREEN JADE INCENSE BURNER AND OPENWORK COVER

Qianlong/Jiaqing

Finely carved supported on a short recessed foot, carved around the exterior with *taotie* masks reserved on a dense and intricately incised *leiwen* ground, rising to an elegantly waisted rim flanked by a pair of S-shaped handles, the domed cover finely pierced with dense lotus scrolls, and surmounted by a *chilong* finial, the stone of dark green tone with dark striations, wood stand.

21.6cm (8 1/2in) wide. (3).

£5,000 - 8,000

CNY44,000 - 70,000

清乾隆/嘉慶 碧玉鏤雕饕餮紋香薰

Provenance: Erwin Scharf (1904-1978), and thence by descent

Erwin Scharf (1904-1978) emigrated from Germany to Britain in the 1930s to escape Nazi persecution of the Jews. He graduated from the university of Leipzig with a doctorate in law but never practiced, rather going into the family business of manufacturing sound reproducing components. His brother, Dr Alfred Scharf was an art historian and it was he who encouraged Erwin's interest in art.

來源：Erwin Scharf (1904-1978) 舊藏，並由後人保存迄今

Erwin Scharf (1904-1978)，二十世紀三十年代，為逃避納粹對猶太人的迫害，自德國移民英國。Erwin畢業於萊比錫大學並獲法學博士學位，後加入製造聲音再現裝置的家族企業。其兄Alfred Scharf博士是一名藝術史學家，激發了Erwin對藝術的興趣。

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

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

A related spinach-green jade incense burner and cover, Qianlong, was sold at Bonhams London, 11 May 2017, lot 237.



158^Y

A SUPERB PALE GREEN JADE 'IMMORTALS' BOULDER

Qianlong

Superbly carved in high relief on one side with three bearded sages each carrying a peach, *lingzhi* fungus and lotus spray respectively, beneath a gnarled pine tree, a pavilion higher above in the distance, the reverse with a crane gazing down on a deer, all within a craggy grotto with further pine trees, the stone of very pale green tone with minor russet and cloudy inclusions, wood stand.
20cm (7 7/8in) high. (2).

£70,000 - 100,000

CNY610,000 - 880,000

清乾隆 青白玉雕林中高士圖山子

Provenance: Spink & Son, Ltd., London, 1980

Florence and Herbert Irving (1920-2018; 1917-2016) collection, no.336

Published and Illustrated: R.Keverne, *ed.*, *Jade*, London, 1991, p.174, fig.117

來源：1980年購自倫敦古董商Spink & Son, Ltd.

佛羅倫斯·歐雲（1920-2018）與赫伯特·歐雲（1917-2016）伉儷舊藏，編號336

出版著錄：R.Keverne，「Jade」，倫敦，1991年，頁174，圖117

Florence and Herbert Irving were avid collectors of Asian art for more than 50 years, and in 2015, they gave an extraordinary collection of more than 1,200 works of art to the Metropolitan Museum of Art in New York. In 1969, Herbert Irving co-founded the company Sysco. Through hard work and dedication, the company was listed in 1970 and by 2009, Sysco was ranked number 204 in the Fortune 500 companies based on sales. Subsequently, Sysco grew to become one of the world's leading food product distribution company with sales of up to US\$58 billion. This exceptional success brought with it great wealth to Florence and Herbert Irving. Their collecting interests encompassed all of the major cultures of East and South Asia and virtually every medium explored by Asian artists and craftsmen over five millennia. Their support of the Metropolitan Museum of Art, New York was also recognised through the numerous galleries that bear their names, in addition to funding the Florence and Herbert Irving Asian Wing in its entirety.

This finely-carved boulder is a superb example of the sensitivity of the 18th century carvers in their use of the natural form of the stone to portray a literati-style landscape scene. During the Qianlong reign, the emperor requested that jade mountains, as well as plaques and panels with scenes of mountainous landscapes, take their artistic influence from the work of famous painters. The personal interest of the emperor, as well as the increased availability of large pieces of Khotan jade after the pacification of the area in 1759, prompted a proliferation of production of jade boulders of varying sizes exquisitely carved with delicate mountain scenes resembling literati landscape paintings.

Compare the present carving to a group of jade mountains carved with landscape motifs in the Qing Court Collection, illustrated in *Jadeware (III), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1996, nos.72-74.

See also a similar but slightly smaller pale green jade boulder, Qianlong, which was sold at Christie's London, 10 November 2015, lot 55.



Roger Keverne, *Jade*, London, 1991, p.174, fig.117





159

159

A WHITE JADE TWO-PART BELT BUCKLE

19th century

The convex arching halves carved in medium relief with *lingzhi* sprays and auspicious bats, joined by a hook rendered as an archaistic mythical beast-head, the stone of even white hue.

11.6cm (4 1/2in) long (2).

£2,500 - 3,500

CNY22,000 - 31,000

十九世紀 白玉帶扣

160

A RARE ARCHAISTIC WHITE AND RUSSET JADE SHE-SHAPED PENDANT

Probably Song/Yuan Dynasty

Crisply carved as an oval disc, with a writhing *chilong* with bifurcated tail in medium relief highlighted with russet, the reverse with archaistic scrolls, and confronted stylised dragons, the jade of pale white tone with russet highlights, fitted box.

5.2cm (2in) long. (2).

£3,000 - 5,000

CNY26,000 - 44,000

或宋/元 白玉帶螭紋韞形佩

Provenance: Scott L. Burdett CBE., MC., and thence by descent.

Scott L. Burdett was a diplomat in the British Consular Service in China. He served in Harbin in the 1920's, was promoted to British Consul in the 1930's, and Consul General in Shanghai in the 1950's. He also translated the Chinese Criminal Code into English.

來源：大英帝國司令勳章暨十字勳章獲勳人 Scott L. Burdett 舊藏，並由後人保存迄今

Scott L. Burdett 曾任英國駐中國領事館的外交官，二十世紀二十年代於哈爾濱任職，二十世紀三十年代晉升為領事，並於二十世紀五十年代晉升為駐滬總領事；他還是1928年《中華民國刑法》的英文譯者。

The present lot is a stylised form of an ancient archer's ring known as a *she* (韞). See for example, a related jade archer's ring with similar *chilong* design, Eastern Han dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade, 5*, Beijing, 2011, p.195, no.224; and also a white jade oval-shaped ring with *chilong*, Yuan dynasty, *ibid.*, p.276. For a later Qing dynasty example see a white jade *she*-shaped pendant, with two hydras, from the Qing Court Collection, illustrated in the *Compendium of Collections of the Palace Museum: Jade, 9*, Beijing, 2011, p.230, no.236.

Archaic design continued to exert a strong influence on jade carvers into the Song and Yuan dynasties and well into the Qing dynasty. Compare with a white jade pendant with double *chilong*, Song dynasty, illustrated in the *Compendium of Collections of the Palace Museum: Jade, 5*, Beijing, 2011, p.195, no.224; and also a white jade oval-shaped ring with *chilong*, Yuan dynasty, *ibid.*, p.276. For a later Qing dynasty example see a white jade *she*-shaped pendant, with two hydras, from the Qing Court Collection, illustrated in the *Compendium of Collections of the Palace Museum: Jade, 9*, Beijing, 2011, p.230, no.236.



160 (reverse)



160 (front)

161^Y

A FINE YELLOW JADE 'DRAGON' PENDANT

Mid Qing Dynasty

Of oval form, each side finely carved in low relief with a stylised archaic dragon, the stone of even yellow tone, wood stand.

5.5cm (2 3/16in) long (2).

£3,000 - 5,000

CNY26,000 - 44,000

明中期 黃玉龍紋佩

Compare with a related white jade 'chilong' pendant, 18th century, which was sold at Christie's Hong Kong, 26 November 2014, lot 3154.



161



162

THE PROPERTY OF A LADY 女士藏品

162

A VERY PALE GREEN JADE ARCHAISTIC VASE, HU

Qianlong

Of flattened baluster shape, the wide central register carved with ridges imitating Western Zhou dynasty archaic bronze decoration, between key-fret borders also around the rims, and waisted lower section and neck each similarly decorated in relief with a whirl medallion flanked by archaistic C-scrolls, the neck flanked by a pair of zoomorphic handles suspending loose rings, all raised on a conforming shaped spreading foot, the stone of even pale green tone. 20cm (7 7/8in) high.

£5,000 - 8,000

CNY44,000 - 70,000

清乾隆 青白玉雕仿古活環雙耳壺

Provenance: a Spanish private collection, and thence by descent

來源：西班牙私人收藏，並由後人保存迄今



163

THE PROPERTY OF A EUROPEAN FAMILY 歐洲家族藏品

163^Y

A RARE PALE GREEN JADE IMPERIAL-POEM-INScribed DOUBLE-SIDED PANEL

Qianlong

The rectangular plaque probably originally a leaf in a jade book, finely inscribed with seven Imperial poems in regular *kaishu* calligraphy, the stone of pale green stone with some cloudy inclusions, with a later finely-carved and pierced wood stand. The jade 15.5cm (6 1/8in) high. (2).

£3,000 - 5,000

CNY26,000 - 44,000

清乾隆 青白玉雕御詩文硯屏

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 seven poems inscribed on the jade screen come from the 'Twenty Imperial Poems on the Arrival of Winter' (*Yuzhi sheng dong ershi shou* 御製生冬二十首) which was composed by the Qianlong emperor. These set of poems were in fact part of a larger cycle of painting on the Four Seasons (*Xingshu sishi shi* 行書四時詩合).

164

A PALE GREEN JADE TRIPOD INCENSE BURNER AND COVER, DING

Qianlong

Skilfully carved around the sides with archaistic motifs and *taotie* masks, flanked by a pair of auspicious bat handles, all supported on three short feet issuing from mythical beast-heads, the domed cover similarly decorated with *taotie* masks, surmounted by a circular dragon finial carved in openwork, the stone of pale green tone with milky inclusions. 21cm (8 1/4in) wide. (2).

£20,000 - 30,000

CNY180,000 - 260,000

清乾隆 青白玉浮雕獸紋三足香薰

Provenance: an English private collection

來源：英國私人收藏

This piece embodies the brilliant creativity of Qing craftsmen in its combination of contemporary and archaic motifs. Continuing the Song tradition of reinterpreting large archaic ritual bronzes into relatively small jade vessels, this incense burner is carved with the archaic *taotie* motif. In response to jade carving in the 18th century, characterised by decorative objects with ornate high-relief designs, the Qianlong emperor commissioned a large number of jades which were inspired by the forms and designs of antiquity. Jade carvers were encouraged to move away from the 'new style' by studying archaic bronze vessels in the Palace collection or in illustrated woodblock prints, and adapting them to the medium of jade. Inspired in both form and decoration by archaic bronze *ding*, this incense burner epitomises this trend.

Compare with a related white jade incense burner and cover with archaistic *taotie* design, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 10, Beijing, 2011, p.135, no.98.



(detail)





165

165

A VERY PALE GREEN JADE ARCHAISTIC 'HEAVENLY BIRD' VASE AND COVER

Qianlong

The mythical bird exquisitely carved standing on pierced, angular scroll-work, with finely incised-plumage supporting a vase carved with archaistic *taotie* masks in low relief, the domed cover surmounted by a finial, the stone of pale green tone with some darker patches.

12.5cm (4 3/4in) high (2).

£10,000 - 15,000

CNY88,000 - 130,000

清乾隆 青白玉雕天雞蓋尊

The archaistic flying mythical creatures known as 'heavenly birds' or *tianji* and are commonly mistaken as phoenixes. The legend of *tianji* dates back to the Jin dynasty (AD 265–420) as recorded in *Xuanzhongji* or 'Records of Mysterious Phenomenons' by the Eastern Jin scholar and writer Guo Pu (AD 276–324). It is said that there lies a giant tree on Mount Taodu whereby the tree is so immense it shades an area of five thousand kilometres. The *tianji* is found perched on the tree while other birds mimic its singing. Another 4th–6th century record also mentions the *tianji* as a bird that could fly a thousand miles high and whose flapping wings would produce thunderous sounds when outstretched. See a related jade phoenix vase but without cover, 18th century, illustrated in *Jade Chinois: Pierres D'Immortalité*, Paris, 1997, p.188, no.123. Compare with a related pale green jade 'cockrel' vase and cover, 18th century, in the Metropolitan Museum of Art and formerly the collection of Florence and Herbert Irving, which was sold at Sotheby's New York, 10 September 2019, lot 18.



166

166^Y

AN ARCHAISTIC SPINACH-GREEN JADE 'DRAGON AND PHOENIX' VASE, ZUN

Qianlong

Crisply carved as a standing mythical bird with the head facing forward slightly to the right, carrying a hollowed vase incised with C-scrolls between a pair of upswept wings, a scaly dragon curled around behind the phoenix and the vase, the stone of dark olive-green tone with black flecks, silver-wire inlaid wood stand.

10.2cm (3 1/2in) high. (2).

£2,000 - 3,000

CNY18,000 - 26,000

清乾隆 碧玉雕龍鳳尊

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 combination of the dragon and phoenix is from Daoism, and represents sagacity, long life and benevolence. A related 'dragon and phoenix' vase group from the Harvard University Art Museum, is illustrated in *Chinese Art in Overseas Collections, Jade I*, Taipei, 1981, no.153. The shape of the vase in the present group is in imitation of archaic bronzes, and archaistic jade carvings of the Song dynasty. A related white jade example, in the form of an archaic bronze *gu* of diamond cross-section, 18th century, also detailed with a dragon on the side of the vase, is illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p.188, no.144, and later sold at Christie's Hong Kong, 28 November 2006, lot 1385.

167^Y

A VERY FINE PALE GREEN JADE VASE AND COVER

18th/19th century

Crisply carved in baluster form of square section, the body left plain to enhance the natural beauty of the smooth very pale green stone, a band of lappets at the shoulder beneath archaistic circular whorl patterns, the elegantly tapering neck flanked by a pair of archaistic beast-head handles, the cover surmounted by a square finial, wood stand and fitted box and cover.

20.2cm (8in) high. (4).

