



FINE CHINESE
CERAMICS AND WORKS
OF ART

中國瓷器及工藝精品

London 15 May 2018

2018年5月15日

CHRISTIE'S





SPECIALISTS AND SERVICES FOR THIS AUCTION



**Leila de Vos
van Steenwijk**
European Head
+44 (0)20 7389 2518



Marco Almeida
Director, International
Senior Specialist
+44 (0)20 7389 2577



Kate Hunt
Director,
Head of Sale
+44 (0)20 7752 3389



Ivy Chan
Specialist
+44 (0)20 7389 2573



Katie Lundie
Associate Specialist
+44 (0)20 7389 2552



Cecilia Zi
Junior Specialist
+44 (0)20 7752 3005



Dr Malcolm McNeill
Specialist, Chinese
Paintings
+44 (0)20 7389 2806



Rosemary Scott
Senior International
Academic Consultant
+44 (0)20 7389 2579



Caroline Allen
Chinese Export
Consultant
+44 (0)20 7389 2593

SALE COORDINATOR

Samantha Yuen
Tel: +44 (0)20 7104 5791

HEAD OF SALE MANAGEMENT

Meg Kaye
Tel: +44 (0)20 7389 2657

EMAIL

First initial followed by last name @ christies.com (eg. Marco Almeida = malmeida@christies.com).
For general enquiries about this auction, email should be addressed to the Sale Coordinator.

SERVICES

ABSENTEE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES

Marta Tarallo
Senior Post-sale Coordinator
Kelsey Chang
Post-sale Coordinator
Payment, shipping and collection
Tel: +44 207 752 3200
Fax: +44 207 752 3300
PostSaleUK@christies.com

BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

STORAGE AND COLLECTION

Please refer to the important notice on page 317. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

christies.com

SPECIAL NOTICE

The USA has recently changed its policy on the import of property containing elephant ivory. Only Asian Elephant ivory may be imported into the USA, and imports must be accompanied by DNA analysis and confirmation the object is more than 100 years old. Buyers will be responsible for the costs of obtaining any DNA analysis or other report required in connection with their proposed import into the USA.
A buyer's inability to export or import a lot is not a basis for cancelling their purchase.



CHRISTIE'S LATES

Monday 14 May 6.00 - 8.30pm

For the full program please
see christies.com/lates

FINE CHINESE CERAMICS AND WORKS OF ART

LONDON 15 MAY 2018

AUCTION

Tuesday 15 May 2018

at 11am lots 31 - 149 morning session

2:00pm lots 150 - 311 afternoon session

8 King Street, St. James's

London SW1Y 6QT

VIEWING

Friday 11 May 10.00am - 4.30pm

Saturday 12 May 12 noon - 5.00pm

Sunday 13 May 12 noon - 5.00pm

Monday 14 May 9.00am - 4.30pm

with selected viewing from 6.00pm - 8.30pm (Monday 14 May)

AUCTIONEERS

Hugh Edmeades and Leila de Vos van Steenwijk

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **GUANYIN-15487**

AUCTION RESULTS

UK: +44 (0)20 7839 9060

christies.com

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale
and to reserves.

[30]



Browse this auction and view real-time
results on your iPhone, iPod Touch,
iPad and Android

These auctions feature

CHRISTIE'S LIVE

Bid live in Christie's salerooms worldwide
register at christies.com

CHRISTIE'S

View catalogues and leave bids online
at christies.com



CONTENTS

2	Specialists and Services for this Auction
3	Auction Information
8	Property for Sale
310	Calendar of Auctions
311	Christie's International Chinese Department
312	Conditions of Sale • Buying at Christie's
315	VAT Symbols and Explanation
316	Important Notices and Explanation of Cataloguing Practice
317	Storage and Collection
323	Absentee Bids Form
324	Christie's Specialist Departments and Services

OPPOSITE:
Lot 166

FRONT COVER:
Lot 166

BACK COVER:
Lot 94

INSIDE FRONT COVER:
Lot 100





PROPERTY FROM A PRIVATE ENGLISH COLLECTION (LOTS 31-35)

31

A SANCAI-GLAZED BLUE-SPLASHED POTTERY JAR

TANG DYNASTY (618-907)

The jar is decorated to the exterior with a thin cream-coloured glaze splashed with blue and green streaks starting from the rim and falling down towards the foot to expose the pinkish-buff body.

6 $\frac{3}{4}$ in. (16.2 cm.) high

£5,000-8,000

\$7,100-11,000

€5,800-9,200

來源:英國私人珍藏,1996年前購自香港

此器經牛津熱釋光測年法測試(測試編號C117p5),證實與本圖錄之斷代符合。

PROVENANCE

Private English collection, assembled in Hong Kong prior to 1996.

The result of Oxford Authentication Thermoluminescence Test number

C117p5 is consistent with the dating of this lot.

唐 三彩藍釉罐



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

32

**A SANCAI-GLAZED BLUE-SPLASHED POTTERY TRIPOD
CENSER**

TANG DYNASTY (618-907)

The compressed globular body is raised on three lion-paw feet and is covered to the upper body with a glaze streaked in blue and amber with a band of pale splashes in reserve at the shoulder. The short neck and the everted rim are glazed amber.

7¼ in. (18.5 cm.) diam.

£4,000-6,000

\$5,700-8,400

€4,600-6,900

唐 三彩藍釉三足爐

來源:英國私人珍藏,1996年前購自香港

此器經牛津熱釋光測年法測試(測試編號C117p17),證實與本圖錄之斷代符合。

PROVENANCE

Private English Collection, assembled in Hong Kong prior to 1996.

The result of Oxford Authentication Thermoluminescence Test number C117p17 is consistent with the dating of this lot.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

33

A STRAW AND AMBER-GLAZED POTTERY EQUESTRIAN
TANG DYNASTY (618-907)

The horse is naturalistically modelled standing foursquare on a rectangular base with the head held up and looking slightly to one side. The amber-glazed rider is modelled wearing long-sleeved robes, with his head and cap left unglazed. The horse is decorated with an amber mane and amber-splashes on a straw-coloured body.

14 in. (35.5 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

唐 三彩騎馬陶俑

來源:英國私人珍藏,1996年前購自香港

此器經牛津熱釋光測年法測試(測試編號C117p18),證實與本圖錄之斷代符合。



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

34

A SANCAI-GLAZED POTTERY CAMEL

TANG DYNASTY (618-907)

The Bactrian camel is modelled standing foursquare on a rectangular base with its head held high and its mouth open. An oval blanket with a pleated border is draped over its humps. The saddle-cloth and the throat are covered in a cream glaze, and the body and legs in an amber glaze, all highlighted with splashes of green, amber and cream glazes.

22½ in. (57 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

唐 三彩駱駝

來源:英國私人珍藏,1996年前購自香港

此器經牛津熱釋光測年法測試(測試編號C117p3),證實與本圖錄之斷代符合。

PROVENANCE

Private English collection, assembled in Hong Kong prior to 1996.

The result of Oxford Authentication Thermoluminescence Test number C117p3 is consistent with the dating of this lot.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

35

A MASSIVE GREEN-GLAZED POTTERY HORSE

HAN DYNASTY (206 BC-220 AD)

The equine is of impressive proportions, and is modelled standing foursquare with its tail lifted in an elegant curve. The well-built body is supported on sturdy legs and the thick neck curves to support a well-defined head with bulging eyes, flared nostrils, ears pricked up, and the mouth open to reveal strong teeth. It wears a bridle set with circular bosses, and is covered with a green glaze with iridescent patches as well as traces of red pigment. 52 in. (132 cm.) high

£60,000-100,000

\$85,000-140,000
€69,000-110,000

PROVENANCE

With W.T. King & Co. Ltd, Hong Kong, 15 December 1992.
Private English Collection.

Green-glazed pottery horses of this dimension are very rare, and of the select few that have come up for auction, a very similar example was sold from the Jingguantang Collection at Christie's New York, 20 March 1997, lot 51.

In comparison, painted pottery examples are more common and have been found in Sichuan region cliff burials and published in *Kaogu xuebao*, 1958, p. 100, and in the *Wenwu zilao congkan*, no. 9, 1985, pl. VI:5. Sold examples include at Christie's New York, 4 June 1992, lot 208, and one with an inscription at Christie's New York, 3 June 1993, lot 159.

The result of Oxford Authentication Thermoluminescence Test number C117p19 is consistent with the dating of this lot.

漢 綠釉陶馬

來源:

於1992年12月15日購自香港W. T. King & Co. Ltd

英國私人珍藏

此器經牛津熱釋光測年法測試(測試編號C117p19)·證實
與本圖錄之斷代符合





PROPERTY OF A PRIVATE EUROPEAN GENTLEMAN (LOTS 36 AND 37)

***36**

A POTTERY FIGURE OF A COURT LADY

TANG DYNASTY (618-907)

The figure is shown standing in long robes, with the head turned very slightly to one side and one hand lifted in front of her chest. Her face is modelled with delicate features and her hair is pulled up in a tall coiffure. Traces of red pigment are visible.
15 in. (35 cm.) high.

£3,000-5,000

\$4,300-7,000

€3,500-5,700

PROVENANCE

Christie's London, 5 December 1994, lot 161

The result of Oxford thermoluminescence test 666q46 is consistent with the dating of this lot.

唐 彩繪陶仕女

來源: 歐洲私人珍藏, 1994年12月5日於倫敦佳士得拍賣, 拍品161號

此器經牛津熱釋光測年法測試(測試編號 666q46), 證實與本圖錄之斷代符合



PROPERTY OF A PRIVATE EUROPEAN GENTLEMAN

***37**

TWO RED POTTERY FIGURES OF FEMALE POLO PLAYERS
TANG DYNASTY (618 - 907)

Each spirited horse is modelled in full gallop with the rider wearing a long close-fitting robe, twisted at the waist. Both riders' heads are lowered to follow the course of the ball. Each face is detailed with black and red pigments, with traces of dark red and black pigments overall.
The larger, 14¼ in. (36.2 cm.) wide, with stands

(2)

£15,000-20,000

\$22,000-28,000
€18,000-23,000

PROVENANCE

Acquired in Switzerland in 1988.

The earliest literary and visual evidence of polo in China dates from the 7th and 8th centuries, including stories of polo-playing emperors and members of the imperial family. There are two categories of pottery polo players:

dynamic riders seated on horses shown in full 'flying gallop', with no integral support or stand, and elegant riders seated stiffly on horses standing on a rectangular base. The present figures belong to the first category, as do the four similar figures of female polo players in the Nelson-Atkins Museum of Art, Kansas City, referred to in *Handbook of the Collections*, vol. II, Art of the Orient, Kansas City, 1973, p. 81. See, also, the figure in the Tenri Museum in Japan, illustrated by Hasebe and Sato, *Sekai toji zenshu*, vol. 11, Tokyo, 1976, pl. 183.

Also compare a group of three similarly decorated female polo players which was sold at Christie's New York, 30 May 1991, lot 263, then again at Christie's New York, 16 September 2016, lot 1305.

The results of Oxford thermoluminescence test nos. C198t3 and C198t4 are consistent with the dating of this lot.

唐 陶打馬球女俑一組兩件

來源：歐洲私人珍藏，於1988年購自瑞士

此器經牛津熱釋光測年法測試(測試編號C198t3及C198t4)，證實與本圖錄之斷代符合。

(2)



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION (LOTS 38-43)

*38

A BRONZE RITUAL WINE VESSEL, *GU*

LATE SHANG DYNASTY, ANYANG PERIOD (12TH-11TH CENTURY BC)

The mid-section and spreading lower body of the slender vessel are crisply decorated with *taotie* masks set against a *leiwen* ground and separated by scored vertical flanges. There are bird motifs on the narrow upper register of the lower body, and four blades of stylised cicada design rising from the mid-section, decorating the flaring neck. The interior of the foot is cast with a single graph. The surface has a mottled pale greyish-green patina with areas of malachite encrustation.

11¾ in. (29.8 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE

With Rare Art, Inc., New York, before 4 June 1975.

From an important private European collection.

The interior of the foot is cast with a single graph of unknown reading, although it is likely to be a personal name. Two early Western Zhou bronze vessels bearing similar graphs are illustrated by Wang Tao and Liu Yu in *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, nos. 257 and 258, sold by Sotheby's in 1988 and 1981 respectively.

Compare with a *gu* of similar form and decoration in the Freer Gallery of Art, illustrated in *The Freer Chinese Bronzes*, Washington, 1967, vol. I, pp. 58-63, no. 8. A *gu* illustrated by R. Bagley also features similar flanged *taotie*, *leiwen* and cicada ornamentation (see R. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C. and Cambridge, Massachusetts, 1987, pp. 240-241, no.33.)

Another example is illustrated in J.J. Lally & Co. *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, New York, 2014, pp. 14-15, no. 3.

晚商安陽 青銅饕餮蕉葉紋觚

來源:

於1975年6月4日前購自美國紐約古董商Rare Art·Inc

重要歐洲私人珍藏



(inscription)



***39**

A BRONZE TWIN-HANDLED VESSEL, *GUI*

LATE SHANG - WESTERN ZHOU DYNASTY (12TH-8TH CENTURY BC)

Each side of the body is elaborately cast with a bold *taotie* mask design, separated by a protruding animal head above a thin vertical flange. The spreading foot is decorated with a band of stylised mythical beasts. There is a pair animal-form handles, each with hooked pendant tail underneath. The interior of the body is cast with a graph, likely to be a clan emblem. The bronze has a dark brownish-green patina.

10 3/8 in. (26.4 cm.) diam. across the handles

£30,000-50,000

\$43,000-70,000

€35,000-57,000

PROVENANCE

The collection of Felix Guggenheim (1904-1976), Beverly Hills, California. With Rare Art, Inc., New York, before 14 January 1981. From an important private European collection.

LITERATURE

G. Kuwayama, *Ancient Ritual Bronzes of China*, Los Angeles County Museum of Art, 1976, pp.46-47, no. 26.

The inscription in the interior consists of an animal silhouette enclosed by the cruciform character *ya*, together composing a graph which can be read as a clan emblem or insignia. The animal silhouette enclosed within appears to be a reptile or sea-creature amongst waves.

Three graphs that may be simplified versions of the present graph are illustrated in *Jinwen bianfulu (shang)*, 1938, p. 1070, no. 170, comprising similar dragon-like components.

Compare with an early Western Zhou *gui* in the Sackler Collection with almost identical proportions and decoration, illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C, 1990, vol. IIB, pp. 356-357. The bold *taotie* mask is centred on a flange surmounted by an animal head in relief, and animal-form handles with hooked pendants extending from the bottom are remarkably similar in both vessels. The Sackler *gui*, being 2 cm. wider in diameter, perhaps came from the same set of differently sized ritual vessels.

A *gui* of comparable form and style can be found in the Freer Gallery of Art, illustrated by John A. Pope and Rutherford J. Gettens in *The Freer Chinese Bronzes*, Washington, Smithsonian Institution, 1967, vol. I, pl. 64, pp. 358-363. This example shares the same animal-form handles and prominent *taotie* design centred on a pronounced central flange on the main body of the vessel. Another example found in the Shaanxi History Museum collection is a *gui* excavated from the Western Zhou site Hejia. Despite considerable encrustation, there are clear similarities in vessel form and large *taotie* scroll design of the main body, which is surmounted by an animal head in the top narrow register (*The Shaanxi Bronzes*, Xi'an, 1994, p. 930.)

晚商/西周早期 青銅饕餮紋簋

銘文：「亞 XX」

器內底鑄一亞形族氏銘文，繪一四足瑞獸奔騰於海水紋上。三個類似銘文可見1938年出版的《金文編附錄上》，第1070頁，第170號，其中一圖與此簋銘文尤為接近。

參考Sackler收藏中一件形制及紋飾極其相似的西周簋，收錄於Rawson編著的《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，第二冊B，第356-357頁，此件西周簋較本拍品口徑略大出2釐米，極有可能出自同一套。

另一類似例子存於美國華盛頓Freer Gallery of Art，見Smithsonian Institution於1967年出版的《The Freer Chinese Bronzes》，第一冊，圖版64號，第358-363頁。陝西省歷史博物館亦藏一例西周簋，賀家村出土，收錄於1994年出版的《陝西青銅器》，第93頁。

來源：

美國加州貝弗利希爾斯重要藏家Felix Guggenheim (1904-1976)私人舊藏

於1981年1月14日前購自美國紐約古董商Rare Art, Inc.

重要歐洲私人珍藏

著錄：

G. Kuwayama著《Ancient Ritual Bronzes of China》，1976年，美國洛杉磯藝術博物館出版，第46-47頁，編號26



(inscription)



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***40**

**A MAGNIFICENT AND IMPORTANT BRONZE RITUAL WINE
VESSEL, ZUN**

LATE SHANG- EARLY WESTERN ZHOU DYNASTY
(12TH-10TH CENTURY BC)

The bulbous mid-section and the spreading lower body of the vase are boldly cast with *taotie* masks interspersed with thick vertical flanges. Upright blades decorate the wide flaring cylindrical neck, also separated by flanges which protrude beyond the edge of the mouth rim. The interior of the base bears a four-character inscription. The smooth dark green patina is almost black in tone, with some areas of encrustation.

12¼ in. (31.2 cm.) high

£200,000-400,000

\$290,000-560,000

€230,000-460,000

PROVENANCE

S. Kawai Collection, Kyoto.

Property of the Late Dr. A. F. Philips (1874-1951).

Sotheby's, London, 30 March 1978, lot 21.

From an important private European collection.

LITERATURE

Sueji Umehara, *Nihon Shucho Shina Kodo Seikwa*, Selected Relics of Ancient Chinese Bronzes from Collections in Japan, Osaka, 1960, vol. II, pl. CXXXV.

Ba Na and Zhang Guangyu, *Zhong Ri Ou Mei Ao Niu Suo Jian Suo Ta Suo Mo Jinwen Huibian*, 1978, Taipei, vol. 9, no. 1408.

Zhou Fagao, *San Dai Ji Jinwen cun bu*, 1980, Taipei, no. 645.

Minao Hayashi, *Studies on Yin and Zhou Bronze Decoration: A Conspectus of Yin and Zhou Bronze Vessels*, 1986, Tokyo, p. 223, no.20.



(inscription)





The inside of the foot of the vessel bears an inscription consisting of four characters, *Wei Fu Fu Xin*. A dedication to *Fu Xin* (Father Xin) is accompanied by two graphs. Above is cast an emblem showing four footprints encircling a rectangular ring, likely equivalent to a simpler character of oracle script, transcribed as *wei*. This may be read as a clan insignia, and commonly accompanies ancestral dedications, as it does here with *Fu Xin*, along with another pictograph depicting a quiver of arrows.

Compare the present vessel to a *zun* of similar style, dated to the Late Shang period, in the Shanghai Museum, illustrated by Chen Peifen in *Ancient Chinese Bronzes in the Shanghai Museum*, London, 1995, p. 41. Another example of a *zun* of this unusual form can be found in the Pillsbury Collection, which is slightly smaller in size but almost identical in form and decoration. (See B. Karlgren, *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*, Minneapolis, 1951, pp. 78-79, no. 26).

A comparable *zun*, similar in form but without flanges on the upper part, is illustrated by R. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington DC and Cambridge, Massachusetts, 1987, pp. 310-311. Another example of a vessel with prominent flanges, flared base and bulbous mid-section is the *Boge zun* of the Baoji City Museum Collection, illustrated by Li Xixing, *The Shaanxi Bronzes*, Xi'an, 1994, p. 170.

A similar flared bronze *zun* was sold at Christie's New York, 13-14 September 2012, lot 1226.

晚商/西周早期 青銅饗饗紋尊

銘文：「 衛簋父辛 」

來源：

日本京都藏家S. Kawai 舊藏

荷蘭藏家Dr. A. F Philips (1874-1951)私人舊藏

1978年3月13日於倫敦蘇富比拍賣，拍品21號

重要歐洲私人珍藏

著錄：

梅原末治 著《Nihon Shucho Shina Kodo Seikwa》，1960年，大阪，卷二，編號135

巴納、張光裕 著《中日歐美澳紐所見所拓所摹金文彙編》，1978年，卷九，編號1408

周法高 著《三代吉金文存補》 1980年，台北，第645號

Minao Hayashi 著《Studies on Yin and Zhou Bronze Decoration: A Conspectus of Yin and Zhou Bronze Vessels》，1986年，第223頁，編號20

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***41**

A BRONZE GARLIC-HEAD BOTTLE, *HU*

HAN DYNASTY (3RD CENTURY BC - 2ND CENTURY AD)

The bulbous body rises to a tall cylindrical neck below the mouth which is shaped as a lobed garlic bulb, all supported on a short foot. The centre of the underside of the base has a loop with a twisted rope design. The bronze has a dark brownish-green patina with areas of encrustation.

14 in. (35.6 cm.) high

£2,000-4,000

\$2,900-5,600

€2,300-4,600

PROVENANCE

With Sogado & Co., Japan, before June 1982.

From an important private European collection.

Compare two bronze *hu* of similar form, but of slightly larger size, illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York and Washington D.C, 1995, pp. 288-89, nos. 52 (38.7 cm. high) and 52.2 (36.7 cm. high). Another example is in the National Palace Museum Taiwan, illustrated in *Shang and Chou Dynasty Bronze Wine Vessels*, Taipei, 1978, pp. 212-213, and p. 267.

漢 青銅蒜頭壺

來源:

於1982年6月前購自日本古董商 Sogado & Co

重要歐洲私人珍藏



(base)



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***42**

A SMALL BRONZE RITUAL WINE VESSEL, ZHI

EARLY WESTERN ZHOU DYNASTY (11TH-10TH CENTURY BC)

The vessel is cast with a pear-shaped body rising to a flaring mouth and supported on a tall splayed foot. There is an inscription cast on the interior of the foot, consisting of a single graph. The patina is of a dark greyish-green tone, with some areas of malachite encrustation.

5¼ in. (13 cm.) high

£2,000-4,000

\$2,900-5,600

€2,300-4,600

PROVENANCE

With Seikodo, Tokyo, Japan, 11 April 1969.

From an important private European collection, acquired prior to June 1982.

The interior of the foot is cast with a single graph, *ju*, 'to raise', which may refer to the act of lifting the vessel in a toast, or may refer to the vessel itself.

Compare with a bronze ritual wine vessel of similar proportions, but with decoration on the shoulder and base sold at Christie's New York, 19-20 September 2013, lot 1479. See also two examples of both plain and decorated *zhi* illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Massachusetts, 1990, vol. IIB, pp.630-633, nos.101 and 102, the former with similar elegant proportions to those in this lot. Rawson explains that plain and decorated *zhi* seem to have co-existed from as early as the Shang period.

西周早期 青銅觶

來源:

於1969年4月11日購自日本東京古董商Seikodo

重要歐洲私人珍藏，於1982年6月前所購



(inscription)



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***43**

A BRONZE HARNESS JINGLE

ZHOU DYNASTY (8TH-5TH CENTURY BC)

The jingle is cast to the front as an oval open-form flower, with one aperture to the centre on the back, all supported on a spreading rectangular foot. The bronze has a pale greyish-green patina with light malachite encrustation. 7½ in. (18 cm.) high

£2,000-4,000

\$2,900-5,600

€2,300-4,600

周代 青銅鑾鈴

來源:

於1982年6月前購自日本古董商Shogado & Co.

重要歐洲私人珍藏

PROVENANCE

With Shogado & Co., Japan, before June 1982.

From an important private European collection.

A very similar bronze horse jingle with openwork front, enclosed back and raised vertical lines on the base is illustrated in *The Museum of Far Eastern Antiquities*, Bulletin no. 20, Stockholm 1948, pl. 44, no. 3.

A Western Zhou horse bell fitting can also be seen in the Ashmolean Museum, Oxford, Yousef Jameel Collection for Asian and Islamic Art (accession no. EA1956.844).



PROPERTY OF A LADY

~44

A YELLOW-JADE ARCHAISTIC CENSER, FANGDING

LATE MING DYNASTY, 17TH CENTURY

The rectangular vessel is carved with two upright square-section loop handles and is raised on four tall tubular legs. The two wide sides are carved in relief with *taotie* between notched flanges to the corners and below confronting *kui*-dragons at the rim. The jade is of an even olive-yellow tone with some russet inclusions.

6 $\frac{3}{4}$ in. (16.2 cm.) high, *hongmu* wood cover surmounted by a white jade bird finial

£10,000-15,000

\$15,000-21,000

€12,000-17,000

明末十七世紀 黃玉仿古饕餮紋方鼎

來源:私人珍藏



***45**

**A YELLOW JADE DOUBLE GOURD
PENDANT**

17TH-18TH CENTURY

The pendant is carved in low relief with two characters to each side, reading 'da ji da xi', which may be translated as 'good fortune and happiness', surrounded by smaller gourds on a leafy flowering vine. The stone is of an olive yellow tone with russet inclusions.

2¾ in. (7.5 cm.) long

£6,000-10,000

\$8,500-14,000

€6,900-11,000

明末清初 黃玉「大吉大喜」葫蘆形牌



45

***46**

A YELLOW JADE 'TWIN GEESE' CARVING

17TH CENTURY

The piece is delicately carved as a goose with its head turned backwards and its wings folded into its body, accompanied by a smaller goose in a similar posture. The stone is of a yellow tone with russet inclusions.

