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28 MAY

Asian 20th Century and Contemporary Art (Evening Sale) HONG KONG

29 MAY

Asian 20th Century Art (Day Sale) HONG KONG

29 MAY

Asian Contemporary Art (Day Sale) HONG KONG

29 MAY

Chinese Contemporary Ink HONG KONG

30 MAY

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

30 MAY

30 Years: The Sale HONG KONG

31 MAY

Fine Chinese Modern Paintings HONG KONG

1 JUNE

Classical Chinese Art from the Sui to the Song Dynasties HONG KONG

1 JUNE

The Imperial Sale
Important Chinese Ceramics and
Works of Art
HONG KONG

21 & 22 JUNE

Art d'Asie PARIS

14 SEPTEMBER

Fine Chinese Paintings NEW YORK

15 SEPTEMBER

Fine Chinese Ceramics and Works of Art NEW YORK

22 SEPTEMBER

Asobi: Ingenious Creativity LONDON, KING STREET

6 OCTOBER

The Pavilion Sale - Chinese Ceramics and Works of Art
HONG KONG

8 NOVEMBER

Chinese Ceramics and Works of Art LONDON, KING STREET

9 NOVEMBER

Japanese Works of Art LONDON, KING STREET

9 NOVEMBER

Chinese Ceramics, Works of Art and Textiles (Part I) LONDON, SOUTH KENSINGTON

11 NOVEMBER

Chinese Ceramics,
Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

26 NOVEMBER

Asian 20th Century and Contemporary Art (Evening Sale) HONG KONG

27 NOVEMBER

Asian 20th Century Art (Day Sale) HONG KONG

27 NOVEMBER

Asian Contemporary Art (Day Sale) HONG KONG

28 NOVEMBER

Chinese Contemporary Ink HONG KONG

28 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Important Chinese Ceramics and Works of Art HONG KONG

14 DECEMBER

Art d'Asie PARIS

Art d'Asie mardi 21 & mercredi 22 juin 2016

VENTE AUX ENCHÈRES

Mardi 21 juin 2016, à 10h00 - Lots 1 à 112 Mercredi 22 juin 2016, à 10h30 - Lots 115 à 230 et 14h30 - Lots 231 à 439 9, avenue Matignon, 75008 Paris

CODE ET NUMÉRO DE LA VENTE

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18 juin 10h - 18h Samedi Dimanche 19 juin 14h - 18h Lundi 20 juin 10h - 18h Mardi 21 juin 10h - 18h

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Quatrième de couverture : lot 27

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Spécialistes et services pour cette vente



Géraldine Lenain 羅拉 Directrice Internationale Chairman's Office Tél.: + 33 (0)1 40 76 72 52



Tiphaine Nicoul 倪蒂芬 Spécialiste Directrice des ventes Tél.: + 33 (0)1 40 76 83 75



Zheng Ma 馬征 Spécialiste Associée Tél.: + 33 (0)1 40 76 83 67



Fiona Braslau 白樂華 Administratrice Tél.: +33 (0)1 40 76 84 22



<mark>Hugo Kreijger</mark> Consultant extérieur Art de l'Asie du Sud-Est

E-MAIL

Initiale du prénom suivie du nom de famille @christies.com (ex. Tiphaine Nicoul = tnicoul@christies.com)

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DROITS D'AUTEUR- NOTIFICATION:

TUESDAY 21 JUNE: MORNING SESSION LOTS 1 - 112



PROPERTY FROM A GERMAN FAMILY COLLECTION 德國家族珍藏

1

TETE DE BODHISATTVA EN SCHISTE GRIS REGION DU GANDHARA, IIEME-IIIEME SIECLE

The head is carved with a serene facial expression with downcast lidded eyes below arched eyebrows and a raised *urna*. His mouth is framed by a moustache. His hair is combed in a chignon and secured with a crown decorated with a central ornament.

8% in. (22 cm.) high, stand

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

Nagel, Stuttgart, 16 May 1998, lot 2296.
A GREY SCHIST HEAD OF A BODHISATTVA
GANDHARA REGION, 2ND-3RD CENTURY
健陀羅地區 二/三世紀 灰片岩菩薩頭像
來源:於1988年5月16日購自斯圖加爾特納高,拍品2296號

PROPERTY FROM A DUTCH PRIVATE COLLECTION 荷蘭私人珍藏

2

FRISE EN SCHISTE GRIS

REGION DU GANDHARA, IIEME-IIIEME SIECLE

The frieze is carved in deep relief with Buddha Shakyamuni standing. Vajrapani is standing behind him and holding the *vajra* emblem. A worshipper is standing in front of him.

 $7\%\,x\,8\%$ in. (19 x 21.5 cm.), stand

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

With Galerie De Ruimte, Eersel, The Netherlands, 6 August 1998.

A GREY SCHIST FRIEZE DEPICTING BUDDHA SHAKYAMUNI

GANDHARA REGION, 2ND-3RD CENTURY 健陀羅地區 二/三世紀

灰片岩釋迦牟尼佛壁雕

來源:於1998年8月6日購自荷蘭Eersel古 董商De Ruimte Galerie



3

STATUE DE BOUDDHA SHAKYAMUNI EN SCHISTE GRIS

REGION DU GANDHARA, IIEME-IIIEME SIECLE

The figure sits with his legs crossed on a pedestal. His right hand is raised in *abhayamudra* and left hand is holding a section of his pleated garment. His face displays a serene expression with heavily lidded eyes below arched eyebrows, an *urna* at his forehead, smiling lips and elongated earlobes. His wavy hair is combed over the *ushnisha*.

29½ in. (75 cm.) high, stand

€25,000-35,000

\$29,000-40,000 £20,000-28,000

PROVENANCE:

With Orient Gallerie, Paris, 17 January 1970.
A GREY SCHIST FIGURE OF BUDDHA SHAKYAMUNI
GANDHARA REGION, 2ND-3RD CENTURY
健陀羅地區 二/三世紀 灰片岩釋
迦牟尼佛坐像
來源・於1970年1月17日購自巴黎古董商

來源:於1970年1月17日購自巴黎古董商 Orient Gallerie



PROPERTY FROM A GERMAN FAMILY COLLECTION 德國家族珍藏

RARE TETE DE BOUDDHA SHAKYAMUNI EN SCHISTE GRIS REGION DU GANDHARA, IIEME-IIIEME SIECLE

The head is sculpted with a serene facial expression, downcast lidded eyes below arched eyebrows running into his nose bridge. His forehead is raised with a small *urna*. A faint smile displays around his lips. His wavy hair rises into his ushnisha and its top with a cavity originally for a semi-precious stone. 11¼ in. (28.5 cm.) high, wood stand

€30,000-50,000

\$35,000-57,000

£24,000-40,000

PROVENANCE:

Private European collection, acquired on the Japanese art market before 12 September 1981.

This finely sculpted Buddha head shows deep inner spirituality. The complete figure was once placed in a shrine of a Buddhist sanctuary. Buddha figures started to appear in the late second century when the Mahayana form of Buddhism gained popularity. The worship of the Buddha was emphasized and culminated with an ever-growing demand of his icons. His elaborate wavy hair locks suggests a third century date.

A FINE GREY SCHIST HEAD OF BUDDHA SHAKYAMUNI

GANDHARA REGION, 2ND-3RD CENTURY

健陀羅地區 二/三世紀 灰岩釋迦牟尼佛頭像

來源:歐洲私人舊藏,於1981年9月12日前購自日本藝術品市場



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

美國私人珍藏

5

TETE DE BODHISATTVA EN SCHISTE GRIS

REGION DU GANDHARA. IIIEME SIECLE

The head is carved with a serene facial expression, heavily lidded downcast eyes below arched eyebrows running into his nose bridge. His forehead shows the *urna* and his lips are framed by a moustache. His hair is combed in a chignon and covered with a turban decorated with a pair of lions, and *makara* heads issuing ribbons.

171/2 (44.5 cm.) high, stand

€20,000-30,000

\$23,000-34,000 £16,000-24,000 As his sumptuous bejewelled turban is lacking an identifying attribute, this fine head can only be referred to as representing a *Bodhisattva*. The turban is decorated with lions, *makaras* issuing various strings set with jewels, and gems. Kurt A. Behrendt in *The Art of Gandhara in the Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York 2007, plate 41, published a similar decorated *Bodhisattva* bust. On page 53, he convincingly argues that this type most likely represents the Buddha as Bodhisattva prior to his Enlightenment and still showing him as a northern Indian prince.

A MONUMENTAL GREY SCHIST HEAD OF A BODHISATTVA

GANDHARA REGION, 3RD CENTURY

健陀羅地區 三世紀 灰片岩菩薩頭像

來源:於1994年7月27日購自倫敦古董商Allan and Karen Beagle

PROVENANCE:

With Allan and Karen Beagle, London, 27 July 1994.





6

TORSE DE BODHISATTVA EN SCHISTE GRIS

REGION DU GANDHARA, IIEME-IIIEME SIECLE

The figure stands with his right leg slightly bent. He wears a *dhoti* sculpted with regular falling pleats, secured with a ribbon knotted to the front. A large section of his scarf is falling over the *dhoti*. His bare chest is decorated with various necklaces.

38½ in. (98 cm.) high, stand

€40,000-60,000

\$46,000-68,000 £32,000-47,000

PROVENANCE:

With Orient Gallerie, Paris, 17 January 1970

This impressive torso of a Bodhisattva is remarkable for its carving. The sculptors of Gandhara were highly skilled craftsmen who created Buddhist images that often showed strong Hellenistic influence. This can be seen in the present example in the rippling muscles and in the treatment of the drapery which clings to the figure's legs. The skillfull "baroque" style treatment of the physique and the volume of the drapery with its prominent and deeply undercut folds suggest that this work belongs to the mature or well-developed phase of Gandharan sculpture. A GREY SCHIST FIGURE OF A BODHISATTVA GANDHARA REGION, 2ND-3RD CENTURY 健陀羅地區 二/三世紀 灰岩菩薩身像 來源:於1970年1月17日購自巴黎古董商 Orient Gallerie





Front view

PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

RARE TETE DE FEMME EN TERRE CUITE REGION DU GANDHARA, **IVEME-VEME SIECLE**

The head is modelled with a serene facial expression, downcast lidded eyes below arched eyebrows and faint smiling lips. Her hair frames her forehead and temples delicately, surmounting into a small hairlock at the center. Her wavy hair is secured with a tiara consisting of rosettes interlinked with what are probably dolphins. 8 in. (20.5 cm.) high, stand

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

With Jean-Claude Moreau-Gobard, Paris, in the early 1980s.

During the fourth and fifth centuries the ancient region of Gandhara flourished, and many sanctuaries constructed were endowed with Buddhist sculptures. Its iconographic idiom was extended, and a large variety of figures such as guardians and lay worshippers were included. Much of its sculptural production was then executed in stucco, unfired clay and terracotta. As the materials were fragile and susceptible to water damage, few examples survived. Figures made of terracotta are exceedingly rare. This individually modelled female head, probably of a donor, was part of a larger composition, including male and female worshippers. Her naturalistic facial features and intriguing coiffed hair secured with a tiara make it one of the finest examples that survived. A comparable female head, perhaps even from the same atelier, is published by K. A. Behrendt in The Art of Gandhara in the Metropolitan Museum, The Metropolitan Museum of Art, New York 2007, p. 67.

A RARE TERRACOTTA FEMALE HEAD GANDHARA REGION, 4TH-5TH CENTURY 健陀羅地區 四/五世紀 陶女頭像 來源:於1980年代初購自巴黎古董商 Jean-Claude Moreau-Gobard

RARE STATUE MONUMENTALE DE LION **EN GRES BEIGE**

INDE, MADHYA OU UTTAR PRADESH, CIRCA VIIIEME SIECLE

The lion is sculpted in a crouching posture with its hind legs tucked under its body. Its head displays protruding eyes above a roaring snout with a mane carved from the top of its head to its neck. The lion's front paws hold an ornament carved with volutes. Its long tail is curled over its back. 42 in. (107 cm.) long, stand

€30,000-40,000

\$35,000-46,000 £24.000-32.000

PROVENANCE:

Pritzker family collection, Chicago. Sotheby's New York, 25 March 1999, lot 152. Alberto Pinto collection, France.

LITERATURE:

and Lovers: Temple Sculpture from North India AD 700 - 1100, The Asia Society Galleries, New York 1993, p. 148.

D. Mason, New Perspectives on the Temple Sculptures of Northern India, Orientations, July 1993, pp. 37-44, fig. 9.

on a flat ledge crowning the frontal projection of a temple that rised above the walls connecting a sanctum and hall to its exterior. This specific and prominent place does not only indicate the lion's role as a guardian, but as well as an assistant in the process of divine illumination (Desai and Mason: 1993, p. 147 and 148).

The fully carved and supple body with a naturalistic mane around its head suggests continuation from a late Gupta idiom and places this lion in the eighth century.

A MONUMENTAL BUFF SANDSTONE FIGURE OF A LION

INDIA, MADHYA OR UTTAR PRADESH, CIRCA 8TH CENTURY

印度 中央邦或北方邦 約八世紀 砂岩臥獅像

來源:

美國芝加哥Pritzker家族舊藏 紐約蘇富比,1999年3月25日,拍品152號 法國藏家Albert Pinto珍藏



FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

q

RARE STATUE D'UNE NYMPHE CELESTE EN GRES ROSE

INDE CENTRALE, RAJASTHAN, XIEME SIECLE

She stands in *tribangha* on a floral pedestal. Her right hand is raised in front of her breast. She is wearing a bejewelled *sari* secured with a belt decorated with various swaying sashes. Her face is finely carved with almond-shaped eyes below arched eyebrows and her hair is combed in a chignon.

211/4 in. (54 cm.), stand

€15,000-25,000

\$18,000-29,000 £12,000-20,000

PROVENANCE:

With Bonhams, London, 3 July 1990, lot 195.

This finely sculpted celestial nymph (surasundari) displays a sensual and voluptuous body, symbol of fertility and abundance, to her worshippers despite some damages. She is benevolent to the devoted, and at the same time protects the temple where she was placed. Originally, the heavenly beauty raises her left arm above her head, perhaps to adjust a flower in her hair. The fluid and sensual lines and subtle modeling of her body were well defined and lauded by poets of ancient India.

A FINE RED SANDSTONE FIGURE OF A CELESTIAL NYMPH

CENTRAL INDIA, RAJASTHAN, 11TH CENTURY 印度中部 拉賈斯坦邦 十一世紀 粉砂岩寧芙女神立像

來源:於1990年7月3日購自倫敦邦瀚斯拍 賣,拍品195號





PROPERTY FROM A DUTCH PRIVATE COLLECTION 荷蘭私人珍藏

10

GROUPE REPRESENTANT VISHNU ET LAKSHMI EN GRES INDE CENTRALE, IXEME-XEME SIECLE

Vishnu and Lakshmi are carved in high relief standing in *tribhanga* on a pedestal. Vishnu's four hands hold various attributes. He wears a *dhoti*, a garland, and is bejewelled. Lakshmi embraces the principle arm of Vishnu with her right arm, and holds a lotus. A halo carved with lotus petals is visible behind their heads.

20 in. (51 cm.) high

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

With Galerie De Ruimte, Eersel, The Netherlands, 14 January 1998.

ITERATURE:

M.C.M Nies, *Femal Forms in Asian Art*, Galerie Eersel, The Netherlands, 1980, plate 37.

This fine stele carved in deep high relief depicts the marriage scene of Vishnu and Lakshmi, often called Lakshminarayana. The stele was most likely placed rather high in a temple-complex, as the figures have to be seen from below for a balanced anatomic perspective. Their fine sculptural quality suggests the stele had a prominent place in the temple. The lotus flower behind the heads belongs to the stylistic idiom of the Pratihara period. The Pratihara leaders ruled over present Indian states of Rajasthan and Gujarat during the ninth and tenth centuries.

A DEEPLY CARVED SANDSTONE GROUP OF VISHNU AND LAKSHMI CENTRAL INDIA, 9TH-10TH CENTURY

印度中部 九/十世紀 砂岩毗濕奴及吉祥天女像

來源:於1998年1月14日購自荷蘭Eersel古董商De Ruimte Galerie



PROPERTY FROM A DUTCH PRIVATE COLLECTION 荷蘭私人珍藏

11

RARE STELE DE BOUDDHA SHAKYAMUNI EN PIERRE SEDIMENTAIRE

INDE DU NORD-EST, EPOQUE PALA, XEME SIECLE

The stele is carved in high relief with Buddha Shakyamuni seated in *vajrasana* on a lotus base placed on a throne. His right hand is in *bhumisparshamudra*. He is wearing a diaphanous monastic robe. He is surrounded by seven events of his life. The back of the stele is carved with the Buddhist creed. 12% in. (31 cm.), stand

€18,000-22,000

\$21,000-25,000 £15,000-17,000

PROVENANCE:

Sotheby's, New York, 1 December 1993, lot 107. Private German collection. Private Dutch collection.



Inscription on the back

Steles depicting the Eight Great Events of the Buddha's Life were popular in Bihar during the Pala period (ca. 850 - 1150). However, examples made of this specific type of beige stone are rare. This type of sedimentary stone was known in the Bodhgaya region and this fine stele was mostly likely carved for a shrine in this area. Seven scenes surround the central Buddha figure. At his lower left, we see Buddha's birth from the hip of his mother Queen Maya. The descent from Trayastrimsa heaven and the miracle at Sravasti are above, where the miraculous multiplication of his preaching self is depicted in minuscule on the petals of a lotus base. The top shows Buddha reclining in parinirvana. The other side of the stele depicts from the top the first teaching at Sarnath with miniature deer flanking the wheel appearing on the lotus petals. The scene is followed by the miracle of the monkey offering honey to the Buddha thereby gaining Enlightenment. A miniature monkey is visible on the lotus. The last scene depicts Buddha taming the elephant Nalagiri with a miniature elephant carved on its lotus base. The reverse is finely incised with the Buddhist 'ye dharma' creed in Siddhamatrika script.

A RARE SEDIMENTARY STONE STELE DEPICTING SCENES FROM THE LIFE OF THE BUDDHA

NORTH-EASTINDIA, PALA PERIOD, 10TH CENTURY 印度東北部 帕拉時期 十世紀 沉積石釋迦牟尼坐像碑 來源:

紐約蘇富比,1993年12月1日,拍品107號 德國私人舊藏 荷蘭私人舊藏



12 (detail)

PROPERTY FROM A BELGIAN COLLECTION 比利時私人珍藏

12

PEINTURE EN ROULEAU REPRESENTANT DES SCENES DE LA VIE DU BOUDDHA

BIRMANIE, CIRCA 1900

This long scroll depicts various events from the life of Buddha Shakyamuni including scenes where Buddha teaches in front of a temple, and others of people in discussion. The painting is divided in registers by trees; damages. 214×35 in. $(544 \times 89$ cm.)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

A PAINTING SCROLL DEPICTING SCENES FROM THE LIFE OF BUDDHA SHAKYAMUNI BURMA, CIRCA 1900

緬甸 約1900年 佛陀故事圖長卷

PROPERTY FROM A BELGIAN COLLECTION 比利時私人珍藏

13

PANNEAU EN STUC REPRESENTANT QUATRE ADORANTS

THAILANDE, EPOQUE SUKHOTHAI, XIVEME SIECLE

The frieze is modelled with four worshippers in adoration. They, with their hands clasped in front of their abdomen, are bejewelled and wearing elaborate skirts. Their faces display serene expressions with downcast eyes and pouting lips. A halo is visible behind each head.

16 x $21\frac{1}{2}$ in. (40.5 x 54.5 cm.), framed

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

With Anna Antiques Ltd., Bangkok, 5 August 1974.

A STUCCO FRIEZE DEPICTING FOUR WORSHIPPERS IN ADDRATION

THAILAND, SUKHOTHAI PERIOD, 14TH CENTURY

泰國 素可泰時期 十四世紀 灰泥信徒像壁雕

來源:於1974年8月5日購自曼谷古董商Anna Antiques Ltd.



14

IMPORTANTE STATUE DE BOUDDHA SHAKYAMUNI PARE EN BOIS

BIRMANIE, EPOQUE PAGAN, XIEME-XIIEME SIECLE

The figure stands in samabhanga, with his right hand in varadamudra and the left holding a section of his garment. He wears a samghati and an elaborate necklace. His face displays a serene expression with downcast eyes below arched eyebrows, faint smiling lips and elongated earlobes. His hair is combed in a chignon topped with a finial and secured with a tiara.

€70,000-90,000

\$80,000-100,000 £56,000-71,000

PROVENANCE:

With Beurdeley & Cie, Paris, winter 1996.

LITERATURE

Beurdeley & Cie, *Art d'Asie*, Paris, 19 September 1996, n° 14.

This fine crowned Buddha figure from the Pagan period (ca. 1050 - 1287), named after its capital, stands at almost life size. It was likely once placed in its own shrine, originally gilded and painted. The most distinctive iconographic feature is his elaborate crown. Crowned and bejewelled Buddha became popular in northeastern India during the Pala period under the increasing influence of Vajrayana Buddhism. It symbolized the spiritual sovereignty of the Buddha. Its concept spread to neighbouring Pagan and further over the mainland of Southeast Asia to the Khmer empire around the same time. A comparable one is in the Linden-Museum, Stuttgart, recently published in Arts of Asia, by I. de Castro, 'The Linden-Museum: The World in Stuttgart', Hong Kong, March-April 2016, p. 116.

AN IMPORTANT WOOD FIGURE OF BUDDHA SHAKYAMUNI PAR E

BURMA, PAGAN PERIOD, 11TH-12TH CENTURY 緬甸 蒲甘時代 十一/十二世紀 木釋迦牟尼佛立像

來源:於1996年冬購自法國巴黎古董商 Beurdeley & Cie





PROPERTY FROM A BELGIAN PRIVATE COLLECTION 比利時私人珍藏

15

STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE

THAILANDE, EPOQUE AYUTTHAYA, CIRCA XVIEME SIECLE

The figure is standing in *samabhanga* with both hands showing the *abhayamudra*. He is wearing an *uttarasangha* and a *samghati* secured with an ornamented belt and bejewelled. His face displays a serene expression with downcast eyes below arched eyebrows. His hair is set in a chignon and secured with a crown.

48 in. (122 cm.) high, stand

€12.000-18.000

\$14,000-21,000 £9,500-14,000

PROVENANCE:

Acquired in Bangkok, July 1988, by the parents of the present owner.

Sculptures of Buddha in royal attire became popular from the sixteenth century onwards during the Ayutthaya period. The earlier Sukhothai style was highly respected and most likely exerted influence on Ayutthaya examples. This finely cast Buddha shows a slightly more oval face as well as a stocky body, suggesting Sukhothai reminiscences. The flaring sides of his monastic robe are also less extended than known from definite Ayutthaya examples. It is therefore not to be excluded that the presented Buddha could be of an even earlier date.

A BRONZE FIGURE OF BUDDHA SHAKYAMUNI THAILAND, AYUTTHAYA PERIOD,

CIRCA 16TH CENTURY

泰國 大城時期 約十六世紀 銅釋迦牟尼佛立像

來源: 現藏家父母於1988年7月購自曼谷

16

GRANDE STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE

THAILANDE, XVEME SIECLE

The figure stands in samabhanga on a rectangular plinth with his right hand in abhayamudra and left hand stretched down along his body. He wears a samghati and an uttarasangha secured with a belt. His face displays a serene expression with downcast eyes, curled hairdress and ushnisha. 25 ½ in. (65 cm.) high

€20,000-30,000

\$23,000-34,000 £16.000-24.000

PROVENANCE:

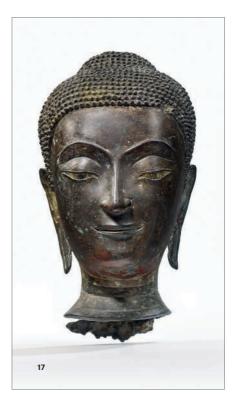
Acquired in the early 1930s, by repute and thence by descent.

A LARGE BRONZE FIGURE OF BUDDHA SHAKYAMUNI

THAILAND, 15TH CENTURY

泰國 十五世紀 銅釋迦牟尼佛立像 來源:傳於1930年代初入藏,現由家族

後代繼承





PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

17

TETE DE BOUDDHA SHAKYAMUNI EN BRONZE

THAILANDE, EPOQUE AYUTTHAYA, FIN DU XVIEME SIECLE

The head is cast with a serene facial expression with downcast eyes below arched eyebrows. His lips are showing a faint smile, with elongated earlobes, curled hairdress, and *ushnisha*. 10% in. (27 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

Acquired in the early 1930s, by repute and thence by descent.

A BRONZE HEAD OF BUDDHA SHAKYAMUNI THAILAND, AYUTTHAYA PERIOD, LATE 16TH CENTURY

泰國 阿育塔亞時期 十六世紀末 銅釋迦牟尼佛頭像

來源:傳於1930年代初入藏,現由家族 後代繼承



TETE DE BOUDDHA SHAKYAMUNI

EN BRONZE THAILANDE, EPOQUE SUKHOTHAI, XVEME SIECLE

His head is cast with a serene facial expression, downcast eyes below arched eyebrows running into his nose bridge and elongated earlobes. His curly hair rises into an ushnisha.

17 in. (43 cm.), stand

€20,000-25,000

\$23,000-29,000 £16,000-20,000

Acquired by the present owner in Bangkok in the early 1970s.

This fine cast head of Buddha Shakyamuni shows him with sublime inner tranquility imbued with deep spiritual feeling. It epitomizes the finest quality of Buddha images made in the Sukhothai kingdom of central Thailand during the fifteenth century. This style is characterized by an ovoid face with arched eyebrows continuing in a fluent line to the nose ridge ending in a downward point. The snail-shaped hair curls and the curled tips of the elongated earlobes are also typical.

A MONUMENTAL BRONZE HEAD OF BUDDHA SHAKYAMUNI

THAILAND, SUKHOTHAI PERIOD, 15TH CENTURY

泰國 素可泰時期 十五世紀 銅釋迦牟尼佛頭像

來源: 現藏家於1970年代初期購自曼谷





PROPERTY FROM A LUXEMBOURG PRIVATE COLLECTION

盧森堡私人珍藏

20

RARE LINTEAU EN SCHISTE GRIS REPRESENTANT VISHNU ANANTAYASAYIN

CAMBODGE, PRE-ANGKOR, VIIEME SIECLE

The four-armed Vishnu is reclining on the serpent. His left principle hand is holding a lotus flower supporting Brahma. The latter is flanked by a pair of worshipping divinities. Both ends are carved with a *makara* issuing a divinity; small damages. 17½ x 45 in. (44 x 114 cm.), stand

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

With Galerie Moderne, Brussels, 27 February 1968, lot 8749.

This important sculpture belongs to early known representations of the cosmic sleep of Vishnu on the snake Ananta. It presents the Hindu myth of the creation of the universe after a cosmic cycle. Vishnu sleeps for aeons but awakes here, and he rises while supporting his head with a hand. A lotus flower is emerging from his navel on which the god of Creation, Brahma, seats. The latter creates the universe.

Lintels were placed above sanctuary entrances. Those earlier examples are characterized by the presence of a pair of facing *makaras*, an iconographic idiom that lost importance after the eight century and was replaced by floral motifs. A IMPORTANT GREY SANDSTONE LINTEL DEPICTING VISHNU ANANTAYASAYIN CAMBODIA, PRE-ANGKOR, 7TH CENTURY 柬埔寨 前吳哥窟時期 七世紀 灰砂岩阿難陀衍那毗濕奴楣桿石 來源:於1968年2月27日購自比利時古董商galerie Moderne,拍品8749號



PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

21

TETE D'AVALOKITESHVARA EN BRONZE CAMBODGE, PRE-ANGKOR, VIIEME SIECLE

His head displays a serene facial expression with downcast eyes below arched eyebrows. His pouting lips show a faint smile; He has elongated earlobes and his hair is combed in *jatamakuta* with a minute figure of Buddha Amitabha on his front. 4 ¼ in. (11 cm.) high, mounted

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

With Peng Seng, Bangkok, 18 November 1969.
A BRONZE HEAD OF AVALOKITESHVARA CAMBODIA, PRE-ANGKOR, 7TH CENTURY 柬埔寨 前吳哥窟時期 七世紀 銅觀音頭像

來源:

1969年11月18日購自曼谷古董商Peng Seng



PROPERTY FROM A LUXEMBOURG PRIVATE COLLECTOR

盧森堡私人珍藏

22

RARE STATUE DE BOUDDHA SHAKYAMUNI EN GRES LAQUE

CAMBODGE, EPOQUE PRE-ANGKORIENNE, VIIEME SIECLE

Buddha Shakyamuni sits in *virasana* on a lotus base. His hands are resting on his laps in *dhyanamudra*. He is wearing a diaphanous monastic robe. His face displays a serene expression with downcast eyes and elongated earlobes. His curled hair is rising into a low *ushnisha* topped with a curl.

28¾ in. (73 cm.) high

€80,000-120,000

\$92,000-140,000 £64,000-95,000

PROVENANCE:

With Galerie Moderne, Brussels, 27 February 1968, lot 8745.

The meditating Buddha shows a strong presence with his broad shoulders and powerful torso. The knees project over the double lotus base, a known feature of early examples from mainland Southeast Asia. His monastic robes are well rendered with the under garment visible at his waist. The figure is covered with layers of lacquer belonging to a much later period of worship.

A technical report is available upon request.

A RARE LACQUERED SANDSTONE FIGURE OF BUDDHA SHAKYAMUNI

CAMBODIA, PRE-ANGKOR PERIOD, 7TH CENTURY

東埔寨 前吳哥窟時期 七世紀 漆砂岩釋迦牟尼佛坐像

來源:於1968年2月27日購自比利時古董商galerie Moderne,拍品8745號



PROPERTY FROM AN IMPORTANT EUROPEAN

PRIVATE COLLECTION

歐洲重要私人珍藏

[LOTS 23 - 24]

23

RARE TORSE FEMININ EN GRES

CAMBODGE, KHMER, EPOQUE BAPHUON, XIEME SIECLE

The figure is carved standing elegantly in samabhanga. Her bare upper body with well-modelled breasts and three beauty lines around her neck. She wears a vertically striated sampot with pleats falling down to her ankles with a long flange to the front and secured with a simple belt. 22 in. (56 cm.) high, stand

€60.000-80.000

\$69,000-91,000 £48,000-63,000

PROVENANCE:

With Compagnie de la Chine et des Indes, Paris, 21 November 1966.

A FINE SANDSTONE TORSO OF A FEMALE FIGURE CAMBODIA, KHMER, BAPHUON PERIOD, 11TH CENTURY

東埔寨 高棉帝國 巴蓬時期 十一世紀 砂岩女身像

來源:於1966年11月21日購自巴黎古董商Compagnie de la Chine et des Indes

The Baphuon period is generally considered the highpoint of Khmer art. One could say that the materialized goddesses are sensual and graceful. This fine torso, probably of Uma the wife of Shiva, is indeed elegant, naturalistic in appeal and seems to embody the ideal of female beauty with her narrow shoulders, slender waist, and small but firm breasts. The unnamed artist sculpted this sacred image with a total command of form and lines while providing the body the tactile quality of youthfulness. It is ingeniously set against the realistic treatment of the wrapping and tying of her *sampot* secured by a contrasting simple belt.







24

RARE TORSE DE DIVINITE MASCULINE EN GRES

CAMBODIA, KHMER, BANTEAY SREI, MILIEU DU XEME SIECLE

He stands in *samabhanga*. He is wearing a vertically striated *sampot*, secured with a belt. A shaped flange falls over his left leg. Another section is drawn between his legs terminating in a butterfly-shaped finial. An *udarabhanda*, a necklace, and armlets decorate his bare upper terce.

26¾ in. (68 cm.) high, stand

€80.000-120.000

\$92,000-140,000 £64,000-95,000

PROVENANCE:

With Compagnie de la Chine et des Indes, Paris, early 1970s.

Property from an important European collection.

EXHIBITED

Royal Ontario Museum, Toronto, Canada, 1976-1977.

LITERATURE:

Connaissance des Arts, Paris, February 1967, n° 180, p.37.

Antiquaires à Paris, Hotel George V, Paris, 20 May 1970.

A RARE SANDSTONE FIGURE OF A MALE DEITY CAMBODIA, KHMER, BANTEAY SREI PERIOD, MID 10TH CENTURY

東埔寨 高棉帝國 女王宮時期 十世紀中 砂岩男神身像

來源:

於1970年代初購自巴黎古董商Compagnie de la Chine et des Indes

重要歐洲私人珍藏

The style of Banteay Srei (ca. 967 – ca. 1000) is mainly limited to the temple complex bearing this name and some contemporary temples remaining in its vicinity. Apart from a group of sculpted images belonging to those temples, not many other sculptures in this style have survived. The figures are in general crisply carved, which is shown perfectly at the backside of this sacred image. The front is much more worn. The sculpture was most likely buried with his front downwards for centuries. The stone shows very slight pinkish colour as well, for which these images are known for.





PROPERTY FROM A GERMAN FAMILY COLLECTION 德國家族珍藏

25

RARE TRIADE BOUDDHIQUE EN BRONZE CAMBODGE, KHMER, EPOQUE BAYON, XIIIEME SIECLE

The triad consists of Buddha Muchalinda, Lokeshvara and Prajnaparamita on a shaped base. The central figure is seated on the coils of a snake whose seven heads form a canopy. The fourarmed standing Lokeshvara is holding prescribed attributes. Prajnaparamita is holding the lotus and manuscript.

12 in. (30.5 cm.) high, stand

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

French private collection. Sotheby's, London, 24 April 1997, lot 136.

This fine bronze triad depicting the Buddha flanked by Lokeshvara and Prajnaparamita gained popularity in the twelfth century during the Angkor period due to an increasing influence of Mahayana Buddhism. During the reign of Jayavarman VII (1181 - ca. 1218) of the Bayon period, this kind of Buddhist triad becomes one of the most venerated icons. The Buddha in the centre is taller than both other figures and combines the compassion for all beings and complete wisdom. The latters are personified by the smaller figures of Lokeshvara and Prajnaparamita respectively. The fine green patina covering the triad enhances its beauty.

A FINE BRONZE TRIAD DEPICTING BUDDHA MUCHALINDA, LOKESHVARA AND PRAJNAPARAMITA

CAMBODIA, KHMER, BAYON PERIOD, 13TH CENTURY

東埔寨 高棉帝國 巴戎寺時期 十三世紀 銅三尊佛像

來源:

法國私人舊藏

倫敦蘇富比,1997年4月24日,拍品136號

PROPERTY FROM A BELGIAN PRIVATE COLLECTION 比利時私人珍藏

26

RARE STATUE DE LOKESHVARA EN BRONZE

CAMBODGE, KHMER, EPOQUE ANGKOR VAT, XIIEME SIECLE

He stands in samabhanga on a lotus base with his principle right hand originally holding an attribute, his left the bhu emblem, and both secondary hands with the cakra and shankha. He wears a sampot secured with a belt cast with a central flower-head clasp, and sashes hanging down to his front and back and bejewelled. His face displays a serene expression and his hair is combed in a chignon covered with a sheath and secured with a tiara.

 $15 \frac{1}{4}$ in. (39 cm.) high (without the pin of the base)

€30,000-50,000

\$35,000-57,000 £24,000-40,000

PROVENANCE:

With Philippe Aneart, Brussels, 28 October 1987.

Sacred images representing the Hindu god Vishnu were popular during the Angkor Wat period due to his role as preserver as well the protector of human life. This aspect fitted well with the Khmer cult of divine kingship (devaraja). Vishnu was seen as the saviour of mankind because he reincarnates after each cosmic aeon to save the world. Large bronzes of Vishnu like the one presented were installed in royal chapels or shrines of important sanctuaries. The high conical-shaped hair covered with a crown and the third eye suggest that he represents Vishnuvasudevanarayana or the most sacred form of Vishnu.

A RARE BRONZE FIGURE OF LOKESHVARA CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

東埔寨 高棉帝國 吳哥窟時期 十二世紀 銅觀音立像

來源:

於1987年10月28日購自比利時古董商 Philippe Aneart





27

RARE TETE D'UNE DIVINITE MASCULINE EN GRES POLI

CAMBODGE, KHMER, EPOQUE BAPHUON, XIEME SIECLE

The head is sculpted with a serene facial expression with almond shaped eyes below rigid eyebrows. His mouth is framed by a moustache and beard. His elongated earlobes are originally pierced to receive gold ornaments during processions. His finely carved hair rises into a chignon and secured with a band sculpted with lotus petals.

7¾ in. (19,5 cm.) high, stand

€30,000-50,000

\$35,000-57,000 £24,000-40,000

PROVENANCE:

With Gallery Zen, Brussels, 20 April 1995, acquired by a Belgian private collector.
With Gallery Zen, Brussels, 11 October 2001, acquired by a French private collector and thence by descent.

This superbly detailed sculptural male head epitomizes the finest possible artworks created during the Baphuon period. His enigmatic facial expression shows a faint smile playing around his lips. The incised lines around his mouth forming a moustache and beard is known from Shiva examples. However, as the third eye is not visible on his forehead, the correct identification remains uncertain. His hair is extremely fine carved with slender tresses combed backwards, rising into a chignon and decorated with miniature flower heads at the base.

Technical examination report available on request.

A FINE POLISHED SANDSTONE HEAD OF A MALE DEITY

CAMBODIA, KHMER, BAPHUON PERIOD, 11TH CENTURY

東埔寨 高棉帝國 巴本寺時期 十一世紀 砂岩男神頭像

來源:

法國私人舊藏,於1995年4月20日購自比 利時古董商Zen Gallery

法國私人舊藏,於2001年10月11日購自比利時古董商Zen Gallery

28

STATUE D'UMA EN GRES GRIS POLI CAMBODGE, KHMER, EPOQUE BAPHUON, XIEME SIECLE

The deity is standing in samabhanga. She is wearing a plain sampot drawn high at her hips and secured by a plain belt. A flange is falling down between her legs. Her bare chest is sculpted with well-modelled breasts. Her face displays an enigmatic smile with almond shaped eyes below rigid eyebrows.

32 in. (81 cm.) high, stand

€20.000-30.000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

With Jean-Claude de Sillac, Paris, 24 June 1970.

This fine and youthful figure, probably of Uma, is deprived of any decoration. Even her *sampot* is carved without the usual vertically striated folds. It seems that the carver wanted to draw the worshippers' attention to her religious role and not other elaborate details. Her face shows the well-known enigmatic gaze enhanced by her full and seductive lips.

A FINE POLISHED GREY SANDSTONE FIGURE OF UMA

CAMBODIA, KHMER, BAPHUON PERIOD, 11TH CENTURY

柬埔寨 高棉帝國 巴本寺時期 十一世紀 灰砂岩烏瑪立像

來源:於1970年6月24日購自巴黎古董商 Jean-Claude de Sillac





29

RARE TORSE DE VISHNU EN GRES POLI CAMBODGE, EPOQUE PRE-ANGKORIENNE, EPOQUE KULEN, DEBUT DU IXEME SIECLE

The figure is standing in *samabhanga*. He is wearing a diaphanous *sampot* secured by a plain belt, a shaped flange falling to the front of his left leg. Another section is drawn between his legs to his back and attached to the belt. Originally, there are four arms on his upper torso. 32 in. (81 cm.), stand

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

With Jean-Charles de Sillac, Paris, 24 June 1970.

The Vaishnava school of Hinduism was predominant during the eight and ninth centuries in present day Cambodia. Stone Vishnu examples that have came down to us yield similar artistic characteristics, including well defined bodies and sampot draped in the same way as the example presented. A sash is securing the loincloth and wrapped around. One end of the sampot is drawn between the legs and tucked under the sash at its back as can be gleaned from this fine polished sacred image.

A RARE POLISHED GREY SANDSTONE FIGURE OF VISHNU

CAMBODIA, PRE-ANGKOR PERIOD, KULEN PERIOD, EARLY 9TH CENTURY 柬埔寨 前吳哥窟時期 九世紀初 砂岩毗濕奴身像

來源:於1970年6月24日購自巴黎古董商 Jean-Claude de Sillac

30

STATUE DE BOUDDHAMUCHALINDA EN GRES POLI

CAMBODGE, KHMER, EPOQUE ANGKOR VAT, XIIEME SIECLE

He sits in sattvasana on the coils of the snake, its heads serving as a canopy. Both of his hands are resting on his lap in dhyanamudra. His face displays a serene expression with incised eyes below rigid eyebrows, pouting lips and elongated earlobes. His hair is combed in a chignon secured with a tiara.

35½ in. (89 cm.) high, stand

€25.000-35.000

\$29,000-40,000 £20,000-28,000

PROVENANCE:

With Jean-Charles de Sillac, Paris, 24 June 1970.

The conception of this particular iconographic subject goes back to a specific event in the life of Buddha Shakyamuni in the sixth week after his Enlightenment at Bodhgaya in northern India. One day, when he was meditating, a thunderstorm broke out and the serpent king, named Muchalinda, emerged from its subterranean abode, extending its large hood over the meditating Buddha in order to protect him during his meditation. This iconographic idiom became very popular in Cambodia during the twelfth and thirteenth centuries.

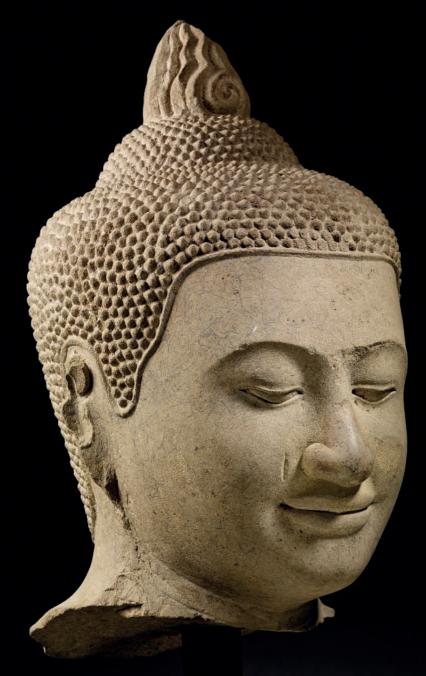
A POLISHED SANDSTONE FIGURE OF BUDDHAMUCHALINDA

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

東埔寨 高棉帝國 吳哥窟時期 十二世紀 砂岩目支鄰陀坐像

來源:於1970年6月24日購自巴黎古董商 Jean-Claude de Sillac





PROPERTY FROM A GERMAN PRIVATE COLLECTION 德國私人珍藏

31

TETE DE BOUDDHA SHAKYAMUNI EN GRES

CAMBODGE, EPOQUE POST-ANGKORIENNE, CIRCA XIVEME SIECLE

The head is sculpted with a serene facial expression, with heavily lidded downcast eyes below rigid eyebrows and faint smiling lips. His tight curled hair is rising into the *ushnisha* and topped with a flame. 14 in. (35.5 cm.), stand

€15,000-25,000

\$18,000-29,000 £12,000-20,000

PROVENANCE:

With Alte Asiatische Kunst Günter Venzke, Berlin, 18 December 1996.

This fine Buddha head is stylistically posterior to the post-Bayon group known as 'Comaille Buddhas' of the thirteenth century. These were named after the French scholar Jean Commaille, active at the beginning of the twentieth century. The Buddha head presented lacks the specific swirling hair curls but have pointed curls instead. Furthermore, his lips are less articulated and pouted than the earlier examples. The flame topping the cranial protuberance is taken over from Sri Lankan Buddha examples. This stylistic element first reached Thailand during the thirteenth century. It was probably incorporated into the artistic idiom of neighbouring Cambodia slightly later. Based on those various elements, it is proposed to date this Buddha head to the fourteenth century.

A SANDSTONE HEAD OF BUDDHA SHAKYAMUNI CAMBODIA, POST ANGKOR PERIOD, CIRCA 14TH CENTURY 柬埔寨 後高棉帝國 約十四世紀 砂岩釋迦牟尼佛頭像 來源:

於1996年12月18日購自柏林古董商Alte Asiatische Kunst, Günter Venzke



TETE DE BOUDDHA SHAKYAMUNI EN PIERRE VOLCANIQUE INDONESIE, JAVA CENTRALE, IXEME SIECLE

The head is carved with a serene expression with downcast eyes, an urna on his forehead, smiling lips and elongated earlobes. His curled hair is rising into the ushnisha topped with a curl. 16 in. (40.5 cm.) high, stand

\$23,000-34,000 £16,000-24,000

artistic idiom, such as the aquiline nose and rounded curls covering both the head and cranial protuberance. The round facial line is an element that reflects Javanese physiognomy. The combination gives the head a softer and more introvert feeling than many of its Indian counterparts.

A technical examination report is available upon request. A VOLCANIC STONE HEAD OF BUDDHA SHAKYAMUNI INDONESIA, CENTRAL JAVA, 9TH CENTURY 印度尼西亞 爪哇中部 九世紀 火山石釋迦牟尼佛頭像 來源:前荷蘭藏家於1980年代初入藏

PROVENANCE:
Acquired by the previous Dutch owner in the early 1980s.



PROPERTY FROM THE COLLECTION OF THE LATE SIMONE DE MONBRISON, FRANCE

法國藏家SIMONE DE MONBRISON珍藏

33

TETE DE DEVATA EN GRES

CAMBODGE, KHMER, EPOQUE ANGKOR VAT, XIIEME SIECLE

The head is carved with a serene expression, with almond shaped eyes below rigid eyebrows and pouting lips. The flaming hairdress is set with a tiara.

14 in. (36 cm.) high, stand

€6.000-8.000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Acquired prior to the 1960s.

LITERATURE:

Connaissance des Arts: Anonymous Collectors, Paris, 1969.

A SANDSTONE HEAD OF A DEVATA CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH CENTURY

東埔寨 高棉帝國 吳哥窟時期 十二世紀 砂岩蒂娃妲神頭像

來源:藏家家族購於1960年代前

34

STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE PLAQUE OR

INDONESIE, JAVA CENTRAL, IXEME SIECLE

The figure sits in *vajrasana* on an associated base with his hands resting on his lap in *dhyanamudra*. He is wearing a monastic garment. His face displays a serene expression with downcast eyes below arched eyebrows and the *urna* on his forehead. His curled hair is rising into the *ushnisha*. 6¾ in. (17 cm.) high, 11¼ in. (28.5 cm) with stand

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

Acquired by the previous Dutch owner in the mid-1980s.

A GOLD-PLATED BRONZE FIGURE OF BUDDHA SHAKYAMUNI

INDONESIA, CENTRAL JAVA, 9TH CENTURY 印度尼西亞 爪哇中部 九世紀 鍍金銅釋迦牟尼坐像

來源: 前荷蘭藏家購自1980年代中期



荷蘭私人珍藏

[LOTS 35 - 51]







35

PAIRE DE BOUCLES D'OREILLE EN OR

INDONESIE, BALI, DEBUT DU XXEME SIECLE

Both earplugs are of 22k yellow gold sheath wrapped around a possible wood core. They are of slightly tapering conical shape. The top sides are decorated with a flower inset with *inten* (rose-cut diamonds) within concentric circles.

2¾ in. (7 cm.) long

Gross weight: 44.86 gr. (1.58 oz.)

(2)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A PAIR OF GOLD EARPLUGS

INDONESIA, BALI, EARLY 20TH CENTURY 二十世紀初 印度尼西亞 巴厘島

金耳飾 一對

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承

36

DEUX BAGUES EN OR

INDONESIE, JAVA, XVEME-XVIEME SIECLE Both plain rings are in 14k yellow gold set with an

oval bezel and are inscribed. Gross weight: 41.88 gr. (1.47 oz.)

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€2,800-3,200

\$3,200-3,700 £2,300-2,500

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

TWO GOLD RINGS

INDONESIA, JAVA, 15TH-16TH CENTURY 十五/十六世紀 印度尼西亞 爪哇島 金戒指 一組兩件

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承

37

DEUX BAGUES EN OR

INDONESIE, BALI, DEBUT DU XXEME SIECLE

The larger ring, in 18k yellow gold, is set with a ruby and *rakshasha* masks to each side. The smaller one, in 14k yellow gold, is set with a pink sapphire and decorated with a pair of birds.

Gross weight: 25.40 gr. (0.89 oz.)

(2)

€1,800-2,200

\$2,100-2,500 £1,500-1,700

PROVENANCE:

The property of a late Dutch collector acquired between 1980 and 2000 and thence by descent.

TWO GOLD RINGS

INDONESIA, BALI, EARLY 20TH CENTURY 二十世纪初 印度尼西亚 巴厘岛

金戒指 一組兩件

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承



COLLIER EN OR

INDONESIE, JAVA, XVEME-XVIEME SIECLE

The necklace is in 18k yellow gold and made of interlinked beads. The finials are embossed in the shape of a bean.

14¾ in. (37.5 cm.) long

Gross weight: 78.71 gr. (2.77 oz.)

€4,000-6,000 \$4,600-6,800 £3,200-4,700

PROVENANCE

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A GOLD NECKLACE

INDONESIA, JAVA, 15TH-16TH CENTURY

十五/十六世紀 印度尼西亞 爪哇島 金項鏈

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承

39

SIX BAGUES EN OR

INDONESIE, JAVA, XVEME-XVIEME SIECLE

Two rings are set with semi-precious stones, and another is engraved with a quadruped. Three rings are in 18k yellow gold, two in 14k yellow gold and one in 9k yellow gold.

Gross weight: 58.14 gr. (2.05 oz.)

(6)

€5,500-6,500

\$6,300-7,400 £4,400-5,100

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

One with Christie's Amsterdam, 25 October 1995, lot 239.

SIX GOLD RINGS

INDONESIA, JAVA, 15TH-16TH CENTURY

十五/十六世紀 印度尼西亞 爪哇島 金戒指 一組六件

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承







CINQ BAGUES ET UN BRACELET EN VERMEIL ET OR

INDONESIE, JAVA, XVEME-XVIIIEME SIECLE

All rings and bracelet are decorated with stylized flowers, one ring is set with semi-precious stones. There are three rings in 18k yellow gold, one ring in 14k yellow gold, and a ring and the bracelet in gilt-silver.

Gross weight: 75.09 gr. (2.64 oz.)

€1,500-2,500 \$1,800-2,900 £1,200-2,000

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

FIVE RINGS AND A BRACELET IN GILT-SILVER AND GOLD

INDONESIA, JAVA, 15TH-18TH CENTURY

十五/十八世紀 印度尼西亞 爪哇島

金及鍍金銀戒指及手鐲 一組六件

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承

41

DEUX PAIRES DE BOUCLES D'OREILLE ET QUATRE BOUCLES SIMPLES EN OR

INDONESIE, JAVA, XVEME-XVIEME SIECLE

All pairs and single earrings are shaped differently (moon, flower, etc.). Two earrings are in 22k yellow gold, two pairs are in 14k yellow gold, one earring is in 18k yellow gold and one earring is in 9k yellow gold.

Gross weight: 48.30 gr. (1.70 oz.)

€1,800-2,200 \$2,100-2,500 £1,500-1,700

PROVENANCE:

Two pairs with Christie's Amsterdam, 20 November 1990, lot 154.

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

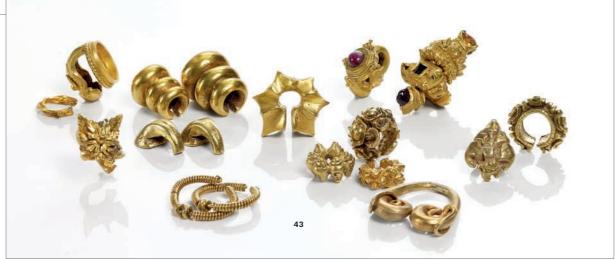
TWO PAIRS AND FOUR SINGLE GOLD EARRINGS

INDONESIA, JAVA, 15TH-16TH CENTURY

十五/十六世紀 印度尼西亞 爪哇島 金耳環二對及單只耳飾四件來源:

其中兩對於1990年11月20日購於阿姆斯特丹佳士得,拍品154號 荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承





CINQ PAIRES DE BOUCLES D'OREILLE EN OR

INDONESIE, JAVA, XVEME-XVIEME SIECLE

One pair is decorated with a conch. Another pair is cast with masks. The other pairs have various stylized floral designs. Two pairs are in 22k yellow gold, one pair is in 18k yellow gold, one pair is in 14k yellow gold, and one pair is in 9k yellow gold.

Gross weight: 41.60 gr. (1.46 oz.)

€2,800-3,200 \$3,200-3,700 £2,300-2,500

PROVENANCE:

Two pairs with Christie's Amsterdam, 24 April 1996, lot 258.

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

FIVE PAIRS OF GOLD EARRINGS

INDONESIA, JAVA, 15TH-16TH CENTURY

十五/十六世紀 印度尼西亞 爪哇島 金耳環 一組五對來源:

其中兩對於1996年4月24日購自阿姆斯特丹佳士得,拍品258號 荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承 38

43

ENSEMBLE DE DIX-SEPT BIJOUX EN OR

INDONESIE, JAVA, XVEME-XVIEME SIECLE

The group of seventeen consists mainly of shaped earrings, some inlaid with semi-precious stones. Twelve pieces are in 18k yellow gold, and five in 14k yellow gold

Gross weight: 116.49 gr. (4.10 oz.) (17)

€3,500-4,500 \$4,000-5,100 £2,800-3,600

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A MISCELLANEOUS GROUP OF SEVENTEEN GOLD ORNAMENTS INDONESIA, JAVA, 15th-16TH CENTURY

十五/十六世紀 印度尼西亞 爪哇島 金飾品 一組十七件

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承



COLLIER EN OR

INDONESIE, JAVA, XVEME SIECLE

The circular necklace is in 14k yellow gold, and composed of sixteen claw-shaped ornaments, probably on a later string.

Circa 6½ in. (16.5 cm.) long Gross weight: 48.95 gr. (1.72 oz.)

€8,000-12,000 \$9,200-14,000 £6,400-9,500

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A GOLD NECKLACE

INDONESIA, JAVA, 15TH CENTURY

十五世紀 印度尼西亞 爪哇島 金項鏈

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承

45

TROIS PAIRES DE BOUCLES D'OREILLE EN OR

INDONESIE, JAVA, XVEME-XVIEME SIECLE

All three pairs are cast with a stylized floral decoration. One pair is in 22k yellow gold, and two pairs are in 18k yellow gold.

Gross weight: 42.17 gr. (1.48 oz.)

(0)

€2,800-3,200

\$3,200-3,700 £2,300-2,500

PROVENANCE:

One pair with Christie's Amsterdam, 25 October 1995, lot 236.

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

THREE PAIRS OF GOLD EARRINGS

INDONESIA, JAVA, 15TH-16TH CENTURY

十五/十六世紀 印度尼西亞 爪哇島 金耳環 一組三對來源:

其中一對於1995年10月25日購自阿姆斯特丹佳士得,拍品236號 荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承



PAIRE DE BOUCLES D'OREILLE EN VERMEIL

INDONESIE, MOLUQUES, DEBUT DU XXEME SIECLE

The long ear ornaments are embossed in the form of snakes.

7¼ in. (18.5 cm.) long Gross weight: 55.17 gr. (1.94 oz.)

3 Weight: 33.17 gr. (1.3 + 32.)

\$3,200-3,70C £2,300-2,500

(2)

PROVENANCE

€2,800-3,200

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A PAIR OF GILT-SILVER EAR ORNAMENTS INDONESIA, MOLUCCAS,

EARLY 20TH CENTURY

二十世紀初 印度尼西亞 馬魯卡群島 鍍金銀耳飾 一對

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承



ORNEMENT EN FEUILLE D'OR REPOUSSE ET CUIVRE

INDONESIE, SUMATRA, DEBUT DU XXEME SIECLE

This ornament is of two sections set together. The upper one is embossed with scrolling tendrils around five metal pins of which three are supporting a floral element. The lower section is embossed with three horizontal panels containing various motifs; each backed with a copper plaque, the gold leaf is 14k yellow gold.