£10,000 - 15,000

CNY88,000 - 130,000

十八/十九世紀 青白玉雕雙耳蓋瓶

Provenance: Pierpaolo Pineschi (1925-2014), Italy, and thence by descent

Pierpaolo Pineschi (1925-2014) was one of the founders of the National Union of Italian Film Journalists. In 1950 he was appointed Head of Press and Promotion of Unitalia Film, promoting Italian cinema worldwide. It was in these circumstances that Pineschi worked with the entertainment mogul and philanthropist Sir Run Run Shaw (1907-2014). During Pineschi's visit to Asia, Sir Run Run Shaw introduced him to Chinese art and approved of his choice of the present jade vase.

來源：意大利Pierpaolo Pineschi（1925-2014）舊藏，並由後人保存迄今

Pierpaolo Pineschi（1925-2014）是意大利電影記者聯盟的創始人之一。1950年，Pineschi被任命為Unitalia電影新聞和推廣部門負責人，在全球範圍內推廣意大利電影。由此，Pineschi開始與娛樂界大亨兼慈善家邵逸夫爵士（1907-2014）合作：在其訪問亞洲期間，邵逸夫爵士向他介紹了中國藝術，並促成了他選擇收藏本拍品。

Qing dynasty carvers understood that their craft was still second to nature in beauty and so highlighted the natural beauty of the stone by leaving large areas of the present lot unadorned, living up to the saying that jade is as pure as ice (*yujie bingqing* 玉潔冰清).

Only the shoulder is carved in low-relief with an archaistic band of whorl patterns. The beast-head handles further allude to archaic bronzes from the Zhou dynasty from which many jades carvings were inspired. Compare the handles of the present lot with those on a white jade vase and cover, Qianlong, illustrated in the *Compendium of Collections of the Palace Museum: Jade*, 10, Beijing, 2011, p.48, no.22.

See also a related white jade vase and cover, Qianlong, smoothly carved with elephant-head handles, illustrated in *The Splendour of Jade: The Songzhuotang Collection of Jade*, Hong Kong, 2011, p.165, no.135.



168^Y

**A LARGE PALE GREEN AND RUSSET JADE 'LOTUS'
WATERPOT AND COVER**

18th century

Naturalistically carved as a large well-hollowed lotus pod with fleshy seeds, the centre with circular cover, all borne on large curling stems issuing further smaller lotus pods and unfurling leaves and lotus flower, the stone of pale green tone with some russet and milky-white inclusions, wood stand.

21cm (8 1/4in) wide (3).

£5,000 - 8,000

CNY44,000 - 70,000

十八世紀 青玉雕蓮式水丞及蓋

Provenance: an English private collection

來源：英國私人收藏

The fine craftsmanship of the present lot is particularly evident in the remarkable skill necessary to carve the delicate cover to fit the waterpot. Compare with a pale green jade lotus leaf washer, Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.195.



169

A PALE GREEN AND RUSSET JADE 'LOTUS AND LINGZHI' CARVING

17th/18th century

The pebble deftly carved and pierced in the round as gnarled sprays of auspicious *lingzhi* entwined with two fleshy lotus pods and leaves, the stone of even pale green tone with russet-brown inclusions. 7cm (2 6/8in) wide.

£6,000 - 8,000

CNY53,000 - 70,000

十七/十八世紀 青白玉雕並蒂同心擺件



169

170

A PALE GREEN JADE CARVING OF LYCHEE

17th century

Finely pierced and worked as two ripe fruits incised with a diamond pattern and star-pattern, borne on a gnarled leafy stem, the stone of greenish-yellow tone with some russet inclusions.

8.5cm (3 3/8in) long.

£2,500 - 3,500

CNY22,000 - 31,000

十七世紀 青白玉雕荔枝把件

Provenance: a French private collection

來源：法國私人收藏

Compare with a related jade ornament carving of lychees, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 6, Beijing, 2011, p.213, no.199. Motifs of lychee were very popular in the Ming dynasty as also exemplified by two jade boxes and covers decorated with lychees, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade*, 7, Beijing, 2011, pp.241-242, nos.229 and 230.



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171

THE PROPERTY OF AN ENGLISH FAMILY
英國家族藏品

171^Y

A RARE PALE GREEN JADE 'FIVE HOLY MOUNTAINS AND FOUR RIVERS' BOX AND COVER

18th century

The straight sides carved with various craggy mountains surrounded by crashing waves beneath key-fret border, the flat cover carved in low-relief with five archaic characters representing the Five Holy Mountains, the underside of the cover carved with a further four characters *wu yue si du*, between writhing *chilong*, the stone of even pale green tone with milky white inclusions, *huanghuali* stand. 8.5cm (3 3/8in) wide (3).

£5,000 - 8,000
CNY44,000 - 70,000

十八世紀 青白玉雕「五嶽四瀆」蓋盒

Provenance: Lady Montague Burton, Harrogate, and thence by descent

來源：英國哈羅蓋特Montague Burton夫人舊藏，並由後人保存迄今

The underside of the cover is inscribed with the characters *wu yue si du* (五嶽四瀆), the Five Great Mountains and Four Rivers. The Sacred Mountains of China are divided into several groups. The Five Great Mountains (五嶽) refers to five of the most renowned mountains in Chinese history, and they were the subjects of Imperial pilgrimage by emperors throughout ages. They are associated with the supreme God of Heaven and the five main cosmic deities of Chinese traditional religion.

According to Chinese mythology, the Five Great Mountains originated from the body of Pangu (盤古), the first being and the creator of the world. Because of its eastern location, Mount Tai is associated with the rising sun which signifies birth and renewal. Mount Tai is believed to have been formed out of Pangu's head. Mount Heng in Hunan is believed to be a remainder of Pangu's right arm, Mount Heng in Shanxi of his left arm, Mount Song of his belly, and Mount Hua of his feet.

See a ceremonial jade tablet, *gui*, with similar characters of the Five Holy Mountains, with a wood base dated to the Qianlong reign, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 8, Beijing, 2011, p.30, no.7; and another *gui* ceremonial tablet with similar characters, p.33, no.10. The same characters of the 'Five Mountains' can also be seen carved on the panels of a *zitan* chair, Qing dynasty, illustrated in *Zhongguo meishu quanji: Gongyi meishu bian*, vol.11, Beijing, 1996, pl.184.



172

THE PROPERTY OF A EUROPEAN FAMILY
歐洲家族藏品

172^{*}

A YELLOW AND RUSSET JADE BOWL

Mid Qing Dynasty

Defly carved rising from a short straight foot to a flaring rim, carved around the exterior in shallow relief with two blossoming classic lotus borne on meandering scrolls, the translucent stone of yellowish-green tone with russet-brown striations. 12cm (4 3/4in).

£5,000 - 8,000
CNY44,000 - 70,000

清中期 黃玉帶皮飾蓮紋盃

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

Compare with a related pale green bowl with floral motifs carved around the exterior, 18th century, illustrated by J.Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol.III, London, 2016, p.796, pl.1856.

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.

173

A PALE GREEN JADE INCISED 'BAJIXIANG' SCEPTRE, RUYI

Qianlong

Elegantly carved and smoothly polished with a long, curving shaft, finely incised with the Eight Auspicious Emblems, *bajixiang*, the large *lingzhi* shaped terminal incised with a caparisoned elephant carrying a vase on its back with further auspicious symbols such as a chime, coral and *ruyi* sceptre, the stone of even pale-green tone, box.

43cm (17in) long. (2).

£25,000 - 35,000

CNY220,000 - 310,000

清乾隆 青白玉雕太平有象八吉祥紋如意

Provenance: Jessie May Stirling (d.2010), Edinburgh, and thence by descent. According to family history Jessie May Stirling inherited the *ruyi* sceptre from her father who was in China in the first half of the 20th century.

來源：英國愛丁堡Jessie May Stirling女士（2010年歿）舊藏，並由後人保存迄今
據家族記載，其父於二十世紀前半葉居於中國，後Stirling女士繼承了這柄如意

Finely finished to a smooth and highly tactile polish, this piece is notable for the delicate decoration. Such restrained decoration draws attention to and enhances the quality and translucency of the stone.

The present lot is rich in auspicious symbolism. The elephant together with the vase, for example, forms a rebus. The 'vase' (*ping* 瓶) which puns with 'peace' (*ping* 平), and elephant (*xiang* 象) which also means 'sign' or 'portent', forms a rebus for the phrase *taiping youxiang* (太平有象), meaning 'Where there is peace, there is a sign (or elephant)'. Furthermore, the shaft is decorated with the Eight Buddhist Emblems.

See a related jade *ruyi*-sceptre, Yongzheng/Qianlong, but incised with dragons among clouds, illustrated by E.Rawski and J.Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2005, p.369, no.282.

Compare with a related pale green jade 'peach' *ruyi*-sceptre, 18th century, which was sold at Bonhams Hong Kong, 28 May 2019, lot 154.





174

174^Y

A WHITE AND RUSSET JADE CARVING OF TWO LUOHANS

Qing Dynasty

The figures smoothly carved standing together side by side in loosely flowing robes, one holding a rosary behind his back, both with jovial expressions, the stone of pale white tone with yellowish-russet patches, wood stand. 10.5cm (4 1/8in) high. (2).

£8,000 - 12,000

CNY70,000 - 110,000

清 白玉帶皮雙羅漢像

See a related pale green jade carving of two luohans, Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8*, Beijing, 2011, p.280, no.249.

175

A SMALL PALE GREEN JADE CARVING OF BUDDHA

17th/18th century

The small pebble crisply carved as the Buddha seated in *dhyanasana*, both hands resting on his lap, clad in loose flowing robes with finely carved pleats, the face with serene expression between pendulous ears, the stone of even pale green tone. 5cm (2in) high.

£3,000 - 5,000

CNY26,000 - 44,000

十七/十八世紀 青白玉雕釋迦牟尼坐像

Provenance: Galerie Gerard Levy, Paris

來源：巴黎古董商Galerie Gerard Levy



175

Carved jade figures of Buddha were made for the Qing Imperial court to be placed within precious pagodas or to be placed individually in shrines. Compare two related but larger spinach-green and pale green jade figures of seated Buddha, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeaware (II)*, Beijing, 2008, nos.170-171. The small size of the present Buddha would therefore suggest that it would have been worshipped within a larger pagoda, related to those illustrated in *The Complete Collection of Treasures of the Palace Museum: Treasures of Imperial Court*, Beijing, 2004, nos.171-177. Compare also another larger white jade Buddha, Qing Dynasty, illustrated in *Jade Blossom: Imperial Xiuneisi Jade Object and Ancient Jade Gems Collected by the Xu's of Cixi*, Zhejiang, 2010, pp.282-283. See a related jade carving of the Maitreya Buddha, of similar height (5.5cm), in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeaware (III)*, Hong Kong, 1996, p.128, no.107.

Compare with a similar pale green jade carving of Buddha, 18th century, which was sold at Bonhams London, 7 September 2011, lot 240.

176

A PALE GREEN AND RUSSET JADE CARVING OF A HORSE

Ming Dynasty

Finely carved in the form of a horse with its head lowered to drink from a swirling stream, the rounded body with well-defined ribs and delicately carved mane and long tail, the russet area cleverly used to denote the animal whilst the pale green stone used for the crested water, drilled through for suspension as a toggle. 5.2cm (2in) long.

£2,000 - 3,000

CNY18,000 - 26,000

明 青白玉雕飲馬把件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



176

177^Y

A RARE WHITE JADE CARVING OF A PHOENIX

18th century

The mythical bird finely carved recumbent with its talons neatly tucked underneath the body, the plumage and wings finely incised and long curling tail feathers expertly pierced, clasping a long leafy spray of auspicious *lingzhi* fungus in its short beak, the head raised, the stone of pale-white tone with some milk-white inclusions, wood stand. 6.5cm (2 1/2in) long. (2).

£4,000 - 6,000

CNY35,000 - 53,000

十八世紀 白玉雕鳳凰擺件

Provenance: acquired from Roger Keverne Ltd, London on 10 May 2002

A distinguished English private collection

來源：現藏家於2002年5月10日購自倫敦古董商Roger Keverne Ltd. 英國顯赫私人收藏



177

178

A SUPERB VERY PALE GREEN JADE 'DOUBLE GOOSE' PAPERWEIGHT

18th century

Crisply carved as two flying geese with long slender necks, spreading their feathered wings detailed with plumage, mutually holding a spray of waterweed in their beaks, the stone of an even pale-green tone.

11.5cm (4 1/2in) wide.

£3,000 - 5,000

CNY26,000 - 44,000

十八世紀 青白玉雕雙鵝紙鎮

Provenance: a distinguished English private collection

來源：英國顯赫私人收藏



178

179^Y

A PALE GREEN AND RUSSET 'BOYS WASHING THE ELEPHANT' GROUP

Qianlong

Crisply carved as a wrinkled elephant standing four-square in a whirling pool of water with finely-incised eddy currents, its long trunk playing with the water, two boys with brushes sweeping the elephant, the stone with russet patches, wood stand. 7.5cm (3in) long. (2).

£5,000 - 8,000

CNY44,000 - 70,000

清乾隆 青白玉帶皮童子掃象擺件

Provenance: S.Marchant and Sons, London (label)

A distinguished English private collection

來源：倫敦古董商S.Marchant and Sons (標籤)
英國顯赫私人收藏

The subject matter of boys tending to an elephant forms many multiple layers of meaning and auspiciousness. The phrase 'ride an elephant' (*qi xiang* 騎象), has a similar pronunciation as *ji xiang* (吉祥), meaning good fortune. Furthermore, boys cleaning or 'washing the elephant' (*sao xiang* 掃象), forms a rebus for 'sweeping away the phenomena of the outside world', which are thought to be mere illusions. The pun is based on the fact that the pronunciation of 'elephant' and 'image' is the same in Chinese (*xiang* 象). Compare with a related carving of an elephant being groomed by two boys, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, Beijing, 2011, no.136.

See also a related white jade carving of an elephant and boys, 18th century, which was sold at Sotheby's London, 10 May 2017, lot 4.



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180

180 * Y

A SPINACH-GREEN JADE THREE-PIECE INCENSE SET

Late Qing Dynasty

Comprising an incense burner and cover, carved around the body with archaistic dragons, flanked by a pair of beast-head handles suspending loose rings, all supported on three short feet. *13.5cm (5 2/8in) wide*; a vase of flattened baluster form, with a pair of handles suspending loose rings. *12.5cm (5in) high*; and a circular incense box and cover, the cover carved with a floral motif. *6cm (2 3/8in) diam*; each with wood stand, with fitted box and cover. (11).