2 in. (5 cm.) long

£6,000-10,000

\$8,500-14,000

€6,900-11,000

明末/清初 黃玉雙鵝把件



46



47

47

A GROUP OF THREE ARCHAISTIC JADE CARVINGS

MING DYNASTY (1368-1644) OR EARLIER

The group comprises a celadon and grey jade figure of a *bixie* crouched in attacking position; a pale celadon and altered jade openwork plaque carved as a dragon; and a pale celadon and altered jade openwork plaque carved as a stylised mythical beast's head.

The largest 1 $\frac{1}{4}$ in. (4.4 cm.) long (3)

PROVENANCE

Formerly in a private English collection.

£4,000-6,000

\$5,700-8,400

€4,600-6,900

明或更早 仿古玉雕一組三件

來源: 英國私人舊藏

(3)



48

48

A YELLOW JADE CARVING OF A MYTHICAL BEAST, BIXIE

QING DYNASTY (1644-1911)

The beast is carved in a crouched stance on four clawed feet with its head turned to the side. The pair of wings folded on its back and its tripartite tail are finely detailed. A horn is carved between its ears. The stone is of a yellowish-green tone and has a chestnut brown inclusion to the front of the beast's face and its front paw.

3 $\frac{3}{4}$ in. (8.5 cm.) long

£6,000-8,000

\$8,500-11,000

€6,900-9,200

The mythical beast *bixie* has distinctive features characterised by a pair of wings on the back, a horn on the head and the body of a lion. This auspicious animal is believed to be capable of warding off evil spirits and bringing blessings as well as protection to the possessor, and has been a popular subject for jade carvings throughout the history of material culture in China.

清 黃玉辟邪

49

A CELADON AND BLACK JADE 'RAT' TOGGLE

17TH CENTURY

The small creature is carved crouching with its head resting on its front paws, its hind legs tucked close to its body and its tail flicked up towards its right haunch. Its face is carved with beady eyes, and small round ears which terminate in a little spiral. The carving is pierced through the centre for suspension. The jade is of a celadon tone with opaque black inclusions. 2½ in. (6.5 cm.) long

£6,000-10,000

\$8,500-14,000

€6,900-11,000

明末清初十七世紀 青玉黑斑鼠掛件



PROPERTY OF A PRIVATE SCOTTISH FAMILY (LOTS 50-53)

50

A PALE CELADON JADE CARVING OF AN ELEPHANT

18TH CENTURY

The elephant is carved standing four-square, with its head facing forward, ears back, and its trunk curled slightly to the right. The folds of its skin are detailed with incised lines. The jade is of an even tone with russet inclusions.

2¾ in. (7 cm.) long

£2,000-3,000

\$2,900-4,200

€2,300-3,400

PROVENANCE

Acquired in Edinburgh, Scotland, prior to 1995.

清十八世紀 青白玉瑞象

來源:蘇格蘭家族私人珍藏, 1995年前購自愛丁堡



PROPERTY OF A PRIVATE SCOTTISH FAMILY

51

**A WHITE JADE 'MANDARIN DUCK'
WATER POT**
18TH CENTURY

The duck is modelled with its head turned towards his back, its feet tucked under, and its wings folded to frame the receptacle for the water. The feathers are delicately carved in an archaistic style with c-scrolls and squared scrolls. The stone is of an even pale tone with russet veins.

2¾ in. (7 cm.) wide

£3,000-5,000

\$4,300-7,000

€3,500-5,700

PROVENANCE

Acquired in Edinburgh, Scotland, prior to 1995.

清十八世紀 白玉寶鴨形水盂

來源:蘇格蘭家族私人珍藏, 1995年
前購自愛丁堡



51

PROPERTY OF A PRIVATE SCOTTISH FAMILY

52

**A PALE CELADON JADE 'BOY AND
BUFFALO' GROUP**
QIANLONG PERIOD (1736-1795)

The group is carved in the round as a recumbent buffalo with its head turned to the left to face the boy at its side with one hand holding its horn and the other holding a leafy millet stalk. The details of the ridged horns, rope, and stalks are finely carved. The stone is of a pale even tone with russet veins.

3¼ in. (8.3 cm.) wide

£3,000-5,000

\$4,300-7,000

€3,500-5,700

PROVENANCE

Acquired prior to 1995, in Edinburgh, Scotland.

清乾隆 青白玉童子牧牛擺件

來源:蘇格蘭家族私人珍藏, 1995年
前購自愛丁堡



52

PROPERTY OF A PRIVATE SCOTTISH FAMILY

53

A CELADON AND RUSSET JADE 'PHOENIX AND PINE' VASE GROUP

QIANLONG PERIOD (1736-1795)

The flattened vase and cover is carved with a pair of angular handles to the neck and shoulders and a keyfret band to the rim and foot, all beside a small open vase carved as a pine tree trunk with delicate openwork branches accompanied by a phoenix. The stone is of a celadon tone with russet veins. 4 $\frac{5}{8}$ in. (11.7 cm.) wide

£3,000-5,000

\$4,300-7,000

€3,500-5,700

PROVENANCE

Acquired in Edinburgh, Scotland, prior to 1995.

清乾隆 青玉松下鳳凰雙聯瓶

來源:蘇格蘭家族私人珍藏, 1995年前購自愛丁堡



***54**

**A CELADON AND RUSSET JADE 'MELON AND BUTTERFLY'
SNUFF BOTTLE**
18TH CENTURY

The bottle is carved in the round with a large melon bearing broad leaves and a butterfly is carved to one side. The stone is of a sea-green celadon tone with russet inclusions. It has a coral stopper.

2¾ in. (7 cm.) high, coral stopper

£8,000-10,000

\$12,000-14,000

€9,200-11,000

PROVENANCE

Sotheby's London 15 May 2013, lot 304.

清十八世紀 黃玉帶皮雕籬瓜蝴蝶紋鼻煙壺

來源: 倫敦蘇富比2013年5月15日拍賣, 拍品304號



***55**

A PALE CELADON JADE ARCHAISTIC RHYTON
19TH CENTURY

The well-hollowed vessel emerges from a beast's head with the antlers forming the foot. It is carved and undercut to one side with a clambering *chilong* looking at a small flaming pearl which rests on the rim. The exterior is carved with a monster mask to the front section surrounded by archaistic scrolls. The stone is of an even tone.

6½ in. (15.5 cm.) high

£15,000-20,000

\$22,000-28,000

€18,000-23,000

清十九世紀 青白玉螭龍紋觥



56

A WHITE JADE RECTANGULAR BOX AND COVER

19TH-20TH CENTURY

The box is carved with slightly rounded corners and the upper surface of the cover is delicately incised with a large leafy lotus flower beside two *lingzhi* fungus, all within a single-line conforming border. The stone is of an even pale tone.

2 $\frac{7}{8}$ in. (7.3 cm.) wide

£15,000-20,000

\$22,000-28,000

€18,000-23,000

十九/二十世紀 白玉靈芝蓮花紋蓋盒



***57**

A PALE CELADON JADE TEAPOT AND COVER

MING DYNASTY (1368-1644)

The thick-walled sides are carved with writhing dragons amidst cloud scrolls. The 'C'-shaped handle and curved spout are each carved with a monster head and the slightly domed cover has a bud-shaped finial. The stone is of a pale green tone with some altered areas.

5½ in. (13 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

明 青白玉雲龍紋壺



***58**

A RARE CELADON JADE TRIPOD EWER AND COVER

MING DYNASTY (1368-1644)

The pear-shaped ewer is raised on three short tapering feet. The body is carved in relief with trailing branches of lotus. The handle and spout are carved with stylised scrolls and the domed cover is surmounted by a bud finial. The stone is of a celadon tone with brown and cloudy white inclusions. 5 $\frac{7}{8}$ in. (15 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

明 青玉纏枝蓮紋三足蓋壺





***59**

A RARE WHITE JADE "THREE FRIENDS OF WINTER" EWER AND COVER

18TH CENTURY

The vessel is of a flattened rectangular form. One side is delicately incised with prunus and the other with a gnarled pine tree and bamboo. It has an elegant scroll handle, upright spout and tall, domed cover. The stone is of an even tone. 5¾ in. (14.5 cm.) high

£60,000-80,000

\$85,000-110,000

€69,000-92,000

This ewer is notable for its elegantly carved handle and the artistry of the skillfully worked pine tree, prunus and bamboo design known collectively as the "Three Friends of Winter". This auspicious design is thought to represent the traditional scholar virtues of fortitude and uprightness in adversity as the pine and bamboo are evergreen and the prunus is the first to bloom each spring. Compare with a slightly larger white jade ewer and cover (18 cm. high) sold at Christie's Hong Kong, 1 December 2010, lot 3249.

清十八世紀 白玉歲寒三友紋蓋壺



PROPERTY FROM A PRIVATE DUTCH COLLECTION (LOTS 60 AND 61)

60

A JIZHOU LEAF-DECORATED BOWL

SONG DYNASTY (960-1279)

The conical bowl is decorated to the interior with the brownish-buff, gossamer imprint of a large leaf against a dark-brown glaze that thins very slightly at the rim. The glaze stops on the exterior just above the shallow ring foot, exposing the buff body.

5 in. (12.5 cm.) diam. Japanese wood box

£5,000-8,000

\$7,100-11,000

€5,800-9,200

宋 吉州窯黑釉葉紋碗

來源: 荷蘭私人珍藏, 1975年前購自歐洲, 家傳至今

PROVENANCE

Acquired by the vendor's family in Europe prior to 1975, then by descent within the family.

Compare this bowl with two Jizhou leaf-decorated bowls sold at Christie's Hong Kong, 31 May 2017, lot 3127 and Christie's New York, 19-20 September 2013, lot 1280.



(two views)

PROPERTY FROM A PRIVATE DUTCH COLLECTION

61

A JIZHOU 'TORTOISESHELL'-GLAZED BOWL
SONG DYNASTY (960-1279)

The bowl is delicately potted with flared sides that curve inwards just below the rim. It is covered inside and out except for the foot and base, with a dark brown glaze with buff splashes highlighted with bluish-white suffusions. 6½ in. (15.5 cm.) diam. Japanese wood box

£6,000-10,000

\$8,500-14,000

€6,900-11,000

宋 吉州窯玳瑁釉碗

來源: 荷蘭私人珍藏, 1975年前購自歐洲, 家傳至今



(two views)



62

A CARVED QINGBAI-GLAZED 'PHOENIX-HEAD' EWER

SONG DYNASTY (970-1279)

The ewer is decorated with a strap handle opposite the short, curved spout and is potted with a globular body freely carved with a band of scrolling lotus flowers on a carved and combed cloud ground. The tapering neck is surmounted by a phoenix head with an everted foliate opening. The ewer is covered overall in a pale bluish glaze with the base remaining unglazed.
7 $\frac{3}{4}$ in. (19.7 cm.) high

£4,000-6,000

\$5,700-8,400
€4,600-6,900

Prototypes of 'phoenix-head' ewers can be found as early as the Tang dynasty, many of which were exported to Southeast Asia. Compare a similar white-glazed ewer sold at Christie's Hong Kong, 29 November 2017, lot 2985.

宋 青白釉鳳首執壺



63

A JUNYAO TRIPOD CENSER

YUAN DYNASTY (1279-1368)

The censer is decorated with two angular rectangular upright handles connected to the shoulder with moulded scroll decoration. The censer is modelled with a high neck and everted rim and the globular body stands on three everted feet.

6 $\frac{3}{4}$ in. (16 cm.) high

£5,000-8,000

\$7,100-11,000
€5,800-9,200

PROVENANCE

With Bluett & Sons, London, 1940.
Property from a private English collection.

元 鈞窯雙耳三足蓋爐

來源:於1940年代購自倫敦古董商
Bluett & Sons; 英國私人珍藏

PROPERTY OF A PRIVATE SCANDINAVIAN GENTLEMAN

64

A JUNYAO DISH

JIN-YUAN DYNASTY (1115-1368)

The dish is well potted with shallow sides rising to a slightly inverted rim. It is covered overall with a thick lavender-blue glaze thinning to mushroom at the mouth rim, and stops unevenly at the foot.
7 in. (18 cm.) diam.

£8,000-12,000

\$12,000-17,000
€9,200-14,000

PROVENANCE

Theodor Bohlken (1884-1954) Collection, Berlin

Purchased by Ivan Traugott in Berlin, 1932

Ivan Traugott Collection, no. 2421

Acquired in Stockholm in 2000

金/元 鈞窯天藍釉盤

來源:

柏林Theodor Bohlken (1884-1954)舊藏

於1932年由Ivan Traugott購自柏林

瑞典Ivan Traugott舊藏2421號

於2000年購自瑞典

北歐私人珍藏





THE PROPERTY OF A LADY (LOTS 65-66)

65

**A LONGQUAN CELADON-GLAZED
MALLET VASE**

SOUTHERN SONG DYNASTY (1127-1279)

The vase is potted with a mallet-shaped body, with the body tapering slightly towards the foot from the canted shoulder. The tall neck is left undecorated below the flattened flared rim. The vase is covered overall with an even, soft sea-green glaze, which stops just short of the foot rim. 5½ in. (14 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

南宋 龍泉青釉盤口瓶

來源:私人珍藏



THE PROPERTY OF A LADY

66

**A LONGQUAN CELADON-GLAZED PEAR-
SHAPED VASE**

MING DYNASTY (1368-1644)

The pear-shaped vase is decorated with two square-section handles fitted with fixed rings to the neck, connected by a double-bowstring band to the neck and a lipped band to the shoulder. The vase is covered overall with a pale celadon glaze that stops just above the footrim, which has fired orange.

6½ in. (15.5 cm.) high

£4,000-6,000

\$5,700-8,400

€4,600-6,900

明 龍泉青釉玉壺春瓶

來源:私人珍藏

PROPERTY OF A EUROPEAN GENTLEMAN

67

**A LARGE MOULDED AND CARVED
CELADON 'PHOENIX TAIL' VASE**
MING DYNASTY, 16TH-17TH CENTURY

The heavily potted vase is moulded with peony scrolls above a band of carved overlapping lotus petals. The trumpet-form neck is applied with further peony sprays beneath horizontal ribbed bands on the underside of the flaring mouth rim. The body is covered overall with a crackled glaze of sea-green tone with the exception of the unglazed foot rim.

19¼ in. (48.9 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

PROVENANCE

Acquired by the vendor's father in the early 1930's, and then by descent within the family.

明十六/十七世紀 青釉牡丹紋瓶

來源: 歐洲私人珍藏, 於1930年代初所購



THE PROPERTY OF A LADY (LOTS 68-70)

68

A LONGQUAN CELADON 'DRAGON' CHARGER

YUAN DYNASTY (1271-1368)

The dish is moulded to the centre with a powerful, writhing four-clawed dragon below a band of stylised foliage to the cavetto. The reverse is further moulded with upright petals and the charger is covered all over with a glaze of bluish-green tone with the exception of the unglazed orange-buff colour foot ring.

14¼ in. (36.1 cm.) diam.

£30,000-50,000

\$43,000-70,000

€35,000-57,000

PROVENANCE

Private European Collection, acquired prior to 2000.

A similar example in the Topkapi Saray is illustrated in *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, Vol. 1, p 256, no. 62 while a comparable dish with the dragon chasing a flaming pearl in the British Museum is illustrated in *Oriental Ceramics: The World's Great Collections*, Vol. 5., Tokyo, 1981, no. 132. A further comparable dish was sold at Christie's Hong Kong, 31 May 2017, lot 3005.

元 龍泉青釉龍紋大盤

來源: 歐洲私人珍藏, 於2000年前所購



THE PROPERTY OF A LADY

69

A LONGQUAN CELADON 'LOTUS SPRAY' CHARGER

MING DYNASTY, 15TH CENTURY

The dish is carved to the centre with two stylised lotus blooms below a band of lotus flowers on scrolling foliage. The flattened rim is further decorated with a leafy scroll. It is covered all over with a rich olive-green glaze of even tone with the exception of an unglazed circle to the base burnt orange in the firing. 14¼ in. (36.2 cm.) diam.

£8,000-12,000

\$12,000-17,000

€9,200-14,000

PROVENANCE

Private European Collection, acquired prior to 2000.

Christie's Hong Kong sold a slightly larger Longquan 'lotus spray' charger (41.2cm diam.) on 30 November, lot 3013.

明十五世紀 龍泉青釉刻纏枝蓮紋盤

來源: 歐洲私人珍藏, 於2000年前所購



THE PROPERTY OF A LADY

70

A LONGQUAN CELADON 'LOTUS' BARBED RIM CHARGER
MING DYNASTY, 15TH CENTURY

The dish is freely carved with a central lotus flower, within moulded fluted sides that are carved with flowing lotus blooms on a leafy scroll below the barbed rim. The dish is covered all over with a rich olive-green glaze with the exception of a biscuit ring fired orange on the base.
14½ in. (37 cm.) diam.

£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE

Private European Collection, acquired prior to 2000.

明十五世紀 龍泉青釉刻蓮花紋花口折沿盤
來源: 歐洲私人珍藏, 於2000年前所購



71

A WUCAI 'BIRDS AND FLOWERS' SLEEVE VASE
17TH CENTURY

The tapering cylindrical vase is potted with high-shoulders and a waisted neck. The body is decorated with various birds among flowering prunus and peony branches beside a garden rock. The neck is decorated with further floral sprays below a brown glazed rim. The base is unglazed.

14¼ in. (36 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

Compare a similar *wucaï* vase illustrated in Michael Butler, Julia B. Curtis and Stephen Little, *Shunzhi Porcelain: Treasures from an Unknown Reign, 1644-1661*, Alexandria, VA, 2002, pp. 126-129, no. 22.1, and sold at Christie's New York, 16 March 2015, lot 3547.

明末清初 五彩花鳥紋筒瓶

來源: 英國私人珍藏



A PAIR OF WUCAI 'BOY AND PEONY' JARS AND COVERS

17TH CENTURY

The vases are each decorated with three boys clambering on dense scrolling iron-red peonies with the leaves executed in underglaze blue and black-outlined green enamels. Each shoulder is decorated with a cracked-ice pattern below a lotus band to the neck. Each domed cover is similarly decorated with scrolling peonies and surmounted by a lotus bud finial.

14 in. (35.5 cm.) high

(2)

£10,000-15,000

\$15,000-21,000

€12,000-17,000

Compare a single similar jar and cover illustrated in Michael Butler, Julia Curtis and Stephen Little, *Shunzhi Porcelain: Treasures from an Unknown Reign*, pp. 102-103, pl. 10. A sleeve vase with the same 'boy and peony' design was sold at Christie's New York, 18 September 2003, lot 303.

明末清初 五彩嬰戲圖蓋罐一對

(2)



THE PROPERTY OF A LADY

73

A RARE WUCAI/FIGURE OF A DAOIST DEITY

WANLI PERIOD (1573-1619)

The bearded deity is modelled with a fierce expression and wears a scholar's cap and scholar's robes decorated with dragons amongst clouds and waves. He is seated on a throne decorated with geometric and floral patterns on a stand supported by four columns.

11 in. (28 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

PROVENANCE

Sold at Etude Couturier Nicolay S.C.P., Paris, 30 March 1981, lot 35.

Compare a blue and white figure of a Daoist deity of a similar date sold at Sotheby's New York, 17 September 2013, lot 303.

明萬曆 五彩關帝坐像

來源:巴黎Etude Couturier Nicolay S.C.P.1981年3月30日拍賣,拍品35號



***74**

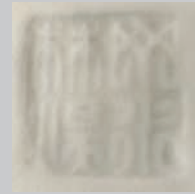
A DEHUA SEATED FIGURE OF GUANYIN

17TH CENTURY

The figure is delicately modelled with downcast eyes and a serene expression on her face. Her hair is swept up in a high chignon. She wears long draping robes open at the chest to reveal a lotus-shaped pendant. She is seated in royal ease with her right hand on her knee and her left hand holding a scroll. The base is crisply moulded as a rocky outcrop with a slender ledge at her left side. The reverse of the figure is stamped with an illegible four-character seal mark.
14⅞ in. (36 cm.) high

£10,000-15,000

\$15,000-21,000
€12,000-17,000



(mark)

明末清初 十七世紀 德化白釉觀音坐像



-75

A RARE DEHUA RECTANGULAR CENSER

17TH-18TH CENTURY

The censer is potted with thin walls which are decorated just below the rim with a keyfret band and is supported at each corner by a slightly everted leg emanating from an anthropomorphic fanged head. The underside is incised with an apocryphal Chenghua seal mark.

7½ in. (19 cm.) wide, pierced *hongmu* wood cover with jade finial

£5,000-7,000

\$7,100-9,800

€5,800-8,000

清十七/十八世紀 德化白釉四足方爐



***76**

A SMALL BRONZE 'TWIN BOYS' CENSER

17TH CENTURY

The censer square censer is decorated on two sides with a lotus spray. The handles are formed by two smiling boys with their hair tied in a knot at the top of their head. The base is incised with a four-character Xuande mark. 3¼ in. (8.2 cm.) wide, Japanese pierced white metal cover

£6,000-8,000

\$8,500-11,000

€6,900-9,200

明末清初 十七世紀 銅嬰戲紋方爐



***77**

A RARE GOLD AND SILVER-INLAID BRONZE ARCHAISTIC BIRD-FORM RITUAL VESSEL, *ZUN*
MING DYNASTY, 17TH CENTURY

The vessel is well cast as a standing mythical bird with the head facing forward, carrying a twin-handled vase decorated with monster masks between a pair of upswept wings, all intricately inlaid in gold and silver in contrast to the dark patina. The long tail cascades downwards, centralised by a trail of upright geometric stylised scrolls running along the spine and ending in a curled tip.

14½ in. (37 cm.) high

£100,000-150,000

\$145,000-210,000

€115,000-170,000

PROVENANCE

By repute, with Bluett & Sons, London, then Michael Goedhuis, London.

明 銅錯金銀天雞尊

來源: 倫敦古董商Bluett & Sons, 倫敦古董商Michael Goedhuis (傳)



HEAVENLY GOOD FORTUNE – AN ARCHAISTIC INLAID BRONZE BIRD

ROSEMARY SCOTT, SENIOR INTERNATIONAL ACADEMIC CONSULTANT

This handsome bird, which most closely resembles a phoenix, is usually known in Chinese as a ‘heavenly chicken’ 天雞 *tianji*. In *Views of Antiquity in the Qing Imperial Palace, Macau*, 2005, p. 182, the authors explain the reason for this name is that 雞 *ji* chicken provides a pun for 吉 *ji* meaning auspicious, and thus the bird is a symbol of good fortune. In addition, a rooster is a symbol of high rank because of its cockscomb, 雞冠 *jiguan* in Chinese, which is a pun for 官 *guan*, meaning official. The vase on the bird’s back also has auspicious connotations. The vase can be either 瓶 *ping* or 壺 *hu*. *Ping* is a pun for 平安 *ping’an*, meaning peace, while 壺 *hu* suggests one of the isles of the Immortals 方壺 *Fanghu*. The vase may also suggest the vase 罐 *guan* which is one of the Eight Buddhist Emblems 八吉祥 *ba jixiang*. In this context the vase symbolises the elixir of life as well as containing treasures, which represent all wishes fulfilled.

This inlaid bronze bird and vase group is a fine example of the art objects made in the late Ming-early Qing period, which reflect a passionate interest in antiquities not only within the scholar class, but also amongst the upper echelons of the newly wealthy merchant class. While a relatively small proportion of the population would have had access to real antiques, the availability of illustrated books on antiques grew exponentially in the late Ming period. During the Song dynasty not only had there been a great interest in the books relating to ancient bronzes and their inscriptions, but a significant number of ancient sites were excavated, adding to the ancient works which had already been brought to the marketplace by farmers who had found precious antiques during the course of their agricultural activities. Extensive collections were built up – the best known being that of the Emperor Huizong (r. AD 1101-26), who was rumoured to have amassed a collection of some ten thousand items. The illustrated catalogues of these collections provide a rich source of information about these collections, and also provided a rich source of inspiration for bronze craftsmen of later periods, often through later editions of the Song dynasty publications. The earliest of these Song dynasty illustrated publications on antiquities, which survives to the present day, is the 考古圖 *Kaogu tu* (Illustrated Research on Archaeology) compiled in 1092

by 呂大臨 *Lü Dalin*, a supplement to which – completed by another author – was published some 70 or 80 years later. The original *Kaogu tu* dealt with inscribed pieces from a number of different collections, including items from the imperial collection (for an illustration from the 1601 edition of the *Kaogu tu*, see R. Kerr, *Later Chinese Bronzes*, London, 1990, p. 14, pl. 2). The *Kaogu tu* also set a precedent in terms of organisation and illustration for future publications of this type.