11 in. (28 cm.) high Gross weight: 174.17 gr. (6.14 oz.)

€2,800-3,200

\$3,200-3,700 £2,300-2,500

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A GOLD SHEATH EMBOSSED ORNAMENT INDONESIA, SUMATRA, EARLY 20TH CENTURY

二十世紀初 印度尼西亞 蘇馬特拉島 金及銅配飾

來源:荷蘭私人舊藏,購於1980-2000之間,現由家族後代繼承



PLATEN OR REPOUSSE

INDONESIE, TANIMBAR, DEBUT DU XXEME SIECLE

The dish is in 14k yellow gold. Its reverted rim is embossed with a scrolling design. The inside of the base is embossed with birds surrounded by a band of scrolls.

6% in. (17.5 cm.) diam.

Gross weight: 35.28 gr. (1.24 oz.)

€2,800-3,200

\$3,200-3,700 £2.300-2.500

PROVENANCE:

With Christie's Amsterdam, 12 April 1994, lot 182. The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A GOLD EMBOSSED DISH

INDONESIA, TANIMBAR, EARLY 20H CENTURY 二十世紀初 印度尼西亞 塔寧巴爾群島 壓花金盤

來源:

1994年4月12日購於阿姆斯特丹佳士得, 拍品182號

荷蘭私人舊藏,購於1980-2000之間, 現由家族後代繼承





COLLIER EN METAL AURIFERE

INDONESIE, MOLUQUES, **DEBUT DU XXEME SIECLE**

The necklace is in 9k yellow gold and consisting of a central anthro-pomorphic mask attached to two looped strings. Each finial is embossed with a stylised crocodile head.

12½ in. (32 cm.) long Gross weight: 31.47 gr. (1.11 oz.)

€2,800-3,200

\$3,200-3,700 £2,300-2,500

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A LOW ALLOY GOLD NECKLACE

INDONESIA, MOLUCCAS, **EARLY 20TH CENTURY**

二十世紀初 印度尼西亞 馬魯卡群島 含金項鏈

來源:荷蘭私人舊藏,購於1980-2000之

間,現由家族後代繼承

ORNEMENT DE TETE EN OR

INDONESIE, SULAWESI, TORAJA, DEBUT DU XXEME SIECLE

The halfmoon-shaped ornament in 9k yellow gold is decorated with three medallions and topped with a finial incised with a pair of birds flanking a pendopo. Two rings are placed at the back for attaching to a headdress.

11½ in. (29 cm.) long Gross weight: 108.74 gr. (3.83 oz.)

€3,500-4,500

\$4,000-5,100 £2,800-3,600

PROVENANCE:

The property of a late Dutch collector, acquired between 1980 and 2000 and thence by descent.

A GOLD HEAD ORNAMENT INDONESIA, SULAWESI, TORAJA, **EARLY 20TH CENTURY** 一十世紀初 印度尼西亞 蘇拉威西島托拉查族 金頭飾 來源:荷蘭私人舊藏,購於1980-2000之

間,現由家族後代繼承



DEUX BOITES EN OR

INDONESIE, JAVA, DEBUT DU XXEME SIECLE

Both implements, in 18k yellow gold, are part of a larger sirih set. The vase-shaped piece used for tobacco leaves is decorated with animals and scrolling tendrils within a shaped cartouche. The lobed covered box stands on raised foot, and each lobe is decorated with a different flower.

41/4 and 41/2 in. (11 et 11.5 cm.)

Gross weight: 352.33 gr. (12.42 oz.)

€14,000-18,000

\$16,000-21,000 £12,000-14,000

PROVENANCE:

The property of a late Dutch collector acquired between 1980 and 2000.

TWO GOLD IMPLEMENTS

INDONESIA, JAVA, EARLY 20TH CENTURY

二十世紀初 印度尼西亞 爪哇島 金容器 一組兩件

來源:荷蘭私人舊藏,購於1980-2000之

間,現由家族後代繼承







Base

VARIOUS PROPERTIES

52

BOITE COUVERTE EN VERMEIL ET OR INDONESIE, JAVA, DATEE 1875

The rectangular box in gilt-silver is mounted to the top and four sides with repoussé 9k yellow gold plaques. The gold mountings are decorated with scrolling flowers. The top plaque is set with *inten* (rose-cut diamonds). The base is inscribed in Arabic and dated 1875.

5% x 31/4 x 2 in. (14.5 x 8 x 5 cm.) Gross weight: 440.16 gr. (15.52 oz.)

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

Dutch private collection.

A GOLD MOUNTED GILT-SILVER BOX AND COVER INDONESIA, JAVA, DATED 1875
1875年 印度尼西亚 爪哇岛
金及镀金銀蓋盒

來源: 荷蘭私人珍藏

PROPERTY FROM THE COLLECTION OF THE LATE MOLLY VAN LOON (1921-2000)

南非藏家 MOLLY VAN LOON (1921-2000) 珍藏

53

COUVERTURE DE MANUSCRIT EN BOIS DORE ET PEINT

TIBET, XIVEME SIECLE

The recessed central panel is carved with a vase issuing scrolling tendrils and compassing Buddhist emblems. The outer border is decorated with stylised lotus petals. The reverse is painted with a vase in the centre issuing scrolling lotus flowers set with eight divinities. One side is carved with the character 'ga'.

27¾ in. x 11½ in. (29 cm. x 70.5 cm.)

€6,000-10,000

\$6,900-11,000 £4,800-7,900

A GILT AND PAINTED WOOD MANUSCRIPT COVER TIBET, 14TH CENTURY

西藏 十四世紀 木彩繪夾經板



53 (recto)



53 (verso)

54

COUVERTURE DE MANUSCRIT EN BOIS DORE ET PEINT

TIBET, XVEME SIECLE

The central recessed panel is carved with the four armed *Prajnaparamita* flanked by Buddha Shakyamuni and Amitayus. All three are seated in *vajrasana* placed on a lotus base and set on an elaborate throne. The reverse is painted in red with four rows of linked medallions. One side is carved with the character 'ka'.

32½ in. x 13 in. (82.5 cm. x 33 cm.)

€5,000-8,000

\$5,800-9,100 £4,000-6,300

PROVENANCE:

Property from the collection of the late Molly Van Loon (1921-2000).

A GILT AND PAINTED WOOD MANUSCRIPT COVER

TIBET, 15TH CENTURY

西藏 十五世紀 木彩繪夾經板

來源:

南非藏家 Molly Van Loon(1921-2000)珍藏





PROPERTY FROM A DUTCH PRIVATE COLLECTION 荷蘭私人珍藏

56

STATUE D'AMITAYUS EN BRONZE DORE

CHINE, DYNASTIE QING, MARQUE INCISEE A NEUF CARACTERES ET DATEE DE L'ANNEE *GENGYIN* DE L'EPOQUE QIANLONG, CORRESPONDANT A 1770

The figure sits in *vajrasana* on a openwork throne with both hands resting on his lap in *dhyanamudra*. He is wearing a *dhoti*, scarf and bejewelled. The throne is set with a flaming *mandorla*.

8¼ in. (21 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A GILT-BRONZE FIGURE OF AMITAYUS

CHINA, QING DYNASTY, QIANLONG PERIOD NINE-CHARACTER INCISED MARK, DATED TO THE *GENGYIN* YEAR CORRESPONDING TO 1770 AND OF THE PERIOD

清乾隆1770年 鎏金銅無量壽佛坐像 <u>「大清乾隆庚寅年敬造</u>」楷書刻款



55

STATUE DE VAIROCANA EN BRONZE

TIBET, XVEME SIECLE

The figure sits in *vajrasana* on a lotus base with both hands in *dharmacakramudra*. He is dressed in a *dhoti* and bejewelled. His face displays a serene expression with downcast eyes and an *urna* at his forehead. His hair is combed in a chignon and secured with a tiara; resealed.

7 ¼ in. (18.5 cm.) high

€7,000-9,000

\$8,000-10,000 £5,600-7,100

PROVENANCE:

Collection of the late art historian Soame Jenyns (1904-1976) and thence by descent.

A BRONZE FIGURE OF VAIROCANA

TIBET, 15TH CENTURY

西藏 十五世紀 銅大日如來坐像

來源: 藝術史專家 Soame Jenyns (1904-1976)舊藏,

現由家族後代繼承



PROPERTY FROM A FRENCH PRIVATE COLLECTOR 法國私人珍藏

57

STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE DORE TIBET, FIN DU XVEME SIECLE

The figure sits in *vajrasana* on a lotus base with both hands in *dharmacakramudra*. He is dressed in a monk's robe. His face displays a serene expression with downcast eyes and an *urna* at his forehead. His curled hair and *ushnisha* are topped with a lotus bud; resealed.
6 ½ in. (16.5 cm.) high

€5,000-7,000

\$5,800-8,000 £4,000-5,500

A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI TIBET, LATE 15TH CENTURY 西藏 十五世紀末 鎏金銅釋迦牟尼佛坐像



DEUX STATUES DES LAMAS EN BRONZE REPOUSSE PARTIELLEMENT DORE

TIBET, FIN DU XVIIIEME SIECLE

€20,000-30,000

Both sit in *vajrasana* on a lotus base with their right hand showing the *vitarkamudra* while the left rest on their lap. They each wear a monastic robe with its borders incised with scrolling flowers. Their faces show different expressions; sealed.

16 in. and 15 $\frac{1}{2}$ in. (42 cm. and 39.5 cm.) high

\$23,000-34,000 £16,000-24,000

PROVENANCE:

Collection of David Murdoch, reputedly acquired by him at Sotheby's, New York, 9-10 October 1987, lot 131A.

TWO PARCEL-GILT REPOUSSE BRONZE FIGURES OF LAMAS TIBET, LATE 18TH CENTURY

西藏 十八世紀末 局部鎏金銅皮喇嘛坐像 一組兩件 來源: David Murdoch舊藏,傳於1987年購自紐約蘇富比, 1987年10月9-10日,拍品131A號



FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

STATUE DE VAJRAVARAHI EN BRONZE

TIBET, XVIEME SIECLE

She stands in dancing posture with her right hand holding the *karttrika* and her left supporting the *kapala*. A staff is resting against her shoulder. Her head displays a ferocious expression and is decorated with a boar head. 81/4 in. (21 cm.) high, stand

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE

With Slim Bouchoucha, Paris, 23 December 1995.

A BRONZE FIGURE OF VAJRAVARAHI

TIBET, 16TH CENTURY

西藏 十六世紀 銅金剛亥母立像

來源:於1995年12月23日購自巴黎古董商Slim Bouchoucha



59

STATUE DE THANG.STONG.RGYAL.PO (CIRCA 1385-1464) EN BRONZE REPOUSSE

TIBET, CIRCA XVIEME SIECLE

The figure sits in a relaxed posture on a lotus base. His hands are in *dhyanamudra* supporting a *kalasha*. He is wearing a yoga band and a pleated mantle. His cold gilded face displays a serene expression. His hair is combed in a chignon; sealed. 8 in. (20.5 cm.) high

€6,000-10,000

\$6,900-11,000 £4,800-7,900

The Tibetan *mahasiddha* Thang.stong.rgyal.po (ca. 1385–1464), apart from being a Buddhist master, was known as an engineer. It is said that he constructed fifty-eight iron chain bridges and a hundred and eight ferry crossing stations in central and southern Tibet as well as in Bhutan. He is shown here as an elderly, naked yogi with long flowing white hair and a beard. It is mentionned traditionally that his body colour was dark brown. This appearance may have influenced the choice of the metal for this image. D. Weldon and J. Casey Singer in *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, Laurence King Publishing, London 1999, plate 46, published a comparable bronze example.

A BRONZE EMBOSSED FIGURE OF THANG.STONG.RGYAL.PO (CIRCA 1385-1464)

TIBET, CIRCA 16TH CENTURY 西藏 約十六世紀 銅皮唐東傑布坐像



STATUE DE VAJRAPANI EN BRONZE POLYCHROME

MONGOLIE, XIXEME SIECLE

The figure stands in *alidhasana* on a separate cast lotus base. His right hand is brandishing a *vajra* and his left is in *tarjanimudra*. He is wearing a tiger skirt, a scarf and bejewelled. A flaming *mandorla* is placed behind; resealed. 14¼ in. (36 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

A POLYCHROME BRONZE FIGURE OF VAJRAPANI MONGOLIA, 19TH CENTURY 蒙古 十九世紀 銅漆彩金剛丰菩薩立像

62

STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE DORE

TIBET, XVIEME SIECLE

The figure sits in *vajrasana* on a lotus base with his right hand in *bhumisparshamudra* and his left hand resting on his lap. He is wearing a monastic garment. His face displays a serene expression. The figure has an *urna* inlaid with a turquoise bead and pierced elongated earlobes. His tight curled hair rises into the *ushnisha* topped with a lotus bud; unsealed. The *zitan* wood stand is inscribed 1901, Beijing, and was carved by Zheng Wen Yuan. $8\frac{1}{2}$ in. (21.5 cm.) high, stand

€20,000-30,000

PROVENANCE:

By repute, acquired by a Danish telegraph manager between 1891 and 1917.

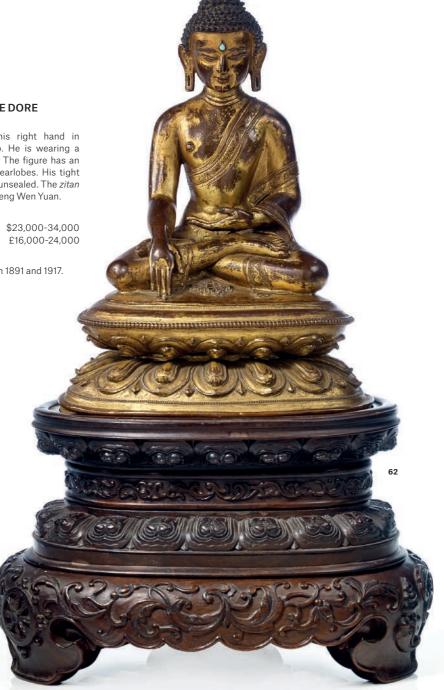
A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI

TIBET, 16TH CENTURY

西藏 十六世紀 鎏金銅釋迦牟尼佛坐像

晚清 紫檀底座

來源: 傳由丹麥藏家購自1891至1917年間





PROPERTY FROM A BELGIAN COLLECTION 比利時珍藏

63

IMPORTANTE STATUE DE VAJRADHARA EN CUIVRE DORE REPOUSSE

NEPAL, XVIIEME SIECLE

The figure sits in *vajrasana* on a plinth. His hands are placed across his chest originally holding a *vajra* and *ghanta*. He is wearing a *dhoti*, a scarf with floating finials and bejewelled. His face displays a serene expression with downcast eyes below arched eyebrows running into the nose bridge and smiling lips. His hair is combed in a chignon and secured with a tiara set with some semi-precious stones; small restorations.

€100,000-150,000

\$120,000-170,000 £80,000-120,000

PROVENANCE:

Belgian private collection since the mid 1970s.

A MONUMENTAL GILT-COPPER EMBOSSED

FIGURE OF VAJRADHARA <u>NEPAL, 17</u>TH CENTURY

尼泊爾 十七世紀 鎏金銅皮金剛力士坐像來源: 比利時珍藏,購自1970年代中期

 $T_{
m his}$ imposing gilt-bronze figure of Vajradhara represents the supreme essence of all Buddhas in Vajrayana Buddhism. He manifests himself in the form of a bejewelled Buddha or bodhisattva with a crown and ornaments, as can be gleaned from the figure presented. His embracing gesture, originally holding the vajra and ghanta, symbolises the union of compassion and wisdom at the ultimate level of enlightenment. The shining gilt-bronze sacred image demonstrates perfectly his mystical nature enhanced by his introspective gaze that transcend the mundane world. The figure is made in a Newari atelier for a Buddhist sanctuary in Nepal, most likely during the seventeenth century. T. Kitamura, in Tibetan Sacred Art, Tokyo 1992, p. 15 and frontcover, depicts a slightly earlier Newari Vajradhara.





STATUE DE MAHASIDDHA PHA.RKON.TSHAN.RAS.CHEN EN BRONZE

TIBET, FIN DU XVEME SIECLE

He sits in a relaxed posture on a tiger-skin draped over a lotus base. His right hand is raised with his index finger pointed to the sky while the left supports an alms bowl. He is wearing a *dhoti, channavira* and bejewelled. His face displays a severe expression and his hair is combed in a *jatamakuta*. The lotus base has an inscription in dBu.can script with his name; resealed. 3% in. (10 cm.) high

€6,000-8,000

\$6,900-9,100 £4,800-6,300

A BRONZE FIGURE OF A MAHASIDDHA TIBET, LATE 15TH CENTURY 西藏 十五世紀末 銅大成就者坐像



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION 美國私人珍藏

f64

RARE STATUE DE VIRUPA EN BRONZE DORE INCRUSTE D'ARGENT

TIBET, XVIEME SIECLE

The figure sits in a relaxed posture on a lotus base with both hands in vitarkamudra. He is wearing a dhoti, a garland and jewellery inlaid with silver. His face displays a severe expression with silver set eyes, a moustache and beard framing his chin. His hair is combed in a chignon set with a tiara. The lotus base is incised with a long inscription in dBu.can script with his name; resealed.

4% in. (11 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

A FINE SILVER-INLAID GILT-BRONZE FIGURE OF VIRUPA TIBET, 16TH CENTURY

西藏 十六世紀 鎏金銅嵌銀大成就者毗魯巴坐像



66

STATUE D'UN MAHASIDDHA EN BRONZE DORE

TIBET, XVIIIEME SIECLE

The figure sits in a relaxed posture on a lotus base with his right hand holding the *damaru* while his left supports the blood-filled *kapala*. He wears a *dhoti,a channavira*, a scarf draped diagonally across his chest and bejewelled. His face displays a severe expression. He wears separately cast earrings and his blue painted hair is combed in a topknot; sealed.

5% in. (14.5 cm.) high

€10,000-15,000

\$12,000-17,000 £8,000-12,000

A GILT-BRONZE FIGURE OF A MAHASIDDHA TIBET, 18TH CENTURY 西藏 十八世紀 鎏金銅大成就者坐像

RARE STATUE D'AMITAYUS EN BRONZE DORE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The figure sits in *vajrasana* on a lotus base, with both hands in *dhyanamudra* supporting the *kalasha*. He is dressed in a *dhoti*, a scarf and jewellery partly set with semi-precious stones. His face displays a serene expression with downcast eyes below arched eyebrows running into his nose bridge. His blue coloured hair is combed in the *jatamakuta* and secured with a tiara; resealed. 9% in. (25 cm.) high

€30,000-50,000

\$35,000-46,000 £24,000-32,000

PROVENANCE:

From the collection of the late Charles and Ghislaine Laval, acquired between 1934 and 1938, and thence by descent to the present owner.

Charles Laval (1896-1979) was a Belgian engineer who worked for the Belgian 'Compagnie de Tramways et d'Eclairage de Tientsin' from 1934 to 1938 in Tianjin, China.

A FINE GILT-BRONZE FIGURE OF AMITAYUS CHINA, QING DYNASTY, 18TH CENTURY

清十八世紀 鎏金銅無量壽佛坐像

來源:

比利時藏家 Charles and Ghislaine Laval 伉儷舊藏,現由家族後代繼承珍藏

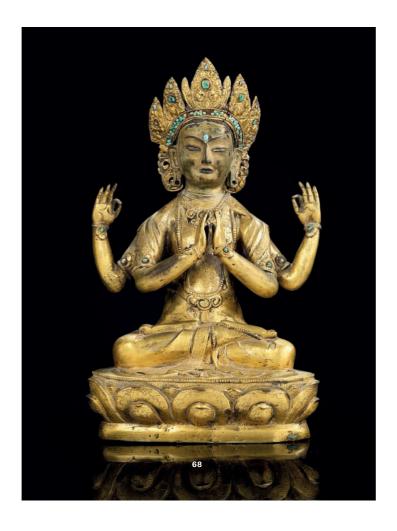
Charles Laval先生(1896-1979)曾於1934至1938年身為工程師就職於 天津電車電燈公司





Charles and Ghislaine Laval with their children in Tianjin, China, in the 1930s







STATUE DE SADAKSHARILOKESHVARA **EN BRONZE DORE**

TIBET, XIXEME SIECLE

The figure sits in vajrasana on a lotus base. His principle hands are in anjalimudra and both others in vitarkamudra. He is wearing a dhoti, a cape and bejewelled. His cold-gilded face displays a serene expression; resealed.

13% in. (34 cm.) high

€3,000-5,000

\$3,500-5,700 £2.400-4.000

PROVENANCE:

Property from the Collection of the late Molly Van Loon (1921-2000).

A GILT-BRONZE FIGURE OF SADHAKSHARILOKESHVARA

TIBET, 19TH CENTURY

西藏 十九世紀 鎏金銅四臂觀音坐像

南非藏家Molly Van Loon (1921-2000)珍藏

THANGKA EN SOIE REPRESENTANT **GANAPATTI**

TIBET, XVIIIEME SIECLE

The twelve-armed Ganapatti is dancing on a rat placed on a lotus. His principle hands are holding the *vajra* and *kapala*. The others are radiating around his body. His elephant head shows a curling trunk. The upper register depicts Nagarjuna, Kurukulla, and Marpa, partly inscribed with their names; silk mounting.

9¾ x 7¼ in. (25 x 18.5 cm.)

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

German private collection, acquired in the early 1980s in Amsterdam.

Dutch private collection.

A SILK THANGKA DEPICTING GANAPATTI TIBET, 18TH CENTURY

西藏 十八世紀 象頭神唐卡

德國私人舊藏,於1980年代初購自阿姆 斯特丹

荷蘭私人舊藏

THANGKA REPRESENTANT PHAGS.PA.BLO.GROS.RGYAL.MCHAN

TIBET, XIXEME SIECLE

The figure sits with his legs crossed on a cushion placed on a throne. His right hand is holding a lotus and the left supporting the *cakra*. The upper register is depicting a *dakini*, Padmapani and probably Sa.skya.pandita a *lama*. The Tashilhumpo monastery is next to him; brocade mounting. 23 x 16 in. (58.5 x 40.5 cm.)

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A THANGKA DEPICTING PHAGS.PA.BLO. GROS.RGYAL.MCHAN

TIBET, 19TH CENTURY

西藏 十九世紀 喇嘛像唐卡



∆71

RARE THANGKA REPRESENTANT LE DHARMADHATU VAGISHVARA MANJUSHRI MANDALA

CHINE, DYNASTIE QING, XVIIIEME SIECLE

A diminutive form of Manjushri is depicted in the centre seated on a lotus. His six hands are holding various attributes. He is placed within a square palace set in concentric bands decorated with scrolling tendrils and four gateways at the cardinal points. The outer borders consist of a band of lotus petals and one of scrolling tendrils. The mandala is placed against a yellow background painted

with scrolling lotuses. The painting is mounted on brocade bearing a cloth label inscribed in Tibetan dBu.can stating that it is the 'twenty-third dharmadhatu manju'.

221/4 x 17% in. (56.5 x 44 cm.)

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

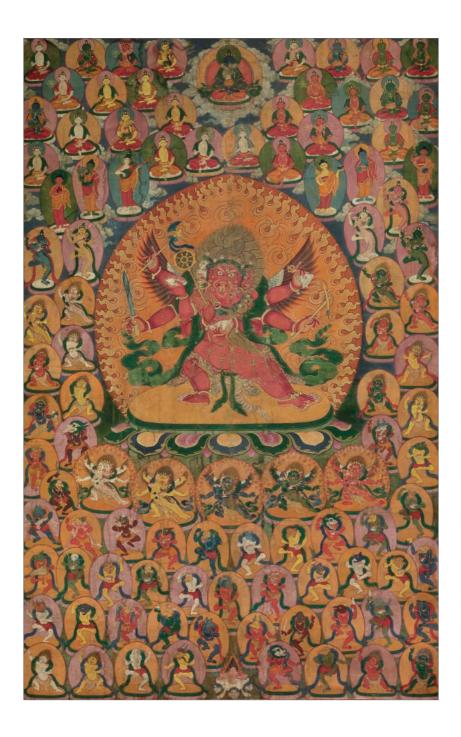
Christie's, New York, Indian and Southeast Asian Art, 21 March 2001, lot 152.

The painting is most likely created in a dGe.lugs. pa monastery in China. The painting is based on the Indian Mayajala Tantra text that belongs to the yoga class tantra.

A FINE THANGKA DEPICTING THE DHARMADHATU VAGISHVARA MANJUSHRI MANDALA

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 金剛鬘壇城

來源: 紐約佳士得,印度及東南亞藝術拍賣,2001年3月21日,拍品152號



RARE THANGKA REPRESENTANT UN HERUKA

TIBET, DEBUT DU XIXEME SIECLE

The Heruka figure embraces his consort and stands in *alidhasana* on a lotus base with his six hands holding prescribed attributes. He wears a tiger skirt, a floating scarf and is bejewelled. His triple face displays each a wrathful expression. His consort offers him a blood-filled kapala and embraces him with her right arm. Above him is Samantabhadra with his consort and he is surrounded by a myriad of deities belonging to his retinue. 51 ½ X 32 ½ in. (131 x 82.5 cm.)

€15,000-25,000

\$18,000-29,000 £12,000-20,000 A RARE THANGKA DEPICTING A HERUKA FIGURE EMBRACING HIS CONSORT

TIBET, EARLY 19TH CENTURY

西藏 十九世紀初 嚕迦明王及佛母像唐卡









QUATRE THANGKAS REPRESENTANT DES SCENES DE LA VIE ANTERIEURE DE BOUDDHA

TIBET, FIN DU XVIIIEME SIECLE

Each thangka depicts Buddha Shakyamuni in the centre seated in *vajrasana* on a lotus base. Each is holding his right hand in *bhumisparshamudra* and wears a monastic robe. Each Buddha is surrounded by various scenes of his previous life. The blank cartouches were probably meant for inscriptions describing each scene; small damages.

49 x 46 in. (124.5 x 117 cm.), framed

€30,000-40,000

\$35,000-46,000 £24,000-32,000

PROVENANCE:

 $Rosenfeldt\ Manor, near\ Vordingborg, Denmark.$

Originally acquired in China by Oscar O'Neill Oxholm (1889-1949), Danish Ambassador to China from 1932-1939, and his wife Inge.

The thangkas were then acquired by Lady Countess Wava Armfeldt, lady-inwaiting to Her Majesty the Queen of Denmark.

FOUR THANGKAS DEPICTING SCENES OF THE PREVIOUS LIFE OF THE BUDDHA

TIBET, LATE 18TH CENTURY

西藏 十八世紀末 過去佛坐像唐卡 一組四件 鏡框來源:

丹麥 Rosenfeldt莊園舊藏

原丹麥駐中國大使 Oscar O'Neill Oxholm (1889-1949)伉儷舊藏,於 1932-1939任職之間購於中國

丹麥Wava Armfeldt伯爵夫人舊藏





PROPERTY FROM A GERMAN PRIVATE COLLECTION 德國私人珍藏

74

THANGKA REPRESENTANT BOUDDHA SHAKYAMUNI

TIBET, FIN DU XVIIIEME SIECLE

The figure sits in *vajrasana* on a lotus base placed on an elaborate throne with his right hand holding a stick while the left rests on his lap. He is flanked on both sides by various scenes from his life with two other Buddha figures below. All scenes are placed in a landscape. The reverse with various mantras in dBu.can script; brocade mounting. $28\,\%\,X\,19\,\%\,in.\,(73\,x\,50\,cm.)$

€4,000-6,000

\$4,600-6,800 £3,200-4,700

A THANGKA DEPICTING BUDDHA SHAKYAMUNI

TIBET, LATE 18TH CENTURY 西藏 十八世紀末 釋迦牟尼坐像唐卡



76

THANGKA REPRESENTANT SHRI DEVI

TIBET, XIXEME SIECLE

She sits astride on her mule trotting over a sea of blood holding the trishula and kapala. Her face displays a ferocious expression and flaming hairdress. She is flanked by Makaravaktra and Simhavaktra. The upper register shows a lama. She is surrounded by various protective deities; in brocade mounting.

16 34 x 11 1/2 in. (42 x 29 cm.)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

A THANGKA DEPICTING SHRI DEVI TIBET, 19TH CENTURY 西藏 十九世紀 吉祥天母像唐卡

76

THANGKA REPRESENTANT BOUDDHA **SHAKYAMUNI**

TIBET, DEBUT XIXEME SIECLE

Buddha Shakyamuni sits in vajrasana on a lotus dais placed on a throne with some offerings to its front. He holds with his right hand a lotus flower while his left shows the bhumisparsha gesture. He is dressed in monk's robes painted with flower heads. His face displays a serene expression with downcast eyes. He is surrounded by various scenes from his previous lives, some of which are placed in pavilions.

30 x 221/4 in. (76 x 56.5 cm.), framed

€3.000-4.000

\$3,500-4,600 £2,400-3,200

A THANGKA DEPICTING BUDDHA SHAKYAMUNI SURROUNDED BY SCENES FROM HIS PREVIOUS LIVES

TIBET, EARLY 19TH CENTURY

西藏 十九世紀初 釋迦牟尼佛坐像唐卡 鏡框



77

THANGKA REPRESENTANT VAIROCANA **ET SA PAREDRE**

TIBET. CIRCA XVIEME SIECLE

He sits in vairasana on a lotus placed on a throne with both hands in dhyanamudra. He is wearing a dhoti, a scarf and is bejewelled. His consort sits on his lap, with both hands embracing him and probably holding the vajra and ghanta. He is surrounded by many deities including animalheaded ones.

28 x 17¾ in. (71 x 45 cm.)

€14,000-18,000

\$16,000-21,000 £12,000-14,000

PROVENANCE:

Israeli private collection.

A THANGKA DEPICTING VAIROCANA AND HIS CONSORT

TIBET, CIRCA 16TH CENTURY

西藏 約十六世紀 大日如來及佛母唐卡

來源: 以色列私人珍藏



BANNIERE REPRESENTANT DES DIVINITES DIVERSES

TIBET, FIN DU XIXEME SIECLE

The banner with eight paintings depicts four different Herukas alternating with a bodhisattva, each with their prescribed attributes and colours. The Herukas are surrounded by divinities belonging to their retinue while the bodhisattvas are placed in a pavilion; in brocade mounting. 17×78 in. $(43 \times 198$ cm.)

€2,000-3,000 \$2,300-3,400 £1,600-2,400

A BANNER CONSISTING OF EIGHT THANGKAS EACH DEPICTING A DIFFERENT DEITY

TIBET, LATE 19TH CENTURY

西藏 十九世紀末 眾神像横幅

79

THANGKA REPRESENTANT VAJRASATTVA

TIBET, XIXEME SIECLE

He sits in *vajrasana* on a lotus base placed on a rock formation with his hands holding the *vajra* and *ghanta*. The upper register shows Padmasambhava and Tsong.kha.pa while the lower section depicts Amoghasiddha and Akshobhya. All scenes are placed in a mountainous landscape; in brocade mounting. $23\,\% \times 34$ in. $(62\times86.5\,\mathrm{cm})$

€4,000-6,000 \$4,600-6,800 £3,200-4,700

A THANGKA DEPICTING VAJRASATTVA TIBET, 19TH CENTURY 西藏 十九世紀 金剛薩埵坐像唐卡



79

THANGKA REPRESENTANT BUDDHA AMITABHA

TIBET, FIN DU XVIIIEME SIECLE

He sits in *vajrasana* on a lotus base placed on an elaborate throne set in a palace, both hands supporting an alms bowl. He is flanked by eight bodhisattvas and some worshippers. The upper section depicts eight deities while the lower register shows two pavilion scenes; in brocade mounting. 24 $\frac{1}{2}$ X 16 $\frac{1}{4}$ in. (62 x 42.5 cm.)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

A THANGKA DEPICTING BUDDHA AMITABHA IN HIS WESTERN PARADISE

TIBET, LATE 18TH CENTURY

西藏 十八世紀末 阿彌陀佛坐像唐卡



82

THANGKA REPRESENTANT AMITAYUS

TIBET, FIN DU XIXEME SIECLE

He sits in *vajrasana* on a lotus placed on a throne with both hands resting on his lap and supporting the *kalasha*. Buddha Amitabha is in the register above and Mahakala below. The rest of the painting is filled by twelve different deities, Padmasambhava and Tsong.kha.pa; in brocade mounting. 25×18 in. $(63.5 \times 46$ cm.)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

A THANGKA DEPICTING AMITAYUS
TIBET, LATE 19TH CENTURY
西藏 十九世紀末 無量壽佛坐像唐卡



81

THANGKA REPRESENTANT BOUDDHA SHAKYAMUNI

TIBET, XIXEME SIECLE

He sits in *vajrasana* on a lotus base with his right hand in *bhumisparshamudra*. He is wearing a monastic robe. He is flanked by a pair of disciples and a myriad of Buddha figures; in brocade mounting. $24 \% \times 12 \%$ in. $(63 \times 32.5 \text{ cm.})$

€2.000-3.000

\$2,300-3,400 £1,600-2,400

ATHANGKA DEPICTING BUDDHA SHAKYAMUNI TIBET, 19TH CENTURY 西藏 十九世紀 釋迦牟尼佛坐像唐卡



82

PROPERTY FROM A GERMAN FAMILY COLLECTION _

德國家族珍藏

[PART I: LOTS 83 - 96] [PART II: LOTS 418 - 439]





DEUX STATUES D'AMITAYUS EN BRONZE DORE

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

Both sit in *vajrasana* on a lotus base, each with their hands in *dhynamudra*, one supporting the *kalasha*. They are wearing *dhoti*, scarf and bejewelled. Their faces display a serene expression with downcast eyes; both unsealed. 41/4 and 41/6 in. (10.7 and 10.5 cm.)

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

The smaller one: by repute, from a North German private collection, acquired in the 1980s.
The bigger one: by repute, from a Munich private collection, acquired in the 1960s.

TWO GILT-BRONZE FIGURES OF AMITAYUS

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 鎏金銅無量壽佛坐像 一組兩件 來源·

小件:傳北德私人舊藏,購於1980年代 大件: 傳慕尼黑私人舊藏,購自1960年代 84

STATUE DE PADMASAMBHAVA EN BRONZE DORE

TIBET, XVEME-XVIEME SIECLE

He sits in *vajrasana* on a lotus base. His right hand is holding the *vajra*, and the left is supporting the *kapala*. A *trishula* is placed against his shoulder. He is wearing a patchwork monastic robe and a specific hat; resealed.

3¾ in. (9.5 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

By repute, acquired by an Austrian collector in Bangkok in the 1950s.

Property from a German family collection.

A GILT-BRONZE FIGURE OF PADMASAMBHAVA

TIBET, 15TH-16TH CENTURY

西藏 十五/十六世紀 鎏金銅蓮花生坐像 來源·

傳前奧地利私人藏家於1950年代購自曼谷 德國家族珍藏 85

STATUETTE DU CINQUIEME DALAI LAMA EN BRONZE DORE

TIBET, XVIIIEME SIECLE

He sits in a relax posture on a double cushion. His right hand is raised in *vitarkamudra*, and his left is holding a manuscript. He is wearing a monastic robe and a specific bonnet; sealed.

2½ in. (7.4 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

By repute, acquired by a German private collector in Asia in the 1920s.

Property from a German family collection.

A GILT-BRONZE FIGURINE OF THE FIFTH DALAI LAMA

TIBET, 18TH CENTURY

西藏 十八世紀 鎏金銅五世達賴喇嘛坐像 來源:

傳前德國藏家於1920年代購自亞洲 德國家族珍藏

RARE STATUE D'AMITAYUS EN BRONZE DORE

MONGOLIE, ECOLE DE ZANABAZAR, XVIIEME-XVIIIEME SIECLE

He sits in *vajrasana* on a lotus base. His hands are resting on his lap in *dhyanamudra* supporting the *kalasha*. He is wearing a *dhoti*, a cape and is bejewelled. His face displays a serene expression with downcast eyes below arched eyebrows running into his nose bridge. His hair is combed in a chignon, set with a minute figure of Buddha Amitabha; unsealed.

€30,000-50,000

\$35,000-57,000 £24,000-40,000

PROVENANCE:

Galerie Koller Zürich, 3 June 1978, lot 59. Property from a German family collection.

The fine quality of this gilt-bronze figure suggests that it was cast in the workshop of the great Mongolian patriarch and artist Jebstundamba Khutukhtu Zanabazar (1635-1723). The atelier of this Buddhist master succeeded in creating a new concept of ideal beauty by providing the bronzes with an august but profoundly human appearance. The cast bronzes do incorporate Newari and Yongle stylistic elements. Another hallmark of the Zanabazar School is the new and original treatment of the lotus base. Furthermore, perfected proportions characterise those Buddhist bronzes, as can be seen from the Amitavus image presented. It seems that representations of Amitayus that have survived into our day are exceedingly rare.

A RARE GILT-BRONZE FIGURE OF AMITAYUS MONGOLIA, ZANABAZAR SCHOOL, 17TH-18TH CENTURY

蒙古 札那巴札爾風格 十七/十八世紀 鎏金銅無量壽佛坐像

來源:

於1978年6月3日購自蘇黎世古董商Galerie Koller Zürich,拍品59號 德國家族珍藏









STATUE D'UN DAM.CAN EN BRONZE

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

He sits astride on a ram trotting over a lotus base. His right hand is raised in *tarjanimudra*, and the left is holding an attribute. He is wearing various garments and a scarf is floating around his shoulders. His cold gilded face displays a ferocious expression and his head is topped with a hat; resealed.

7¾ in. (9.7 cm.) high

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

From the Wolf collection, Frankfurt, acquired in China in the 1930s.

Property from a German family collection.

A BRONZE FIGURE OF A DAM.CAN

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 銅護法像

來源:

德國法蘭克福Wolf舊藏,於1930年代購 自中國

德國家族珍藏

88

DEUX STATUES D'AMITAYUS EN BRONZE DORE ET LAQUE OR

CHINE, DYNASTIE QING, XVIIIEME SIECLE

Both sit in *vajrasana* on a shaped plinth. They are holding their hands in *dhyanamudra* supporting the *kalasha*. They are wearing *dhoti*, scarf across their chest, and are bejewelled. Their faces display a serene expression; unsealed.

5% in. (13.7 cm.), a wood stand

€5,000-7,000

\$5,800-8,000 £4,000-5,500

PROVENANCE:

The gilt-bronze one: from the Meyer collection, Hanover, acquired in Germany in the 1950s, by repute.

The gilt-lacquered one: from the Eggert collection, Berlin, acquired in the 1980s, by repute.

Property from a German family collection.

A GILT-BRONZE AND A GILT-LACQUERED FIGURE OF AMITAYUS

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 鎏金銅及銅漆金無量壽佛坐像 一組兩件

來源:

鎏金銅佛像:德國漢諾威Meyer舊藏,傳 於1950年代購自德國

銅漆金佛像:德國柏林Eggert舊藏,傳購於1980年代

德國家族珍藏

89

STATUE DE DHARMARAJA EN BRONZE

TIBET, XVIEME SIECLE

He is standing in *alidhasana* on a reclining bull on a lotus base. His hands are holding the *karttrika* and *kapala*. He is naked except for a beaded skirt, a *mala* of severed heads, and is bejewelled. His cold gilded bull face shows a pair of horns and is topped with the head of Manjushri; unsealed. 6½ in. (16.5 cm.) high

€3,000-5,000

\$3,500-5,700 £2,400-4,000

PROVENANCE:

Galerie Koller Zürich, 12 June 1998, lot 86. Property from a German family collection.

A BRONZE FIGURE OF DHARMARAJA TIBET, 16TH CENTURY

西藏 十六世紀 銅法王立像

於1998年6月12日購自瑞士蘇黎世古董商 Galerie Koller,拍品86號 德國家族珍藏

RARE STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE

TIBET, XIIIEME-XIVEME SIECLE

He sits in vajrasana with his right hand in bhumisparshamudra and the left resting on his lap. His fingernails are inlaid with copper. He is dressed in a monastic garment with its borders inlaid with copper. His face displays a serene expression with downcast eyes below arched eyebrows running into his nose bridge. His forehead is raised with an urna. His curled hair is rising into the ushnisha and topped with a lotus

15% in. (39 cm.) high

€30,000-50,000

\$35,000-57,000 £24,000-40,000

PROVENANCE:

By repute, acquired by the previous German collector in the late 1960s. Property from a German family collection.

EXHIBITED:

Tibet in Kunst and Kultur, Liechtensteinisches Landesmuseum, Vaduz, Lichtenstein, 1991.

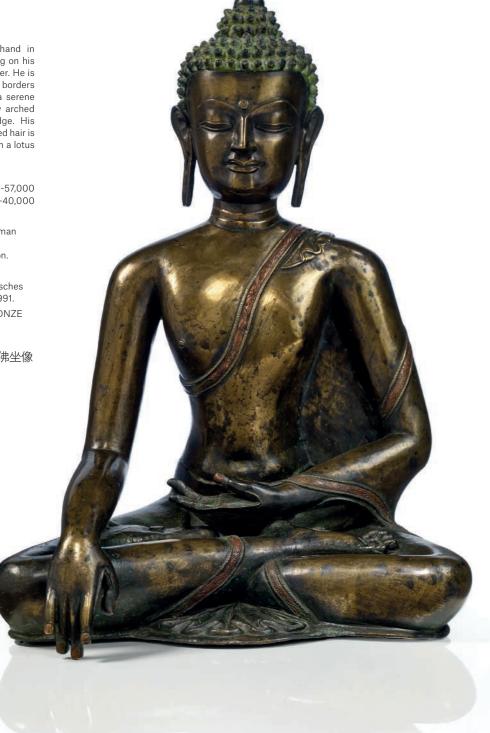
AN IMPORTANT COPPER INLAID BRONZE FIGURE OF BUDDHA SHAKYAMUNI

TIBET, 13TH-14TH CENTURY

西藏 十三/十四世紀 銅釋迦牟尼佛坐像 來源:

傳原德國藏家購於1960年代末

德國家族珍藏





DEUX STATUES EN BRONZE DORE REPRESENTANT CHANDRA ET SAMANTABHADRA

CHINE, DYNASTIE QING, XVIIIEME SIECLE

Chandra sits on the *hamsha* placed on a rocky base, his hands holding the moon emblem. He is wearing a *dhoti*, a cape and is bejewelled; unsealed. Samatabhadra rides an elephant with caparison placed on a rocky base. He is supporting a vase with his right hand; unsealed.

4% in. and 2% in. (10.5 cm. and 5.5 cm.) high (2

€3.000-4.000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

Chandra: with Galerie Koller, Zurich, 9 December 2000, lot 64.

 $Samantabhadra: by \ repute, from \ the former \\ collection \ Frackowski, Poland.$

Property from a German family collection.

TWO GILT-BRONZE FIGURES DEPICTING CHANDRA AND SAMATABHADRA

CHINA, QING DYNASTY, 18TH CENTURY

清十八世紀 鎏金銅月亮神及普賢菩薩像 一組兩件

來源:

月亮神像:於2000年12月9日購自瑞士蘇 黎世古董商Galerie Koller,拍品64號 普賢像:傳波蘭藏家Frackowski舊藏

德國家族珍藏

Q1

STATUE DE MANJUSHRI ET STATUE D'AMITAYUS EN BRONZE DORE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

Manjushri sits in *vajrasana* on a lotus base. His eight arms are radiating around his body. He is wearing a *dhoti* and jewellery set with semi-precious stones; resealed. Amitayus has his hands in *dhyanamudra*. He is wearing a *dhoti*, a scarf, and is lavishly bejewelled; unsealed.

4% in. and 5 in. (12 cm. and 12.7 cm.) high

(2)

€5,000-7,000

\$5,800-8,000 £4,000-5,500

PROVENANCE:

Manjushri: acquired from the German painter Joachim Schlotterbeck, Wuerzburg, in 1996. Amitayus: by repute, acquired from a northern German private collection, bought in China in the 1920s

Property from a German family collection.

A GILT-BRONZE FIGURE OF MANJUSHRI AND A GILT-BRONZE FIGURE OF AMITAYUS

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 鎏金銅文殊及無量壽佛坐像 一組兩件

來源:

文殊像:於1996年購自德國烏茲堡畫家 Joachim Schlotterbeck

無量壽像: 傳北德私人舊藏,於1920年

代購自中國 德國家族珍藏



STATUE D'AMOGHASIDDHA EN BRONZE INCRUSTE DE CUIVRE

TIBET, XVEME SIECLE

He sits in *vajrasana* on a lotus base. He holds his right hand in *abhayamudra* and his left hand is resting on his lap. He is wearing a *dhoti*, a scarf floating around his shoulders, and is bejewelled. His face displays a serene expression. Sections of his jewellery, crown and border of his garment are inlaid with copper.

121/2 in. (32 cm.) high

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Bernheimer collection, Munich, by repute acquired in the 1960s.

Collection of Mr Harry Bayer (1930-2012). Property from a German family collection.

A COPPER INLAID BRONZE FIGURE OF AMOGHASIDDHA

TIBET, 15TH CENTURY

西藏 十五世紀 銅不空成就佛坐像 來源:

德國慕尼黑Bernheimer舊藏,傳購於1960年代 Harry Bayer (1930-2012)舊藏

德國家族珍藏





THANGKA SUR SOIE REPRESENTANT CHE.MCHOG HERUKA

TIBET, CIRCA XVIIEME SIECLE

He stands with his eight legs in *alidhasana* on a lotus dais placed on a rock. His principle hands are holding the *karttrika* and *kapala* and the others radiating around his body. His multiple faced head shows a ferocious expression. His partner is embracing him.

17½ x 11½ in. (44.5 x 29 cm.), framed and glazed

€7,000-9,000

\$8,000-10,000 £5,600-7,100

PROVENANCE:

By repute, acquired by a German collector, with Schoettle Asian Art, Munich, in the 1970s.

Nagel, Stuttgart, 14 November 2005.

Property from a German family collection.

A FINE SILK THANGKA DEPICTING CHE.MCHOG HERUKA

TIBET, CIRCA 17TH CENTURY

西藏 約十七世紀 嘿嚕嘎唐卡 鏡框

來源:

傳於1970年代購自慕尼黑古董商Schoettle Asian art 德國斯圖加爾特納高,2005年11月14日 德國家族珍藏

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THANGKA REPRESENTANT LES CINQ DAM.CAN

CHINE, CIRCA XVIIEME SIECLE

Each Dam.can is riding an animal and brandishing attributes. Padmasambhava, some *lamas* and Buddha Shakyamuni are placed above the group. The central group is surrounded by attendants each riding an animal. 33 x 22 in. (80 x 56 cm.), framed and glazed

€5,000-7,000

\$5,800-8,000 £4,000-5,500

PROVENANCE:

From a Swiss diplomat's collection, acquired in Asia between 1946-1983, by repute.

Property from a German family collection.

A THANGKA DEPICTING THE FIVE DAM.CAN

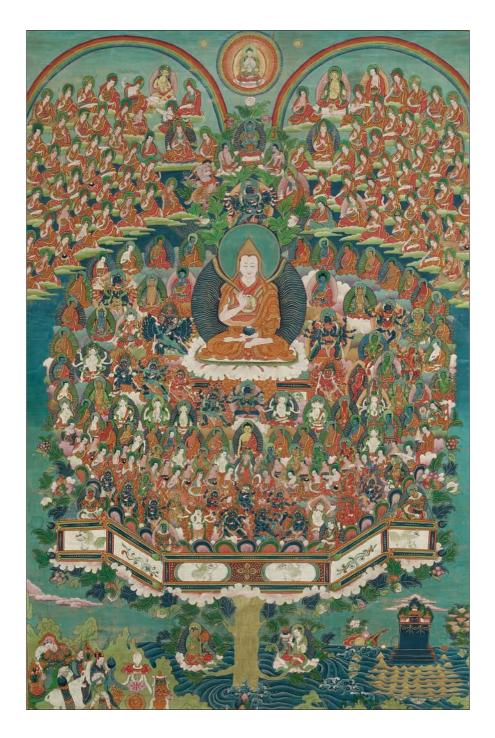
CHINA, CIRCA 17TH CENTURY

明末清初 約十七世紀 五護法唐卡 鏡框

瑞士外交官舊藏,傳於1946-1983年間購自亞洲 德國家族珍藏



95



THANGKA REPRESENTANT LA LIGNEE DE TSONG.KHA.PA

TIBET, XVIIIEME SIECLE

Tsong.kha.pa sits in vajrasana on a lotus dais placed on a throne. His right hand is showing the vitarkamudra and the left is holding the alms bowl. He is surrounded by bodhisattvas, arhats, many monks, mahasiddhas, tutelar deities and protecting deities, some inscribed with their names. All are placed on a tree rising from the primordial water.

 30×20 in. (77 x 51 cm.), framed and glazed

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

Lempertz, Cologne, 11 June 1994, lot 405. Property from a German family collection.

A FINE THANGKA DEPICTING THE LINEAGE OF TSONG.KHA.PA TIBET, 18TH CENTURY

西藏 十八世紀 宗喀巴唐卡 鏡框

德國克隆Lempertz拍賣,1994年6月11日,拍品405號 德國家族珍藏



PROPERTY FROM A DUTCH PRIVATE COLLECTION 荷蘭私人珍藏

97

THANGKA DEPICTING SYAMATARA

TIBET, XIXEME SIECLE

Syamatara sits in *lalitasana* on a lotus base placed in a mountainous landscape with various dancers at the front. Her right hand is holding a lotus flower and the left holding a *cakra*. She is wearing a *sari*. Her face displays a serene expression. A gold painted halo is placed behind; brocade mounting. 28×20 in. $(71 \times 51$ cm.)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

A THANGKA DEPICTING SYAMATARA TIBET, 19TH CENTURY 西藏 十九世紀 綠度母坐像唐卡





THANGKA REPRESENTANT BUDDHA AMITABHA

TIBET, XIXEME SIECLE

Buddha Amitabha sits in *vajrasana* on a lotus placed in his Paradise. He is surrounded by the eight *bodhisattvas*. The upper register depicts Buddha Shakyamuni and Vaishravana and the lower shows Yama and Sadbhujamahakala; brocade mounting.

20 x 14 ½ in. (51 x 37 cm.)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

A THANGKA DEPICTING BUDDHA AMITABHA IN HIS WESTERN PARADISE

TIBET, 19TH CENTURY

西藏 十九世紀 阿彌陀佛坐像唐卡



98

THANGKA REPRESENTANT BOUDDHA SHAKYAMUNI

TIBET, XVIIIEME SIECLE

He sits in *vajrasana* on a lotus placed on a throne. His right hand is showing the *bhumisparshamudra*. He is surrounded by the eighteen arhats. Offerings are visible in front of his throne. The lower register depicts the four *lokapalas*. Names of deities are inscribed in gold. The reverse is inscribed with a long text; brocade mounting.

25 x 18 in. (63.5 x 46 cm.)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

ATHANGKA DEPICTING BUDDHA SHAKYAMUNI TIBET, 18TH CENTURY 西藏 十八世紀 釋迦牟尼佛坐像唐卡



(100 - Part)



PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

100

DEUX THANGKAS REPRESENTANT BOUDDHA SHAKYAMUNI ET MAITREYA

TIBET, XIXEME SIECLE ET NEPAL, DEBUT DU XXEME SIECLE

The Tibetan thangka depicts Buddha Shakyamuni seated in *vajrasana* on a lotus placed on an elaborate throne. His right hand is showing the *bhumisparshamudra*. Sadbhujamahakala is depicted in the lower register flanked by two monks. The Nepalese thangka shows Maitreya seated in European fashion on a throne.

 28×17 in. (71 x 43 cm.) and $27 \% \times 19 \%$ in. (70 x 50 cm.), both framed and glazed

€4,000-6,000

\$4,600-6,800 £3,200-4,700

TWO THANGKAS DEPICTING BUDDHA SHAKYAMUNI AND MAITREYA TIBET, 19TH CENTURY AND NEPAL, 20TH CENTURY

西藏十九世紀及尼泊爾二十世紀初 釋迦牟尼及彌勒佛像唐卡 一組兩件 鏡框







SERIE DE NEUF THANGKA REPRESENTANT BUDDHA SHAKYAMUNI ET LES MAITRES SPIRITUELS

TIBET, FIN DU XIXEME SIECLE

The central thangka depicts Buddha Shakyamuni seated in *vajrasana* on a lotus base placed on an elaborate throne with his right hand in *bhumisparshamudra* and the left resting on his lap. The other eight paintings each depict a spiritual master seated on a lotus base placed on a throne. They are all differently dressed and each displaying a *mudra*. Their names are inscribed in dBu.can script on the upper border of each thangka; in brocade mounting.

23 x 15 in. (58.5 x 38 cm.)

(9

€15.000-20.000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

With F. Russek, Zurich, 2 August 1995.

A SERIES OF NINE THANGKAS DEPICTING BUDDHA SHAKYAMUNI AND SPIRITUAL MASTERS

TIBET, LATE 19TH CENTURY

西藏 十九世紀末 釋迦牟尼坐像及眾上師像唐卡 一組九件

來源:於1995年8月2日購自瑞士蘇黎世古董商F.Russek



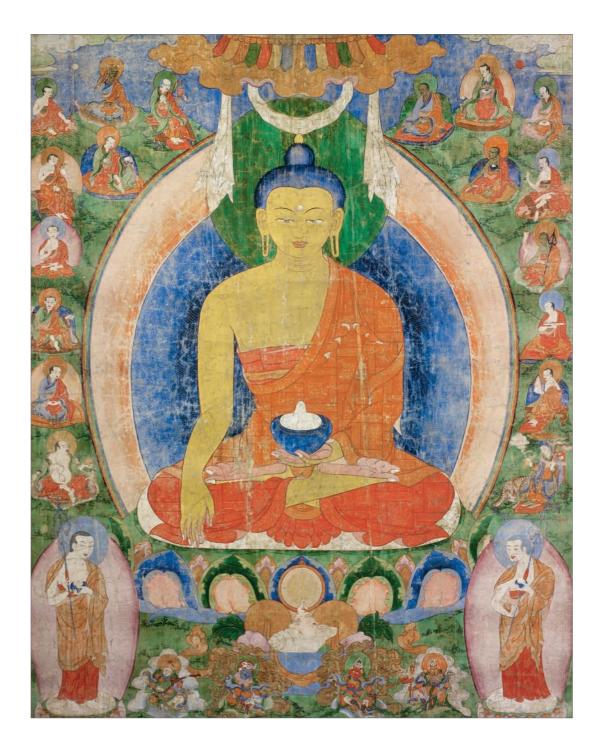












THANGKA REPRESENTANT BOUDDHA SHAKYAMUNI

TIBET, XIXEME SIECLE

He sits in *vajrasana* in a lotus base. His right hand is showing the *bhumisparshamudra* and the left holding the alms bowl. He is flanked by his disciples Maudgalyayana and Sariputra, and surrounded by the eighteen arhats. The lower register depicts the four *lokapalas*.

59 x 47 in. (150 x 119.5 cm.)

€10,000-15,000

\$12,000-17,000 £8,000-12,000

A THANGKA DEPICTING BUDDHA SHAKYAMUNI

TIBET, 19TH CENTURY

西藏 十九世紀 釋迦牟尼佛坐像唐卡

f103

GRAND THANGKA BRODE REPRESENTANT AMITAYUS

MONGOLIE, DEBUT DU XXEME SIECLE

He sits in *vajrasana* on a lotus placed on a throne. His hands are showing the *dhyanamudra* holding a *kalasha*. A fenced terrace with two figures extending offerings is represented in front. He is surrounded by the eighteen arhats and two *lamas*. They are all placed in a mountainous landscape; brocade mounting.