£2,500 - 3,500

CNY22,000 - 31,000

清晚期 碧玉爐瓶盒三式

Provenance: a Swiss private collection

來源：瑞士私人收藏



181

181

A SPINACH-GREEN JADE 'TWIN FISH' BRUSH WASHER

Late Qing Dynasty

The flattened circular vessel with shallow rounded sides rising to a slightly lipped rim, the interior carved in low-relief with a pair of fish, the stone of a variegated olive-green tone with black flecks. *17cm (6 3/4in) diam*.

£5,000 - 8,000

CNY44,000 - 70,000

清晚期 碧玉雙魚洗

Provenance: a European private collection

來源：歐洲私人收藏

This brush washer was fashioned from a spinach-green jade boulder of striking translucency and depth of colour, skilfully enhanced by the low-relief carving of two fish. The natural variegated hues of the stone were cleverly incorporated into the design, thus making the fish appear as if swimming in deep water. On this bowl the use of fish (*yu* 魚) represents abundance (*yu* 餘). Fish swimming in water is associated with the phrase *ru yu de shui* (like a fish getting to water) which can also represent a harmonious marriage *yu shui he xie* (agreeing like fish and water).

182 *

A SPINACH-GREEN JADE TRIPOD INCENSE BURNER AND COVER

Qianlong

Superbly carved, the compressed globular body carved on each side with a *taotie* mask in low relief separated by notched flanges, reserved on a dense and intricately incised *leiwen* ground, flanked by a pair of S-shaped handles, supported on three separately carved short lotus feet, the domed cover with gently rounded sides similarly carved with *taotie* masks, surmounted by a large circular finial reticulated with a coiled dragon amidst scrolling clouds, the stone of dark-green tone with dark striations. 18.1cm (7 1/8in) wide (2).

£4,000 - 6,000

CNY35,000 - 53,000

清乾隆 碧玉雕獸面紋三足出戟蓋爐

Provenance: a Swiss private collection

來源：瑞士私人收藏

Inspired by the shape and decoration of archaic bronze *gui* food vessels of the Zhou dynasty, the present vessel is a fine example of the stylistic developments during the 18th century inspired by the wishes of the Qianlong emperor. Aiming to 'restore the ancient ways', the emperor wished to reinstate the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. For this purpose, the emperor instructed the Court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' (*Xi Qing Gu Jian* 西清古鑑), which served as sources of designs for the production of contemporary vessels. See Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50. Compare with a related spinach-green jade tripod incense burner and cover, Qianlong, said to have come from the Summer Palace, Beijing, illustrated by S.C.Nott, *Chinese Jade throughout the Ages*, Rutland, 1971, pl.CXVIII. A related spinach-green jade incense burner and cover, Qianlong, was sold at Bonhams London, 11 May 2017, lot 237.



182

183

AN ARCHAISTIC JADEITE INCENSE BURNER AND COVER, FANGDING

Qing Dynasty

Of tapering rectangular section, carved on each main side with a *taotie* mask, supported on four slightly spreading legs decorated at the upper register with a stylised bird, flanked by a pair of tall flared rectangular handles, surmounted by a trapezoidal cover similarly decorated with masks, with a chrysanthemum shaped hollowed finial, the stone of greenish-chestnut tone. 11cm (4 5/16in) wide (2).

£1,500 - 2,000

CNY13,000 - 18,000

清 翡翠仿古饕餮紋方鼎

Provenance: a Spanish private collection, and thence by descent

來源：西班牙私人收藏，並由後人保存迄今



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184

A SOAPSTONE BRUSHPOT, BITONG

17th/18th century

Sturdily carved imitating a gnarled tree-trunk issuing a branch of pine, and two sprays of auspicious *lingzhi* fungus, the stone of mottled grey, black and white tone. 12.5cm (4 3/4in) high.

£2,000 - 3,000

CNY18,000 - 26,000

十七/十八世紀 壽山石松樹椿式筆筒

Provenance: an important European private collection, and thence by descent

來源：重要歐洲私人收藏，並由後人保存迄今

See a similar soapstone brushpot, from the collection of S.D.Winkworth, illustrated in the *International Exhibition of Chinese Art, Royal Academy of Arts*, London, 1935-1936, no.2893; and another, from the collection of George de Menasce, illustrated in *The Minor Arts of China II*, London, 1985, pl.180. Compare with a similar soapstone brushpot, 17th/18th century, which was sold at Sotheby's London, 9 November 2018, lot 357.

185

A MOTTLED PALE GREEN JADE SCEPTRE, RUYI

Late Qing Dynasty/Republic Period

Elegantly carved as a slender curved shaft leading up to a lobed terminal, the head deftly carved in low relief with fruiting peaches borne on gnarled branches with a pair of auspicious bats, the shaft further carved in low relief with floral sprays, the smoothly-polished stone of mottled pale greenish-grey tone, glass display case and stand. 42cm (16 1/2in) long. (3).

£4,000 - 6,000

CNY35,000 - 53,000

清晚期/民國 青白玉雕桃蝠紋如意

Provenance: an English private collection

來源：英國私人收藏

186

A LARGE AND RARE WHITE JADE 'NINE PHOENIX' HAIRPIN

Qing Dynasty

The hairpin carved on one side in openwork with alternating phoenixes amongst floral scrolls, the reverse undecorated, with a floral form on one end, the stone of an even white tone with very minor opaque white inclusions. 31cm (12 1/4in) long.

£3,000 - 5,000

CNY26,000 - 44,000

清 白玉鏤空雕鳳紋扁方

Provenance: a distinguished English private collection

來源：英國顯赫私人收藏



185



186

The carving of nine phoenixes on the present lot indicates it was made for a very high-ranking lady of the Imperial family. This type of hairpin, *bianfang* in Manchu, was used by Court ladies during the Qing dynasty. Compare with three related jade hairpins illustrated in the *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2011, nos.267, 268 and 282.

187^Y

A JADE INLAID SILVER-ALLOY JAR AND COVER

The jade, mid Qing Dynasty; the vase and cover, late Qing Dynasty/Republic Period

The jar of rounded square section, formed of angular scrollwork and floral motifs in coral and hardstones, each side inset with a large pale green jade plaque each carved with a scholar or sage in a mountain landscape, the domed cover similarly decorated and surmounted by a coral finial.

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

£4,000 - 6,000

CNY35,000 - 53,000

清晚期/民國·及明中期玉牌 銀合金嵌寶玉蓋罐



187

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188^Y

A RARE TURQUOISE-MATRIX SCREEN

Mid Qing Dynasty

The light green stone expertly carved on one side with a mountainous landscape, with various trees and two woodcutters, one carrying a *lingzhi*, in a rocky crevice a table with a jar, the clouds in gilt, a gilt key-fret border around the edges of the screen, the reverse with nineteen auspicious bats amidst swirling *ruyi*-clouds painted in gilt, with finely carved wood stand.

The panel, 23.7cm (9 4/8in) high. (2).

£30,000 - 50,000

CNY260,000 - 440,000

清中期 綠松石雕林中仙人圖座屏

Although turquoise stone inlay was relatively common, it is extremely rare to have such a large piece used as a screen. Turquoise came mainly from Persia via Turkistan and so was sometimes called Turkish stone. Apart from jade, the Qing court - especially the Yongzheng and Qianlong emperors who enjoyed novelty - commissioned a variety of objects made from other stone materials including turquoise, lapis-lazuli, and malachite.

See for example, a pair of related turquoise screens, Qing dynasty, illustrated in *Jade: Ch'ing Dynasty Treasures*, Taipei, 1998, pl.29. See also a malachite stone screen carved with a landscape and figures, Qing dynasty, in the Qing Court Collection, illustrated in *Gugong zhenbao*, Beijing, 2004, p.166. See also a lapis-lazuli screen also carved with landscape and figures, and Imperial poem, Qing dynasty, illustrated in *Qing dai yu diao yishu*, Taipei, 1994, p.53.



THE PROPERTY OF A LADY 女士藏品

189

A PAIR OF IMPERIAL RUBY-RED MELON-SHAPED GLASS JARS AND COVERS

Qianlong four-character marks and of the period

The translucent glass of deep-red hue, of compressed globular and lobed form, the domed covers surmounted by bud finials, wood stands.
17cm (6 3/4in) wide. (6).

£20,000 - 30,000

CNY180,000 - 260,000

清乾隆 御製紅料瓜棱形蓋罐一對
「乾隆年製」刻款

Provenance: a distinguished Scottish collection

來源：蘇格蘭顯赫私人收藏

This present lot is likely a product of the Beijing Glass Workshop, which was established in the Imperial City by the Jesuit missionary Kilian Stumpf during the 18th century. The shape of the glass jars with fleshy lobes imitates a melon (*gua* 瓜). Because of the melon's many seeds, it became a symbol of progeny. The melon or *gua* also relates to the following line of poetry: 'the blessing of ceaseless generations of sons and grandsons' (*guadie mianmian* 瓜瓞綿綿). This blessing originates from a line in a poem included in the 'Classic of Poetry' (*Shi Jing* 詩經), China's most ancient anthology of poetry.

乾隆
年製

乾隆
年製





190

190

A LARGE LACQUERED-WOOD FIGURE OF THE BUDDHA OF MEDICINE

18th/19th century

Carved standing, the hands in *bhumisparsa mudra*, wearing long flowing robes over his shoulders, tied at the chest and cascading into graceful pleats over his legs, the face set with a contemplative expression, flanked by pendulous ears, the hair arranged in tight curls surrounding the *ushnisha*, traces of gilding.

74cm (29 1/8in) high.

£1,500 - 2,000

CNY13,000 - 18,000

十八/十九世紀 木漆金藥師佛像

Provenance: Schotte family, Ghent, Belgium, before 1960, by repute

來源：傳於1960年前·比利時根特Schotte家族

The Medicine Buddha is worshipped in Mahayana and Vajrayana Buddhism to overcome physical, mental, and spiritual sickness, and to purify karmic debt. Various dedicated sutras describe his origins differently: as an excellent bodhisattva, as Shakyamuni transformed, or as a primordial Buddha.

Longnu is the daughter of the Dragon King and would have stood to the left of an image of Guanyin, in conjunction with a figure of Shancai, which would have stood to the right of the main deity.

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

Compare the stylistic features of the present Buddha with those of a gilt-lacquered wood figure of Guanyin, 17th/18th century, sold at Bonhams, London, 14 May 2015, lot 64.

191

A RARE LARGE LACQUERED-WOOD FIGURE OF AN ASCETIC LUOHAN

18th century

The ascetic figure with a tonsured head and serene and meditative expression seated with his left leg crossing over the right, his hands resting on the knee of his raised left leg, loosely dressed in a simple *dhoti* cascading in folds beneath him and revealing his bare emaciated body with veins, ribs and knobby spine, seated on rockwork.

67cm (26 1/3in) high.

£15,000 - 18,000

CNY130,000 - 160,000

十八世紀 彩漆木雕羅漢

Provenance: Galerie Gerard Levy, Paris

來源：巴黎古董商Galerie Gerard Levy

The present figure of a Luohan is modelled in the same position usually attributed to Shakyamuni Buddha during his long fast under the Bodhi tree, where he sat until he discovered the true nature of existence and suffering and realised how suffering can be ended. It was in the Yuan dynasty that the modelling of Buddha in this manner became popular and a convention in Chinese art. However, according to Sherman Lee and Wai-kam Ho in *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, 1968, p.124, 'the prototype could be traced back at least to Kuan-hsiu's Sixteen Arhats of the Five Dynasties period, or Buddhist paintings of the ninth and tenth centuries showing hermits and the familiar figure of Vasu in Tun-huang and Central Asia.'

See a gilt-lacquer figure of an ascetic Luohan, Yuan dynasty, in the Princeton University Art museum (acc no.y1972-16). A wood gilt-lacquer figure of Shakyamuni Buddha, in the same position, Yuan dynasty, from the University of Penn Museum (Penn Museum Object C405A). See also another figure of ascetic Buddha, wood with lacquer and gilding, late 13th/early 14th century, in the Detroit Institute of Arts (acc.no.29.172).

Ascetic figures of luohans continued to be made in a variety of other mediums, including jade, see a jade carving of an ascetic monk or luohan, 17th/18th century, which was sold at Christie's London, 7 November 2014, lot 593.



192

**AN IMPERIAL PAINTING OF A VAJRAHERUKA 'TWENTY-ONE'
DEITY MANDALA**

Tibeto-Chinese, Qianlong Period, circa 1750-1763

Distemper on cloth, inscribed on upper and lower border, with original silk mounts.

74cm (29 1/8in) high x 55.5cm (21 7/8in) wide; with silk mounts:

134cm (52 6/8in) high x 75cm (29 1/2in) wide.

£20,000 - 30,000

CNY180,000 - 260,000

清乾隆·約1750-1763年 御製金剛鬘二十一尊壇城唐卡





THE PROPERTY OF A GENTLEMAN 紳士藏品

193

**A VERY RARE GILT-BRONZE FIGURE OF BUDDHA
SHAKYAMUNI**

Tibet, 15th century

Finely cast with eyes downcast in meditative expression flanked by a pair of long pendulous earlobes, all beneath tightly-coiled curls, seated in *dhyanasana* atop a double-lotus pedestal, with the right hand reaching down towards the ground in *bhumisparsa mudra*, the left hand held gently in the lap in *dhyana mudra*, dressed in long flowing robes detailed with draping folds and incised floral hems, loosely open at the bare chest, box.

27.5cm (10 7/8in) high. (2).

£120,000 - 150,000

CNY1,100,000 - 1,300,000

西藏・十五世紀 銅鑲金釋迦牟尼坐像

Provenance: Christie's Hong Kong, 30 November 2011, lot 3331
A distinguished London private collection

來源：香港佳士得・2011年11月30日・拍品編號3331
倫敦顯赫私人收藏

The finely-cast figure depicts the Shakyamuni Buddha reaching forward with his right hand to call the earth to witness his right to attain enlightenment. The hands are subtly sculpted and slender. Furthermore, the well-proportioned body clad in a close-fitting garment with richly engraved seams shows a high artistic sensibility. The drapery and style are similar to a 15th century Tibetan gilt-bronze figure of the Tathagata Aksobhya seated in front of a *vajra*, illustrated in *On the Path to Enlightenment: The Berti Aschman Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, p.72, no.30.

See a related gilt-bronze figure of Buddha Shakyamuni, 15th century, which was sold at Sotheby's New York, 22 March 2018, lot 1037.