Perhaps the best known of these early illustrated catalogues of ancient bronzes is the 重修博古圖錄 *Chongxiu Xuanhe bogu tulu* (Drawings and Lists of all the Antiquities stored in the Xuanhe Palace), which was compiled by 王黼 *Wang Fu* on the orders of the Emperor Huizong around AD 1123 and included some 840 bronzes – both inscribed and without inscription – from the palace collections (for an illustration of a goose-shaped pouring vessel – dated in its caption to the Zhou dynasty – from the 1588 edition of the *Xuanhe bogu tulu*, see R. Kerr, *Later Chinese Bronzes*, *op. cit.*, p. 16, pl. 3, while a Song dynasty goose-shaped inlaid bronze pouring vessel in the Victoria and Albert Museum is illustrated in pl. 4). According to the *Xuanhe bogu tulu* all the pieces listed belonged to the Shang Zhou or Han periods, while in fact it is clear that a number of them date to later periods, such as the Tang dynasty. Mistakes of this sort caused considerable confusion, a fact that was recognised by contemporary scholars. In the preface to 金石錄 *Jin Shi Lu* (Collection of Texts on Metal and Stone) a book of rubbings from some 2,000 inscriptions compiled between 1119 and 1125, Zhao Mingcheng (趙明誠 1081-1129) and his wife the poet Li Qingzhao (李清照 1084 – c. 1155) pointed out:

‘When archaeological materials are used to examine these things, thirty to forty per cent of the data is in conflict. That is because historical writings are produced by latter-day writers and cannot fail to contain errors. But the inscriptions on stone and bronze are made at the time the events take place and can be trusted without reservation.’ (translated by Craig Clunas in *Superfluous Things – Material Culture and Social Status in Early Modern China*, Cambridge, 1991, pp. 95-6)





Fig. 1 The Collection of National Palace Museum
圖1 國立故宮博物院藏品

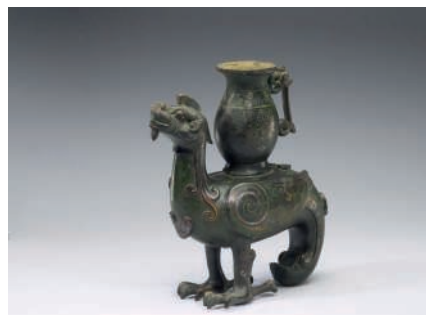


Fig. 2 The Collection of National Palace Museum
圖2 國立故宮博物院藏品

Craig Clunas has also pointed out that two famous Ming dynasty literati, Wang Qi (王翊 1433-99) and Wen Zhenheng (文震亨 1585-1645), like their Song dynasty predecessors, were wrong about many things, including the belief that bronzes inlaid with gold and silver dated to the Xia dynasty (夏朝 c. 2070-1600 BC), when in fact they should have been dated to the Warring States period (475-221 BC) or later (see Clunas, *Superfluous Things – Material Culture and Social Status in Early Modern China*, *op. cit.*, p. 99). It is likely, therefore, that when the current bird and vase group was made, it was mistakenly regarded as copying inlaid bronzes of the Xia dynasty.

A smaller Ming dynasty inlaid bronze version of the bird and vase group with the addition of a handle to allow its use as a water dropper is in the collection of the National Palace Museum, Taipei (illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, p. 49, no. I-24). It is interesting to note that an inlaid bronze vase of similar style to the one on the back of the bird in the current group is also in the National Palace Museum collection, illustrated in the same volume, p. 59, I-34. The Taipei vase has a lid and is dated to 10th-17th century, Song-Ming period. Two more inlaid bronze bird and vase groups from the National Palace Museum, Taipei, are illustrated in the same volume. One, dated to the Ming dynasty, which is very similar in form to the current group, but has a vase of *gu* or *zun* form, is illustrated on page 175, no. III-43 (fig. 1), the other, which has a handle attached to the vase on its back and is dated 17th century, late Ming dynasty, is illustrated on page 190, no. III-59 (fig. 2).

In the Qing dynasty, this form was not only popular in bronze, but was also made in *cloisonné* enamel, porcelain and jade. An 18th century *cloisonné* enamel version in which the bird has a pointed beak and *gu*-shaped vase on its back in the collection of the National Palace Museum, Taipei is illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, *op. cit.*, p. 191, no. III-60. A Qianlong porcelain version of the bird and vase group, with a glaze that imitates bronze and even includes greenish splashes to suggest verdigris,

is in the collection of the Palace Museum, Beijing, and is illustrated in *Views of Antiquity in the Qing Imperial Palace*, *op. cit.*, pp. 182-3, no. 58. A Qianlong jade version with a proportionally larger vase and with the addition of wheels is in the National Palace Museum, Taipei, illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, *op. cit.* p. 192, no. III-61.

Several versions of this group with the addition of two wheels were made in the late Ming and the Qing Qianlong reign. A bronze bird of essentially similar form to the current bird, but with a *gu*-type vase on its back, a pointed beak and the addition of wheels is in the collection of the National Palace Museum, Taipei, illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, *op. cit.*, p. 174, No. III-42, where it is dated to the late Ming dynasty, 16th-17th century. A similar bird and vase group with wheels is illustrated in the *西清古鑑 Xi Qing gujian* (catalogue of some 1530 bronzes in the collection of the Qing dynasty Qianlong Emperor, compiled between 1749 and 1755) see a page from the 1908 edition illustrated by R. Kerr in *Later Chinese Bronzes*, *op. cit.*, p. 77, pl. 61. The caption in the *Xi Qing gujian* dates the piece to the Han dynasty.

The current magnificent bird is therefore not only auspicious, but it is also an important part of the history of archaism in the arts of China.



此鳥貌似鳳凰，實為天雞。「雞」，音「吉」，寓意吉祥；雞冠之「冠」，音「官」，可寓加官進爵，見《遼古來今——故宮仿古文物精品展特集》，澳門，2005年，頁182。雞背盛器亦可作多重解讀：「瓶」，音「平」，即平安無恙，天下太平；「壺」可引伸渤海神山「方壺」；「罐」屬佛教八寶「八吉祥」之一，象徵佛陀教法圓滿無漏。

本銅錯金銀天雞尊，製於明末清初，仿古風格，造型典雅，屬同類製器典範。當時慕古之風正盛，高古藝術深受文人墨客推崇，更得商賈貴族青睞，同發思古幽情。古物珍玩稀罕難求，能親炙其風采者少之有少，其相關叢書遂銷量倍增，以饗社會各界之嗜古熱潮。上溯宋代，收錄古代青銅器及其銘文之圖冊早已大受歡迎。此外，古物出土屢見不鮮，農民田間時有所獲，古物買賣愈趨蓬勃。收藏古玩蔚然成風，最為人稱道者，非宋徽宗（公元1101-26年在位）莫屬，據說收藏逾萬，蔚為大觀。古物圖鑑不僅為尚古之人提供豐富資料，同時啟發後世銅匠創作不息，其中以宋末出版圖冊為最。傳世最古者為呂大臨編修之《考古圖》，1092年成書，七、八十年後由另一位作者附加補記。原版《考古圖》專研金石學，記載古物銘文，收錄諸多名藏，不乏宮廷瑰寶。（柯玫瑰著《Later Chinese Bronzes》，倫敦，1990年，頁14，圖版2，記一1601年版本《考古圖》內容）《考古圖》圖文並茂，分門別類，精摹細繪，毋庸置疑，乃同類著作先驅，為後世考古圖冊楷模。

另一早期考古圖錄為《重修博古圖錄》，公元1123年由宋徽宗命王黼纂修，圖文紀錄宣和宮藏品，包括逾八百件青銅器，有無銘文者皆輯錄其中。（其1588年版本記一周朝鵝形盛器，見柯玫瑰，《Later Chinese Bronzes》，同上，頁16，版圖3；一宋代鵝形銅錯金銀壺，現藏於維多利亞及艾伯特博物館，著錄同上，圖版4。）《重修博古圖錄》所列之器皆斷代為商、周、漢，部分物品實質出自較晚時期，例如唐代。如此誤差固然令讀者產生混淆，而後世學者亦有所論述。趙明誠（1081—1129年）、李清照（1084—1155年）合撰之《金石錄》，蒐集逾二千銘文，約1119至1125年間成書，序文寫道：

「若夫歲月、地理、官爵、世次，以金石刻考之，其抵牾十常三四。蓋史牒出於後人之手，不能無失，而刻詞當時所立，可信不疑。」

柯律格指出，明代王錡（1433—99年）及文震亨（1581—1645年），皆重蹈宋人覆轍，出現斷代謬誤，包括誤指戰國（公元前475—221年）或後期錯金錯銀銅器為夏朝（公元前2070—1600年）所製，見《長物：早期現代中國的物質文化與社會地位》，劍橋，1991年，頁99。）由此推斷，本尊面世之時，有可能被誤傳為仿照夏朝銅器所製。

臺北故宮博物院藏一天雞尊與本器相像，惟多附一耳，見《古色——十六至十八世紀藝術的仿古風》，臺北，2003，頁49，編號I—24。院藏另一尊與本器風格雷同，載於同一著錄，頁59，編號I—34。該尊連蓋，定為公元十至十七世紀宋至明代所製。院藏範例另有二者，其一造型與本器類近，盛器為觚或尊形，製於明代，見同一著錄，頁175，編號III—43（圖1）；其二有耳，十七世紀晚明製作，見頁190，編號III—59（圖2）。

清代期間，此形制不僅見於銅器，更紛呈於

諸多材質，涵蓋掐絲琺瑯、陶瓷及玉石。臺北故宮博物院藏一掐絲琺瑯製例，作於十八世紀，雞喙尖細，盛器呈觚形，見《古色——十六至十八世紀藝術的仿古風》，同上，頁191，編號III—60。北京故宮博物院藏一瓷製天雞尊，乾隆年製，撥釉模仿銅鏽，見《遼古來今——故宮仿古文物精品展特集》，同上，頁182—3，編號58。臺北故宮博物院另藏一玉製例子，乾隆年製，尺寸比本尊略大，連車輪，見《古色——十六至十八世紀藝術的仿古風》，同上，頁192，編號III—61。

晚明至清乾隆製之帶輪者可援數例，臺北故宮博物院藏一銅製天雞車尊，與本雞造型相約，惟背承觚杯，尖喙，帶輪，晚明十六至十七世紀製，見《古色——十六至十八世紀藝術的仿古風》，同上，頁174，編號III—42。《西清古鑑》輯錄乾隆皇帝珍藏銅器逾一千五百件，纂修於1749至1755年間，當中列一天雞車尊，斷代為漢，其1908年版本載圖見柯玫瑰《Later Chinese Bronzes》，同上，頁77，圖版61。

本器不僅寓意吉祥，更印證中國仿古美學之璀璨一頁。



***78**

A PARCEL-GILT BRONZE TRIPOD CENSER

17TH CENTURY

The circular censer is raised on three *ruyi*-shaped feet. It is finely chased and gilt in relief with six detached fruiting branches and vines, including peach, persimmon, finger citron, grape, pomegranate and lychee, all against a dark ground. The centre of the base is incised with a maker's name, Wenming. 4 $\frac{1}{8}$ in. (10.4 cm.) diam., box

£6,000-8,000

\$8,500-11,000

€6,900-9,200

明末清初 局部鑲金銅瑞果紋三足爐



79

A BRONZE *BOMBÉ* CENSER AND A STAND

17TH-18TH CENTURY

The heavily-cast censer is modelled with a pair of prominent loop handles below the flat rim and the base is cast in relief within a recessed roundel with a two-character mark reading *nei yong* surrounded by a dragon and a phoenix confronting the flaming pearl. The circular bronze stand is raised on three 'pearl' and scrollwork supports. Both have a reddish-brown patina. 9¼ in. (23.5 cm.) wide across the handles

(2)

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清十七/十八世紀 銅雙耳爐及座

(2)



80

A RECTANGULAR BRONZE CENSER

17TH-18TH CENTURY

The heavily-cast censer is applied with two rectangular handles and is raised on four bracket feet. The base is cast with a four-character *Qie xian zhu ren* (the master of Qiexian) seal mark within a recessed square. The censer has a deep reddish brown patina.

7 in. (17.9 cm.) wide across the handles

£6,000-10,000

\$8,500-14,000

€6,900-11,000

清十七/十八世紀 銅雙耳方爐



***81**

A GILT-SPLASHED BRONZE VASE

17TH-18TH CENTURY

The vase is of slightly tapering ovoid shape and the well-patinated surface is decorated all over with gilt splashes. The base is incised with an apocryphal Xuande mark.

8¼ in. (21 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清十七/十八世紀 灑金銅瓶



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 82-110)

82

A RARE LARGE PALE CELADON JADE SEGMENTED 'DRAGON' ORNAMENT

18TH CENTURY

The ornament is made up of several segmented plaques, fixed on a dark red velvet ground to depict a sinuous five-clawed dragon encircled by flames, chasing a pearl. The scales and mane are finely incised. The stone is of a pale celadon tone, with some areas of mottled white inclusion.

24¾ in. (63 cm.) long

£15,000-25,000

\$22,000-35,000

€18,000-29,000

PROVENANCE

Acquired in Asia in the early 20th century.

Compare the current lot to a very similar segmented jade 'dragon' ornament, sold at Sotheby's, Hong Kong, 8 October 2014, lot 3662.

清十八世紀 青白玉戲珠龍牌

來源: 歐洲私人珍藏; 二十世紀初購自亞洲





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

83

A CELADON JADE 'DRAGON' FRAGMENT

18TH CENTURY

The fragment is made up of several sections, in the form of a sinuous dragon's tail, and is finely carved with a network of scales, surrounded by flames. The stone is of an even pale tone.

21 in. (53.5 cm.) wide

£2,000-4,000

\$2,900-5,600

€2,300-4,600

PROVENANCE

Acquired in Asia in the early 20th century.

清十八世紀 青白玉龍形牌

來源: 歐洲私人珍藏; 二十世紀初購自亞洲



84 (TWO VIEWS)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

84

A SMALL INSCRIBED PALE CELADON JADE LIBATION CUP
17TH CENTURY

The cup is carved with a cursive poetic inscription signed Zi Gang, beside pine branches and pavilions. The reticulated handle is carved and pierced in the form of a bird perched upon flowering prunus branches, inset with a red stone. The stone is of a pale even tone with some minor streaked inclusions. 4 in. (10 cm.) wide

£1,500-2,500

\$2,200-3,500
€1,800-2,900

PROVENANCE

Acquired in Asia in the early 20th century.

明十七世紀 青白玉花鳥紋題詩杯

來源: 歐洲私人珍藏; 二十世紀初購自亞洲

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

~85

A SMALL WHITE JADE 'DUCK AND LOTUS' FINIAL
YUAN DYNASTY (1271-1368)

The finial is intricately carved and pierced in the form of a duck seated upon a lotus leaf, surrounded by flowering branches, with one stem clasped in its mouth. The stone is of a pale tone with a few minor areas of russet inclusion. 2 in. (5 cm.) high, *hongmu* stand

£2,000-4,000

\$2,900-5,600
€2,300-4,600

PROVENANCE

Acquired in Asia in the early 20th century.

元 白玉荷塘寶鴨鈕

來源: 歐洲私人珍藏; 二十世紀初購自亞洲



85

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

86

A SPINACH-GREEN JADE BOWL

QIANLONG PERIOD (1736-1795)

The bowl is elegantly carved with curved sides and a gently flaring mouth rim. The stone is of a spinach-green tone with attractive speckled black and streaked white inclusions.

6 $\frac{7}{8}$ in. (17.5 cm.) diam.

£4,000-6,000

\$5,700-8,400

€4,600-6,900

PROVENANCE

Acquired in Asia in the early 20th century.

清乾隆 碧玉碗

來源: 歐洲私人珍藏; 二十世紀初購自亞洲



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

87

A SPINACH-GREEN JADE DISH

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The dish is carved with curved sides rising to a flared mouth rim. The stone is of a rich spinach-green tone with attractive mottled inclusions throughout. 9½ in. (23 cm.) diam.

£6,000-8,000

\$8,500-11,000

€6,900-9,200



(mark)

PROVENANCE

Acquired in Asia in the early 20th century.

清乾隆 碧玉盤 「大清乾隆年製」篆書刻款

來源: 歐洲私人珍藏; 二十世紀初購自亞洲





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

88

A SPINACH-GREEN JADE TWO-HANDLED 'CHILONG' CUP
18TH-19TH CENTURY

The cup is carved and pierced with a pair of *chilong* clambering over the mouth rim, forming the handles. The stone is of a dark green tone with black speckled inclusions throughout. 5½ in. (13 cm.) wide

£3,000-5,000

\$4,300-7,000

€3,500-5,700

PROVENANCE

Acquired in Asia in the early 20th century.

清十八/十九世紀 碧玉雙螭龍耳杯

來源: 歐洲私人珍藏, 二十世紀初購自亞洲



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

89

TWO ARCHER'S RINGS
18TH-19TH CENTURY

The first ring is of plain form, is carved from jadeite, of a rich apple green tone fading to white. The second ring is formed from a gourd and is carved to the exterior with a gilt archaistic inscription. The largest, 1½ in. (3.5 cm.) diam.

(2)

£2,000-3,000

\$2,900-4,200

€2,300-3,400

PROVENANCE

Acquired in Asia in the early 20th century.

清十八/十九世紀 扳指一組兩件

來源: 歐洲私人珍藏; 二十世紀初購自亞洲

(2)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

90

A WHITE AND RUSSET JADE 'CRANE AND PEACH' CARVING

QIANLONG PERIOD (1736-1795)

The carving depicts a recumbent crane with its legs tucked beneath its body and its head resting upon its back, beside a fruiting peach branch. The details of its wing feathers are intricately incised. The stone is of a milky white tone with attractive russet inclusions to several areas.

4⅜ in. (11 cm.) wide

£4,000-6,000

\$5,700-8,400

€4,600-6,900

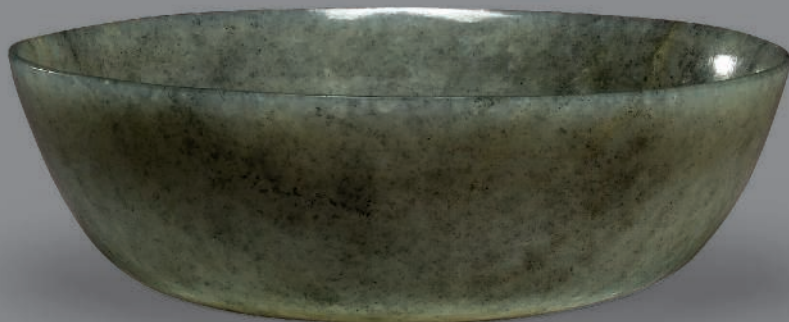
PROVENANCE

Acquired in Asia in the early 20th century.

清乾隆 白玉鶴壽延年把件

來源: 歐洲私人珍藏; 二十世紀初購自亞洲





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

91

A GREY JADE SHALLOW BOWL

19TH CENTURY

The bowl is carved with gently curved sides on a flat base. The stone is of a mottled greenish-grey tone.

4½ in. (11.5 cm.) diam.

£2,000-4,000

\$2,900-5,600

€2,300-4,600

PROVENANCE

Acquired in Asia in the early 20th century.

清十九世紀 灰玉碗

來源: 歐洲私人珍藏; 二十世紀初購自亞洲



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

92

A SOAPSTONE FIGURE OF A LUOHAN

19TH CENTURY

The figure is depicted seated upon a rocky base, with one leg raised, dressed in flowing robes incised with floral motifs at the hems. The facial features and hair are finely incised and picked out in black pigment.

4¼ in. (11 cm.) high

£1,500-2,000

\$2,200-2,800

€1,800-2,300

PROVENANCE

Acquired in Asia in the early 20th century.

清十九世紀 壽山石羅漢坐像

來源: 歐洲私人珍藏; 二十世紀初購自亞洲



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

93

A WHITE JADE TWO-HANDLED 'CHILONG' VASE

QIANLONG INCISED SIX-CHARACTER *FANGGU* MARK AND OF THE PERIOD (1736-1795)

The vase is carved to each side with a central roundel enclosing a sinuous *chilong* amongst an intricate network of lotus scrolls, all encircled by further lotus sprays. The openwork handles are carved and pierced with leafy foliage. The stone is of a milky white tone with a few minor streaked russet inclusions. 10¼ in. (26 cm.) high

£30,000-50,000

\$43,000-70,000

€35,000-57,000

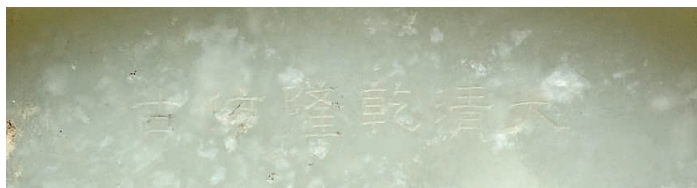
PROVENANCE

Acquired in Asia in the early 20th century.

Compare the present lot to a white jade vase at the Metropolitan Museum of Art, illustrated in *The Bishop Collection. Investigations and Studies in Jade*, edited by George F. Kunz, New York, 1996, an illustration of which was reproduced by Christie's Hong Kong, 27 November, lot 1887. Also see a white jade covered vase with handles suspending loose rings in the Tianjin Museum Collection, illustrated by M. Tregear and S.Vainker, *Art Treasures in China*, New York, 1993, p.257; and another example included in the *75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections*, S Marchant & Son, London, 2007, Catalogue, no.14.

清乾隆 白玉螭龍纏枝蓮紋雙耳瓶 「大清乾隆仿古」刻款

來源: 歐洲私人珍藏, 二十世紀初購自亞洲



(mark)



Manifold divinity, singular tranquility

萬般神變。一種平懷。





(reverse)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

94

A GREENISH-WHITE JADE 'LUOHAN AND GROTTO' GROUP
QIANLONG PERIOD (1736-1795)

The boulder is finely carved to one side with a *luohan* holding a *ruyi* sceptre seated within a rocky grotto, surrounded by *wutong* trees, attended by a boy to his side holding a peach. The reverse is intricately carved with branches of *wutong* and pine trees amongst further rocks. The stone is of a very pale even tone with a few minor mottled inclusions.

8 $\frac{1}{2}$ in. (22 cm.) high

£60,000-80,000

\$85,000-110,000
€69,000-92,000

PROVENANCE

Acquired in Asia in the early 20th century.

A slightly smaller inscribed jade "luohan and grotto" group (12.8 cm. high) from the Qianlong period in the British Museum, ref 1930.12 -17.15, is illustrated by Jessica Rawson in *Chinese Jade*, London, 1995, p 410, fig 1. In this book she discusses the origins and significance of this group of "luohan and grotto" jade carvings. She writes that it is likely that sets of sixteen or eighteen luohan were made and that the subject's popularity during this period may have been boosted by a woodblock print of a jade carving of a luohan amongst rocks from the *Gu yu tu pu*, attributed to the Southern Song period, but 18th century, and illustrated in *Chinese Jade*, Fig 2, p 411.

Compare with a slightly smaller Qianlong period pale celadon jade "luohan and grotto" group (16.8 cm high) sold at Christie's Hong Kong, 27 May 2009, lot 1971.

清乾隆 白玉羅漢修行圖山子

來源: 歐洲私人珍藏, 二十世紀初購自亞洲





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

95

A GILT-BRONZE FIGURE OF AMITAYUS
QIANLONG PERIOD (1736-1795)

The figure is seated in *dhyanasana* on a raised platform holding a leafy lotus stem, wearing loose robes, an elaborate headdress and jewellery before a detachable flaming *mandorla*.
8 in. (20.5 cm.) high

£2,000-4,000

\$2,900-5,600

€2,300-4,600

PROVENANCE

Acquired in Asia in the early 20th century.

清乾隆 鑲金銅無量壽佛坐像

來源: 歐洲私人珍藏; 二十世紀初購
自亞洲



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

96

TWO MINIATURE GILT BRONZE FIGURES
13TH AND 18TH CENTURIES

The first figure depicts Amitayus, seated in *dhyanasana* upon a double lotus base, with his hands in *namaskara mudra*. The second figure depicts Shakyamuni dressed in long flowing robes, also seated in *dhyanasana* with hands pressed together in *namaskara mudra*.
The largest 2 in. (5 cm.) high

(2)

£2,000-3,000

\$2,900-4,200

€2,300-3,400

PROVENANCE

Acquired in Asia in the early 20th century.

元十三世紀及清十八世紀

鑲金銅無量壽佛坐像及釋迦牟尼佛
坐像一組兩件

來源: 歐洲私人珍藏; 二十世紀初購
自亞洲

(2)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

97

A GILT BRONZE 'BUDDHIST LION' FINIAL

18TH CENTURY

The lion is cast seated on its haunches with one front paw resting upon a brocade ball. It bears a fierce expression on its face and its tightly curled mane, eyebrows and bushy tail are rendered in fine detail. There are three circular apertures to the underside for attachment.

6¼ in. (16 cm.) wide

£2,000-4,000

\$2,900-5,600

€2,300-4,600

PROVENANCE

Acquired in Asia in the early 20th century.

清十八世紀 鑲金銅瑞獅鈕

來源：歐洲私人珍藏；二十世紀初購自亞洲



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■-98

A CLOISONNÉ ENAMEL-INSET HONGMU TABLE

THE CLOISONNÉ ENAMEL, 18TH CENTURY

THE WOOD, EARLY 20TH CENTURY

The table is inset to each of the four corners of the top with *cloisonné* enamel plaques decorated with lotus scrolls. A pair of *ruyi*-form panels are inset to the centre, each decorated with a bat and a chime.