73 x 37¾ in. (185.5 x 86 cm.)

€25,000-35,000

\$29,000-40,000 £20,000-28,000

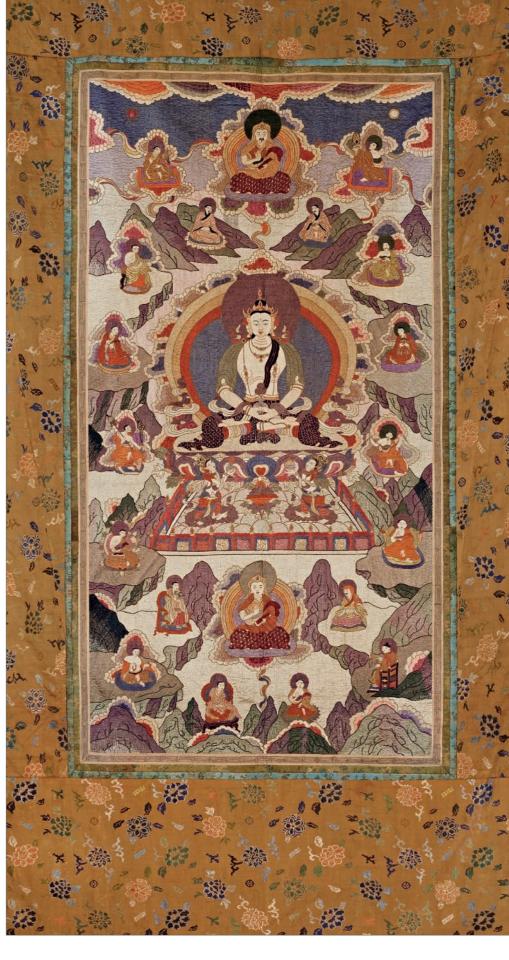
PROVENANCE:

By repute, acquired in the early 20th century by the previous owner in Mongolia.

A LARGE EMBROIDERED THANGKA DEPICTING AMITAYUS

MONGOLIA, EARLY 20TH CENTURY 蒙古 二十世紀初 刺繡無量壽佛唐卡

來源: 傳前藏家於20世紀初購自蒙古



PROPERTY FROM A FRENCH PRIVATE COLLECTION _

法國私人珍藏

[LOTS 104 - 112]



104

STATUE DE DIVINITE EN BRONZE DORE CHINE, DYNASTIE MING, XVEME SIECLE

He stands in dancing posture on a figure reclining on a lotus base. His right hand holds the drum while the left holds a *kapala* supporting a miniature animal. He is wearing a skirt, a scarf, a garland of skulls, and is bejewelled. His face displays a severe expression and his hair is secured with a tiara. The base is later incised with some characters; resealed.

6 % in. (17 cm.)

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

A GILT-BRONZE FIGURE OF A DIVINITY CHINA, MING DYNASTY, 15TH CENTURY 明十五世紀 鎏金銅天神立像

來源: 傳於1930年代初購自亞洲,現由 家族後代珍藏

106

DEUX STATUETTES DE VAJRAPANI ET SYAMATARA EN BRONZE DORE

NEPAL, XVEME SIECLE

Vajrapani stands in samabhanga with his left hand holding a stem of lotus flowering along his upper arm and the vajra. Syamatara sits in lalitasana on a lotus base with her right hand in varadamudra; resealed.

3% in. and 3 in. (10 cm. and 7.5 cm.) high, Vajrapani on later base

(2)

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

Property from a French private collection.

TWO SMALL GILT-BRONZE FIGURES OF VAJRAPANI AND SYAMATARA

NEPAL, 15TH CENTURY

尼泊爾 十五世紀

鎏金銅金剛手菩薩及綠度母坐像一組兩件

來源: 傳於1930年代初購自亞洲,

現由家族後代珍藏

105

STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE PARTIELLEMENT DO<u>RE</u>

CHINE, DYNASTIE QING, DEBUT DU XVIIIEME SIECLE

He sits in *vajrasana* on a lotus base with his right hand in *bhumisparshamudra* and the left on his lap holding the alms bowl. He is dressed in a monk's robe. His face displays a serene expression. He has blue-coloured hair and an *ushnisha* with curls; unsealed.

10 in. (25.5 cm.) high

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

Property from a French private collection.

A PARCEL GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI

CHINA, QING DYNASTY, EARLY 18TH CENTURY

清十八世紀初

局部鎏金銅釋迦牟尼佛坐像

來源: 傳於1930年代初購自亞洲,現由 家族後代珍藏





STATUE DE JAMBHALA EN BRONZE DORE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

He sits astride on a dragon with both hands in front of his chest. He is dressed in a dhoti secured around his prominent belly, a scarf floating around his shoulders, and is bejewelled. He has a flaming red hairdress. His face displays a ferocious expression.

4 in. (10 cm.) high

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

Property from a French private collection.

A GILT-BRONZE FIGURE OF JAMBHALA CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 鎏金銅藏巴拉財神像

來源: 傳於1930年代初購自亞洲, 現由

家族後代珍藏

STATUE D'AVALOKITESHVARA EN **BRONZE DORE**

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

He sits in vajrasana on a lotus base with his right hand in vitarkamudra and the left supporting the kamandalu. He is dressed in a dhoti and is bejewelled. His face displays a serene expression. His hair is combed in a chignon secured with a tiara and each leaf cast with a miniature figure of Buddha Amitabha; unsealed.

3 1/2 in. (8 cm) high

€2.000-3.000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

Property from a French private collection.

A GILT-BRONZE FIGURE OF AVALOKITESHVARA

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 鎏金銅觀音坐像

來源: 傳於1930年代初購自亞洲, 現由 家族後代珍藏

STATUE D'AMITAYUS EN BRONZE PARTIELLEMENT DORE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

He sits in vajrasana on a lotus base with both hands resting on his lap in dhyanamudra. He wears a dhoti and is bejewelled. His face displays a serene expression and his hair is combed in a chignon secured with a tiara; unsealed. 4 % in. (12 cm.) high

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

Property from a French private collection.

A PARCEL GILT-BRONZE FIGURE OF **AMITAYUS**

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 局部鎏金銅無量壽佛坐像

來源: 傳於1930年代初購自亞洲, 現由 家族後代珍藏

STATUE DE MANJUSHRI EN BRONZE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

He sits in *vajrasana* on a lotus base with his right hand holding the sword and his left holding the manuscript and the stem of a lotus flowering along his shoulder. He wears a *dhoti*, an *urna* at his forehead and his cold gilded face displays a serene expression. His hair is combed in a chignon secured with a tiara; unsealed.

7 ½ in. (19 cm.) high €8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

Property from a French private collection.

A BRONZE FIGURE OF MANJUSHRI CHINA, QING DYNASTY, 18TH CENTURY

清十八世紀 銅文殊菩薩坐像 來源·傳於1930年代初購自亞洲,

現由家族後代珍藏

111

STATUE D'UN *BODHISATTVA* EN BRONZE PARTIELLEMENT DORE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

He sits in *vajrasana* on a lotus base with his right hand in a form of *vitarkamudra* and the left resting on his lap. He is dressed in a monastic robe and is bejewelled. His face displays a serene expression with downcast eyes and his hair combed in a chignon secured with a tiara; resealed. 6 % in. (17.8 cm.) high

€5.000-7.000

\$5,800-8,000 £4,000-5,500

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

Property from a French private collection.

A PARCEL GILT-BRONZE FIGURE OF A

BODHISATTVA

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 局部鎏金銅菩薩坐像 來源:傳於1930年代初購自亞洲, 現由家族後代珍藏

112

STATUE DE BODHIDHARMA EN BRONZE LAQUE ROUGE

CHINE, DYNASTIE MING, XVIIEME SIECLE

He sits in a relaxed posture with both hands resting on his raised left knee. He wears a *dhoti* and a mantle. His face, with a beard, displays a serene expression. He has a curled hairdress. 5 % in. (14.5 cm.) high

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

By repute, acquired in the early 1930s in Asia and thence by descent.

Property from a French private collection.

A RED-LACQUERED BRONZE FIGURE OF BODHIDHARMA

CHINA, MING DYNASTY, 17TH CENTURY 明十七世紀 銅漆紅達摩坐像

來源:傳於1930年代初購自亞洲, 現由家族後代珍藏

113-114 No Lots







STATUE DE BOUDDHA AMIDA EN BOIS LAQUE

JAPON, EPOQUE EDO (1603-1868)

The figure is standing in samabhanga on a seperately carved lotus base. Both hands are in vitarkamudra. He is wearing a pleated monastic robe covering both shoulders. His face displays a serene expression with downcast eyes below the eyebrows. A large mandorla is placed behind which is decorated with cloud motifs; small damages. 39 in. (99 cm.) high

€3,000-5,000

\$3,500-5,700 £2,400-4,000

A GILT-LACQUERED FIGURE OF BUDDHA AMIDA

JAPAN, EDO PERIOD (1603-1868) 日本 江戸時代, 木漆金佛陀立像

116

RARE STATUE DE NYOIRIN KANNON EN BOIS PEINT ET LAQUE

JAPON, FIN DE L'EPOQUE KAMAKURA (1185-1333) OU POSTERIEUR

Kannon is seated in *rajalilasana* with his principal left hand placed on the ground and the right touching his cheek. The four other hands are each holding an attribute and make different gestures. He is wearing a *dhoti* secured by a ribbon knotted to the front which is finely painted with birds amongst scrolling tendrils. Metal jewellery is visible around his arms. His face displays a serene expression, with *urna* inlaid with a bead, and the hair is coiffed in a chignon secured by a simple tiara.

111/4 in. (28.5 cm.) high

€12,000-18,000

\$14,000-21,000 £9,500-14,000

PROVENANCE:

Charles Gillot (1853-1903)
Galeries Durand-Ruel, Collection Ch. Gillot:
Objets d'Art et Peintures d'Extrême-Orient, Paris
8-13 February 1904, lot 23.
A private Belgian collection, acquired from Kyoto
Gallery, Brussels, in 1989.

I ITEDATIIDE:

Kyoto Gallery, *Japon Ancien*, 3 November-3 December 1989, no. 3

- CIRAM, Bordeaux, France, Certificat d'analyse 0208-OA-32R and 0508-OA-115R, C-14 tests, on both wood and lacquer
- Centre de Radiologie Numerisee Saint-Germain, Paris

The Nyoirin Kannon is dated in both publications to the Kamakura period. Interestingly, technical research through a C-14 test provided a calibrated date for the wood material of the second half of the seventh century, confirmed by a second C-14 test. Nevertheless since this specific iconographic form seems not to have developed by the end of the seventh or even early eighth century, it is difficult to accept such an early date for its creation. On several occasions during research on Japanese wood sculptures, a C-14 test gave a very early, calibrated date, in fact before the specific iconography and style were known. It would seem, therefore, that there was a tradition of using sections of old wood, perhaps from decayed temples, to carve contemporary figures. A radiography test shows that this figure is indeed made out of one piece of wood.

The style, slim body, and painted designs on his drapery confirm, however, at least a late Kamakura date. The fact that some hand gestures are not completely understood suggests a less strict following of iconographic rules, common for later periods. An additional C-14 test of the lacquer varnish itself came to a calibrated date in the sixteenth-seventeenth century. The lacquer varnish could have been added later, though it is not excluded that it is in fact contemporary to the creation of this fine Nyoirin Kannon figure.

A FINE LACQUERED AND PAINTED WOOD FIGURE OF NYOIRIN KANNON

JAPAN, LATE KAMAKURA PERIOD (1185-1333) OR LATER

日本 鎌倉時代末 (1185-1333) 或更晚 漆木如意輪觀音坐像 此拍品附有碳十四測試報告

出版: Kyoto Gallery, Japon Ancien, 3 November-3 December 1989, no. 3

來源:

法國收藏家Charles Gillot(1853-1903)舊藏 法國巴黎Durand-Ruel畫廊,Charles Guillot 東方藝術及書畫拍賣會,1904年2月8-13 日,拍品23號

比利時藏家私人珍藏,於1989年購自布 魯塞爾Kyoto Gallery





STATUE DE BOSATSU EN BOIS HINOKI JAPON, DEBUT DE L'EPOQUE EDO,

XVIIEME SIECLE

The figure is seated in *vajrasana* with both hands in front of his abdomen formerly holding attributes. He is wearing a pleated *dhoti*, a scarf draped across his chest and jewellery. His face displays a serene expression with inlaid downcast eyes below arched eyebrows and *urna* at his forehead. His hair is combed in a chignon.

111/4 in. (28,5 cm.) high

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

With Oriental Art Benjamin J. Stein BV, Amsterdam, 5 February 1987.

Although this sacred image is deprived of most of its polychrome, this lack in fact enhances its aesthetic beauty. It shows the fine-grained structure of the cypress wood of which it is made.

His face displays a sublime inner calm, fed by a deep spiritual feeling. Unfortunately, his attributes are missing which makes it difficult to ascertain its correct iconographic identity. The posture of the right hand suggests that it once held a diamond-sceptre. His left hand seems to have supported an attribute, though unlikely the priest-bell to be able to identify him as Vajrasattva or Kongosattabosatsu. If his hands originally held a sword and the 'wish-jewel', he could represent Jizo-bosatsu. Originally the image would have been decorated with a gilt-metal crown and necklace to emphasize his spiritual sovereignty.

A HINOKI WOOD FIGURE OF A BOSATSU

JAPAN, EARLY EDO PERIOD, 17TH CENTURY
日本 江戶時代初 十七世紀
扁柏木菩薩坐像

來源:於1987年2月5日購自荷蘭阿姆斯特 丹古董商 Oriental Art Benjamin J. Stein BV PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

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STATUE DE BOUDDHA AMIDA EN BOIS LAQUE OR

JAPON, EPOQUE MOMOYAMA (1573-1603)

The figure stands in *samabhanga* on a lotus base placed on a tiered octagonal base, with both hands performing the *vitarkamudra*. He is dressed in monastic robes. His face displays a serene expression with inlaid downcast eyes and inlaid *urna*. His tight curled hair is rising into the *ushnisha*. An openwork mandorla is placed behind him with three small medallions containing a *mantra*.

30 in. (76 cm.) high

€12,000-18,000

\$14,000-21,000 £9,500-14,000

PROVENANCE:

With Y. Tsuruki & Co., Inc., Kyoto, 23 June 1988. A FINE GILT-LACQUERED WOOD FIGURE OF BUDDHA AMIDA

JAPAN, MOMOYAMA PERIOD (1573-1603) 日本 安土桃山時代 木漆金佛陀立像 來源:於1988年6月23日購自京都古董商 Y. Tsuruki & Co., Inc





PARAVENT A SIX FEUILLES

JAPON, EPOQUE EDO, XVIIIEME SIECLE

Anonymous
In and Around the Capital
Ink, colour, gold and gold leaf on paper; minute tears.
Each leaf measures 49% x 18% in. (125.5 x 47.5 cm.)

Each lear measures 49% x 18% III. (125.5 x 47.5 cm.

€8,000-12,000

\$9,200-14,000 £6,400-9,500

A SIX-FOLD SCREEN
JAPAN, EDO PERIOD, 18TH CENTURY
日本 江戶時代 十八世紀 人物故事圖六扇屏風 設色紙本



PROPERTY OF A LADY 私人藏家珍藏

~120

ECRITOIRE EN BOIS LAQUE ET INCRUSTATIONS, SUZURIBAKO ET BOITE A DOCUMENTS, RYOSHIBAKO

JAPON, EPOQUE MEIJI, FIN DU XIXEME SIECLE

Both of rectangular form with indented corners, the exterior carved and elaborately inlaid in stained ivory, tortoiseshell, mother-of-pearl and wood, the *suzuribako* depicting the Princess Joruri-hime playing the *koto* [Japanese harp] on a verandah, surrounded by autumn flowers and pine trees in the garden, each side inlaid with chrysanthemum flowerheads, the interior of the lid inset with a shaped panel decorated in gold *hiramaki-e* [low relief lacquer] and *togidashi-e* [sprinkled designs revealed by polishing] with a mountain landscape, the interior fitted with a slate inkstone, silver water dropper in the form of a plum spray; the *ryoshibako* similarly decorated with a moonlit scene depicting Minamoto no Yoshitsune on horseback playing the flute beneath pine, accompanied by three attendants, each side inlaid with Chinese figures gathering chrysanthemum flowers, the interior of the box also similarly decorated with a landscape depicting figures on a bridge over water, mountains in the distance, both with fitted boxes.

Suzuribako: $9\% \times 8\% \times 1\%$ in. ($25 \times 22.2 \times 4.7$ cm.), ryoshibako: $15\% \times 13\% \times 6\%$ in. ($39.5 \times 34.5 \times 16.5$ cm.)

Joruri junidan soshi is a 15th-century love story of Minamoto no Yoshitsune (1159-1189) and Joruri-hime. After Yoshitsune flees from Kyoto to join Fujiwara no Hidehira in Mutsu province, he falls in love with Joruri-hime, of a wealthy family in Yahagi, Mikawa province, where he spends a night. Joruri-hime was said to be an incarnation of Yakushi Nyorai (Bhaisajyaguru), the Buddha of medicine. When Yoshitsune becomes sick in Suruga province, Joruri-hime cures him and he successfully reaches Mutsu. The story was popular in the late 15th century with musical accompaniment called *joruri-bushi*. Later tales accompanied by music came to be called simply *joruri*.

This suzuribako and ryoshibako show the scene before Yoshitsune visiting Joruri-hime, where he hears her playing the koto. Not hearing a flute, he plays his own. Joruri-hime is taken by the sound and then sends her maids outside to call him in.

AN INLAID, LACQUERED-WOOD WRITING BOX, SUZURIBAKO AND MATCHING DOCUMENT BOX, RYOSHIBAKO

JAPAN, MEIJI PERIOD, LATE 19TH CENTURY
日本 明治時期 十九世紀末

漆木嵌寶文房四寶盒及紙盒 一組兩件

(2)

法國外交官保羅·克洛岱爾 (1868-1955) 家族珍藏

121

KABURAGI KIYOKATA (1887-1972)

PAYSAGE ENNEIGE, PARAVENT A DEUX FEUILLES, ENCRE ET COULEUR SUR PAPIER

Two-panel screen, ink and colour on paper.

The right panel signed lower right *Kiyokata saku* and sealed *Ajisai no ya*. Hand-written inscription on verso *dedicated to Ambassador Paul Claudel, February 1927, morning of Kigensetsu (11th), Tokyo, Kaburagi Kiyokata*. Each panel measures: 80 x 160 cm. (31½ x 62 in.)

€40.000-60.000

\$46,000-68,000 £32,000-47,000

PROVENANCE:

Offered directly in February 1927 by the artist to Paul Claudel (1868–1955), hence French Ambassador in Tokyo, and thence by descent to the present owner.

This present two-panel screen is rare and unique. It was made especially by Kiyokata for the first version of the play *La Femme et son ombre*, written by Paul Claudel in 1922, and performed at the Imperial Theatre in Tokyo on March 16th 1923. The artist not only created the scenography but also the costumes. The play was originally commissioned by the Kabuki actor Nakamura Fukusuke to adapt a ballet scenario for his dance group *L'homme et son désir*. Paul Claudel decided to create a purely Japanese play in the model of Noh. A second version was written in 1926.

KABURAGI KIYOKATA (1887-1972)

SNOWY LANDSCAPE

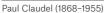
日本 鏑木清方 雪景 二扇屏風 設色紙本來源:

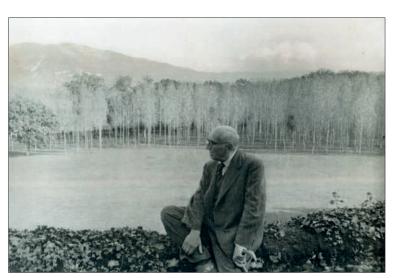
1927年由日本畫家鏑木清方親自贈與法國駐日本大使 Paul Claudel (1868-1955),現由家族後代繼承



Inscription on the back









PROPERTY FROM A FRENCH PRIVATE COLLECTION _____

法國私人珍藏

[LOTS 122 - 127]

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PALANQUIN CEREMONIEL EN LAQUE

JAPON, EPOQUE EDO, XIXEME SIECLE

Of typical form with sliding side-doors and upward-opening roof panels, the exterior is decorated in gold *hiramaki-e* and *takamaki-e* with Tokugawa *aoi mon* [family crests], stylised flowerheads and scrolling foliage against a black ground, with extensive chased gilt metal mounts, the interior with papered sides decorated in ink, colour and gold with court life and flowers with flying birds; with matching lacquered carrying pole.

Palanquin: $52\% \times 37\% \times 51\%$ in. ($135 \times 95 \times 130$ cm.)

Carrying pole: 187 in. (475 cm.) long

€30,000-50,000

\$35,000-57,000 £24,000-40,000

PROVENANCE:

Acquired from a French family in Brittany, in 1974.

EXHIBITED:

By repute, exhibited in the Universal Exhibition, Paris, 1889.

Compare to a very similar lacquered palanquin from the collection of Kozu Kobunka Museum, Kyoto, sold in Christie's New York, 23 March 2011, lot 816. Also see another sumptuous ceremonial palanquin, created in 1856 for the wedding of the princess Atsuhime, in the Arthur M. Sackler Gallery, Boston, under the accession Number S1985.1a-h.

A LACQUERED CEREMONIAL PALANQUIN

JAPAN, EDO PERIOD, 19TH CENTURY

日本 江戶時代 十九世紀 漆木駕籠

來源:

傳展於1889年巴黎世博會

於1974年購自法國布列塔尼家族



In situ, Brittany in the 1960s



















STATUE DE *LOKAPALA* EN BOIS LAQUE

JAPON, EPOQUE EDO, FIN DU XVIIIEME-DEBUT DU XIXEME SIECLE

The figure is shown standing on a pierced base, with his right hand positioned to hold a spear and his head turned to the left. His face is well modelled with foreign features set in a menacing scowl below his hair gathered into a high topknot. 19% in. (50 cm.) high

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

Property from a French private collection.

A LACQUERED WOOD FIGURE OF *LOKAPALA*JAPAN, EDO PERIOD, LATE 18TH-EARLY 19TH
CENTURY

日本 江戶時代 十八世紀末/十九世紀初漆木天王立像

來源: 法國私人珍藏



124

STATUE DE SAMOURAI EN BRONZE

JAPON, EPOQUE MEIJI, CIRCA 1900

The warrior is riding a prancing steed with his body slightly turned to one side, and he is wearing a helmet and armour decorated with a *mon*. His right hand is grasping reins and the left is holding a spear; the spear replaced.

24% in. (62 cm.) wide, stand

€7,000-9,000

\$8,000-10,000 £5,600-7,100

PROVENANCE:

Property from a French private collection.
A BRONZE FIGURE OF AN EQUESTRIAN SAMURAI

JAPAN, MEIJI PERIOD, CIRCA 1900 日本 明治時期 約1900年 銅武士立像

來源: 法國私人珍藏

PAIRE DE GRANDES GRUES EN BRONZE CHINE

The cranes are standing on a rectangular plinth with their heads raised. They are naturalistically cast with detailled feathers, wings and legs. The base is surmounted by numerous small peaks. 65% in. (167 cm.) high

(2

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

Property from a French private collection, acquired in Drouot, Paris, in 1970s.

Symbolizing longevity, the crane has always been an auspicious bird in China. Compare to the monumental bronze crane on a similar base, displayed in the Forbidden Palace, in front of the Hall of Supreme Harmony.

A PAIR OF LARGE BRONZE STANDING CRANES CHINA

銅鶴 一對

來源: 法國私人珍藏,於1970年代購自

巴黎Drouot拍賣



126

COUPE ARCHAISANTE EN JADE CELADON TRES PALE, YI

CHINE, DYNASTIE QING (1644-1911)

Raised on a rectangular foot, the vessel is decorated to the exterior with *taotie* masks, with a key-fret border to the mouth rim. The handle is shaped as a stylised archaistic dragon. The stone is of a pale and even tone with some minute milky inclusions.

5% in. (14 cm.) wide, wood stand

€10,000-15,000 \$12,000-17,000 £8,000-12,000

PROVENANCE:

Property from a French private collection.

A VERY PALE CELADON JADE ARCHAISTIC VESSEL, YI

CHINA, QING DYNASTY (1644-1911)

清青白玉獸面紋匜式杯來源: 法國私人珍藏





RARE ET IMPORTANTE PAIRE DE SELLETTES EN LAQUE ROUGE, XIANGJI

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The almost square stand is superbly carved through the cinnabar-red lacquer. The lobed top is incised with a stylised floral pattern, and is supported on a high waist decorated with the Eight Buddhist Emblems against tumultuous waves, joined by a shaped apron and four tapering cabriole legs carved in low and high relief, all decorated with confronting dragons chasing the flaming pearl. The legs terminate in scroll feet formed by ruyi clouds, joined by a low base formed by four shaped stretchers.

34% in. (88.5 cm.) high, 19% in. (50 cm.) wide

€100,000-150,000

\$120,000-170,000 £80,000-120,000

PROVENANCE:

Property from a French private collection, acquired in Paris in the 1980s.

A RARE AND IMPORTANT PAIR OF CINNABAR LACQUER 'DRAGON' INCENSE STANDS. XIANGJI

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 剔紅海水龍紋香幾 一對

來源: 法國私人珍藏,於1980年代購自巴黎

The common name *xiangji* reflects the traditional use as a platform for burning fragrant incense - a traditional ritual for contact with the spiritual world. In addition to this primary use, stands such as the present lot were used to elevate decorative objects such as scholar's rocks, potted plants or vases, and have played an important role in the presentation of both artistic and functional objects for centuries. The elegant form of the present lot relates closely to a Ming dynasty *huanghuali* incense stand preserved in the Palace Museum; illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 193, pl. 164 (fig. 1). This pair of cinnabar lacquer incense stands clearly fits into to the greatest period of Qing carved-lacquer production. The quality and the complexity of dragons, clouds and waves throughout the multiple surfaces clearly embody the virtuosity of one of the last few carved-lacquer masters.







PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

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PANNEAU MURAL EN LAQUE ET INCRUSTATIONS

CHINE, DYNASTIE QING, XIXEME SIECLE

The rectangular panel is embellished with ivory, jade and coral and decorated with a young boy and his buffalo in a paddy field, all reserved on a black-lacquered ground. It is set within a red lacquer frame carved with floral scrolls; small losses.

 $27\% \times 20\%$ in. (70.5 x 53 cm.)

€8,000-12,000 \$9,200-14,000 £6,400-9,500

A BLACK LACQUER EMBELLISHED WALL PANEL



129

DIFFUSE-PARFUM EN JADE CELADON PALE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The jade is pierced and carved in openwork in the form of a double-gourd, both sides are decorated with the characters *daji* ('great fortune'), surrounded by five bats in flight. 3 in. (7.5 cm.) long

€3,000-4,000 \$3,500-4,600 £2,400-3,200

A PALE CELADON JADE 'DOUBLE-GOURD' PERFUMIER

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 青白玉鏤雕大吉香囊

130

GROUPE D'UN GARCON ET SON CHIEN EN AGATE

CHINE, DYNASTIE QING, XIXEME SIECLE

The young laughing boy is modelled standing, carrying a small dog in his left hand. The stone is of a translucent tone with some attractive caramel-red inclusions.

2¼ in. (5.8 cm.) high

€3,000-4,000 \$3,500-4,600

£2,400-3,200

AN AGATE CARVING OF A BOY PLAYING WITH HIS DOG

CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 瑪瑙童子戲獅把件

~131

STATUE DE DIGNITAIRE EN IVOIRE

CHINE, FIN DE LA DYNASTIE MING (1368-1644)

The dignitary is well carved seated on a throne, with his hands resting on his long flowing robes. He bears a long beard and wears an official hat; traces of pigments.

6% in. (17 cm.) high

€2,000-3,000 \$2,300-3,400 £1.600-2.400

PROVENANCE:

Property of a French private collection AN IVORY FIGURE OF A DIGNITARY CHINA, LATE MING DYNASTY (1368-1644) 明末 象牙雕文官坐像

來源: 法國私人珍藏



POT A PINCEAUX EN LAQUE ROUGE CHINE, DYNASTIE QING, XVIIIEME SIECLE

The cylindrical brush pot is raised on three bracket feet. The exterior is carved in high and low relief with a continuous scene of the Seven Sages at various pursuits, one playing a qin, one standing in contemplation, one making his way to join a group of two in conversation, all within an elaborate terraced garden amidst trees and rockwork. The interior is lacquered in black with wood rim and base.

5% in. (15 cm.) high

€10.000-15.000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Spink & Son, Ltd. London. A European private collection. An almost identical brush pot to the present example was sold at Sotheby's Melbourne, 27 October 2009, lot 129. A number of carved cinnabar lacquer brush pots of similar subject and form are published, two of them feature the theme of calligrapher Wang Xizhi observing geese, one with a Qianlong reign mark in the Palace Museum, Beijing, illustrated in Zhongguo Qiqi Quanji, vol. 6, Fuzhou, 1993, pl. 238 and The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Qing Dynasty, Hong Kong, 1996, pl. 36, and the other with a Jiaqing reign mark in the National Palace Museum, Taipei, illustrated in Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei, 2008, pl.

A FINELY CARVED CINNABAR LACOUER **BRUSH POT**

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 剔紅庭院高士紋筆筒 來源: 購自倫敦古董商Spink & Son 歐洲私人舊藏

GROUPE EN IVOIRE

CHINE, DYNASTIE OING, XVIIIEME SIECLE

The group is finely carved with a cheerful young boy holding a flute, and seated on top of a standing buffalo, all on a rock base with lingzhi

5 in. (12.5 cm.) high

€3,000-4,000

\$3,500-4,600 £2.400-3.200

AN IVORY 'BUFFALO AND BOY' GROUP CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 象牙雕童子水牛擺件



SCEPTRE RUYI EN LAQUE ROUGE, VERT ET OCRE

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The sceptre is finely carved through three layers of lacquer of cinnabar red, dark green and ochre tone. The *ruyi*-shaped head depicts the Daoist Immortal, He Xiangu, holding a lotus spray over her shoulder set within a landscape. The arched shaft has a shaped panel enclosing a bat in flight, suspending from its mouth a beaded chain attached to a *wan* symbol and to a musical chime, all against a diaper ground. The reverse is carved with an elaborate floral pattern. 15% in. (39 cm.) long

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

From a French private collection.

The term *ruyi* means 'as you wish' and was among the auspicious gifts most prized by the Qianlong Emperor. It was believed that this fungus-shaped sceptre would bring good fortune to its owner. Sceptres of this type were presented as gifts on the occasion of a birthday of a member of the imperial family

A THREE-COLOUR LACQUER RUYI'IMMORTAL' SCEPTRE CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795) 清乾隆 剔彩何仙姑紋如意

來源: 法國私人舊藏





PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

135

BOITE COUVERTE EN LAQUE ROUGE

CHINE, FIN DE LA DYNASTIE MING (1368-1644)

The box is well carved to the top with a scholar and his attendant carrying a *qin* in a rocky garden while another attendant prepares to burn incense inside the pavilion. The sides of the cover and the box carved with chrysanthemum and peony scroll, and the base and the interior are lacquered black; small retouched areas.

5% in. (13.5 cm.) diam.

€10,000-15,000 \$12,000-17,000 £8,000-12,000

Compare an earlier example with similar decoration, dated Yongle period with an incised mark of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum - 45 - Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, pp. 60-61, no. 41.

A CINNABAR LACQUER CIRCULAR BOX AND COVER CHINA, LATE MING DYNASTY (1368-1644) 明末 剔紅協琴訪友圖圓蓋盒

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PANNEAU EN LAQUE ET INCRUSTATIONS

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The panel is finely embellished in cloisonne enamel, jade, hardstone, porcelain and bone with various scholarly desk articles, including a vase holding a *ruyi* sceptre, a fly whisk and a scroll, a blue and white stem cup, an archaistic jade *bi*, and two jade animal groups, all on fitted stands and set into the black lacquer ground, within an octagonal hardwood frame inlaid with mother-of-pearl florets at the canted corners and set with gilt-bronze hardware at the top. 22¾ x 27½ in. (57.8 x 68.9 cm.)

€30,000-40,000 \$35,000-46,000 £24,000-32,000

PROVENANCE:

From a European private collection.

Sumptuously embellished panels of this present type, inset with scholarly desk objects rendered in a variety of precious materials, all typically reserved on a lacquer ground, can be found inside the Palace. See the embellished panels decorating the walls of the *Chuxiugong* (Hall of Harbouring Grace), illustrated in *Gu gong bo wu yuan cang Ming Qing gong ting jia ju da guan*, vol. 2, Beijing, 2006, pp. 696-97.

AN EMBELLISHED BLACK-LACQUERED WALL PANEL CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 漆木嵌寶博古紋掛屏

來源:歐洲私人舊藏

歐洲私人珍藏

[LOTS 137 - 154]





137

VASE EN JADE VERT EPINARD

CHINE, FIN DE LA DYNASTIE QING (1644-1911)

The vase is well carved as a hollowed section of a gnarled pine tree trunk, which is flanked by two cranes, and with lingzhi branches growing up the sides of the tree. The stone is of an even dark green tone with some milky and dark inclusions. 61/4 in. (16.5 cm.) high

€1,500-2,000 \$1,800-2,300 £1,200-1,600

PROVENANCE:

Acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

A SPINACH GREEN JADE TREE TRUNK-FORM VASE CHINA, LATE QING DYNASTY (1644-1911) 清末 碧玉松鶴延年花插

來源:於1960-1990年間購自歐洲藝術品市 場,現由其後代繼承

138

VASE EN JADE JAUNE

CHINE, DYNASTIE QING, XIXEME SIECLE

The vase is finely carved as a hollowed section of a pine tree trunk growing gnarled branches of pine needle clusters. The stone is of an even light yellow tone with some orange, russet inclusions. 6 in. (15.3 cm.) high

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present

A YELLOW JADE TRUNK-FORM VASE CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 黃玉松形花插 來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承

139

VERSEUSE EN JADE CELADON PALE, GONG CHINE, DYNASTIE QING (1644-1911)

Modelled in the form of an archaic bronze vessel, gong, the ewer has a stylized chilong scrollform handle to one side. The body is carved with mythical animals and archaistic decoration. The stone is of an even pale tone with some minute milky inclusions.

61/4 in. (16.5 cm.) high

€3,000-4,000

\$3,500-4,600 £2.400-3.200

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

A PALE CELADON JADE ARCHAISTIC EWER, GONG

CHINA, QING DYNASTY (1644-1911)

清 青白玉仿古紋觥

VASE ROULEAU EN PORCELAINE BLEU BLANC

CHINE, EPOQUE SHUNZHI (1644-1661)

The body is finely painted with a continuous scene of rocks and mountains among swirling clouds, with four characters from the popular fourteenth century semi-historical novel *Shuihu Zhuan*, 'The Water Margin', all between incised lines and lotus sprays to the waisted neck. 18½ in. (47 cm.) high

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

A BLUE AND WHITE SLEEVE VASE

CHINA, SHUNZHI PERIOD (1644-1661)

清順治 青花水滸人物圖瓶

來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承

141

PETIT CHAMEAU EN BRONZE PARTIELLEMENT DORE

CHINE, DYNASTIE MING (1368-1644)

The recumbent camel is finely cast with its forelegs tucked under the twin-humped body. The belly is incised with an archaistic inscription. 21/4 in. (5.5 cm.) wide

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

A SMALL PARCEL GILT-BRONZE CAMEL

CHINA, MING DYNASTY (1368-1644)

明 局部鎏金銅駱駝擺件

來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承

142

PETIT CHAMEAU EN JADE CELADON

CHINE, DYNASTIE MING (1368-1644)

The recumbent beast is well carved turning its head backwards. The stone is of a greyish-green tone with areas of beige, russet and opaque inclusions. 3 in. (7.5 cm.) wide

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present

A SMALL CELADON JADE CAMEL

CHINA, MING DYNASTY (1368-1644)

明 青玉駱駝擺件

來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承



140





~143

DEUX POTS A PINCEAUX EN IVOIRE

JAPON, EPOQUE MEIJI, XIXEME SIECLE

Both are finely carved in low relief with figures dressed with traditional Manchu costumes. The first one depicts a continuous scene of wrestlers and admirers in a garden, and the other with a continuous scene of dignitaries, ladies and a boy in a garden at various activities among trees, flowers and rockwork; bases missing and age cracks. 8½ in. (21.5 cm.) high, wood stands

(2)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

TWO FINELY CARVED IVORY BRUSH POTS
JAPAN, MEIJI PERIOD, 19TH CENTURY
日本 十九世紀
象牙雕清代人物筆筒 一組兩件

家牙雕消代人物量同 一組兩件 來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承



144 (detail)

144

CACHET EN BRONZE

CHINE, XVIIEME SIECLE

The rectangular seal is surmounted by a finely cast large Buddhist lion. The base is surrounded by a stylized flower band, and the seal face has a four-character inscription reading *Zheng Cai zhiyin*, 'the seal of Zheng Cai'.
5½ in. (13 cm.) high

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

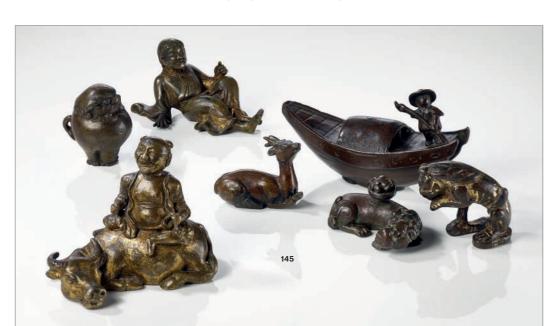
From a European private collection, acquired

between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

Zheng Cai (1605-1659) was a pirate and a general of during the transitional period in the seventeenth century.

A BRONZE 'LION' SEAL CHINA, 17TH CENTURY

明末清初 十七世紀 銅獅鈕長方印「鄭彩之印」





SEPT PIECES EN BRONZE

CHINE, DYNASTIE MING (1368-1644) ET POSSIBLEMENT ANTERIEUR

Comprising a bronze group depicting a reclining man, a laughing boy on the back a buffalo, a stylized Buddhist lion, a recumbent lion, a seated lion, a recumbent deer, and a fisherman on a boat. 3% in. (9 cm.) the widest

(7

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

SEVEN BRONZE PIECES

CHINA, DYNASTIE MING (1368-1644) AND POSSIBLY EARLIER

明及可能更早 銅人物及瑞獸擺件 一組七件

來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承

146

BRULE-PARFUM ET PORTE-BAGUETTES D'ENCENS EN BRONZE

CHINE, DYNASTIE MING (1368-1644)

The hexagonal censer is cast in low relief with the Eight Immortals, *baxian*, amidst a mountainous landscape; the cover missing. The cylindrical incense holder is cast in openwork with four Daoist immortals, each one holding their attribute above tumultuous waves; on a tripod base.

The censer: 6% in. (17 cm.) high

The incense holder: 8% in. (22.5 cm.) high

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

Compare to a similar incense holder, dated 16th century, from the Musée Cernuschi, illustrated by Michel Maucuer in *Bronze de la Chine Impériale des Song aux Qing*, Paris-Musées, 2013, p.137.

A BRONZE 'BAXIAN' CENSER AND AN 'IMMORTAL' INCENSE STICK HOLDER CHINA, MING DYNASTY (1368-1644) 明 銅八仙過海紋爐及香瓶 一組兩件來源:歐洲私人珍藏,於1960-1990年間購自歐洲藝術品市場,現由其後代繼承

147

MIROIR ET PORTE-MIROIR EN BRONZE

CHINE, DYNASTIE MING (1368-1644)

The mirror is cast with a five-clawed dragon leaping amidst clouds above a ground of waves, with an inscription reading *Hongwu ershiernian zhengyueri zao*, 'Made in the first month of the twenty-second year of Hongwu period' (corresponding to 1389). The *qilin* stand is cast in a recumbent position, with the head turned to one side, hooves, a beard, a curved horn and flames rising from the haunches. A hollow, cloud-form saddle receptacle holds the bronze mirror.

The mirror: 41/4 in. (11 cm.) diam.

The mirror stand: 9 in. (23 cm.) long, wood stand

(2)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

See a similar *qilin*-shaped mirror stand illustrated in Michel Maucuer, *Bronzes de la Chine Impériale des Song aux Qing*, Paris, 2013, p. 113. Compare to a bronze mirror of this type, dated Hongwu period, in the National Palace Museum, Taipei, illustrated in the *Catalogue of Special Exhibition of Bronze Mirrors* in the National Palace Museum, Taipei, 1986, p. 248.

A DATED 'DRAGON' MIRROR AND A BRONZE 'QILIN' MIRROR STAND

CHINA, MING DYNASTY (1368-1644)

明 銅洪武二十二年雲龍紋鏡及麒麟望月鏡架 一組兩件



TROIS PETITS VASES ARCHAISANTS EN BRONZE

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The *gu*, of flaring form, is cast with a coiled *chilong* around the body. The small oblong vase is decorated with a *chilong* on both sides, and a mythical animal's mask on the shoulders. The *hu*, is decorated in silver inlay with *taotie* masks and archaistic scrolls, with a pair of masks suspending ring handles at the shoulder.

5% in. (15 cm.) the highest

€1,500-2,000 \$1,800-2,300 £1,200-1,600

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

THREE SMALL BRONZE ARCHAISTIC VASES CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 銅仿古小花觚、螭龍瓶及嵌銀絲獸耳壺 一組三件來源:歐洲私人珍藏,於1960-1990年間購自歐洲藝術品市場,現由其後代繼承

149

(3)

BRULE-PARFUM COUVERT EN BRONZE CHINE, DYNASTIE QING (1644-1911)

The rectangular censer is well-cast with mythical animals rising out of the sea and galloping across turbulent waves, with a pair of lion mask handles, all supported on a everted foot encircled by a band of lotus lappets. The domed openwork cover is cast in high relief with dragons and phoenixes amidst swirling clouds beneath the tall finial which is surmounted by a coiled dragon. The base has an apocryphal Xuande six-character mark.

€1,000-1,500 \$1,200-1,700 £800-1,200

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

See a larger closely related example, also with a six-character Xuande mark and dated to 17th century, from the Musée Cernuschi, illustrated by Michel Maucuer in *Bronze de la Chine impériale des Song aux Qing*, Paris-Musées, 2013, p.131. Compare also to a similar censer sold in Christie's New York, 19 March, 2009, lot 618.

A BRONZE 'SEA BEAST' CENSER AND COVER CHINA, QING DYNASTY (1644-1911)

清 铜海獸紋龍鈕蓋爐





TROIS BRULE-PARFUMS EN BRONZE

CHINE, DYNASTIE MING (1368-1644)

The first tripod censer is cast around the sides with taotie masks below two archaistic borders. The globular body has a dated inscription partly reading daming tianshun guiwei nian ('guiwei year under the reign of Tianshun', corresponding to 1463). The second, of square section, raised on four feet, is cast with archaistic decoration and an incised inscription, dated Zhenade period (1506-1521). The third censer, raised on three small feet, surmounted by two small handles, is decorated with two chilong against the sacred pearl. The interior is incised with an archaistic inscription. 5¾ in. (14.5 cm.) the highest

(3)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

THREE BRONZE CENSERS

CHINA, MING DYNASTY (1368-1644)

明銅爐 一組三件

來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承

151

DEUX COUPES ARCHAISANTES EN BRONZE, JIA ET JUE

CHINE, DYNASTIE MING (1368-1644)

The jia is raised on three tapering blade supports and is cast on the body with taotie masks with rounded eyes separated by narrow flanges. A loop handle projects from one side, and a pair of capped posts rises from the rim. The jue is carved around the sides with a band of archaistic decoration.

61/4 and 43/4 in. (16 and 12 cm.) high

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present

TWO BRONZE ARCHAISTIC VESSELS, JIA AND JUE

CHINA, MING DYNASTY (1368-1644) 明 銅仿古斝及爵 一組兩件

來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承

152

BRULE-PARFUM COUVERT EN BRONZE

CHINE, DYNASTIE QING (1644-1911)

The rectangular body is raised on four small feet. The sides are surmounted with a taotie mask suspending a ring, the base has an apocryphal Song dynasty mark reading: shaoxing ernian daning changchen suhanchen jiandu jiangshi zhuzhi detanyong ('second year of Shaoxing period, supervised by Su Hanchen and cast by Jiangshi at Daningchang for ceremonial use'). The cover is cast in openwork with swastika on a ground of key-fret; small restorations.

5¾ in. (14.7 cm.) wide

€1,500-2,000

\$1,800-2,300 £1.200-1.600

PROVENANCE:

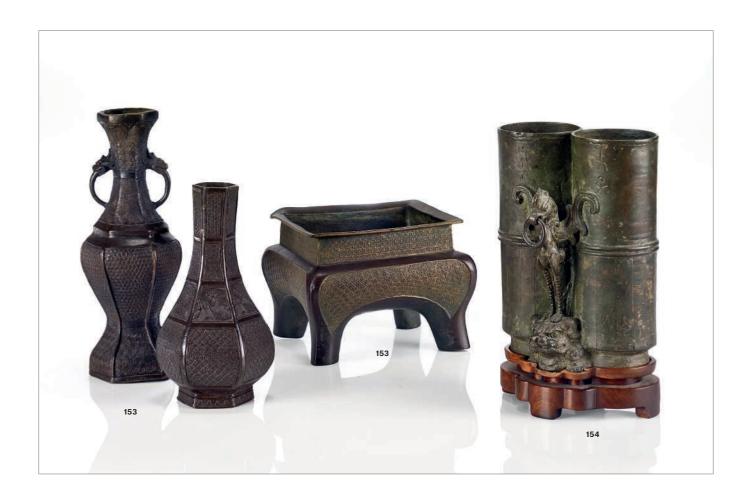
From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

A SONG-STYLE BRONZE RECTANGULAR CENSER AND COVER

CHINA, QING DYNASTY (1644-1911)

清 銅萬字紋長方四足蓋爐

「紹興二年大寧廠臣蘇漢臣監督姜氏鑄 至德壇用」篆書款



DEUX PETITS VASES ET UN BRULE-PARFUM EN BRONZE

CHINE, DYNASTIE YUAN-MING (1279-1644)

The hexagonal vase is well cast with two horned dragon-mask handles. Both vases are decorated with geometrical motifs and waves. The censer, of rectangular section, is raised on four legs, and the body is incised with stylized floral motifs.

The vases: 8% in. (22 cm.) and 6% in. (17 cm.) high The censer: 4% in. (11.5 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

TWO SMALL BRONZE VASES AND A RECTANGULAR CENSER

CHINA, YUAN-MING DYNASTY (1279-1644) 元/明 銅瓶及四足爐 一組三件 來源:歐洲私人珍藏,於1960-1990年間購 自歐洲藝術品市場,現由其後代繼承

154

VASE CHAMPION EN BRONZE

CHINE, DYNASTIE MING (1368-1644) OU POSTERIEUR

The vase is in the shape of two large cylinders, joined at the bottom by a mythical bear, and a stylised eagle with spread wings stands on its head. The top of both cylinders is carved with an archaistic inscription.

7% in. (18 cm.) high, wood stand

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

From a European private collection, acquired between the 1960s and the 1990s in the European art market, and thence by descent to the present owner.

A BRONZE CHAMPION VASE

CHINA, MING DYNASTY (1368-1644) OR LATER 明或更晚 銅英雄合卺杯



VARIOUS PROPERTIES

155

RARE BASSIN EN BRONZE

CHINE, DYNASTIE MING (1368-1644) **OU ANTERIEUR**

Raised on three small supports, the lobed basin is finely decorated with an aquatic scene with two ducks swimming in a pond inhabited by fish, all beneath a crane in flight and lotus leaves and blooms. The reverse has a six character mark 'zongji Yang Shijie zao' (made by Yang Shijie). 15% in. (39 cm.) diam.

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

From a European private collection.

Compare to a closely related bronze basin with a similar decoration, dated Xixia dynasty (1134), with a dated inscription also cast to the back rim signed with the same craftsman Yang Shijie, illustrated in Michel Maucuer, Bronzes de la Chine Impériale des Song aux Qing, Musée Cernuschi, Paris-Musées, 2013, fig.94, p.143.

A RARE BRONZE LOBED 'LOTUS POND' BASIN CHINA, MING DYNASTY (1368-1644) **OR EARLIER**

明或更早 銅荷塘紋折沿大盤 「宗紀楊世傑造」鑄款

來源:歐洲私人舊藏



Inscription on the back

STATUE DE KUIXING EN BRONZE PARTIELLEMENT DORE

CHINE, DYNASTIE MING, XVIEME-XVIIEME SIECLE

The god of Literature, Kuixing, is depicted standing on one foot, his left leg kicked up behind with a *dou*. He is holding an ingot in one hand, a brush in the other. Dressed in a long robe, his horned head has a cheerful expression.

61/2 in. (16.5 cm.), fitted stand

€6.000-8.000

\$6,900-9,100 £4,800-6,300

The god of successful examinations and literature, Kuixing is generally depicted standing on a fish, tortoise or dragon, with one arm raised for a brush and the other holding an ingot. In a reference to the two Chinese character components of his name Kui, *gui* ('demon'), and *dou* ('dipper'), the divinity is usually represented as a demon kicking his foot at the constellation of the Big Dipper.

A PARCEL-GILT-BRONZE FIGURE OF KUIXING CHINA, MING DYNASTY, 16TH-17TH CENTURY 明十六/十七世紀 局部鎏金銅魁星踢斗立像

157

GROUPE EN JADE CELADON PALE ET ROUILLE

CHINE, DEBUT DE LA DYNASTIE QING (1644-1911)

The group is carved in the form of a monkey on the back of a recumbent horse with its head turned back looking at the former who holds the bridle with its right hoof. The jade is of a pale celadon tone with a few russet inclusions, such as that artfully used to render the back of the monkey. 2% in. (7.2 cm.) long

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

With Alvin Lo Oriental Art Ltd., New York, 18 October 1999.

A PALE CELADON JADE AND RUSSET 'HORSE AND MONKEY' GROUP

CHINA, EARLY QING DYNASTY (1644-1911) 清初 青玉帶皮馬上封侯擺件

來源:於1999年10月18日購自紐約古董商 Alvin Lo Oriental Art Ltd.

158

PETIT VASE EN BRONZE PARTIELLEMENT DORE ET INCRUSTATIONS D'ARGENT

CHINE, FIN DE LA DYNASTIE MING (1368-1644)

The tubular vase is decorated in shallow relief with gilt bamboo, flowers and *lingzhi* on a honeycomb ground, below a band of silver-inlaid key-fret. The base is incised with a four-character *Hu Wenming zhi* mark.

41/8 in. (10.5 cm.) high

€4,000-6,000

\$4,600-6,800 £3,200-4,700

See a comparable small parcel-gilt bronze jar, bearing the same mark, sold at Christie's Hong Kong, 27 November 2013, lot 3589.

A SMALL PARCEL-GILT AND SILVER-INLAID BRONZE VASE

CHINA, LATE MING DYNASTY (1368-1644) 明末 局部鎏金銅嵌銀絲花卉紋小瓶 「胡文明制 | 刻款



158

法國私人珍藏

[LOTS 159 - 163]

159

PAIRE DE VASES EN PORCELAINE BLEU BLANC MONTES

CHINE, DEUXIEME MOITIE DU XVIIEME SIECLE

The pear-shaped vases are elegantly painted with flowering branches of peony, chrysanthemum, hawthorn, bamboo and lotus. The French ormolu mounts are dated to the first quarter of the 19th century.

18½ in. (47 cm.) high overall

(2)

€18,000-20,000

\$21,000-23,000 £15,000-16,000

A PAIR OF ORMOLU-MOUNTED BLUE AND WHITE VASES

CHINA, SECOND HALF OF 17TH CENTURY

十七世紀後半葉

鑲鎏金銅青花折枝花卉紋瓶 一對





VASE EN PORCELAINE BLEU BLANC

CHINE, EPOQUE TRANSITION, CIRCA 1644-1661

The vase is of elongated form with a waisted neck and is delicately painted with a continuous harvesting scene, with farmers in a landscape beneath a band of lotus sprigs and stylised leaves encircling the mouth rim; small restorations. 18 in. (46 cm.) high

€20,000-40,000

\$23,000-46,000 £16,000-32,000

PROVENANCE

Property of a French private collector.

The present vase is vibrantly painted with an auspicious subject, *shouliang tu*, the harvest. Typical of Transitional-period sleeve vases, the continuous, narrative scene unrolls around the surface, like a scroll painting.

A BLUE AND WHITE 'HARVESTING' SLEEVE VASE

CHINA, TRANSITIONAL PERIOD, CIRCA 1644-1661

清順治 青花收糧圖瓶來源: 法國私人珍藏



Other view

GRANDE BOITE COUVERTE EN PORCELAINE BLEU BLANC

CHINE, DYNASTIE MING, XVIEME-XVIIEME SIECLE

The centre of the cover is decorated with an openwork coin, surrounded by roundels of Buddhist lions amidst cruciform clouds. The box is finely painted with stylized lotus and foliage. The base has a four-character *fugui jiaqi* mark ('fine vessel for the rich and honorable') within a square in underglaze blue; firing cracks. 11% in. (29 cm.) diam.

€25.000-35.000

\$29,000-40,000 £20,000-28,000

PROVENANCE:

From the collection of the Swedish painter Professor Oscar Björck (1860–1929). Collection of a French private collector.

EXHIBITED

National Museum Stockholm, *Utställning av Äldre Kinesiskt Konsthantverk ur Svenska Samlingar*, Stockholm, 1928, No. 339.

LITERATURE:

Nationalmusei uställningskataloger n:r 26, Utställning av Äldre Kinesiskt Konsthantverk ur Svenska Samlingar, Katalogen är utarbetad av Erik Wettergren och Ake Stavenow, Stockholm, 1928, No. 339. Professor Oscar Björck was born and educated in Sweden, he spent much of his life in the artist colony in Skagen, Denmark, as well as Paris, Munich and Italy. His works can be seen in the collection of the Copenhagen Art Museum and the National Museum of Stockholm.

A BLUE AND WHITE 'BUDDHIST LION' BOX AND COVER

CHINA, MING DYNASTY, 16TH-17TH CENTURY 明十六/十七世紀 青花佛獅蓮紋大圓蓋盒「富貴佳器」款

來源:

瑞典著名畫家Oscar Björck (1860-1929)舊藏,現法國私人珍藏

展覽:斯德哥尔摩瑞典国家博物馆, 瑞典中國古代工藝品展,1928年,編號339











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EMAILLE SANCAI

CHINE, CIRCA XVIIEME SIECLE

The bodhisattva is shown seated on a rock ledge within a rocky grotto interspersed with various attendants and acolytes; small damages and restorations.

22½ in. (57 cm.) high

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

Property of a French private collector.

A SANCAI-GLAZED POTTERY FIGURE OF **GUANYIN IN A GROTTO**

CHINA, CIRCA 17TH CENTURY

明末清初 約十七世紀 素三彩觀音龕

來源: 法國私人珍藏

PENDENTIF EN JADEITE

CHINE, DYNASTIE QING, XIXEME SIECLE

The toggle is well carved on one side with leafy vine bearing two pomegranates, and on the other side with a cicada holding a lingzhi fungus in its mouth. The stone is of a mottled pale tone with splashes of apple green.

1¾ in. (4.5 cm.) long

€1,200-1,500

\$1,400-1,700 £950-1,200

PROVENANCE:

Property of the French actress Sarah Bernhardt (1844-1923) by repute.

Property of a French private collector.