194

**A LARGE GILT COPPER-ALLOY REPOUSSÉ
FIGURE OF BUDDHA SHAKYAMUNI**

Tibet, 17th century

Well modelled seated in *dhyanasana*, his hand in *bhumisparsa mudra*, wearing layered monk's robes gathered in cascading folds with finely incised floral hems, his face with a serene expression flanked by long pendulous ears, beneath a domed *ushnisha*, the base sealed.

34cm (13 3/8in) high.

£8,000 - 12,000

CNY70,000 - 110,000

西藏 · 十七世紀 銅鑲金錘揲釋迦牟尼像

From the back of this statue, it is apparent that the robe is a *kasaya*, garment made of patches of cloth joined together. In Chinese, *kasaya* is translated as '*futian*' (happy fields 福田) because the patch pattern looks like a 'field' (*tian* 田). Therefore, supporting monks was considered to be equivalent to planting fields. See a related gilt bronze figure of Buddha, 17th century, with similar robe and hems, illustrated in *Buddhist Images in Gilt-Metal*, Taipei, 1993, pp.38-39, no.12.

195

A GILT-BRONZE FIGURE OF AKSHOBHYA

Tibet, 15th century

Seated in *vajrasana* on a lotus base, his right hand in *bhumisparsamudra*, his left resting on his lap, wearing a thin robe detailed with incised geometric designs at the hem, his face with meditative expression defined by an aquiline nose and smiling lips, the hair arranged in a high chignon surrounded by a foliate tiara set with stones, sealed base.

21cm (8 1/4in) high.

£10,000 - 15,000

CNY88,000 - 130,000

西藏 · 十五世紀 銅鑲金阿閼佛坐像

Provenance: a European private collection

來源：歐洲私人收藏

Rendered with exceptional elegance, this sculpture perfectly captures the steadfast nature of Buddha Akshobhya, whose name translates to 'immovable' or 'unshakeable'. As one of the most popular of the five transcendent Buddha's venerated in Tibet, each of whom reign over one of the five directions, Akshobhya is the Buddha who resides in the east. Every aspect of the body, from the fleshy toes, the elongated fingers, and the broad shoulders which give way to a softly tapered waist, conveys a sense of energized balance. Combined with the gentle smile and steady gaze, these features convey the deity's powerful grace. Compare the style of the present figure with a related but larger and slightly earlier gilt-bronze figure of Buddha Vajradhara, 14th century, illustrated by A.Lutz, *On the Path to Enlightenment: The Berti Aschman Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, p.61, no.2. A similar gilt-bronze figure of Akshobhya, 15th/16th century, was sold at Christie's Amsterdam, 21 November 2001, lot 130.



194



195

196

A GILT-BRONZE INSCRIBED FIGURE OF A BUDDHIST PRECEPTOR

Tibet, circa 16th century

Seated in *dhyanasana* on a lotus pedestal, his left hand raised delicately holding a book, his right hand resting over his right knee, dressed in voluminous patchwork robes embroidered with lotus medallions and hems incised in floral scrolls, the face with engaged expression and steady gaze, flanked by pendulous ears, the reverse incised with an inscription in Tibetan. 19.5cm (7 5/8in) high.

£9,000 - 12,000

CNY79,000 - 110,000

西藏·約十六世紀 銅鑲金上師像

Provenance: a European private collection

來源：歐洲私人收藏

The inscription reads:

༄༅ ། གཤེད་པ་ལོ་རྒྱུ་བ་ཀུན་དཀའ་ལེགས་པའི་འབྲུང་གནས་རྒྱན་མཚན་དཔལ་བཟང་པོ་ལ་ན་མཚུ་

Which is the name of the Buddhist Teacher Serpa lotstawa Kunga Lekpé Jungné Gyeltsen Pelzangpo, (1308-1330), a Tibetan Imperial Preceptor at the court of the Mongol Yuan dynasty. He belonged to the abbot family Khon of Sakya which had a precedence position in Tibet at the time and held the dignity from 1327 to 1330. Compare the style of the present figure with a gilt-bronze figure of a Tibetan teacher, 16th/17th century, which was sold at Christie's New York, 18 May 2015, lot 4019.



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

197

**A VERY LARGE GILT COPPER-ALLOY REPOUSSÉ FIGURE
OF A KAGYU LAMA**

17th century

The naturalistic contours of his face conveying a jovial alertness, between long pendulous ears, the slender fingers of the lama's right hand in the gesture associated with reasoning or teaching, his left hand resting on his lap, seated in *dhyanasana*, his lean, well-proportioned frame wrapped in diaphanous garments with floral hems. 67cm (26 3/8in) high.

£30,000 - 50,000

CNY260,000 - 440,000

十七世紀 銅鎏金錘揲噶舉喇嘛像

Published and Illustrated: O.Hoare, *Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages*, Part II, private publication, p.46, no.25.

出版著錄：O.Hoare，「Portraits of the Masters: Bronze Sculptures of the Tibetan Buddhist Lineages」，第二部分，頁46，編號25

The Kagyu tradition of Tibetan Buddhism embraces over twenty lineages stretching over a thousand years. Their era of greatest florescence was in the late medieval period, when they enjoyed extensive temporal as well as spiritual influence. Images in painting and sculpture of the masters of these various lineages are legion, and as they were often commissioned by or for a particular master's disciples, or for those for whom the master's features would have been equally immediately recognisable, they are often unsubscribed. The present lot can be confidently ascribed to the Kagyu tradition on the basis of the costume and general treatment being similar to those of other Kagyu lamas.

Life-size sculpture of any kind in Tibet is extremely rare and the common practice was to employ the techniques of repoussé and cast elements to construct the largest figures. Other life-size portraits of Lamdre lineage masters are preserved in Mindroling, Tibet, see von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2003, nos.238A-J. Also compare with a large scale portrait of Lama Puntsok Sherap dated to the 17th century in the San Antonio Museum of Art (acc.2004.7.1).

See a life-size gilt copper alloy repoussé figure of a Yogin, Tibet, circa 17th century, which was sold at Bonhams New York, 14 March 2017, lot 3224.





198

A LARGE GILT-LACQUERED BRONZE FIGURE OF BUDDHA SHAKYAMUNI

Mid Ming Dynasty

Finely cast with eyes downcast in meditative expression seated in *dhyanasana*, with the right hand reaching down towards the ground in *bhumisparsha mudra*, the left hand held gently in the lap in *dhyana mudra*, dressed in pleated garments open at the chest, all supported on a double-lotus pedestal, covered overall with layered gilt lacquer and polychrome.

47.5cm (18 3/4in) high.

£30,000 - 50,000

CNY260,000 - 440,000

明中期 銅漆金釋迦牟尼坐像

Provenance: a European private collection

來源：歐洲私人收藏

Conveying a high degree of power and presence, this powerful and large-scale figure of Buddha Shakyamuni is notable for the crisp casting and the meticulous attention to detail which is echoed in the gentle folds of the elegant monastic robes, finely embellished with foliate scrolls and diaper patterns.

The figure of Shakyamuni is one of the most widely represented subjects in Buddhist art. Modelled in the earth-touching gesture or *bhumisparsha mudra*, the Buddha recalls the moment of his Enlightenment, in which he called upon the earth as his witness of his battle against the temptations and attacks of Mara and his demons. The serene countenance conveyed by the gentle facial features, with the eyes depicted half closed in meditation and the long earlobes symbolising long life, follows the standard rules for the depiction of Buddha to ensure the deity was shown embodying maximum power.

Compare with a related gilt-bronze figure of Buddha in the Munsterberg collection, Ming dynasty; see H.Munsterberg, *Chinese Buddhist Bronzes*, New York, 1988, pls.18a and 18b.

See also a related but slightly smaller gilt-lacquered bronze figure of Buddha, Ming dynasty, which was sold at Christie's New York, 22-23 March 2012, lot 1778.

199

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

Ming Dynasty

Well cast seated in *dhyanasana*, the left hand in *vitakamudra* and the right in *dhyana mudra*, the palms of both hands and the soles of the feet incised with the 'wheel of the Buddhist law', dressed in a loose *dhoti* with elaborate lotus scroll hems, open at the chest to reveal a necklace suspending a floral pendant and multiple beaded chains, the full face with a serene expression and downcast eyes framed by a foliate tiara centered with a *kundika* and elaborate earrings, the hair dressed in a curled topknot surmounted by a jewel and tied tresses falling over the shoulders.

58.4cm (23in) high.

£30,000 - 50,000

CNY260,000 - 440,000

明 銅漆金大勢至菩薩坐像

Provenance: a French private collection

來源：法國私人收藏

The *kundika* in the headdress identifies the figure as the bodhisattva Mahasthamaprapta. In Chinese Pure Land Buddhism, Mahasthamaprapta is often depicted with Avalokiteshvara (Guanyin) on either side of Amitabha Buddha. The bodhisattva's name means the arrival of great strength, and while Avalokiteshvara is the personification of Amitabha's compassion, Mahasthamaprapta represents the power of Amitabha's wisdom.

Figures of this size are rare. For examples of two similar but smaller bronze bodhisattva figures, see D. Patry Leidy, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, p.183, nos.A56 and A57.





200

THE PROPERTY OF A LADY 女士藏品
Lots 200 - 201

200

A GILT-BRONZE FIGURE OF AMITAYUS

18th century

Heavily cast, the deity portrayed seated cross-legged on a double-lotus pedestal, the hands in *dhyana mudra*, his benevolent face framed by an elaborate tiara, dressed elegantly in a long flowing robe, adorned with necklaces, armlets and bracelets.

17.5cm (7in) high.

£6,000 - 8,000

CNY53,000 - 70,000

十八世紀 銅鑲金無量壽佛像

Provenance: a European private collection

來源：歐洲私人收藏

Amitayus is the 'Buddha of Eternal life' and highly revered in China and Mongolia due to his special ability to prolong life. The features of the present lot, the gracefully pleated trailing robe as well as the elaborate lotus pedestal, are characteristic of 17th/18th century Buddhist gilt-bronze figures.

Compare with a similar gilt-bronze figure of Amitayus, 17th/18th century, illustrated in *Jintong fozaoxiang tulu* 金銅佛造像圖錄 ('Buddhist Images in Gilt Metal'), Taipei, 1993, pl.19.

201

AN UNUSUAL GILT-BRONZE FIGURE OF A FOREIGNER

17th century

The figure standing straight, holding an elephant tusk in his hands, wearing a pointed hat and a layered long robe falling to his feet revealing the pointed slippers, draped into pleats and fastened with a string-like cloth belt, the face with a pleasant expression and deeply cast with bushy eyebrows above bulging eyes.

23cm (9in) high.

£7,000 - 9,000

CNY61,000 - 79,000

十七世紀 銅鑲金胡人立像

Provenance: a European private collection

來源：歐洲私人收藏

The motif of a foreigner in standing or kneeling position holding an object in his hands, such as the present example, is known as 'the foreigner offering treasures (*huren xian bao*)' and bears stylistic influences from India and Gandhara. See S.Jing, 'Discussion about the origin of the *huren xian bao*', in *Collections*, 1996, vol.6, pp.31-35.

Foreigners depicted with large round eyes and noses, thick curly beards, moustache and hair, were a popular motif in Chinese art from as early as the Tang dynasty (618-906), when the increased presence of foreigners in China generated new fascination among the Chinese and led to a gradual stylisation of the image of the foreigner in Chinese art.

Compare with two related bronze figures of foreigners, Ming dynasty, from the George Eumorfopoulos collection, both holding a conch shell and wearing a similar costume as the present lot, in the British Museum, London, nos.1938,0524.712.a and 1938,0524,713.a.



201

202

A LARGE COPPER-ALLOY REPOUSSÉ FIGURE OF BUDDHA

Qianlong seven-character mark and of the period

Finely cast seated in *dhyanasana* on a double-lotus pedestal, an *urna* on his forehead and eyes lowered in serene contemplation, his left hand resting on his lap with the palm facing upward, his right hand over his right leg touching the lotus throne in *bhumisparsa mudra*, with traces of gilding, the lotus pedestal with inscriptions in Tibetan, Manchu, Mongol and Chinese. 34cm (13 1/3in) high.

£5,000 - 7,000

CNY44,000 - 61,000

清乾隆 銅鑲金錘揲佛坐像

「大清乾隆年敬造」、「寶成就佛」刻款

Provenance: an English private collection

來源：英國私人收藏

The Tibetan inscriptions identify the Buddha as Drakpéchok (Great Renown) and Yaśottara. He is 345th Buddha of the 1000 Buddhas in the *Bhadrakalpika Sutra*, where he is described as follows: 'The Tathāgata Yaśottara, when he was an aromatics dealer, first aspired to achieve awakening when he offered a wreath of *sumanā* flowers to the Tathāgata Great Conduct. See P.Skilling, 'How the Buddhas of the Fortunate Aeon First Aspired to Awakening: The Pūrva-Pranidhānas of Buddhas 251-500', in *Annual Report of The International Research Institute for Advanced Buddhism* vol.19, 2016, pp.149-192.

Compare with a large copper-alloy repoussé figure of Buddha, Qianlong incised seven-character mark and of the period, which was sold at Christie's Hong Kong, 9 July 2020, lot 2710.



202

203

A GILT-BRONZE SILVER AND COPPER-INLAID FIGURE OF MARPA

Tibet, 18th century or later

The plump figure finely cast seated on a pedestal with turquoise inlay, a Tibetan inscription on the reverse, his right hand in earth-touching *bhumisparsa*, his left hand resting on his lap, dressed in voluminous robes with beaded hems, some picked out in silver the face with jovial expression, flanked by pendulous ears, wood stand.

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

£4,000 - 6,000

CNY35,000 - 53,000

西藏，十八世紀或更晚 銅鑲金嵌赤銅及銀馬爾巴像

The Tibetan inscription on the back of the present figure reads as follow:

རྗེ་མར་བལ་ལོ་ཙ་བ་ལ་ཤ་མོ་

Rje mar ba lo tsa ba la Na mo

Which may be translated as 'Worship of Lord Marpa the Translator'.

Marpa Lotsawa Chokyi Lodoe (1012-1096) was a founder of one of the two Kagyu schools of Tibetan Buddhism.

The present figure displays the stoic expression of a seasoned elder. Resting his hands on his knees, poised like a mountain, with the sumptuous folds of his garment hint at the robust body underneath.