29½ in. (75 cm.) high, 20 in. (51 cm.) wide; 12½ in. (32 cm.) deep

£2,000-3,000

\$2,900-4,200

€2,300-3,400

PROVENANCE

Acquired in Asia in the early 20th century.

二十世紀初 紅木嵌掐絲琺瑯桌

掐絲琺瑯為清十八世紀

來源: 歐洲私人珍藏, 二十世紀初購自亞洲



(top view)





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

99

A LARGE RED-GROUND SILK EMBROIDERED 'CRANE' PANEL
19TH CENTURY

The panel depicts a crane in a large central roundel, holding a *lingzhi* branch in its mouth and surrounded at each of the four corners by a butterfly amidst peony and chrysanthemum sprays.

38 $\frac{1}{8}$ in. (97 cm.) wide x 23 $\frac{5}{8}$ in. (60 cm.) high

£1,500-2,500

\$2,200-3,500

€1,800-2,900

PROVENANCE

Acquired in Asia in the early 20th century.

清十九世紀 紅地緞繡團鶴紋掛屏

來源: 歐洲私人珍藏; 二十世紀初購自亞洲

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

100

**A YELLOW-GROUND SILK EMBROIDERED 'NINE DRAGONS'
KANG CUSHION COVER**
CIRCA 1800

The central rectangular panel is decorated with a front-facing five-clawed dragon surrounded by eight further striding dragons and a stylised *shou* roundel amongst *ruyi*-cloud scrolls and bats. The outer border is decorated with a dense band of scrolling leafy lotus and peony amongst bats.

52½ in. (133 cm.) wide x 41½ in. (105 cm.) high

£20,000-40,000

\$29,000-56,000

€23,000-46,000

PROVENANCE

Acquired in Asia in the early 20th century.

清約1800年 黃地緞繡九龍紋炕墊

來源: 歐洲私人珍藏, 二十世紀初購自亞洲



Manifold divinity, singular tranquility

萬般神變。一種平懷。







102



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

101

A GROUP OF FOUR YELLOW-GROUND EMBROIDERED SILK CUSHION COVER PANELS

19TH CENTURY

Each cushion cover panel is of square form, embroidered in floss silks and couched gilt thread to depict a five-clawed dragon chasing a flaming pearl amongst scrolling clouds, all surrounded by a border of lotus scrolls.

5 $\frac{7}{8}$ in. (15 cm.) wide

(4)

£1,500-2,500

\$2,200-3,500
€1,800-2,900

PROVENANCE

Acquired in Asia in the early 20th century.

清十九世紀 黃地緞繡戲珠龍紋座墊一組四件

來源: 歐洲私人珍藏; 二十世紀初購自亞洲

(4)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

102

TWO BLUE-GROUND SILK EMBROIDERED 'CRANE' ROUNDELS
19TH CENTURY

Each roundel depicts a central stylised crane, clasping a fruiting peach branch in its beak, surrounded by the Eight Buddhist Emblems, *bajixiang* and bats amongst scrolling *ruyi*-form clouds.

12 $\frac{5}{8}$ in. (32 cm.) diam.

(2)

£1,000-2,000

\$1,500-2,800
€1,200-2,300

PROVENANCE

Acquired in Asia in the early 20th century.

(2)

清十九世紀 藍地緞繡八吉祥團鶴紋補子一組兩件

來源: 歐洲私人珍藏; 二十世紀初購自亞洲

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

103

**A GROUP OF FIVE YELLOW-GROUND EMBROIDERED SILK
'DRAGON' CUSHION COVER PANELS**
19TH CENTURY

Each cushion cover panel is embroidered in floss silks and couched gilt thread to depict a five-clawed dragon chasing a flaming pearl, amongst scrolling clouds to the centre, surrounded by a border of lotus and peony scrolls. 9 in. (23 cm.) high

(5)

£1,500-2,500

\$2,200-3,500
€1,800-2,900

PROVENANCE

Acquired in Asia in the early 20th century.

清十九世紀 黃地緞繡龍戲珠紋座墊一組五件
來源: 歐洲私人珍藏; 二十世紀初購自亞洲

(5)



(partly illustrated)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

104

**THREE SMALL CIRCULAR YELLOW-GROUND EMBROIDERED
SILK 'DRAGON' CUSHION COVER PANELS**
19TH CENTURY

Each cushion cover panel depicts a sinuous dragon chasing a flaming pearl amongst scrolling clouds to the central panel, all surrounded by a border of lotus and peonies on leafy scrolling foliage.

The largest 12½ in. (32 cm.) diam.

清十九世紀 黃地龍戲珠紋小座墊一組三件
來源: 歐洲私人珍藏; 二十世紀初購自亞洲

(3)

(3)

£2,000-4,000

\$2,900-5,600
€2,300-4,600

PROVENANCE

Acquired in Asia in the early 20th century.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

105

A RED-GROUND SILK EMBROIDERED INFORMAL ROBE
19TH CENTURY

The robe is embroidered with butterflies and floral sprays. The edges and sleeve bands are trimmed with flowers, birds and butterflies in 'three blue' silk threads on a dark blue ground.

£1,500-2,000

\$2,200-2,800

€1,800-2,300

PROVENANCE

Acquired in Asia in the early 20th century.

清十九世紀 紅地百蝶紋女袍

來源: 歐洲私人珍藏; 二十世紀初購自亞洲



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

106

**A RED-GROUND EMBROIDERED SILK
UNCUT 'DRAGON' ROBE**
19TH CENTURY

The robe is embroidered in coloured and couched gilt thread to depict dragons amongst scrolling clouds, *shou* roundels, bats and the Eight Buddhist Emblems, *bajixiang*.

61 in. (155 cm.) wide x 133 $\frac{7}{8}$ in. (340 cm.) high

£1,000-2,000

\$1,500-2,800

€1,200-2,300

PROVENANCE

Acquired in Asia in the early 20th century.

清十九世紀 紅地緞繡八吉祥龍紋吉
服袍料

來源: 歐洲私人珍藏; 二十世紀初購
自亞洲



106



107

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

107

**A RED-GROUND KES/UNFINISHED
'DRAGON' ROBE**
19TH CENTURY

The robe is decorated with gilt dragons amongst scrolling clouds, bats, *shou* roundels and the Eight Buddhist Emblems, *bajixiang*, all above *lishui* waves.

£1,000-2,000

\$1,500-2,800

€1,200-2,300

PROVENANCE

Acquired in Asia in the early 20th century.

清十九世紀 紅地縐絲八吉祥龍紋吉
服袍料

來源: 歐洲私人珍藏; 二十世紀初購
自亞洲

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

108

SIX KESI/ 'IMMORTALS' PANELS

19TH CENTURY

Each panel is woven to depict one of the Eight Immortals holding auspicious objects, below pine or peach branches, all on a red ground.

Each panel, 17¾ in. (45 cm.) x 86½ in. (220 cm.) high

清十九世紀 紅地緯絲仙人圖掛屏一組六件

來源: 歐洲私人珍藏; 二十世紀初購自亞洲

(6)

£8,000-12,000

\$12,000-17,000

€9,200-14,000

PROVENANCE

Acquired in Asia in the early 20th century.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

109

A GROUP OF FIVE PAINTINGS ON SILK

19TH-20TH CENTURY

The group comprises one handscroll and four hanging scrolls depicting various flowers, a rooster below fruiting peach branches and a pair of birds amongst peonies.

The largest, 74 $\frac{3}{4}$ in. (190 cm.) x 19 $\frac{1}{2}$ in. (50 cm.), mounted and framed

(5)

£2,500-3,500

\$3,600-4,900

€2,900-4,000

PROVENANCE

Acquired in Asia in the early 20th century.

十九 / 二十世紀 花鳥圖 設色絹本一組五幅

來源: 歐洲私人珍藏; 二十世紀初購自亞洲





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

~110

SILK LANDSCAPE PAINTING MOUNTED IN A HONGMU STAND
EARLY 20TH CENTURY

The scroll painting in ink on silk depicts boats within a river landscape, with the signature of Dong Bangda (1699-1769).

11¾ in. (30 cm.) wide

£800-1,200

\$1,200-1,700

€920-1,400

PROVENANCE

Acquired in Asia in the early 20th century.

董邦達 (款) 山水 水墨絹本 鏡框

來源: 歐洲私人珍藏; 20世紀初購自亞洲



111

**UMEHARA SUEJI (1893-1983), *SHINA KODO SEIKWA*, OR
SELECTED RELICS OF ANCIENT CHINESE BRONZES FROM
COLLECTIONS IN EUROPE AND AMERICA, OSAKA: YAMANAKA
& CO., 1933**

7 Volumes, (397 x 312 mm.), Text in Japanese, German and English, original olive cloth, edges gilt, green cloth folding portfolios with labels and clasps. In 1933, the Japanese scholar Umehara Sueji, who taught in the Department of Archaeology at the University of Kyoto, completed *Shina Kodo Seikwa*, a seven-volume work in which he recorded Chinese bronzes in European and American Collections during his three year stay in Europe and the US from 1926-1929.

(7)

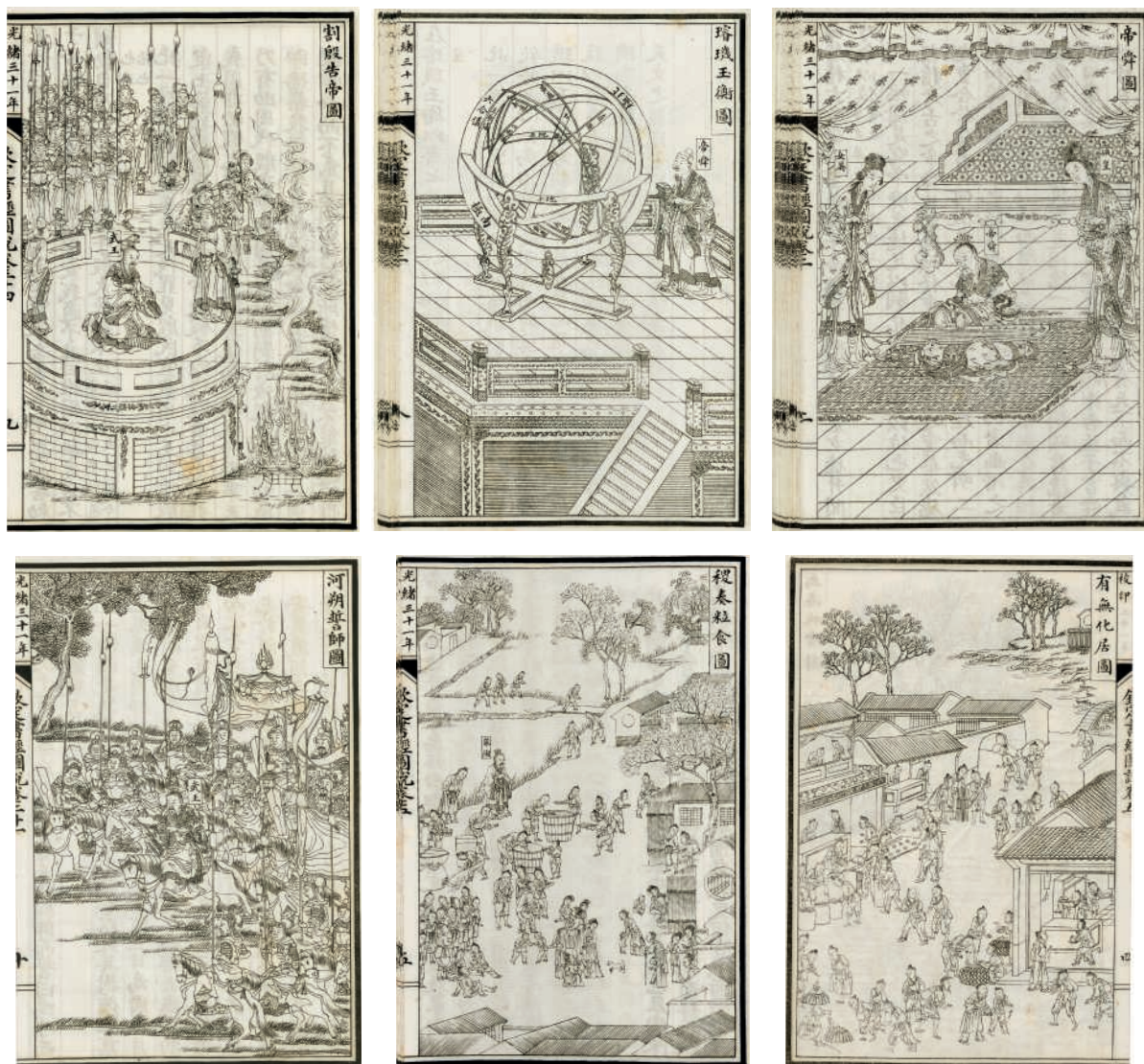
£15,000-25,000

\$22,000-35,000

€18,000-29,000

1933年 限量編號精裝《歐美蒐儲支那古銅精華》 全7冊





(details)

PROPERTY OF A PRIVATE EUROPEAN GENTLEMEN

112

SUN, J. ET AL ED. QINGDING SHUJING TUSHUO- IMPERIALLY COMMISSIONED ILLUSTRATED EDITION OF 'THE CLASSIC OF HISTORY'

DATED 31ST YEAR OF GUANGXU, CORRESPONDING TO 1905

The rare publication comprises sixteen volumes, bound in yellow paper, encased in two cloth-bound fastening slips, containing fine lithographic illustrations with imagery, maps printed in black & red, and charts & tables.

Each volume, 12 $\frac{1}{2}$ in. (32.7 cm.) high x 8 $\frac{1}{2}$ in. (21.8 cm.) wide

(16)

£10,000-20,000

\$15,000-28,000

€12,000-23,000

PROVENANCE

Acquired in Asia in the 1960s

See another copy of this publication from the Hanshan Tang Reserve Collection, sold at Christie's, London, 14 May 2013, lot 98.

Copies of this publication are rare, with only a handful available in public libraries. It was commissioned by the Qing Imperial court under the Guangxu Emperor and represents a prime example of lithographic publication at the Wuyingdian Imperial Press located in the Forbidden City and possibly its final publication before the collapse of the Qing Dynasty in 1911. The first-named editor Sun Jianai was an important scholar and official during the Guangxu reign (1875-1908). He was also the first president of the institution which became Beijing University, and a graduate of the Wuyingdian itself in 1907. Sun oversaw a team of some 20 people dedicated to the production of this work.

1905年 《欽定書經圖說》 16冊

來源:

歐洲私人珍藏, 於1960年代購自亞洲



(details)

***113**

ISIDORE-STANISLAS HELMAN (1743-1806)

An album of twenty engravings, the first sixteen after Castiglione, Sichelbarth, Attiret and Damascene to commemorate the Emperor Qianlong's victory in Central Asia (1755-59), with an additional four by Helman produced in 1786 mounted as a bound album

9¼in. x 16¼in. (23.5cm. x 41.2cm.), with printed inscriptions 10¾in. x 17in. (27.3cm. x 43.2cm.)

(20)

£12,000-18,000

\$17,000-25,000
€14,000-21,000

PROVENANCE

Christie's London, *The Andrew Franklin Collection of Asian Art*, 10 May 2006. Lot 106.

《乾隆平定西域得勝圖》縮小版銅版畫冊二十頁

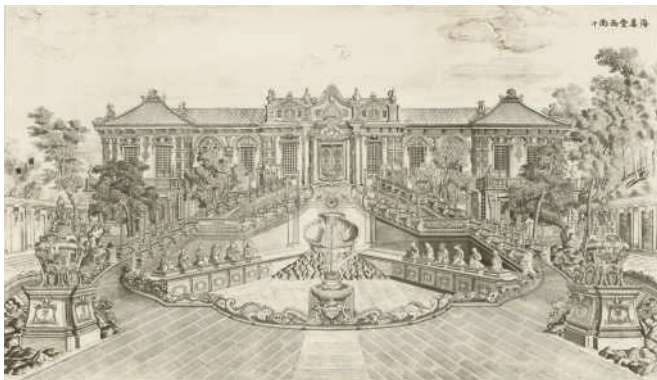
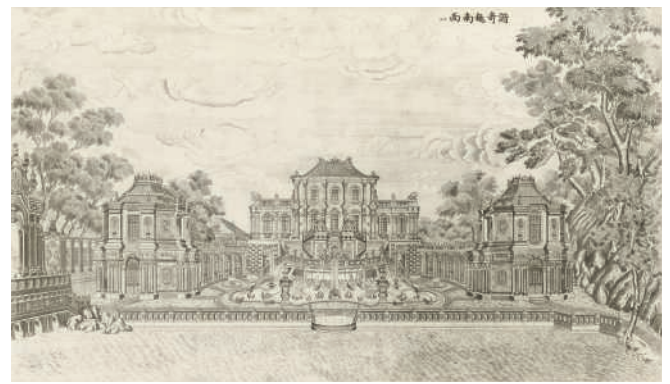
法國巴黎赫爾芒出版

來源：佳士得南肯辛頓2006年5月10日拍賣，拍品第106號

1. Presenting the prisoners taken during the pacification of the Muslim tribes to the Emperor, 1754, from a drawing by Jean-Denis Attiret
2. The great victory of the Chinese against Muslim troops, 1755, from a drawing by Jean Damascene
3. Raising the siege of the Black River, 1755, the second battle between the Chinese army and that of Ta-ou-Atsi who was beaten and taken prisoner in 1755, from a drawing by Giuseppe Castiglione
4. Storming of the camp at Garden-Ola, the Chinese army fighting Amour-sana who had betrayed them after receiving support against Ta-ou-Atsi, 1757, from a drawing by Giuseppe Castiglione
5. The Battle of Tongzuluq, the pillage of the capital of the Elauths, 1756,

from a drawing by Giuseppe Castiglione

6. The Emperor reviewing his troops, from a drawing by Jean Damascene
7. The battle scene between the Emperor's Grand-General Tchao-Hoei and the resurgent Amour-sana, 1757, from a drawing by Jean Damascene
8. Receiving the surrender of the Ili, from a drawing by Ignatius Sichelbarth
9. The battle of Oroï-Jalatu, the destruction of the enemy camp, 1758, from a drawing by Giuseppe Castiglione
10. The battle of Qos-Qulaq, the enemy is driven into the ravines in the mountains and trapped, 1758, from a drawing by Giuseppe Castiglione
11. The Khan of Badakhshan asks to surrender, a great feast is given in honour of the General, 1750, from a drawing by Jean Damascene
12. The battle of Yesil-Kor-Nor in 1759, from a drawing by Jean Damascene
13. The Chief of Us (Turfan) surrenders with his city in 1759, the Tartars presenting tributes, from a drawing by Jean Damascene
14. The battle of Altchouv in 1759, from a drawing by Jean-Denis Attiret
15. The battle of Arcul on 1 September 1759, against the two Hot-chom in the mountains of Pulok-koi, from a drawing by Jean-Denis Attiret
16. The Emperor gives a victory banquet for the officers and soldiers who distinguished themselves at battle, Imperial Palace Gardens, Beijing, on 5 July 1754, from a drawing by Giuseppe Casiglione
17. Ploughing ceremony conducted by the Emperor of China, after a painting belonging to Minister Henri-Leonard Bertin
18. Ordinary procession on the Emperor of China when he visits the city of Beijing, left leaf of a triptych dedicated to Charles Alexandre de Calonne (Minister of Finance), after a Chinese painting dated 1717 belonging to Minister Henri-Leonard Bertin
19. Ordinary procession on the Emperor of China when he visits the city of Beijing, centre leaf of triptych
20. Ordinary procession on the Emperor of China when he visits the city of Beijing, right leaf of triptych



(details)



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

114

**A SET OF TWENTY ETCHINGS OF PALACES, PAVILIONS
AND GARDENS BY GIUSEPPE CASTIGLIONE IN THE
IMPERIAL GROUNDS OF THE SUMMER PALACE, BEIJING,
YUANMINGYUAN
20TH CENTURY**

The original etchings were created for the Qianlong Emperor between 1783 and 1786 by the Jesuit missionary to the Chinese court, Giuseppe Castiglione, also known as Lang Shining. They illustrate the edifices, gardens and palace grounds constructed from 1737-1766.

Each etching 20 x 34¾ in. (50.8 cm. x 88.2 cm.)

(20)

£6,000-10,000

\$8,500-14,000

€6,900-11,000

PROVENANCE

Private Belgian Collection, acquired from a French Collection in 2001.

二十世紀 西洋樓二十景銅版畫 二十幅

來源:

比利時私人珍藏, 於2001年購自法國私人珍藏

THE PROPERTY OF A LADY

115

A BOXWOOD CARVING OF SHOULAO
19TH CENTURY

The bearded figure is carved with a smiling face below a high forehead. He wears long robes with a floral tassel on his belt and is holding a peach in his right hand and a gnarled staff in his left. The wood is of a warm caramel tone.

5 in. (12.7 cm.) high

£5,000-8,000

\$7,100-11,000

€5,800-9,200

清十九世紀 黃楊木壽老立像

來源：私人珍藏



PROPERTY FROM A DISTINGUISHED EAST ASIAN
COLLECTION

116

**A CARVED AND INSCRIBED BAMBOO
BRUSH POT**
18TH CENTURY

The brush pot is carved in low relief to depict the god of Longevity, Shoulao, holding a peach and staff accompanied by a young boy. The other side of the vessel has a long inscription containing poetic lines, dated to the ninth month during the autumn of the *bingyin* year, followed by the signature of Wu Zhifan.

4¼ in. (10.5 cm.) high

£3,000-5,000

\$4,300-7,000

€3,500-5,700

PROVENANCE

Sotheby's Hong Kong, 25 April 2004, lot 4

清十八世紀 竹雕題詩壽老圖筆筒

來源：

香港蘇富比2004年4月25日拍賣，拍
品4號

重要亞洲私人珍藏





THE PROPERTY OF A LADY

~117

A QUATREFOIL HONGMU BOX INSET WITH A CLOISONNÉ ENAMEL PLAQUE AND ALOESWOOD PRAYER BEADS

THE CLOISONNÉ ENAMEL PLAQUE, 18TH-19TH CENTURY

The box is carved with four pointed lobes and is inset to the cover with a shaped *cloisonné* enamel panel decorated with a central flower head surrounded by scrolling leaves within a gilt-bronze border. The prayer beads consist of fifty-five beads and a *fotouta*.

The box 6¼ in. (15.8 cm.) wide

(2)

£8,000-12,000

\$12,000-17,000

€9,200-14,000

紅木嵌掐絲琺瑯海棠式蓋盒連沉香木佛珠

掐絲琺瑯為清十八/十九世紀

來源: 私人珍藏



118

A LARGE CLOISONNÉ ENAMEL LOBED JARDINIÈRE

19TH CENTURY

The vessel is decorated to the exterior with densely scrolling lotus which continues to the base and to the upper surface of the flat rim. The gilt rim is decorated with a keyfret band. The interior is inset with a removable metal liner.

26 in. (66 cm.) wide

£15,000-20,000

\$22,000-28,000

€18,000-23,000

PROVENANCE

The Hon. Mrs. Mary Anna Marten, OBE (1929-2010) of Crichel House, Dorset.

清十九世紀 掐絲琺瑯纏枝蓮紋大花盆

來源:英國多塞特郡Crichel House(科瑞切爾莊園)Mary Anna Marten 夫人 OBE (1929-2010年) 舊藏

***119**

A RARE CLOISONNÉ ENAMEL CUP STAND

XUANDE INCISED SIX-CHARACTER MARK AND OF THE PERIOD
(1426-1435)

The flat-bottomed dish is modelled with a slightly raised collar to the centre. It is finely enamelled to the centre with a lotus spray, enclosed by a petal band, surrounded by a band of composite floral sprays to the well, below a further band of floral scrolls and cloud scrolls at the rim, all reserved on a turquoise ground.

7 $\frac{5}{8}$ in. (19.3 cm.) diam.

£60,000-80,000

\$85,000-110,000

€69,000-92,000

PROVENANCE

The Collection of Henry and Sula Walton.

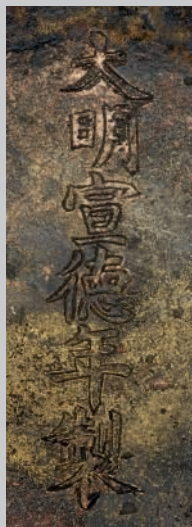
Christie's Hong Kong, 27 November 2013, Lot 3263.

This belongs to a small group of known *cloisonné* enamel cup stands from the early 15th century of a similar size, construction and with related decoration. Compare this example to the *cloisonné* enamel cup stand from the McLaren Collection of a similar size (19 cm.) and illustrated by Helmut Brinker and Albert Lutz in *Chinese Cloisonné: Pierre Uldry Collection*, London, 1989, fig. 57, p 93; and also the *cloisonné* enamel cup stand (19.2 cm. diam.) from the Pierre Uldry Collection, illustrated in *Chinese Cloisonné: Pierre Uldry Collection*, No.23, London, 1989.