A JADEITE 'CICADA AND POMEGRANATES'

CHINA, QING DYNASTY, 19TH CENTURY

清十九世紀 翠玉蟬墜

傳法國著名女演員Sarah Bernhardt (1844-1923)舊藏

法國私人珍藏

PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

GROUPE DE 'PIES ET PRUNUS' EN JADE **CELADON PALE**

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The pair of magpies are carved recumbent side by side perched on prunus branches, holding a flowering prunus branch between them in their beaks. The stone is of an even tone with minor milky inclusions.

 $7\frac{1}{2}$ in. (19 cm.) long, wood stand

€7,000-9,000

\$8,000-10,000 £5,600-7,100

PROVENANCE:

Acquired by the great-grandparents of the present owner in the late 19th century.

Magpies perched on a branch of flowering prunus symbolize a joyful event, for the combination of 'magpie', xi, and 'prunus', mei, constitutes a rebus that can be literally translated as 'happiness up to the tips of one's eyebrows'.

A PALE CELADON JADE 'MAGPIES AND PRUNUS' **GROUP**

CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八/十九世紀 青白玉喜上眉梢擺件 來源: 由現藏家曾祖夫母購於十九世紀末



VASE EN JADE CELADON PALE

CHINE, DYNASTIE QING (1644-1911)

The vase is delicately carved as if wrapped in a piece of fabric to the shoulder, and elegantly fastened with a ribbon, with leafy flower sprigs carved in high relief on both sides. The stone is of an even pale tone with some minor milky inclusions.

6½ in. (16.5 cm.) high, wood stand

€10,000-15,000

\$12,000-17,000 £8,000-12,000

A PALE CELADON JADE 'BAOFU' VASE CHINA, QING DYNASTY (1644-1911) 清 青白玉折枝花卉紋包袱瓶





COUPE EN JADE CELADON TRES PALE CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

Raised on four small supports, the exterior is decorated in low relief with lotus flowers in a pond, and the centre is carved in relief with a double-carp. The stone is of a pale tone with some milky and minute darker inclusions. 6½ in. (16.5 cm.) diam.

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

From a European private collection.

Twin or double fish (shuangyu) symbolizes a wish for connubial bliss and abundance. Compare to a similar jade washer depicting a double-fish, illustrated in Hai-Wai Yi-Chen, Chinese Art in Overseas Collections, Jade I, National Palace Museum, Taiwan, 1986, no. 187.

A VERY PALE-CELADON JADE 'DOUBLE-CARP' WASHER

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 青白玉蓮紋雙魚洗來源:歐洲私人舊藏



VASE COUVERT ARCHAISANT EN JADE CELADON TRES PALE, TULU

CHINE, DYNASTIE QING, XIXEME SIECLE

The vessel is carved with a rectangular body and columnar corners rising from four waisted feet. The body is decorated with a band of interlocking stylised dragons chasing the flaming pearl, above a further band of petals, with a pair of dragonhead loose ring handles to the sides. The cover is surmounted by a pierced coiled dragon finial, surrounded by four further coiled *chilongs* to the corners. The stone is of an even pale tone with some minor milky inclusions.

6% in. (16 cm.) high, wood stand

€35,000-45,000

\$40,000-51,000 £28,000-36,000

PROVENANCE:

Acquired by a French collector in the 1970s in France, and thence by descent to the present owner.

This very distinctively shaped vessel was carved in imitation of an archaic bronze form, which was used to hold artist's materials. Coloured pigments were kept in the tubular compartments at each corner and subdivided by wooden compartments. The central compartment held a saucer and water for mixing the colours. For a discussion of the bronze prototypes, see Cheng Te Kun, 'The T'u-Lu Colour-Container of the Shang-Chou Period', B.M.F.E.A., no. 37, 1965, p. 239-249, pl. 1-6, where examples in jade, marble and pottery are also illustrated. Compare the current vessel with a similarly decorated jade tulu, dated Qing dynasty, in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum: Jadeware (III), Hong Kong, 1995, p. 190, no. 156. Also see a similar tulu from the Leonard Gow Collection, which was sold at Christie's London, 15 May 2012, lot 198.

A VERY PALE CELADON JADE ARCHAISTIC VESSEL AND COVER, *TULU*

CHINA, QING DYNASTY, 19TH CENTURY

清十九世紀

青白玉蛟龍紋龍鈕四管式蓋爐

來源:於1970年代購自法國,現由家族 後代繼承珍藏



PROPERTY OF A FRENCH PRIVATE COLLECTOR

法國私人珍藏

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COUPE OCTOGONALE EN JADE VERT EPINARD

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The octagonal cup is flanked by a large and a smaller *chilong* as handles, each paw grasping the sides of the cup and the tail trailing behind. The stone is of a semi-translucent green tone with some beige and darker inclusions. 6½ in. (16.5 cm.) wide

€8,000-12,000

\$9,200-14,000 £6,400-9,500

A SPINACH GREEN JADE OCTAGONAL 'CHILONG' CUP

CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八/十九世紀 碧玉仿古螭龍耳八角杯

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COUPE ARCHAISANTE EN JADE CELADON ET BEIGE

CHINE, XVIIIEME SIECLE OU POSTERIEUR

In imitation of the archaic bronze form, *fu*, the rectangular vessel with flared sides is incised with archaistic motifs, and the sides are carved with a pair of loop handles issuing from animal-heads. The stone is of an even celadon and beige opaque tone with some minute darker inclusions. 5½ in. (14 cm.) wide

€3.000-4.000

\$3,500-4,600 £2,400-3,200

A CELADON AND BEIGE JADE ARCHAISTIC

CHINA, 18TH CENTURY OR LATER 十八世紀或更晚 褐青玉仿古簠式杯 PROPERTY OF A FRENCH PRIVATE COLLECTOR

法國私人珍藏

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GROUPE DE CHEVAL EN JADE VERT EPINARD

CHINE, XXEME SIECLE

The jade is well carved as a standing horse depicted as if rising from a sea of turbulent waves, with a *yin yang* symbol on its back. The stone is of an even pale and deep green tone with areas of minute darker inclusions.

3½ in. (8 cm.) wide, wood stand

€6,000-8,000

\$6,900-9,100 £4,800-6,300

A SPINACH GREEN JADE 'SEA HORSE' GROUP CHINA, 20TH CENTURY

二十世紀 碧玉神馬擺件





GROUPE EN JADE BLANC

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The jade is carved as a crane resting against a large peach with its feet tucked underneath. The stone is of a pure white tone with minute dark speckles.

3 in. (7.5 cm.) long

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

From an English Private collection. With Marchant & Son, Ltd, London, in 1996. A WHITE JADE 'CRANE AND PEACH' CARVING CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 白玉仙鶴壽桃把件

來源:

英國私人舊藏

於1996年購自英國古董商Marchant & Son, Ltd

PETIT GROUPE EN STEATITE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The recumbent beast is well carved curled up upon itself, detailed with a pair of bulging eyes, prickedback ears, its teeth visible, with its thick tail flicked to one side. The stone of a pale and even yellowishbeige tone imitating the texture of the 'mutton fat' jade with very minute dark inclusions. 1½ in. (4 cm.) long, wood stand

€10,000-15,000

\$12,000-17,000 £8,000-12,000

A SMALL SOAPSTONE FIGURE OF A MYTHICAL BEAST CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 壽山石仿羊脂玉瑞獸把件



PLAQUE EN JADE JAUNE

One side is carved in low relief with a Buddhist lion playing with an embroidered ball, and the reverse

清黃玉玉堂錦繡牌







PLAQUE 'DOUBLE-GOURDE' EN JADE BLANC

CHINE, DYNASTIE QING (1644-1911)

The body is carved in low relief on one side with two scholars and their servant under a pine tree, and on the reverse with the characters gao xian lun dao surrounded by two bats. The top is decorated with a double-gourd framed by a pair of confronting stylized chilong. The jade is of an even pale tone with very minute brownish inclusions. 31/4 in. (8 cm.) long

€5,000-8,000

\$5,800-9,100 £4,000-6,300

A WHITE JADE 'DOUBLE-GOURD' PLAQUE CHINA, QING DYNASTY (1644-1911) 清 白玉高賢論道葫蘆形牌



PLAQUE EN JADE BLANC

CHINE, DYNASTIE QING, XIXEME SIECLE

The oval plaque is carved on one side with a scholar and his attendant in a rocky landscape. The other side is incised with a poetic inscription.

\$3,500-4,600 £2,400-3,200

清十九世紀 白玉協琴訪友紋牌



PLAQUE EN JADE JAUNE

tortuous prunus branches on one side, and the other side with a poetic inscription. The stone is of an even light yellow tone. $2\frac{1}{2}$ in. (6.2 cm.) high

\$9.200-14.000

£6,400-9,500

A YELLOW JADE 'PRUNUS' PLAQUE

CHINA

黃玉梅紋牌

PLAQUE EN JADE BLANC

One side is carved in low relief with a scholar drinking tea with his young servant, both under a pine tree. The reverse bears a poetic inscription. The stone is of a pale and even tone.

21/4 in. (5.5 cm.) long

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A WHITE JADE PLAQUE CHINA 白玉松下高士牌

STATUE DE FEMME EN JADE CELADON TRES PALE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The elegant lady is standing wearing long flowing robes. She holds in her left hand a gnarled branch with large peaches, her right hand carries a branch of flower. A crane is standing at her feet holding a bloom in its beak.

61/4 in. (16 cm.) high, wood stand

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

From a Swiss private collection.

A VERY PALE CELADON JADE FIGURE OF A LADY

CHINA, QING DYNASTY, 18TH CENTURY

清十八世紀 青白玉仕女立像

來源:瑞士私人舊藏



RARE ALBUM IMPERIAL DE POEME, WUFUTANG DUI YULANHUA SHI CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

lnk on paper.

The album comprises twelve double-pages. The front cover is carved with the title *Yuzhi Wufutang dui yulanhua shi,* 'Imperial poem on magnolia at the Hall of the Five Blessings'. The poem is finely written in seal script and each double-page is framed by a rectangular leafy border. The first two and last double-pages are painted with bats in flight amid *ruyi* clouds. The colophon is inscribed by the high official Xie Yong (1719-1795) with two seals; with two Exlibris, handwritten notes on provenance and a translation of the title; minute damages.

6% x 3% in. (17 x 10 cm.)

€60,000-80,000

\$69,000-91,000 £48,000-63,000

PROVENANCE:

By repute, collection of Captaine de Pézénas, Hérault, France. Collection of Julien Félix (1827-1900), Rouen, France (ex-Libris 'Humiliter Sed Recete').

Collection of Edouard Pelay (1842-1921), Rouen, France (ex-libris 'Quaerite et invenietis').

From the Estate of Paul Ristelhueber (1849-1925), who was the French consul in Tianjin from 1884 to 1891.

This poem, rhyming in septenary verses, is included in the Anthology of Emperor Qianlong's Imperial Poems (see *Qinding siku quanshu Wenyuange* version, 'yuzhi shi', volume 5 juan 29).

See another Imperial album by Xie Yong with *zitan* cover, 'the Inspection of Southern China', *yuzhi nanxunji*, sold in Christie's London, 14 May 2013, lot 94. A RARE IMPERIAL ALBUM OF POETRY, *WUFUTANG DUI YULANHUA SHI*

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795) 清乾隆 御制「五福堂對玉蘭花詩」冊 水墨紙本

鈐印:臣墉、敬書

來源:

傳法國Capitaine de Pézenas 舊藏,Hérault 法國法官及藏書會會長Julien Felix (1827-1900) 舊藏,魯昂 法國著名藏書家 Edouard Pelay (1842-1921) 舊藏,魯昂 法國外交官Paul Ristelhueber (1849-1925) 遺產,曾於1884至1891於天 津擔任法國領事



















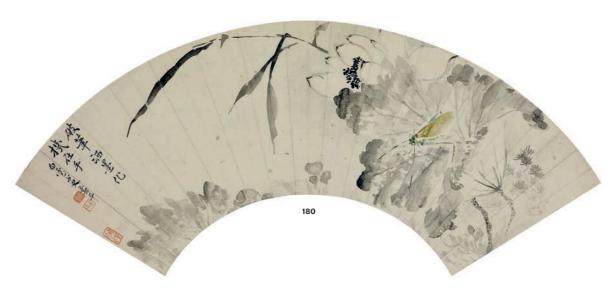




...PROPERTY OF A PRENCH PRIVATE COLLECTOR..____

法國藏家私人珍藏

[LOTS 180 - 206]



\$5.800-8.000

£4,000-5,500

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YUN SHOUPING (1633-1690)

MANTE RELIGIEUSE, ENCRE ET COULEUR SUR PAPIER

Fan leaf, ink and colour on paper. Inscribed and signed by the artist with two seals. With one collector's seal. 6% x 21% in. (16.2 x 53.5 cm.)

YUN SHOUPING (1633-1690)

MANTIS

€5,000-7,000

清 惲壽平 荷螳 設色紙本 扇面題識:破筆灑墨, 化機在手。

白雲分史壽平。 鈐印:壽平、正叔 藏印:頌閣珍秘

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YUN SHOUPING (1633-1690)

BRANCHAGES FLEURIS, ENCRE ET COULEUR SUR PAPIER

Fan leaf, ink and colour on paper. Inscribed and signed by the artist with two seals. 7 x 20 in. (18 x 51 cm.)

€5,000-7,000

\$5,800-8,000 £4,000-5,500

PROVENANCE:

Collection of a French private collector.

YUN SHOUPING (1633-1690)

BLOSSOMING BRANCHES

清 惲壽平 折枝花卉 設色紙本 扇面

題識:用徐崇嗣沒骨法畫元人折枝。南田惲壽平。

鈐印:正叔、壽平 來源:法國藏家私人珍藏





WU LI (1632-1718)

PAYSAGE, ENCRE SUR PAPIER

Fan leaf, ink on paper. Inscribed and signed by the artist with three seals, dated seventh month of *gengshen* year (1680).

With three collectors' seals. $7 \times 21\%$ in. (18 x 55 cm.)

€30,000-40,000

\$35,000-46,000 £24,000-32,000

PROVENANCE:

Collection of a French private collector.

WU LI (1632-1718)

LANDSCAPE

清 吳歷 松風流水 水墨紙本 扇面 一六八零年作 題識:萬壑響松風,白湍渡流水。庚申七月吳歷。

鈐印: 延陵、歷、桃溪 藏印: 李青清玩、兩印漫漶 來源: 法國藏家私人珍藏



CHENG XIANG (XVIIEME-XVIIIEME SIECLE)

CALLIGRAPHIE, ENCRE SUR PAPIER OR

Fan leaf, ink on gold paper.

Inscribed and signed by the artist with three seals, dated *jichou* year of Kangxi's reign (1709).

6% x 20½ in. (17 x 52 cm.)

€1,000-1,500 \$1,200-1,700 £800-1,200

PROVENANCE:

Collection of a French private collector. CHENG XIANG (17TH-18TH CENTURY)

CALLIGRAPHY

清 程項 書法 水墨金箋 扇面 一七零九年作

鈐印:程項之印、求放心、一印滿漶

來源: 法國藏家私人珍藏

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YONG XING (ONZIEME FILS DE L'EMPEREUR QIANLONG, 1752-1823)

CALLIGRAPHIE, ENCRE SUR PAPIER

Fan leaf, ink on paper.

Inscribed and signed by the artist with one seal.

7½ x 17¾ in. (19 x 54 cm.)

€1,000-1,500 \$1,200-1,700 £800-1,200

PROVENANCE:

Collection of a French private collector.

YONG XING (ELEVENTH SON OF EMPEROR QIANLONG, 1752-1823)

CALLIGRAPHY

清 永瑆 書法 水墨紙本 扇面

鈐印:惟甲申吾以降 來源:法國藏家私人珍藏





TANG YIN (1470-1523)

POEME EN CALLIGRAPHIE, ENCRE SUR PAPIER OR

Fan leaf, ink on gold-dusted paper. Signed by the artist with three seals. With one collector's seal. $6\% \times 18\%$ in. (17 x 48 cm.)

€12,000-18,000

\$14,000-21,000 £9,500-14,000

PROVENANCE:

Collection of a French private collector.

TANG YIN (1470-1523)

POEM IN RUNNING SCRIPT CALLIGRAPHY

明 唐寅 書法 水墨金箋 扇面

鈐印:吳趨、唐伯虎、南京解元

藏印: 秋淞漁子



DAI XI (1801-1860)

PAYSAGE PLUVIEUX, ENCRE ET COULEUR SUR PAPIER OR

Fan leaf, ink on gold-dusted paper.

Inscribed and signed by the artist with one seal, dated automn jiyou year (1849).

7% x 20% in. (19.5 x 53 cm.)

€2,000-3,000 \$2,300-3,400 £1,600-2,400

PROVENANCE:

Collection of a French private collector.

DAI XI (1801-1860)

RAINY LANDSCAPE

清 戴熙 溪山煙雨 水墨金箋 扇面 一八四九年作

題識: 溪山煙雨, 臨石谷子長卷最勝處。

己酉中秋为西谟仁兄属。戴熙。

钤印: 醇士

來源: 法國藏家私人珍藏

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HUA YAN (1682-1756)

PAYSAGE, ENCRE ET COULEUR SUR PAPIER

Fan leaf, ink and colour on paper. Signed by the artist with two seals. With two collector's seals. 6% x 19% in. (17 x 50 cm.)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

Collection of a French private collector.

HUA YAN (1682-1756)

LANDSCAPE

清 華嵒 深山高士 設色紙本 扇面

題識: 華嵒

鈴印: 秋岳、華嵒 藏印: 醇士、口衣心賞 來源: 法國藏家私人珍藏





XIANG YUANBIAN (1525-1590)

HALEURS, ENCRE ET COULEUR SUR PAPIER

Fan leaf, ink and colour on paper.

Inscribed and signed by the artist with two seals, dated summer *jiashu* year (1574).

7 x 20% in. (18 x 52.5 cm.)

€5,000-7,000 \$5,800-8,000 £4,000-5,500

PROVENANCE:

Collection of a French private collector.

XIANG YUANBIAN (1525-1590)

FISHERMEN IN LANDSCAPE

明 項元汴 山水 設色紙本 扇面 一五七四年作

題識: 甲戌孟夏。檇李項元汴。

鈐印:墨、林

來源: 法國藏家私人珍藏

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FAN QI (1616-1697)

CASCADE, ENCRE ET COULEUR SUR PAPIER

Fan leaf, ink and colour on paper.

Inscribed and signed by the artist with two seals, dated *dingyou* year (1657).

With one collector's seal. 6½ x 19¼ in. (16.5 x 49 cm.)

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Collection of a French private collector.

FAN QI (1616-1697)

WATERFALL

明末清初 樊圻 高山流水 設色紙本 扇面 一六五七年作

題識: 丁酉秋日作, 次翁老社師。樊圻。

鈐印: 樊、圻 藏印: 梅嶼心賞





ZHU HENIAN (1760-1834)

BELIERS ET IMMORTEL, ENCRE ET COULEUR SUR PAPIER

Fan leaf, ink and colour on paper.

Inscribed and signed by the artist with two seals, dated eighth month of *yiwei* year (1775).

With two collector's seals. 6½ x 20¼ in. (16.5 x 51.5 cm.)

€1,000-1,500 \$1,200-1,700 £800-1,200

PROVENANCE:

 $Collection\ of\ a\ French\ private\ collector.$

ZHU HENIAN (1760-1834)

THREE RAMS AND IMMORTAL

清 朱寉年 三陽開泰 設色紙本 扇面 一七七五年作 題識: 歲在乙未八月既望後五日。埜雲朱寉年寫。

鈐印: 鶴年、埜雲、龍、光 來源: 法國藏家私人珍藏

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ZHOU ZHIMIAN (CIRCA 1550-1610)

PIE, ENCRE ET COULEUR SUR PAPIER OR

Fan leaf, ink and colour on gold-dusted paper. Signed by the artist with one seal. $6\% \times 18\%$ in. (17.5 x 46.5 cm.)

€5,000-7,000

\$5,800-8,000 £4,000-5,500

PROVENANCE:

Collection of a French private collector. ZHOU ZHIMIAN (*CIRCA* 1550-1610)

MAGPIE

明 周之冕 喜上眉梢 設色金箋 扇面

題識:周之冕畫。 鈐印:周之冕印





YUN SHOUPING (1633-1690)

AU CLAIR DE LA LUNE, ENCRE ET COULEUR SUR PAPIER OR

Fan leaf, ink and colour on gold-dusted paper. Inscribed and signed by the artist with a seal. $6\% \times 19\%$ in. (17.2 x 49 cm.)

€15,000-30,000

\$18,000-34,000 £12,000-24,000

PROVENANCE:

Collection of a French private collector.

YUN SHOUPING (1633-1690)

MOONLIGHT GATHERING

清 惲壽平 柳蔭玩月 設色金箋 扇面

題識:柳蔭玩月,元人瀟灑之筆,徃往有此。壽平。

鈐印:壽平

來源: 法國藏家私人珍藏

193

YOU QIU (CIRCA XVIEME SIECLE)

IMMORTEL, ENCRE ET COULEUR SUR PAPIER OR

Fan leaf, ink and colour on gold paper. Inscribed and signed by the artist with one seal. $6\% \times 18$ in. $(15.5 \times 45.5$ cm.)

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Collection of a French private collector. YOU QIU (CIRCA 16TH CENTURY)

IMMORTAL

明 尤求 僊崖採芝圖,長洲尤求畫。

鈐印: 子、求





LIN XUE (XVIIEME SIECLE)

PAYSAGE, ENCRE ET COULEUR SUR PAPIER OR

Fan leaf, ink and colour on gold-dusted paper.

Inscribed and signed by the artist with one seal, dated spring *xinyou* year of Tianqi period (1621).

 $7\,x\,20\%$ in. (18 x 52 cm.)

€2,000-3,000 \$2,300-3,400 £1,600-2,400

PROVENANCE:

Collection of a French private collector.

LIN XUE (17TH CENTURY)

LANDSCAPE

明末清初 林雪 山水 設色金箋 扇面 一六二一年作

題識:天啟辛酉小春寫。林雪。

鈐印: 林雪

來源: 法國藏家私人珍藏

195

HONG WU (1743-1811)

PIN, ENCRE SUR PAPIER

Fan leaf, ink on paper.

Inscribed and signed by the artist with three seals, dated autumn *jiawu* year (1774) of Qianlong's reign.

71/4 x 201/8 in. (18.5 x 53 cm.)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE

Collection of a French private collector.

HONG WU (1743-1811)

PINETREE

清 弘旿 松 水墨紙本 扇面 一七七四年作

題識:乾隆甲午秋日寫於娛清書屋。瑤華道人。

鈐印: 弘、瑤華道人、娛清書屋 李海、法國帝宗廷人及帝





QIAN QIANYI (1582-1664)

PAYSAGE, ENCRE SUR PAPIER OR

Fan leaf, ink on gold paper.

Inscribed and signed by the artist with one seal, dated automn guisi year

1653).

6¾ x 19¾ in. (17 x 50 cm.)

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

Collection of a French private collector.

QIAN QIANYI (1582-1664)

LANDSCAPE

清 錢謙益 山水 水墨金箋 扇面 一六五三年作

題識: 癸巳孟秋寫, 祝龍翁老師臺壽。門人錢謙益。

鈐印:謙益



YUN SHOUPING (1633-1690)

CYPRES ET PIVOINES, ENCRE ET COULEUR SUR PAPIER

Fan leaf, ink and colour on paper.

Inscribed and signed by the artist with two seals, dated *jiazi* year (1684). With one collector's seal.

7 x 20 in. (18 x 50.5 cm.)

€6,000-8,000 \$6,900-9,100 £4,800-6,300

PROVENANCE:

Collection of a French private collector.

YUN SHOUPING (1633-1690)

CYPRESS AND PEONIES

清 惲壽平 柏葉月季 設色紙本 扇面 一六八四年作

題識:柏葉古翠,月季冬鮮。甲子長玉為仰翁老表兄寫。

白雲溪壽平。

鈐印:南田小隱、壽平

藏印: 竹景研齋

來源: 法國藏家私人珍藏

198

YUN SHOUPING (1633-1690)

BAMBOUS ET ROCHERS, ENCRE SUR PAPIER

Fan leaf, ink on paper.

Inscribed and signed by the artist with two seals. With two collectors' seals.

7½ x 20 in. (19 x 51 cm.)

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

Collection of a French private collector.

YUN SHOUPING (1633-1690)

BAMBOO AND ROCKS

清 惲壽平 石竹 水墨紙本 扇面

題識: 擬倪高士幽篁圖。白雲分史壽平。

鈐印:壽平之印、正叔

藏印: 劍泉二十年精力所聚、嘉定徐氏珍藏



MA YUANYU (1669-1722)

OISEAUX ET NARCISSUS, ENCRE ET COULEUR SUR PAPIER

Hanging scroll, ink and colour on paper. Inscribed and signed by the artist with two seals, dated winter <code>shuchen</code> year (1688). $15\frac{1}{2} \times 52$ in. (132 x 39.4 cm.)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Collection of a French private collector.

MA YUANYU (1669-1722)

BIRDS AND NARCISSUS

清 馬元馭 花鳥 設色紙本 立軸

一六八八年作

題識:戍辰孟冬月擬包山先生筆,時大雪初霽,旭日映書窗亦清興也因寫之。

馬元馭。

鈐印:馬元馭印、扶羲 來源:法國藏家私人珍藏



200



ZUO XIHUI (XIXEME SIECLE)

FLEURS ET INSECTES, ENCRE ET COULEUR SUR SOIE

Two scrolls, mounted and framed, ink and colour on silk

Inscribed and signed by the artist with two seals, one dated autumn *gengchen* year (1860), the other dated spring *bingchen* year (1856).

15 x 33% in. (38 x 86 cm.)

(2)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE

Collection of a French private collector.

ZUO XIHUI (19TH CENTURY)

FLOWERS AND INSECTS

清 左錫惠 草蟲花卉 設色絹本 鏡心 鏡框 一八六零年及一八五六年作 一組兩件 題識:

- 庚辰秋菊月重陽節後寫。雲溪外史設 色法。宛香女史左錫惠。
- 丙辰春三月清明前一日仿雲溪外史設

色法。宛香女史左錫惠。

鈐印: 左、錫惠



190





YONG XING (ONZIEME FILS DE L'EMPEREUR QIANLONG, 1752-1823)

PIN, ENCRE SUR PAPIER

Hanging scroll, ink on paper. Inscribed and signed with three seals of the artist, dated third month of shuwu year (1798). 13% x 38% in. (34 x 97 cm.)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Collection of a French private collector.

YONG XING (ELEVENTH SON OF EMPEROR QIANLONG, 1752-1823)

PINE TREE

清 永瑆 青松 水墨紙本 立軸

一七九八年作

題識: 嘉慶戍午三月為石蓭相國師傅八

秩大慶。皇十一子。

鈐印:成親王、詒晉齋印(兩次)

來源: 法國藏家私人珍藏

202

ZHANG DAQIAN (1899-1983)

KAKIS, ENCRE ET COULEUR SUR PAPIER

Scroll, ink and colour on paper.

Inscribed and signed, with one seal of the artist.

23 x 17 in. (58.5 x 43 cm.)

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

Collection of a French private collector.

ZHANG DAQIAN (1899-1983)

PERSIMMONS

張大千 朱實 設色紙本 鏡心

題識: 爰翁

鈐印: 大干唯印大幸 來源: 法國藏家私人珍藏



ZHANG DAQIAN (1899-1983)

LETTRE ET PAYSAGE MONTAGNEUX, ENCRE ET COULEUR SUR PAPIER

Hanging scroll, ink and colour on paper. Inscribed and signed with two seals of the artist. 18¾ x 44½ in. (47.5 x 113 cm.)

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

Collection of a French private collector.

ZHANG DAQIAN (1899-1983)

SCHOLAR IN LANDSCAPE

張大干 高士圖 設色紙本 立軸

題識:祖楠仁兄法家正之。大干張愛。

鈐印:張愛、大干大利 來源: 法國藏家私人珍藏





WANG JIQIAN (C.C. WANG, 1906-2003) PAYSAGE, ENCRE ET COULEUR SUR PAPIER

Scroll, mounted and framed, ink and colour on paper. Inscribed and signed by the artist with two seals.

With one collector's seal. 38% x 12 in. (98 x 30.5 cm.)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Collection of a French private collector. WANG JIQIAN (C.C. WANG, 1906-2003) LANDSCAPE

王季遷 山水 設色紙本 鏡心 鏡框

題識:人家在仙掌,雲氣欲生衣。季遷記遊。

鈐印:季遷旅美之作、懷雲樓

藏印: 獨鶴孤舟

來源: 法國藏家私人珍藏

205

WANG JIQIAN (C.C. WANG, 1906-2003)

MONTAGNE ET BRUME, ENCRE ET COULEUR SUR PAPIER

Scroll, mounted and framed, ink and colour on paper. Inscribed and signed by the artist, with two seals. 171/4 x 111/8 in. (45 x 30 cm.)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

Collection of a French private collector. WANG JIQIAN (C.C. WANG, 1906-2003) MISTY MOUNTAIN

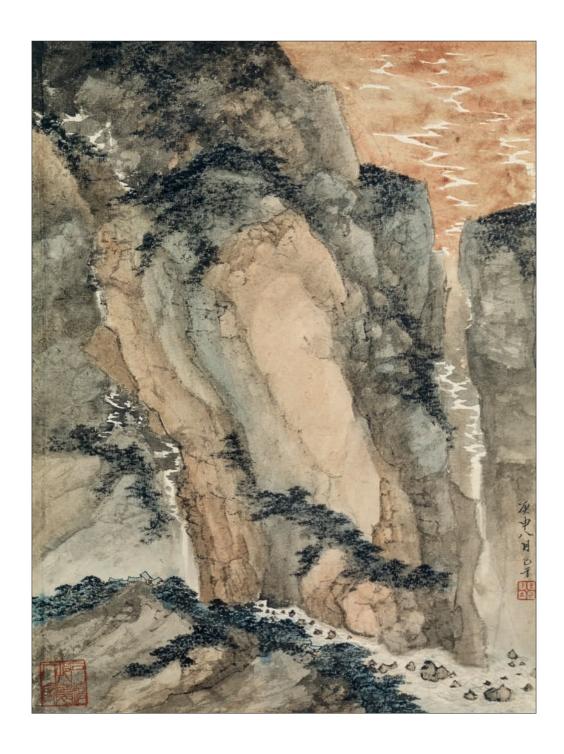
王季遷 煙巒雲瀑 設色紙本 鏡心 鏡框

題識:煙巒雲瀑,默庵。

鈐印: 竹裡館、雖無古人法簡拙自一家



205



WANG JIQIAN (C.C. WANG, 1906-2003)

CASCADE, ENCRE ET COULEUR SUR PAPIER

Scroll, mounted and framed, ink and colour on paper. Inscribed and signed by the artist with two seals, dated eighth month of *gengshen* year (1980).

 $17\% \times 23\%$ in. (45.5 x 60.5 cm.)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Collection of a French private collector. WANG JIQIAN (C.C. WANG, 1906-2003) WATERFALL

王季遷 山溪 設色紙本 鏡心 鏡框 一九八零年作

題識: 庚申八月已千。

鈐印: 王己千术、石橋邨裏人家



PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

207

JIANG SONG (ATTRIBUE A, XVIEME SIECLE)

RETOUR DES PECHEURS

Handscroll, ink and colour on paper.

With two seals of the artist.

Inscribed by Xu Wei (1521-1593), with three seals, dated second month, guisi

Seven collectors' seals including four of Zhao Zhiqian (1829-1884), two of Pei Jingfu (1854-1926) and one other.

11¾ x 51¾ in. (29.8 x 130.5 cm.)

€15,000-20,000

\$18,000-23,000 £12,000-16,000

The Ping Y. Tai Foundation; Christie's Hong Kong, 2 December 2008, lot 1762. JIANG SONG (ATTRIBUTED TO, 16TH CENTURY) FISHERMEN RETURNING HOME IN THE RAIN

明 蔣嵩(傳)歸舟圖 設色紙本 手卷

鈐印: 三松、蔣嵩私印

徐渭(1521-1593)題識:吾生而肥,弱冠而贏不勝衣,既立而 復漸以肥。乃至於若是之痴痴也。蓋年以歷於知非然,則今日 之痴痴,安知其不復贏,以庶幾於山澤之臒耶。而人又安得執 斯圖以刻舟守林噫。龍耶?豬耶?鶴耶?鳧耶?蝶栩栩耶?周 蘧蘧耶? 萬歷癸巳(1593年)二月自寫歸舟圖。天池山人徐 渭。

鈐印:徐渭之印、佛壽、文長氏

藏印:趙之謙(1829-1884):趙之謙印、二金蜨堂藏書、生後 康成四日、苦兼室

裴景福(1854-1926): 裴景福收入壯陶閣秘籍、 伯謙所見書畫 銘心絶品

其它:梅隱草堂

来源:

戴萍英基金会舊藏

香港佳士得,中国古代书画拍卖,2008年12月2日,拍品1762號



PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

LIN FENGMIAN (1900-1991)

SAGE DANS UN PAYSAGE MONTAGNEUX, ENCRE ET COULEUR SUR

Scroll, ink and colour on paper. Signed with the seal of the artist. 13 x 12% in. (33 x 32 cm.)

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

From a French private collection, acquired in China between 1950s-1960s.

LIN FENGMIAN (1900-1991) SCHOLAR IN MOUNTAIN

林風眠 山中高士 設色紙本 鏡心

題識: 林風眠 鈐印: 林風眠印

來源:原法國藏家於1950至1960年間購自中國



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PROPERTY FROM A FRENCH FAMILY COLLECTION

法國家族珍藏

209

QI BAISHI (1863-1957)

ANONES ET INSECTE, ENCRE ET COULEUR SUR PAPIER

Hanging scroll, ink and colour on paper. Inscribed and signed with one seal of the artist; small restoration. $13\% \times 39$ in. $(34 \times 98$ cm.)

€80,000-120,000

\$92,000-140,000 £64.000-95.000

PROVENANCE:

Collection of Jean Salvarelli (1920-2003), journalist of the Agence France-Presse, acquired directly from the artist during his business trip in Beijing in 1947, and thence by descent.

In this current painting, Qi Baishi depicts an insect above a basket of annonas, called *shijia* in Chinese, since the shape resembles the head of Buddha Shakyamuni. Qi Baishi outlines the veins of the leaves and the branches with power and determination, whereas the insect is accurately depicted. Qi Baishi's incorporation of *gongbi*-style insects and *xieyi*-style fruits is innovative and represents a pinnacle and a unique modern style in his later artistic career.

QI BAISHI (1863-1957)

ANNONA AND INSECT

齊白石 釋迦草蟲圖 設色紙本 立軸

題識:借山老人鈐印:齊大

來源:

法新社記者Jean Salvarelli(1920-2003)舊藏,於1947年前往北京公差,直接購自齊白石畫室,現由家族後代珍藏



Jean Salvarelli's press card



Photo of Qi Baishi in front of his studio, taken by Jean Salvarelli in 1947







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PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

210

LI SHIZHUO (CIRCA 1690-1770) ET LI SHAN (1686-1762)

DEUX FEUILLES D'ALBUM, ENCRE SUR PAPIER ET ENCRE ET COULEUR SUR PAPIER

Two album leaves, ink on paper and ink and colour on paper.

The Tang style horse: inscribed and signed by the artist, with two seals.

The flower branch: inscribed and signed by the artist, with three seals.

9% x 8% in. (24.5 x 22 cm.) and 9% x 6% in. (23.5 x 16.5 cm.)

€2,000-3,000 \$2,300-3,400 £1,600-2,400

LI SHIZHUO (CIRCA 1690-1770) AND LI SHAN (1686-1762)

HORSE AND FLOWER

清 李世倬及李鱓 駿馬及花卉 水墨/設色紙本 冊頁兩開

鈐印:煙玄氏、宗、楊、與花傳神

211

XI GANG (1746-1803)

MONTAGNES, ENCRE SUR PAPIER

Hanging scroll, ink on paper.

Inscribed and signed with one seal of the artist and one collector's seal.

13% x 48% in. (34 x 123 cm.)

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

Collection of Dr Robert Hans van Gulik (1910-1967). Acquired at Christie's Amsterdam, 16 December 1982, lot 351.

XI GANG (1746-1803)

MOUNTAINS

清 奚岡 山水 水墨紙本 立軸

鈐印: 鐵生 藏印:高羅佩藏

來源:

著名荷蘭外交官、漢學家高羅佩(Robert Hans van Gulik) 舊藏

現藏家於1982年12月16日購自阿姆斯特丹 佳士得,拍品351號

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PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

212

ZHANG LU (1464-1538)

BARQUE SUR RIVIERE

Fan leaf, mounted, ink on gold paper.
Signed by the artist with one seal and seven collectors' seals.

7½ x 19¼ in. (19 x 49 cm.), framed

€10,000-15,000 \$12,000-17,000 £8,000-12,000

PROVENANCE:

The collection of Jean-Pierre Dubosc (1903-1988), Paris, and thence by descent to the present owner.

ZHANG LU (1464-1538)

BOAT ON RIVER

明 張路 歸舟圖 水墨金箋 扇面 鏡框

題識: 平山 鈐印: 張路

藏印:琴山曾觀、思亭珍玩、馮己干珍秘、藏之海山仙館、印翫流珍賞、尋常

百姓、海山仙館收藏書畫

來源: 法國重要藏家杜柏秋先生(1903-

1988)舊藏,現由其後代珍藏









213 (Part)



PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

213

ZHAO YONG (ATTRIBUE A, 1289-AFTER 1363)

ALBUM DE DIX PEINTURES ET CALLIGRAPHIES, ENCRE ET COULEUR SUR SOIE ET PAPIER

Album of ten folding leaves, ink and colour on silk and paper.

One leaf signed Zhao Zhongmu, with seals. Colophon signed Wei Su (1303-1372) with seals. Dedicated to Jean Monnet (1888-1979); small damages.

The album measures 22% x 12% in. (58 x 32.5 cm.), wood cover

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

From the collection of T. V. Soong (1894-1971), Governor of the Central Bank of China and Minister of Finance (1928-1934), then gifted to Jean Monnet (1888-1979), French political economist and diplomat, during his visit to China in the 1930s.

Thence by descent to the present owner.

ZHAO YONG (ATTRIBUTED TO, 1289-AFTER 1363)

AN ALBUM OF 'TEN VIRTUOUS MOTHERS' 趙雍(傳) 賢母圖 水墨/設色紙本/絹本 冊頁十開

來源: 前中央銀行總裁及財政部長宋子 文(1894-1971)舊藏,於1930年代贈於法國 政治經濟學家及外交家讓莫奈(Jean Monnet 1888-1997),現由其家族後代繼承珍藏 PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

214

LÜ JI (CIRCA 1475-1503)

FAUCON SUR BRANCHE

Hanging scroll, ink and colour on silk. Signed by the artist with a seal. 20\% x 52 in. (51 x 132 cm.)

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

Collection of Charles Vignier (1863-1934) by repute.

 ${\bf Collection\ of\ Marianne\ Densmore\ by\ repute}.$

LÜ JI (CIRCA 1475-1503)

HAWK ON BRANCH

明 呂紀 俊鷹圖 設色絹本 立軸

題識: 呂紀

來源:

傳法國藏家查爾·維涅先生Charles Vignier (1863-1934)及Marianne Densmore女士舊藏







215 (Part)

SU LIUPENG (CIRCA 1796-1862)

SEPT FEUILLES D'ALBUM, ENCRE ET COULEUR SUR PAPIER

Seven album leaves, ink and colour on paper. Inscribed and signed by the artist with seals. 11½ x 10½ in. (28.3 x 27 cm.)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

SU LIUPENG (CIRCA 1796-1862) SEVEN ALBUM LEAVES 蘇六朋 人物圖 設色紙本 冊頁七開 鈐印: 六朋、沈琴

PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

216

DIX RARES VOLUMES DE TEXTES BOUDDHISTES, ABHIDHARMA

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The ten volumes of Abhidharma are printed in Chinese (vol. 51 to 60), with the last page of volume 51 bearing an inscription dated to the forty-seventh year of Emperor Kangxi's reign (corresponding to 1708), and that it was commissioned by the fourth Prince (later the Emperor Yongzheng), with imperial yellow silk covers.

131/8 x 41/2 in. (33.3 x 11.2 cm.)

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

From a French Family collection, acquired in the late 19th century.

TEN RARE VOLUMES OF BUDDHIST TEXTS. *ABHIDHARMA*

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 阿阿毘達磨順正理論卷第五 十一至六十 一組十卷

來源:

法國家族私人舊藏,於19世紀末入藏





216 (Detail)

_ PROPERTY FROM AN ITALIAN PRIVATE COLLECTOR ______

意大利私人珍藏

[LOTS 217 - 222]



217

LIN QINNAN (1852-1924)

PAYSAGE

Hanging scroll, ink and colour on silk. Inscribed and signed by the artist, with one seal, dated second month of xinyou year (1921). 15% x 61 in. (40 x 155 cm.)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

Acquired by the present owner's grandparents in Asia in the 1950s.

LIN QINNAN (1852-1924)

LANDSCAPE

林琴南 竹樓吟眺圖 設色絹本 立軸

一九二一年作

題識:

辛酉二月寫於宣南煙雲樓,畏廬老人。

鈐印: 畏廬

來源: 現藏家祖父母於1950年代購自亞

洲

218

WU ZHENG (1876-1949)

SOURIS ET JARRES

Hanging scroll, ink on paper. Inscribed and signed by the artist with two seals, dated spring of *yimao* year (1939). $11\% \times 24\%$ in. (30 x 61.5 cm.)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCI

Property of an Italian private collector, acquired by the present owner's grandparents in Asia in the 1950s.

WU ZHENG (1876-1949)

MICE AND JARS

吳徵 老鼠偷米圖 水墨紙本 立軸 一九三九年作

題識:

已卯春日衰鋗居士吳徵畫於滬瀆。

鈐印: 吳待秋、來堂鷺草

來源: 意大利私人珍藏, 由現藏家祖父

母於1950年代購自亞洲









219

ZENG XI (1861-1930)

LINGZHI

Hanging scroll, ink on paper. Inscribed and signed by the artist with three seals. $18\% \times 35$ in. $(46 \times 89$ cm.)

€1,000-1,500

\$1,200-1,700 £800-1,200

PROVENANCE:

Property of an Italian private collector, acquired by the present owner's grandparents in Asia in the 1950s.

ZENG XI (1861-1930)

LINGZHI

曾熙 靈芝圖 水墨紙本 立軸

鈐印:曾熙之印、農髯、高山深林鉅谷 龍虎變化不測

來源: 意大利私人珍藏, 由現藏家祖父母於1950年代購自亞洲

220

ANONYME (CHINE, FIN DE LA DYNASTIE QING, 1644-1911)

MONTAGNES ET PAVILLONS

Scroll, ink and colour on silk. 16% x 71% in. (41 x 182 cm.), framed

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

Property of an Italian private collector, acquired by the present owner's grandparents in Asia in the 1950s.

ANONYMOUS (CHINA, LATE QING DYNASTY, 1644-1911)

MOUNTAINS AND PAVILLIONS

清末 無款 山水樓閣 設色絹本 鏡心 鏡框來源: 意大利私人珍藏,由現藏家祖父母於1950年代購自亞洲

221

CHENG SHOULING (CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE)

DEESSE DE LA RIVIERE LUO

Scroll, ink on paper.

Inscribed and signed by the artist with five seals, dated winter, jiayin year of Qianlong's reign (1794). $13 \times 32\%$ in. (33 \times 83 cm.), framed and glazed

€1,000-1,500

\$1,200-1,700 £800-1,200

PROVENANCE:

Property of an Italian private collector, acquired by the present owner's grandparents in Asia in the 1950s.

CHENG SHOULING (CHINA, QING DYNASTY, 18TH-19TH CENTURY)

GODDESS OF THE RIVER LUO

清 程壽齡 洛神圖 水墨紙本 鏡心 鏡框一七九四年作

來源: 意大利私人珍藏, 由現藏家祖父母於1950年代購自亞洲

VASE 'PAPILLONS' EN PORCELAINE DE LA FAMILLE ROSE

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN ROUGE DE FER ET EPOQUE GUANGXU (1875-1908)

The bulbous body and tall, waisted neck are decorated with a multitude of butterflies separated by a gilt-bordered band of lotus sprays and gilt *xi* characters on the shoulder. 15½ in. (39.5 cm.) high

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Acquired by the present owner's grandparents in Asia in the 1950s.

Butterflies are a symbol of happiness and also longevity. Similar Guangxu-marked vases are illustrated in *Imperial Porcelain of late Qing from the Kwan Collection*, The Chinese University of Hong Kong Art Gallery, Hong Kong, 1983, p. 133, no. 140.

A FAMILLE ROSE 'BUTTERFLY' VASE

CHINA, QING DYNASTY, GUANGXU SIX-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1875-1908) 清光緒 粉彩描金百蝶紋賞瓶 礬紅六字楷書款

來源: 意大利私人珍藏, 由現藏家祖父母於1950年代購自亞洲

緒年製





PROPERTY OF A PRIVATE EUROPEAN COLLECTOR 歐洲私人珍藏

223

EPINGLE A CHEVEUX EN JADE CELADON PALE

CHINE, DYNASTIE QING (1644-1911)

The *ruyi*-shaped hairpin is carved in shallow relief with a deer with its head turned toward its back on the *ruyi* head. The handle is incised on the upper side with the characters, *fulu yongchang*, 'continuous fortune and prosperity', followed by *jiashen nian*, 'jiashen year' and a sealmark, *Zong*. The stone is of an even tone with minute russet inclusions.

8½ in. (21.5 cm.) long

€10,000-15,000

\$12,000-17,000 £8,000-12,000

A PALE CELADON JADE *RUYI-*SHAPED HAIRPIN

CHINA, QING DYNASTY (1644-1911) 清青白玉如意形簪

PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

224

BOUCLE DE CEINTURE EN JADE CELADON, OR ET EMAIL CHAMPLEVE ET UNE PLAQUE EN JADE CELADON

CHINE, DYNASTIE MING (1368-1644)

The belt buckle is formed by two peach-shaped openwork plaques, and each one is carved with a striding dragon; mounted with a later 18k yellow gold and champlevé enamel clasp and two small pearls to both end. The second rectangular plaque is pierced in openwork with a tortuous dragon in a shaped panel, against a ground of scrolling *lingzhi*. The stones are of an even tone with minor inclusions.

4% and 2% in. (12 and 7 cm.) long

(2)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

From the collection of the Marquis de Chasseloup-Laubat.

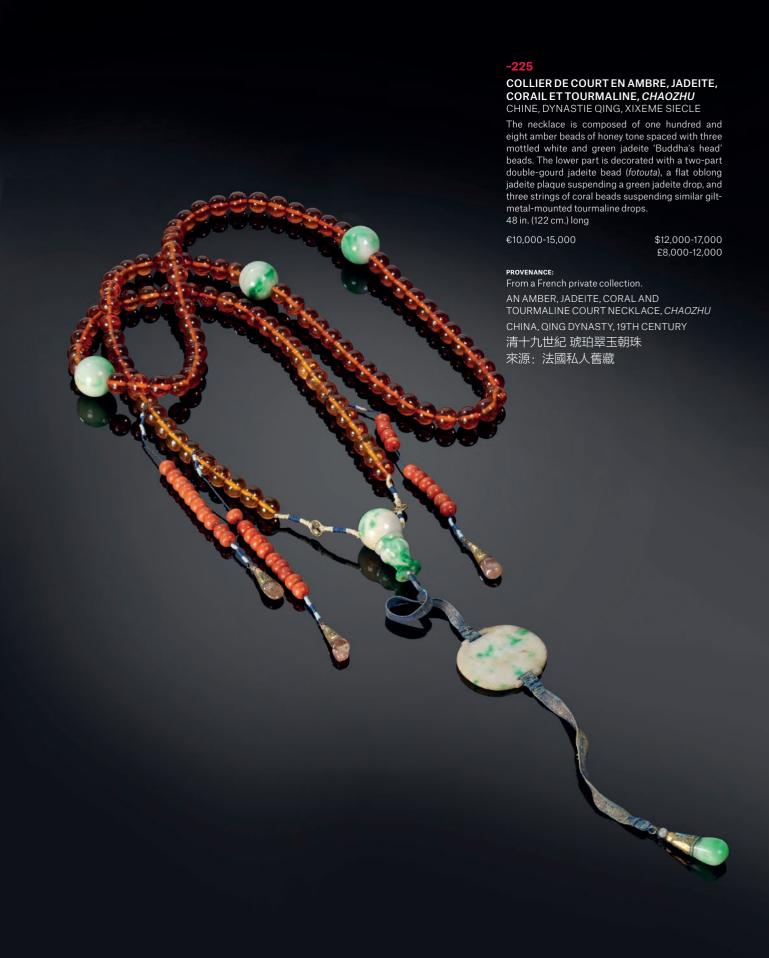
A CELADON JADE, GOLD AND CHAMPLEVE ENAMEL BELT BUCKLE AND A CELADON JADE OPENWORK 'DRAGON' PLAQUE

CHINA, MING DYNASTY (1368-1644)

明 金嵌內填琺瑯青玉帶扣及青玉鏤雕龍 紋牌 一組兩件

來源: 法國Chasseloup-Laubat侯爵舊藏







226



PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

226

PARAVENT A QUATRE FEUILLES EN SOIE BRODEE

CHINE, FIN DE LA DYNASTIE QING (1644-1911)

The four panels are finely embroidered with pheasants, mandarin ducks, and other auspicious birds perched on branches amongst prunus, chrysanthemums, begonia and other flowers, all against an ivory and yellowish ground. The lower right corner bears a three-character inscription shayelli. Each leaf measures $56\% \times 22$ in. (144 x 56 cm.)

€8,000-12,000

\$9,200-14,000 £6,400-9,500

AN EMBROIDERED SILK FOUR-FOLD SCREEN CHINA, LATE QING DYNASTY (1644-1911) 清末 素缎广绣花鸟纹四条屏 「遮爺利」款

PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

227

GRAND PANNEAU EN SOIE BRODEE

CHINE, DYNASTIE QING, XIXEME SIECLE

The panel is embroidered to the dense golden ground with a dignitary holding a vase in the centre, accompanied by his attendant, all surrounded by boys at various pursuits in a rocky garden; small tears. $55\% \times 76$ in. (142 x 193 cm.)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

AN EMBROIDERED SILK 'HUNDRED BOYS' PANEL CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 金地繡百子圖壁掛



rites at the Altar of Heaven, located south of the Forbidden City where the Emperor offered sacrifices at the winter solstice and also prayed for rain during the summer months. The colbalt-blue was designated for the robes of Manchu princes from the first through the fourth rank. Other nobles and high-ranking officials, who were entitled to attend the most formal of state functions where *chaofu* were required, wore dark blue or black.

Compare to two other *chaofu*, both dated to mid-nineteenth century, one catalogued and illustrated in *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, Minneapolis, 2000, p. 59, fig. 1; the other example illustrated in *Power Dressing: Textile for Rulers and Priests from the Chris Hall Collection*, Singapore, 2006, p. 148, fig. 24.

A RARE EMBROIDERED BLUE GAUZE SUMMER COURT ROBE, CHAOFU CHINA, QING DYNASTY, CIRCA 1800

清約1800年石青納紗彩雲金龍朝服

229

GRAND TAPIS A DECOR DE DRAGONS

CHINE, CIRCA 1900

The orange field is woven with a central scaled dragon surrounded by four smaller similar dragons chasing the flaming pearl amidst flowering branches within a polychrome wavy pattern border.

143% x 111% in. (365 x 283 cm.)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

A LARGE 'DRAGON' CARPET CHINA, CIRCA 1900 約1900年 雲龍趕珠紋地毯





RARE ET IMPORTANTE BOITE COUVERTE EN ARGENT ET VERMEIL

CHINE, DYNASTIE QING, MARQUE INCISEE A QUATRE CARACTERES ET EPOQUE YONGZHENG (1723-1735)

Of rectangular section, the box is delicately moulded as if wrapped in a gold and silver-inlaid diaper-patterned cloth tied in a bow on top of the cover. The folds are realistically rendered with stylized flowers, *Shou* characters and 'turtle shell' motifs. The unwrapped four upper corners are applied with fruiting and flowering sprays of pomegranates, peaches, and finger citrons, to form the *sanduo* (Three Abundances). The interior of the box is decorated in high relief as a gnarled blossoming prunus tree against a geometrical ground, the centre is meticulously carved with a square seal container and cover. The four inner sides are incised with flowers and bamboo; the gold is 18k.

3% in. (9.3 cm.) long; 2 in. (5 cm.) high Gross weight: 346.63 gr. (12.22 oz.)

€70,000-90,000

\$80,000-100,000 £56,000-71,000

PROVENANCE:

Property from an old American collection.

A RARE AND IMPORTANT PARCEL-GILT SILVER 'BAOFU' BOX AND COVER

CHINA, QING DYNASTY, YONGZHENG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD (1723-1735)

清雍正 鏨金銀锦地包袱式三多紋匣 四字楷書款

來源:美國私人舊藏



An Exquisite Imperial Silver and Gilt Box

Rosemary Scott, International Academic Director Asian Art

This exceptionally beautiful silver and gilt box was made for the Yongzheng Emperor and bears a four-character Yongzheng mark on its base. The style of decoration with the box appearing to be wrapped in a brocade cloth, tied on top of the lid (baofu), appears to be unique amongst published 18th century silver. However a somewhat larger box of identical design was made in lacquer for the Yongzheng Emperor and is preserved today in the Palace Museum, Beijing (illustrated in Qing Legacies – the Sumptuous Art of Imperial Packaging, Macau, 2000, p. 121, no. 43). It is interesting to note that even the smallest details of the design of the two boxes are the same. The design of the brocade, even down to the alternation of shou characters and tortoise shell pattern within the hexagonal cells of the 'brocade' wrapping material, is the same, as are the eight-petalled flowers. On the corners of both boxes where the 'brocade' does not cover the box beneath, both are decorated with Buddha-hand citrus and with peaches and pomegranates, forming the auspicious san duo (three abundances).

While cloth was traditionally used to wrap items in China, the Japanese style of wrapping and its application to decoration was particularly appreciated by the Yongzheng emperor. It has been suggested that the reference to yangqi (literally, 'foreign-style lacquer') in palace records sometimes refers to Japanese lacquer, specifically *miaojin* 'gold-painted lacquer'. A memorandum preserved in the palace archives has been translated as reading:

'On the seventeenth day of the fourth month, in the tenth year of Yongzheng's reign [1732], the Chief Eunuch Samu Ha brought out two *yangqi* lacquer





wrapped boxes and said that the court Supervisor Chen Fu gave the following order: 'The shape of this box is excellent. Some similar ones should be made in red and black lacquer, and also some painted with flowers. From the Emperor.' (translated in Zhu Jiajin, 'Yongzsheng Lacquerware in the Palace Museum, Beijing', Orientations, vol. 19, no. 3, March 1988, p. 32). The only surviving lacquer box of this type in the Beijing Palace Museum is the example mentioned above. The exceptional closeness in the design of the lacquer box and the current silver and gilt box suggests that the silver box may have been made using the lacquer examples as a model, and therefore the date of manufacture for the current box is likely to be c. 1732-35.

Before he ascended to the throne as Yongzheng Emperor, Prince Yinzhen took a keen and active interest in the arts and encouraged court painting, and the decorative arts, and craftsmen in the imperial workshops were often commanded to make items for Yinzhen's palaces. When he became emperor he was very strict and did not allow items made outside the imperial workshops to be used in his inner palaces. Indeed some of the items commissioned for his palaces were made to his own designs. He had a great interest in furniture, for example, and the most skilful carpenters from the best workshops in Suzhou, Guangzhou and Beijing were brought to the palace workshops. The Yongzheng emperor himself designed some items of furniture, chose the materials, and personally supervised the production. Yongzheng also designed a range of other items that were made at the imperial workshops, and this artistic side of his nature is undoubtedly responsible for the fact that during his reign the imperial ateliers produced some of their finest work. It is tempting to ask if the lacquer box discussed above and the current silver and gilt box may have been the subject of his designs.