A related gilt-bronze figure of Marpa, 18th century, was sold at Bonhams Hong Kong, 14 March 2017, lot 3218.



203



204

204

AN UNUSUAL BRONZE 'MAHAKALA' INCENSE-BURNER AND COVER

Qing Dynasty

The vessel with a globular body decorated with blossoming lotus amid curling tendrils, supported on three elephant-head feet, each with long tusks and bejewelled harnesses inlaid with hard stones, the domed cover cast with a seated figure of Dakini wearing billowing scarves, the legs crossed and holding a *vajra* and a bell, the face with a wrathful expression defined by bared fangs and bulging eyes, centred by a third eye, and surmounted by a foliate diadem inset with hard stones.

22.3cm (8 6/8in) high.

£5,000 - 7,000

CNY44,000 - 61,000

清 銅製大黑天香爐

Provenance: a European private collection

來源：歐洲私人收藏



205

205

A GILT-BRONZE STUPA

18th century

Solidly cast with a waisted square plinth elaborately incised with circular patterns, the domed body raised on a four-tiered stepped base, the dome with a niche surmounted by tapered parasols beneath a sun and moon finial, sealed base.

16cm (6 1/4in) high.

£2,000 - 3,000

CNY18,000 - 26,000

十八世紀 銅鑲金佛塔



206

A PAIR OF PARCEL GILT-BRONZE DUCK-SHAPED INCENSE BURNERS AND COVERS

Ming Dynasty

Each finely cast in the shape of a duck with the head slightly raised as if calling out and small beady eyes framed by long sinuous feathers defining the round body supporting their gracefully curved slender necks, adorned with finely incised layers of triangular and circular feathers backed by a further array of feathers fanning out of their tail, all supported on a sturdy webbed foot, the other leg tucked underneath their stomach.

Each 26cm (10 1/4in) high. (4).

£10,000 - 12,000

CNY88,000 - 110,000

明 銅鑲金寶鴨式薰爐一對

Incense burners shaped as ducks were made in China from at least the Han dynasty (206 BC-AD 220). See a bronze duck incense burner, Han dynasty, of similar form to the present piece, in the Portland Art Museum, illustrated by D.Jenkins, *Mysterious Spirits, Strange Beasts, Earthly Delights: Early Chinese Art from the Arlene and Harold Schnitzer Collection*, Portland, 2005, pp.80-81.

During the Ming dynasty, incense burners in the form of ducks appear to have been popular. The 'One Hundred Lyric Poems of the Yuan Court' (*Yuan gong ci yibai shou* 元宮詞一百首) by Zhu Youdu (朱有燾), dated 1406, mentions 'The gold duck burns the remaining midnight fragrance; Only then do the ladies of the Imperial family try on the Yue-woven skirts'. A further poem by the Ming scholar and Grand Secretary, Jin Youzi (金幼孜 1368-1431), included in 'Viewing Lanterns on the Lantern Festival' (*Yuanxi ci wumen guandeng* 元夕賜午門觀燈) and recorded in the *Jin wen jing ji*, vol.4 in *Qianding siku quanshu*, mentions that, on the occasion of the banquet held by the emperor during the Lantern Festival at the beginning of the Ming dynasty, 'Auspicious portents of lovely smoke rose forth from the golden duck censers'. This poem clearly suggests that gilt-bronze duck incense burner were used at court banquets from as early as the beginning of the 15th century.

See a related bronze duck incense burner, Ming dynasty, in the Tokugawa Art Museum Collection, Nagoya, illustrated in *The Shogun Age Exhibition: From the Tokugawa Art Museum*, Japan, Tokyo, 1983, p.107.

Compare with a related bronze 'duck' incense burner, Ming dynasty, which was sold at Bonhams New York, 16 September 2013, lot 8103.



Inscriptions



'Illustrations of Ritual Vessels at the Confucius Temple' (孔廟禮器圖) from the *Illustrated Explanations of Renovating Various Buildings in Taiwan Prefecture* (重修臺郡各建築圖說).

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

207 TP

A MASSIVE DOCUMENTARY ARCHAISTIC RITUAL BRONZE INCENSE BURNER, FANGDING

Qianlong, dated by inscription to the 41st year of the reign Qianlong corresponding to 1776 and of the period
Of rectangular form, cast on each side with a *taotie* mask in low relief, with stylised body and claw motifs on the sides, against the thunder patterns, centred with flanges, below a narrow register of low relief *chilong* scroll, the four vertical faces with pronounced square flanges terminating in points at the corners, under the lipped rim surmounted by a pair of loop handles, all supported on four tall dragon legs, wood cover.
66cm (26in) high (2).

£40,000 - 60,000
CNY350,000 - 530,000

清乾隆四十一年 青銅大方鼎

Provenance: White Allom & Co. London (label)
Harold Hyam Wingate (1901-1979), acquired in the 1950s, and thence by descent

來源：倫敦古董商White Allom & Co (標籤)
Harold Hyam Wingate (1901-1979) 舊藏，二十世紀五十年代入藏，並由後人保存迄今

The side of the exterior is inscribed:

乾隆四十一年 台灣府知府蔣元樞捐造 貢生蔣得皋監製

Which may be translated as:

'The forty-first year of Qianlong reign, donated by the Prefect of Taiwan, Jiang Yuanshu, manufacture supervised by Tribute Student, Jiang Degao'

The present lot would have belonged to a group of bronze ritual vessels commissioned and donated by Jiang Yuanshu. These bronze vessels are depicted in the 'Illustrations of Ritual Vessels at the Confucius Temple' (孔廟禮器圖) from the *Illustrated Explanations of Renovating Various Buildings in Taiwan Prefecture* (重修臺郡各建築圖說).

Jiang Yuanshu 蔣元樞 (1738-1781), style name Zhongsheng (仲升), sobriquet Xiangyan (香巖), was a native of Changshu in Jiangsu. He served as the Prefect of Taiwan from the fortieth to the forty-third year of the Qianlong reign (1775-1778). According to the *Illustrated Explanations of Renovating Various Buildings in Taiwan Prefecture* by Jiang Yuanshu, he noted in 1776 that 'all the vessels used at the Confucian Temples in Taiwan Prefecture are made of lead-tin bronze, which is of humble quality'. Therefore, he 'carefully consulted Confucian regulations and selected artisans in Suzhou to establish a workshop, purchased bronze, created a foundry, cast ritual vessels and musical instruments, and had them all shipped to Taiwan'.

See three other identical bronze ritual incense burners with the same inscription existing in Taiwan, two in the Tainan Confucius Temple and another in the Tainan Grand Matsu Temple.





The Spanish private collection *in-situ*



THE PROPERTY OF A LADY 女士藏品

Lots 208 - 213

208

**AN ARCHAISTIC GOLD-SPLASHED BRONZE
BEAKER VASE, GU**

17th/18th century

Rising from a splayed foot to a globular waist and flared neck, the central section cast in high relief with a writhing *chilong*, the bronze a rich dark-brown patina with irregular gold splashes.

23cm (9in) high.

£2,000 - 3,000

CNY18,000 - 26,000

十七/十八世紀 銅製仿古螭龍紋觚

Provenance: a Spanish private collection,
and thence by descent

來源：西班牙私人收藏，並由後人保存迄今

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209

THREE BRONZE INCENSE BURNERS AND ONE WINE EWER

Song/Qing Dynasty

Comprising a tripod incense burner, *ding*, of rounded form rising on three legs and surmounted by a pair of slightly everted U shaped handles; an incense burner, *gui*, of compressed globular form with slightly everted rim, flanked by a pair of animal mask handles, raised on a short circular foot; a flared tripod incense burner, *ding*, rising on three legs and flanked by a pair of animal mask handles; and a wine pot, *he*, of compressed globular form, rising on three legs, with zoomorphic spout and overhanging hinged double-dragon handle. The largest, 18cm (7in) high (4).

£2,500 - 3,500

CNY22,000 - 31,000

宋至清 銅製香爐三件及提梁酒壺一件

Provenance: a Spanish private collection, and thence by descent

來源：西班牙私人收藏，並由後人保存迄今



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210

THREE ARCHAISTIC BRONZE BEAKER VASES, GU

Ming/early Qing Dynasty

Comprising: a vase of square section decorated with *taotie* masks against *leiwen* ground, the upper section with blades, all interspersed with flanges around the corners, 27cm (10 5/8in) high; the second vase with *taotie* masks against *leiwen* ground, with flanges around the central section and spreading foot, the trumpet shaped neck with upright blades, the base cast with Lügu zhai mark ('Studio of archaic companion') encircled by two dragons in mutual pursuit, 22cm (8 5/8in) high; and a small square section vase, decorated with *chilong* against *leiwen* ground with flanges at the corners, 15cm (5 7/8in) high (3).

£4,000 - 6,000

CNY35,000 - 53,000

明/清早期 銅製仿古紋觚 一組三件
其一「侶古齋」鑄款

Provenance: a Spanish private collection, and thence by descent

來源：西班牙私人收藏，並由後人保存迄今



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



211

**211
A FINE GOLD-SPLASHED BRONZE
TRIPOD INCENSE BURNER, LIDING**

Xuande six-character mark, 18th/19th century
Of compressed globular form subtly divided to three lobes supported on three tapered legs, rising to the short neck and wide flattened rim, set with a pair of rope-twist U shaped handles, the body with a warm brown patina and irregular gold splashes, the base with a six-character Xuande mark.
22cm (8 5/8in) wide.

**£3,000 - 5,000
CNY26,000 - 44,000**

十八/十九世紀 銅灑金沖耳爐
「大明宣德年製」楷書鑄款

Provenance: a Spanish private collection, and thence by descent

來源：西班牙私人收藏，並由後人保存迄今

See a related gilt-splashed incense burner, 17th/ early 18th century, but cast with dragons on each lobe, which was sold at Christie's New York, 24 March 2011, lot 1430. Compare also a gold-splashed bronze tripod incense burner, 18th century, which was sold at Christie's South Kensington, 11 June 2004, lot 282.

**212
A LARGE BRONZE 'CHILONG' INCENSE
BURNER AND COVER**

Qingtong xuan zhi mark, Kangxi/Yongzheng
Heavily cast, of compressed oval form supported on three feet, flanked by a pair of *chilong* handles, with further two dragons clambering on each side, below the shoulders cast with lotus lappets, surmounted by a reticulated cover cast with a pair of high relief dragons amidst cloud scrolls reaching towards a single dragon forming the finial, the base cast with the mark which may be translated as 'Made for the Pavilion of Qingtong'.
40cm (15 6/8in) wide (2).

**£4,000 - 6,000
CNY35,000 - 53,000**

清康熙/雍正 銅飾螭龍大香薰
「青桐軒製」篆書鑄款

Provenance: a Spanish private collection, and thence by descent

來源：西班牙私人收藏，並由後人保存迄今

Qingtong is a pseudonym of Jiang Tingxi (1669-1732), official painter and grand secretary to the Imperial court, and editor of the 5,020 volume encyclopaedia *Gujin Tushu Jicheng*. He was born in Changshu, Jiangsu Province.

**213
A BRONZE TRIPOD INCENSE BURNER,
LIDING**

Qian Qing Gong and Xuande four-character mark, Qing Dynasty
Of compressed globular three lobed form, supported on three lug feet each cast on their bottom with the mark Qian Qing Gong ('Palace of Heavenly Purity') around a coiled dragon, the body with wide oval shaped cartouches below the short neck and everted rim cast with a four-character Xuande mark, set with a pair of U-shaped rope-twist handles, 11.5cm (4 1/2in) wide; together with a bronze tripod incense burner, *ding*, of compressed globular form rising from three lug feet to slightly everted raised shoulders, short neck and flattened everted rim set with a pair of U shaped handles, the base with a six-character Xuande mark, Qing dynasty.
18.5cm (7 1/2in) wide (2).

**£2,500 - 3,500
CNY22,000 - 31,000**

清 銅沖耳爐 一組兩件
較小者器身「宣德年製」楷書鑄款，三足底鑄「乾」、「清」、「宮」楷書陽文；較大者「大明宣德年製」楷書鑄款

Provenance: a Spanish private collection, and thence by descent

來源：西班牙私人收藏，並由後人保存迄今



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213 (underside)

Compare a related but larger tripod 'Qian Qing Gong' incense burner, also similarly cast with the characters on the bottom of each foot, but with a Zhengde mark, which was sold at Sotheby's Hong Kong, 1-2 June 2015, lot 792; compare also a related tripod incense burner, 18th/19th century, also cast with the Qian Qing Gong mark and other inscriptions, which was sold at Christie's London, 15 May 2012, lot 274.



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214

214

A RARE BRONZE BASIN

Qianlong seal mark and of the period
The deep dish heavily cast with gently curving sides rising from an inward-tapering foot to an everted rim, the recessed base with the seal mark.
39cm (15 1/4in) diam.

£4,000 - 6,000

CNY35,000 - 53,000

清乾隆 銅制大盆
「大清乾隆年製」篆書鑄款

215

A RUBY-INLAID GOLD BOX AND COVER

Possibly Thai, 19th century
The box and cover of globular form rising from a tall spreading foot, decorated around the exterior with three bands enclosing sectioned tendril scrolls bearing ruby buds framed by plain and rope-twist borders, surmounted by a tapering cylindrical stupa-shaped ruby-inset finial.
22 carat gold, overall weight 146g, 6.8cm (2 11/16in) high (2).

£5,000 - 8,000

CNY44,000 - 70,000

或泰國，十九世紀 黃金嵌寶蓋盒

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

An analysis by the Gemmological Certification Services, London, dated 4 June 2020, confirms the vessel to be made of 22 carat gold.

倫敦Gemmological Certification Services於2020年6月4日發放之鑑定證書，證明本拍品含黃金22克拉。

216^Y

A GOLD AND HORNBILL BRACELET, NECKLACE, BROOCH, EARRINGS AND LOCKET

Hoaching marks, dated by inscription to 1 November 1870
The bracelet, necklace, brooch, earrings and locket made of gold with hornbill roundels each exquisitely carved in high relief with bouquets of flowers, the locket inscribed 'M.A.C from E.D. 1st Nov.1870', fitted box.
The necklace, 41cm (16in) long. (7).