明宣德 掐絲琺瑯蓮紋盞托 「大明宣德年製」款
來源:

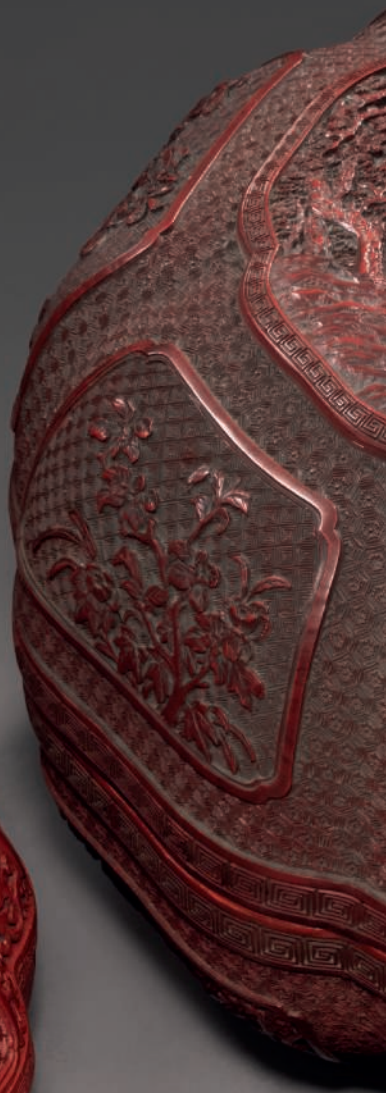
Henry 及 Sula Walton 舊藏

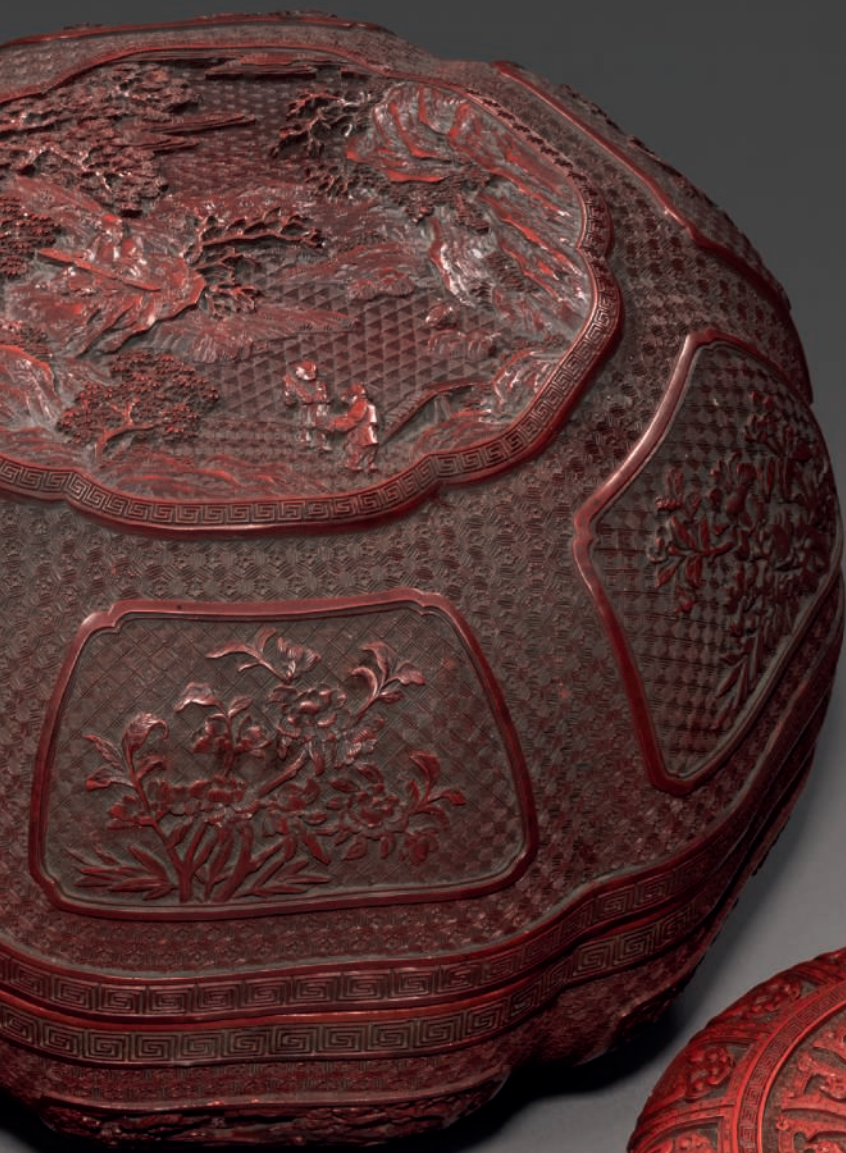
香港佳士得2013年11月27日拍賣, 拍品3263號



(mark)









120

A CARVED CINNABAR LACQUER CIRCULAR BOX AND COVER
18TH CENTURY

The gently domed cover has a central flat raised medallion carved with a central *shou*-symbol surrounded by five bats on a scroll ground, surrounded by a band of lotus scroll. The box is carved with a frieze of peony scroll. The interior and recessed base are lacquered black.
5½ in. (13 cm.) diam.

£4,000-6,000

\$5,700-8,400
€4,600-6,900

PROVENANCE

With Spink & Son Ltd., London.

清十八世紀 剔紅五蝠捧壽圓蓋盒

來源: 倫敦古董商 Spink & Sons 標籤



***121**

A CARVED CINNABAR LACQUER LOBED BOX AND COVER
18TH CENTURY

The box is crisply carved to the upper surface with a lobed panel enclosing Immortals amongst pavilions below pine and wisteria trees all reserved on a finely patterned ground. The panel is surrounded by a 'bat and peaches' band, and the curved sides of the box are carved with shaped panels enclosing various flowers separated by lotus sprays. The box base is similarly decorated. 9 $\frac{7}{8}$ in. (24.5 cm.) wide

£15,000-20,000

\$22,000-28,000
€18,000-23,000

清十八世紀 剔紅仙人圖葵花形蓋盒



***122**

**A CARVED CINNABAR LACQUER ARCHAISTIC 'CICADA' BOX
AND COVER**
18TH CENTURY

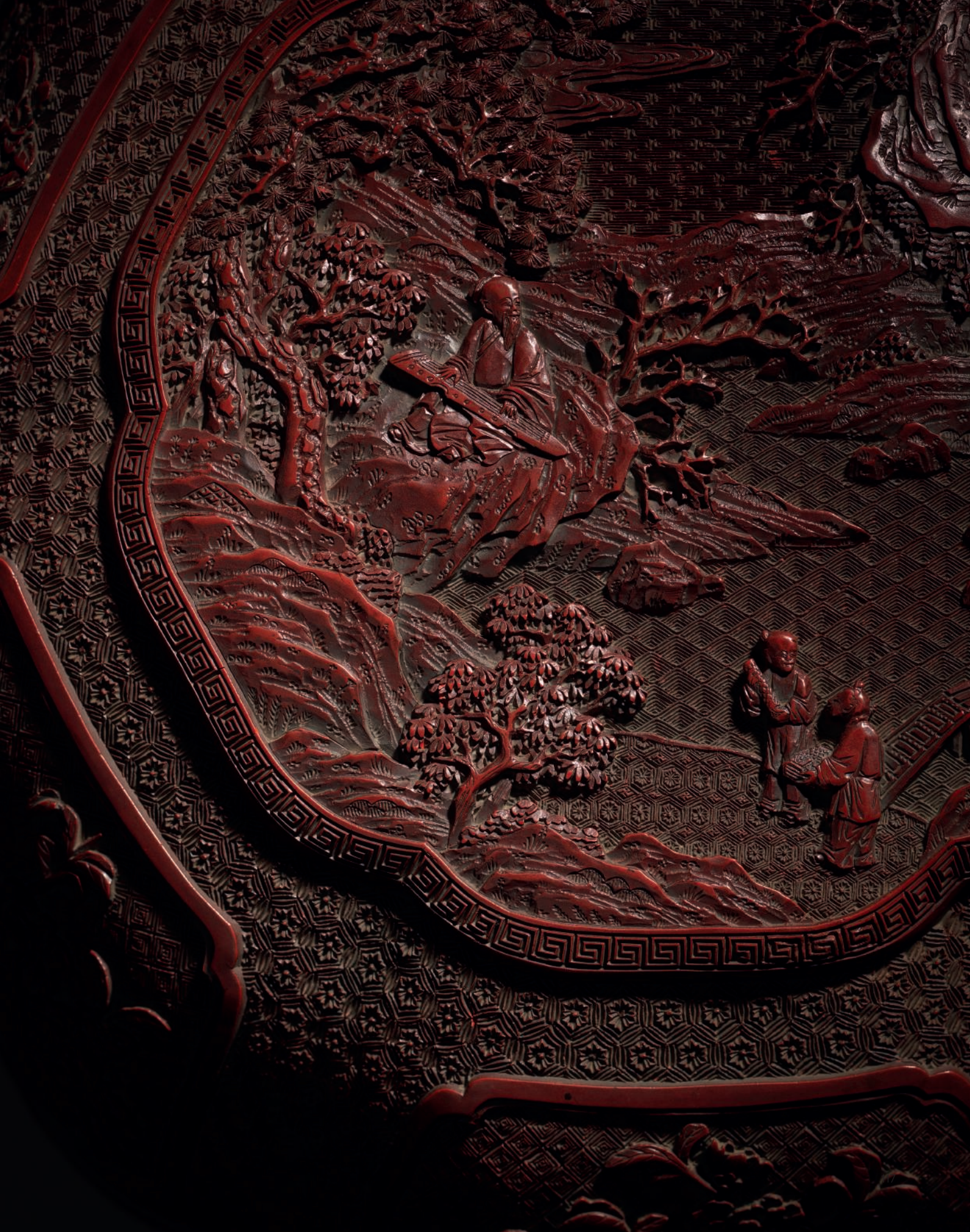
The cover is carved in relief with a central flowerhead encircled by a band of detached *kui*-phoenix motifs, further surrounded by a band of lappets each enclosing a cicada. The sides of the box are carved with a band of expanded *taotie* masks, all on a recessed brocade and *leiwen* ground. The interiors and base are lacquered black.
6¾ in. (17 cm.) diam.

£20,000-40,000

\$29,000-56,000
€23,000-46,000

Compare this to a cinnabar lacquer box and cover which is similarly carved in high relief, in the collection of the Beijing Palace Museum, illustrated in *The Imperial Packing Art of the Qing Dynasty*, Beijing, p. 169, pl. 73.

清十八世紀 剔紅仿古蟬紋圓蓋盒



***123**

A CARVED CINNABAR LACQUER 'FIGURAL' LOBED BOX AND COVER

QIANLONG INCISED AND GILT SIX-CHARACTER MARK AND OF THE PERIOD (1736-1795)

The hexafoil box is delicately and crisply carved to the cover with a conforming panel enclosing a scholar playing the *qin* with two attendants amongst trees in a mountainous landscape. The curved sides of the box are each decorated with a shaped panel enclosing various flowers to the cover and auspicious animals to the base, all reserved on a patterned ground. The black-lacquered interior is inscribed 'Fu qin bao he', which may be translated as 'Playing qin treasure box'. 11 in. (28 cm.) diam.

£50,000-80,000

\$71,000-110,000
€58,000-92,000

This beautifully carved lacquer box is rare not only for its attractive six-lobed form, but also for the fact that it bears a four-character mark on the interior as well as a six-character reign mark on the base. Both marks are neatly carved into the black lacquer surface and then coloured with gold. The mark on the interior reads: 撫琴寶盒 *fu qin baohe* 'playing the *qin* treasure box'. The first two characters of the inscription – *fu qin* 'playing the *qin*' – provide a reference to the scene carved within the central panel on the top of the box lid. This shows a scholar seated on a rocky promontory looking out over the water and playing a *guqin* which rests on his knees. Two attendants are depicted approaching him carrying wrapped items, which are probably writing accoutrements. Confucius regarded learning to play the *guqin* as an integral part of the education of anyone wishing to become a scholar. He felt it was necessary not only in order to play beautiful music but to attune oneself to the high ideals of the mind.

The second two characters *bao he* 'treasure box' link this box to the Qianlong Emperor's enduring fascination with treasure boxes, which he had constructed in, or adapted from, a variety of materials, and in which he kept all manner of small treasures. Records of the *Zaobanchu* Imperial Palace lacquer workshops for the period AD 1771-1775 note imperial commissions for a number of carved lacquer 'treasure boxes', bearing four-character inscriptions in addition to six-character reign marks (see Lin Mun-lee, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 117). Two carved lacquer lobed boxes with four-character marks in addition to the reign marks, from the Qing Court collection, are preserved in the Palace Museum, Beijing and illustrated in *Lacquer Wares of the Qing Dynasty, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, nos. 7-8. Another six-lobed carved lacquer 'treasure box' with four-character mark in addition to the reign mark – in this case reading *jixian baohe* – is illustrated by Lin Mun-lee, *op. cit.*, pl. 108, while boxes of other forms with *baohu* inscriptions from the collection of the National Palace Museum, Taipei, are illustrated in the same volume pls. 109-123. A double-lobed Qianlong lacquer 'treasure box' bearing the inscription *yi ju baohe* 'artistic chrysanthemum treasure box' was sold by Christie's New York on 19 September 2007, lot 118, while a multilobed Qianlong lacquer 'treasure box' bearing the inscription *fu gui baohe* 'riches and honours treasure box' was sold by Christie's Hong Kong on 30 November 2011, lot 3074.

清乾隆 剔紅撫琴寶盒

描金「撫琴寶盒」 「大清乾隆年製」 楷書款



(marks)



PROPERTY FROM A DISTINGUISHED DUTCH COLLECTION (LOTS 124-126)

The following lots were inherited by the current owner from Dr. J.C.J. Bierens de Haan (1867-1951), a respected surgeon and collector. He was born into an academic family in Leiden, Netherlands, where he studied medicine. He travelled extensively throughout his career working on numerous occasions with the Dutch Red Cross: first during the Boer War in South Africa; again in Greece during the Balkan War in 1912/13; and in France during the First World War. He also travelled privately to Russia, North America, Syria, Persia, Afghanistan, Indonesia, India, Japan and China, and brought a wide variety of art works back such as the vases offered in this sale (lots 124-126).

In 1919, Dr. Bierens de Haan retired and devoted his time to collecting. He built an important assemblage of European prints which he later donated to the Museum Boymans van Beuningen in Rotterdam and which now forms a substantial part of their collection.

124

A WHITE-GLAZED ANHUA-DECORATED VASE, MEIPING

JIAJING INCISED SIX-CHARACTER MARK AT THE SHOULDER AND OF THE PERIOD (1522-1566)

The vase is delicately incised with a long-bodied dragon in pursuit of the flaming pearl, between a band of *ruyi*-shaped panels at the shoulder and a lappet border at the foot. It is covered overall with a soft white glaze.

15½ in. (39 cm.) high, wood stand

£6,000-10,000

\$8,500-14,000

€6,900-11,000

明嘉靖 白釉暗花龍戲珠紋梅瓶

來源:

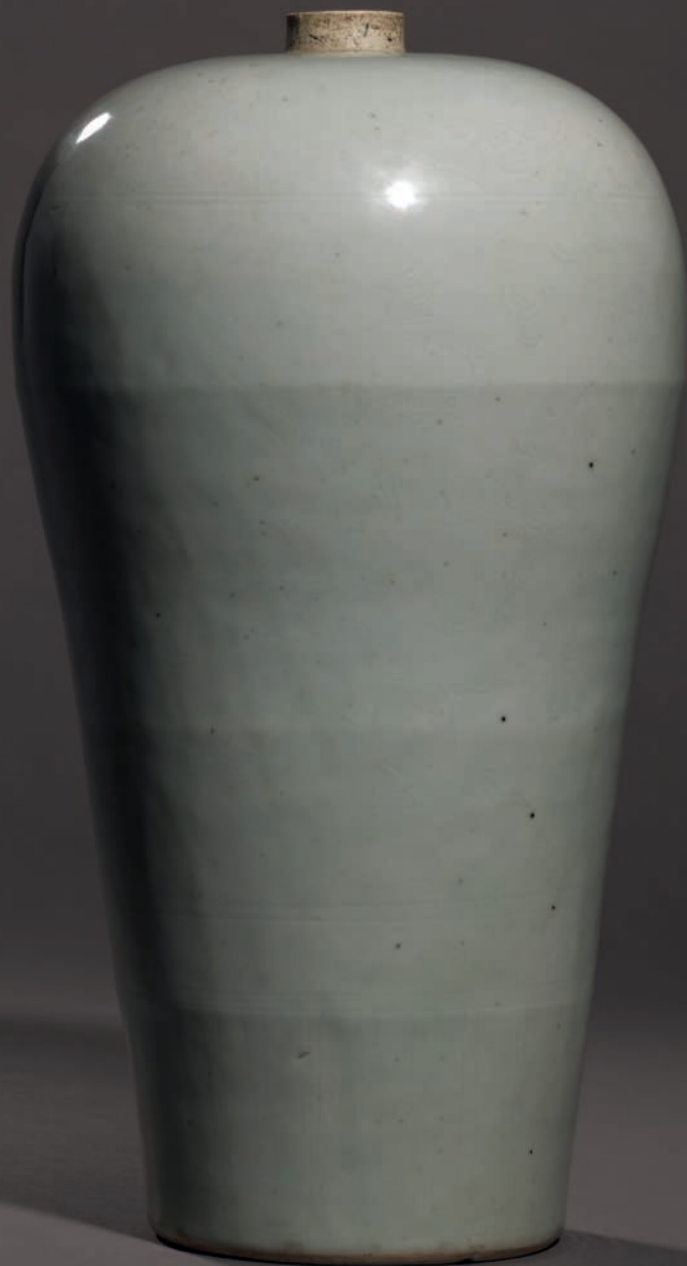
荷蘭私人珍藏, J.C.J. Bierens de Haan (1867-1951) 醫生私人珍藏, 於20世紀初所購, 家傳至今

PROVENANCE

Collection of Doctor J.C.J. Bierens de Haan (1867-1951), acquired in the early 20th century and then by descent within the family.



(mark)



PROPERTY FROM A DISTINGUISHED DUTCH COLLECTION

125

A LARGE BLUE AND WHITE 'NARRATIVE' BRUSH POT, BITONG
CHONGZHEN PERIOD, CIRCA 1640

The exterior is decorated with a continuous scene of an official in a garden setting in front of an open hall, with attendants holding fans and a wrapped seal box, and two kneeling figures holding offerings. The scene is enclosed between two pairs of incised lines.

7½ in. (19 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

PROVENANCE

Collection of Doctor J.C.J. Bierens de Haan (1867-1951), acquired in the early 20th century and then by descent within the family.

明末/清初 十七世紀 青花人物故事圖筆筒

來源:

荷蘭私人珍藏, J.C.J. Bierens de Haan (1867-1951) 醫生私人珍藏, 於20世紀初所購, 家傳至今



PROPERTY FROM A DISTINGUISHED DUTCH COLLECTION

126

A PAIR OF MING-STYLE BLUE AND WHITE BOTTLE VASES
DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

Each vase is decorated to the exterior in vibrant shades of cobalt blue with leafy scrolls bearing large flower heads. The tall necks are each decorated with a band of upright leaves, rising to a flaring mouth encircled by a band of crashing waves above *ruyi*-heads.

14½ in. (37 cm.) high

(2)

£20,000-30,000

\$29,000-42,000

€23,000-34,000

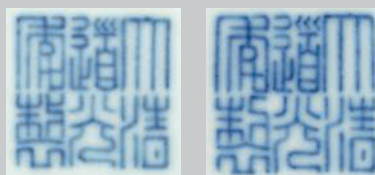
PROVENANCE

Collection of Doctor J.C.J. Bierens de Haan (1867-1951), acquired in the early 20th century and then by descent within the family.

See a very similar Daoguang bottle vase sold at Christie's London, 13 May 2014, lot 353.

清道光 青花纏枝花卉紋長頸瓶一對 六字篆書款
來源:

荷蘭私人珍藏, J.C.J. Bierens de Haan (1867-1951) 醫生私人珍藏, 於20世紀初所購, 家傳至今



(marks)



PROPERTY FROM A PRIVATE DUTCH COLLECTION

127

A YELLOW-GLAZED VASE AND COVER

KANGXI PERIOD (1662-1722)

The vase is potted with a broad shoulder and slightly flaring neck. The domed cover is surmounted by a conical finial. It is covered all over with an unctuous deep yellow glaze.

13¾ in. (35 cm.) high, wood stand

£5,000-8,000

\$7,100-11,000

€5,800-9,200

PROVENANCE

Private Dutch Collection, acquired prior to 1976, and then by descent within the family.

清康熙 黃釉蓋瓶

來源：荷蘭私人舊藏，於1976年前所購，家傳至今



PROPERTY FROM A PRIVATE UK COLLECTION (LOTS 128-135)



PROPERTY FROM A PRIVATE UK COLLECTION (LOTS 128-135)

128

A LEMON-YELLOW ENAMELLED WINE CUP

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The thinly potted rounded sides rise from a short tapered ring foot. The exterior is evenly covered with a bright lemon-yellow enamel and the interior and base are applied with a transparent glaze.

3 in. (7.5 cm.) diam.

£20,000-30,000

\$29,000-42,000

€23,000-34,000

清雍正 檸檬黃釉小盃 雙圈六字楷書款

來源: 英國私人珍藏

PROVENANCE

From a private collection in the UK.

A pair of lemon-yellow-enamelled wine cups with Yongzheng marks sold in our Hong Kong rooms, 27 October 2003, lot 702; another pair in our London rooms, 4 November 2008, lot 195; another pair from the Paul and Helen Bernat Collection, was sold at Sotheby's Hong Kong, 15 November 1988, lot 59. A single cup from the collection of Dr. Ip Yee, was included in the Min Chiu Society exhibition, *An Anthology of Chinese Ceramics*, Hong Kong Museum of Art, 1980, illustrated in the Catalogue, no. 128. Another pair of yellow cups with four-character Yongzheng marks, in the Museum of Far Eastern Antiquities, Stockholm, is illustrated by Jan Wirgin, *Chinese Ceramics from the Axel and Nora Lundgren Bequest*, 1978, pl. 59a, no. 79.



(mark)



129

A PAIR OF UNUSUAL BLUE AND WHITE ‘SCHOLAR AND PINE’
WINE CUPS

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF
THE PERIOD (1662-1722)

Each thinly potted cup is decorated to the exterior with two scholars seated
below pine trees next to a pond. Each is decorated to the centre of the interior
with a medallion depicting a further scholar and pine.
2¾ in. (6 cm) diam.

(2)

£15,000-25,000

\$22,000-35,000
€18,000-29,000

PROVENANCE

From a private collection in the UK.

This pair of cups is delicately potted and has an unusually graceful shape.
The cups are of upturned bell shape with narrow foot and flared mouth rim.
The shape is known as yangzhong bei (upright bell-shaped cup) in Chinese
and is associated with the Jiajing reign (1522-1566) of the Ming dynasty. The
foot is significantly narrower in proportion to the height and mouth rim than
the better-known Kangxi ‘month cups’. The lotus petals around the base
of the cups, which are outlined in fine deep blue and filled with two distinct
blue washes, are also unusual. Interestingly, a Jiajing marked cup of the
same shape with similar lotus petal band and with a roundel on the interior
comparable to those on the current pair of cups, was sold by Christie’s New
York on 21 September 2000, lot 332. The exterior of the Jiajing marked cup
was also decorated with scholars seated by a river under a pine tree. The
pine tree on the Jiajing cup even curves over the seated figure in a similar
way to those on the current cups.

The theme of scholars tranquilly seated in landscape enjoying nature was
a prevalent one in the late Ming and early Qing dynasty, while the choice
of pine trees to provide a context and frame for the scholar was popular in
Chinese art from at least the Southern Song dynasty, when it was used to
great effect by court painters such as Ma Yuan (馬遠 c. 1160–65 – 1225) and
his son Ma Lin (馬麟 c. 1180 – after 1256). In the turbulent years of the late
Ming and early Qing period the notion of retreat and the bucolic idyll was one
which found considerable favour amongst scholar officials who dreamed of
retiring from office and enjoying a simple life in which they could write, paint,
compose poetry and indulge in drinking wine from cups like the current pair.

清康熙 青花松下高士圖小盃一對 六字楷書款
來源:英國私人珍藏



(marks)



PROPERTY FROM A PRIVATE UK COLLECTION

130

**A FINELY PAINTED BLUE AND WHITE 'WAN SHOU WU JIANG'
DEEP BOWL**

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND
OF THE PERIOD (1796-1820)

The exterior is painted with the four characters *wan shou wu jiang*, 'boundless longevity', each enclosed within a medallion formed by a band of *ruyi*-heads on a ground of lotus sprays interspersed with the Eight Buddhist Emblems, *bajixiang*. The interior is painted with a stylised *shou* medallion surrounded by the *bajixiang* within a double-circle border.

7¼ in. (18.5 cm.) diam.

£8,000-12,000

\$12,000-17,000

€9,200-14,000

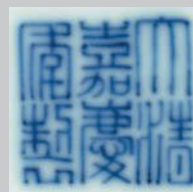
PROVENANCE

From a private collection in the UK.

A similar bowl was sold at Christie's London, 11 May 2015, lot 11.