The interior of the box is as beautifully designed and executed as the exterior, although in a different style. The interior has a raised platform fashioned to look as if a branches of blossoming prunus and bamboo had been laid upon a piece of damask. The prunus and bamboo are in high relief and in the centre of the platform one branch is raised above the surface of the platform to create a subtle handle, which allows a square lid to be removed, revealing a small square, silver-lined compartment. The sides of the compartment have delicately incised designs. This almost hidden compartment suggests that whatever it was intended to contain must have been very precious. Elaborate containers to house items of value became popular with the Chinese emperors in the 18th century, and although such containers are most readily associated with the Qianlong Emperor, they were also of interest to the Yongzheng Emperor.

The silverwork on the interior of the current box with its wonderfully natural, three-dimensional depiction of the prunus branch and bamboo, is reminiscent, in quality and naturalistic depiction, of the trunk and branches of the tree which forms the famous Yuan dynasty silver raft in the Palace Museum, Beijing. This raft with a figure identified as the Tang poet Li Bo (701-762), despite a poem referring to the Han dynasty traveller Zhang Qian being inscribed on the base, is dated AD 1345, and usually attributed to the famous silversmith Zhi Bishan (1328-1368), is regarded as one of the great masterpieces of silverwork. It is illustrated in *Zhongguo meishu quanji*, *Gongyi meishu bian*, 10, Jin yin boli falang qi, Beijing, 1987, no. 154. Zhi Bishan was renowned for his elaborate casting and the fine chiselling of his finished silver pieces. The current box is of similar exceptional quality.

The interest in depicting items in various media with tied 'silk' wrapping is a feature which seems to have appeared in the Yongzheng reign, and continued in popularity in the Qianlong period. A further box with 'silk wrap' is a red sandlewood box in the collection of the Palace Museum Beijing, which was included in the exhibition *Qing Legacies – the Sumptuous Art of Imperial Packaging, op. cit.*, as exhibit number 41. In this case the 'tied silk wrap' was carved in wood and then carefully covered in real yellow silk damask. Although now a little frayed, it can still be seen that the silk was so tightly applied over the carved wood that, when new, it would have been difficult to discern that the entire wrapping was not made of silk.



A tied, multi-coloured and patterned silk wrap has been depicted around a fine Yongzheng metal-bodied, covered jar decorated in painted enamels, which is in the collection of the National Palace Museum, Taipei and is illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pp. 214-5, no. 108. This jar has a four-character Yongzheng mark on the base. The style of this enamelled jar obviously also appealed to the Qianlong Emperor, and the National Palace Museum also has in its collection an almost identical covered jar bearing a Qianlong mark (illustrated *ibid.*, pp. 216-7, no. 109). The decorative device of painting a tied 'silk' wrapping around a vessel was also applied to porcelain in the Qianlong reign, and a *zun*-shaped vase decorated in enamel colours and gold with a pink 'silk' wrapping is in the collection of the Palace Museum, Beijing (illustrated in *Qing Legacies - the Sumptuous Art of Imperial Packaging, op. cit.*, p. 120, no. 42).

The small square compartment under the prunus branch cover inside the box must have been intended to hold something small and precious. It is possible that this may have been a valuable personal seal, or perhaps a single exquisite jewel. What is clear, is that this beautiful box was made by an imperial silversmith of exceptional skill in accordance with the wishes of an emperor known for his exacting standards and refined taste.

PETIT VASE EN JADE CELADON PALE

CHINE, XXEME SIECLE

The vase is intricately carved as if wrapped in a lattice-patterned cloth which is tied in a bow on one side, and with a dragon clambering above tumultuous waves. The stone is of a pale even tone with minute russet inclusions.

4 in. (10 cm.) high

€5,000-7,000

\$5,800-8,000 £4,000-5,500

A SMALL PALE-CELADON JADE 'DRAGON' VASE

CHINA, 20TH CENTURY

二十世紀 青白玉龍紋包袱瓶

232

PETIT GROUPE EN JADE CELADON TRES PALE ET ROUILLE

CHINE, DYNASTIE QING (1644-1911)

The toggle is carved in openwork as a squirrel amidst melon vines. The stone is of an even tone with some russet inclusions.

2 in. (5 cm.) long

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A VERY PALE CELADON AND RUSSET 'SQUIRREL AND MELON' TOGGLE CHINA, QING DYNASTY (1644-1911) 清青白玉帶皮松鼠瓜果紋墜

233

GROUPE EN JADE CELADON PALE

CHINE, DYNASTIE QING (1664-1911)

The jade is well carved in the shape of a large double-gourd, with smaller double-gourds on leafy vines. The stone is of a pale even tone. 3% in. (8 cm.) high, wood stand

€3.500-4.500

\$4,000-5,100 £2,800-3,600

A PALE CELADON JADE 'DOUBLE-GOURD' CARVING

CHINA, QING DYNASTY (1644-1911)

清 青白玉葫蘆萬代擺件



PETITE STATUE DE BOEUF EN JADE **CELADON PALE**

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The ox is carved wearing long robes, seated with its legs crossed. One hand rests on its knee and the other hand holds the fly whisk. Its horns, whisk, and tail are all detailed with incised lines. The stone is of an even tone.

1½ in. (4 cm.) high

€3.000-4.000 \$3,500-4,600 £2,400-3,200

For a complete set of twelve zodiac figures, see Jadeware (III), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, pp. 132-133, no. 111, each piece measuring slightly smaller in size (3.1 - 3.4 cm. high); and for another set in the Metropolitan Museum of Art, New York, see Investigations and Studies in Jade, New York, 1906, no. 730.

A SMALL PALE CELADON JADE FIGURE OF ZODIAC 'OX'

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 青白玉牛生肖擺件

PETIT PENDENTIF EN JADE BLANC

CHINE, DYNASTIE QING (1644-1911)

The pendant is carved as Buddha seated in vajrasana on a lotus base, with a serene expression to his face. The stone is of a pale and even tone. 1.3/5 in. (3.5 cm.) high

€3,000-4,000 \$3,500-4,600 £2.400-3.200

A SMALL WHITE JADE 'BUDDHA' PENDANT CHINA, QING DYNASTY (1644-1911) 清 白玉佛像墜

PETIT CHAMEAU EN JADE BLANC ET ROUILLE

CHINE, XXEME SIECLE

The coiled recumbent camel is carved with the head turned backward. The stone is of an even pale tone with some minor russet inclusions. 21/4 in. (5.5 cm.) long

€2,000-3,000

\$2,300-3,400 £1,600-2,400

A SMALL WHITE AND RUSSET JADE RECUMBENT CAMEL CHINA, 20TH CENTURY

二十世紀 白玉帶皮臥駱駝把件





PENDENTIF EN JADE JAUNE

CHINE, DYNASTIE QING (1644-1911)

The circular pendant is well hollowed to the centre and carved in low relief with two confronting archaistic *chilong* at the edges. The stone is of an even yellow tone with some russet inclusions. 2½ in. (5.5 cm.) diam.

€3,000-4,000 \$3,500-4,600 £2,400-3,200

A YELLOW JADE 'CHILONG' CIRCULAR PENDANT CHINA, QING DYNASTY (1644-1911) 清 黃玉螭龍紋佩

239

PLAQUE EN JADE CELADON PALE

CHINE, DYNASTIE QING (1644-1911)

The rectangular plaque is carved in low relief with two scholars in a boat in a mountainous riverscape. The other side is carved with a poetic inscription. The stone is of an even tone with some minor milky inclusions.

2% in. (7.2 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A PALE CELADON JADE 'LANDSCAPE' PLAQUE CHINA, QING DYNASTY (1644-1911) 清青白玉山水題詩玉牌

240

PENDENTIF EN JADE CELADON TRES PALE

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

Carved in the form of a finger citrus, the stone is inscribed on one side with the characters *zhaijie* (abstinence), repeated in Manchu on the reverse. The stone is of an even tone with very minor yellowish inclusions.

3 in. (7.5 cm.) long

€4,000-6,000

\$4,600-6,800 £3,200-4,700

A VERY PALE CELADON JADE 'ABSTINENCE' PENDANT

CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八/十九世紀 青白玉佛手齋戒牌





243 (Recto verso)

PENDENTIF EN JADE CELADON PALE

CHINE, DYNASTIE QING, XIXEME SIECLE

The circular reticulated pendant is carved as 'the wheel of the law', with the top surmounted by a dragon. The stone is of an even tone with minute russet inclusions.

21/4 in. (5.2 cm.) high

€3,000-4,000 \$3,500-4,600 £2,400-3,200

A PALE CELADON JADE 'WHEEL' PENDANT CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 青白玉法輪墜

242

PENDENTIF EN JADE JAUNE

CHINE

The circular pendant is carved in low relief with two chilong clambering around the rounded sides. The stone is of an even yellow tone. 2 in. (5.1 cm.) diam.

€2,000-3,000 \$2,300-3,400 £1,600-2,400

A YELLOW JADE 'CHILONG' PENDANT 黃玉螭龍紋佩

243

PLAQUE EN JADE BLANC

CHINE, DYNASTIE QING (1644-1911)

Both sides are richly carved in low relief with two dragons chasing the flaming pearl above foaming waves. One side bears a four-character mark Qianlong yuzhi within a rectangular cartouche. The stone is of a very pale, even and attractive tone. 3% in. (9.3 cm.) long

€5,000-8,000

\$5,800-9,100 £4,000-6,300

A WHITE JADE 'DRAGON' PLAQUE CHINA, QING DYNASTY (1644-1911) 清白玉雙龍趕珠紋牌



DEUX PLAQUES EN JADE JAUNE PALE

CHINE, DYNASTIE MING (1368-1644)

The plagues are carved in low relief and openwork with archaistic taotie masks, all flanked by a pair of sinuous chilong on both sides. The stone is of an even pale tone with a few russet and 'chicken bone' inclusions

3½ in. (8.8 cm.) wide

(2)

€12.000-18.000 \$14.000-21.000 £9,500-14,000

TWO PALE YELLOW JADE ARCHAISTIC 'TAOTIE' PLAQUES

CHINA, MING DYNASTY (1368-1644) 明 黃白玉獸面紋佩 一組兩件

245

DEUX PETITS GROUPES EN JADE BLANC

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The first group is carved as a young laughing boy standing on the back of a large carp. The second is pierced and carved as three *lingzhi* fungus bearing a cicada. The stones are of a pale even tone with very minor inclusions.

2% et 2% in. (6.7 and 6 cm.)

(2)

€4.000-6.000 \$4.600-6.800 £3,200-4,700

A WHITE JADE GROUP OF A BOY AND A CARP AND A WHITE JADE CARVING OF LINGZHI AND CICADA

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 白玉童子抱鯉及靈芝如意把件 一組兩件

246

GROUPE DE SHOULAO ET SON DAIM EN JADE CELADON PALE

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The group is finely carved with an idyllic scene depicting Shoulao, holding a peach in his left hand and a stick in his right hand. A deer is standing on a rocky outcrop all beneath a large gnarled pine tree. The reverse is pierced with a crane standing below a prunus tree, with five bats in flight on top of the mountain. The stone is of an attractive pale tone with minute russet and milky inclusions. 8 in. (20.3 cm.) high

€15.000-20.000 \$18,000-23,000 £12,000-16,000

A PALE CELADON JADE 'MOUNTAIN' GROUP CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八/十九世紀 青白玉福壽雙全山子





PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

GRAND SCEPTRE RUYI EN JADE CELADON

CHINE, DYNASTIE QING, XIXEME SIECLE

The large *ruyi* head terminal is carved in low relief with a bat in flight above two peaches. The curved shaft is carved with narcissi and *lingzhi* sprays, and the end with a bat holding a spray of millet in its mouth. The stone is of a celadon tone with some scattered creamy and cloudy inclusions. 16% in. (43 cm.) long

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

From a private French collection, acquired between the 1940s-1960s.

A LARGE CELADON JADE RUYI SCEPTRE CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 青玉福壽雙全紋大如意 來源: 購於1940至1960年代, 現由其家族 後代珍藏





PETIT BRULE-PARFUM EN BRONZE TACHETE D'OR

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The body is raised on three supports and flanked by a pair of lion masks. The exterior is splashed in gold in contrast to the attractive golden-russet patina. The base has an apocryphal Xuande sixcharacter mark.

3in. (7.5 cm.) high

€3,000-4,000 \$3,500-4,600 £2,400-3,200

A SMALL GOLD-SPLASHED BRONZE TRIPOD CENSER

CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 銅灑金獅耳三足爐

249

BOITE COUVERTE EN BRONZE

CHINE, XVIIEME SIECLE

The cover is cast in low relief to the centre with an Arabic inscription within a circular cartouche reserved on a ring-punched ground, all surrounded by a band of flower scroll. The base is cast with an apocryphal Zhengde four-character seal mark. 71/4 in. (18.3 cm.) diam.

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

From a European private collection. A BRONZE ARABIC-INSCRIBED **BOX AND COVER** CHINA, 17TH CENTURY

明末清初 十七世紀 銅阿拉伯文蓋盒

來源:歐洲私人舊藏

250

PETIT VASE EN BRONZE

CHINE, XVIIEME SIECLE

Each side of the vase is decorated with a shaped panel enclosing an Arabic inscription in relief on a ring-punched ground.

5½ in. (14 cm.) high

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

From a European private collection.

A SMALL ARABIC-INSCRIBED BRONZE VASE CHINA, 17TH CENTURY

明末清初 十七世紀 銅阿拉伯文小瓶

來源:歐洲私人舊藏



f251

RARE BRULE-PARFUM EN JADE VERT EPINARD

CHINE, XVIIEME SIECLE

The compressed globular censer is decorated to the sides with three cartouches containing Arabic script, supported on three short feet. The stone is of a rich dark green tone with some lighter and darker inclusions.

41/8 in. (10.5 cm.) wide

€25,000-35,000

\$29,000-40,000 £20,000-28,000

A RARE ARABIC-INSCRIBED SPINACH-GREEN JADE TRIPOD CENSER

CHINA, 17TH CENTURY

明末清初 十七世紀 碧玉阿拉伯文爐



PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

252

RARE ET IMPORTANTE COUPE DE MARIAGE EN JADE BLANC

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

Raised on four small supports, the bowl is finely carved in low relief on the exterior with scrolling lotus sprays and foliage. The elaborate handles are well carved as two *ruyi* sceptres enclosing a chime and a longevity peach and are carved with a character *Xi* (forming the double-happiness symbol, *Shuangxi*), surrounded by two sprays of millet (symbol of prosperity and fertility), and suspending loose rings. The well-polished stone is of a pure semi-translucent tone with minute areas of more opaque milky and cloudy inclusions. 9% in. (24.5 cm.) wide, wood stand

€80,000-120,000

\$92,000-140,000 £64,000-95,000

PROVENANCE:

Property from an old French collection since the 1950s, and thence by descent to the present owner.

A RARE AND IMPORTANT WHITE JADE 'LOTUS' MARRIAGE BOWL

CHINA, QING DYNASTY, 18TH-19TH CENTURY

清十八/十九世紀 白玉雙喜蓮紋洗

來源: 法國私人舊藏, 於1950年代入藏, 現由其家族後代珍藏

The present jade bowl is a classic example of the ideals of Qing jade carving where auspicious elements are gathered together, in this instance the double-happiness character, the *ruyi*, the chime, the peaches and wheat, symbolizing harmony, prosperity fertility and eternal marital bliss. From the subject-matter, it is likely that this vessel was made as a wedding present. A similar example can be found in the National Museum of China, Beijing and illustrated in *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu - yuqi juan*, Shanghai, 2007, p. 325, no. 266. Also, compare to a large white jade marriage bowl, dated to the Qianlong period, which was sold in Christie's London, 10 November 2015, lot 88.





DEUX TABATIERES EN AGATE ET UNE TABATIERE EN ROCHE CALCAIRE

CHINE, XIXEME-XXEME SIECLE

The first dendritic moss agate snuff bottle is well-hollowed with beige stone and opaque white striations. The second, of dendritic agate, is of greyish-beige stone and opaque milky and brown striations. The third one is finely polished and the stone is of buff colour suffused with a dense pattern of fine black pale russet inclusions.

2% to 2% in. (5.3 to 6 cm.) high, stoppers

(3)

€3,000-4,000

\$3,500-4,600 £2,400-3,200

TWO DENDRITIC AGATE SNUFF BOTTLES AND A FOSSILIFEROUS LIMESTONE SNUFF BOTTLE

CHINA, 19TH-20TH CENTURY

清十九/二十世紀 瑪瑙魚子紋鼻煙壺兩件及灰石鼻煙壺 一組三件

~254

TABATIERE EN AGATE

CHINE, DYNASTIE QING, XIXEME SIECLE

Carved in the form of a jujube, one side is decorated in high relief with peanuts, all naturalistically carved using the stone's natural yellow-ochre inclusions. 2 in. (5 cm.) high, stopper

€2,500-3,500

\$2,900-4,000 £2,000-2,800

The jujube (*zaozi*) is a pun for 'early son' and the peanut (*huasheng*) is a pun for 'giving birth.' The combination of the two suggests the expression, 'May you soon give birth to a distinguished son' (*zaosheng guizi*).

AN AGATE JUJUBE-FORM 'PEANUT' SNUFF BOTTLE CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 瑪瑙早生貴子鼻煙壺



TABATIERE EN JADE BLANC

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

One side is carved with the Tang poet Li Bai sitting under a pine tree and reclining next to a wine pot. He is grasping his beard with one hand while the other is holding a wine cup.

21/8 in. (5.3 cm.) high, stopper

€5,000-7,000

\$5,800-8,000 £4,000-5,500

A WHITE JADE SNUFF BOTTLE
CHINA, QING DYNASTY, 18TH-19TH CENTURY
清十八十九世紀 白玉李白醉酒鼻煙壺

256

TABATIERE EN JADE JAUNE

CHINE, DEBUT DU XXEME SIECLE

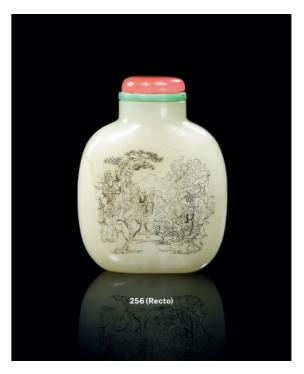
The snuff bottle is carved on one side with the Eighteen *Luohan* in a mountainous landscape, the other side with pavilions amidst an idyllic riverside landscape, and the upper section is inscribed by Wu Mengling, dated summer *Jiazi* year. The base is incised with an apocryphal four-character Qianlong mark.

2¾ in. (7 cm.) high, stopper

€4,000-6,000

\$4,600-6,800 £3,200-4,700

A YELLOW JADE 'LUOHAN' SNUFF BOTTLE
CHINA, EARLY 20TH CENTURY
二十世紀初 黃玉填黑彩十八羅漢鼻煙壺







TABATIERE EN CRISTAL DE ROCHE

CHINE, DYNASTIE QING, XIXEME SIECLE

The bottle is carved on one side with a prunus branch and on the reverse with $or chid. \, The \, smoky \, white \, stone \, is \, slightly \, crazed.$ 2% in. (6 cm.) high, stopper

€2,000-3,000 \$2,300-3,400 £1.600-2.400

A ROCK CRYSTAL SNUFF BOTTLE CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 水晶梅紋鼻煙壺

258

TABATIERE EN JADE CELADON PALE

CHINE, DYNASTIE QING (1644-1911)

The bottle is carved in low relief with two sinuous chilong grasping lingzhi sprigs in their mouths.

2½ in. (5.5 cm.) high, stopper

€3,000-4,000 \$3,500-4,600 £2,400-3,200

A PALE CELADON JADE 'CHILONG AND LINGZHI' SNUFF BOTTLE CHINA, QING DYNASTY (1644-1911)

清青白玉螭龍銜芝紋鼻煙壺

259

TABATIERE EN AGATE

CHINE, DYNASTIE QING (1644-1911)

The bottle is carved as a purse with gathered pleats at the opening, and the stone is of a light grey tone with some minute creamy inclusions. 6% in. (6 cm.) high, stopper

€2,000-3,000 \$2,300-3,400 £1,600-2,400

AN AGATE 'PURSE' SNUFF BOTTLE CHINA, QING DYNASTY (1644-1911) 清瑪瑙錦囊式鼻煙壺

~260

DEUX TABATIERES EN CRISTAL DE ROCHE ET VERRE PEINT

CHINE, DEBUT DU XXEME SIECLE

The first crystal snuff bottle is inside painted with a continuous mountainous landscape with a family of lions. The upper left corner is inscribed in regular script, 'Made by Ye Zhongsan in a autumn month in the xinwei year', with a seal. The second glass snuff bottle is inside painted with a scene from the story of 'Peng Haiqiu' from Liaozhai, 'Strange Stories from a Chinese Studio', and the upper left corner with an inscription and signed Xi Chuan.

2½ and (6.5 cm.) high, stoppers

(2)

€4,000-6,000 \$4,600-6,800 £3 200-4 700

TWO INSIDE-PAINTED CRYSTAL AND GLASS SNUFF BOTTLES CHINA, EARLY 20TH CENTURY

二十世紀初 水晶及料製內畫鼻煙壺 一組兩件



TABATIERE EN JADE CELADON PALE

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The purse-shaped bottle is carved in low relief with a large pine tree and a recumbent ram beneath it. The stone is of a light green and pale tone. 2% in. (5.2 cm.) high, stopper

€4,000-6,000 \$4,600-6,800 £3,200-4,700

PROVENANCE:

From a private collection, acquired in Hong Kong in the 1950s. A PALE CELADON JADE 'PINE AND RAM' SNUFF BOTTLE CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八十九世紀 青白玉松下臥羊紋鼻煙壺來源: 私人藏家舊藏,於1950年代購自香港

~262

TABATIERE EN JADE BLANC

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The rectangular bottle is carved on the two sides with *taotie* masks with ring handles. The stone is of an even pale tone. $2\frac{1}{4}$ in. (5.8 cm.) high, stopper

€3,000-4,000 \$3,500-4,600 £2,400-3,200

A WHITE JADE RECTANGULAR SNUFF BOTTLE CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八十九世紀 白玉獸面紋鼻煙壺



PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

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RARE VASE EN PORCELAINE BLEU BLANC, MEIPING CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN CACHET EN BLEU SOUS COUVERTE ET EPOQUE QIANLONG (1736-1795)

The vase is finely painted in the fifteenth century style with peaches, pomegranates and lychees, forming The Three Abundances ('sanduo'), growing from leafy stems, and alternating with peony, prunus and lotus sprays, all between a lappet band to the shoulders and stiff leaves to the foot. The elegant waisted neck is painted with four delicate floral scrolls; small restoration. 13 in. (33 cm.) high

€40.000-60.000

\$46,000-68,000 £32,000-47,000

PROVENANCE:

Acquired in the Australian art market, Sydney, in the early 1970s. A RARE AND FINELY PAINTED MING-STYLE BLUE AND WHITE 'SANDUO' VASE, MEIPING

CHINA, QING DYNASTY, QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

清乾隆 青花三多紋梅瓶 六字篆書款 來源:於1970年代初購自悉尼藝術品市場



This elegant vase is characteristic of the exceptionally fine porcelains made for the Qianlong emperor in the style of early 15th century Ming dynasty wares. Emperor Qianlong greatly admired the imperial porcelains of the early Ming reigns, and the design of this vase was inspired by blue and white *meiping* of the Ming dynasty Yongle reign (1403-1424) decorated with sprays of fruit and flowers, such as the examples in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Blue and White Porcelain with Underglaze Red (I),* Hong Kong, 2000, p. 32, no. 30, and the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum, Blue and White Ware of the Ming Dynasty, Book II,* part 1, Hong Kong, pl. 1, as well as the Ardebil Shrine in Iran. See J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, pl. 51, no. 29.413.

A Qianlong blue and white *meiping* of the same size as the current vase, and bearing the same decoration, formerly in the collection of Edward T. Chow, is illustrated by M. Beurdeley and G. Raindre in *Qing Porcelain*, London, 1987, p. 108, no. 153. A slightly smaller Qianlong *meiping* with the same underglaze blue decoration in the collection of the Palace Museum, Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum - Blue and White Porcelain with Underglaze Red (III), Hong Kong, 2000, p. 131, no. 117. Compare, also, the example sold in Christie's Paris, 9 June 2015, lot 105.*





BOL EN PORCELAINE BLEU BLANC

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES DANS UN DOUBLE CERCLE EN BLEU SOUS COUVERTE ET EPOQUE KANGXI (1662-1722)

The exterior is painted with stylised lotus flower heads with scrolling leaves above a lappet band, and the interior is decorated with a further lotus flower head.

61/4 in. (16 cm.) diam.

€6,000-8,000 \$6,900-9,100 £4,800-6,300

PROVENANCE:

From the Estate of the Count Thierry de Ganay.

A BLUE AND WHITE 'LOTUS' BOWL

CHINA, QING DYNASTY, KANGXI SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

清康熙 青花纏枝蓮紋碗 雙圈六字楷書款

來源: 法國Thierry de Ganay伯爵遺產



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GRAND BOL EN PORCELAINE BLEU BLANC

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The bowl is finely painted with a continuous scene of a gathering of the Eighteen Scholars of the Tang dynasty shown at various pursuits including playing the *qin* and playing *weiqi* while being served by numerous attendants. The base has an apocryphal Chenghua mark within a double circle; hairline crack.

81/4 in. (20.8 cm.) diam.

€4,000-6,000 \$4,600-6,800 £3,200-4,700

PROVENANCE:

From the Estate of the Count Thierry de Ganay.

The eighteen scholars were specifically chosen by Emperor Taizong (626-649) to promote interests of culture and literature.

See a similarly decorated blue and white bowl with a Kangxi mark in the Rijksmuseum, illustrated by C.J.A. Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum*, Amsterdam, 1997, no.97, p.105, where the author dates this type as *circa* 1700.

A BLUE AND WHITE 'EIGHTEEN SCHOLARS' BOWL CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 青花十八學士圖大碗

來源: 法國Thierry de Ganay伯爵遺產

POT A PINCEAUX EN PORCELAINE BLEU BLANC

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The cylindrical vessel is finely decorated with three standing court officials contemplating the rising moon, each holding a *hu* tablet, with four further attendants carrying either fans or lanterns, all in a continuous mountainous landscape.

6 in. (15.3 cm.) high, wood stand

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

From a private Asian collection. Sotheby's Paris, 18 December 2009, lot 66.

A BLUE AND WHITE BRUSH POT

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 青花高士賞月紋筆筒

來源:

亞洲私人舊藏

巴黎蘇富比,2009年12月18日,拍品66號





PAIRE DE PETITS BOLS EN PORCELAINE EMAILLEE BLEU ET JAUNE

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN CACHET EN BLEU SOUS COUVERTE ET EPOQUE DAOGUANG (1821-1850)

The bowls are decorated with two yellow enamel five-clawed dragons chasing the flaming pearl amongst fire scrolls and clouds, the interior similarly decorated with a central dragon roundel. 4½ in. (10.2 cm.) diam.

(2)

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

From an old American private collection.
A PAIR OF UNDERGLAZE BLUE-GROUND YELLOW ENAMEL 'DRAGON' SMALL BOWLS CHINA, QING DYNASTY, DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850) 清道光 藍地黃釉雲龍趕珠紋小碗一對來源:美國私人舊藏

PROPERTY OF A SWISS PRIVATE COLLECTOR 瑞士私人珍藏

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RARE COUPE EN PORCELAINE DE LA FAMILLE VERTE

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN BLEU SOUS COUVERTE DANS UN DOUBLE CERCLE ET EPOQUE KANGXI (1662-1772)

The thin cup is delicately potted and enamelled with a flowering pomegranate tree in a setting of grasses and plants, representing the fifth month. It is inscribed in underglaze blue on the reverse with a poetic couplet, *luse zhulianying; xiangfeng fenbizhe*, ending with a single-character seal mark, *shang*; restoration.

2 in. (5 cm.) high

€8,000-12,000 \$9,200-14,000 £6.400-9.500

This small, exceptionally thinly potted cup is from one of the imperial sets of wine cups depicting the Flowers of the Twelve Months. A complete set of twelve month cups in the collection of The Percival David Foundation is illustrated by R. Scott

in Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain, The Percival David Foundation, London/Singapore, 1992, p. 113, no. 122.

The flower depicted on this particular cup is pomegranate blossom (shiliu), the flower of the fifth lunar month. The poetic couplet is taken from the poem tong he yong lou qian hai shi lou er shou by the Tang poet Sun Ti (696-761). The inscription may be translated as: 'The colour of the pomegranate flowers dampened with dew is reflected in the beaded curtain, the breeze scented with their fragrance is contained by the whitewashed wall, and the seeds of the pomegranate resemble the beads of a curtain'.

A RARE FAMILLE VERTE 'MONTH' CUP CHINA, QING DYNASTY, KANGXI SIX-CHARACTER MARK WITHIN A DOUBLE



CIRCLE IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

清康熙 五彩石榴花神杯 雙圈六字楷書款







COUPE EN PORCELAINE DE LA FAMILLE VERTE

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN BLUE SOUS COUVERTE DANS UN DOUBLE CERCLE ET EPOQUE KANGXI (1622-1722)

The centre is finely decorated with a lady seated on rockwork beside her kneeling attendant fanning the flames of a fire. The border is enamelled with butterflies amidst magnolia flowers; minute restoration.

6 in. (15.2 cm.) diam.

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

From the collection of Dr. & Madame Ho-Ching Yang (1900-1964).

Dr Yang was educated in China and Germany with a medical degree from Tongji Medical College in Shanghai graduating with the highest honours.

This type of dishes are often called 'birthday' dishes, as they are believed to have been made for the Kangxi Emperor's 60th birthday in 1713. Compare to two similar dishes from the collection of the Percival David Foundation of Chinese Art, one is illustrated on the front cover of *Transactions of the Oriental Ceramic Society*, Volume 70, 2005-2006, the other one by Margaret Medley in *The World's Great Colletions*, Volume 6, No. 216, Collection No. 808.

A SMALL FAMILLE VERTE 'BIRTHDAY' DISH CHINA, QING DYNASTY, KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)



清康熙 五彩仕女圖小盤 雙圈六字楷書款

來源: Ho-Ching Yang (1900-1964) 伉儷舊藏



STATUE DE GUANYIN EN PORCELAINE DEHUA

CHINE, FIN DE LA DYNASTIE MING, XVIIEME SIECLE

The figure is shown seated in *vajrasana* on a pierced rockwork base. Her hands are hidden within the folds of the full robes wrapped around her body. She wears an ornate bead necklace, and the hair is covered by a tiara and a cowl. Her face displays a serene expression.

 $7\frac{1}{2}$ in. (19 cm.) high

€5,000-7,000 \$5,800-8,000 £4,000-5,500

PROVENANCE:

From a private French collection.
With Roger Duchange, Paris, 25 May 1993.
A DEHUA FIGURE OF SEATED GUANYIN
CHINA, LATE MING DYNASTY, 17TH CENTURY
明末 十七世紀 德化白釉觀音坐像
來源:法國私人舊藏,於1993年5月25日
購自巴黎古董商 Roger Duchange

PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

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COUPE LIBATOIRE ET THEIERE COUVERTE EN PORCELAINE DEHUA CHINE, DYNASTIE QING,

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The cup is moulded and applied with two figures, a tiger and a large dragon emerging from the clouds between flowering branches. The teapot is finely decorated with a geometrical band based on *wan* characteres between two flower bands, and the cover is surmounted with a peach-shaped finial. The cup: 4 in. (10 cm.) high, wood stand

The teapot: 4% in. (11.5 cm.) high, wood stand

€3,000-5,000 \$3,500-5,700 £2,400-4,000

A DEHUA 'DRAGON AND TIGER' LIBATION CUP AND A 'PEACH' TEAPOT AND COVER CHINA, QING DYNASTY, 17TH-18TH CENTURY

清十七/十八世紀

德化白釉龍虎杯及壽桃鈕蓋壺 一組兩件

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PAIRE DE COUPES EN PORCELAINE EMAILLEE ROUGE DE FER

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN CACHET EN ROUGE DE FER ET EPOQUE TONGZHI (1862-1874)

The dishes are decorated with a pair of confronting five-clawed dragons in pursuit of the flaming pearls amidst stylised flames, the pearls and the mouth rims decorated in gilt.

6 in. (15 cm.) diam.

(2)

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

(2)

From an old American private collection, acquired before 1960.

A PAIR OF IRON-RED AND GILT DECORATED 'DRAGON' SMALL DISHES

CHINA, QING DYNASTY, TONGZHI SIX CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1862-1874)

清同治 礬紅描金雲龍趕珠紋小盤 一對 六字篆書款

來源:美國家族舊藏,購自1960年代





PAIRE DE COUPES EN PORCELAINE BLEU BLANC

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES DANS UN DOUBLE CERCLE EN BLEU SOUS COUVERTE ET EPOQUE KANGXI (1622-1722)

The interior of each is enamelled in the centre with a medallion enclosing a leafy scroll of lotus and buds, repeated in a narrow band at the rim and to the exterior.

6 in. (15.2 cm.) diam.

(2)

€6,000-8,000 \$6,900-9,100 £4.800-6.300

PROVENANCE:

From the Estate of the Count Thierry de Ganay.
A PAIR OF BLUE AND WHITE 'LOTUS' DISHES
CHINA, QING DYNASTY, KANGXI SIXCHARACTER MARK WITHIN A DOUBLE
CIRCLE IN UNDERGLAZE BLUE AND OF THE
PERIOD (1662-1722)

清康熙 青花纏枝蓮紋小盤 雙圈六字楷書款 一對

來源: 法國Thierry de Ganay伯爵遺產



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PETIT BRULE-PARFUM EN PORCELAINE EMAILLEE BLANC

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The globular censer is carved in *anhua* with three branches of prunus, lotus and chrysanthemum. 3% in. (10 cm.) wide, wood stand

€3,000-4,000 \$3,500-4,600

PROVENANCE:

From the collection of the late Max Robertson (1915-2009).

A SMALL WHITE-GLAZED ANHUA 'FLOWER' CENSER

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 白釉暗花折枝花卉紋爐 本酒・

英國著名記者Max Robertson(1915-2009)舊藏

PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

275

£2,400-3,200

PETITE JARRE COUVERTE EN PORCELAINE BLEU BLANC

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The well-potted jar is decorated with a continuous scene depicting four elegant ladies in a rocky garden. The cover is painted with two boys playing in a landscape, and the base with a 'leaf' mark.

4½ in. (10.5 cm.) high

€1,000-1,500

\$1,200-1,700 £800-1,200

XHIBITED:

Ben Janssens Oriental Art, London, 1999.

LITERATURE:

Ben Janssens Oriental Art, Seventeenth Century Chinese Blue and White Porcelain from the Private Collection of Eileen Lesouef, London, 1999.

A SMALL BLUE AND WHITE JAR AND COVER CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 青花庭院侍女紋小蓋罐

倫敦古董商Ben Janssens Oriental Art, 1999年 出版: Ben Janssens Oriental Art, Seventeenth Century Chinese Blue and White Porcelain from the Private Collection of Eileen Lesouef 展覽圖 錄, 1999年





RARE ET IMPORTANTE VERSEUSE EN PORCELAINE BLEU

RARE ET IMPORTANTE VERSEUSE EN PORCELAINE BLEU BLANC, *PENBA HU*

CHINE, DYNASTIE QING, FIN DE L'EPOQUE QIANLONG (1736-1795), MARQUE QIANLONG A SIX CARACTERES EN CACHET EN BLEU SOUS COUVERTE

The bulbous body is raised on a spreading pedestal foot and decorated with the Eight Buddhist Emblems, *bajixian*. The lotus sprays are arranged in two registers and interrupted by a mythical beast head with gaping jaws from which issues the curved spout. The stepped neck is surmounted by a canopy-shaped mouth with slightly canted sides and rounding inwards to a narrow opening, all further decorated with the *bajixiang* and lotus flowers between bead borders; small chip.

7% in. (20 cm.) high

€60.000-80.000

\$69,000-91,000 £48,000-63,000

PROVENANCE:

From a European collection.

A RARE AND IMPORTANT BLUE AND WHITE TIBETAN-STYLE EWER, PENBA HU

CHINA, QING DYNASTY, LATE QIANLONG PERIOD (1736-1795), QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE

清乾隆末 青花八寶蓮紋賁巴壺 六字篆書款 來源:歐洲藏家舊藏

Ewers of this type belong to a group of ritual vessels that was specially commissioned by the Qing Court for placement on Buddhist altars for ceremonial use. Its unusual shape with its broad mouth rim and lack of a handle was inspired by Tibetan metal examples that were made as containers for the storage of Sacred Water and used during Buddhist ceremonies. Geng Baochang illustrates a drawing of this type of ewer in Ming Qing Ciqi Jianding, 1993, p. 266, pl. 454, no. 9, and states that, as recorded in the Tai'an Gazetteer, these benpa hu or Tibetan vases, also known as zangcao ping, 'herbal storage jar', were used in the ceremonies carried out at the Taishan mountain temple in Shandong province from the Qianlong period onwards. No other blue and white ewer of this exact design has been recorded.

Compare to a green-ground famille rose example of the same shape and design in the Victoria and Albert Museum, illustrated by R. Kerr, Chinese Ceramics, Porcelain of the Qing Dynasty 1644-1911, London, 1986, p. 115, no. 101; and a gold-ground ewer from the Hong Kong Museum of Art, illustrated in The Wonders of the Potter's Palette, Qing Ceramics from the Collection of the Hong Kong Museum of Art, Hong Kong, 1984, p. 113, no. 68. A Qianlong doucai version of this form on a white ground is in the collection of the Asian Art Museum of San Francisco and illustrated by He Li, Chinese Ceramics, London, 1996, p. 295, no. 612.

Other comparable examples include the four variations of the same shape, but with slightly different decorative designs, illustrated in *Monarchy and Its Buddhist Way, Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, p. 189, no. 95; a green and gold example in the National Palace Museum, Taipei illustrated in *Emperor Ch'ien Lung's Grand Cultural Enterprise*, Taipei, 2002, p. 50, no. 1-38; and an underglazed-blue ewer decorated with iron-red bats and dragons, illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, part I, no. 118, sold in Christie's Hong Kong, 28 November 2006.





VASE EN EMAUX CLOISONNES, GU

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The vase is decorated on the raised midsection with a pair of *taotie* masks separated by four flanges above two bands of stylised floral sprays. The lower and upper sections are similarly decorated with plantain leafs separated by scrolling lotus sprays on a bright turquoise ground. The interior of the flaring mouth is further embellished with four keyfret-bordered cartouches each enclosing a lotus spray. 12 in. (30.5 cm.) high

€12,000-15,000

\$14,000-17,000 £9.500-12.000

PROVENANCE:

From a French private collection.

A CLOISONNE ENAMEL 'TAOTIE' VASE, GU CHINE, QING DYNASTY, 18TH CENTURY 清十八世紀 掐絲琺瑯獸面紋花觚

來源: 法國私人舊藏

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RARE VERSEUSE EN EMAUX CLOISONNES, DUOMUHU

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The tall cylindrical body is divided into four sections by raised bands embellished with floral scrolls. Each of the horizontal registers is adorned with the Bajixiang, the Eight Buddhist Emblems, including the Wheel of Dharma, the conch shell, the victory banner, the parasol, lotus, the treasure vase, the paired fish and the endless knot surrounding two large Indian lotuses amidst meandering stems and leaves in gilt outline. The handle and spout issue from gilt dragon heads while the circular cover is decorated with lotus scrolls surmounted with a bud-shaped finial, the base is enamelled in bright turquoise-blue.

€50,000-70,000

\$58,000-80,000 £40,000-55,000

PROVENANCE:

With A & J Speelman Ltd., London, circa 1980. Dr Samuel and Annette Mandel collection, Palm Spring, Florida, United States of America. Christie's Hong Kong, Masterpieces of the Enameller's Art from the Mandel collection, 30 May 2012, lot 3903.

A RARE CLOISONNE ENAMEL TIBETAN-STYLE EWER, *DUOMUHU*

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 掐絲琺瑯蓮紋八吉祥多穆壺 來源:

於約1980年購自倫敦古董商A&J Speelman Ltd. 文德爾博士伉儷(Samuel Annette Mandel)舊藏 香港佳士得,2012年5月30日,拍品3903號 White monochrome cloisonne enamels appear to be very rare and few other examples appear to have been published. A closely related white monochrome basin in the Brooklyn Museum of Art, decorated with the same design of the Bajixiang amidst scrolling foliage was included in the exhibition Cloisonne: Chinese Enamels from the Yuan, Ming and Qing Dynasties, Bard Graduate Center, New York, 2011 and illustrated in the Catalogue, no. 95 (and illustrated as details inside the covers). Interestingly the authors mention the existence of five monochrome white cloisonne enamel ritual vessels in the Fanhua Pavilion in the Forbidden City which are supported on dishes bearing Qianlong four-character marks.

The form of the duomuhu is also very rare among closionne wares. Two comparable cloisonne enamel tall ewers from the 17th century are published, one illustrated by H. Brinker and A. Lutz, *Chinese Cloissone: The Pierre Uldry Collection*, Zurich, 1989, pl. 159; and the other, by Dr. G. G. Avitabile, *Die Ware aus dem Teufelsland*, Germany, 1981, pl. 59. These examples, however, are enamelled with designs of dragons chasing 'flaming pearls'.

The duomuhu shape is derived from a Tibetan prototype, the bey lep, which was used for storing milk tea in Lamaist monasteries. It has a long history in China beginning in the Yuan dynasty when the religion first was adopted under Kublai Khan. A qingbai ewer of this form excavated from a Yuan site is now in the Capital Museum, Beijing, illustrated in Zhongguo Wenwu Jinghua Da Cidian, Ceramics, no. 614. The columnar Tibetan ewer does not appear to have been favoured during the Ming dynasty, even during reigns when Tibetan Buddhism flourished. However, during the Qing dynasty Kangxi Emperor, and his renewal of interest in Tibet and Tibetan Buddhism, vessels of this duomu ewer form appeared in metalwork and in porcelain, usually decorated with enamels. The Tibetan name for this type of vessel means 'container for butter', but they were also used for milk and wine.



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RARE BASSIN EN EMAUX CLOISONNES

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The basin with slightly flaring sides is decorated on the exterior with a herd of deer and a flock of cranes in a continuous mountainous riverscape with a waterfall, incorporating peach fruiting branches, finger citron, pomegranate, prunus, pine and magnolia. The interior features a large central iron-red carp encircled by four further carps on the well amidst smaller fish, crustaceans and aquatic plants. The base has the design of plum blossoms on a cracked-ice ground.

 $24\frac{1}{2}$ in. (62.2 cm.) diam., $\frac{1}{2}$ in. (26.7 cm.) high

€100,000-150,000

\$120,000-170,000 £80,000-120,000

PROVENANCE:

Property of an American collector.

Sotheby's New York, 1-2 December 1992, lot 167.

Dr Samuel and Annette Mandel collection, Palm Spring, Florida, United States of America

Christie's Hong Kong, Masterpieces of the Enameller's Art from the Mandel collection, 30 May 2012, lot 3910.

LITERATURE:

High Museum, Atlanta, Georgia, exhibited on Ioan 1973-1992 On Ioan to the Norton Museum of Art, Palm Beach, Florida, 2007-2012

A RARE LARGE CLOISONNE ENAMEL FISH BASIN

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 掐絲琺瑯鹿鶴魚藻大缸

來源:

美國南部藏家舊藏

紐約蘇富比,1992年12月1-2日,拍品167號 文德爾博士伉儷(Samuel及Annette Mandel)舊藏 香港佳士得,2012年5月30日,拍品3910號



This basin is a particularly attractive example of this form decorated in cloisonne enamels, which has been attributed to the Imperial workshops. Two fish basins, of similar size and with similar decoration of deer on the exterior and fish on the interior, in the Pierre Uldry Collection and the Avery Brundage Collection, Asian Art Museum of San Francisco, are illustrated by H. Brinker and A. Lutz, Chinese Cloisonne: The Pierre Uldry Collection, Asia Society Galleries, New York, 1989, no. 322 (the Uldry basin) and p. 141, fig. 72 (the Brundage basin). The authors noted that the Uldry basin and an incense burner from the same collection originated in the second half of the eighteenth century and were produced from the same imperial workshop, ibid, p. 14. The authors also mentioned in regard to the Uldry and Brundage basins that "these two pieces represent the final climax to date in the history of Chinese cloisonne art". The same can undoubtedly be claimed for the current vessel. Brinker and Lutz suggested the probability that the Uldry and Brundage basins were a pair.

The choice of motif on these basins is highly auspicious. On the interior boldly coloured fish and other creatures swim amongst aquatic plants. Fish have remained a popular theme in the Chinese decorative arts and can convey a range of auspicious messages, most of them based upon the sound of the word.

The word for fish itself (yu) sounds like the word for abundance or surplus. Thus two or more fish represent multiplied abundance and gold fish (jinyu) suggest an abundance of gold. Fish in water provided a rebus for yushui hexie, 'may you be as harmonious as fish and water'. Two of the fish in the basin appear to be carp, and the word for carp is pronounced li, which sounds like the word for profit, and thus two carps would represent doubled profit. On the exterior a number of different motifs suggesting longevity have been combined to create a pleasing landscape scene. The elements suggesting long life include deer, cranes and pine trees.

Similar fish basins sold at auction include one from the Juan Jose Amezaga and Maria Dolores Feijoo Collection sold at Christie's Paris, 7 December 2007, lot 38 and another from the C. Ruxton and Audrey B. Love Collection sold at Christie's New York, 20 October 2004, lot 611 (although the background of the outside is predominantly white). A pair of Qianlong-marked cloisonne basins of similar size and interior decoration, but with a lotus pond design on the exterior, was sold at Christie's Hong Kong, 27 October 2003, lot 735.



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RARE PAIRE DE BRULE-PARFUM EN EMAUX CLOISONNES

CHINE, DYNASTIE QING, EPOQUE QIANLONG-JIAQING (1736-1820)

The two censers are cast in mirror image as a striding blue qilin with head turned sharply to the side towards the boy seated on its back. The qilin has its mouth open in a roar, with champleve enamel brows, mane and tufts of the tail. Its back is topped by a saddle-like attachment decorated with multi-coloured ruyi clouds upon which the boy is seated dressed in pink robes with floral scrolls and holding an ingot in his right hand.

14½ n. (37 cm.) long, 11 in. (28 cm.) overall high

(2)

€70,000-90,000

\$80,000-100,000 £56,000-71,000



The theme of boy riding on a *qilin* provides the rebus *qilin songzi*, 'may the *qilin* bring you a son', a common wish for the perpetuation of many generations of sons. A pair of biscuit enamelled examples dated to Kangxi period which probably is a prototype of the present lot, from the Richard Bennett Collection, was sold at Christie's Cowdray Park sale, 13-15 September 2011, lot 447.

A similar censer of this subject formerly in the T.B. Kitson Collection, but with the body of the animal picked out in white rather than turquoise, was sold at Sotheby's London, 7 June 1967, lot 268. Another slightly smaller pair (35 cm. length) was sold at Christie's Hong Kong, 2 November 1999, lot 808.

PROVENANCE

With A & J Speelman Ltd., London.

Dr Samuel and Annette Mandel collection, Palm Spring, Florida, United States of America

Christie's Hong Kong, Masterpieces of the Enameller's Art from the Mandel collection, 30 May 2012, lot 3914.

A PAIR OF CLOISONNE AND CHAMPLEVE ENAMEL 'QILIN AND BOY' CENSERS

CHINA, QING DYNASTY, QIANLONG-JIAQING PERIOD (1736-1820)

清乾隆/嘉慶 鏨胎掐絲琺瑯麒麟送子蓋爐 一對來源:

購自倫敦古董商A&J Speelman Ltd. 文德爾博士伉儷(Samuel及Annette Mandel)舊藏 香港佳士得,2012年5月30日,拍品3914號





PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

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GRAND BASSIN EN EMAUX CLOISONNES

CHINE, XVIIME SIECLE

The centre of the interior is decorated with the idyllic palace of Xiwangmu, the Daoist Mother of the West in the Kunlun mountains, within a narrow foliate border below a band of lotus scroll in the deep well. The everted rim is enamelled with cartouches of lotus, peony, prunus and magnolia reserved on a diaper ground, all against a turquoise ground.

20% in. (52.5 cm.) diam.

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Acquired from a family from the East of France in the 2000s.

Compare to a similarly decorated cloisonné basin, dated second half of seventeenth century, in the Uldry Collection, illustrated by H. Brinker and A. Lutz in *Chinesisches Cloisonne Die Sammlung Pierre Uldry*, Museum Rietberg, Zürich, 1985, pl. 162.

A LARGE CLOISONNE ENAMEL BASIN

CHINA, 17TH CENTURY

十七世紀 掐絲琺瑯天宮閣樓紋折沿大盆來源: 約於2000年購自法國東部家族

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GRAND VASE BOUTEILLE EN EMAUX CLOISONNES, TIANOIUPING

CHINA, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The vase is entirely decorated with a lustrous, multi-coloured lotus and foliage meander against a turquoise ground. 27% in. (69.5 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE

Property of a French private collector, acquired from a family from the East of France in the 2000s.

A LARGE CLOISONNE ENAMEL 'LOTUS' BOTTLE VASE, TIANOIUPING

CHINA, QING DYNASTY, 17TH-18TH CENTURY

清十七/十八世紀 掐絲琺瑯纏枝蓮紋天球瓶

來源: 法國私人珍藏, 約於2000年購自法國東部家族



GRAND VASE EN EMAUX CLOISONNES, HU

CHINE, XVIIEME SIECLE

The vase is enamelled on the slightly compressed globular body with multi-coloured lotus blooms supported on and pendent from scrolling leafy vines, above overlapping lappets and below *ruyi* and *lingzhi* scroll motifs around the flaring mouth rim. The shoulder is surmounted by a pair of *taotie* mask handles suspending loose rings. 16% in. (43 cm.) high

€12,000-18,000

\$14,000-21,000 £9,500-14,000

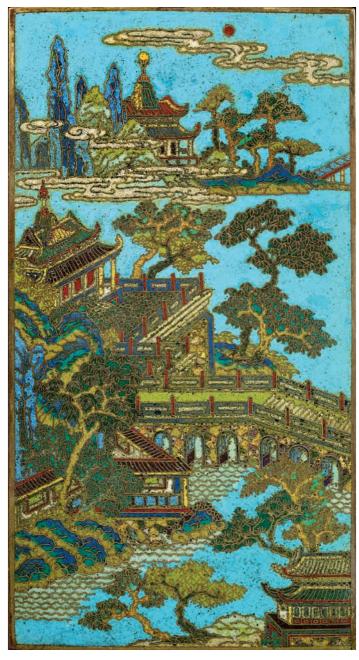
A near identical *hu*-shaped vase, dated first half of 17th century, is illustrated by H. Brinker and A. Lutz, *Chinese Cloisonne: The Pierre Uldry Collection*, Zurich, 1989, pl. 124.

A LARGE CLOISONNE ENAMEL 'LOTUS' VASE, HU

CHINA, 17TH CENTURY

明十七世紀 掐絲琺瑯蓮紋獸耳壺





PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION 英國重要珍藏

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RARE VASE EN EMAUX CLOISONNES, CONG

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

Of square section reminiscent of a *cong* shape, the four sides are finely decorated with a continuous scene of pavilions by a lake in an idyllic landscape amidst trees and rockwork. The neck and the pedestal foot are decorated with archaistic stylised cicada blades.

15¾ in. (40 cm.) high

€40,000-60,000

\$46,000-68,000 £32,000-47,000

PROVENANCE:

Sotheby's London, 14 November 1967, lot 46. Collection of Dr. Gordon Fryers (1922-2008) and Dr. Rosemary Fryers (1922-1994), and thence by descent to the present owner.

Compare to a smaller vase of this shape, decorated on the sides with different scenes of pavilions in mountainous landscapes, illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 153, no. 145, which is dated to mid-Qing dynasty.

A RARE CLOISONNE ENAMEL RECTANGULAR CONG-FORM VASE CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 掐絲琺瑯通景紋琮式瓶

來源:

倫敦蘇富比,1967年11月14日,拍品46號

Dr. Gordon Fryers (1922-2008)及Dr. Rosemary Fryers (1922-1994)舊藏,現由家族後代繼承





GROUPE EN PORCELAINE DEHUA

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The group is modelled to depict Wen Chang, the Daoist god of Literature, who is seated on an animal-skin-covered throne beside two acolytes, all behind a table supporting the 'four treasures of the scholar's study'.

61/4 in. (16 cm.) high, wood stand

€3.000-4.000

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\$3.500-4.600 £2,400-3,200

288

PROVENANCE:

From an Australian private collection.

For an identical Dehua group, see Christie's London, 15 May 1995, lot 172. Another is illustrated by Robert Blumenfeld, Blanc de Chine, The Great Porcelain of Dehua, Berkeley, 2002, p. 74, pl. B.

A DEHUA GROUP OF WEN CHANG CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 德化白釉文昌星擺件

來源: 澳大利亞私人舊藏

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PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

BOL EN PORCELAINE ROUGE DE FER ET **BLEU BLANC**

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN CACHET EN BLEU SOUS COUVERTE ET EPOQUE QIANLONG (1736-1795)

The deep sides are finely painted on the exterior with a wide band of sea creatures, haishou, in blue on a ground of iron-red waves between key fret borders, and in the interior with a medallion of another winged dragon leaping against a similar wave ground; small restoration. 81/4 in. (21 cm.) diam.

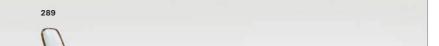
€4,000-6,000

\$4,600-6,800 £3,200-4,700

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

CHINA, QING DYNASTY, QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795) 清乾隆 青花礬紅海獸紋碗 六字篆書款





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NEUF COUPES GIGOGNES EN PORCELAINE DE LA FAMILLE ROSE

CHINE, DYNASTIE QING, CIRCA 1860

Each is decorated with orchids growing beside rockwork and poetic inscriptions from the Four Books, Sishu. The bases have a four character hall mark in iron-red reading Cheng'en tang zhi. 1% to 3% in. (3.5 to 9.6 cm.) diam.

(9)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

From a very old Hong Kong family collection. NINE FAMILLE ROSE GRADUATED 'ORCHID' **CUPS**

CHINA, QING DYNASTY, CIRCA 1860. 清約1860年粉彩题诗君子兰套杯 一組九件「承恩堂製 | 四字礬紅款

來源:香港私人舊藏

PAIRE DE CUILLIERES EN PORCELAINE **DE LA FAMILLE ROSE**

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN CACHET EN ROUGE DE FER EN ET EPOQUE DAOGUANG (1821-1850)

The interior is decorated with prunus and magnolia branches beside a pair of magpies in flight, the reverse painted with three bats. 71/4 in. (18 cm.) long

(2)

€1.500-2.000

\$1.800-2.300 £1,200-1,600

PROVENANCE:

From a very old Hong Kong family collection. A PAIR OF FAMILLE ROSE SPOONS

CHINA, QING DYNASTY, DAOGUANG SIX-CHARACTER MARKS IN IRON RED AND OF THE PERIOD (1821-1850)

清道光 粉彩花鳥紋湯匙 一對 礬紅六字篆書款

來源:香港私人舊藏



PROPERTY OF A EUROPEAN PRIVATE COLLECTOR 歐洲私人珍藏

PLATEN PORCELAINE CELADON LONGQUAN

CHINE, DYNASTIE YUAN (1279-1368)

The centre of the interior is moulded in relief with a scaly, four-clawed dragon, below scrolls carved in the well, and the exterior is carved with stylized chrysanthemum petals. The dish is entirely covered in a celadon glaze stopping short of the unglazed foot ring which has burnt orange in the firing. 141/2 in. (35.8 cm.) diam.