£10,000 - 15,000

CNY88,000 - 130,000

1870年製 浩興款金花絲嵌犀鳥骨首飾套裝

The goldsmith Hoaching was located on Honan Island and in Canton (Guangzhou) during the second half of the 19th century. All pieces bearing the Hoaching marks are of a very high standard of workmanship. Compare with a related gold filigree brooch and earrings inset with ivory plaques within an ivory box, illustrated in *Chinese Ivories from the Shang to the Qing*, London, 1984, no.267.

Compare with a related gold filigree and hornbill bracelet, brooch and earrings, Lee Ching marks, 19th century, which was sold at Bonhams London, 9 November 2017, lot 200.



215



216



217

A LARGE CHINESE EXPORT SILVER 'DRAGON' TROPHY

WH Xiechang 90 mark, late 19th century, dated by inscription to the 20th year of the Guangxu reign corresponding to 1894 and of the period
Finely embossed with four dragons amongst clouds on the exterior in low-relief repoussé, one side with a coat-of-arms, with the monogram CK, with incised inscription, set with two bamboo-form handles, the stem as the tails of three joint ao fishes rising from a spreading foot embossed with bamboo branches. 38.7cm (15 1/4in) high. (2.1kg).

£3,000 - 5,000

CNY26,000 - 44,000

1894年製 銀雲龍紋竹節耳盃
「WH」、「協昌」、「90」錘印款

Provenance: a German private collection

來源：德國私人收藏

WH stands for Wang Hing, which was a well-known craft shop, based in Hong Kong, 10 Queen's Road Central, famous for specialising in gold and silver from the late Qing dynasty to the Republican period. Wang Hing's wares were considered to be of very high quality and he once supplied silver ware articles for Tiffany & Co.; see *The Silver Age: Origins and Trade of Chinese Export Silver*, Hong Kong, 2017, p.212. Compare with a similar Chinese export silver 'dragon' trophy, WH Xiechang 90 mark, late Qing dynasty, which was sold at Bonhams London, 8 November 2018, lot 271.



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218

A CLOISONNÉ ENAMEL 'BAJIXIANG' BOX AND COVER

Late Ming Dynasty

The slightly domed cover enamelled in the centre with a medallion enclosing a Sanskrit letter *om*, surrounded by the auspicious Eight Buddhist Emblems amongst stylised floral scrolls on a bright turquoise ground, the vertical sides of the cover decorated with a multi-coloured band of *ruyi*-heads borne on foliate scroll, a similar band of floral scrolls on the side of the box. 20.4cm (8in) diam. (2).

£8,000 - 12,000
CNY70,000 - 110,000

明晚期 掐絲琺瑯八吉祥紋圓蓋盒

A related combination of the Eight Buddhist Symbols, *bajixiang*, and scrolling lotus can be seen on a smaller cloisonné enamel circular box and cover (11.4cm diam.) with a Jingtai mark in the Uldry Collection, see H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Zürich, 1985, no.79. The more generous dimensions of the present lot allow for the addition of a central medallion containing the meditative 'om' character, further enhancing the Buddhist theme of the piece.

219

A CLOISONNÉ ENAMEL CUP STAND

Late Ming Dynasty

The circular dish with a central raised plinth to hold a small cup foot, encircled with flower-petal lappets, enamelled with scrolling lotus on a turquoise ground, surrounded by a band of various flowers on a white ground, the everted rim with further floral scrolls on a turquoise ground. 16.4cm (6 1/2in) diam.

£4,000 - 6,000
CNY35,000 - 53,000

明晚期 掐絲琺瑯番蓮紋盞托

Compare with a related cloisonné enamel cup stand, decorated with lotus and chrysanthemums, 16th century, illustrated in *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, no.82.



219

220

A CLOISSONNÉ ENAMEL BALUSTER VASE, HU

17th century

Well cast with a globular body supported on a spreading foot rising to a waisted neck, set with a pair of *taotie* ring-handles at the shoulder, brightly and lavishly enamelled around the exterior with shaped panels containing auspicious birds in a garden setting, all reserved on a turquoise ground decorated with cracked-ice and flowers, between bands of further floral motifs and grape vines.

38cm (15in) high.

£5,000 - 8,000

CNY44,000 - 70,000

十七世紀 銅胎掐絲琺瑯開光花鳥紋活環耳壺

Provenance: an English private collection

來源：英國私人收藏

Compare with a related cloisonné enamel baluster vase, Kangxi, illustrated by Beatrice Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, London, 2011, p.259, no.69.



220



221

221

A CLOISSONNÉ ENAMEL 'LOTUS' VASE, HU

17th century

Brightly decorated around the pear-shaped body with bands of large Indian-lotus heads borne on scrolling leafy stems reserved on a turquoise-blue ground, set at the shoulder with two large gilt-bronze lion-mask handles suspending loose rings, all supported on a tall spreading foot.

50cm (19 3/4in) high.

£5,000 - 8,000

CNY44,000 - 70,000

十七世紀 銅胎掐絲琺瑯纏枝蓮紋壺

Compare with a similar vase, 17th century, illustrated by B.Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.258, no.68.

See a similar, smaller cloisonné enamel 'lotus' vase, 17th century, which was sold at Sotheby's Hong Kong, 7 April 2015, lot 3727.

THE PROPERTY OF A GENTLEMAN 紳士藏品

222 TP

**AN IMPERIAL CLOISONNÉ AND CHAMPLEVÉ ENAMEL
'PHOENIX' ICE CHEST**

Qianlong/Jiaqing

Of square section with straight sides tapering to the base, divided into three horizontal registers by two raised ribs, the middle section enamelled with *shou* medallions within a foliate sunburst, flanked by a pair of formal lotus flowers, the top and bottom registers each with pairs of confronted red phoenixes centred on a blue bat grasping a *wan* character in its mouth, all reserved on a dense foliate turquoise-blue ground, two sides set with gilt-bronze C-shaped handles, the interior with a fitted metal liner, wood stand.

34 x 68 x 68 cm (13 3/8 x 26 7/8 x 26 7/8 in) (2).

£30,000 - 40,000

CNY260,000 - 350,000

清乾隆/嘉慶 御製銅胎掐絲及內填琺瑯福壽瑞鳳紋冰盒

Provenance: a European private collection, acquired from Anna Puchar del Bello in 1968, who inherited it from her father, a captain on a Trieste-based merchant ship that often travelled to the Asia.

來源：歐洲私人收藏，現藏家於1968年購自一名往返於意大利里雅斯特與亞洲間商船船長之女，Anna Puchar del Bello

Impressive in size and its magnificent detailed design, the decorative combination of auspicious motifs such as phoenixes, bats and *shou* characters on a dense foliate scroll indicate that it most likely was intended for the emperor's chambers. A related cloisonné enamel ice chest, Qianlong mark and of the period, but decorated with foliate lotus scrolls, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2002, pl.129.

Ice chests were filled with ice and used in the Qing palaces during the hot summer months to cool drinks and food, as well as cooling the surrounding area. In winter ice blocks were cut from the Inner Golden River and were stored in the five ice vaults in the Forbidden City near the Gate of the Great Ancestors. During the period from the first day

of the fifth month to the twentieth day of the seventh month specific members of the imperial Household Department received an allocation of two blocks of ice per day. The pierced covers of the ice box allowed cool air to escape, which would then be fanned into the rooms by servants. Large ice chests of this type derive from wooden prototypes lined with a metal such as lead; see an example in the Victoria and Albert Museum, London, illustrated by C.Clunas, *Chinese Furniture*, London, 1997, p.99, pl.89. The form and horizontal gilt-metal ribs are examples of the original wooden structure that have been retained, along with the transportable nature of these chests represented by in the sturdily-constructed handles.

Compare with a related cloisonné enamel ice chest, Qianlong, which was sold at Christie's New York, 20 October 2004, lot 601.





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223

A PAIR OF CLOISSONNÉ ENAMEL YELLOW-GROUND BOTTLE VASES

De Cheng studio marks, late Qing Dynasty

Each finely enamelled with various brightly coloured floral sprays and butterflies, all reserved on a yellow, diaper-pattern ground, pendant *ruyi*-heads around the top of the neck beneath the galleried rim with classic scroll. Each 34cm (13 1/3in) high. (2).

£5,000 - 7,000

CNY44,000 - 61,000

清晚期 掐絲琺瑯黃地萬字花蝶紋長頸瓶一對
「德成」鍾印款

Compare with a similar vase with a yellow ground in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2001, p.174, no.166. The example in the Palace Museum bears the incised 'Beijing baohuasheng ji' (private workshop) trademark on the gilded base, encircling a carved five-point star within, which also dates it to the late Qing dynasty. Another yellow-ground cloisonné enamel vase with De Cheng marks, 19th century, by illustrated by B.Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.299, no.146.

224

A VERY LARGE CLOISSONNÉ ENAMEL 'PHOENIX' DISH

19th century

The interior decorated with a phoenix perching on a prunus branch issuing from jagged rocks amid sprays of blossoming peonies and hovering magpies, all on a brick-red ground, the reverse with further sprays of peonies, lotus, prunus and chrysanthemums on a vibrant turquoise ground. 55cm (21 5/8in) diam.

£2,000 - 4,000

CNY18,000 - 35,000

十九世紀 掐絲琺瑯鳳紋大盤

Provenance: Nagel, Stuttgart, 30 October 2013, lot 705.
A European private collection

來源：德國納高，2013年10月30日，拍品編號705
歐洲私人收藏

225

A CLOISSONNÉ ENAMEL 'DRAGON' INCENSE STICK-HOLDER

Late Qing Dynasty

The gilt-copper and cloisonné enamel incense burner composed of eight detachable parts, featuring a winged coiled dragon raising from and resting on a dome of turbulent waves supported on a splayed pedestal, with a ferocious expression and open fangs issuing a cluster of vaporous and colourful *ruyi* supported on a curling stem. 38cm (15in) high.

£3,500 - 4,500

CNY31,000 - 39,000

清晚期 掐絲琺瑯飛龍式蠟台

Provenance: a European private collection

來源：歐洲私人收藏

Compare with a similar cloisonné enamel dragon incense stick-holder, late Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Enamels*, 4, Beijing, 2011, p.360, no.290. See also another pair of similar cloisonné enamel dragon incense stick-holders, late Qing dynasty, illustrated in the *Chinese Export Art in the Hermitage Museum, Late 16th-19th Centuries*, St. Petersburg, 2003, pp.94-95, no.107.



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226

A PAINTED ENAMEL YELLOW-GROUND BOWL, COVER AND STAND

18th century

The bowl, cover and stand exquisitely painted to the sides with elaborate floral sprays growing from leafy stems in subtle tones of pink, purple on a bright yellow ground, the top of the cover decorated with writhing archaistic *chilong*, the stand similarly painted on the base, the interiors of the bowl and cover enamelled white.

The bowl, 15.5cm (6 1/8in) diam. (3).

£2,500 - 3,500

CNY22,000 - 31,000

十八世紀 銅胎畫琺瑯黃地纏枝花卉紋蓋盃及托盤

Provenance: a European private collection

來源：歐洲私人收藏

See a pair of identical yellow-ground covered bowls formerly in the Alfred Morrison collection, Fonthill House, which sold at Christie's London, 9 November 2004, lot 18. Compare with a related painted enamel bowl and cover, Qianlong, illustrated by M. Gillingham, *Chinese Painted Enamel*, Oxford, 1978, p.64, no.75. where the author notes that 'pieces with a yellow ground traditionally have Imperial associations'. See a yellow-ground painted enamel plate with similar lotus scrolls, Qianlong seal mark and of the period, illustrated in *Ming and Qing Chinese Arts from the C.P. Lin Collection*, Hong Kong, 2014, p.349, no.215.



226



227

AN IMPERIAL-TRIBUTE PAINTED ENAMEL FAMILLE ROSE LIME-GREEN GROUND TRAY

Qianlong red-enamelled four-character mark and of the period

The quatrelobed tray decorated with scattered foliate floral sprays around a central melon spray beside two butterflies, the sides with foliate floral scrolls, the underside white enamelled with the red enamelled mark in the centre within a double square. 18cm (7 1/16in) wide.

£1,500 - 2,000

CNY13,000 - 18,000

清乾隆 銅胎綠地畫琺瑯瓜蝶紋海棠式淺盤

紅料「乾隆年制」楷書款

Provenance: a Spanish private collection, and thence by descent

來源：西班牙私人收藏，並由後人保存迄今

The present lot was part of the Imperial Tribute production in Guangdong for the Qing court. The form and decoration of the lobed dish imitate those produced in porcelain such as a pair of famille rose lime-green ground quatrefoil dishes, Qianlong iron-red seal marks and of the period, which was sold at Christie's New York, 19 September 2006, lot 418. The melon, *gua* (瓜), because of its many seeds, became a symbol of progeny. Together with butterflies, *die* (蝶), which is a homophone for another type of melon, *die* (瓞), a rebus is created for 'The blessing of ceaseless generations of sons and grandsons', *guadie mianmian* (瓜瓞綿綿). This blessing originates from a line in a poem included in the 'Classic of Poetry', *Shi Jing* (詩經), China's most ancient anthology of poetry.



227



228

A PAINTED ENAMEL GILT-DECORATED BLUE-GROUND 'LOTUS' BOWL

Qianlong four-character seal mark and of the period

Exquisitely decorated in gilt around the exterior with a continuous lotus scroll, beneath a key-fret border on the rim and a band of lappets around the foot, all on a lustrous violet-blue ground, the interior a turquoise blue, the recessed base white. 12.4cm (4 7/8in) diam.

£2,000 - 3,000

CNY18,000 - 26,000

清乾隆 銅胎藍透明琺瑯描金纏枝蓮紋盃

藍料「乾隆年製」篆書款

Compare with a very similar pair of gilt-decorated blue enamelled lotus bowls, Qianlong four character marks and of the period, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Enamel Volume*, Liaoning, 2004, p.41, no.4.



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



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THE PROPERTY OF A GENTLEMAN 紳士藏品
Lots 229 - 239

229

A WHITE JADE 'FISHERMAN AND PAVILION' SNUFF BOTTLE

18th/19th century

Well hollowed, the ovoid bottle finely carved in low relief with a continuous scene of a fisherman in a mountainous river landscape beside a pine tree, the other side with a thatched pavilion under a pine tree, the stone of even white tone with minute cloud-white inclusions, with stopper. 5.2cm (2in) high. (2).