清嘉慶 青花萬壽無疆紋碗 六字篆書款

來源: 英國私人珍藏



(mark)



PROPERTY FROM A PRIVATE UK COLLECTION

131

A PALE CELADON JADE ARCHAISTIC TRIPOD CENSER

18TH-19TH CENTURY

The compressed body is raised on three mask feet and its sides are with 'S'-shaped handles. The sides are carved with two stylised *taotie* masks on a ground of classic scrolls. The pale celadon stone has some mottled white inclusions.

5¾ in. (14.7 cm.) wide across the handles

£5,000-8,000

\$7,100-11,000

€5,800-9,200

PROVENANCE

From a private collection in the UK.

清十八/十九世紀 青白玉饕餮紋三足爐

來源: 英國私人珍藏



PROPERTY FROM A PRIVATE UK COLLECTION

132

**A LARGE CREAMY WHITE AND MOTTLED BROWN
JADE BOULDER**
18TH CENTURY

The boulder is of rounded oval shape and is carved to resemble a mountain. Shoulao and his attendant are standing on a mountain path, with a deer in front of them, surrounded by a branch of peach and a pine tree. A terrace is seen in the background. The creamy white stone has some mottled brown inclusions.

9¼ in. (23.5 cm.) high

£20,000-30,000

\$29,000-42,000

€23,000-34,000

清十八世紀 青玉壽比松齡山子
來源: 英國私人珍藏

PROVENANCE

From a private collection in the UK.



PROPERTY FROM A PRIVATE UK COLLECTION

133

A PALE CELADON JADE 'MONKEY AND PEACH' GROUP

18TH-19TH CENTURY

The group is carved as a monkey and two bats upon a cluster of peaches growing from a gnarled branch. The stone is of a very pale celadon tone and has some pale russet inclusions.

2½ in. (5.4 cm.) high, wood stand

£6,000-8,000

\$8,500-11,000

€6,900-9,200

PROVENANCE

From a private collection in the UK.

清十八/十九世紀 青白玉靈猴獻壽擺件

來源:英國私人珍藏



PROPERTY FROM A PRIVATE UK COLLECTION

134

A WHITE JADE 'BOY AND BUFFALO' PENDANT

18TH CENTURY

The rectangular pendant is carved to one side in relief with a boy riding a water buffalo and to the other side with a two-character seal mark reading *yu fu*, which may be translated as 'jade tally'. The jade is of an even greenish-white tone.
2¼ in. (5.7 cm.) high

£4,000-6,000

\$5,700-8,400

€4,600-6,900

PROVENANCE

From a private collection in the UK.

清十八世紀 白玉牧牛童「玉符」牌
來源: 英國私人珍藏



PROPERTY FROM A PRIVATE UK COLLECTION

135

A WHITE JADE 'SCHOLAR' PENDANT

18TH-19TH CENTURY

The rectangular pendant is carved on one side with a scholar and a boy beside a lotus pond, and a poetic inscription followed by the signature Zigang to the reverse. The stone is of an even very pale celadon-white tone.
2¾ in. (6 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

PROVENANCE

From a private collection in the UK.

清十八/十九世紀
白玉高士賞蓮圖題詩牌
來源: 英國私人珍藏





(another view)



***136**

A WHITE JADE 'BIRD AND FLOWER' PENDANT

18TH-19TH CENTURY

The rectangular pendant is carved to one side with a shaped panel enclosing a pair of magpies and prunus, and to the other with a pair of cranes and pine. The openwork border is carved with a double happiness, *shuangxi*, character to the top, flanked by a pair of stylised phoenix. The stone is of an even pale tone.

2¾ in. (6.5 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

清十八/十九世紀

白玉花鳥紋「囍」字牌

***137**

A WHITE JADE PENDANT

18TH-19TH CENTURY

The rounded pendant is carved to one side with a boy holding a *ruyi*-sceptre, and to the other with four seal characters reading 'ji xiang ruyi' which may be translated as 'may you have the good fortune as you wish it'. The panel is surmounted by a pair of confronting *qilin* to one side and a butterfly to the other. The stone is of an even pale tone.

1⅞ in. (4.8 cm.) high

£5,000-8,000

\$7,100-11,000

€5,800-9,200

清十八/十九世紀 白玉「吉祥如意」牌



(another view)





***138**

AN OPENWORK AGATE PENDANT
18TH-19TH CENTURY

The pendant is carved and pierced as a bird perched on two bamboo stalks with an insect in flight, all amongst two groups of inscriptions conveying auspicious blessings to one side. The stone is of a pale tone and is carved in relief utilizing the natural caramel-brown markings of the stone.

1 3/4 in. (4.5 cm.) high

£5,000-8,000

\$7,100-11,000

€5,800-9,200

清十八/十九世紀 瑪瑙巧雕竹鳥紋珮
題字:「華封三祝壽 天保九如福」



139

A PINK TOURMALINE 'SQUIRREL AND MELON' PENDANT
19TH CENTURY

The pendant is carved to depict a squirrel clambering on the side of a large melon on a leafy vine. The stone is of a bright pink tone with some white inclusions.

1 in. (4 cm.) high

£4,000-6,000

\$5,700-8,400

€4,600-6,900

清十九世紀 碧璽松鼠葡萄紋珮

***140**

A PALE CELADON JADE AND LAPIS LAZULI BRUSH

19TH CENTURY

The pale celadon handle is incised with dragons amongst leafy scrolls and has lapis lazuli fittings at each end.

7½ in. (19.3 cm.) long, without the brush hair, fitted box

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清十九世紀 青玉及青金石筆



141

A GROUP OF FOUR CELADON AND RUSSET JADE SEALS

18TH-19TH CENTURY

The group comprises four seals, three of square section and one of rectangular section. The straight sides rise up to rounded upper edges. The stones are of a generally even tone, with *faux-russet* highlights. The seal faces read: 'Ma da lai na' (probably a name of an individual); 'Qing ping shan lin' (quiet and peaceful mountains); 'Wei wu zhi zu' (satisfied with life); and 'Mao lin' (lush greenery). The largest, 3¼ in. (8.2 cm.) high

(4)

£2,000-4,000

\$2,900-5,600

€2,300-4,600

清十八/十九世紀 青玉帶皮印章一組四件

「瑪大來納」 「清平山林」 「唯吾知足」 「茂林」



(impressions)



***142**

A SMALL AMETHYST SEAL

LATE QING DYNASTY (1644-1911)

The cylindrical seal is surmounted by a carved and undercut seated *qilin* with its tail tucked next to its hind legs. The details of the mane and hair are finely incised. The seal face is carved with two seal characters reading 'shui qing'. The stone is of an even, translucent, purple tone.
2½ in. (5.3 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200



(impression)

The seal inscription *shui qing* is recorded as one of the seals used by the Empress Dowager Cixi (1835-1908). An imprint of this seal is recorded in *Gugong Bowuyuan cang Qingdai Dihou Xiyin Pu*, Beijing, 2013, p. 40.

晚清 紫水晶麒麟鈕「水清」印章

參考2013年北京出版《故宮博物院藏清代帝后璽印譜 - 慈禧卷》，第40頁



143

A WHITE JADE 'PHOENIX' BELT HOOK

QIANLONG PERIOD (1736-1795)

The belt hook is carved in the form of a phoenix with its wings closed upon its back. The backward-turned head forms the hook and its *ruyi*-shaped crest forms the terminal. The upward-sweeping wings are carved in relief in an archaistic style leading elegantly to the tail feathers with scroll ends. The reverse is carved as the underside of the bird, with a circular button. The stone is of an even pale tone.

4 $\frac{3}{8}$ in. (11 cm.) long

£15,000-20,000

\$22,000-28,000

€18,000-23,000

PROVENANCE

The Lewis Collection, Melplash Court, Dorset.

LITERATURE

Roger Keverne, *Fine and Rare Chinese Works of Art*, London, 2011, p. 119, no. 97.

清乾隆 白玉鳳凰紋帶鉤

來源:英國多塞特郡Melplash Court莊園Lewis收藏

出版:倫敦2011年Roger Keverne編《Fine and Rare Chinese Works of Art》,第119頁,圖97



PROPERTY FROM A PRIVATE COLLECTION (LOTS 144-147)

144

A WHITE JADE 'CHILONG' SWORD SLIDE

18TH-19TH CENTURY

The thickly-carved rectangular sword slide is carved with slightly curved terminals. The upper surface is decorated in relief with a larger and a smaller coiled *chilong*. The underside is carved with a buckle attachment. The stone is of an even white tone. 4½ in. (11.5 cm.) long

£1,500-2,000

\$2,200-2,800

€1,800-2,300

PROVENANCE

Property from a private collection.

清十八/十九世紀 白玉雕螭龍紋璏

來源: 私人珍藏



PROPERTY FROM A PRIVATE COLLECTION

145

TWO WHITE JADE 'CHILONG' BELT HOOKS

18TH AND 19TH CENTURIES

Comprising two belt hooks of similar size, each is carved and undercut with a horned dragon which forms the hook, and a *chilong* striding on the arched shaft grasping a branch of *lingzhi* in its mouth. The manes are decorated with finely incised detail. The stones are both of an even pale tone.

The larger, 5½ in. (14 cm.) long

(2)

£4,000-6,000

\$5,700-8,400

€4,600-6,900

PROVENANCE

Property from a private collection.

清十八及十九世紀

白玉雕螭龍紋帶鉤兩件

來源: 私人珍藏





PROPERTY FROM A PRIVATE COLLECTION

146

A WHITE JADE 'BUDDHIST LION' BELT BUCKLE

18TH-19TH CENTURY

The oval buckle is carved in relief with a pair of Buddhist lions playing with a brocade ball. Their fur, tails and eyes are finely incised. The stone is of a very pale celadon tone.

3 in. (7.5 cm.) wide

£1,500-2,000

\$2,200-2,800

€1,800-2,300

PROVENANCE

Property from a private collection.

清十八/十九世紀 白玉瑞獸帶扣

來源: 私人珍藏



PROPERTY FROM A PRIVATE COLLECTION

147

A WHITE JADE ARCHER'S RING

QIANLONG PERIOD (1736-1795)

The ring is of cylindrical form, with one rounded edge and one canted edge. The exterior is left undecorated. The stone is of an even, white tone.

1¼ in. (3.2 cm.) diam.

£4,000-6,000

\$5,700-8,400

€4,600-6,900

PROVENANCE

Property from a private collection.

清乾隆 白玉扳指

來源: 私人珍藏

148

AN IMPERIALLY-INScribed WHITE JADE ARCHER'S RING

QIANLONG INCISED YUTI MARK AND DATED JIAWU YEAR,
CORRESPONDING TO 1774, AND OF THE PERIOD

The ring is incised to the exterior with a four-character inscription reading 'qing jing wu wei' and two lines from the poem 'Climbing the Leyou mountains before departing for Wuxing' by the Tang poet Du Mu. The inscription is dated mid-spring of *jiawu* year. The jade is of an even white tone.
1¼ in. (3.1 cm.) diam.

£8,000-12,000

\$12,000-17,000

€9,200-14,000

The inscription *qing jing wu wei* is an important phrase which is key to fundamental Daoist principles. This can be translated as 'quiet and pure, discarding all desires from one's mind'.

清乾隆1774年 白玉御題「清靜無為」扳指
「乾隆甲午仲春御題」楷書刻款



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

149

THREE PALE CELADON JADE ARCHER'S RINGS
18TH-19TH CENTURY

The group comprises one ring carved to the exterior with a *chilong* scroll; another ring carved with archaistic stylised scrolls; and the third ring of plain form. Each jade is of a pale celadon tone with some russet inclusions. The largest, 1¼ in. (3.2 cm.) diam.

(3)

£5,000-8,000

\$7,100-11,000
€5,800-9,200

PROVENANCE

Acquired prior to 1970.

清十八/十九世紀 青白玉扳指一組三件
來源: 英國私人珍藏, 於1970年前所購



END OF MORNING SESSION



AFTERNOON SESSION

2:30PM

LOTS 150-311



PROPERTY OF A SCANDINAVIAN GENTLEMAN

150

LIN FENGMIAN (1900-1991)

LADY WITH FLUTE

Scroll, mounted and framed, ink and colour on paper

Signed

8 5/8 x 12 3/4 in. (21.8 x 32.3 cm.)

£5,000-8,000

\$7,100-11,000

€5,800-9,200

PROVENANCE

Acquired in the 1960s and then by descent within the family.

林風眠 仕女 設色紙本 鏡框

來源: 北歐私人珍藏, 1960年代所購, 家傳至今



151

QI BAISHI (1863-1957)

FROGS

Scroll, mounted and framed, ink on paper

Signed with one seal of the artist

11½ x 18¼ in. (29 x 47 cm.)

£12,000-18,000

\$17,000-25,000

€14,000-21,000

齊白石 蛙 水墨紙本 鏡框

題識:白石老人

鈐印:齊大

來源:

法國私人珍藏, 1950年代購自亞洲

PROVENANCE

Private French Collection, acquired in Asia in the 1950s.

With a paper label to the reverse of the painting reading 'Chi-Pai Shih
Grenouilles 1950 acquis de l'artiste'.

PROPERTY FROM A PRIVATE NORTHERN IRISH COLLECTION (LOTS 152 AND 153)

Dr Douglas James Smyth Crozier was a prominent member of the Hong Kong educational community during the mid-20th century. His career culminated in ten years of service as Hong Kong's Director of Education, with a seat on the Legislative Council, from 1951-1961, and on the Executive Council, 1956-1961. In 1961 Crozier was awarded an honorary doctorate by the University of Hong Kong, praised in the Chairman's citation for his vision, energy and drive; and in 1969, an honorary Doctor of Laws from the Chinese University of Hong Kong, for the foundation of which he had made representations to London.

Crozier built up a small but significant collection of Chinese paintings and calligraphy through gifts received for his tireless work to improve Hong Kong's education system. Highlights of the collection include one work by Qi Baishi (1863-1957) (lot 152) and another by Ding Yanyong (1902-1978) (lot 153). Qi's *Begonias* are dated to the 86th year of his life, and exemplify his later oeuvre's combination of spontaneous and fluid brushwork with a mastery of tonal variation. In Ding's painting the arresting, wide-eyed bird alludes to eccentric Qing dynasty master Bada Shanren (1626-1705), updated with a modern twist in the graphic use of red for the flowering morning glory.

152

QI BAISHI (1863-1957)

BEGONIAS

Hanging scroll, ink and colour on paper

Inscribed and signed, with two seals of the artist

Dated to the 86th year of his life

35¼ x 13⅞ in. (89.5 x 34.5 cm.)

£60,000-80,000

\$85,000-110,000

€69,000-92,000

齊白石 海棠 設色紙本 立軸

題識：八十六歲白石畫于京華城西青鏡屋

鈐印：白石翁、吾家衡嶽山下

來源：香港教育司 D.J.S. Crozier C.M.G.(1908-1976)約1951至1961年間購自香港；北愛爾蘭私人珍藏，家傳至今

PROVENANCE

Acquired in Hong Kong by The Hon. D.J.S. Crozier C.M.G. (1908-1976), Director of Education for Hong Kong 1951-1961, and then by descent to the present owner.

Dr Douglas James Smyth Crozier was a prominent member of the Hong Kong educational community during the mid-20th century. His career culminated in ten years of service as Hong Kong's Director of Education, with a seat on the Legislative Council, from 1951-1961, and on the Executive Council, 1956-1961. In 1961 Crozier was awarded an honorary doctorate by the University of Hong Kong, praised in the Chairman's citation for his vision, energy and drive; and in 1969, an honorary Doctor of Laws from the Chinese University of Hong Kong, for the foundation of which he had made representations to London.

Crozier built up a small but significant collection of Chinese paintings and calligraphy through gifts received for his tireless work to improve Hong Kong's education system. Highlights of the collection include one work by Qi Baishi (1863-1957) (lot 152) and another by Ding Yanyong (1902-1978) (lot 153). Qi's *Begonias* are dated to the 86th year of his life, and exemplify his later oeuvre's combination of spontaneous and fluid brushwork with a mastery of tonal variation. In Ding's painting the arresting, wide-eyed bird alludes to eccentric Qing dynasty master Bada Shanren (1626-1705), updated with a modern twist in the graphic use of red for the flowering morning glory.

A similar painting of Begonias, Butterfly and Grasshopper by Qi Baishi, dated to the 87th year of his life, and dedicated to Edward Anderberg, US State Department Economic Analyst in China, can be found in the collection of the Metropolitan Museum of Art in New York. Accession number 2008.188.4.





PROPERTY FROM A PRIVATE NORTHERN IRISH COLLECTION

153

DING YANYONG (1902-1978), CIRCA 1950
FLOWERS AND BIRD

Hanging scroll, ink and colour on paper

Signed with one seal of the artist

70½ x 18⅞ in. (89.5 x 35.5),

£7,000-9,000

\$9,900-13,000

€8,100-10,000

PROVENANCE

Acquired in Hong Kong by The Hon. D.J.S. Crozier C.M.G. (1908-1976),
 Director of Education for Hong Kong 1951-1961, and then by descent to the
 present owner.

丁衍庸 禽花 設色紙本 立軸

題識：丁衍庸畫

鈐印：虎

來源：香港教育司 D.J.S. Crozier C.M.G.(1908-1976)約1951
 至1961年購自香港；北愛爾蘭私人珍藏，家傳至今。



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

154

ANONYMOUS

WATER AND LAND RITUAL PAINTINGS

MING DYNASTY (1368-1644)

Two hanging scrolls, ink and colour on silk
Inscribed with the names of the deities within the paintings
61¾ x 35½ in. (157 x 90 cm.)

(2)

£12,000-18,000

\$17,000-25,000
€14,000-21,000

These paintings depict star gods of the Central Dipper, and the Sage Mother of Thunder. They were most likely commissioned for a Water and Land ritual, a Buddhist ceremony conducted to placate the souls of the dead. During the Ming dynasty these Buddhist rituals also incorporated deities from the Daoist pantheon, and from popular folk beliefs.

明 水陸畫 設色絹本 兩幅立軸

題識：天仙中斗普天列曜星君、天皇上帝聖母生震

來源：歐洲私人珍藏



155

ANONYMOUS

FEMALE IMMORTAL AND ATTENDANTS

Scroll, mounted and framed, ink and colour on silk
17th-18th century

Two seals

64 $\frac{7}{8}$ x 35 in. (164.8 x 90 cm.)

£4,000-6,000

\$5,700-8,400

€4,600-6,900

PROVENANCE

Provenance: Hôtel Drouot, *Objets d'Art d'Extrême-Orient appartenant à Monsieur X...*, Paris, 13 November 1963, Lot 226

無款 仙女 設色絹本 鏡框

十七/十八世紀

兩印漫漶

來源：巴黎德魯奧，1963年11月13日，
拍品226號

PROPERTY OF A DUTCH GENTLEMAN

156

WITH SIGNATURE OF LU ZHI
FLOWERS AND INSECTS

Hanging scroll, ink and colour on silk
Inscribed and spuriously signed Lu Zhi (1496-
1576), with one seal of the artist
19th century
40¼ x 18⅞ in. (102 x 48 cm.)

£5,000-8,000

\$7,100-11,000
€5,800-9,200

陸治(款) 草蟲 設色絹本 立軸
來源: 荷蘭私人珍藏





PROPERTY OF A ENGLISH GENTLEMAN

157

FEI DANXU (1801-1850)

LADIES

Hanging scroll, ink and colour on silk

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

Dated intercalary month, *guimao* year (1843)

49¼ x 13 in. (125 x 33 cm.)

£10,000-20,000

\$15,000-28,000

€12,000-23,000

PROVENANCE

Acquired in Hong Kong in 1984.

清 費丹旭 仕女 設色絹本 立軸

一八四三年作

題：菱葉闌闌菱角尖，波光雲影漾秋奩，妾心縱上湖心似，安得郎情水樣添。癸卯（1843）閏月作於硤川客吹曉樓費丹旭。

鈐印：子苕詩畫

藏印：農桑餘事

來源：英國私人珍藏；1984年購自香港



若有無量百千萬億眾生，受諸苦惱，聞是觀世音菩薩，一心稱名，觀世音菩薩即時觀其音聲，皆得解脫。

《妙法蓮華經 觀世音菩薩普門品》

If hundreds, thousands or millions of countless suffering beings hear of the bodhisattva Guanyin and devotedly recite this name, the bodhisattva will instantly receive their calls and relieve them of their suffering.

Saddharma Pundarika Sūtra, The Lotus Sutra of the Wondrous Dharma

THE PROPERTY OF A EUROPEAN LADY

158

A SMALL DARK GREY STONE HEAD OF BUDDHA
TANG DYNASTY (618-907)

The full face is carved with delicate features between two pendulous earlobes, all below the hair which is dressed in two large whorls above the forehead and below a third whorl covering the pronounced *ushnisha*.

4½ in. (11.5 cm.) high

£4,000-6,000

\$5,700-8,400

€4,600-6,900

PROVENANCE

Acquired in 1977 in Cannes, France

Compare a stone head of Buddha from the Arthur M. Sackler Collection sold at Christie's New York, 18 March 2009, lot 350.

唐 石雕佛頭像

來源: 歐洲私人珍藏; 於1977年購自法國戛納



~159

A STONE HEAD OF A BUDDHIST JUDGE OF HELL
YUAN-MING DYNASTY (1279-1644)

The wrathful deity is carved with bulging eyes, an aquiline nose, and a rounded face. He wears an elaborate high crown.

13¾ in. (35 cm.) high, carved *huali* wood stand

£6,000-8,000

\$8,500-11,000

€6,900-9,200

PROVENANCE

From the collection of Dr. Hans Koch, Düsseldorf, acquired around 1909

元/明 石雕頭像

來源: 德國杜塞爾多夫藏家Hans Koch 博士舊藏, 1909年所購

PROPERTY FROM A PRIVATE UK COLLECTION

160

A STONE HEAD OF BUDDHA

MING DYNASTY (1368-1644)

The face bears a serene expression with downcast eyes below arched eyebrows, small aquiline nose and elegant bow-shaped mouth. His forehead is carved with an *urna*. His ears have elongated lobes and his hair and *ushnisha* are covered with minute spiral-shaped hair-curls.

15½ in. (38.5 cm.) diam.

£8,000-12,000

\$12,000-17,000

€9,200-14,000

PROVENANCE

With Spink & Son Ltd., London

Christie's London, 19 June 1998, Lot 434.

明 石雕佛頭像

來源: 倫敦古董商Spink & Son Ltd.; 倫敦佳士得1998年6月19日拍賣; 拍品434號; 英國私人珍藏



161

**A LARGE CARVED PAINTED WOOD
FIGURE OF GUANYIN**

MING DYNASTY, 16TH-17TH CENTURY

Guanyin is carved standing on an irregular oval base with a contemplative expression and downward gaze. The right hand is raised before her and the left hand held by her side. Her braided hair falls in plaits down each shoulder and is upswept into an elaborate top knot beneath a headdress. She wears a long scarf over loose robes sashed at the waist and open at the chest to reveal a necklace. Traces of green and red pigment are visible.

5.1 in. (129.5 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

The dating of the current lot is consistent with the result of RCD Lockinge Carbon 14 test, ref no. RCD-8850.

明十六/十七世紀

木雕彩繪觀音立像

來源: 歐洲私人珍藏

此器經碳14測試(測試編號RCD-8850),證實與本圖錄之斷代符合



162

**A RARE GILT-LACQUERED WOOD
FIGURE OF WEITUO PUSA**

MING DYNASTY, 17TH CENTURY

The standing guardian is finely modelled standing on a stand with dragons and clouds, wearing armour with monster mask epaulets at the shoulders. His face is carved with a serene expression.

30¼ in. (76.8 cm.) high, wood stand

£8,000-12,000

\$12,000-17,000

€9,200-14,000

Characteristically depicted with the face of a child to represent his purity, Weituo Pusa is one of the thirty-two generals under the four Guardian Kings deemed to protect and maintain the Buddhist *dharma*. Large figures of Weituo were therefore usually placed in Buddhist temples.

明十七世紀 漆金木胎韋馱菩薩像



***163**

A LARGE BRONZE FIGURE OF GUANYIN

MING DYNASTY, 16TH-17TH CENTURY

The *bodhisattva* is cast with downcast eyes and serene expression, seated in *dhyanasana* on a lotus base. Her right hand raised in *vitarkamudra* and the left held in her lap. She is wearing ornate jewellery and layered robes with finely cast floral borders. The openwork crown has a seated figure Amitabha Buddha to the centre.

39¼ in. (99.6 cm.) high

£40,000-60,000

\$57,000-84,000

€46,000-69,000

PROVENANCE

From a Private Asian Collection

Guanyin, known as Avalokitesvara in Sanskrit, is worshipped by both Chinese and Tibetan Buddhists. Guanyin is held in great reverence and constantly mentioned in the prayers of devout Tibetans as the patron deity of the frozen land of the Tibetan Plateau. As one of the most popular bodhisattvas in Chinese Buddhism, the worship of Guanyin has its roots in India and found its way to China with the advent of Buddhism. According to Lotus Sutra: The Universal Gates of Avalokitesvara Bodhisattva, Guanyin is a bodhisattva of great mercy, determined to relieve the suffering caused by the twelve *nidanas*. Upon hearing the calls of sufferers, Guanyin will come and rid them of all miseries. As required, Guanyin can assume thirty-three forms to relieve suffering.