€5,000-7,000

\$5,800-8,000 £4,000-5,500

PROVENANCE:

With Oriental Art. Benjamin J. Stein BV. Amsterdam, 16 June 1986.

A celadon dish of similar design is illustrated in Chinese Celadons and Other Related Wares in Southeast Asia, Southeast Asian Ceramic Society, Singapore, 1979, cover and pls. 128 and 129. See, also, Sougen no bijutsu (The Art of the Song and Yuan dynasties), Osaka Municipal Art Museum, 1978, p. 20, pl. 62.

A LONGQUAN CELADON CARVED AND MOULDED 'DRAGON' DISH

CHINA, YUAN DYNASTY (1279-1368)

元龍泉青釉刻花堆貼龍紋盤

來源:於1986年6月16日購自荷蘭古董商

GRAND PLATEN PORCELAINE EMAILLEE ROUGE DE FER

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The well potted dish is covered inside and out with a glaze of iron-red tone ending at the slightly everted white-glazed rim, the base unglazed. 151/4 in. (38.5 cm.) diam.

€6,000-10,000

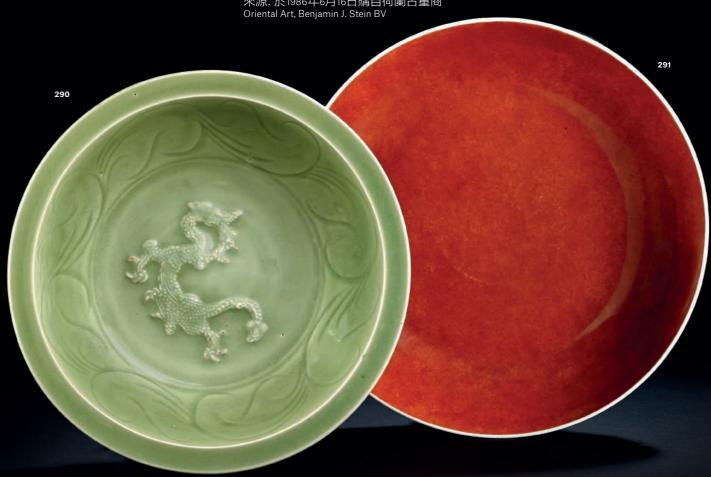
\$6,900-11,000 £4,800-7,900

PROVENANCE:

From a French private collection, and thence by descent to the present owner.

A FINE LARGE IRON-RED-GLAZED DISH CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八/十九世紀 珊瑚紅釉大盤

來源: 法國私人舊藏, 現由家族後代繼承







IMPORTANTE BOITE COUVERTE EN LAQUE ROUGE, VERT ET OCRE CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The centre of the cover is finely carved through the red, dark green and ochre layers with a large *chun* character incorporating a roundel of Shoulao and a deer flanked by two dragons emerging from clouds above multi-coloured rays radiating from a bowl of auspicious symbols. The sides are decorated with cartouches of scholars and attendants at various pursuits alternating with auspicious emblems reserved on a diaper ground, all within decorative borders. The base is lacquered black.

€60,000-80,000

12% in. (31.5 cm.) diam.

\$69,000-91,000 £48,000-63,000

PROVENANCE:

By repute, from a French family collection in the south of France.

The character *chun*, 'spring', on the cover is an auspicious metaphor for eternal youth. Combined with the overlaying roundel of Shoulao, the god of Longevity, who symbolized long life, the box would have represented wishes for eternal youth. These combined with the other imagery: the dragons amidst clouds, the rays rising from the bowl of 'treasures' and the Buddhist emblems arrayed around the sides also add to the auspicious nature of the box. The original design was inspired by Jiajing period (1522-1566) lacquer examples like the one included in the Hong Kong O.C.S. exhibition, *2000 Years of Chinese Lacquer*, Art Gallery, Chinese University of Hong Kong, 24 September - 21 November 1993, p. 120-1, no. 61. These boxes were so admired by the Qianlong Emperor that he ordered copies during his reign. They were used to hold food presented as a ceremonial gift at the lunar new year or for birthdays. Compare to an almost identical three-colour lacquer *chun* box, dated Qianlong period, illustrated in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum*, Taipei, 1971, pl. 25.

A FINELY CARVED THREE COLOUR-LACQUER 'CHUN' CIRCULAR BOX AND COVER

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 剔彩春字大捧盒來源: 法國私人舊藏



RARE ET IMPORTANT VASE IMPERIAL EN BRONZE

CHINE, DYNASTIE QING, MARQUE MOULEE A SIX CARACTERES DANS UN RECTANGLE ET EPOQUE QIANLONG (1736-1795)

The powerful vase is decorated with a pair of dragon-head handles with loose rings to both sides. The exterior is superbly decorated with confronted five-clawed writhing dragons in pursuit of the flaming pearl and all amidst vaporous clouds. The foot is decorated with a band of archaistic cicada blades with a rectangular panel containing the reign mark. 16% in. (42.8 cm.) high

€140,000-160,000

\$160,000-180,000 £120,000-130,000

PROVENANCE:

From an old American family collection, acquired before 1960.
AN IMPORTANT AND RARE IMPERIAL BRONZE 'DRAGON' VASE
CHINA, QING DYNASTY, QIANLONG CAST SIX-CHARACTER MARK
WITHIN A RECTANGULAR PANEL AND OF THE PERIOD (1736-1795)
清乾隆 御製銅鑄雲龍戲珠紋雙龍活環耳壺

「大清乾隆年造」鑄款

來源:美國家族私人舊藏,購自1960之前

This superbly cast vase exemplifies the exceptional quality of imperial bronze vessels that were commissioned for the Qing court. Altar vases such as these were originally part of a five-piece altar garniture, including a censer, a pair of vases and a pair of pricket candlesticks, used in shrines or temples for religious ceremonies or ancestral worship. These sets of altar garnitures were produced in different sizes and in different types of material, such as bronze, porcelain and cloisonné enamel.

See a complete bronze garniture decorated with a simpler design *in situ* in the shrine in the Hall for Worshipping Buddhas, illustrated by Wan Yi, et al., , *Daily Life in the Forbidden City*, New York, 1988, pl. 467. Three different bronze altar garnitures are shown in a photograph of the Qin An Temple illustrated by Yu Zhuoyun, *Palaces of the Forbidden City*, Hong Kong, 1986, pp. 198-9, pl. 222. A pair of very similarly decorated imperial bronze vases, but of larger size (76.5 cm. high), was sold at Christie's London, 15 May 2012, lot 188. A pair of comparable vases decorated with phoenix and of a larger size was sold in the sale Chinese Porcelains and Enamels from The Alfred Morrison Collection, Fonthill House, Christie's London, 9 November 2004, lot 17.





SOCLE EN BRONZE DORE

CHINE, DYNASTIE QING (1644-1911) OU POSTERIEUR

The stand is cast as two entwined ferocious five-clawed dragons with spiky scales, each one holding a flaming pearl. 9% in. (24.3 cm.) wide

€7,000-9,000

\$8,000-10,000 £5,600-7,100

A GILT-BRONZE 'DRAGON' STAND
CHINA, QING DYNASTY (1644-1911) OR LATER
清或更晚 鎏金銅雙龍戲珠底座

295

BRULE-PARFUM EN EMAUX CLOISONNES

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The globular body is decorated around the sides with a foliate scroll framing lotus flowers, all raised on three tall cabriole legs which issue from lion masks. The shoulder is encircled by a band of linked *ruyi* heads, and the sides are flanked by a pair of lion-form handles. The domed cover is surmounted by a finial above three bat-decorated *ruyi* panels reserved on a gilt-metal openwork ground of lotus scroll; restorations. 10 in. (25.5 cm.) high

€12.000-18.000

\$14,000-21,000 £9,500-14,000

A CLOISONNE ENAMEL TRIPOD CENSER AND COVER

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 掐絲琺瑯纏枝蓮紋蓋爐

PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

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STATUE D'ADORANT EN BRONZE DORE

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The young boy is cast standing with his hands joined together. He is wearing a robe incised with lotus flowers and a flowing scarf. His hair is pulled back into several double loops, and his face with a serene expression.

7½ in. (19 cm.) high, wood stand

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A GILT-BRONZE FIGURE OF A YOUNG ATTENDANT

CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 鎏金銅童子立像





PETIT SOCLE EN LAQUE NOIRE, ROUGE, BRUNE ET OR

CHINE, DYNASTIE QING, DEBUT DU XVIIIEME SIECLE

The oval-shaped stand is raised on six *ruyi* legs braced by a lobed stretcher. The top surface is decorated with a rising sun above foaming waves, with two bats flying amidst clouds, and the underside is lacquered red; minute age cracks. 7 in. (18 cm.) wide

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A SMALL BLACK, RED, BROWN-LACQUERED AND GILT-DECORATED STAND

CHINA, QING DYNASTY, EARLY 18TH CENTURY

清十八世紀初 黑漆描金旭日東昇紋底座

298

RARE PETITE BOITE COUVERTE EN OR ET EMAUX CLOISONNES

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

Of quatrefoil shape, the cover is finely overlaid with gold filigree work with butterflies in flight amidst sprays of peonies in the central cartouche, all against a geometrical ground. The interior of the box and cover, both in 18k yellow gold, is delicately decorated with a bird flying amidst flowers, and the sides with auspicious bats.

2% in. (7.2 cm.) wide

Gross weight: 105.95 gr. (3.73 oz.)

€10,000-15,000

\$12,000-17,000 £8.000-12.000

A RARE SMALL GOLD FILIGREE AND CLOISONNE ENAMEL BOX AND COVER CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八十九世紀 金累絲蝶戀花紋蓋盒

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POIDS DE ROULEAU EN BRONZE DORE

CHINE, XVIIEME-XVIIIEME SIECLE

The recumbent mythical beast is finely cast with its head slightly raised turned facing one side whilst holding in its mouth a sprig of lotus blossom. Its tail is flicked over its haunches, and the base is incised with a four-character apocryphal mark *Tianqi Yuannian* (first year of Tianqi's reign, corresponding to 1621).

€3,000-4,000

\$3,500-4,600 £2,400-3,200

Compare to a similarly cast gilt-bronze 'buffalo' scroll weight, dated Kangxi period (1662-1722), sold in Christie's Paris, 9 june 2015, lot 221.

A GILT-BRONZE 'MYTHICAL ANIMAL' SCROLL WEIGHT

CHINA, 17TH-18TH CENTURY 十七/十八世紀 鎏金銅瑞獸紙鎮

~300

RARE BOUCLE DE CEINTURE EN IVOIRE

CHINE, DYNASTIE QING, DEBUT DU XVIIIEME SIECLE

The belt hook is meticulously carved in high relief with a dragon grasping the flaming pearl in its jaws and a sinuous *chilong* on the opposite side. The underside is carved in openwork with *ruyi* clouds and two cloud-formed buttons.

3% in. (8.5 cm.) long

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

By repute, from the collection of August Warnecke, acquired in China around 1910.

This present ivory belt hook is extremely rare and embodies the highest quality of ivory carving during the Qing dynasty. Compare to an imperial ivory 'chilong' seal made by the Palace workshop, dated Qianlong period, sold in Sotheby's Hong Kong, 8 October 2009, lot 1818.



PETIT VASE EN BRONZE PARTIELLEMENT DORE ET SON SOCLE EN BRONZE

CHINE, DYNASTIE QING, MARQUE A QUATRE CARACTERES INCISEE ET EPOQUE QIANLONG (1736-1795) SOUS LE VASE ET MARQUE A SIX CARACTERES MOULEE ET EPOQUE QIANLONG (1736-1795) SUR LE SOCLE

The baluster vase is well cast around the body with a central broad band of leafy peony scroll above a band of pendent cicada blades and below a key-fret border. The shoulder is flanked by a pair of gilt-decorated phoenix handles.

7 in. (18 cm.) high overall

€25.000-35.000

\$29,000-40,000 £20,000-28,000

PROVENANCE:

From a European private collection.

The present vase belongs to a group of Qianlong-marked miniature component vases, most of which are in the form of a double-vase, reflecting the emperor's interest in archaism. For examples of conjoined double-vases, see one also comprising a squat jar and a tall vase decorated with bats and clouds, attributed to the imperial workshops or made for the palace, illustrated in the exhibition catalogue *Arts from the Scholar's Studio*, Hong Kong Oriental Ceramics Society, 1986, p. 244, no. 236. Another from the W.W. Winkworth Collection, illustrated by S. Jenyns and W. Watson, *Chinese Art: The Minor Arts*, London, 1963, pl. 50, was sold at Christie's London, 16 November 1999, lot 106. A third one was sold at Christie's New York, 15 September 2009, lot 257.

A SMALL PARCEL-GILT-BRONZE 'PEONY AND PHOENIX' VASE AND ITS BRONZE STAND

CHINA, QING DYNASTY, QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD (1736-1795) UNDER THE VASE AND QIANLONG CAST SIX-CHARACTER MARK AND OF THE PERIOD (1736-1795) ON THE STAND

清乾隆 局部鎏金銅鳳凰牡丹小瓶及銅座 「乾隆年製」四字刻款 「大清乾隆年造」六字鑄款

來源:歐洲私人舊藏





PROPERTY OF A FRENCH NOBLE FAMILY _____

法國貴族私人珍藏

[LOTS 302 - 322]



302

CINQ PAIRES D'ECRANS DE TABLE EN LAQUE DE COROMANDEL

CHINE, XVIIEME-XVIIIEME SIECLE

Each panel is incised with scenes depicting various figures either in a terraced garden or a mountainous landscape. The reverse is either decorated with a poetic inscription or birds and flowers; small damages.

From 10 to 10½ in. (25.3 to 26.8 cm.) high

(10)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

Compare to a set of six Coromandel lacquer table screens with poetic inscriptions, dated late Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum - 45 - Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p. 260-261, no. 206.

FIVE PAIRS OF COROMANDEL LACQUER TABLE SCREENS

CHINA, 17TH-18TH CENTURY

明末清初 十七/十八世紀 款彩人物花鳥紋桌屏 一組五對來源:

法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至20世紀初



SEPT ECRANS DE TABLE EN LAQUE

CHINE, XVIIEME-XVIIIEME SIECLE

Three Coromandel lacquer panels are incised with an Immortal, two quails and a dignitary playing with a young boy. Two mother-of-pearl-inlaid lacquer screens are decorated with a mountainous landscape and a poetic inscription, and the two last are hardstone and mother-of- pearl-inlaid screens with a riverside landscape and an old scholar with a young boy under a pine tree; small damages.

From 9 to $11\frac{1}{2}$ in. (22.6 to 29.3 cm.) high

(7)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

SEVEN LACQUER TABLE SCREENS

CHINA, QING DYNASTY, 17TH-18TH CENTURY

明末清初 十七/十八世紀

款彩及嵌硬石螺鈿山水人物花鳥紋桌屏 一組七件 來源:

法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至20世紀初



PETIT GROUPE EN JADE JAUNE PALE

CHINE, DYNASTIE QING (1644-1911)

The laughing young boy is carved and pierced standing holding a lotus stem over his right shoulder. The stone is of a pale yellow tone with some milky and a few darker inclusions. 3 in. (7.6 in.) high, wood stand

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's greatgrandfather from late 19th century to early 20th

A SMALL PALE YELLOW JADE FIGURE OF A BOY CHINA, QING DYNASTY (1644-1911) 清黃白玉童子把件

來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初

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DEUX PETITS VASES ARCHAISANTS EN BRONZE

CHINE, XVIIEME SIECLE

The pear-shaped vase is cast to both sides with a chilong holding a lotus spray in its mouth, with the shoulder flanked by a pair of elephant handles, and the base cast with an apocryphal Xuande sixcharacter mark; small repairs. The bottle vase is decorated with a sinuous chilong spiralling around the neck.

 $8\frac{1}{2}$ and $7\frac{1}{4}$ in. (21.5 and 18.5 cm.) high

€3,000-4,000 \$3,500-4,600 £2,400-3,200

PROVENANCE:

(2)

Property of a French noble family, the collection was formed by the present owner's greatgrandfather from late 19th century to early 20th

TWO BRONZE ARCHAISTIC 'CHILONG' SMALL VASES

CHINA, 17TH CENTURY

十七世紀 銅螭龍紋尊式小瓶及長頸瓶 一組兩件

來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初

RARE HORLOGE MURALE EN BRONZE DORE ET INCRUSTATIONS

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The baluster vase is inset with a clock within cast floral grounds embellished with red, blue, green and pink glass and semi-precious stones, with a branch issuing from the mouth rim. The flat back is finely incised with scrolling lotus, and the base is fixed to a silver-inlaid wood stand; few inlays replaced.

9 in. (23 cm.) high, excluding the wood stand

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's greatgrandfather from late 19th century to early 20th century.

A similar embellished wall vase enclosing a Western watch of the Qianlong period was sold in Christie's London, King Street, 6 November 2007, lot 105. Also see another Qianlong-period wall clock sold in Christie's London, South Kensington, 10 November 2015, lot 75.

A RARE EMBELLISHED GILT-BRONZE WALL CLOCK

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 鎏金銅嵌寶洋表壁瓶

來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初



STATUE DE GUANYIN EN PORCELAINE DEHUA

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

Guanyin is finely modelled standing on a base formed by swirling and breaking waves and holding a vase in her hands. She is wearing voluminous robes falling in soft folds and open at the front to reveal a necklace. Her face has a serene expression, and her hair kept in place with a tiara and a cowl. There is an incised four-character mark He Zhen Jin Ji to the back. 13% in. (34.5 cm.) high

€2,000-3,000 \$2,300-3,400 £1,600-2,400

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

A DEHUA FIGURE OF STANDING GUANYIN

CHINA, QING DYNASTY, 17TH-18TH CENTURY

清十七/十八世紀 德化白釉觀音立像「和珍金記」四字刻款

法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至20世紀初

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STATUE DE GUANYIN EN PORCELAINE DEHUA

CHINE, QING DYNASTY (1644-1911)

The seated figure is finely modelled wearing jewels and voluminous robes which fall in graceful folds around the body. The right hand delicately rests on her raised knee, the face with downcast eyes and benign expression, and the hair arranged beneath an elegantly draped cowl. There is a double-gourd impressed mark which is illegible on the base. 8% in. (22 cm.) high

€6,000-8,000 \$6,900-9,100 £4,800-6,300

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

A DEHUA SEATED FIGURE OF GUANYIN

CHINA, QING DYNASTY (1644-1911)

清德化白釉觀音坐像

法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至20世紀初

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PAIRE DE COUPES EN PORCELAINE DE LA FAMILLE VERTE

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The dishes are decorated at the centre with a magpie perched on a branch of flowering prunus and a poetic inscription; frittings. 8½ in. (21.5 cm.) diam.

(2) €2,000-3,000 \$2,300-3,400 £1,600-2,400 PROVENANCE: Property of a French noble family, the collection was formed by the present

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owner's great-grandfather from late 19th century to early 20th century. A PAIR OF FAMILLE VERTE 'MAGPIE AND PRUNUS' DISHES 309 CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722) 清康熙 五彩喜上眉梢紋題詩盤 一對 法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至 20世紀初



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BOITE COUVERTE EN EMAUX CLOISONNES

CHINE, DYNASTIE MING, XVIEME SIECLE

The domed cover is enamelled with four cranes in flight amidst dense clusters of colourful *ruyi* clouds, the sides of the cover, the box and the base are decorated with lotus scrolls, all against a bright turquoise ground, the rims, base and interior are gilded.

81/4 in. (21 cm.) diam.

€8,000-12,000 \$9,200-14,000 £6,400-9,500

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

The design of cranes among multi-coloured clouds can be seen on a few cloisonné enamel pieces from the late 15th and early 16th centuries, including two jardinieres and a cup-stand illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pl. 28-30.

A CLOISONNE ENAMEL 'CRANES AND LOTUS' BOX AND COVER CHINA, MING DYNASTY, 16TH CENTURY

明十六世紀 掐絲琺瑯雲鶴蓮紋蓋盒

來源:

法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至20世紀初

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BRULE-PARFUM COUVERT EN BRONZE

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The vessel is modelled as an elephant with a detachable cover cast as a seated figure of a dignitary holding a vase in both hands and another vase-shaped incense stick holder on his back.

 $10\frac{1}{4}$ in. (26 cm.) high, wood stand

€5,000-7,000 \$5,800-8,000 £4,000-5,500

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

The word for elephant in Chinese is *xiang*, which can also mean appearance. Elephants also provide another message when combined with a precious vase. The combination of an elephant with vases thus suggests the phrase *taiping youxiang*, 'great peace in the world'.

A BRONZE 'ELEPHANT' INCENSE BURNER AND COVER CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 銅太平有象蓋爐

來源:

法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至20世紀初



PETITE BOITE COUVERTE EN LAQUE ROUGE

CHINE, FIN DE LA DYNASTIE MING (1368-1644)

The gently rounded box and cover is carved with a pair of pheasants perched on flowering peony branches, the base is decorated with a pair of magpies on a prunus tree, all against a stylised floral ground. The interior is lacquered black. 2% in. (7.4 cm.) diam.

€6,000-8,000

\$6,900-9,100 £4.800-6.300

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's greatgrandfather from late 19th century to early 20th century.

A SMALL CINNABAR LACQUER BOX AND COVER

CHINA, LATE MING DYNASTY (1368-1644) 明末 剔紅錦上添花紋蓋盒

來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初

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CACHET EN STEATITE GRISE

CHINE, DYNASTIE QING (1644-1911)

The square seal is surmounted by a recumbent Buddhist lion, with its head turned to the right, and its tail swept to the side. The ferocious face is finely detailed with its mouth slightly agape to reveal fangs. The seal face is incised in *zhuan* style with the Heart Sutra, the four sides with the same Buddhist text in *kai* style, signed Wen Peng (1497–1573) with an apocryphal date of the 16th years of Jiajing's reign, corresponding to 1537. The stone is of a dark brownish tone with some beige inclusions.

4% in. (10.5 cm.) high, wood stand

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's greatgrandfather from late 19th century to early 20th century.

A DARK GREY SOAPSTONE SQUARE 'LION' SEAL



CHINA, QING DYNASTY (1644-1911) 清 黑灰壽山石文彭款心經方印來源: 法國貴族私人珍藏,由現 藏家曾祖父購自19世紀末至20 世紀初

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PIERRE SONORE EN JADE VERTE EPINARD, *QING*

CHINE, DYNASTIE QING (1644-1911)

The chime is carved on one side with a phoenix flanked by bamboo and a pine tree, and the other side is incised with a deer next to a peach tree, all surrounded by bats and stylized dragons. The stone is of a dark green tone with some light green and rusty inclusions.

8% in. (22 cm.) wide

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

The jade must belong to a set of hanging chime originally. See a complete set of hanging spinach green jade chime, dated Qianlong period, illustrated in *The Complete Collection of Treasures of the Palace Museum - III - Jadeware*, Hong Kong, 1995, p. 40, no. 31.

A SPINACH GREEN JADE CHIME, QING CHINA. OING DYNASTY (1644-1911)

清 碧玉福壽吉祥紋磬

來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初

SCEPTRE RUYI EN LAQUE ROUGE **ET NOIRE**

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The ruyi-shaped head is carved through the red and black layers with the Daoist immortal Zhang Guolao standing in a rocky landscape holding a cylindrical bamboo drum (Yugu). The shaped handle is incised with bamboo, lotus scrolls, antique vessels and a Buddhist lion, and a bat is depicted in the ruyi-shaped tip. There is key fret on the sides and diaper pattern on the reverse. 15 in. (38 cm.) long

€8,000-12,000

\$9.200-14.000 £6,400-9,500

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's greatgrandfather from late 19th century to early 20th

Zhang Guolao, one of the Eight Immortals, is often depicted with a mule, and his attribute Yugu is a musical instrument in the shape of a bamboo tube or drum with two drumsticks.

A CINNABAR AND BLACK LACQUER RUYI **SCEPTRE**

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 剔紅松下張果老紋如意

來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初

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SCEPTRE RUYIEN LAQUE ROUGE, VERT

JAPON, EPOQUE MEIJI (1868-1912)

The ruyi-shaped head is finely carved with red and green layers over an ochre ground with a phoenix in flight amidst clouds above a stylized shou character. The back is decorated with three bats among lingzhi fungus. The shaped handle is incised with three further bats and three phoenix, with leafy peony and chrysanthemum blossoms on the reverse; small repair.

€3,000-4,000

\$3,500-4,600 £2,400-3,200

316

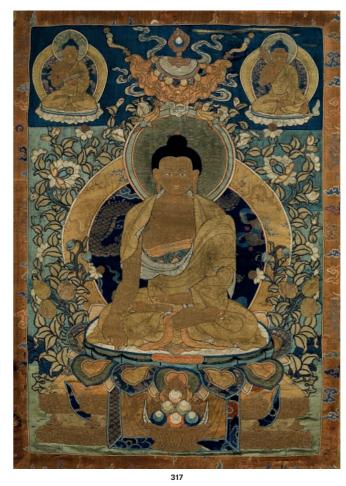
PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's greatgrandfather from late 19th century to early 20th

A THREE-COLOUR LACQUER RUYI SCEPTRE JAPAN, MEIJI PERIOD (1868-1912)

日本 明治時期 剔彩雲鳳福壽紋如意 來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初





DEUX THANGKAS EN TEXTILE APPLIQUE ET BRODE REPRESENTANT LES BOUDDHA DU PASSE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The centre of each depicts a Buddha of the Past. One has both hands in *vitarkamudra*, and the other with his right hand in *varadamudra*. Both are wearing monastic robes, and their faces with a serene expression. Above them is placed a parasol. The upper register sees two other Buddhas of the Past. All Buddhas are embroidered with their names in dBu.can script; in brocade mounting. $34\% \times 23$ in. $(87 \times 58.5$ cm.), framed

(2)

€30,000-40,000

\$35,000-46,000 £24,000-32,000

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

TWO EMBROIDERED-APPLIQUE THANGKAS DEPICTING THE 'BUDDHA OF THE PAST'

CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 過去佛堆繡唐卡 一組兩件 木框

來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初



STELE D'AMITAYUS EN BISCUIT EMAILLE

CHINE, DYNASTIE MING (1368-1644)

Amitayus is seated in *vajrasana* on a lotus base against an arched *mandorla*, with both hands resting on his lap in *dhyanamudra* and holding a vase. He is dressed in a monk's robe, and his face displays a serene expression with downcast eyes; losses of glaze.

15¾ in. (40 cm.) high

€3.000-4.000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's greatgrandfather in China and France, from late 19th century to early 20th century.

A GLAZED-POTTERY STELE OF AMITAYUS CHINA, MING DYNASTY (1368-1644)

明三彩無量壽佛龕

來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初

319

RARE ET IMPORTANT PANNEAU DE GUANYIN EN *KESI*

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The panel is finely woven with the central figure of Guanyin. He is seated in *vajrasana* on a lotus dais placed on a throne, with his hands resting on his lap in *dhyanamudra*. He is wearing a monastic robe exposing his bare chest decorated with a beaded necklace. His face displays a serene expression with downcast eyes below arched eyebrows. Above him is set a baldaquin decorated with swaying beaded tassels.

 $26\% \times 46\%$ in. (68 x 119 cm.), framed and glazed

€40,000-60,000

\$46,000-68,000 £32,000-47,000

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

Compare the complex bejewelled canopy with similar examples such as the heads of Amitabha and two Bodhisattvas on a woven silk tapestry in the Palace Museum Collection, Beijing, illustrated by Zhu Jian, *Treasures of the Forbidden City*, 1986, p. 245, no. 97.

Also compare to an Imperial *kesi* panel depicting three Buddhas dated Qianlong period, and another one showing Guanyin seated on a large lotus throne, dated 18th century, all illustrated in *Classics of the Forbidden City, Tangka Paintings in the Collection of the Palace Museum*, 2012, p. 324-326, no. 272-273.

A RARE AND FINE *KESI* PANEL OF GUANYIN CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 緙絲觀音坐像唐卡 鏡框 來源: 法國貴族私人珍藏,由現藏家曾祖 父購自19世紀末至20世紀初



319



STATUE DE LA REINE MAYA EN BOIS LAQUE

JAPON, XIXEME SIECLE

The figure is seated with legs pendent, with her right hand clasped and originally holding an attribute and her left supporting a stand. She is wearing various garments including a wide-sleeved mantel. Her separately carved head displays a serene facial expression and her hair is coiffed into a chignon topped by a crown. The back and interior of the figure are inscribed. 18% in. (46 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.



A LACQUERED WOOD FIGURE OF QUEEN MAYA JAPAN, 19TH CENTURY

日本 十九世紀 漆木佛母摩耶夫人坐像 來源: 法國貴族私人珍藏,由現藏家曾祖父購 自19世紀末至20世紀初

Inscription on the back

320

STATUE DE BOUDDHA AMIDA EN BOIS LAQUE

JAPON, EPOQUE EDO (1603-1868)

The deity is seated in *vajrasana* on a separately carved lotus base which is placed on a throne supported by a lion. Both hands are in *dhyanamudra*, and he is wearing a pleated monastic robe. His face displays a serene expression with downcast inlaid eyes. A flaming *mandorla* is set into his throne. 23½ in. (59 cm.) high

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

A LACQUERED WOOD FIGURE OF BUDDHA AMIDA

JAPAN, EDO PERIOD (1603-1868)

日本 江戶時代 漆木佛坐像

來源:

法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至20世紀初





STATUE DE GUANYIN EN BRONZE PARTIELLEMENT DORE ET LAQUE

CHINE, DYNASTIE MING, XVIIEME SIECLE

The deity is seated in *vajrasana* on a separately cast lotus base. His principle hands showing the *bodhyagrimudra* and the others radiating around his body and holding the prescribed attributes and gestures. He is wearing a *dhoti* and jewellery. His face displays a serene expression with downcast eyes; small damages.

19 in. (48.5 cm.) high

€10,000-15,000

PROVENANCE

\$12,000-17,000

£8,000-12,000

Property of a French noble family, the collection was formed by the present owner's great-grandfather from late 19th century to early 20th century.

A PARCEL GILT-LACQUERED BRONZE FIGURE OF THE EIGHTEEN-ARMED GUANYIN

CHINA, MING DYNASTY, 17TH CENTURY

明十七世紀 鎏金銅及銅漆金十八臂觀音坐像 來源:

法國貴族私人珍藏,由現藏家曾祖父購自19世紀末至20世紀初



VARIOUS PROPERTIES

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STATUE DE MANJUSHRI EN BRONZE

CHINE, FIN DE LA DYNASTIE MING (1368-1644)

He sits in *vajrasana* on a lotus base. Both hands are holding the stems of lotuses flowering along his shoulders supporting a scroll and originally the sword. He is wearing a *dhoti*, cape and bejewelled. His face displays a serene expression. 12.1/5 in. (32 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

A BRONZE FIGURE OF MANJUSHRI CHINA, LATE MING DYNASTY (1368-1644) 明末 銅文殊菩薩坐像

f324

STATUE DE *BODHISATTVA* EN BRONZE LAQUE

CHINE

The figure sits in *vajrasana* on a lotus base with both hands showing different gestures. He is dressed in a *dhoti* and is wearing jewellery. His face displays a serene expression with downcast eyes, *urna*, and smiling lips. 13% in. (34 cm.) high

€10,000-15,000

\$12,000-17,000 £8,000-12,000

A LACQUERED BRONZE FIGURE OF A BODHISATTVA

CHINA

銅菩薩坐像



STATUE DE GUANYIN EN BRONZE

CHINE, DEBUT DE LA DYNASTIE MING (1368-1644)

He sits with legs pendent with his principle hands in *anjalimudra*. The other four hands radiating around his body are holding the prescribed attributes. He is wearing a *dhoti*, cape and bejewelled. His face displays a serene expression and flanked to each side by a ferocious face. His hair is combed in a chignon and secured with a tiara cast with a minute figure of the Buddha to its front; small restorations.

22% in. (57 cm.) high

€20,000-30,000

\$23,000-34,000 £16,000-24,000

A BRONZE FIGURE OF GUANYIN CHINA, EARLY MING DYNASTY (1368-1644) 明初 銅六臂觀音坐像



STATUE DE BOUDDHA SHAKYAMUNI EN GRES EMAILLE JAUNE ET VERT

CHINE, DYNASTIE MING (1368-1644)

The figure is seated in *vajrasana* on a lotus base placed on a throne. His hands are in *bodhyagrimudra*. He is wearing a monastic robe including an under garment secured with a ribbon and a wide sleeved mantle. His face displays a serene expression with downcast eyes below arched eyebrows, incised *urna* and faint smilling lips. His tight curled hair rising into his *ushnisha* and topped with a lotus bud; restoration.

 $27\frac{1}{4}$ in. (69 cm.) high

€60,000-80,000

\$69,000-91,000 £48,000-63,000

PROVENANCE

Etude Couturier - Nicolay, Drouot, 16 February 1977, lot 30.
A GREEN AND YELLOW-GLAZED FIGURE OF BUDDHA SHAKYAMUNI

明 素三彩釋迦牟尼佛坐像

CHINA, MING DYNASTY (1368-1644)

來源:

法國Drouot拍賣,Etude Couturier-Nicolay, 1977年2月16日,拍品30號







327 (Part)

BATAILLES DE LA CHINE (RÉDUITES) D'APRÈS LES GRANDES PLANCHES QUE L'EMPEREUR KIEN-LONG A FAIT GRAVER À PARIS. [PARIS]: CHEZ HOCQUART

VINGT-QUATRE PLANCHES (REDUITES)

The album contains sixteen prints after the series 'Conquests of the Emperor Qianlong' by Isidore-Stanislas Helman after Giuseppe Castiglione, Jean Denis Attiret, Ignatius Sichelbarth and Jean Damascene, Paris, 1743-1788, and six prints after the 'Memorable facts related to the Emperor of China', by Isidore-Stanislas Helman after Jean Denis Attiret, Paris, 1788.

The scenes represent in order:

1. Presenting the prisoners taken during the pacification of the Muslim tribes to the Emperor. 2. The Battle of Khurungui. 3.Lifting of the Siege at the Black Water River. 4. The Battle of Tonguzluq. 5. Storming of the Camp at Gädän-Ola. 6. The Emperor in the suburbs personally receives news of the officers and soldiers distinguished in the campaign against the Muslim Tribes. 7. The Battle of Qurman. 8. Receiving the surrender of the Ili. 9. The Battle of Oroi-jalatu. 10. The Battle of Qos-gulag. 11. The Khan of Badakhsan Asks to Surrender. 12. The Battle of Yesil-kol-nor. 13. The Leader of Us (Turfan) surrenders with his city. 14. The Victory of Khorgos. 15. The Battle of Arcul. 16. A victory banquet given by the Emperor for the distinguished officers and soldiers. 17. Ploughing ceremony conducted by the Emperor of China. 18/19/20. Ordinary procession of the Emperor of China when he visits the city of Beijing. 21. The Qianlong Emperor receives the veterans of a victorious campaign. 22. A visit by the Emperor to the tombs of his ancestors. 23. Emperor Qianlong paying respects at the tomb of his ancestors. 24. The Emperor reciting poems in honour of his ancestors.

Each print measures: 16½ x 10% in. (42 x 27 cm.)

(24)

€15,000-20,000

\$18,000-23,000 £12,000-16,000

BATTLES OF CHINA (REDUCED) AFTER EMPEROR QIANLONG'S PRINTS ENGRAVED IN PARIS, BY HOCQUART

《 平定準噶爾回部得勝圖 》縮小版銅版畫 法國巴黎Hocquart出版社 一組二十四張 PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

328

ALBUM DE VINGT ESTAMPES 'PALAIS PAVILLONS ET JARDINS CONSTRUIT PAR GIUSEPPE CASTIGLIONE DANS LE DOMAINE IMPERIAL DU YUAN MING YUAN AU PALAIS D'ETE DE PEKIN'

FRANCE, PARIS, JARDIN DE FLORE, 1977

The album contains a complete set of twenty prints depicting views of the Summer Palace in Beijing, *Yuan ming yuan*, together with two title sheets in English and French; a sheet of introduction, with notes, bibliography and titles for the twenty prints. The views represent, in order, South facade of the Palace of the Delights of Harmony; North facade of the Palace of the Delights of Harmony; East facade of the water pavilion containing the hydraulic machine called the machine of St Peter; Gateway leading north to the Garden of the water pavilion; View of the Labyrinth; Aviary, west facade; Aviary, east facade; Belvedere; Bamboo Pavilion; Palace of the Calm Sea, north facade; Palace of the Calm Sea, east facade; Palace of the Calm Sea, south facade; Palace of the Immense Ocean; Waterworks; Throne of Qianlong, opposite the waterworks; Gateway to the terrace of the artificial hill; Temple of the artificial hill; Gateway to the artificial hill; View of the east bank of the lake. NUMBER 213 OF AN EDITION OF 275.

Each plate measures 37% x 23% in. (95 x 60 cm.)

€10 000-15 000

\$12,000-17,000 £8,000-12,000

PROVENANCE

Acquired in the French art market, in the early 1990s.

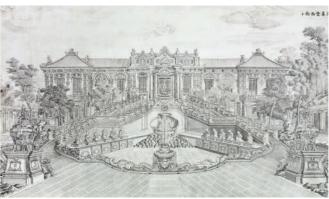
A similar album set was sold in Christie's Paris, 10 December 2014, lot 67.

AN ALBUM OF TWENTY PRINTS 'PALACES, PAVILIONS AND GARDENS
CREATED BY GIUSEPPE CASTIGLIONE IN THE IMPERIAL GROUND AT
YUANMING YUAN AT THE SUMMER PALACE BEIJING'

FRANCE, PARIS, JARDIN DE FLORE, 1977

1977年版 法國花園與花卉出版社《 圓明園西洋樓二十景銅版畫》 來源:於1990年代初購於法國藝術品市場





328 (Part)



PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

329

PORTE-MIROIR EN HUANGHUALI, JINGTAI

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The crest rail is flanked by dragon-head terminals, above reticulated panels divided into five sections. The centre section is carved with two confronting dragons chasing the flaming pearl amidst cloud scrolls and flanked by two smaller panels with phoenix amidst peony scroll. The two side panels are carved with magpies perched on prunus branches, each beneath sloping side rails terminating in dragon heads above two front panels carved in openwork with a *chilong*. The front is set with five drawers decorated with leafy flowers above shaped aprons carved with two confronting *chilong* on the front, and the whole stand is supported on four short cabriole legs; small damages.

 $26\% \times 22\% \times 13$ in. (67 x 56.5 x 33 cm.)

A HUANGHUALI MIRROR STAND, JINGTAI CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八十九世紀 黃花梨五屏風式龍鳳呈祥紋鏡台

New York, 16 - 17 September 2010, lot 1209.

panels and fixed bases. These mirror stands were placed on dressing tables for ladies, with the mirrors standing against the central panel and held up usually with a U-shaped support. Cosmetics and ornaments were stored in

the drawers located to the lower front. See a huanghuali mirror stand sold at

Christie's Paris, 19 December 2012, lot 106; and another is sold at Christie's

€20,000-30,000

\$23,000-34,000 £16,000-24,000

_ PROPERTY OF A FRENCH PRIVATE COLLECTOR _____

法國私人珍藏

[LOTS 330 - 333]



330

GRAND POT A PINCEAUX EN HUANGHUALI, BITONG

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

Of large size and plain cylindrical form, the sides have an attractive grain. The base is fitted with a later circular plug.

10% in. (27 cm.) diam., 9 in. (23 cm.) high

€8,000-12,000 \$9,200-14,000

£6,400-9,500

A LARGE HUANGHUALI BRUSH POT, BITONG CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八十九世紀 黃花梨筆海

331

CHAISE MINIATURE EN HUALI

CHINE, XXEME SIECLE

In the form of a folding chair (*jiaoyi*), the round toprail continues in a curve to the arms and terminates in outswept ends. There are two small shelves instead of the seat.

11¾ in. (30 cm.) high

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

Property of a French Private collector.

A HUALI MINIATURE CHAIR
CHINA, 20TH CENTURY
二十世紀 花梨交椅型擺架

來源: 法國私人珍藏

PETIT CABINET EN HUANGHUALI, GUANPIXIANG

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The panel top is set within the cover which opens to reveal the tray beneath. The two panel doors are fitted flush and open to reveal the interior with four drawers. The whole is raised on a rectangular platform carved with a shaped apron at the front, with metal mounts, handles and lockplate; minor age cracks.

12% in. (32 cm.) high

€10,000-15,000 \$12,000-17,000 £8,000-12,000

PROVENANCE:

Property of a French Private collector.

The choice of huanghuali with a particularly attractive grain makes this chest a refined example of its elegant type. A similar huanghuali seal chest, dated to the 17th-18th century, was sold at Christie's New York, 24-25 March 2011, lot 1377. A HUANGHUALI SEAL CHEST, GUANPIXIANG CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八十九世紀 黃花梨官皮箱 來源:法國私人珍藏



333

SUPPORT DE BASSIN EN HONGMU ET UN BASSIN EN BRONZE

CHINE, XXEME SIECLE

The stand with five slender curved legs of rounded section joined to two central flower-decorated stretchers at top and bottom; together with a bronze basin decorated with lotus and bats.

Basin stand: 26% in. (67 cm.) high Basin: 13¼ in. (33.5 cm.) diam.

(2)

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

Property of a French private collector.

A *HONGMU* FIVE-LEG BASIN STAND AND A BRONZE BASIN

CHINA, 20TH CENTURY

二十世紀

紅木面盆架及蓮紋銅盆 一組兩件

來源: 法國私人珍藏





VARIOUS PROPERTIES

334

CABINET COSMETIQUE EN HONGMU, GUANPIXIANG

CHINE, DYNASTIE QING, XIXEME SIECLE

Of sturdy proportions, the dome-shaped cover opens to reveal a folding mirror stand and a mirror, above a pair of panel doors carved in low relief with flower scroll and opening to reveal the interior with four drawers; small replacements. $13\% \times 10\% \times 14\%$ in. (35 x 26.5 x 36 cm.)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

From a private French collection.

Compare to a *huanghuali* dressing case of similar shape, dated 18th century, illustrated by C. Evarts, *A Leisurely Pursuit: Splendid Hardwood Antiquities* from the Liang Yi Collection, Hong Kong, 2000, p. 186-187, no. 65.

A HONGMU DRESSING CASE, GUANPIXIANG

CHINA, QING DYNASTY, 19TH CENTURY

清十九世紀 紅木官皮箱來源: 法國私人舊藏

335

BOUGEOIR EN BRONZE MONTE EN LAMPE

CHINE, FIN DE LA DYNASTIE MING (1368-1644)

The figure is cast as a foreigner with curly hair and a scowling expression. He is wearing a sash tied around his bare torso and a skirt tied around the hips. His right hand is on his hip while his left hand is raised to support the barbed drip pan, all on a hexagonal base.

18% in. (48 cm.) high

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

Acquired in the 1960s and thence by descent to the present owner.

A BRONZE FIGURAL CANDLESTICK MOUNTED AS A LAMP
CHINA, LATE MING DYNASTY (1368-1644)

明末 銅胡人燭台

來源: 前藏家購於1960年代, 現由家族後代繼承



PAIRE DE CABINETS EN HUANGHUALI, YUANJIAOGUI

CHINE

Each rectangular cabinet has a pair of doors to the front below a protruding top frame with rounded corners, supported on rounded corner posts with shaped spandrels to the front and sides. The wood is of an attractive light brown tone. $41\% \times 27\% \times 15\%$ in. (105 x 70 x 40 cm.)

(2)

€40,000-60,000

\$46,000-68,000 £32,000-47,000

A PAIR OF *HUANGHUALI* RECTANGULAR CABINETS, *YUANJIAOGUI* CHINA

黃花梨圓角櫃 一對





SUPPORT DE BASSIN EN HUANGHUALI, MIANPENJIA

CHINE, DYNASTIE QING, XIXEME SIECLE

The crest rail terminating in stylised scroll is above aprons carved in openwork as a pair of *chilong*, all above a reticulated panel carved with two birds perched on flowering branches. The spandrels are carved as a pair of confronting dragons. The lower part has an upper and lower wheel-shaped stretcher of six spokes, with the tops of the legs carved as *lingzhi* sprays.

69¼ in. (176 cm.) high, 23¼ in. (59 cm.) wide

€15,000-20,000

\$18,000-23,000 £12,000-16,000

Compare with another *huanghuali* basin stand decorated with dragons and bats, dated 18th-19th century, sold in Christie's New York, 22-23 March 2012, lot 1753.

A HUANGHUALI BASIN STAND, MIANPENJIA CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 黃花梨花鳥紋面盆架

來源: 法國私人舊藏



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR 歐洲私人珍藏

338

TABLE BASSE EN HUANGHUALI, KANGZHUO

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The rectangular panelled top is supported on four sturdy cabriole legs ending in ball and claw feet. The fierce animal mask terminals are carved with fanged, gaping jaws, bulging eyes, flaring nostrils and streaming hair, all joined by an apron carved with a pair of confronted stylized dragons. 37% x 26½ x 12 in. (96 x 67.5 x 30.5 cm.)

€20.000-30.000

\$23,000-34,000 £16,000-24,000

PROVENANCE

From a private collection, Vienna.

Compare with very similar kang tables in the Shanghai Museum, illustrated in Chinese Ming and Qing Furniture Gallery, p. 8, in R.D. Jacobsen, Classical Chinese Furniture in the Minneapolis Institute of Arts, Minneapolis Institute of Arts, 1999, p. 94-95, no. 27. A kang table with animal masks and claw feet, and an unusual convex waist was sold at Christie's, New York, The Mr. and Mrs. Robert P. Piccus Collection of Fine Classical Chinese Furniture, 18 September, 1997, lot 31. See, also, a zitan kang table with similar animal masks and ball and claw feet, sold at Christie's, New York, Important Chinese Furniture, Formerly in the Museum of Classical Chinese Furniture Collection, 19 September, 1996, lot 97.

A HUANGHUALI KANG TABLE, KANGZHUO CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八/十九世紀 黃花梨龍紋炕桌 來源:維也納舊藏

339

PAIRE DE CHAISES EN HUANGHUALI, QUANYI

CHINE, DYNASTIE QING, XIXEME SIECLE

The curved top rail is extending beyond the front corner posts and terminating in out-curved hooks above shaped spandrels, and the splats are carved with a medallion containing a winding dragon. The hard mat seats are set into the rectangular frame above shaped aprons and spandrels, the legs of rounded section are joined by low, stepped stretchers.

36% in. (93 cm.) high, 25% in. (64 cm.) wide

(2)

€30,000-40,000

\$35,000-46,000 £24.000-32.000

PROVENANCE:

By repute, from Peter and Veena Schnell collection, Zurich, Switzerland.

A PAIR OF *HUANGHUALI* HORSESHOE-BACK ARMCHAIRS, *QUANYI*

CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 黃花梨圈椅 一對

傳瑞士蘇黎世Peter及Veena Schnell舊藏





RARE ET EXCEPTIONNEL CABINET COSMETIQUE SURMONTE D'UN PORTE-MIROIR PLIANT EN ZITAN, JINGTAI

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

Of almost square form, the retractable mirror stand is inset with five reticulated panels finely carved with dragons chasing the flaming pearl amidst foaming waves and clouds, framing a central panel pierced with a stylized *Shou* character surrounded by four bats, above an adjustable lotus-leaf-shaped support which can hold mirrors of different sizes. The pair of hinged front doors, carved in high relief with two further ferocious five-clawed dragons amidst scrolling clouds, reveal the interior with seven drawers which are pierced with archaistic *chilong*. The side and back panels are delicately carved with an archaistic *chilong* amidst flower scroll. The whole is raised on short, inward-curved feet; one replaced drawer.

With the mirror stand closed: $91\!\!/\!_4$ x 20% x $201\!\!/\!_2$ in. (23.5 x 52.5 x 52 cm.)

€100,000-150,000

\$120,000-170,000 £80,000-120,000

PROVENANCE

By repute, with Charlotte Horstmann, Hong Kong, by a Swiss private collector in 1960s, Chateau de Corbières, Lac de la Gruyere, Estavayer-le-Lac, Switzerland.

A RARE AND EXCEPTIONAL ZITAN DRESSING TABLE CABINET WITH A FOLDING MIRROR-STAND, JINGTAI

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 紫檀雲龍趕珠紋折疊式鏡台

來源:傳於1960年代購自香港古董商Charlotte Horstmann, 後珍藏於瑞士 Corbières 城堡, Gruyere 湖, Estavayer-le-Lac







A dressing table cabinet with a folding mirror-stand of this large size and sumptuous quality of carving and decoration is extremely rare, and the use of the noble material *zitan* makes it an exceptional piece as *zitan* had become a very expensive commodity by the early Qing dynasty. The top panelled mirror-stand of this ingenuous piece can be closed or angled on a ratcheted support, as discussed in Wang et al., *Masterpieces from the Museum of Classical Chinese Furniture*, Hong Kong, 1995, p. 150-151. When the mirror stand is removed, the dressing cabinet becomes a small table. This is also described in the late Ming novel, *Jin Ping Mei*, when wine and food are brought to one of the women's rooms and served upon a small dressing stand with its mirror removed.

The elaborate style and carving of the dragons, clouds and waves is comparable to that found on a pair of Imperial *zitan* compound cabinets in the *Yangxin dian*, the Hall of Mental Cultivation in the Forbidden City, illustrated by Yang Boda's *in Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, p. 38, fig. 14, where the author describes them as being produced in the Guangdong workshop. Also, compare to a pair of *zitan* 'dragon' panels with similar decoration, dated 18th-19th century, sold in Christie's New York, 20-21 March 2014, lot 2309.

It is interesting to note that the elegant style of the archaistic *chilong* carving on the side, back panels and drawers appears frequently on mid and late Qing dynasty furniture, and seems to be derived from an early Qing form. Compare the similar carving on the rails of a *zitan luohan chuang* in the collection of the Palace Museum, Beijing, illustrated in *Ming Qing Guting Jiaju Da Guan*, vol. I, Beijing, 2006, p. 73, where it is dated to the Qing dynasty.





PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

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TABLE CARREE ET SON REPOSE PIEDS EN BOIS LAQUE NOIR ET INCRUSTATIONS DE NACRE

CHINE, DYNASTIE QING (1644-1911)

The central section of the top panel is inlaid with medallions enclosing flowers, precious objects, auspicious fruits, cranes and bats. The border is decorated with a band of archaistic key-fret and floral sprigs. The curved apron is decorated in openwork with a *ruyi* cloud at each corner joining the legs. The square footrest is decorated with the same design with its border bound with copper; small restorations.

The table: $33\% \times 33\% \times 33\%$ in. $(84.5 \times 84.5 \times 85$ cm.) The footrest: $22\% \times 22\% \times 6\%$ in. $(58 \times 58 \times 16$ cm.)

(2

€20,000-30,000

\$23,000-34,000 £16,000-24,000

A BLACK-LAQUERED AND MOTHER-OF-PEARL-INLAID SQUARE TABLE WITH ITS FOOTREST

CHINA, QING DYNASTY (1644-1911)



Top panel



法國重要藏家 Larent Kadé 先生 (1933-1990) 舊藏

[LOTS 342 - 362]



ECRAN ET SON SOCLE EN BOIS ET **INCRUSTATIONS DE NACRE**

CHINE, DYNASTIE QING (1644-1911)

Of rectangular section, the screen is finely decorated on one side with equestrian figures in a landscape, and the other side with two elegant ladies reading a book in a garden, both sides bearing a poetic inscription. The stand is finely inlaid with flowers and precious objects.

The screen: 23 x 181/2 in. (58.5 x 46 cm.) The stand: 63 cm. (24¾ in.) wide

€2,000-3,000 \$2.300-3.400 £1,600-2,400

A MOTHER-OF-PEARL-INLAID WOOD SCREEN WITH ITS STAND

CHINA, QING DYNASTY (1644-1911) 清 木嵌螺鈿人物題詩紋插屏及底座

LANTERNE ET SON SOCLE EN PORCELAINE DE LA FAMILLE ROSE

CHINE, FIN DE LA DYNASTIE QING (1644-

The hexagonal body is finely enamelled with roundels enclosing figures in garden scenes and floral sprays reserved on geometric openwork grounds. The stepped base has flower-shaped apertures between floral grounds; small restorations.

161/2 in. (41 cm.) high overall

€2,000-3,000

\$2,300-3,400 £1,600-2,400

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present

A FAMILLE ROSE LANTERN AND STAND CHINA, LATE OING DYNASTY (1644-1911) 清末 粉彩開光人物花卉紋鏤雕燈籠及座 來源: 法國重要藏家Larent Kadé先生(1933-1990)舊藏,現由家族後代珍藏

CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN CACHET EN BLEU SOUS COUVERTE ET EPOQUE QIANLONG (1736-1795)

The interior is finely enamelled with two confronting stylized phoenix, surrounded by four lotus blooms, each brightly enamelled in a different color and borne on leafy tendrils. The border is brightly enamelled with the Eight Buddhist Emblems, bajixiang, interspersed with wispy clouds picked out in underglaze blue, ironred and green enamels. The reverse is decorated with large lotus blooms and sprigs; restorations. 20 in. (51 cm.) diam.

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner. A LARGE DOUCAI 'PHOENIX' CHARGER

CHINA, QING DYNASTY, QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)



清乾隆 鬥彩八吉祥纏枝蓮紋大盤 六字篆書款

來源・法國重要藏家 Larent Kadé先生(1933-1990) 舊藏,現由家族後代珍藏



STATUE DE LION BOUDDHIQUE EN **BRONZE**

CHINE, DYNASTIE MING (1368-1644)

The lion is finely cast with its head turned to the side, the fierce face with flaring nostrils and bulging eyes, the mane neatly arranged into curls and its right paw resting on a brocade ball. 61% in. (15.5 cm.) wide

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present

A BRONZE FIGURE OF A BUDDHIST LION CHINA, MING DYNASTY (1368-1644) 明 銅佛獅戲球擺件

來源: 法國重要藏家Larent Kadé先生(1933-1990)舊藏,現由家族後代珍藏

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ELEMENT EN JADE BLANC SCULPTE

CHINE, DYNASTIE QING (1644-1911)

The finial is finely carved in openwork with a crane amidst lotus stems and leaves. The stone is of a white even tone. 3 in. (7.5 cm.) high

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990). France, and thence by descent to the present

A WHITE JADE 'LOTUS AND CRANE' FINIAL CHINA, QING DYNASTY (1644-1911)

清白玉鏤雕仙鶴蓮紋配件

來源: 法國重要藏家Larent Kadé先生(1933-1990)舊藏,現由家族後代珍藏

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REPOSE-PINCEAUX EN AGATE ROSE

CHINE, DYNASTIE QING, XIXEME SIECLE

In the shape of a scroll, the curved upper side is delicately carved with a bat in flight beside a pine tree. The stone is of a pinkish-milky tone with some white and coral inclusions.