£2,000 - 3,000

CNY18,000 - 26,000

十八/十九世紀 白玉雕垂釣圖鼻煙壺

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

230^Y

A WHITE JADE 'CICADA' SNUFF BOTTLE

18th/19th century

Well-hollowed, naturalistically carved in the form of a cicada with protruding eyes, the body detailed with veined and dotted wings, the underside with finely carved legs around the defined exoskeleton, the stone of white tone with very minor faint russet veining, coral stopper. 6.5cm (2 9/16in) long (2).

£2,000 - 3,000

CNY18,000 - 26,000

十八/十九世紀 白玉蟬形鼻煙壺

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

231^Y

THREE VERY PALE GREEN JADE SNUFF BOTTLES

18th/19th century

All well hollowed, the first carved in high relief with two fish swimming in a lotus pond, the stone of very pale green tone with russet inclusions, coral stopper, 7.9cm (3 1/8in) long; the second, well carved in the form of an ovoid gourd suspended from a gnarled leafy vine, with a butterfly to one side, the stopper carved as stalk surmounting the bottle, the stone of a pale green tone with minor russet inclusions, 6.3cm (2 7/16in) long (including stopper); and the third of aubergine form, carved in low relief with a blossoming tree bearing three ripened peaches the stone cleverly used to denote the fruit's skin in russet against the pale green tone, 4.8cm (1 7/8in) long (5).

£3,000 - 5,000

CNY26,000 - 44,000

十八/十九世紀 青白玉雕鼻煙壺 一組三件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



230



231



232

THREE WHITE AND PALE GREEN JADE SNUFF BOTTLES

18th/19th century

All well hollowed, the first of ovoid form, carved in relief on either side with a pair of monster-mask loop handles, the stone of even white tone with very minor white inclusions, jade stopper, 5.7cm (2 1/4in) high; the second, of moonflask form, carved in relief with nandina, the reverse with a *lingzhi* fungus spray, the stone of white tone with very minor russet and white inclusions, 4.8cm (1 7/8in) high; the third, of flattened ovoid form, plainly carved, the stone of even very pale green tone, hardstone stopper, 5cm (2in) high (5).

£1,800 - 2,400

CNY16,000 - 21,000

十八/十九世紀 白玉及青白玉雕鼻煙壺 一組三件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



232

233

THREE PALE GREEN JADE SNUFF BOTTLES

18th/19th century

Comprising a bottle carved in low relief with a stag beside *lingzhi* fungus below a gnarled pine tree, the stone of pale green tone with minor russet veins, malachite stopper, 7cm (2 3/4in) high; a cylindrical bottle carved in low relief on either side with bamboo, the stone of pale green tone with minor white inclusions, 5.2cm (2 1/16in) high, malachite stopper; and a basket-weave bottle, the stone of pale green tone with minor white inclusions, green glass stopper, 5.7cm (2 1/4in) high. (6).

£2,000 - 3,000

CNY18,000 - 26,000

十八/十九世紀 青玉雕鼻煙壺 一組三件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



233

234

THREE WHITE AND PALE GREEN JADE RECTANGULAR SNUFF BOTTLES

18th/19th century

All well hollowed, the first with canted corners, of white tone with very minor white veining, jadeite stopper, 4.6cm (1 13/16in) high; the second of similar but taller canted rectangular form, the stone of pale green tone, jadeite stopper, 5.9cm (2 3/8in) high; the third carved with inscriptions on each side, with one reading 甲辰春 妙香館書 which may be translated as: 'Miaoxiang guan [hall name] inscribed in the spring of the jiachen year', probably corresponding to 1844, the stone of lustrous white tone, jadeite stopper, 6.3cm (2 1/2in) high (6).

£1,500 - 2,000

CNY13,000 - 18,000

十八/十九世紀 白玉及青白玉雕方形鼻煙壺 一組三件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



234

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.



235 (front and reverse)

235

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Ding Erzong (1865-1935), cyclically dated to the winter of Jihai, corresponding to 1899 and of the period

Finely painted on one side with two cranes standing on rockwork under a gnarled pine tree amongst grass and flower sprays, inscribed 己亥冬月二仲寫 Jihai dongyue erzong xie, which may be translated as 'Erzhong painted in the winter month of the year of Jihai', the other side painted with a pagoda amidst wind-swept trees in a mountainous landscape, inscribed 筱舫觀察大人雅鑒 二仲 庚, which may be translated as 'Erzhong, Yu, for the elegant judgment of Xiaofang, the honourable Surveillance Commissioner', with stopper. 6.1cm (2 3/8in) high (2).

£3,000 - 5,000

CNY26,000 - 44,000

一八九九年 丁二仲作玻璃內畫山水花鳥鼻煙壺

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a very similar inside-painted glass snuff bottle by Ding Erzong, cyclically dated to 1899 and decorated with the same scenes, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection. Inside Painted*, vol.4, part 2, pp.312-313, no.555, where the authors describe the bottle as an example demonstrating Ding at his height and the painting as masterpieces of their subjects. This bottle was later sold at Bonhams Hong Kong, 28 May 2010, lot 62.

Ding Erzong is the 'zi' name, or sobriquet of Ding Shangyu, a Qing dynasty scholar official from Tongzhou in Jiangsu province, who was also a calligrapher, seal carver, painter and master of inside-painted snuff bottles. He renewed the art form, drawing on Tang, Song, Yuan and Ming paintings as inspiration for his own works, of which no two bottles are ever the same.



236

236^{YΦ}

A RARE CINNABAR-RED OVERLAY WHITE GLASS DOUBLE-GOURD SHAPED 'LIUHAI' SNUFF BOTTLE

Yangzhou School, mid Qing Dynasty

The double-gourd finely carved around the sides in relief in opaque red with trailing vines suspending eleven smaller double-gourds, the front decorated with the Daoist immortal Liu Hai dangling a string of cash in front of the three-legged toad above an inscription, the reverse with five seated sages below an inscription, all reserved on an opaque white glass, glass stopper, ivory spoon. 8.4cm (3 5/16in) high (2).

£2,000 - 3,000

CNY18,000 - 26,000

清中期 揚州作白地套漆紅料雕仙人圖葫蘆形鼻煙壺

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The side with Liu Hai is inscribed:

赤腳蓬頭不計年，十洲三島任蹣跚。蓬萊久隔人間世，常伴金蟾會眾仙。 which may be translated as: 'Cannot count the years whilst barefoot and unkempt, traveling freely crossing ten oceans and three islands. The Immortal island Penglai is so far away from the mortal world, meeting with Immortals accompanied by a golden toad'.

The side with the sages is inscribed:

手持太極探玄解，五老峰頭不記年。 Which may be translated as: 'Exploring the unknown with a tai chi graph in hand. Living at the top of Wulao Peak one cannot count the passing years'.

237

THREE OVERLAY GLASS SNUFF BOTTLES

18th/19th century

The first finely carved in relief in amber tones with a cockerel, hen and three chicks amongst grass and rockwork flanked by blossoming leafy sprays, all reserved on a snowstorm ground, hardstone stopper, 5.5cm (2 3/16in) high; the second well carved in relief in blue overlay on a snowstorm ground with Budai standing on one side and seated on the other, amidst bats and cloud-scrolls, metal stopper, 5.3cm (2 1/8in) high; the third a burgundy-red overlay on a snowstorm ground, carved in relief with archaic ritual incense burners, jadeite stopper, 5.9cm (2 5/16in) high (6).

£2,000 - 3,000

CNY18,000 - 26,000

十八/十九世紀 白地套各色料鼻煙壺 一組三件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



237

238

TWO GLASS 'CHILONG' SNUFF BOTTLES

18th/19th century

The first of sapphire-blue overlay translucent glass, carved on each side with a sinuous *chi*-dragon biting its tail, with stalk shaped metal stopper, 7.3cm (2 7/8in) high; the second of translucent red tone carved on each side with a sinuous *chi*-dragon, green-lacquered stopper, 7.1cm (2 13/16in) high (4).

£1,500 - 2,000

CNY13,000 - 18,000

十八/十九世紀 紅料及藍料雕螭龍鼻煙壺 一組兩件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



238

239

A RED OVERLAY GLASS SNUFF BOTTLE

Possibly Yangzhou, seal Shengchun, 19th century

Exquisitely carved with two cranes in flights by the moon incised with the seal 生春 Shengchun, which may be translated as 'The coming of spring', the reverse similarly decorated with two cranes in flight above long grass, flanked by a pair of trefoil handles, glass stopper, 5.7cm (2 1/4in) high; and an olive-brown overlay snuff bottle, possibly Yangzhou, Li Junting School, 19th century, carved on one side with tree-shrews clambering a grapevine, the reverse with two birds beside a vase with a blossoming spray above an ear of grain, hardstone stopper, 6.6cm (2 9/16in) high (4).

£1,500 - 2,000

CNY13,000 - 18,000

十九世紀 或揚州作「生春款」白套紅料鼻煙壺一件 暨白套褐料鼻煙壺一件

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



239

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The Property of a Gentleman 紳士藏品
Lots 240 - 244

240 ^{YΦ}

SIX GLASS SNUFF BOTTLES

18th/19th century

Comprising two clear ruby glass bottles, one with a pear-shaped body and blue stopper, 7cm (2 6/8in) high, the other of diamond form, 6.5cm (2 1/5in) high; a clear sapphire-blue glass bottle, of flattened round shape, 5.5cm (2 1/8in) high; an aventurine-splashed blue glass bottle of pear shape on by an oval foot, 5cm (2in) high; a lavender-blue glass faceted snuff bottle, 4.5cm (1 6/8in) high; and an emerald-green bottle with elongated body flanked by animal-mask handles. 6.4cm (2 1/2in) high. (6).

£3,000 - 5,000
CNY26,000 - 44,000

十八/十九世紀 各色料鼻煙壺 一組六件

Provenance: a European private collection

來源：歐洲私人收藏



241

241

A SIMULATED REALGAR GLASS SNUFF BOTTLE

18th/19th century

Of spade form with a flared neck and raised on a slightly concave base, with brilliant splashes of ochre and red imitating realgar, jadeite stopper. 6cm (2 3/8in) high (2).

£1,500 - 2,000
CNY13,000 - 18,000

十八/十九世紀 料仿雄黃鼻煙壺

Provenance: a European private collection

來源：歐洲私人收藏

242 ^YΦ

TWO PEARL SNUFF BOTTLES

Qing Dynasty

One snuff bottle in the form of a fruit covered with pearl studs, ivory spoon and coral stopper, wood stand. 5cm (2in) long; the other snuff bottle of mother-of-pearl in the form of a melon incised with leafy tendrils and a butterfly, ivory spoon and coral stopper, wood stand, 5cm (2in) high. (6).

£1,500 - 2,000

CNY13,000 - 18,000

清 嵌珍珠及珍珠母貝鼻煙壺 一組兩件

Provenance: a European private collection

來源：歐洲私人收藏



242

243 ^YΦ

A TURQUOISE-GLAZED 'DRAGON' SNUFF BOTTLE

Jiaqing seal mark and of the period

Of cylindrical form, moulded with a five-clawed dragon chasing a flaming pearl amidst packed clouds and formalised flames, with stopper and ivory spoon. 8.3cm (3 1/4 in) high.

£1,500 - 2,000

CNY13,000 - 18,000

清嘉慶 瓷胎模製綠松釉雲龍紋鼻煙壺
「嘉慶年製」篆書模款

Provenance: a European private collection

來源：歐洲私人收藏



243

244 ^YΦ

A PAINTED ENAMEL SNUFF BOTTLE

18th century, seal Shangxin

Shaped as a flattened *bianhu* flask, finely enamelled with a continuous scene depicting a quail standing beside a flowering bush of chrysanthemums, the reverse with a pair of birds perched on a branch of blossoming peonies, all above overlapping lotus petals and below a *ruyi* band, gilt-bronze stopper, ivory stand. 5.5cm (2 1/8in) wide (3).

£1,500 - 2,000

CNY13,000 - 18,000

十八世紀 銅胎畫琺瑯花鳥紋鼻煙壺
藍料「賞心」款

Provenance: a European private collection

來源：歐洲私人收藏



244



245



246 (front and reverse)

THE PROPERTY OF A LADY 女士藏品

245

A RARE FAMILLE ROSE 'BOY AND DOUBLE-GOURD' SNUFF BOTTLE

Qianlong seal mark, late Qing Dynasty/
Republic Period

Carefully modelled as a young boy with a tuft of hair clutching a large double-gourd, the figure brightly enamelled with gilt florets on a rich coral ground, the double-gourd decorated with lotus scrolls on a lime-green ground. 4.2cm (1 5/8in) high.

£3,000 - 4,000

CNY26,000 - 35,000

晚清/民國 瓷胎模製粉彩童子抱葫蘆鼻煙壺
鑒紅「大清乾隆年製」篆書款

Provenance: an important European private collection, and thence by descent

來源：重要歐洲私人收藏，並由後人保存迄今

A similar porcelain 'boy and double-gourd' snuff bottle of this form, similarly inscribed with an apocryphal Qianlong seal mark, was illustrated in *Chinese Snuff Bottles*, Hong Kong, 1977, p.62, pl.122, and sold at Bonhams Hong Kong, 24 November 2012, lot 26, from the collection of Paul Braga.

See also a similar 'boy and double-gourd' snuff bottle, Qianlong seal mark, late Qing dynasty, which was sold at Sotheby's Hong Kong, 28-29 November 2019, lot 542.

THE PROPERTY OF A LADY 女士藏品

Lots 246 - 248

246

A FAMILLE ROSE 'LOTUS LEAF' SNUFF BOTTLE

18th/19th century

Expertly modelled in the form of a curling lotus leaf with finely detailed veins, the long stems emerging from the gilt mouth of the bottle, the fleshy pink blossoms and seed pod curving underneath the base. 7.8cm (3 1/8in) high.

£1,500 - 2,000

CNY13,000 - 18,000

十八/十九世紀 瓷胎粉彩模印荷葉卷式鼻煙壺

Provenance: d'Arcy Arthur Baker-Carr (1908 - 1985) (collection no.70), and thence by descent

來源：d'Arcy Arthur Baker-Carr (1908-1985)
舊藏，藏品編號70，並由後人保存迄今

247

A GROUP OF FOUR GLASS OVERLAY SNUFF BOTTLES

Qing Dynasty

Comprising two red overlay bottles, the first carved with stylised *chilong*, 5.4cm (2 1/8in) high, the second with a Buddhist lion playing with ribbon brocade ball on each side, with 'snowflake' specks on the transparent ground, 5.8cm (2 1/4in) high; and two blue overlay bottles, one on 'snowflake' ground with eight horses, stopper. 6.8cm (2 11/16in) high, the second with *Shou* medallion surrounded by five bats on each side, 6.8cm (2 11/16in) high (4).