Compare three large gilt-bronze figures of Avalokitesvara seated on lotus bases in the Chang Foundation, illustrated by J. Spencer, *Buddhist Images in Gilt Metal*, Taipei, 1993, nos. 37-9, where all three are dated to 16th/17th century.

明十六/十七世紀 銅觀音菩薩坐像

來源: 亞洲私人舊藏



164

A LACQUERED BRONZE FIGURE OF BUDDHA

MING DYNASTY (1368-1644)

The Buddha is seated in *dhyanasana* with his right hand raised in *abhayamudra* and his left hand rests in his lap. The figure is dressed in long robes falling open at his chest, with the hems incised with a floral pattern. There is a contemplative expression on his soft face, with downcast eyes and elongated earlobes.

10 in. (25.5 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

明 漆銅金佛坐像



165

A BRONZE SEATED FIGURE OF GUANYIN

LATE MING DYNASTY, 17TH CENTURY

The figure is cast with her hair swept in a high chignon above pendulous earlobes and a serene expression on her face. She wears a shawl and celestial scarves draped around her elbows, and a *dhoti* around her waist which is decorated at the hem with flowers. Her hands are held in *namaskaramudra* and she is seated in *padmasana* on a double lotus base. The baseplate is incised with a stylised floral double *vajra*.

14 $\frac{3}{8}$ in. (36.5 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

明末 銅觀音菩薩坐像



166

**A LARGE FINELY CAST GILT-BRONZE FIGURE OF GUANYIN,
AND A BRONZE STAND**

MING DYNASTY, 16TH-17TH CENTURY

The figure is cast seated in *padmasana* holding a willow stem in the raised right hand and a cup in the left, with a serene expression with downcast eyes. Her finely detailed hair is upswept into a top knot beneath an openwork crown centred with seated figures of Amitabha Buddha in each of the five points. The robe is tied in a sash at the waist and open at the chest to reveal a tasselled jewelled necklace. The hems of the robe are intricately worked with beaded decorative borders on stamped grounds variously enclosing lotus blooms on scrolling foliage and geometric designs. The separate bronze pedestal stand is cast with four rows of lotus leaves supported on a hexagonal base cast with crashing waves from which emerges a dragon coiled around the columnar support.

31½ in. (79 cm.) high overall

£80,000-120,000

\$120,000-170,000

€92,000-140,000

PROVENANCE

Acquired prior to 1970.

Compare with a 17th century gilt-bronze figure of Guanyin sold at Christie's London, 8 November 2016, lot 114, and a second 17th century gilt-bronze Guanyin with the same attributes sold at Christie's London, 7 November 2017, lot 18. A 16th century gilt-bronze figure of Vairocana has similar decorative features to the present lot, sold by Christie's London, 1 June 2011, lot 3770.

明十六/十七世紀 鑲金銅觀音菩薩坐像 配銅蓮花座

來源: 歐洲私人珍藏, 於1970年前所購



INFINITE COMPASSION - A MAGNIFICENT FINELY CAST GILT BRONZE FIGURE OF GUANYIN

ROSEMARY SCOTT, *SENIOR INTERNATIONAL ACADEMIC CONSULTANT*



This magnificent figure with its beautiful detailing represents the most popular and most venerated bodhisattva in Mahayanist Buddhism – Avalokiteśvara, known in China as 觀音 Guanyin, short for 觀世音 Guanshiyin, 'The one who perceives the sounds of the world'. The name refers to the compassionate bodhisattva's ability to hear the cries of all mankind, and to strive endlessly to help those who offer prayers. In China Guanyin appears in both male and female form, but in the

Ming period is frequently androgynous. The *Lotus Sutra* describes Avalokiteśvara as a bodhisattva who can take the form of any type of God, any type of Buddha, any type of King, any kind of Heavenly Guardian, and can appear with any gender male or female, showing the bodhisattva's limitless transcendence beyond gender, in order to teach the Dharma (teachings of the Buddha) to sentient beings. In the Ming dynasty it was popularly believed that in accordance with descriptions in the Avalokiteśvara

chapter of the *Lotus Sutra* and 'The 25 Great Ones' from the *Surangama Sutra* that Guanyin could transform at will and appear in more than thirty human forms to expound Buddhist teaching.

Avalokiteśvara is described in the *Lotus Sutra* and the *Karandavyuha Sutra*. The *Lotus Sutra*, which has a chapter devoted to Avalokiteśvara/Guanyin was first translated into Chinese by Dharmarakṣa, and the work was completed in AD 286, which marked the deity's introduction to China. Chapter 25 of the *Lotus Sutra* refers to the bodhisattva as *Lokeśvara* (Lord of all beings) and *Lokenath* (Lord and Protector of all beings) and credits him with the utmost attributes of divinity. After the 3rd century many more Buddhist scriptures regarding Guanyin were translated into Chinese and many tales of miracles were promulgated. In the Mahayana canon, the *Heart Sutra* is attributed entirely to Guanyin, despite the fact that the majority of Mahayana sutras are ascribed to Gautama Buddha and the teachings and deeds of bodhisattvas are described by Shakyamuni Buddha. The famous Buddhist saying: "Form is emptiness, emptiness is form" (色即是空, 空即是色) comes from the *Heart Sutra*.

As in the case of the gentle facial expression of the current figure, Guanyin is usually depicted looking down, symbolising the bodhisattva's continual watch over humanity. In the teachings of Pure Land Buddhism, which, together with Chan Buddhism, was the dominant Buddhism in the Ming dynasty, Guanyin, along with Amitabha and the bodhisattva Mahasthamaprabhata, is able temporarily to liberate beings from the Wheel of Samsara, allowing them to enter the Pure Land, where they will have the opportunity to accrue sufficient merit to be able to reach Buddhahood in a single lifetime.

The willow in the current figure's right hand symbolises the willingness and ability to heal people's illness and to fulfil their needs. In respect of the alleviation of physical suffering, the willow is considered by Buddhists to have properties of healing and purification, and indeed willow bark does contain the anti-inflammatory agent salicin, a chemical compound related to aspirin. Guanyin was also believed to use the willow to sprinkle divine water. In the

current figure's left hand is a cup. Some Guanyin figures alternatively hold a flask in their left hand. Both the flask and the cup are present to contain water – the dew of compassion – which can be used to cure suffering, purify the body and the mind, and extend life.

A smaller Ming 17th century gilt bronze figure of Guanyin, also holding a willow branch and a cup and seated in *padmasana* was sold by Christie's London on 7 November 2017, lot 18. The quality, size and style of the current figure is, however, particularly close to that of another large and magnificent figure sold by Christie's Hong Kong on 1 June 2011, lot 3770. The Hong Kong figure was of Vairocana, seated in *padmasana* with his hands in *abhisekama mudra*. Like the current figure the Vairocana wears an elaborate five-leaf diadem, and each leaf is made up of a double arched nimbus within which is a seated Buddha. Both figures have flower-shaped pendants hanging from their ear lobes and the scarves which descend from their shoulders flare out, terminating in a chevron shape tipped by three jewels. The robes of the two figures not only fall in an almost identical way but have very similar fine floral scroll detail in the edges. The facial features of the two figures are also similar.

Christie's catalogue of 2011 noted that the only comparable figure to the Vairocana was an impressively large figure formerly in the George Croft Collection, which was gifted to the Royal Ontario Museum (no. 921.31.30) by D.A. Dunlap. The authors of the catalogue also pointed out that these figures would probably have been commissioned by an important patron as pious gifts to a major temple where they may have formed part of a prestigious group. The authors also noted that such figures combined Chinese and Tibetan Tantric influences and were unusual in their depiction of the Five *Tathagatas* (Five Great Buddhas of Wisdom) in their crowns. It was also pointed out that the strong Chinese features included the full rounded faces and finely incised floral scrolls on the edges of the robes. The authors additionally noted the similarity between the floral motifs on the robes and those which were used to decorate late Yuan and early Ming porcelains.

蘇玫瑰

佳士得國際資深學術顧問

本尊觀音妙相莊嚴，造工精細。觀世音，即觀音，為大乘佛教中最為人所崇敬的神祇，名號意謂「觀察世間音聲覺悟有情」，能聆聽覺察眾生聲音，助其脫離苦厄。在中國，觀音既可呈男相，亦可呈女相，明代時期則普遍為雌雄同體，不論男女。《妙法華蓮經》，簡稱《法華經》，當中記載，觀音能化身眾神、帝王、男女等不同身份遊諸國土，廣為說法，度脫眾生。《法華經》中的〈普門品〉，以及《楞嚴經》皆提及觀音形相逾三十種，與明代社會信奉之觀音形象相符。

《法華經》及《佛說大乘莊嚴寶王經》均對觀音事跡有所記述。《法華經》有一整章描寫觀音，由竺法護於公元286年譯成漢語，從此把觀音概念引入中國。《法華經》第二十五章提及觀音含「世尊」、「大慈大悲」等涵義。自公元三世紀起，多部漢譯佛經陸續面世，有關觀音的種種說法相繼流傳。大乘佛教經典著作《般若波羅蜜多心經》，簡稱《心經》，起首即云「觀自在菩薩」，即觀音，其他大乘佛教典籍則多以釋迦牟尼為中心。家喻戶曉的「色即是空，空即是色」，正是《心經》名句。

菩薩低眉，慈悲為懷，本尊造相亦然。根據明代主流佛教宗派淨土宗及禪宗，觀音、阿彌陀佛及大勢至菩薩均能引領眾生拔除業障，超脫輪迴，往生淨土，得道成佛。

楊枝淨水，遍灑三千。本尊觀音像右手持楊柳枝，用以灑滴甘露。柳樹樹皮含水陽甘，具抗炎功效，成分類近於阿士匹林。觀音左手持盃，傳世觀音造像亦常見左手持淨瓶。瓶與盃皆用以盛載甘露，「澍甘露法雨，滅除煩惱焰」，觀音以甘露遍灑眾生諸魂，能淨其身心，脫其苦厄。

倫敦佳士得去年售出一尊鑲金銅觀音坐像，製於明代十七世紀，為結跏趺坐，同樣手持柳枝及盃，見倫敦佳士得，2017年11月7日，拍品編號18。香港佳士得數年前則售出另一鑲金銅大日如來坐像，就工藝水平、尺寸大小、美學風格而言，均與本像不相伯仲，見香港佳士得，2011年6月1日，拍品編號3770。該像同為結跏趺坐，雙手施智權印。兩像皆頭戴五佛寶冠，雙耳垂蓮花形鐺，身披袈裟，兩肩飄帶尾部飾以寶石三顆，披帛邊緣同施纏枝蓮紋。兩像面容神情如出一轍，端莊圓滿，慈眉善目，安謐自在。

當年拍賣圖錄曾舉一例，為George Crofts舊藏，後經D.A. Dunlap捐贈予加拿大渥太華皇家博物館（館藏編號921.31.30）。據圖錄文章所述，該組佛像應為一位虔誠的善信捐給當時重要寺廟而製。文章更指出該組佛像結合漢傳及藏傳佛教元素。寶冠上之五方佛，即五智如來，亦甚為罕見。此外，其中國元素亦頗為著跡，包括觀音方正渾圓的面相，以及披帛邊緣精細飾劃的纏枝花紋，恰似元末明清初用於裝飾瓷器的纏枝蓮紋樣。



THE PROPERTY OF A LADY

167

A GILT-BRONZE FIGURE OF AMITAYUS

ZANABAZAR SCHOOL, 18TH CENTURY

The figure is cast with a serene expression on his face. His hair is pulled into a high chignon and topped by a finial behind a five-leaf diadem. He is seated in *dhyanasana* on a double-lotus base, wearing elaborate jewellery and holding the elixir of immortality in front of him.

6 $\frac{3}{4}$ in. (16.2 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

Compare a similar gilt bronze *Bodhisattva* dated to the 17th century sold at Christie's New York, 15 March 2017, lot 231, and a slightly taller (21.2 cm.)

Amitayus dated to the 17th-18th century sold at Christie's King Street, 8 November 2016, lot 148.

清十八世紀 鑲金銅無量壽佛坐像

來源: 私人珍藏



168

A GILT-BRONZE FIGURE OF A BODHISATTVA

17TH-18TH CENTURY

The figure is cast seated in *padmasana* on a double lotus base with finely delineated smiling features, and hair tied in a high chignon behind a five-leaf diadem. The elaborately bejewelled figure wears a celestial scarf and *dhoti* which is decorated at the hem with flowers and turquoise and ruby inlays. The left hand is raised in *vitarkamudra* and the right hand rests open on the right knee in *varadamudra*, with each hand holding the stem of a flower which trails up to her shoulders.

6 $\frac{3}{4}$ in. (17.4 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

清十七/十八世紀 銅鑲金嵌彩石菩薩坐像

169

A GILT-BRONZE FIGURE OF SHAKYAMUNI

ZANABAZAR, EARLY 18TH CENTURY

The figure is cast with a serene expression to the face, his hands are held in *bhumisparsha mudra*, with an alms bowl in the palm of his left hand. He is seated on a double lotus base decorated with chased floral bands.

11½ in. (29.5 cm.) high

£10,000-20,000

\$15,000-28,000

€12,000-23,000

PROVENANCE

From a private Asian collection, acquired in San Francisco, USA, in the 1990s.

清十八世紀初 鑲金銅釋迦牟尼佛坐像

來源：亞洲私人珍藏，1990年代購自美國舊金山



170

A GILT BRONZE SEATED FIGURE OF SHAKYAMUNI

17TH-18TH CENTURY

The figure is modelled with downcast eyes and a serene expression on his face. He wears long robes which are decorated with chased flowers at the hem. His hands are held in *dhyanamudra* and he is seated in *padmasana*.
6 $\frac{7}{8}$ in. (17.4 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清十七/十八世紀 鑲金銅釋迦牟尼佛坐像



~171

A HARDSTONE AND CORAL-INLAID GILT-COPPER MANDALA
19TH CENTURY

The central square section is inlaid with mother of pearl, coral, and rock crystal, surrounded by two concentric plates decorated with repoussé *vajra* and scrolling decoration, all encircled by the Eight Buddhist Emblems, *astamangala*, alternating with *lanca* characters linked by filigree vines. The everted rim of the plate is decorated with petal and teardrop-shaped inlays of various stones on coloured backgrounds.

15 $\frac{7}{8}$ in. (40.5 cm.) diam.

£8,000-12,000

\$12,000-17,000

€9,200-14,000

Compare a hardstone-inlaid *mandala* with a separate *kirttimukha* in the collection of the David Owsley Museum of Art in Muncie, Indiana, accession number 2004.026.000a-d purchased at Christie's New York, 23 September 2004, lot 162. See also lot 161 from the same sale, sold from the estate of Kate Kemper.

清十九世紀 銅鑲金嵌百寶曼荼羅





***172**

A SOAPSTONE FIGURE OF A LUOHAN

18TH CENTURY

The figure is crisply carved wearing a headband on a high forehead above a smiling face between pendulous earlobes. He wears long robes that are decorated with incised clouds and flowers and painted in various pigments. He is carved with his hands clasped before him and held up in prayer and is seated on a gnarled rock with one leg raised and the other resting on the floor. The stone is of a creamy tone with fine veins.

7½ in. (18 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

清十八世紀 壽山石羅漢坐像



173

A PAIR OF PAINTED SOAPSTONE FIGURES OF FEMALE IMMORTALS ON BUDDHIST LIONS

17TH-18TH CENTURY

The elegantly attired women are each wearing long robes finely incised with foliate decoration, with the hair drawn up into a high topknot. One arm raised as they each sit astride a striding lion with raised tail, and its head raised with mouth open in a roar. They are supported on a rectangular plinth. The lions are carved from stone of mottled ivory and reddish colour, and the figures from a warm ivory-coloured stone, with traces of gilding and red, green, blue and black pigments.

10% in. (27 cm.) high

£25,000-40,000

(2)

\$36,000-56,000
€29,000-46,000

PROVENANCE

Property from a Private European Collection.

A comparable group showing the female immortal Han Xiangzi seated astride a lion is illustrated by Martin Eberle in *Götter aus Stein Die Sammlung chinesischer Specksteinfiguren auf Schloss Friedenstein Gotha*, 2015, p. 118, pl. 228.

A similar female immortal and buddhist lion group was sold in Christie's New York, 22 March 2007, lot 137.

清十七/十八世紀 壽山石仙女像一對

來源: 歐洲私人珍藏

THE PROPERTY OF A LADY

174

A GE-TYPE LOBED TRIPOD WASHER

MING DYNASTY (1368-1644)

The compressed washer is separated into three lobes and stands on three tab feet. It is covered overall in a grey glaze suffused with a network of black crackles which stops just above the feet.

3½ in. (9 cm.) wide

£5,000-8,000

\$7,100-11,000

€5,800-9,200

明 仿哥釉瓜棱式三足洗

來源: 私人珍藏, 香港蘇富比1995年10月31日拍賣, 拍品第353號; 私人珍藏

PROVENANCE

Sotheby's Hong Kong, 31 October 1995, lot 353



PROPERTY FROM A PRIVATE SCOTTISH COLLECTION

175

A SMALL GUAN-TYPE BOTTLE VASE

QIANLONG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vase is covered overall with an unctuous pale grey glaze suffused with a network of black crackle connected with thin pale crackle. The bottom of the foot is covered with a brown wash.

4½ in. (10.5 cm.) high

£10,000-20,000

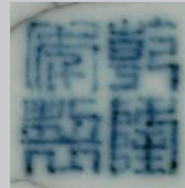
\$15,000-28,000

€12,000-23,000

Compare a small Ge-type bottle vase with a Qianlong four-character mark illustrated in *Ethereal Elegance, Porcelain Vases in the Imperial Qing, the Huaihaitang Collection*, The Chinese University of Hong Kong, 2007, no.48, p 178. Similarly, compare with a guan-type small Qianlong mark and period bottle vase from the same collection and illustrated in the same book, no. 36, p 154. A very similar but slightly smaller (10 cm. high) vase also with a Qianlong four-character mark from the collection of Stephen Junkunc III was sold at Christie's New York, 19 March 2008, lot 633.

清乾隆 仿官窯小瓶 四字篆書款

來源:蘇格蘭私人珍藏



(mark)





***176**

**A CELADON-GLAZED ANHUA-
DECORATED BOWL**

KANGXI PERIOD (1662-1722)

The bowl is covered with a celadon glaze that thins at the rim to a creamy white tone and pools in the incised decoration of leafy lotus scrolls to the exterior. The white-glazed base has an apocryphal Zhengde mark.

6½ in. (16.3 cm.) diam.

£2,000-4,000

\$2,900-5,600

€2,300-4,600

清康熙 粉青釉暗花纏枝蓮紋碗



177

A CELADON-GLAZED JARDINIÈRE
18TH-19TH CENTURY

The rounded body is covered to the interior and exterior with a pale celadon glaze. The base has an unglazed ring enclosing a four-character hallmark reading zhiyuantang zhi (made for the far distant hall) in underglaze blue within a double square.

8¼ in. (21. cm) diam.

£4,000-6,000

\$5,700-8,400

€4,600-6,900

清十八/十九世紀 青釉花盆



(mark)

***178**

A PEACHBLOOM-GLAZED BOWL

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The elegant bowl is potted with a slightly flaring rim and is raised on a short foot. The exterior is covered with a mottled glaze of a soft red tone, thinning to a mushroom colour at the rim.
5¼ in. (13.4 cm.) diam.

£30,000-50,000

\$43,000-70,000

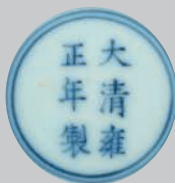
€35,000-57,000

PROVENANCE

Professor E. T. Hall (1924-2001), no. 2

Christie's London, 7 June 2004, lot 91

The Inder Rieden Collection of Fine Chinese Porcelain, Bonhams, London 10 November 2011, Lot 60.



(mark)

The copper-red pigment is often considered the most challenging to regulate during the firing process as exactly the right conditions are required within the kiln to achieve the rich raspberry tones. Copper-red glazes on porcelain wares were perfected in China during the Yongle reign (1403-1424) and were used as imperial ritual vessels, associated with the altar of the sun. Copper-red glazes were less common in the late Ming dynasty but saw a revival in the Qing dynasty from the Kangxi period (1662-1722) onwards. The peachbloom glaze was developed during the late Kangxi period and mostly appears on small items made as scholars objects. There are very few examples of peachbloom-glazed Yongzheng porcelain. The peachbloom glaze consists of three layers: a layer of clear glaze on the biscuit body; a layer of coloured glaze which was blown on; and a final layer of clear glaze.

清雍正 豇豆紅釉碗 雙圈六字楷書款

來源:

英國E. T. Hall 教授舊藏 (1924-2001), 編號2

倫敦佳士得2004年6月7日拍賣, 拍品91號

Inder Rieden舊藏, 倫敦邦瀚斯2011年11月10日拍賣, 拍品60號





***179**

A FINE PAIR OF CELADON-GLAZED BARREL-FORM JARS
QIANLONG SEAL MARKS IN UNDERGLAZE BLUE AND OF THE
PERIOD (1736-1795)

Each ovoid jar is applied with a pair of monster-mask and ring handles set between rows of bosses around the shoulder and above the foot. They are each covered with a soft pale celadon glaze of an even tone continuing over the flat rims and stopping at the unglazed ring encircling the countersunk bases.

6½ in. (16.5 cm.) high, with French ormolu stands by Henri Dasson (1825-1896) dated 1882

(2)

£20,000-30,000

\$29,000-42,000
€23,000-34,000

PROVENANCE

Sotheby's Hong Kong, 30 October 2002, lot 241

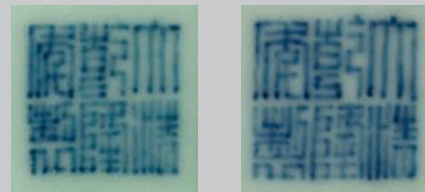
Henri Dasson (1825-1896) established his business at 106, *Rue Vieille-du-Temple*, Paris. He was renowned for the exceptional standard of the ormolu mounts that he used. He exhibited pieces at the *Expositions Universelles* in 1878 and 1889, when he received a *Grand Prix Artistique* for his display.

Compare this pair of jars to a single jar from the T. Y. Chao collection which was included in the exhibition catalogue *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1974, no. 18. An example from the Edward T. Chow collection was sold at Sotheby's Hong Kong, 25 November 1980, lot 96; and another on 24 November 1987, lot 118. A similar pair of jars were sold in Christie's Hong Kong, 28 May 2014, lot 3307.

清乾隆 豆青釉鋪獸首鼓形罐一對

配法國巴黎 Henri Dasson (1825-1896) 1882年造銅鑲金座

來源: 香港蘇富比2002年10月30日拍賣, 拍品第341號



(marks)



180

A YELLOW-GLAZED 'DRAGON' BOTTLE VASE

XIANFENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1851-1861)

The bottle vase has a tall slender neck. The body is incised under the yellow glaze with five writhing five-clawed dragons chasing flaming pearls amongst clouds and flames.

8¼ in. (21 cm.) high

£5,000-10,000

\$7,100-14,000
€5,800-11,000

PROVENANCE

Mura collection, England, no. 26

清咸豐 黃釉暗刻雲龍戲珠紋膽瓶

六字楷書款

來源: 英國Mura舊藏, 第26號



(mark)

181

A FLAMBÉ-GLAZED VASE, HU

JIAQING INCISED SIX-CHARACTER
SEALMARK AND OF THE PERIOD (1796-1820)

The vase is decorated with two open rectangular-
form handles to the neck and is moulded on
each side with a large peach-shaped panel. It
is covered in a vibrant purplish-red glaze with
bright turquoise and beige streaks thinning at the
extremities to reveal a crackle-glazed ground. The
base is covered in a *café-au-lait* glaze.
12 in. (30.5 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

Compare an almost identical *hu* vase sold at
Christie's London, 13 May 2016, lot 770.

清嘉慶 窯變釉貫耳方壺 六字篆書款



(mark)



182

A FLAMBÉ-GLAZED MEIPING

QIANLONG SIX-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1736-1795)

The vase is covered to the exterior with an unctuous glaze of a deep crushed-strawberry tone with turquoise and pale blue streaks thinning to a mushroom tone at the rim. The base is covered in a mottled café-au-lait glaze.

12¼ in. (31 cm.) high

£60,000-80,000

\$85,000-110,000

€69,000-92,000

PROVENANCE

Formerly in a private English collection.

Only a small number of *flambé*-glazed vessels in this form are known.

Compare the present lot with two slightly larger flambé-glazed *meiping* also Qianlong reign mark and of the period: one in the Shanghai Museum but formerly in the Zande Lou collection illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, The Chinese University of Hong Kong, 2005, no. 49; one included in the exhibition *Ethereal Elegance*.

Porcelain Vases of the Imperial Qing. The Huaihaitang Collection, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 69; and one illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum, the Chinaware*, vol. 2, 2007, pl. 8

A slightly taller Qianlong-marked flambé-glazed *meiping* (34.9 cm. high) with a reddish-hued glaze and slender profile was sold at Christie's New York, 17 September 2008, lot 496.