51/4 in. (13.5 cm.) wide, wood stand

€1.500-2.000

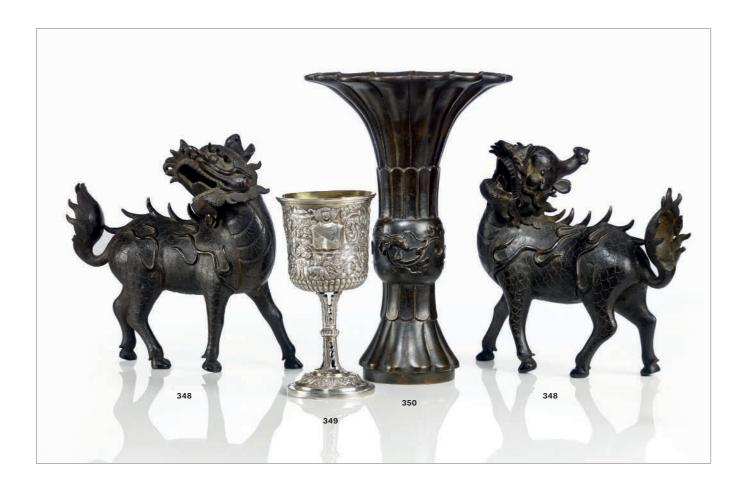
\$1,800-2,300 £1,200-1,600

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present

A PINK AGATE BRUSH REST CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 粉瑪瑙福壽紋筆枕 來源: 法國重要藏家Larent Kadé先生(1933-

1990)舊藏,現由家族後代珍藏



PAIRE DE STATUES DE QILIN EN BRONZE

CHINE, DYNASTIE MING (1368-1644)

The *qilin* are finely cast and detailed with the head turned back, their mouths exposing the sharp teeth and tongue, and with long whiskers, bulging eyes and a single horn set between the ears. 81/4 in. (21 cm.) wide

(2)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

A PAIR OF BRONZE FIGURES OF *QILIN* CHINA, MING DYNASTY (1368-1644) 明 銅麒麟擺件一對

來源:法國重要藏家Larent Kadé先生 (1933-1990)舊藏,現由家族後代珍藏

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COUPE A PIED EN ARGENT

CHINE, DYNASTIE QING, XIXEME SIECLE

The silver cup is finely decorated in repoussé with scenes of immortals in heavenly pavilions and a coat of arms. The flaring base is incised with a band of scrolling foliage, surrounded by an outer band of leaves and flowers, and the base impressed with the mark 'De Xing'.

6% in. (17 cm.) high

Gross weight: 282.50 gr. (9.96 oz.)

€1,000-1,500

\$1,200-1,700 £800-1,200

PROVENANCE

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

AN EXPORT SILVER STEM CUP
CHINA, QING DYNASTY, 19TH CENTURY
清十九世紀 銀外銷群仙祝壽紋高腳杯
「德興 | 戳印

來源:法國重要藏家Larent Kadé先生 (1933-1990)舊藏,現由家族後代珍藏

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VASE ARCHAISANT EN BRONZE, GU CHINE, DYNASTIE QING,

XVIIEME-XVIIIEME SIECLE

The lobed vase is finely cast simulating overlapping petals, and the central knop is decorated with two coiled *chilong* amongst cloud scrolls. The base is cast with an apocryphal Xuande six-character mark. 10% in. (27 cm.) high

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€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

A similar vase, dated Kangxi period, was sold in Christie's, King Street, London, 12 May 2009, lot 130.

A BRONZE ARCHAISTIC 'CHILONG' VASE, GU CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 銅仿古螭龍紋花觚 來源:法國重要藏家Larent Kadé先生 (1933-1990)舊藏,現由家族後代珍藏



VASE EN EMAUX CLOISONNES, GU

CHINE, XVIIEME SIECLE

The vase is enamelled in bright tones with *taotie* masks, and a band of upright cicada blades at the corners of the trumpet mouth enclosing *chilong* motifs. The mouth is decorated with a pair of confronting phoenix on both the exterior and interior. The exterior is applied eight vertical rows of notched flanges.

15% in. (40.5 cm.) high

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

A CLOISONNE ENAMEL VASE, *GU* CHINA, 17TH CENTURY

清十七世紀 掐絲琺瑯獸面紋花觚 來源:法國重要藏家Larent Kadé先生 (1933-1990)舊藏,現由家族後代珍藏

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DEUX FIBULES ET UNE BOUCLE DE CEINTURE EN EMAUX CLOISONNES

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE ET POSTERIEUR

The rectangular and S-shaped belt hooks terminate in a dragon head, and the bodies are decorated with a dragon and stylized flowers. The buckle is enamelled with small flowers.

4 and 3% in. (10 and $8\,cm.)$ long, metal stands

(3)

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

TWO CLOISONNE ENAMEL BELT HOOKS AND A BELT BUCKLE

CHINA, QING DYNASTY, 17TH-18TH CENTURY AND LATER

清十七/十八世紀及更晚

掐絲琺瑯花卉紋帶鉤及帶扣 一組三件來源: 法國重要藏家Larent Kadé先生(1933-1990)舊藏,現由家族後代珍藏







BRULE-PARFUM TRIPODE EN EMAUX CLOISONNE

CHINE, DYNASTIE MING, XVIEME-XVIIEME SIECLE

The globular body is raised on three gilt-bronze elephant supports and is decorated around the sides with six large lotus blossoms borne on scrolling leafy tendrils, with a large multicolored, spiralled flower head in the centre of the base, and with a pair of gilt-bronze handles formed as coiled *chilong*; replacements.

6% in. (17 cm.) high

€8,000-12,000

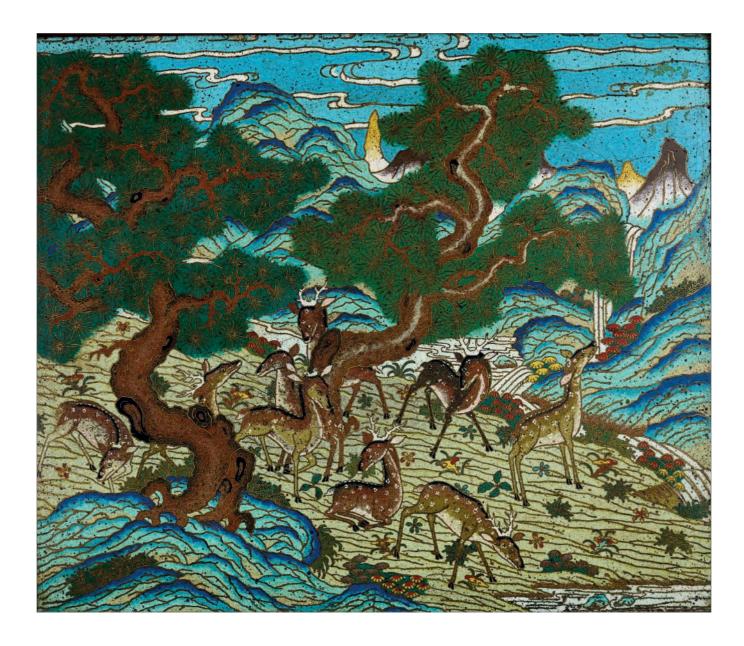
\$9,200-14,000 £6,400-9,500

PROVENANCE

Collection of the late Laurent Kadé (1933-1990), France, and thence by <u>descent</u> to the present owner.

A smaller cloisonné enamel censer, featuring comparable gilt-bronze feet and handles, although decorated with cranes amidst clouds, is illustrated by H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, Zurich, 1989, no. 56, where it is dated first half 16th century. See a similar tripod censer, dated 16th-17th century, sold at Christie's, New York, 15 September 2011, lot 1203.

A CLOISONNE ENAMEL 'LOTUS' TRIPOD CENSER CHINA, MING DYNASTY, 16TH-17TH CENTURY 明十六/十七世紀 掐絲琺瑯番蓮紋龍耳象足爐來源: 法國重要藏家Larent Kadé先生(1933-1990)舊藏,現由家族後代珍藏



RARE PANNEAU EN EMAUX CLOISONNES

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The rectangular panel is finely decorated in vivid enamels against a bright turquoise ground with nine deer, their fur picked out in white, pink and olivebrown, shown grazing, gamboling and resting in a lush landscape amidst pine trees, *lingzhi*, with a meandering stream flowing through blue-shaded rocks from the high mountains in the distance.

16¾ x 14½ in. (42,5 x 37 cm.), wood frame

€25,000-35,000

\$29,000-40,000 £20,000-28,000

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

The deer symbolises both career advancement and longevity, while the pine trees and *lingzhi* constitute additional symbols of long life.

See two cloisonné enamel vessels decorated with deer in landscapes, illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, 1989, no. 322, a large fish basin, and no. 323, a tripod censer.

Deer are often painted on enamelled porcelain of the Qianlong period. See a porcelain example, in the Shanghai Museum, illustrated in *China Museum Collections, Jingdezhen Polychrome Ceramics*, vol. 21, no. 103; another from the Grandidier collection in the Musée Guimet, Paris, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, no. 190.

A RARE CLOISONNE ENAMEL 'NINE-DEER' PANEL

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 掐絲琺瑯松鹿靈芝掛屏

來源: 法國重要藏家Larent Kadé先生(1933-1990)舊藏, 現由家族後代珍藏

PETIT BOL EN GRES YAOZHOU EMAILLE CELADON

CHINE, DYNASTIE SONG DU NORD, XEME-XIIEME SIECLE

The bowl is elegantly potted with a large peony blossom borne on leafy stems in the interior. It is covered inside and out with a glaze of olive-green colour. 5% in. (15 cm.) diam.

€3,000-4,000 \$3,500-4,600 £2,400-3,200

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

A SMALL CELADON-GLAZED YAOZHOU BOWL CHINA, NOTHERN SONG DYNASTY, 10TH-12TH CENTURY 宋耀州窯纏枝花卉紋淺口碗

來源:法國重要藏家Larent Kadé先生(1933-1990)舊藏, 現由家族後代珍藏

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RARE PETITE COUPE EN FORME DE CONQUE EN TERRE CUITE EMAILLEE

CHINE, DYNASTIE TANG-LIAO (618-1125)

The cup is finely moulded in the shape of a conch shell, with the exterior entirely covered in a marbled glaze, and the interior in olive-green; small restoration

4 in. (10 cm.) wide

€6,000-8,000 \$6,900-9,100 £4,800-6,300

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

From Buddhist scriptures, conch shells were traditionally blown as trumpets during Buddhist ceremonies, and as such they were considered as a symbol of the 'Voice of Buddha'. This current cup is an extremely rare example which combines the auspicious image of a conch shell with the marbled pottery technique.

Marbling, known as *jiao tai* in Chinese, became a popular decorative technique on ceramics of the Tang dynasty, and was applied to a number of different forms, including jars, cups, bowls, dishes and censers. Sections of marbling were also inlaid into larger items, such as pillows, for special decorative effect. The marbled appearance could be achieved either by combining clays of different colours when making the vessel, or by using two contrasting slips on the surface of the vessel. In either case the piece was afterwards covered with a transparent glaze.

A small cup with ring handle with similar marbling and amber glaze, formerly in the Anders Hellstrom Collection, is now in the Museum of Far Eastern Antiquities, Stockhom, and is illustrated in *Oriental Ceramics, The World's Great Collectons*, vol. 8, Tokyo, 1982, no. 25.

A RARE SMALL AMBER-GLAZED MARBLED POTTERY CONCH-SHELL SHAPED CUP

CHINA, TANG-LIAO DYNASTY (618-1125)

唐/遼 绞胎釉海螺式杯

來源:法國重要藏家Larent Kadé先生(1933-1990)舊藏, 現由家族後代珍藏

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JARRE EN GRES CIZHOU EMAILLEE NOIR ET BRUN

CHINE, DYNASTIE JIN-YUAN, XIIIEME SIECLE

The finely potted, ovoid body is covered with a lustrous blackish glaze freely painted around the sides in russet slip with two leafy stems, bearing two large lotus blossoms.

7¾ in. (19.5 cm.) high

€2,500-3,500

\$2,900-4,000 £2,000-2,800

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

A CIZHOU RUSSET-PAINTED BLACKISH-BROWN-GLAZED JAR CHINA, JIN-YUAN DYNASTY, 13TH CENTURY

金/元 磁州窯鐵鏽花嘟嚕瓶

來源: 法國重要藏家Larent Kadé先生(1933-1990)舊藏, 現由家族後代珍藏

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PETITE JARRE EN GRES EMAILLEE BRUN ET NOIR

CHINE, DYNASTIE YUAN (1279-1368)

In the shape of a grain measure, the neck is decorated with a band of milky dots, covered inside and out with brown and black glazes. 4% in. (10 cm.) high

€2,500-3,500 \$2,900-4,000 £2,000-2,800

PROVENANCE:

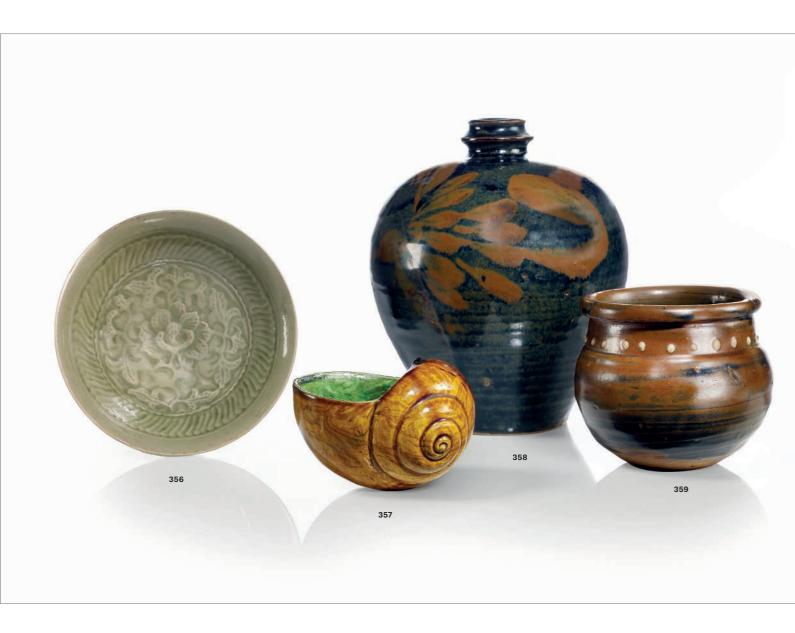
Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

A SMALL BLACK AND BROWN GLAZED JAR

CHINA, YUAN DYNASTY (1279-1368)

元 黑褐釉小罐

來源:法國重要藏家Larent Kadé先生(1933-1990)舊藏, 現由家族後代珍藏





MIROIR EN BRONZE

CHINE, DYNASTIE TANG (618-907 AV.JC.)

The lobed mirror is finely cast in relief with two figures flanking the central boss, with Confucius holding a staff on the left and the hermit Rong Qiqi possibly holding a sword and clad in a deerskin on the right, with an inscription, *Rong Qiqi wenyueda Kongfuzi* in a panel above and a willow tree below. 5% in. (13 cm.) diam.

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present

The inscription identifies the two figures and may be translated, 'Rong Qiqi was questioned by, and replied to Confucius.' For a similar lobed mirror and a discussion of this type of mirror see Ju-hsi Chou, Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors, The Cleveland Museum of Art, 2000, p. 77, no. 71, where the author notes that this type of mirror is often called the "Three Delights," a reference to a declaration made by Rong Qiqi. The author also notes that there is a similar mirror in the National Palace Museum, as well as excavated examples. A circular mirror of this design is illustrated in Bronze Mirrors in the Shanghai Museum Collection, Shanghai, 1987, no. 92.

A BRONZE LOBED 'THREE DELIGHTS' MIRROR CHINA, TANG DYNASTY (AD 618-907)

唐三樂銅鏡

來源:法國重要藏家Larent Kadé先生 (1933-1990)舊藏 現由家族後代珍藏

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MASQUE FUNERAIRE EN METAL ARGENTE REPOUSSE

CHINE, DYNASTIE LIAO (907-1125)

The thin sheet is formed as a man's face and is finely incised with lines indicating the facial hair, the eyes, nose and mouth; small damages. 6% in. (17 cm.) high, stand

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present owner.

A SILVERY METAL REPOUSSE FUNERARY MASK

CHINA, LIAO DYNASTY (907-1125)

遼 金屬面具

來源: 法國重要藏家Larent Kadé先生 (1933-1990)舊藏,現由家族後代珍藏

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OREILLER DE LA 'FAMILLE ZHANG' EN GRES CIZHOU

CHINE, DYNASTIE YUAN (1279-1368)

The rectangular pillow is finely painted in brown with a scene within a panel, probably from the Southern opera 'Zhao Zhennü and Cai Erlang', on the slightly concave top. Two peonies are painted on the front, and a phoenix standing on peony sprays on the back, with two hand-written inscriptions on both sides reading *guxiangci feisu*, *Zhangjiazhen bufan* ('ancient ceramics are great, Zhang's family's pillows are extraordinary'); small restorations.

161/2 in. (42 cm.) long

€3.000-4.000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

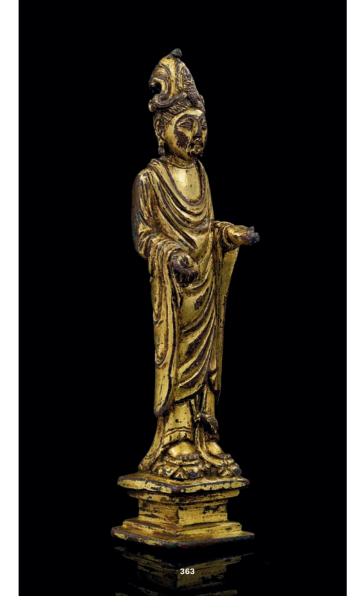
Collection of the late Laurent Kadé (1933-1990), France, and thence by descent to the present

Compare the similarly decorated Yuan dynasty pillows illustrating scenes from popular local operas, illustrated by Weidu Ma in *Patterns on Porcelain*, The Forbidden City Publishing House, 2014, P. 214 and P. 216.

A CIZHOU 'ZHANG FAMILY' PAINTED PILLOW CHINA, YUAN DYNASTY (1279-1368) 元 磁州窯戲曲人物紋瓷枕

來源: 法國重要藏家Larent Kadé先生 (1933-1990)舊藏,現由家族後代珍藏





VARIOUS PROPERTIES

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STATUE DE GUANYIN EN BRONZE DORE CHINA, DYNASTIE LIAO (907-1125)

He stands in samabhanga on a pair of lotus flowers placed on a pedestal. He holds his right hand clasped in front of the abdomen. He is wearing an under garment and a wide sleeved mantle falling down in regular folds. His face displays a meditative expression and his hair is combed in a chignon secured with a crown set to the front with a minute figure of Amithaba.

5½ in. (13 cm.) high

€15,000-20,000

\$18,000-23,000 £12.000-16.000

PROVENANCE:

From a European private collection.
A GILT-BRONZE FIGURE OF GUANYIN
CHINA, LIAO DYNASTY (907-1125)

遼 鎏金銅觀音立像 來源:歐洲私人舊藏

364

BOL EN GRES JIAN EMAILLE 'FOURRURE DE LIEVRE'

CHINE, DYNASTIE SONG, XEME-XIIEME SIECLE

The bowl is potted with conical sides flaring to a slightly everted finger-grooved rim. It is covered with a black glaze streaked with russet 'hare's fur' markings pooling in an irregular line above the foot exposing the buff body.

4% in. (11.7 cm.) diam.

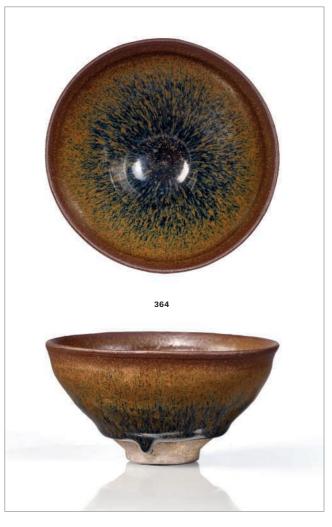
€4,000-5,000

\$4,600-5,700 £3,200-4,000

PROVENANCE:

From an important Asian collection.
A JIAN 'HARE'S FUR' TEA BOWL
CHINA, SONG DYNASTY, 10TH-12TH CENTURY
宋 建窯兔毫盞

來源:原亞洲重要舊藏





GRANDE STATUE DE PALEFRENIER EN TERRE CUITE EMAILLEE SANCAI

CHINE, DYNASTIE TANG (618-907 AP.JC.)

The tall figure is standing on a rectangular plinth, with his hands positioned as if they are holding reins. He is dressed in a knee-length tunic secured at the waist with a broad belt. The unglazed head is moulded with the hair pulled up under a double-knotted cap.

27% in. (69.5 cm.) high

€10,000-15,000

\$12,000-17,000 £8,000-12,000

EXHIBITED

Eskenazi Ltd. at Pacewildenstein, New York, 1999.

LITEDATURE

Eskenazi Ltd., *Ancient Chinese Bronzes and ceramics*, 23 March-3 April 1999, n.15, New York.

See a very comparable figure of groom, illustrated in Mario Prodan, *The Art of the T'ang Potter*, pl. 20, London, 1960. Also see a similar figure illustrated by Luoyang Cultural Relics Work Team, *Ancient Treasures of Luoyang*, 9. 89, fig. 4, Beijing, 1990.

Oxford thermoluminescence test no. C199f72, 12 Feburary 1999, is consistent with the dating of this lot.

A LARGE SANCAI-GLAZED FIGURE OF A GROOM

CHINA, TANG DYNASTY (AD 618-907)

唐 三彩侍從陶俑

展覽: 紐約, Eskenazi Ltd., 1999年.

著錄:

Eskenazi Ltd., Ancient Chinese Bronzes and ceramics, 1999年, n.15, 倫敦 此拍品經牛津熱釋光年法測試 (測試編號 C199f72),1999年2月10 日,證實與本圖錄之定代符合



IMPORTANT CHAMEAU EN TERRE CUITE EMAILLEE SANCAI CHINE, DYNASTIE TANG, FIN DU VIIEME-MILIEU DU VIIIEME SIECLE

The realistically modelled braying Bactrian camel is shown standing foursquare on a rectangular base, with its head held high and its neck arched. The two tall humps rise from the opening in the saddle cloth, which is splashglazed in green, amber and cream. 34% in. (88.5 cm.) high

€25,000-35,000

\$29,000-40,000 £20,000-28,000

PROVENANCE:

Acquired in Hong Kong in 1999.

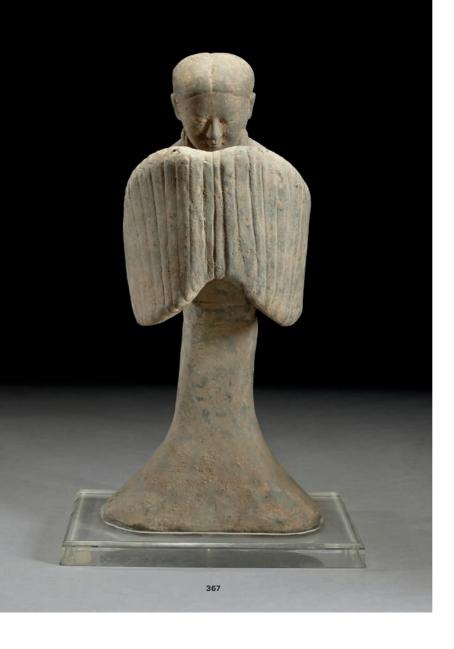
The Bactrian camel was not indigenous to China. Refer to Ezekiel Schloss, Ancient Chinese Ceramic Sculpture, Connecticut, 1977, vol. I, pl. 220, where he discusses the importation of tens of thousands of camels from the states of the Tarim Basin, Eastern Turkestan, and Mongolia. The Tang state even created a special office to supervise the imperial camel herds which carried

out various state assignments, including military courier service for the northern frontier. The camel was also used by the court and the merchants for local transportation and, of course, were the 'ships of the desert' linking China to the oasis cities of central Asia, Samarkand, Persia and Syria.

See a very comparable model of Bactrian camel but with the glaze colours reversed, illustrated in C. Hentze, Chinese Tomb Figures, pl. 91, London, 1928. See another striding cream-glazed camel with dark brown fur, illustrated in Eskenazi, Tang, n. 38, London, 1987.

A LARGE SANCAI- GLAZED POTTERY FIGURE OF A CAMEL CHINA, TANG DYNASTY, LATE 7TH-MID 8TH CENTURY 唐 七世紀末/八世紀初 三彩駱駝陶俑

來源: 於1999年購自香港



PROPERTY FROM A BELGIAN PRIVATE COLLECTOR 比利時私人珍藏

368

RARE CHAMEAU EN TERRE CUITE **POLYCHROME**

CHINE, DYNASTIE TANG, CIRCA VIIEME SIECLE

The large camel is modelled with its head slightly turned to the left with protruding eyes, flaring nostrils and ears lying against his neck. A moulded saddle bag hangs between its humps and is surmounted by a bearded Sogdian rider, who is seated in a relaxed posture with his right arm raised to goad the camel, and the other hand originally holding the reins. 26 in. (66 cm.) high

€25,000-35,000

\$29,000-40,000 £20,000-28,000

PROVENANCE:

Acquired from Zen Gallery, Brussels, 1999.

A FINE PAINTED POTTERY BACTRIAN CAMEL WITH SOGDIAN RIDER

CHINA, TANG DYNASTY, CIRCA 7TH CENTURY 唐 約七世紀 彩繪胡人駱駝陶俑 此拍品經牛津熱釋光年法測試 (測試編號 C100b25), 2000年1月25日, 證實與本圖錄 之定代符合

來源:於1999年購自布魯塞爾古董商 Zen Gallery

PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

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STATUE DE DANSEUSE EN TERRE CUITE CHINE, DYNASTIE HAN (206 AV. JC-220 AP. JC)

The court lady wears long layered robes that accentuate the slender profile of her curved body as she bends slightly forward with her hands joined together in front of her chest. The robes flare at the base and are raised up in the back in a graceful arch. Her face is realistically modelled with a serene expression, and her hair is parted in the middle and combed back in a looped knot. 18% in. (48 cm.) high

€10.000-20.000

\$12.000-23.000 £8,000-16,000

PROVENANCE:

With Zen Gallery, Brussels, 21 September 2000, and thence by descent.

The kind of dress with the long-sleeve is typical of dance performers. Until the end of the Warring States period, such dance performances were strictly relegated by law, and limited to banquets and festive occasions held by the court and upper classes. During the Han period, the rules governing dancing were relaxed and the practice enjoyed a wider public.

Compare other figures in dancing positions in the exhibition, Ancient Chinese Ceramics and Tomb Sculpture, J. J. Lally & Co., New York, 20 March-8 April 2000, no. 12 and cover; for a figure of a female dancer performing the long-sleeve dance, excavated in Bajiakou, near Xi'an, Shaanxi province, illustrated by J. Rawson, Mysteries of Ancient China, New York, 1996, p. 206, no. 108.

Oxford thermoluminescence test no. C299b26, 15 October 1999, is consistent with the dating of

A POTTERY FIGURE OF A DANCER CHINA, HAN DYNASTY (206 BC-AD 220) 漢 舞女陶俑

來源:於2000年9月21日購自比利時布魯 塞爾古董商Zen Gallery

此拍品經牛津熱釋光年法測試 (測試編號 C299b26), 1999年10月15日, 證實與本圖 錄之定代符合

 $T_{
m he}$ Tang dynasty is undoubtedly one of the most artistically exciting periods in China's long history. The arts are characterized by their diversity, cosmopolitan nature of their design and by the high technical skill employed in their manufacture as this pottery example amply demonstrates. In the first half of this dynasty, up to the An Lushan rebellion of A.D. 756, the level of luxury enjoyed by the court and the Tang elite ensured the production of a wide range of goods of the highest quality. As China prospered as a result of trade

with the west along the famous Silk Road, camels became increasingly important for the transport of wares, since these impressive animals could carry heavy loads over long distances, surviving several days without water. As their large and broad feet did not sink easily into the sand, they became known as 'the ships of the desert'. Many camels were imported from the states of the Tarim basin, Eastern Turkmenistan and Mongolia and are known as Bactrian camels. The Tang civil servants created a special office to supervise their breeding

and services. It seems that no pottery examples showing Chinese Han riders have been excavated. Perhaps only these Central Asian foreigners were able to tame and guide the camels.

Oxford thermoluminescence test no. C100b25, 25 January 2000, is consistent with the dating of this lot



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR _____

美國私人珍藏

[LOTS 369 - 370]



369

GRAND VASE RITUEL EN BRONZE, HU

CHINE, DYNASTIE DES HAN OCCIDENTAUX (206 AV.JC.-8 AP.JC)

Raised on a pedestal foot, the pear-shaped body is encircled by three slightly concave bands and with a pair of masks suspending loose rings on the shoulder.

181/8 in. (46 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

With Michael Goedhuis, London, 20 June 1992.
A LARGE BRONZE RITUAL WINE VESSEL, HU
CHINA, WESTERN HAN DYNASTY (206 BC-AD 8)
西漢 銅獸耳銜環壺

來源:於1992年6月20日購自倫敦古董商Michael Goedhuis



DEUX PETITS VASES RITUELS EN BRONZE, HU

CHINE, EPOQUE DES ROYAUME COMBATTANTS, IVEME-IIIEME SIECLE AV.JC.

Both pear-shaped vases are flat-cast with bands of scroll-filled, triangular pattern set within narrow scroll borders which are repeated on the neck. At the base there is a band of upright triangular blades filled with scrolls. There is a pair of mask handles suspending loose rings on the shoulders. 11% in. (30 cm.) high

(2)

€12,000-18,000

\$14,000-21,000 £9,500-14,000

PROVENANCE:

With La Maison Han-Martine Nathan, Paris, 4 December 1997. Property of an American Private collector.

A very similar *hu*, is illustrated by J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1995, p. 284, no. 51, dated late Warring States period, 3rd century BC.

TWO SMALL BRONZE RITUAL WINE VESSELS, HU

CHINA, WARRING STATES PERIOD, 4TH-3RD CENTURY BC

戰國 銅三角雲紋獸耳壺 一組兩件

來源:

於1997年12月4日購自巴黎古董店La Maison Han-Martine Nathan 美國私人珍藏



法國私人珍藏

[LOTS 372 - 380]

372

PETITE CLOCHE RITUELLE EN BRONZE, NAO

CHINE, FIN DE LA DYNASTIE SHANG, XIIEME-XIEME SIECLE AV.JC.

Both side are cast in high relief with a *taotie* mask, and the hollow, tapering shank opens into the base of the bell.

61/4 in. (16 cm.) high, wood stand

€10,000-15,000

\$12,000-17,000 £8.000-12.000

PROVENANCE:

Acquired prior to 1984, and thence by descent.

The musical instrument *nao* first appeared in China in the late Shang period and continued to be made into the early Zhou dynasty. They were made in sets of five or three, and were probably held upright in stands so that they could be struck from the exterior. Most of them have been excavated in the south of Henan, south of Shandong and Shaanxi provinces. A set of five was found in Fu Hao's tomb in Anyang, and is illustrated in *Yinxu Fu Hao mu*, Beijing, 1980, pl. LXII (1). A comparable example was sold in Christie's New York, 20-21 March 2014, lot 2010.

A SMALL BRONZE RITUAL BELL, *NAO* CHINA, LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

商末 銅獸面紋鐃來源: 購於1984年之前



DEUX CLOCHES RITUELLES EN BRONZE, NAO

CHINE, FIN DE LA DYNASTIE SHANG, XIIIEME-XIEME SIECLE AV.JC.

Raised on a hollow rectangular shank that opens into the bottom of the bell, both bells are cast with a pictograph on the interior. Both bells are covered with overall encrustation of pale green colour; cracks.

7% in. (20 cm.) and 7% in. (18 cm.) high, wood stands (2)

€8,000-12,000 \$9,200-14,000 £6,400-9,500

PROVENANCE:

Property from a French private collection, acquired prior to 1989, and thence by descent.

TWO BRONZE RITUAL BELLS, NAO

CHINA, LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

商末 銅鐃 一組兩件

來源: 法國私人珍藏, 購於1989年之前







GRAND VASE RITUEL EN BRONZE, JIA

CHINE, FIN DE LA DYNASTIE SHANG, XIIIEME-XIEME SIECLE AV.JC.

Raised on three blade-form supports, the body is cast with two bands of taotie masks, each composed of three masks positioned between the supports and with rounded eyes and slender dividing flange, with a simple strap handle surmounted by a mythical animal's head and a pair of rectangular posts with large conical caps cast with comma motifs; restorations.

12¾ in. (32.5 cm.) high

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

Property of a French private collection, acquired prior to 1989, and thence by descent.

A jia of larger size (45 cm. high) with similar decoration dated to the 13th-12th century BC is illustrated by R.W. Bagley, Shang Ritual Bronzes in the Arthur M. Sackler Collections, Washington, DC and Cambridge, Massachusetts, 1987, pp. 164-5, no. 7.

A LARGE BRONZE TRIPOD WINE VESSEL, JIA CHINA, SHANG DYNASTY, 13TH-11TH CENTURY BC

商末 銅獸面紋斝

來源: 法國私人珍藏,購於1989年之前



RARE BOL COUVERT RITUEL EN BRONZE, GUI

CHINE, DEBUT DE LA DYNASTIE DES ZHOU OCCIDENTAUX, XIEME-XEME SIECLE AV.JC.

Raised on a flared pedestal foot, the globular body is surmounted by a pair of C-scroll handles issuing from a bovine mask and terminating in a hooked pendent tab. The neck is cast in low relief with a band of taotie masks separated by a mythical animal's head, and a similar band is repeated on the doomed cover and the foot. The interior of the vessel and the cover are cast with a three-character archaic inscription reading: zuo zun yi ('made this precious vessel'), and the base is incised with archaic patterns; small

7% in. (20 cm.) high, wood stand

€30.000-50.000

\$35,000-57,000 £24,000-40,000

PROVENANCE:

Property of a French private collection, acquired prior to 1989, and thence by descent.

A gui with similar decoration on the shoulder and foot, is illustrated in Catalogue to the Special Exhibition of Grain Vessels of the Shang and Chou Dynasties, National Palace Museum, Taipei, 1985, pp. 254-255, pl. 42. Also compare to a very similar bronze gui and cover, dated early Western Zhou dynasty, sold in Christie's New York, 22-23 March 2012, lot 1520.





A RARE BRONZE RITUAL FOOD VESSEL AND COVER, GUI

CHINA, EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

西周初 銅獸首獸面紋雙耳簋

來源: 法國私人珍藏, 購於1989年之前

DEUX RARES ET IMPORTANTS VASES RITUELS EN BRONZE, *GU* CHINE, FIN DE LA DYNASTIE SHANG, XIIIEME-XIEME AV. JC.

Each of slender form, the trumpet-shaped neck is finely cast with four blades of cicada type above a narrow band of four angular snakes with hooked tails. The center section is decorated with two *taotie* masks divided and separated by narrow flanges, the flared foot with a narrow band of birds above two larger *taotie* masks, each cast inside the foot with the same inscription. The bronze has a mottled grey and milky green patina and areas of green malachite encrustation.

11 in. (28 cm.) high, wood stands

(2)

€60,000-80,000

\$69,000-91,000 £48,000-63,000

PROVENANCE:

Property of a French private collection, acquired prior to 1984, and thence by descent

The graph on the interior of both foot shows a human figure in profile, with prominent foot and hand reaching towards an implement, possibly a baton. The figure in profile may represent fu (father), and the implement he reaches for may identify his family name.

These pairs of finely cast gu are associated with the angular and precise style from the latter part of Anyang period, which all exhibit the same distinctive structure and the same decorative sequence of motifs.

A bronze *gu* with very similar cast decoration, but incorporating inverted *taotie* masks set within the blades on the neck, are illustrated by R.W. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1987, pp. 255, nos. 38. Compare to another similar pair of bronze *gu* from the Arthur M Sackler Collections, sold at Christie's New York, 14 September 2009, lot 5.

TWO RARE AND IMPORTANT BRONZE RITUAL WINE VESSELS, ${\it GU}$ CHINA, LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

商末 公元前十三/十一世紀 青銅獸面紋觚 一組兩件

來源: 法國私人珍藏, 購於1984年之前











~378

DEUX STATUES DE PERSONNAGES EN IVOIRE

CHINE, XVIIEME SIECLE

Zhong Liquan and Damo are finally carved wearing long flowing robes, both with a cheeful expression; small damages.

 $7\frac{1}{2}$ and $5\frac{1}{8}$ in. (19 and 13 cm.), wood stands

(2)

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

Property of a French private collection, acquired prior to 1989, and thence by descent.

TWO IVORY FIGURES OF ZHONG LIQUAN AND DAMO

CHINA, 17TH CENTURY

明末清初 十七世紀

象牙雕鍾離權及達摩立像 一組兩件 來源:法國私人珍藏,購於1989年之前 ~377

DEUX STATUES DE PERSONNAGES EN IVOIRE

CHINE, XVIIEME SIECLE

The old scholar and the young servant are finely carved wearing long flowing robes, both with a cheerful expression; small damages on one. 9% and 8% in. (25 and 22 cm.), wood stands

(2,

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

Property of a French private collection, acquired prior to 1989, and thence by descent.

TWO IVORY STANDING FIGURES OF A SCHOLAR AND A SERVANT

CHINA, 17TH CENTURY

明末清初 十七世紀 象牙雕人物立像

一組兩件

來源: 法國私人珍藏,購於1989年之前



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~379

DEUX GRANDES STATUES DE ZHONG LIQUAN EN IVOIRE

CHINA, XVIIEME SIECLE

Both figures are finely carved as the Immortal Zhong Liquan holding his fan and stick. They are wearing flowing long robes with a serene expression on their faces.

12% in. and 12% in. (32 cm. and 31.5 cm.), wood stands

(2)

€6.000-8.000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

Property of a French private collection, acquired prior to 1989, and thence by descent.

TWO LARGE IVORY FIGURES OF ZHONG LIQUAN CHINA, 17TH CENTURY

明末清初 十七世紀 象牙雕鐘離權立像 一組兩件

來源: 法國私人珍藏,購於1989年之前







~380

DEUX STATUES DE PERSONNAGES EN IVOIRE

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

Magu and Guanyin are finely carved wearing flowing robes with a serene expression. Magu is holding a 'longevity' peach in her hand, while Guanyin is carrying a young child and a rosary; small damages.

6½ and 5¾ in. (16.5 and 13.5 cm.) high

(2)

€1,000-1,500

\$1,200-1,700 £800-1,200

PROVENANCE:

Property of a French private collection, acquired prior to 1989, and thence by descent.

TWO IVORY FIGURES OF MAGU AND GUANYIN CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 象牙麻姑及觀音立像 一組兩件

來源: 法國私人珍藏,購於1989年之前

VARIOUS PROPERTIES

38

ENCRIER EN EMAUX CLOISONNES MONTE

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

The inkpot and cover is supported in the centre of an oval dish, decorated with stylized *shou* characters, lotus sprays and five bats (*wufu*), all on a turquoise ground. The Louis XV-style ormolu mounts are 19th century. 6½ in. (16 cm.) wide

€2,000-3,000 \$2,300-3,400 £1,600-2,400

AN ORMOLU-MOUNTED CLOISONNE ENAMEL 'LOTUS' INK STAND CHINA, QING DYNASTY, 18TH-19TH CENTURY 清十八十九世紀 鎏金銅鑲掐絲琺瑯福壽雙全紋墨盒

PROPERTY FROM A EUROPEAN COLLECTION 歐洲私人珍藏

383

GROUPE EN PORCELAINE DEHUA

CHINE, DEBUT DU XXEME SIECLE

The group depicts the Eight Immortals (baxian) with their attributes on a log raft which has a gnarled trunk-form mast. The base is formed as a flowing river; minor chips.

121/4 in. (31 cm.) wide, wood stand

€3,000-4,000 \$3,500-4,600 £2,400-3,200

A DEHUA GROUP OF 'EIGHT IMMORTALS' CHINA, EARLY 20TH CENTURY 二十世紀初 德化白釉八仙過海擺件

~382

BOITE COUVERTE EN IVOIRE

CHINE, DYNASTIE QING, XIXEME SIECLE

Raised on four paw feet, the rectangular box is finely carved throughout with Western figures, trees and boats, in a European landscape, with a pair of metal loop handles and a clasp inlaid with small rubies and emeralds. 8% in. (21.2 cm.) long

€1,500-2,000 \$1,800-2,300 £1,200-1,600

AN EXPORT IVORY BOX AND COVER CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 象牙<u>鑲寶石外銷西洋人物紋蓋盒</u>

PROPERTY FROM A PRIVATE COLLECTOR

私人藏家珍藏

384

PAIRE DE VASES HEXAGONAUX EN PORCELAINE DE LA FAMILLE ROSE

CHINE, DYNASTIE QING, EPOQUE YONGZHENG (1723-1735)

Each side is enamelled with a vase of flowers decorated with various figures reserved on an openwork lattice ground. There is a circular panel of flowers on the shoulders, and the flaring neck with bottle vases containing coral stems. The corners are enamelled in iron-red and gold; small restoration on one vase. 15 in. (38 cm.) high

(2)

€6,000-8,000

\$6,900-9,100 £4,800-6,300

See a pair of identical vases sold in Christie's Amsterdam, 15-16 December 2009, lot 146.

A PAIR OF FAMILLE ROSE RETICULATED HEXAGONAL VASES CHINA, QING DYNASTY, YONGZHENG PERIOD (1723-1735) 清雍正 粉彩鏤空開光侍女花卉紋六方瓶 一對





PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

385

GRAND VASE EN PORCELAINE DE LA FAMILLE ROSE MONTE BRONZE DORE

CHINE, DYNASTIE QING, XVIIIEME SIECLE

The main side is delicately enamelled with a finely drawn scene of an elephant being washed by two attendants, one of whom is standing on top of the elephant with a large brush, as a dignitary and a monk in a patchwork robe look on. The three other sides and the tall neck are decorated with further scenes of dignitaries, scholars and immortals in rocky landscapes; mounted as a lamp. 19% in. (48.5 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

Acquired between 1975-1980 in France, and thence by descent to the present owner.

A LARGE ORMOLU-MOUNTED FAMILLE ROSE SQUARE VASE CHINA. OING DYNASTY. 18TH CENTURY

清十八世紀 粉彩掃象圖方瓶來源:於1975-1980年間購自法國





PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

386

PAIRE DE FAUCONS EN PORCELAINE EMAILLEE ROUGE DE FER ET DE LA FAMILLE ROSE

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The hawks are finely modelled in mirror image standing on rockwork splashed in brown, blue, and green with one yellow talon raised. Their heads are cocked and their green-rimmed, black, beady eyes are fixed, while their plumage is picked out in tones of iron-red enamel with burgundy feather details. 13% in. (34.5 cm.), gilt-wood stands

(2

€30,000-50,000

\$35,000-57,000 £24,000-40,000 Pairs of porcelain hawks were made in several sizes during the 18th century. The present lot probably depicts sparrow hawks, and known to the Chinese as haidongqing, a small hawk used by the Chinese for goose hunting. A pair of hawks of similar size and decoration to those in the present lot are in the Peabody Essex Museum, Salem, formerly in the Collection of J. A. Lloyd Hyde, illustrated ibid., no. 79, p. 171. Another similar pair of hawks is illustrated by A. du Boulay, Christie's Pictorial History of Chinese Ceramics, Oxford, 1984, p. 301, fig. 12, and sold in these Rooms, 22 June 1981, lot 179, and another pair sold in Sotheby's London, 11 November 1997, lot 179.

A PAIR OF EXPORT IRON-RED AND FAMILLE ROSE HAWKS

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 外銷雀鷹立像 一對

RARE ET IMPORTANT VASE EN PORCELAINE DE TYPE GUAN MONTE BRONZE DORE

PORCELAINE: CHINE, DYNASTIE QING, MARQUE A SIX CARACTERES EN CACHET EN BLEU SOUS COUVERTE ET EPOQUE YONGZHENG (1723-1735)

The sturdily-potted hexagonal vessel rises from a short, gently splayed foot and is surmounted by a flaring neck, and it is entirely applied with an unctuous pale celadon glaze. The neck and base are applied with ormolu mounts in the Louis XV style, dated to *circa* 1880; base drilled. 20% in. (53 cm.) high, excluding ormolu stand

€40,000-60,000

\$46,000-68,000 £32,000-47,000

PROVENANCE:

With C.T. Loo, Paris, by repute.

The application of Song-type celadon glazes to porcelain, such as the present lot, was another aspect of archaism seen at the court of the Yongzheng and Qianlong Emperors. Song dynasty glazes that were particularly revered by the Ming and Qing emperors included Northern Song Ru ware and Southern Song Guan ware and Ge ware. Compare to a large Yongzheng hexagonal celadon guan-type glazed vase in the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain, Hong Kong, 1999, p. 226, pl. 204.

A RARE AND LARGE ORMOLU-MOUNTED GUAN-TYPE HEXAGONAL VASE

PORCELAIN: CHINA, QING DYNASTY, YONGZHENG SIX CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1722, 1735)

清雍正仿官釉六方大瓶 六字篆書款 鎏金銅鑲嵌部分為路易十五風格, 約1880年製

來源: 傳購於巴黎盧芹齋畫廊







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GRANDE JARRE EN PORCELAINE IMARI ET DE LA FAMILLE **VERTE**

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The exterior of the body is moulded in low relief with antique vessels and precious objects, and the interior is decorated with lotus flowers and a carp in the centre amidst aquatic plants.

12% in. (32 cm.) high

€8.000-12.000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

From an Austrian private collection. A LARGE VERTE-IMARI FISH BOWL

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 青花礬紅描金及五彩博古圖魚缸

來源: 奧地利私人舊藏

PROPERTY OF A FRENCH PRIVATE COLLECTOR

法國私人藏家珍藏

VASE ROULEAU EN PORCELAINE EMAILLEE BLEU POUDRE

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The vase is finely decorated in gilt with two rectangular panels enclosing chrysanthemums, peonies, lotus and poppies growing beside rockwork. The four smaller shaped panels depicts further flowers and ruyi clouds. The base bears a double circle in underglaze blue.

17¾ in. (45 cm.) high

€7,000-9,000

\$8,000-10,000 £5,600-7,100

PROVENANCE:

From the collection of Guy Kaufmann (1923-2010). With Galerie Jacques Barrère, Paris.

A GILT-DECORATED POWDER BLUE ROULEAU VASE CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 灑藍釉描金花卉紋棒槌瓶

法國藏家Guy Kaufmann (1923-2010)私人舊藏

購自巴黎Jacques Barrère畫廊





法國企業家PAUL-LOUIS WEILLER (1893-1993)舊藏

390

DEUX GRANDS PLATS EN PORCELAINE DE LA FAMILLE VERTE ET *IMARI*

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The centre is enamelled in the *famille verte* palette with eight female warriors on horseback being overlooked by a matriach and her attendants on a balcony, the broad everted rim with *verte-*Imari scrolling flowers.

21½ in. (53.7 cm.) diam.

(2)

€25,000-35,000

\$29,000-40,000 £20,000-28,000

PROVENANCE:

By repute, from the Collection of Duchess Isabella Lubomirska (née Czartoryska) (1736-1816), Lancut Castle, Poland.

The Counts Potocki, Lancut Castle, Poland, until circa 1944.

Paul-Louis Weiller (1893-1993), and thence by descent.

The decoration is known as 'the generals of the Yang family'. This relates to a story from the Northern Song dynasty when the men of the Yang family had all been killed by the invading Khitan Tartars. The women of the family therefore took up arms in defense of their country, and are shown

here riding out to meet the enemy watched by the matriach of the Yang family.

A NEAR PAIR OF CHINESE VERTE-IMARI LARGE DISHES

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 五彩楊家女將紋大盤 一組兩件來源:

傳波蘭Isabella Lubomirska公爵夫人(1736-1816)舊藏, Lancut城堡

波蘭Potcki伯爵舊藏,至1944年, Lancut城堡 法國企業家Paul-Louis Weiller (1893-1993)舊 藏,現由家族後代繼承

RARE BOL A PUNCH EN PORCELAINE DE LA FAMILLE ROSE

CHINE, DYNASTIE QING, DEBUT DE L'EPOQUE QIANLONG (1736-1795)

The bowl is finely and richly decorated with a continuous scene on the exterior depicting four cockerels, a hen and three chicks on a grassy bank beside large pink peony blooms, and a pair of pheasants perched on a long branch of begonia. A fifth cockerel, standing on a rock amidst peony blossoms is in the centre of the interior, below a pink-ground diaper band reserved with six cartouches framing a *chilong* amidst lotus flowers; hairline crack. 15% in. (40 cm.) diam., wood stand

The book by G.C. Williamson, *The Book of Famille Rose*, Mayflower Press, Plymouth, William Brenden and Son, Ltd, 1927, is sold with this present punchbowl, which is illustrated in colour, Plate II. (Fig. 1 & Fig. 2)

(2)

€50,000-70,000

\$58,000-80,000 £40,000-55,000

此拍品包括一本G.C. Williamson, The Book of Famille Rose, 1927年出版

PROVENANCE:

Collection of William Martin-Hurst (1876-1941).

By repute, acquired by the father of the actual owner in United Kingdom in the 1930s.

I ITERATURE:

G.C. Williamson, *The Book of Famille Rose*, Mayflower Press, Plymouth, William Brenden and Son, Ltd, 1927, plate II.

Compare to a similar 'cockerel' punchbowl, dated late Yongzheng-early Qianlong period, sold in Christie's London, King Street, 8 November 2005, lot 121. Another similarly decorated *famille rose* punch bowl, dated *circa* 1735-1745 from the Mottahedeh collection, is illustrated by Howard and Ayers, *China for the West*, London and New York, 1978, vol. I, no. 137, p. 155.

A RARE FAMILLE ROSE 'COCKEREL' PUNCHBOWL

CHINA, QING DYNASTY, EARLY QIANLONG PERIOD (1736-1795)

清乾隆初 粉彩公雞牡丹紋大碗

來源:

英國藏家William Martin-Hurst(1876-1941)舊藏

法國私人珍藏, 傳由現藏家父親於1930年代購自英國

出版: G.C. Williamson, *The Book of Famille Rose*, Mayflower Press, Plymouth, William Brenden and son, Ltd, 1927, plate II. (Fig.1 & Fig. 2)

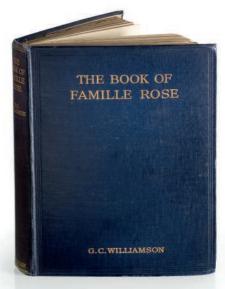






Fig. 1







BOITE COUVERTE EN *HUALI* MONTEE BRONZE DORE

CHINE, DYNASTIE QING, XIXEME SIECLE

The interior of the circular cover is carved in low relief with a stylised lotus framed by a two bands of *ruyi* clouds, the ormolu mounts are dated to the 19th century; repaired crack.

7% in. (20 cm.) diam.

€2,000-3,000 \$2,300-3,400 £1,600-2,400

AN ORMOLU-MOUNTED *HUALI* BOX AND COVER

CHINA, QING DYNASTY, 19TH CENTURY 清十九世紀 鑲鎏金銅花梨蓮紋蓋盒

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GRAND BOL A EAU EN PORCELAINE EMAILLEE 'CLAIR DE LUNE'

CHINE

The heavily potted vessel is decorated in relief with the Eight Trigrams (*bagua*), and is covered in an attractive, pale blue glaze. The base bears an apocryphal Qianlong six-character mark. 81/4 in. (21 cm.) diam.

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A CLAIR-DE-LUNE-GLAZED AND GILT-DECORATED 'BAGUA' WATER POT

CHINA

天藍釉描金八卦紋水丞

394

VASE EN PORCELAINE EMAILLEE BLANC CHINE, DYNASTIE QING, XVIIIEME SIECLE

The globular body is carved with peony below a band of *ruyi* cloud, and the neck with stylized plantain leaves.

12½ in. (32 cm.) high

€2,000-3,000

\$2,300-3,400 £1,600-2,400

A WHITE-GLAZED CARVED 'PEONY' VASE CHINA, QING DYNASTY, 18TH CENTURY 清十八世紀 白釉纏枝花卉紋瓶

GRAND VASE EN PORCELAINE EMAILLEE CELADON, TIANQIUPING CHINE, DYNASTIE QING, XIXEME SIECLE

The globular body is finely moulded with a leafy lotus scroll below a band of stylized *ruyi* clouds enclosing flowers, and the neck is decorated with plantain leaves. It is entirely covered in an even pale green glaze. 22¾ in. (58 cm.) high

€10,000-15,000

A LARGE MOULDED CELADON-GLAZED 'LOTUS' VASE, TIANQIUPING CHINA, QING DYNASTY, 19TH CENTURY





_____ FROM THE COLLECTION OF THE BARONESS GABRIELLE VAN ZUYLEN _____

法國Gabrielle van Zuylen男爵夫人舊藏

[LOTS 396 - 400]







PAIRE DE PICHETS EN PORCELAINE DE LA FAMILLE ROSE

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The ewers are finely painted with a vivid scene of families at leisure within either a terraced garden or an Italianate landscape, the gilt vine ground with leaf-shaped panels of European landscapes. 121/2 in. (32 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

(2)

A PAIR OF EXPORT FAMILLE ROSE AND GILT-**DECORATED EWERS**

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾降

粉彩描金人物風景紋外銷風格壺 一對

397

BOL A PUNCH EN PORCELAINE DE LA FAMILLE ROSE

CHINE, DYNASTIE QING, EPOQUE QIANLONG (1736-1795)

The exterior is enamelled on one side with a festive scene of figures in a terraced garden, and on the other side with a group of huntsmen in an idyllic mountainous and river landscape, alternating with panels of birds and insects. The interior depicts flower sprays and fruits; crack.

151/4 in. (39 cm.) diam.

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

From the collection of the baroness Gabrielle van Zuylen.

AN EXPORT FAMILLE ROSE AND GILT-DECORATED PUNCH BOWL

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆

粉彩描金人物風景紋外銷風格大碗

法國Gabrielle van Zuylen男爵夫人舊藏

398

GRAND PLAT EN PORCELAINE BLEU BLANC

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The charger is declicately painted to the interior with a scene of four elegant ladies inside a pavilion, laughing and in discussion around a scholar's desk. The well is decorated with a band of stylized flowers and ruyi-heads; small chips.

23% in. (60 cm.) diam.

\$9,200-14,000 £6,400-9,500

PROVENANCE:

€8.000-12.000

From the collection of the baroness Gabrielle van Zuylen.

A LARGE BLUE AND WHITE CHARGER CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 青花仕女圖大盤

來源:

法國Gabrielle van Zuylen男爵夫人舊藏



RARE ET IMPORTANT PARAVENT INSCRIT A DOUZE FEUILLES EN LAQUE DE COROMANDEL

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

Each panel is finely carved in shallow, crisp relief and in-filled with vibrant colours on one side with a scene depicting a variety of birds including a pair of phoenix, cranes, pheasants and others, amidst an idyllic garden of prunus, magnolia, peony, chrysanthemum, framed by a band of antique vessels and auspicious emblems. The reverse is decorated with a palace scene depicting Immortals on horse-back approaching a gated mansion, with other Immortals and attendants at leisure in a mountainous landscape. The two side panels are carved with a lengthy dedicatory inscription in gilt between further 'antiques' above and flowers below.

Each leaf measures 115 x 20½ in. (292 x 52 cm.)

€60,000-80,000

\$69,000-91,000 £48,000-63,000

PROVENANCE:

From the collection of the baroness Gabrielle van Zuylen.

A RARE AND IMPORTANT INSCRIBED TWELVE PANEL COROMANDEL LACQUER SCREEN CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 款彩百鳥朝春祝壽圖十二扇屏風 來源·

法國Gabrielle van Zuylen男爵夫人舊藏





Coromandel lacquer, or *kuancai* in Chinese, emerged as early as the 16th century in China and was first aimed at the domestic market. It was a new innovation and a challenge for Chinese lacquer craftsmen to produce large and highly decorative screens more economically, in order to replace the very expensive and labour-intensive lacquer screens decorated with mother-of-pearl inlays.