£1,500 - 2,000

CNY13,000 - 18,000

清 白地套各色玻璃鼻煙壺一組四件

Provenance: d'Arcy Arthur Baker-Carr (1908 - 1985) (collection nos.117, 118, 121 and 122), and thence by descent

來源：d'Arcy Arthur Baker-Carr (1908-1985)
舊藏，藏品編號117、118、121及122，並由後人保存迄今



247

248

TWO ENAMELLED GLASS SNUFF BOTTLES

Late Qing Dynasty

Both opaque-white glass bottles of flattened form enamelled on both sides; the larger decorated with three monkeys resting on rock and pine tree, the base with *Guyuxuan* mark, stopper. 6.5cm (2 7/8in) high; the smaller depicting peacocks and crane below a stylised *ruyi* head band at the neck, with a iron-red *Qianlong nian zhi* mark on the base, stopper. 4.8cm (1 7/8in) high. (4).

£1,500 - 2,000

CNY13,000 - 18,000

清晚期 料胎畫琺瑯鼻煙壺一組兩件

Provenance: d'Arcy Arthur Baker-Carr (1908 - 1985), and thence by descent

來源：d'Arcy Arthur Baker-Carr (1908-1985) 舊藏，並由後人保存迄今



248



249

AN EROTIC PAINTED ALBUM

Qing Dynasty

Eight paintings of erotic scenes, ink and pigment on paper, mounted on silk, cloth cover album.
33cm (13in) long x 25cm (9 7/8in) wide.

£5,000 - 8,000

CNY44,000 - 70,000

清 春宮圖冊

250

CHINESE SCHOOL

Hong Kong, Late Qing Dynasty

Oil on canvas depicting Hong Kong harbour with numerous ships beneath Victoria peak, wood frame.
67cm (26 1/3in) wide x 53cm (20 7/8in) long.

£4,000 - 6,000

CNY35,000 - 53,000

清晚期 香港風景 布面油畫 畫框裝裱

The island of Hong Kong was ceded to the British under the Treaty of Nanking in 1842, the treaty under which the First Opium War came to an end. The present view shows a developed Hong Kong with its elegant European architecture along with the distinctive flag mast atop Victoria Hill, this mast being placed here in 1861. The cities status as an international centre for trade can be seen by the array of shipping in the harbour.

See a related painting of Hong Kong, Chinese school, late 19th century, which was sold at Bonhams London, 26 February 2020, lot 83.

PROPERTY FROM A US WEST COAST PRIVATE COLLECTION 美國西岸私人藏品

251 * TP

TWO LARGE PORTRAITS OF A MANDARIN AND A COURT LADY

19th century

The mandarin attired in a long robe of sky-blue colour, tied at the waist with a thin emerald-green sash falling short of the feet to reveal the black satin boots, the shoulders covered with a large pink scarf and a pointed collar, the right hand holding folded fan; the female figure wearing a long winter jacket of cerulean colour, finely decorated with roundels of peonies and butterflies, above a pink pleated skirt, her hair arranged in a tall chignon secured with a jade hairpin, holding an opium pipe in her right hand and a *ruyi* purse in her left, watercolour on paper, framed.

Each painting 211cm (83in) high x 94cm (37in) wide. (2).

£3,000 - 5,000

CNY26,000 - 44,000

十九世紀 外銷人物畫 一組兩幅 紙本設色 畫框裝裱

Provenance: a US West Coast private collection

來源：美國西岸私人收藏

249



250



251





252

252

WANG SHENSHENG (1896-1972)

Birds in the Reeds

Hanging scroll, ink on paper, with signature and two seals of the artist.

96.5cm (38in) high x 36.7cm (14 1/2in) wide.

£3,000 - 4,000

CNY26,000 - 35,000

汪慎生 花鳥 紙本水墨 立軸裝裱



253

253^Y

YAN BOLONG (1898-1954)

White Goose

Hanging scroll, ink and colour on paper, with signature and seals of the artist.

116.5cm (46in) high x 51cm (20 1/8in) wide.

£5,000 - 7,000

CNY44,000 - 61,000

顏伯龍 白鵝 紙本設色 立軸裝裱

In the early years of the Republic of China, the painting world experienced a collision between traditional Chinese ways of painting and Western ways of painting. The Xuannan Painting Society, Songfeng Painting Association, Peking University Painting Research Association, Chinese Painting Research Association, Lake Society and other painting organisations came into being in Beijing, whereby 'refining ancient methods and learning new knowledge' became the consensus. Yan Bolong was one painter whose style merged Chinese and western techniques.

254

LU YANSHAO (1909-1993)

Three Friends of Winter, 1978

Hanging scroll, ink and colour on paper

Inscribed and signed Lu Yanshao, with four seals of the artist.

109.5cm (43 $\frac{1}{2}$ in) high x 50.5cm (19 $\frac{7}{8}$ in) wide.

£12,000 - 15,000

CNY110,000 - 130,000

陸儼少 松石梅花圖 紙本設色 立軸裝裱 一九七八年作

Lu Yanshao was a painter who struck a balance in his work between the meticulous skill of the orthodox 'Four Wangs' of the Qing dynasty and the building of spontaneous brush strokes. In 1927, Lu Yanshao studied poetry and calligraphy with Wang Tongyu, and then painting with the Shanghai painter Feng Chaoran. In 1938, Lu held his first exhibition. In 1955 he began to teach at the Chinese Painting Academy in Shanghai. The present lot has the following inscription:

‘疏枝橫玉瘦，小萼點珠光。一朵忽先變，百花皆後香。陳亮梅花詩。一九七八年八月，陸儼少畫。’

Which may be translated as:

‘The sparse branches like slender jade, the little blossoms like lustrous pearls; A flower suddenly transforms, the myriad flowers follow in fragrance. Chen Liang's Poem on the Plum Blossom. Eighth month of 1978, painted by Lu Yanshao.

Seals: Lu, Yanshao, Jiading, Yanshao Wuyang
鈐印：陸、儼少、嘉定、儼少無恙





255

THE PROPERTY OF A GENTLEMAN 紳士藏品

255

LIN FENGMIAN (1900-1991)

Two Birds

Ink and colour on paper, signature of the artist on the bottom right corner, glazed and framed.

29cm (11 1/2in) wide x 23cm (9in) high (2).

£8,000 - 10,000

CNY70,000 - 88,000

林風眠 雙禽圖 紙本設色 鏡框裝裱

Provenance: a European private collection

來源：歐洲私人收藏

Compare with a related painting by Lin Fengmian of two birds, which was sold at Sotheby's Paris, 15 December 2011, lot 227.

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

256

LIN FENGMIAN (1900-1991)

The Trackers

Ink and colour on paper depicting two ladies carrying baskets on their backs, signed at the top left corner, framed and glazed.

70.5cm (27 3/4in) high 39.5cm (15 1/2in) wide (2).

£10,000 - 20,000

CNY88,000 - 180,000

林風眠 採茶農婦 紙本設色 鏡框裝裱

Provenance: an English private collection

來源：英國私人收藏

Lin Fengmian, a native of Meixian, Guangdong Province, is one of 20th century China's most important artists. His grandfather was a stone carver, his father a local painter. Lin learned both trades during his childhood and in 1919 travelled to France for six years to study and work at Dijon Art College and the Ecole Nationale Supérieure de Beaux-Arts in Paris. In France, Lin studied European painting, especially works by Matisse, Picasso, and Modigliani. In 1923 he travelled widely in Germany. In 1929, he settled in Hong Kong, where he lived out his life. Lin's work integrated the Impressionists' technique of working with outdoor lighting with ink and wash and successfully blended Western principles of composition with figure sketches using Chinese colour and ink. See *Three Thousand Years of Chinese Painting*, New Haven, 1997, pp.323-324.

Compare with a related painting of trackers by Lin Fengmian, which was sold at Bonhams London, 17 May 2018, lot 307.



256

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

International Asian Art Auction Calendar

2020

ASIAN ART

Monday 2 November
Montpelier Street, London

FINE NETSUKE FROM A FRENCH PRIVATE COLLECTION

Wednesday 4 November
New Bond Street, London

FINE CHINESE ART

Thursday 5 November
New Bond Street, London

FINE JAPANESE ART

Thursday 5 November
New Bond Street, London

ASIAN ART

Wednesday 25 November
Sydney

FINE CHINESE CERAMICS AND WORKS OF ART

Monday 1 December
Hong Kong

ETERNAL RESONANCE: MUSIC IN CHINESE ART

Monday 1 December
Hong Kong

CHINESE WORKS OF ART

Monday 14 December
Los Angeles

ASIAN DECORTAIVE WORKS OF ART

15-16 December
Los Angeles

ASIAN DECORATIVE WORKS OF ART

Thursday 31 December
Los Angeles

2021

CHINESE WORKS OF ART

March (date to be confirmed)
New York

ASIAN ART

April (date to be confirmed)
Sydney

ASIAN ART

Monday 10 May
Tuesday 11 May
Montpelier Street, London

FINE CHINESE ART

Thursday 13 May
New Bond Street, London

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 25 May
Hong Kong

FINE ASIAN WORKS OF ART

June (date to be confirmed)
Los Angeles

ASIAN DECORATIVE WORKS OF ART

June (date to be confirmed)
Los Angeles

CHINESE WORKS OF ART

September (date to be confirmed)
New York

ASIAN ART

Monday 1 November
Tuesday 2 November
Montpelier Street, London

FINE CHINESE ART

Thursday 4 November
New Bond Street, London

ASIAN ART

November (date to be confirmed)
Sydney

FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 30 November
Hong Kong

FINE ASIAN WORKS OF ART

December (date to be confirmed)
Los Angeles

ASIAN DECORATIVE WORKS OF ART

December (date to be confirmed)
Los Angeles

Bonhams

AUCTIONEERS SINCE 1793



Eternal Resonance: Music in Chinese Art

Hong Kong | 1 December 2020

VIEWING

Hong Kong | 28 – 30 November 2020

ENQUIRIES

Keason Tang
+852 2918 4321
chinese.hk@bonhams.com
[bonhams.com/chinese](https://www.bonhams.com/chinese)

'TAIGU YUANYIN': AN IMPORTANT AND RARE CONFUCIUS-STYLE HUANGHUALI AND ZITAN INLAID HUNDRED-PATCH GUQIN
MING DYNASTY

117cm (46in) long, 18cm (7in) wide.

HK\$1,500,000-2,000,000

明 嵌黃花梨紫檀「太古元音」
仲尼式百衲琴

Provenance:

Yu Bosun (1922-2013) Collection
A Californian private collection, USA,
acquired by the mother of the present
owner from the above in 1981.

來源：

俞伯蓀 (1922–2013) 舊藏
美國加州私人收藏，現藏家之母1981
年購於上者，後由家人保存迄今

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Ceramics and Works of Art

Hong Kong | 1 December 2020

VIEWING

Hong Kong | 28 – 30 November 2020

ENQUIRIES

Xibo Wang
+852 29184321
chinese.hk@bonhams.com
[bonhams.com/chinese](https://www.bonhams.com/chinese)

AN EXCEPTIONALLY RARE AND IMPORTANT LARGE IMPERIAL BRONZE 'ARCHAISTIC' INCENSE BURNER

Yongzheng six-character mark and *jing zhi*
two-character mark and of the period

56cm (22in) high

清雍正 銅夔龍饕餮蟬紋雙耳三足香爐
陽文「大清雍正年製」、「敬製」楷書款

Estimate upon request 估價待詢*

Provenance:

A private Hamburg collection,
Germany, acquired at the end of
19th century and thence by descent.

來源：

德國漢堡私人舊藏，於十九世紀晚期
由藏家祖父獲得，並由家族繼承。

*For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide).

Bonhams

AUCTIONEERS SINCE 1793



Asian Art

Montpelier Street, London | 2 November 2020

ENQUIRIES

+44 (0) 20 7393 3854
asianart@bonhams.com
bonhams.com/chineseart

A BLUE AND WHITE SLEEVE VASE

Chongzhen (1628-1644)
£8,000 - 12,000 *

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in *italics*. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*’ job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*’s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer*

Prices below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in

solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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. 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.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G 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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
Account Number: 255633009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 255633009

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 issued in the name of the Buyer (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 issued in the name of the Buyer (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. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the

Sale of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA) Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book* Sales only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good

condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

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

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years

to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

- a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ◆ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

*, †, *, G, Q, 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

BUYERS SALE CONTRACT WITH SELLER

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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the Sale, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 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* or on the *Bonhams* website, 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*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller*

- or *Bonhams* and whether made prior to or during the Sale, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. 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* beyond 7 days from the day of 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: (i) 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*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *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* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 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 should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 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.
- 7.5 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*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.
- 8 FAILURE TO PAY FOR THE LOT
- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the Sale or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the Sale of any other goods sold to you by the *Seller* at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be deemed 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 and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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 and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*: the *Purchase Price* for the *Lot*;
- 3.1.1 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.2 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 Your warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

under investigation for neither have been charged nor convicted in connection with any criminal activity.

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and 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 unless otherwise provided below), 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*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

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 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 9 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 non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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 all law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for Sale at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for Sale by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for Sale, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for Sale by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for Sale named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for Sale at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"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 "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

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. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

If you do not want to receive such information (except for information you specifically requested) please tick this box ☐
Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g. - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, 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 or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐
Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Chinese Art	Sale date: 5 November 2020
Sale no. 26043	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.	
General Bid Increments: £10 - 200by 10s £200 - 500by 20 / 50 / 80s £500 - 1,000by 50s £1,000 - 2,000by 100s £2,000 - 5,000by 200 / 500 / 800s £5,000 - 10,000by 500s £10,000 - 20,000by 1,000s £20,000 - 50,000by 2,000 / 5,000 / 8,000s £50,000 - 100,000by 5,000s £100,000 - 200,000by 10,000s above £200,000at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>

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 <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES 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.	
Bidder/Agent's (please delete one) signature:	Date:

★ 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 bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/19





Bonhams
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bonhams.com

AUCTIONEERS SINCE 1793