This present inscribed screen, which can be dated to the Kangxi period, is of exceptional quality and one of the finest examples of its kind. The front scene,

depicting a pair of highly unusual phoenix among various other birds, embodies a popular and auspicious design *Bai Niao Chao Feng*, 'Hundred Birds Paying Tribute to the Phoenix'. According to Chinese legend, the phoenix is the King of all feathered creatures, appearing only in times of prosperity and peace. The subject also symbolizes a wish for marital harmony by showing the phoenix as a pair. The inscription to the reverse is dedicated to a senior dignitary named Wang, who was, according to the text, an important military officer of the Fujian province during the early Kangxi period. It states that the screen was given to him as a birthday present by another dignitary of the region, Mr



Zhang Xiong. The commemorative dedication comprises a biography tracing the history of remarkable events of Wang's life and numerous names of other military officers of the region.

Compare to a screen of this type decorated with the eight scenic views of Hangzhou, which also has a lengthy dedicatory inscription bearing a Kangxi date corresponding to 1670 on the reverse, in the Asian Art Museum, San Francisco, is illustrated by Hai-wai Chen, *Chinese Art in Overseas Collections; Lacquerware*, National Palace Museum, Taiwan, 1987, pp. 182 - 3, no. 177).

Compare a twelve-panel screen painted with a related design of 'Hundred Birds Paying Tribute to the Phoenix', illustrated by W. De Kesel, *Coromandel Lacquer Screens*, p. 60, which was previously sold in our Monaco Rooms, 17 June 2000, lot 108. Another Coromandel screen of the same subject is displayed in Coco Chanel's apartment, 31 rue Cambon, Paris.



GRAND VASE COUVERT EN BRONZE ET INCRUSTATIONS D'OR ET D'ARGENT, YOU

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The vase is cast to the body with a large *taotie* mask to each side, above a band of stylized *kui* dragons and *shou* characters to the foot, the neck, and the domed cover with everted finial, all reserved on a *leiwen* ground. The dragon-decorated loop handle is attached to two animal-head fittings at the neck; restorations. 20¾ in. (53 cm.) high

€7,000-10,000

\$8,000-11,000 £5,600-7,900

PROVENANCE:

From the collection of the baroness Gabrielle van Zuylen.

A LARGE SILVER-AND-GOLD-INLAID BRONZE ARCHAISTIC VASE AND COVER, *YOU*

CHINA, QING DYNASTY, 17TH-18TH CENTURY

清十七/十八世紀

銅嵌金銀仿古獸面紋提梁卣

來源:

法國Gabrielle van Zuylen男爵夫人舊藏

PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

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STATUE DE DIGNITAIRE EN BRONZE PARTIELLEMENT DORE ET LAQUE

CHINE, DYNASTIE MING, XVIIEME SIECLE

He stands on a rectangular pedestal, his hands holding a scroll. He is wearing various garments including a wide sleeved mantle. His face displays a serene expression.

17½ in. (44.5 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

With Cornette de Saint Cyr, Paris, 25 April 2003, lot 5

A PARCEL GILT-BRONZE AND GILT-LACQUERED FIGURE OF A DIGNITARY
CHINA, MING DYNASTY, 17TH CENTURY
明十七世紀 局部鎏金銅文官立像
來源:於2003年4月25日購自巴黎Cornette
de Saint Cyr, 拍品5號





GRANDE STATUE DE DIGNITAIRE EN BOIS POLYCHROME

CHINE, DYNASTIE QING, XVIIEME-XVIIIEME SIECLE

The figure is carved seated wearing full robes and an official's hat. His left hand is holding a manuscript, the right hand gently placed on his knee. His face is detailed with a long beard and a serene expression; traces of pigments and small damages.

57% in. (147 cm.) high

€6,000-8,000

\$6,900-9,100 £4,800-6,300

A LARGE PAINTED WOOD FIGURE OF A SEATED OFFICIAL CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 木彩繪文官坐像



GRANDE STATUE DE DIGNITAIRE TAOISTE EN BRONZE LAQUE OR

CHINE, XVIIEME SIECLE

The seated figure is cast with his hands clasped together in front of his belly, and he is wearing a long robe incised with dragons and flower scroll that falls to the top of his *ruyi*-toed shoes and is secured with a belt. He wears a high ribbed headdress secured by a hairpin, and his face bears a solemn expression; traces of lacquer.

 $18\frac{1}{2}$ in. (47 cm.) high, wood stand

€8,000-12,000

\$9,200-14,000 £6,400-9,500

A LARGE GILT-LACQUERED FIGURE OF A DAOIST OFFICIAL CHINA, 17TH CENTURY 明十七世紀 銅漆金天官坐像



TETE DE GUANYIN EN FER

CHINE, DYNASTIE MING (1368-1644)

The head is wrought with a serene facial expression, with downcast eyes below arched eyebrows and faint smiling lips. His hair is combed in a chignon and set with a five-leaf crown, each set with a Buddha figure.

18½ in. (47 cm.) high

€6,000-8,000

\$6,900-9,100 £4,800-6,300

A IRON HEAD OF GUANYIN CHINA, MING DYNASTY (1368-1644) 明 鐵鑄觀音頭像

PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

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TETE DE GUANYIN EN STUC PEINT

CHINA, DYNASTY SONG, CIRCA XIIIEME SIECLE

The head is finely modelled with a serene facial expression with downcast eyes below arched eyebrows and red painted lips. Her hair is combed in an elaborate chignon secured with a tiara set with a minute figure of Buddha Amitabha to the front.

19 in. (48 cm.) high, stand

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

From a German Private collection until 1936. With F. Russek, Zurich, 2 August 1995.

A PAINTED STUCCO HEAD OF GUANYIN CHINA, SONG DYNASTY, *CIRCA* 13TH CENTURY

宋 約十三世紀 灰泥彩繪觀音頭像來源:

原德國私人舊藏,直至1936年 法國私人珍藏,於1995年8月2日購自瑞士 蘇黎世古董商F.Russek





PROPERTY OF A FRENCH PRIVATE COLLECTOR 法國私人珍藏

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RARE STATUE DE GUANYIN EN CALCAIRE

CHINE, CIRCA XEME SIECLE

Guanyin sits in *rajalilasana* on a rock formation with the right hand resting on the rock while his left rests on the raised knee. He is dressed in a *dhoti*, cape draped around his shoulders and bejewelled . His face displays a serene expression with downcast eyes. The hair combed in a chignon and secured with a tiara.

12 in. (30.5 cm.) high

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

With Kazuo Kotera Ltd. Asiatic Arts, Kyoto, Japan, 30 October 1969.

Its stylistic idiom reminds one example of the mature Tang dynasty though its stronger stylization suggests that it was created in a slightly later period. The tiara carved flat against his hairdo and facial details confirm this. Most likely this figure can be placed in the Five Dynasties.

A RARE BROWN LIMESTONE FIGURE OF GUANYIN

CHINA, CIRCA 10TH CENTURY 約十世紀 石灰岩觀音坐像 來源:

於1969年10月30日購自日本京都古董商 Kazuo Kotera Ltd. Asiatic Arts





BRULE-PARFUM EN BRONZE TACHETE D'OR

CHINE, DYNASTIE QING, XVIIEME-XVIIIIEME SIECLE

The compressed globular body is raised on three conical supports with a pair of arched handles. The exterior is irregularly splashed with gold in contrast to the olive-bronze patina. There is an apocryphal Xuande mark cast on the base. 5% in. (13.5 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

A GOLD-SPLASHED BRONZE TRIPOD CENSER CHINA, QING DYNASTY, 17TH-18TH CENTURY 清十七/十八世紀 銅灑金雙耳三足爐

410

BRULE-PARFUM ET UN COUVERCLE EN BRONZE

CHINE, CIRCA XVIIEME SIECLE

The four corners of the rectangular censer are each cast with boys holding flowering lotus branches and attributes flanking a central lotus flower. The shoulders are applied with handles in the form of lions, all raised on four cabriole legs issuing from lion masks, and the base is decorated with a flower. The cover is pierced in openwork with stylized lotus, surmounted by a standing elephant bearing a vase; cover replaced and small restorations. 12% in. (31.5 cm.) high overall

12 % III. (31.3 CIII.) IIIgii C

€3,000-4,000

\$3,500-4,600 £2,400-3,200

Compare to a smaller censer similar to the present lot, with an apocryphal Xuande mark, sold at Christie's London, 18 June 2002, lot 114.

A BRONZE RECTANGULAR 'BOYS AND LOTUS' CENSER AND A COVER CHINA, CIRCA 17TH CENTURY

約十七世紀 銅纏枝蓮紋童子四足蓋爐

STATUE DE GUANYIN EN BRONZE DORE LAQUE OR ET ROUGE

CHINE, DYNASTIE MING, XVIIEME SIECLE

He sits in vajrasana on a separately cast lotus base rising from the waters encompassed by a hexagonal fence. His right hand in vitarkamudra and the left supporting a bowl. He is dressed in an undergarment, mantle and bejewelled. His face displays a serene expression and his hair is combed in a chignon secured with a tiara set with a minute figure of Buddha Amitabha to the front. 22 ¾ in. (58 cm.) high

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

From a French Private collection, acquired prior to 1980.

A GILT-AND-RED-LACQUERED GILT-BRONZE FIGURE OF GUANYIN

CHINA, MING DYNASTY, 17TH CENTURY 明十七世紀 鎏金銅漆金紅觀音坐像

來源: 法國私人舊藏,於1980年代前入藏





PROPERTY FROM A GERMAN PRIVATE COLLECTION 德國私人珍藏

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STATUE DE GUANYIN EN BRONZE

CHINE, DEBUT DE LA DYNASTIE MING (1368-1644)

He is seated in *rajalilasana* on a throne. His right hand is resting on his raised knee and with the left supporting himself. He is wearing a *dhoti*, scarf and bejewelled. His face displays a serene expression with downcast eyes, moustache and beard. His hair is combed backwards and secured with a tiara cast with a minute figure of the Buddha.

10 in. (25.5 cm.) high

€15,000-25,000

\$18,000-29,000 £12,000-20,000

A BRONZE FIGURE OF GUANYIN CHINA, EARLY MING DYNASTY (1368-1644) 明初 銅觀音坐像



PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

413

STATUE DE GUANYIN EN BRONZE

CHINE, DYNASTIE MING, XVIEME SIECLE

Guanyin is seated in *rajalilasana* on a rock formation with the right hand elegantly resting on the raised knee while the left is placed in front of the abdomen. He is dressed in underskirt, wide-sleeved mantle and bejewelled. His face displays a serene expression with downcast eyes, *urna* and his hair combed in a chignon secured with a tiara cast with a minute figure of Buddha Amitabha.

10 ½ in. (17.5 cm.) high

€20,000-30,000

\$23,000-34,000 £16,000-24,000

PROVENANCE:

By repute, acquired in the early 1930s, and thence by descent. A BRONZE FIGURE OF GUANYIN

CHINA, MING DYNASTY, 16TH CENTURY

明十六世紀 銅觀音坐像來源: 傳購於1930年代

14/31.



STATUE DE DIGNITAIRE TAOISTE EN BRONZE DORE LAQUE

CHINE, DYNASTIE MING, XVIEME-XVIIEME SIECLE

Tianguan is depicted seated in elaborate robes, and he is holding a hu tablet in his hands before his chest. His face displays a serious expression below the official's hat secured with a hat pin. 14% in. (36 cm.) high, wood stand

€8,000-10,000 \$9,200-11,000 £6,400-7,900

PROVENANCE:

From a French private collection, Val de Loire.

A LACQUERED GILT-BRONZE SEATED FIGURE
OF A DAOIST IMMORTAL

CHINA, MING DYNASTY, 16TH-17TH CENTURY 明十六/十七世紀 鎏金銅添漆天官坐像

來源: 法國Val de Loire私人舊藏

415

PORTE-MIROIR EN ZITAN, JINGJIA

CHINE, DYNASTIE QING, XIXEME SIECLE

The ratcheted support is formed of a rectangular lattice frame with a protruding 'official's hat' toprail carved with stylized dragon heads. $13 \times 13\%$ in. $(33 \times 35$ cm.)

€4,000-6,000

\$4,600-6,800 £3,200-4,700

A ZITAN MIRROR STAND, JINGJIA
CHINA, QING DYNASTY, 19TH CENTURY
清十九世紀 紫檀鏡架

416

BRULE-PARFUM EN BRONZE

CHINE, XVIIEME SIECLE

The thick body is cast around the exterior in high relief with two bands of coiling dragons clambering amidst clouds in pursuit of flaming pearls, and the recessed base is cast with an apocryphal Xuande six-character mark; small repair.

61/8 in. (15.5 cm.) high

€3,000-5,000

\$3,500-5,700 £2,400-4,000

A BRONZE 'DRAGON' CENSER CHINA, 17TH CENTURY 十七世紀 銅雲龍趕珠紋爐

f417

STATUE DE GUANYIN EN BRONZE PARTIELLEMENT DORE

CHINE, DYNASTIE MING, XVIIEME SIECLE

Guanyin is seated in *vajrasana* on a separately cast red lacquered lotus base with the right hand in *vitarkamudra* while the left supports a bowl. He is dressed in an undergarment, mantle and bejewelled. His face displays a serene expression and his hair combed in a chignon secured with a tiara cast with a minute figure of Buddha Amitabha; lotus base not matching. 19 ¾ in. (50 cm.) high

€25,000-35,000

\$29,000-40,000 £20,000-28,000

A PARCEL GILT-BRONZE FIGURE OF GUANYIN CHINA, MING DYNASTY, 17TH CENTURY 明十七世紀 局部鎏金銅觀音坐像



德國家族珍藏

[PART II: LOTS 418 - 439]

418

STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE DORE

CHINE, DYNASTIE MING, XVEME SIECLE

He sits in *vajrasana* on a circular plinth. His right hand is showing the *bhumisparshamudra*. He is wearing a monastic garment. His chest is incised with the *svastika* emblem. His face displays a serene expression with downcast eyes below arched eyebrows running into his nose bridge. 5% in. (14.6 cm.) high

€6,000-8,000

\$6,900-9,100 £4,800-6,300

PROVENANCE:

By repute, acquired in Eastern Europe in the

A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI

CHINA, MING DYNASTY, 15TH CENTURY 明十五世紀 鎏金銅釋迦牟尼佛坐像來源:傳由1960年代購自東歐



STATUE DE GUANYIN EN BRONZE DORE CHINE, DYNASTIE MING, XVIIEME SIECLE

She seats in *vajrasana* on a plinth. Her right hand is holding a *ratna*, and her left is supporting a child. She is wearing a wide-sleeved mantle and bejewelled. Her face displays a serene expression. 6½ in. (16.5 cm.) high

€3,000-5,000

\$3,500-5,700 £2,400-4,000

PROVENANCE:

By repute, acquired by a German private collector in Asia in the 1920s.

Property from a German family collection.

A GILT-BRONZE FIGURE OF GUANYIN CHINA, MING DYNASTY, 17TH CENTURY 明十七世紀 鎏金銅觀音坐像來源:

傳由德國前藏家於1920年代購自亞洲 德國家族珍藏





STATUE DE BOUDDHA SHAKYAMUNI EN BRONZE LAQUE OR

CHINE, DYNASTIE MING, XVIEME SIECLE

He is seated in *vajrasana* on a plinth with his hands in *bodhyagrimudra*. He is wearing a monastic garment and his face displays a serene expression. His curled hair rises in a low *ushnisha* and is set with a *ratna*.

12% in. (32 cm.) high

€7,000-9,000

\$8,000-10,000 £5,600-7,100

PROVENANCE:

By repute, purchased in Asia *circa* 1910 by a member of a German noble family.

Property from a German family collection.

A GILT-LACQUERED FIGURE OF BUDDHA

SHAKYAMUNI CHINA, MING DYNASTY, 16TH CENTURY

明十六世紀 銅漆金釋迦牟尼佛坐像來源:

傳德國貴族舊藏,於1910年代購自亞洲 德國家族珍藏

421

STATUE DE MANJUSHRI EN BRONZE LAQUE ET POLYCHROME

CHINE, DEBUT DE LA DYNASTIE MING (1368-1644)

He is seated in *rajalilasana* on the lion standing on four lotus flowers placed on a rectangular lotus base. A pair of lotus are flowering along his upper arms, originally supporting the attributes. He is wearing a *dhoti* and lavishly bejewelled. His face displays a serene expression.

12 in. (30.5 cm.) high

€8,000-12,000

\$9,200-14,000 £6,400-9,500

PROVENANCE:

From an old German diplomat collection, by repute, acquired in Asia in the 1930s.

Property from a German family collection.

For a larger similar example depicting Guanyin on a lion, see Sotheby's New York, 19-20 March 2013, lot 109.

A PAINTED AND LACQUERED BRONZE FIGURE OF MANJUSHRI

CHINA, EARLY MING DYNASTY (1368-1644) 明初 銅漆彩文殊騎獅像

來源:

原德國外交官舊藏,傳於1920年購自亞洲 德國家族珍藏





BRULE-PARFUM EN BRONZE EN FORME DE *QILIN*

CHINE, XVIIEME SIECLE

The recumbent mythical beast is finely cast on a stand with a dragon-like head and single horn, its head is turned sharply to the left with an open mouth, and the back is surmounted with a vase on top of a blanket decorated with flower scroll. 12% in. (31.5 cm.) wide

€5.000-7.000

\$5,800-8,000 £4,000-5,500

PROVENANCE:

From a French private collection, Nice. Property from a German family collection, acquired at Nagel, 30 May 2003, lot 816.

A BRONZE 'QILIN'-FORM CENSER

CHINA, 17TH CENTURY

明末清初 十七世紀 銅麒麟背觚香爐 來源:

法國尼斯私人舊藏

德國家族珍藏,購自納高拍賣行, 2003年5月30日,拍品816號

423

VASE D'ARCHER EN BRONZE, TOUHU

CHINE, DYNASTIE YUAN-DEBUT DE LA DYNASTIE MING, CIRCA XIVEME SIECLE

The globular section is decorated with vertical flanges alternating with lion-mask handles suspending loose rings and stylized lappets. Its top surface is moulded with the Eight Trigrams (bagua), the tall cylindrical neck is surmounted by two sinuous chilong, and the mouth is divided by two short tubular handles decorated with stylized flowers.

16% in. (43 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

From a German private collection, acquired around 1900 in Asia by repute.

Property from a German family collection.

A BRONZE 'ARROW' VASE, TOUHU

CHINA, YUAN-EARLY MING DYNASTY, *CIRCA* 14TH CENTURY

元/明初 銅八卦螭龍紋投壺來源:

德國私人舊藏,傳於約1900年購自亞洲 德國家族珍藏

424

STATUE DE GUANDI EN BRONZE

CHINE, DYNASTIE QING, EPOQUE KANGXI (1662-1722)

The god of war is shown seated with his left hand resting on his knee, and his right hand holding his long beard. He is wearing robes and elaborate armour detailed with a lion-form epaulet and incised dragons and leafy scrolls. His face has a fierce expression beneath the cloth cap which is tied with a ribbon.

9 in. (23 cm.) high, wood stand

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

From the collection of the Polish author Prof. Adam Zielinski (1929-2010), acquired in Asia around 1965. Property from a German family collection.

A BRONZE FIGURE OF GUANDI

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

清康熙 銅關帝坐像

來源

原波蘭Adam Zielinski教授 (1929-2010)舊藏,於約1965年購自亞洲 德國家族珍藏

425

STATUE DE DIGNITAIRE TAOISTE EN BRONZE PARTIELLEMENT DORE

CHINE, FIN DE LA DYNASTIE MING (1368-1644)

The figure is cast in a seated position with his hands clasped together in front of his chest. He is wearing a flowing robe that falls to the top of his *ruyi*-toed shoes. The borders are variously incised with floral scroll. He wears a high ribbed headdress secured by a hairpin, his face with a serene expression; traces of lacquer. 13 in. (33 cm.) high

€3,000-4,000

\$3,500-4,600 £2,400-3,200

PROVENANCE:

From a Belgian private collection by repute. Property from a German family collection.

A PARCEL-GILT-BRONZE FIGURE OF A DAOIST OFFICIAL

CHINA, LATE MING DYNASTY (1368-1644) 明末 局部鎏金銅天官坐像 來源: 傳比利時私人藏家舊藏

等比利時松人觀象實題 德國家族珍藏

426

STATUE DE GUANDI EN BRONZE

CHINE, DYNASTIE MING, XVIEME-XVIIEME SIECLE

The god of war is shown seated on a stepped stand, with both hands resting on his knees, wearing flowing robes beneath thick, elaborate armour incised with leafy and flower scroll. The severe face is depicted with a moustache and a long beard; traces of gilt lacquer.

131/4 in. (33.5 cm.) high, wood stand

€7,000-9,000

\$8,000-10,000 £5.600-7.100

PROVENANCE:

From a private collection, Düsseldorf, acquired between 1960 and 1980 in Asia.

Property from a German family collection.

A BRONZE FIGURE OF GUANDI

CHINA, MING DYNASTY, 16TH-17TH CENTURY

明十六/十七世紀 銅關帝坐像

來源:

德國杜塞爾多夫私人舊藏,於1960年至 1980年購自亞洲

德國家族珍藏





425



DEUX STATUES DE BOUDDHA ENFANT EN BRONZE

CHINE, DYNASTIE MING (1368-1644)

The first infant Buddha is cast standing on a lotus base with his hands pointing to heaven and earth; traces of gilding. The second figure is flanked by a pair of worshippers. He is standing on a lotus base decorated with a pair of dragons and placed on a throne.

81/2 in. (21,5 cm.) high

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

The first figure: acquired from an American private collection in 2002.

The second figure: acquired in 1989. Property from a German family collection.

TWO BRONZES FIGURES DEPICTING THE INFANT BUDDHA

CHINA, MING DYNASTY (1368-1644) 明 銅誕生佛 一組兩件

來源:

第一件:美國私人舊藏,購自2002年

第二件: 購於1989年 德國家族珍藏

428

COMPTE-GOUTTE EN JADE CELADON PALE ET BRUN

CHINE, XVIIEME SIECLE

The mythical beast is carved in a crouching position, with a pair of small horns to the head, a bifurcated tail and fine hair markings on the brows and curls flanking the backbone. There is a circular aperture in the back. The stone is of an even tone with some milky inclusions.

41/2 in. (11.5 cm.) long

€3,000-4,000

\$3,500-4,600 £2,400-3,200

From the collection of Gudrun and Peter Selinka, acquired from Spink & Sons, Ltd., London in the 1980s by repute.

Property from a German family collection, acquired in 2003.

A PALE CELADON AND BROWN JADE 'MYTHICAL BEAST' WATER-DROPPER

CHINA, 17TH CENTURY

十七世紀 青白玉巧雕瑞獸硯滴 來源:

Gudrun及Peter Selinka舊藏, 傳於1980年代 購自倫敦古董商Spink & Sons, Ltd. 德國家族珍藏,購於2003年

429

COMPTE-GOUTTE EN BRONZE PARTIELLEMENT DORE

CHINE, DYNASTIE YUAN-MING (1279-1644)

The vessel is cast in the form of a crouching mythical beast with a circular aperture in its back, and a tiny hole in the middle of its mouth which originally held the spouted cup. 6% in. (17 cm.) long

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

From an old French private collection, Nice, acquired in the 1970s by repute.

Property from a German family collection.

Compare to a similar bronze animal-form water pot from the Desmond Gure Collection, dated Song-Ming dynasty, sold in Christie's New York, 25 March 2010, lot 1073.

A PARCEL-GILT-BRONZE 'MYTHICAL BEAST' WATER-DROPPER

CHINA, YUAN-MING DYNASTY (1279-1644) 元/明 局部鎏金銅瑞獸硯滴

法國尼斯私人舊藏, 傳購於1970年代 德國家族珍藏



430

PORTE BOUDDHIQUE EN BRONZE

CHINE, DYNASTIE QING, FIN DU XVIIIEME SIECLE

The arched and pierced gateway is placed on a lotus base. The corners are set with a vase; unsealed.

61/2 in. (16,5 cm.) high

€1,000-1,500

\$1,200-1,700 £800-1,200

PROVENANCE:

Acquired from the Collection of the German painter Joachim Schlotterbeck, Wuerzburg, in 1998.

Property from a German family collection.

A BRONZE BUDDHIST GATE

CHINA, QING DYNASTY, LATE 18TH CENTURY 清十八世紀末 銅寺門擺件

來源:

德國著名畫家Joachim Schlotterbeck舊藏, 購自1998年

德國家族珍藏

431

PHURBU EN BOIS LAQUE

TIBET, XVEME-XVIEME SIECLE

The central grip consists of two bands of lotus petals. One side is carved with a ferocious head topped with a half *vajra*. The lower section is decorated with the head of a *makara* issuing the triangular blade decorated with scrolling snakes; small damages.

8% in. (22 cm.) long

€4,000-6,000

\$4,600-6,800 £3,200-4,700

PROVENANCE:

By repute, acquired in the 1960s by the previous owner.

Property from a German family collection

A GILT-LACQUERED AND RED-PAINTED WOOD PHURBU

TIBET, 15TH-16TH CENTURY

西藏 十五/十六世紀 木漆金普巴杵 來源:

傳前藏家購於1960年代 德國家族珍藏

432

RARE BRULE-PARFUM EN BRONZE PARTIELLEMENT DORE

CHINE, FIN DE LA DYNASTIE MING (1368-

The group is finely modelled as a scaled dragonfish emerging from foaming waves, with a large vase issuing from its mouth, formed by clouds of

91/4 in. (23.5 cm.) high

€2,500-3,500

\$2,900-4,000 £2,000-2,800

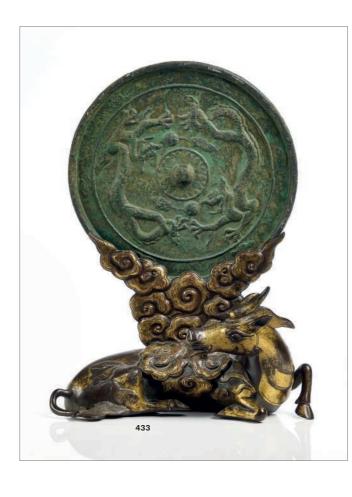
PROVENANCE:

Property from a German family collection, acquired in 2000 from the previous owner. The collection of the Polish author Prof. Adam Zielinski (1929-2010).

A RARE PARCEL-GILT-BRONZE 'DRAGON-FISH' CENSER

CHINA, LATE MING DYNASTY (1368-1644) 明末 局部鎏金銅鰲魚吐雲香爐 來源:

波蘭Adam Zielinski教授 (1929-2010)舊藏 德國家族珍藏,於2000年購自前藏家



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GRAND BRULE-PARFUM TRIPODE EN BRONZE

CHINE, XVIIEME SIECLE

The censer has a compressed body with a pair of open handles that sweep outward from the rim. The base is cast with an apocryphal sixteen-character inscription, reading Da Ming Xuande wunian jiandu gongbu guanchen Wu Bangzuo zao (Made by Wu Bangzuo, supervisor of the Ministry of Works, in the fifth year of Xuande of the Great Ming).

13 in. (33 cm.) diam.

€2.000-3.000 \$2.300-3.400 £1.600-2.400

PROVENANCE:

From a German private collection, acquired in Mannheim in the 1960s by

Property from a German family collection.

A LARGE BRONZE TRIPOD CENSER

CHINA, 17TH CENTURY

明末清初 十七世紀 銅雙耳三足大爐 「大明宣德五年監督工部官臣吳邦佐造」款

來源:

德國私人舊藏,1960年代由現藏家父親於德國曼海姆購入 德國私人珍藏

433

PORTE-MIROIR EN BRONZE PARTIELLEMENT DORE ET UN MIROIR EN BRONZE

PORTE-MIROIR: CHINE, DYNASTIE YUAN (1279-1368) MIROIR EN BRONZE: POSSIBLEMENT COREE, EPOQUE KORYO (918-1392)

The recumbent mythical beast is finely modelled with its head turned facing the rear, with its bovine head is cast with a single horn before a wavy tuft of hair. The saddle bears a crescent-shaped receptacle decorated with ruyi clouds housing a bronze mirror depicting a pair of dragons chasing the flaming

The mirror stand: 10¼ in. (26 cm.) long The mirror: 9 in. (23 cm.) diam.

(2)

€10,000-15,000

\$12,000-17,000 £8,000-12,000

PROVENANCE:

Etude Tajan, Paris, 20 Feburary 2002, Lot 391. Property from a German family collection.

A closely related example of this mythical animal form, dated to the Song or Yuan dynasty, is illustrated by R. Kerr, Later Chinese Bronzes, Victoria and Albert Museum, 1990, frontcover, and p. 101, pl. 87. It is mentioned that this mythical single-horned animal, known as xiniu and depicted gazing up at the moon, was a popular motif on ceramics of the Song and Yuan periods, ibid.,

Another early example of 'xiniu' mirror stand, dated 14th-15th century, is illustrated by Michel Maucuer, Bronzes de la Chine Impériale des Song aux Qing, Musée Cernuschi, Paris-Musées, 2013, fig.57, p.112.

A PARCEL-GILT-BRONZE 'XINIU' MIRROR STAND AND A BRONZE MIRROR

THE MIRROR STAND: CHINA, YUAN DYNASTY (1279-1368) THE BRONZE MIRROR: POSSIBLY KOREA, KORYO PERIOD (918-1392) 元局部鎏金銅犀牛望月鏡架

應為韓國 高麗時代(918-1392) 雙龍趕珠紋銅鏡銅鏡 一組兩件

法國Tajan拍賣行, 2002年2月20日, 拍品391號 德國家族珍藏



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RARE SCEPTRE RUYI EN IVOIRE TEINTEE

CHINE, DYNASTIE OING, EPOQUE QIANLONG (1736-1795)

Extremely well carved in openwork, the head is carved with a chrysanthemum blossom and buds borne on intertwined leafy branches. The gnarled stem is carved with further flowers, buds and two *lingzhi* fungus. 15% in. (39 cm.) long

€15,000-20,000

\$18,000-23,000 £12,000-16,000

PROVENANCE:

The collection of Max Müller (1867-1960), German Consul to Shanghai and Wuhan.

Property from a German family collection, acquired from the Consul's daughter Irmagrd Müller-Doertenbach (1909-2011) in 1992.

Compare to a similar polychrome ivory *ruyi* carved with blossoming peony branches from the Simon Kwan Collection, dated Yongzheng-Qianlong period, included in the exhibition of Chinese University of Hong Kong, illustrated in the catalogue *Chinese Ivories from the Kwan Collection*, Hong Kong, 1990, no. 146., p. 294.

A RARE AND FINELY CARVED OPENWORK STAINED IVORY 'FLOWER' RUYI SCEPTRE

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

清乾隆 象牙鏤雕纏枝花卉紋如意

來源:

原德國駐華參贊Max Müller先生(1867-1960)舊藏 德國家族珍藏,於1992年直接購自前藏家女兒 Irmagrd Müller-Doertenbach (1909-2011)





POT A PINCEAUX EN IVOIRE

CHINE, DEBUT DE L'EPOQUE REPUBLIQUE (1912-1949) OU ANTERIEUR

The thick cylindrical walls are carved in different levels of relief with a continuous scene depicting scholars and dignitaries in front of a terraced pavilion flanked by attendants, in a garden of overhanging trees and rockwork.
5½ in. (14 cm.) high, wood stand

€3,000-5,000

\$3,500-5,700 £2,400-4,000

PROVENANCE:

From an old Bremen private collection, acquired by a family member in the 1920s.

Property from a German family collection, acquired from Swaantje Schultz, Hamburg, in 2008

AN IVORY BRUSH POT

CHINA, EARLY REPUBLIC PERIOD (1912-1949) OR EARLIER

民國初或更早 象牙庭院人物紋筆筒來源:

德國不來梅私人舊藏,購於1920年代 德國家族珍藏,於2008年購自德國漢堡 古董商Swaantje Schultz

PAIRE DE PLATS EN PORCELAINE DE LA FAMILLE ROSE A FOND PUCE

CHINE, DYNASTIE QING, MARQUES A SIX CARACTERES EN CACHET EN BLEU SOUS COUVERTE ET EPOQUE QIANLONG (1736-1795)

The interior of each dish is decorated with peonies, lotus, chrysanthemum blooms and other flower scroll against a ruby ground. The back is painted with four *lingzhi* branches in iron-red; minute restored chips to one dish.

7½ and 7% in. (19 and 19.3 cm.) diam.

€3,000-4,000

\$3,500-4,600 £2,400-3,200

(2)

PROVENANCE:

From an old North German merchand family, acquired around 1900-1920 by repute.

Property from a German family collection.

A PAIR OF RUBY-GROUND FAMILLE ROSE 'FLOWER' DISHES

CHINA, QING DYNASTY, QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

清乾隆 珊瑚紅地纏枝花卉紋盤 一對六字篆書款

來源:

德國古董商家族舊藏,傳購於1900-1920 年間

德國家族珍藏

PAIRE DE PETITS LIONS BOUDDHIQUES FORMANT BRULE-PARFUMS COUVERTS EN EMAUX CLOISONNES

CHINE, DYNASTIE QING, XVIIIEME-XIXEME SIECLE

Each lion is cast standing foursquare, with its head modelled with bulging eyes, a large nose, and the mouth revealing its sharp teeth. They are decorated with multi-colored and gilt swirls against a turquoise ground.

5% in. (15 cm.) long

(2)

€1,500-2,000

\$1,800-2,300 £1,200-1,600

PROVENANCE:

From an old English private collection by repute. Property from a German family collection.

A PAIR OF SMALL CLOISONNE ENAMEL 'BUDDHIST LION' CENSERS AND COVERS

CHINA, QING DYNASTY, 18TH-19TH CENTURY

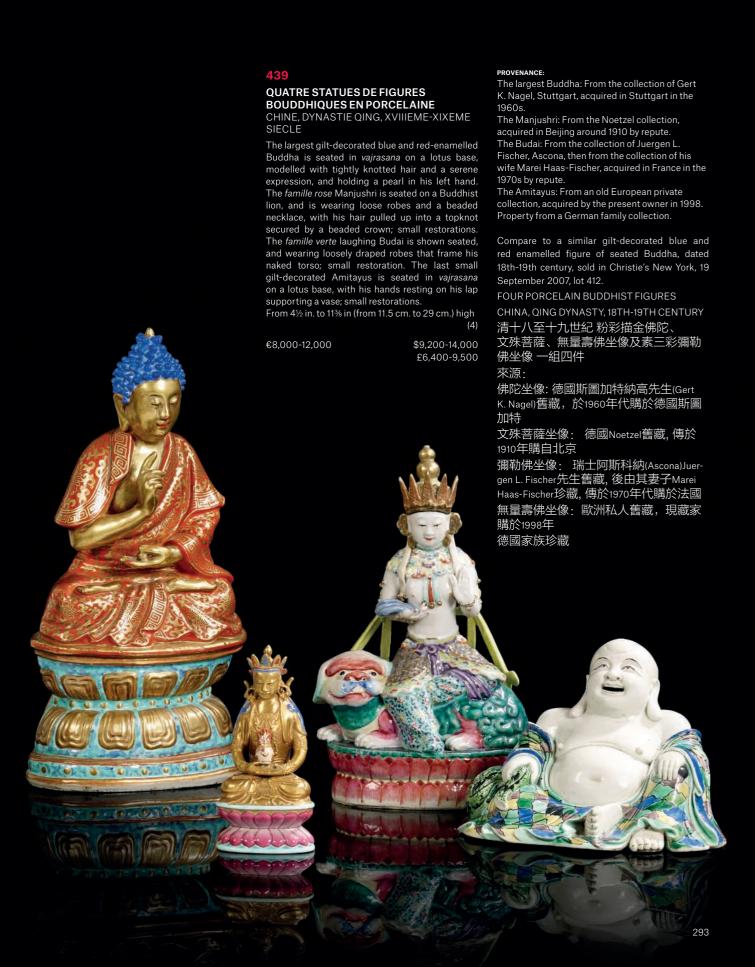
清十八/十九世紀

掐絲琺瑯佛獅蓋爐 一對

來源:

傳英國私人舊藏

德國家族珍藏



CONDITIONS OF SALE • Buying at Christie's

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these Conditions, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a lot (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

- 1 DESCRIPTION OF LOTS
- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about a lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.
- 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold «as is,» in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. They are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.
- 4 VIEWING LOTS PRE-AUCTION
- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.
- 5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for

any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any **lot** if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accented gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for

- example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation (KBis extract) or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners;
- (iii) for trusts: trust deed; or any other constitutional document; or a public register extract + agent/ representative details (as below);
- (iv) for partnership or other unincorporated Association: partnership agreement; or a Tax return; or a Copy of extract from relevant official register; or a Copy of accounts filed with regulatory authority + agent/ representative details (as below);
- (v) for Foundation, Museum or other Non-Profit not created as a Non-Profit Trust: a written evidence of formation of the entity + agent/representative details (as below);
- (vi) for estates: an official document verifying the Executor of the Estate such as Probate Letters; or Letters of Administration, a Valid Photo ID for the Executor
- (vii) for agent/representative: a valid photo ID (as for Individual) + a Letter or other signed document granting authorisation OR any other valid proof of authority (not a business card).
- (b) We may also ask you to give us a financial reference and/ or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +33 (0)1 40 76 85 78

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Christie's Credit Department at +33 (0)1 40 76 85 78.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid on his behalf, and supply a signed letter authorising you to bid for him/her.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party accepted by Christie's. In that case, Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Christie's Bids Department at +33 (0)1 40 76 84 38.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We inform

you that telephone bids are registered. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer polices the auction and can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- (c) written bids left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole

option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies other than the euro. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, and the attribution is pronounced, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we are not liable for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a buyer's premium of 25% free of tax (being 26.375% including VAT for books and 30% for other lots) of the final bid price of each lot up to and including Euros 30.000, a buyer's premium of 20% free of tax (being 21.10% including VAT for books and 24% for other lots) of the excess of the hammer price above 30.001 and up to and including Euros 1.200.000 and a buyer's premium of 12% free of taxes (being 12.66% including VAT for books and 14.40% for other lots) of the excess of the hammer price above Euros 1.200.000.

Additional fees may be owed for some lots. Lots concerned are identified by a special symbol next to the lot number in this catalogue or by an announcement from the auctioneer during the sale.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due..

In general, Christie's will sell the **lots** under the Margin Scheme status. Legally, this scheme implies that the VAT should not appear on the invoice and is not refundable.

Upon request of the companies subjected to VAT formulated right after the sale, Christie's will be able to invoice the VAT on the total price (hammer price plus buyer's premium). It will allow the buyer to recover VAT invoiced, but these lots cannot be resold under the Margin Scheme status.

VAT REFUNDS FOR EXPORTING TO NON-EUROPEAN UNION COUNTRIES Non European buyers may have all VAT invoiced refunded to them if they request so in writing to the accounting department within a delay of 3 months of the date of sale, and if they provide Christie's with the copy 3 of the export proof on which Christie's must appear as shipper on the export document and the buyer as consignee. The exportation has to be done within the legal delays and a maximum of 3 months of the date of sale. Christie's will charge € 50 for each refund processed.

VAT REFUNDS FOR TRADE BUYERS (EU)

VAT registered businesses from other European Union countries may have all VAT invoiced refunded to them if they request so in writing to the accounting department within a delay of 1 month of the date of sale and if they provide Christie's with their VAT registration number and proof that the property has been shipped to another EU country, in the respect of administrative rules and within one month of the date of sale. Christie's will charge € 50 for each refund processed.

Please refer any question to our Credit Department at ± 33 (0) 1 40 76 85 78. We recommend the buyers to consult a specialised adviser in order to avoid any ambiguity about their VAT status.

3 TAXE FORFAITAIRE

If you are a French resident or considered to be a French resident for tax purposes, you will in respect of any Lot selling for more than Euros 5,000, be liable for a plus-value tax of 6,5% - unless you opt in writing for the "régime commun d'imposition", in particular if you are able to demonstrate that you have owned the lot for more than 22 years before the date of the sale.

4 ARTIST'S RESALE ROYALTY

In accordance with article L.122-8 of the Code de la Propriété Intellectuelle (French Copyright Act), living artists of graphic and plastic works of art have, notwithstanding, the disposal of the original work, an inalienable right to a proportion of the proceeds of subsequent sales of their works at auction. This resale right survives after the death of the artist, for the benefit of his Estate during the calendar year of the artist's death and thereafter for seventy years. Payment of the artist's resale right, at the applicable rate at the time of the sale, will be at the buyer's expense. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 750 euros or more. The total royalty for any **lot** cannot be more than 12,500 euro.

We work out the amount owed as follows: Royalty for the portion of the hammer price (in euros) 4% up to 50,000

1% between 200,000.01 and 350,000 0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as

defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the «Heading»). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (f) In order to claim under the authenticity warranty you must:
- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction:
- (2) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (3) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale
- (g) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

F PAYMENT

- 1 HOW TO PAY
- (a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the buyer's premium; and
- (iii) any amounts due under section D3 above; and
- (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the **«due date»**).

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for lots bought at Christie's France in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer

You must make payments to:

Account number: 3805 3990 101 Christie's France SNC - Barclays Bank Plc. - Agence ICT - 183, avenue Daumesnil - 75575 Paris Cedex 12, France / Bank code: 30588 - Branch code: 60001 - SWIFT code: BARCFRPP - IBAN: FR76 30588 60001 38053990101 31

(ii) Credit Card.

We accept most major credit cards subject to certain conditions, and a limit of payment of € 40.000. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

It is our policy not to accept single or multiple payments in cash or cash equivalents of more than $\ \in \ 1.000$ for French fiscal residents and for trade and $\ \in \ 7.500$ for foreign tax residents. (iv) Banker's draft

You must make these payable to Christie's France SNC and provide us a bank attestation stating the identity of the account's owner. Additional conditions may apply.

(v) Cheque

You must make cheques payable to Christie's France SNC. Payments have to be made in Euros.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's France SNC, Département Comptabilité Acheteur, 9 avenue Matignon, 75008 Paris.
- (e) For more information please contact our Christie's Credit Department at +33 (0)1 40 76 85 78.
- 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the lot; or
- (b) At the end of the 14th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

According to the Article L321-14 of the Code de Commerce, if you fail to pay us the **purchase price** in full by the **due date**, after a formal notice remained unsuccessful, the lot will be reoffer for sale if the seller asks so; if the seller does not ask for it in a three months period as from the date of the sale, he mandates Christie's to act on his behalf, at Christie's France SNC discretion, to prosecute the buyer in order to cancel the sale, or to prosecute the buyer in order to obtain the execution and payment of this sale, asking him in the two situations to pay any damage, fee and other justified sum.

Moreover, Christie's France SNC retains, at its sole discretion, the right to:

- (i) Charge you some interests on the amount you owe us from the date of a formal notice to pay, at the lowest of the following:
- · Bank base rate of the Barclay's plus 6 points
- · Legal interest rate plus 4 points
- (ii) Hold you legally responsible for the purchase price and to begin legal proceedings to recover it together with other losses, interest, legal fees and costs;
- (iii) Pay the seller any amount paid by the buyer in default:
- (iv) Compensate any amount Christie's France SNC and/ or any parent company and/or subsidiary and/or related having the name Christie's may owe to the buyer, under any other agreement, with the amounts remained unpaid by the buyer;
- (v) Compensate any amount owed to Christie's France SNC and/or any parent company and/or subsidiary and/or related having the name Christie's for any transaction, with the amounts paid by the buyer, whether he invites us to do so or not:
- (vi) Reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (vii) Exercise all the rights and remedies of a person holding security over any property in our possession belonging to the buyer:
- (viii) Take any other action we see necessary or appropriate;
- (ix) If we resale the lots previously auctioned in the conditions described in the first paragraph above (folle enchère), we will charge the fol enchérisseur any shortfall between the purchase price and the proceeds from the resale, as well as all costs, expenses, losses, damages, legal fees, taxes and commissions we have to pay or may suffer in relation with the two sales, including the amounts described in provision 4a:
- (x) Register this incident in his database after having informed the client.
- If Christie's makes a partial payment to the seller, in accordance with the paragraph (iii) above, the buyer agrees that Christie's will be subrogated to the rights of the seller to prosecute the buyer for the sum paid.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within 7 days from the date of the auction.

- (a) You may not collect the lot until you have made full and clear payment of all amounts due to us.
- (b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.
- (c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers at +33 (0)1 40 76 84 13.

- 2 STORAGE
- (a) If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can:
- (i) charge you storage fees while the lot is still at our saleroom; or
- (ii) remove the lot at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +33 (0)1 40 76 86 17.

We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any Ido prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +33 (0)1 40 76 86 17. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, shark's fins, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the

purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Y in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/ or import of Iranian-origin «works of conventional craftsmanship» (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth &50,000 or more will require an export licence which we can apply for on your behalf. It may take up to 8 weeks to obtain the export jewellery licence.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make

- the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.
- (iii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalog to pay for the lot. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

LOUR HABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale: or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings in our activities, including marketing and commercial purposes. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise

in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the French original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

During its activities of auctions and private sales, marketing and provision of services, and to handle the bidding restrictions and the proposal of a property for sale restrictions, Christie's collects personal information about the seller and the buyer for the Christie's Group companies. The seller and the buyer have a right to access, to rectify, to delete personal information about them, and they can exercise these rights by speaking to their regular contact at Christie's France. Christie's may use the personal information to comply with its legal duties, and except if the people concerned are opposed to it, for its commercial and marketing activities.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot shall be construed in accordance with the laws of France. Before either of us starts any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both agree we shall each attempt to settle the dispute by mediation following the mediation procedure of the Centre de Médiation et d'Arbitrage de Paris (39 avenue F.D. Roosevelt - 75008 Paris with a mediator affiliated with Centre de Médiation et d'Arbitrage de Paris and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of France. We will have the right to bring proceedings against you in any other court. According to the Article L321-17 of the Code de commerce, it is recalled that civil liability proceedings started because of the voluntary sales of movable property by public auction are prescribed in 5 years following the date of the auction.

10 PRE-EMPTION

In certain cases, the French State is entitled to use its right of pre-emption on works of art offered for sale publicly, according to the articles L123-1 and L123-2 of the Code du Patrimoine. This means that the state substitutes itself for the last bidder and becomes the buyer. In such a case, a representative of the French State announces the exercise of the pre-emption right during the auction and immediately after the lot has been sold by the fall of the hammer, to the company qualified to organise the public sale or the aftersale private sale. The French State will have then fifteen (15) days to confirm the pre-emption decision. Christie's will not be held responsible for any administrative decisions of the French State regarding the use of its right of pre-emption.

11 NATIONAL TREASURES

Export licences may be required for some purchase. The French State has the ability to refuse to grant an export licence if the lot is considered being a national treasure. We will not be liable for the administrative decisions to refuse a licence which can be taken, and the request for an export licence or for any other administrative document does not affect the obligation of immediate payment from the buyer nor Christie's right to collect interest in case of delay in the payment. If the buyer asks Christie's to carry out the formalities in order to obtain the export licence on his behalf, Christie's will charge the disbursements and fees related to this service. Christie's will not have to reimburse this amount if the export licence or any other administrative document is refused. The denial of any licence or any delay in obtaining licences shall neither justify any delay in making full payment for the lot nor the cancellation of the sale by the buyer. As an illustration only, we set out below a selection of the categories of works of art, together with the value thresholds above which a French "Certificat de bien culturel" (also know as passport) may be required so that the lot can leave the French territory. The threshold indicated in brackets is the one required for an export licence application outside the EU, when the latter differs from the national threshold.

- Pictures entirely made by hand on any support and of any material, of more than 50 years of age 150.000 €
- Furnitures abd objects, carpets, tapestries, clocks of more than 50 years of age 50.000 €
- Watercolours, gouaches and pastels of more than 50 years of age 30.000 €
- Original sculptures and copies of more than 50 years of age 50.000€
- Books of more than 100 years of age 50.000 €
- Vehicles of more than 75 years of age 50.000 €
- Drawings of more than 50 years of age 15.000 €
- Prints, lithographs and posters of more than 50 years of age 15.000 €
- Photographs, films and negatives of more than 50 years of age 15.000 €
- Printed maps of more than 100 years of age 15.000 €
- Incunabula and manuscripts (EU whatever the value is)
- Archaeology pieces of more than 100 years of age originating directly from excavations (1)
- Archaeology pieces of more than 100 years of age not originating directly from excavations 1.500 € (1)
- Parts of historical, religious or architectural monuments of more than 100 years of age (1)
- Archives of more than 50 years of age (EU whatever the value is) 300 €

12 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies. com. Sales totals are hammer price plus buver's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com

GLOSSARY

authentic: a genuine example, rather than a copy or forgery

- the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist author or manufacturer:
- (ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture:
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential'

purchase price: has the meaning given to it in paragraph

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified **Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct. Condition report: statement made by us in writing about a lot, including about its nature or its condition.

IMPORTANT NOTICES

and Explanation of Cataloguing Practice

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

- The lot will be transferred in an outside storage. Please see page 305 for information concerning the storage and the address.
- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice
- °° The seller of this lot is one of Christie's staff.
- $\begin{array}{lll} \Delta & {\sf Owned} & {\sf by} & {\sf Christie's} & {\sf or} & {\sf another} & {\sf Christie's} & {\sf Group} \\ & {\sf company} & {\sf in} & {\sf whole} & {\sf or} & {\sf part}. & {\sf See} & {\sf Important} & {\sf Notices} & {\sf and} \\ & {\sf Explanation} & {\sf of} & {\sf Cataloguing} & {\sf Practice}. \end{array}$
- Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.
- F Lot which may not be able to be shipped to the US. See Section H2(h) of the Conditions of Sale.
- Y Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- f Additional fees of 5,5% including taxes of the hammer price will be deducted in addition to the usual buyer's premium. These additional fees will be reimbursed to the buyer upon presentation of an evidence of export of the lot outside the European Union within the legal periods (please refer to the paragraph VAT of our Conditions of sale).
- VAT at the rate of 20% will be payable on both the hammer price and the Buyer's premium. It will be refunded to the Buyer upon proof of export of the lot outside the European Union within the legal time limit.
- ++ VAT at the rate of 5.5% will be payable on both the hammer price and the Buyer's premium. It will be refunded to the Buyer upon proof of export of the lot outside the European Union within the legal time limit.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

CONDITION REPORTS

Please contact the Specialist Department for a condition report on a particular lot (available for lots above € 3.000). Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold 'as is'.

PRECIOUS METALS

Certain lots containing gold, silver or platinum, must by law be presented to the Bureau de garantie having territorial jurisdiction in order to be submitted to alloy tests, and to be marked. Christie's is not authorised to deliver such lots to Buyers before the lots are marked. Any such marking will be carried out by Christie's at the Buyer's expense, as soon as possible after the sale. A list of all lots requiring marking will be available to prospective Buyers before the sale.

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR ALICTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol o... next to the lot number.

Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol °... When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

For Pictures, Drawings, Prints and Miniatures

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

ENTREPOSAGE ET ENLÈVEMENT DES LOTS

Storage and Collection

TABLEAUX ET OBJETS

Tous les lots vendus seront conservés dans nos locaux au 9, avenue Matignon, 75008 Paris.

PICTURES AND SMALL OBJECTS

All lots sold will be kept in our saleroom at 9 avenue Matignon, 75008 Paris





A PAIR OF SIX-FOLD SCREENS WITH BAMBOO EDO PERIOD (LATE 17TH - EARLY 18TH CENTURY) Ink, colour and gold leaf on paper 67½ x 148½ in. (170.5 cm x 377 cm) ESTIMATE: £70,000-90,000

FINE JAPANESE WORKS OF ART

London, King Street, 9 November 2016

CONTACT

Anastasia Von Seibold avonseibold@christies.com +44 (0)20 7752 3127





KITAGAWA UTAMARO (1753?-1806)
Deeply Hidden Love (Fukaku shinobu koi) from
the series Anthology of Poems: The Love Section (Kasen koi nobu)

Oban tate-e: 38,6 x 24,4 cm.

€ 80,000 - 100,000

THE PORTIER COLLECTION

21 June 2016 - Drouot, Paris

VIEWING

18 - 19 June 2016 Christie's 9, avenue Matignon Paris 8º

20 - 21 June 2016 Drouot 9, rue Drouot Paris 9e

CONTACT

Géraldine Lenain glenain@christies.com + 33 (0) 1 40767252

CHRISTIE'S

Collaborating with





ART D'ASIE

TUESDAY 21 JUNE, AT 10AM WEDNESDAY 22 JUNE, AT 10.30AM & 2.30PM

9, avenue Matignon, 75008 Paris

CODE: TWINS NUMBER: 12689

(Dealers billing name and address must agree with taxe exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT christies.com

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

0 to 1000 Euros 1.000 to 2.000 Euros 2 000 to 3 000 Furos 3,000 to 5,000 Euros

by 50 Euros by 100 Euros by 200 Euros by 200 or 200, 500, 800 Euros

5.000 to 10.000 Euros 10.000 to 20.000 Euros 20.000 to 30.000 Euros 30,000 to 50,000 Euros

by 500 Euros by 1.000 Euros by 2.000 Euros by 2.000 or 2.000, 5.000, 8.000 Euros

50.000 to 100.000 Euros by 5.000 Euros 100.000 to 200.000 Euros by 10.000 Euros Above 200,000 Euros

at auctioneer's discretion

Christie's will use reasonable efforts to carry out written bids delivered by clients who are not present at the auction in person. Nor Christie's nor its employees can be held liable for errors in connection with an absentee bid, and the execution of absentee bids will be made in accordance with the Conditions of Sale included in the catalogue. When two absentee bids are identical, priority goes to the first one received. If your bid is successful, the purchase price payable shall be the aggregate of the final bid, the buyer's premium, at the then applicable rate at the day of the sale, any V.A.T. chargeable on the final bid and such premium and/or any expenses due to Christie's (in accordance with the section "Buying at Christie's"). To ensure that bids will be accepted and that delivery of lots is not delayed, intending buyers should supply bank or other suitable references to Christie's. The references should be supplied in good time to be taken up before the sale.

In the framework of its auction and private sales, marketing activities, and services, and in order to manage some restrictions about bidding and consigning, Christie's France will collect personal data regarding the seller and the buyer that will be shared among Christie's group of companies. The seller and the buyer can have access, oppose to the use, inform Christie's of any modification or ask for the deletion of their personal data by contacting their usual contact person at Christie's France. Christie's shall be entitled to use these personal data to comply with its legal obligation, and use it for the purpose of its activity and in particular for commercial and marketing purposes, unless the concerned person expresses his disagreement.

Auction results: +33 (0)1 40 76 84 13

ABSENTEE BIDS FORM

Christie's Paris

Absentee bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

12689

Tel: +33 (0)1 40 76 84 13 - Fax: +33 (0)1 40 76 85 51 - Online: christies.com

Client Number (if applicable)	Sa	Sale Number		
Billing Name (please print)				
Address				
	Pos	Post Code		
Daytime Telephone	Eve	Evening Telephone		
Fax (Important)	Em	Email		
Please tick if you prefer not to receiv	e informa	tion about our upco	ming sales by email	
Signature				
New clients, or those who have not made any post asked to supply a bank reference. If you are to present a signed letter of authorisation and existing clients wishing to spend an amount in to supply a new bank reference. We also reque We may at our option ask you for a financial ref	bidding on two forms aconsistent est that you	behalf of a client know of identification to regi- with their previous buy complete the section b	on to Christie's, you will need ster. Please be advised that ring pattern, will also be asked below with your bank details:	
Name of Bank(s)				
Address if Bank(s)				
Bank Telephone Number				
Account Number(s)				
Name of Account Officer(s)				
PLEASE PRINT CLEARLY Lot Number Maximum Bid EU (in numerical order) (excluding buyer's pren		Lot Number (in numerical order)	Maximum Bid EURO (excluding buyer's premium)	

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