清乾隆 窯變釉梅瓶 六字篆書刻款

來源: 英國私人舊藏



(mark)









***183**

A LARGE BLUE AND WHITE 'BIRDS AND FLOWERS' DISH

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A RECTANGLE AND OF THE PERIOD (1522-1566)

The heavily potted dish is decorated to the centre in varying tones of cobalt blue with two birds perched on the branches of a fruiting peach tree, surrounded by branches of peach, chrysanthemum, pomegranate and peony. The exterior is painted with lotus heads amidst lotus scroll. 16 $\frac{3}{8}$ in. (41.6 cm.) diam.

£10,000-15,000

\$15,000-21,000
€12,000-17,000

PROVENANCE

Formerly in a Japanese private collection.
Bonhams Hong Kong, 28 May 2010, lot 225.

(mark)

明嘉靖 青花瑞果大盤 六字楷書款

來源：日本私人舊藏；香港邦瀚斯2010年5月28日拍賣，
拍品第225號

大 明 嘉 靖 年 製



***184**

A BLUE AND WHITE 'DRAGON' DISH

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The dish is decorated to the interior with a front-facing five-clawed dragon chasing the flaming pearl amongst scattered flame scrolls and *ruyi*-shaped clouds. The exterior is boldly decorated with two further striding dragons chasing the flaming pearl.

7¾ in. (19.7 cm.) diam.

£5,000-8,000

\$7,100-11,000

€5,800-9,200

明萬曆 青花雲龍戲珠紋盤 雙圈六字楷書款



(mark)



185

A BLUE AND WHITE KOSOMETSUKE SHELL-FORM SWEETMEAT DISH

TIANQI PERIOD (1621-1627)

The dish is freely decorated to the interior with a large shrimp amongst waterweeds with trailing vines, surrounded by a single-line border following the shape of the spiralling shell. The exterior is decorated with pale cobalt blue splashes and the lines of the exterior follow the moulding of the shell, all standing on three cylindrical feet.

7¼ in. (18.5 cm.) long

£3,000-5,000

\$4,300-7,000
€3,500-5,700

Compare a set of five similar dishes illustrated in Masahiko Kawahara, *Kosometsuke*, Kyoto, 1977, p. 195, pl. 741, and a single dish in the collection of the Sekido Museum of Art, published in *Kosometsuke*, Tokyo, 2017, p. 149, no. 99.

明天啟 青花蝦紋海螺形盤

THE PROPERTY OF A LADY

186

THREE BLUE AND WHITE BIRD FEEDERS

MING DYNASTY (1368-1644)

The group comprises a tall cylindrical bird feeder with one flat side which is decorated in underglaze blue with meandering scrolling motifs, and a six-character Xuande mark just below the rim; an octagonal barrel-form bird feeder which is decorated in pencil style with a keyfret band, vertical *lingzhi* scrolls, and a lappet band by the foot. The last is a peach-shaped water pot decorated with densely scrolling flowers and is fixed with a double ring. The largest, 3½ in. (9 cm.) high

(3)

£4,000-6,000

\$5,700-8,400
€4,600-6,900

明 青花鳥食罐一組三件

來源: 私人珍藏



187

A BLUE-GLAZED 'MOUNTAIN' BRUSH REST

MING DYNASTY (1368-1644)

The gently curved brush rest is modelled as a five-peaked mountain, moulded in low relief to both sides with a horse leaping amongst the waves, all resting on a waisted stand. It is covered overall, except for the base, in a thick blue glaze which thins at the raised design.

4½ in. (11.5 cm.) wide

£5,000-8,000

\$7,100-11,000
€5,800-9,200

明 藍釉海馬紋筆山

188

A BLUE AND WHITE 'MYTHICAL BEAST' INCENSE HOLDER
WANLI SIX-CHARACTER MARK IN A LINE IN UNDERGLAZE BLUE
AND OF THE PERIOD (1573-1619)

The vessel is moulded as a *qilin* with its mouth open and seated on its haunches with its tripartite tail flicked upwards. Its face, scales, tail, and details are depicted in various shades of underglaze blue, and the vessel is marked along the back of its horn.

4½ in. (10.6 cm.) long

£15,000-20,000

\$22,000-28,000

€18,000-23,000

PROVENANCE

Property from a private French collection in Dijon.

Compare a vessel of the same date and form catalogued as an incense holder and decorated in *wuca* enamels in the Percival David Foundation at the British Museum, number PDF.713, illustrated in Rebecca Feng, *Ming Colours Polychrome Porcelain from Jingdezhen*, London, Percival David Foundation, 2006.

明萬曆 青花麒麟形香插 六字楷書款

來源: 法國第戎區私人珍藏



(mark)



(two views)



THE PROPERTY OF A EUROPEAN LADY

189

A LARGE BLUE AND WHITE 'SHOU-CHARACTER' MEIPING

MING DYNASTY, 16TH CENTURY

The heavily potted, high-shouldered body is decorated with a pattern of *shou* roundels and diamonds reserved on a ground of tightly coiled clouds and lotus flower heads, all below a double-*ruyi*-head band to the upper shoulder above a pendant lappet band enclosing further lotus heads divided by hanging tassels. The foot is decorated with a lappet band which encircles the unglazed base.

17½ in. (43.6 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

明十六世紀 青花壽字梅瓶

來源: 歐洲私人珍藏

***190**

A BLUE AND WHITE BEAKER VASE

17TH CENTURY

The vase is of tall flaring form and is painted in vibrant shades of cobalt blue with birds amongst chrysanthemum, bamboo and peony. A band of pendant leaves surrounds the lower part of the vase below sprays of lotus and pomegranate. 18½ in. (45.8 cm.) high

£15,000-20,000

\$22,000-28,000

€18,000-23,000

明末清初 青花花鳥紋瓶



THE PROPERTY OF A EUROPEAN LADY

191

A RARE DOUCAI OVOID FIGURAL VASE
18TH CENTURY

The vase is decorated to the exterior with a scene of a scholar receiving a *qin*, with several attendants looking on, all surrounded by a rocky landscape with bamboo to one side. The base is painted with an apocryphal Chenghua mark.

13 in. (33 cm.) high

£4,000-6,000

\$5,700-8,400

€4,600-6,900

清十八世紀 鬥彩人物圖瓶

來源: 歐洲私人珍藏



***192**

A SMALL DOUCAI 'CHRYSANTHEMUM' JAR

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The exterior is delicately decorated in underglaze blue and translucent enamels with roundels of chrysanthemums with red and yellow blooms linked by broad leaves, all divided by stylised lotus sprays. The neck and shoulder are decorated with contrasting ground bands of stylised *ruyi* heads.

4½ in. (11.8 cm.) high

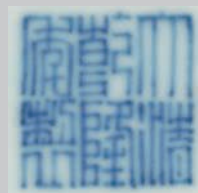
£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE

Private American collection, acquired in the 1950s-60s.
Christie's New York, 17-18 September 2015, Lot 2246.



(mark)

The design of medallions of chrysanthemums and butterflies can be seen on Chenghua jars, such as the jar from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong 1999, pl. 166. The design on the present jar is a part of a body of Qing-dynasty adaptations to this classic pattern.

Compare a pair of Qianlong-marked jars in the Tianjin Art Museum illustrated in *Chinese Treasures of 5000 Years*, Japan, 1985, no. 46; and another pair is illustrated in *Min Shin no bijutsu* (The Art of Ming and Qing), Osaka City Museum of Fine Arts, 1980, p. 43, no. 1-192. See a single jar sold at Christie's New York, 17-18 September 2015, lot 2246 and a pair with covers sold at Christie's Hong Kong, 27 November 2013, lot 3209.

清乾隆 鬥彩菊花紋小罐 六字篆書款

來源:

美國私人舊藏, 1950-1960年代間所購

紐約佳士得2015年9月17-18日拍賣, 拍品2246號



THE PROPERTY OF A EUROPEAN LADY

193

A DOUCAI 'PEONY' DISH

DAOGUANG SIX-CHARACTER SEALMARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

The dish is decorated in underglaze blue and coloured enamels to the interior
with a circular panel enclosing a central peony flowerhead surrounded by
further leafy flower sprays. The exterior is decorated with peonies growing
from a meandering foliate scroll.

6½ in. (16.3 cm.) diam.

£5,000-8,000

\$7,100-11,000

€5,800-9,200

PROVENANCE

Acquired in England in 2010.

清道光 鬥彩纏枝牡丹紋盤 六字篆書款

來源: 歐洲私人珍藏; 於2010年購自英國



(mark)



194

A DOUCAI 'MAGPIE AND PRUNUS' DISH

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The dish is elegantly decorated to the interior with a central medallion enclosing two long-tailed magpies, one bird in flight above another perched upon a branch of flowering prunus, all highlighted in green and iron-red enamels. The exterior is decorated with a continuous frieze of blossoming prunus, bamboo, and peony.

6¼ in. (15.8 cm.) diam.

£8,000-12,000

\$12,000-17,000

€9,200-14,000

PROVENANCE

Sotheby's Hong Kong, 8 October 2008, lot 2630 (one of a pair).
Christie's Hong Kong, 26 September 1989, lot 726 (one of a pair).

The combination of magpies and prunus depicts the rebus for 'happiness up to the tips of your eyebrows'. A dish of this pattern is illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 116, no. 99. Compare also a single dish sold at Christie's London, 8 November 2011, lot 443, and pair of dishes sold at Christie's New York, 19 September 2006, lot 346.

清康熙 鬥彩喜上眉梢紋盤 雙圈六字楷書款

來源:

香港蘇富比2008年10月8日拍賣,拍品2630號(其一)

香港佳士得1989年9月26日拍賣,拍品726號(其一)



(reverse)



195

A FAMILLE NOIRE 'FIVE DRAGON' DISH
KANGXI PERIOD (1662-1722)

The dish is decorated to the centre with a *famille noire* panel enclosing a five-clawed dragon chasing the flaming pearl amongst flame and cloud scrolls, surrounded by two striding dragons chasing the flaming pearl on a green ground. The exterior is decorated with two further striding dragons, all reserved on a bright yellow ground. The base has an apocryphal Hongzhi mark. 7 in. (17.7 cm.) diam.

£5,000-7,000

\$7,100-9,800
€5,800-8,000

清康熙 黑地彩繪五龍紋盤

來源: 歐洲私人珍藏



196

AN IRON-RED-DECORATED 'DRAGON' DISH

KANGXI SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The dish is decorated to the centre with a five-clawed dragon chasing the flaming pearl amongst flame scrolls. The panel is surrounded by two striding dragons chasing the flaming pearl, and the reverse is decorated with two further dragons.

8½ in. (22 cm.) diam.

£8,000-12,000

\$12,000-17,000

€9,200-14,000

清康熙 礬紅彩趕珠龍紋盤 雙圈六字楷書款



(mark)



197

A LARGE BLUE AND WHITE 'FIGURAL' BRUSH POT, *BITONG*
17TH CENTURY

The exterior is decorated in various shades of cobalt blue with narrative scenes separated by cloud scrolls and rocks. One scene depicts a scholar greeting a monk seated amongst his attendants and two deer, and the other scene depicts two warriors. The rim and the foot are decorated with *anhua* floral scroll bands.

7 $\frac{7}{8}$ in. (20 cm.) diam.

£20,000-30,000

\$29,000-42,000

€23,000-34,000

PROVENANCE

From a private Irish collection in Dublin.

明末清初 青花人物故事圖筆筒

來源:愛爾蘭都柏林私人舊藏



***198**

A BLUE AND WHITE WINE CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The thinly potted cup is delicately decorated to one side with flowers blossoming amongst rocks below dragonflies, and the other with bamboo shoots amongst rocks below a wasp in flight.

2 $\frac{5}{8}$ in. (6.5 cm.) diam.

£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE

Acquired in Paris in 2013.

清康熙 青花花卉紋杯 雙圈六字楷書款

來源: 2013年購自巴黎



(mark)



199

A SMALL BLUE AND WHITE CUP

KANGXI SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The cup is delicately potted with steep flared sides and an everted rim. It is decorated just above the foot with a band of interlocking trefoil-shaped sprigs above a single line border.

3½ in. (8.8 cm.) diam.

£4,000-6,000

\$5,700-8,400

€4,600-6,900

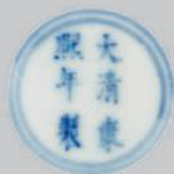
PROVENANCE

Acquired in France in 2010.

Compare a pair of almost identical examples from the Percival David Foundation, one of which was sold at Sotheby's Hong Kong, 11 April 2008, lot 35.

清康熙 青花貫套花卉紋杯 雙圈六字楷書款

來源: 2010年購自法國



(mark)



†200

A BLUE AND WHITE ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with shaped cartouches enclosing scholars in a landscape, flowers, and auspicious animals, all reserved on a blue-washed scrolling lotus ground below a band of peonies to the shoulder. The neck is decorated with *ruyi*, key fret, and geometric bands.

18½ in. (46.5 cm.) high

£15,000-20,000

\$22,000-28,000

€18,000-23,000

PROVENANCE

With Marchant & Son Ltd., London, 25 October 1966.

Collection of The Bertil J. Högström, Stockholm, no. 10.

Collection of His Grace The Duke of Northumberland, no. 19.

EXHIBITED

Marchant, *The Bertil J. Högström collection, Kangxi Blue and White Porcelain (1662-1722)*, London, November 2011, no. 34.

LITERATURE

Marchant, *The Bertil J. Högström collection, Kangxi Blue and White Porcelain (1662-1722)*, London, 2011, pp. 66-67, no. 34.

An identical vase is illustrated by R. L. Hobson, *The Leverhulme Art Collections II, A Record of the Collection in the Lady Lever Art Gallery, Port Sunlight formed by the First Viscount Leverhulme*, London, 1928, no. 122, pl. 13.

清康熙 青花開光纏枝蓮紋棒槌瓶

來源:

1966年10月25日購自倫敦古董商Marchant & Son Ltd.

斯德哥爾摩Bertil J. Högström舊藏,編號10

英國諾森伯蘭郡公爵舊藏,編號19

出版:

倫敦2011年Marchant編《The Bertil J. Högström collection, Kangxi Blue and White Porcelain (1662-1722)》,第66-67頁,圖34

展覽:

倫敦2011年Marchant「The Bertil J. Högström collection, Kangxi Blue and White Porcelain (1662-1722)」展覽,編號34



201

**A YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED
'DRAGON' DISH**

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The centre of the dish is decorated with two incised dragons contesting a
flaming pearl amidst flame scrolls within a double-line border. The exterior is
decorated with four pairs of grape bunches hanging from the rim. The dish is
decorated in aubergine and green enamels reserved on a pale egg yolk-yellow
ground.

5¼ in. (13.3 cm.) diam.

£12,000-15,000

\$17,000-21,000

€14,000-17,000



(mark)

PROVENANCE

Formerly in a private European collection.

Compare a similarly decorated Qianlong mark and period dish sold at
Christie's Hong Kong, 30 November, 2011, lot 3132 and two published
examples, one in *The Wonders of the Potter's Palette*, Hong Kong Museum
of Art, 1984-1985, no. 24; and another held in the Percival David Foundation,
illustrated in Margaret Medley in the *Catalogue*, Section 5, 1978, pl. XII,
no. 146.

清康熙 黃地紫綠彩雙龍戲珠紋盤 雙圈六字楷書款

來源:歐洲私人舊藏



PROPERTY FROM A PRIVATE DUTCH COLLECTION

202

**A YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED
'DRAGON' DISH**

QIANLONG SIX-CHARACTER SEAL MARK IN AUBERGINE ENAMEL
AND OF THE PERIOD (1736-1795)

The interior of the dish is finely incised and enamelled in aubergine and green
with two five-clawed dragons chasing a flaming pearl amidst flame scrolls.

The exterior is decorated with four pairs of leafy grape clusters.

5½ in. (12.8 cm.) diam.

£10,000-20,000

\$15,000-28,000

€12,000-23,000



(mark)

PROVENANCE

With Bluett & Sons Ltd., London, 12 June 1975.

Private Dutch Collection, acquired in 1975 then by descent within the family.

Compare a very similar slightly larger Qianlong mark and period dish

(14.5 cm. diam.) sold at Christie's Hong Kong, 28 November 2012, lot 2375.

清乾隆 黃地紫綠彩雙龍戲珠紋盤 六字篆書款

來源:1975年6月12日購自倫敦古董商Bluett & Sons Ltd.;荷

蘭私人珍藏,家傳至今



PROPERTY OF A EUROPEAN LADY

203

A NEAR PAIR OF POWDER BLUE-GROUND ROULEAU VASES
KANGXI PERIOD (1662-1722)

One vase is decorated with reserved panels shaped as pomegranates, fans and leaves on a vibrant powder blue ground, enclosing various flowers and precious antiquities in underglaze blue. The second vase is similarly decorated with panels enclosing flowers, landscapes and ladies examining antiquities. 21¼ in. (54.5 cm.) high

(2)

£12,000-18,000

\$17,000-25,000

€14,000-21,000

PROVENANCE

Acquired from L. Bernheimer, Munich.

清康熙 灑藍地棒槌瓶一組兩件

來源: 歐洲私人珍藏, 於德國慕尼黑L.Bernheimer古董店所購



PROPERTY OF A EUROPEAN LADY

204

A LARGE FAMILLE VERTE PHOENIX-TAIL VASE

KANGXI PERIOD (1662-1722)

The well potted vase is finely decorated to the body and long neck with numerous birds on flowering prunus branches above rocks, all on a rich green ground.

27½ in. (69 cm.) high.

£20,000-30,000

\$29,000-42,000

€23,000-34,000

PROVENANCE

Acquired from L. Bernheimer, Munich 1992.

The present vase has been published on the TEFAF catalogue cover of 1991.

Compare the decoration of a similar Kangxi period 'phoenix tail' vase from the The Metropolitan Museum of Art, New York, sold at Christie's New York, 15 September 2016, lot 874.

清康熙 彩繪綠地花鳥圖鳳尾大瓶

來源: 歐洲私人珍藏, 於1992年德國慕尼黑古董商L. Bernheimer所購



205

A BLUE AND WHITE 'DRAGON AND PHOENIX' JAR

18TH CENTURY

The vase is decorated to the exterior in a simulated 'heaping and piling' effect with a wide band of stylised three-clawed dragons and phoenix in flight intertwined with meandering lotus flower scrolls, all between a *ruyi*-head band to the shoulder and a lappet band to the foot.

12¼ in. (31.1 cm.) high

£10,000-20,000

\$15,000-28,000

€12,000-23,000

清十八世紀 青花穿蓮龍鳳紋瓶



206

A SMALL FAMILLE ROSE 'FLORAL' BOWL

YONGZHENG FOUR-CHARACTER MARK IN UNDERGLAZE BLUE, PORCELAIN OF THE THE PERIOD (1723-1735), THE ENAMELS POSSIBLY LATER

The bowl is delicately enamelled with large leafy prunus and rose branches and a nandina berry branch, all extending across the exterior of the bowl. The interior is left undecorated.

3 $\frac{5}{8}$ in. (9.1 cm.) diam.

£15,000-20,000

\$22,000-28,000

€18,000-23,000

Compare a similar pair of bowls with Yongzheng six-character marks first sold at Sotheby's London, 13 July 2005, lot 258, and then at Christie's Hong Kong, 6 April 2015, lot 240.

清雍正 粉彩花卉紋碗 雙框四字楷書款
(後加彩)



(another view)





(another view)

207

**AN UNDERGLAZE BLUE AND COPPER-RED 'PRUNUS' MEIPING
18TH CENTURY**

The vase is decorated with a single flowering tree, the contours of the bark are skilfully executed in shades of cobalt blue. The branches which extend across the shoulder and body of the vase are laden with a multitude of copper-red prunus flowers. The rim and the foot are encircled with a double line.

20 $\frac{7}{8}$ in. (53 cm.) high

£70,000-90,000

\$99,000-130,000

€81,000-100,000

This unusually large and handsome vase is skilfully decorated in underglaze cobalt blue and copper red. The copper red has been well controlled and appears as a soft raspberry colour, which is particularly effective for the depiction of the plum blossoms. The painting style is unusually bold and painterly. The gnarled tree trunk is painted in vivid blue with textures sharply differentiated by varying depths of colour. The trunk twists and turns in such

a way as to encourage visual comparison with a turbulent spring river – its flow quickened by added water from melting ice. This reminder of spring is in keeping with the plum blossoms, which in China were always regarded as a harbinger of spring. The roundness and delicacy of the blossoms is in pleasing contrast to angularity and dense colour of the trunk of the tree.

This vase has no minor bands, and the section of blossoming plum covers the whole of the body of the vessel. The style and layout of the decoration is reminiscent of that seen on scroll paintings, although in the case of the vase the design has been ingeniously adjusted to accommodate the vase's curved surface. The effect is both artistic and powerful.

This vase could have inspired a very aesthetically similar vase dated to the 20th century sold at Christie's London, 16 May 2014, lot 1238.

清十八世紀 青花釉裡紅梅花紋梅瓶







208

A PAIR OF DOUCAI 'LONGEVITY' DISHES

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Each dish is delicately outlined in underglaze blue and enamelled with a central *shou* character surrounded by radiating *lanca* characters within a band of linked arabesques. Each exterior is decorated with leaf and stem elements forming stylised *shou* characters below c-scrolls to the rim and above linked arabesques at the foot.

8½ in. (20.7 cm.) diam.

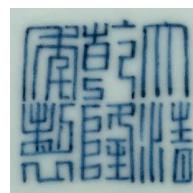
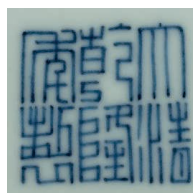
£40,000-60,000

(2)
\$57,000-84,000
€46,000-69,000

The interior of each dish is decorated with a large stylised *shou* character surrounded by eight smaller *shou* characters, forming nine *shou* characters in total. The number nine in Chinese is homophonous to longevity, thus highlighting the theme of longevity and making this an appropriate vessel for a birthday celebration.

Compare a single almost identical dish sold at Christie's Hong Kong, 4 April 2017, lot 132.

清乾隆 鬥彩壽字忍冬紋盤 六字篆書款



(marks)

A GREENISH-WHITE JADE 'PHOENIX AND PEONY' RUYI-SCEPTRE

QIANLONG PERIOD (1736-1795)

The impressive sceptre is carved in relief and undercut with a mountain and wave terminal below a phoenix holding a branch peony which trails up the delicately curved handle. The upper terminal is carved with a phoenix with its wings embracing the *ruyi*-shaped head and grasping a further branch peony in its beak. The stone is of an even pale tone.

12¼ in. (31.1 cm.) long

£50,000-70,000

\$71,000-98,000

€58,000-80,000

清乾隆 青白玉富貴鳳凰紋如意



This form of sceptres has a long historical association with Buddhism and Daoism. One of the first references of a sceptral object was recorded in the *Dharmagupta-vinaya* in *The Tripitaka*, translated in A.D. 410, and listed as a religious instrument, see *Auspicious Ju-I Scepters of China*, National Palace Museum, Taipei, 1995, p. 64. One of the earliest forms of implement with its lobed-form head attached to a long handle is a gilt-silver example dated to the Tang dynasty and excavated from the crypt of the Famen Temple in Shaanxi province, illustrated *ibid.*, p. 19.

Sceptres of this type also made their appearance in Daoism, and they are associated with the deity Lingbao Tianzun, the 'Celestial Worthy of Numinous Treasures', who is depicted holding a *ruyi*. Lingbao Tianzun is part of a trinity of high gods known as the Three Purities, *Sangqing*; together they were known as the pure emanations of the Dao, and constitute the highest deities of the Daoist pantheon. The other two deities forming this trinity are known as Yuanshi Tianzun, the 'Celestial Worthy of Primordial Beginning'; and Daode Tianzun, the 'Celestial Worthy of the Way and Its Power'. Cf. a gilt-bronze figure of Lingbao Tianzun holding a *ruyi*, sold at Christie's Hong Kong, 28 November 2005, lot 1608. This figure cast carrying a *ruyi* is also found in Daoist paintings, such as the hanging scroll from the White Cloud Monastery, *Baiyun Guan*, Beijing, illustrated by S. Little, *Daoism and the Arts of China*, The Art Institute of Chicago, 2000, p. 229, no. 66.

By the Qing dynasty, this form of sceptres continued to find favour in Buddhism. It is mentioned that these were an essential ritual item in Tibetan Lamaism as evidenced by examples inscribed with Buddhist scriptures, such as the two included in the exhibition, *Auspicious Ju- Scepters of China*, National Palace Museum, and illustrated in the Catalogue, nos. 49-50. During the Qing period, *ruyi* was largely seen as an auspicious emblem. The characters *ruyi* means 'as one desires', and it is associated with expressions such as *Jixiang Ruyi*, 'May all your good fortunes be fulfilled', as inscribed on the handle of the present sceptre. These sceptres were known to have been commissioned by Qing emperors either to commemorate birthdays or bestowed as birthday gifts. Both the Yongzheng and Qianlong Emperors were depicted in court paintings, each holding a *ruyi*. The first painting is entitled, 'A Life Portrait of Emperor Yongzheng Watching Flowers', illustrated in *Painting by the Court Artists of the Qing Court*, The Complete Collection of the Treasures of the Palace Museum, Hong Kong, 1996, p. 124, no. 19; and the other, 'Plucking Lingzhi', portrays the young Prince Hongli, who later became Emperor Qianlong, *ibid.*, p. 146, no. 25 (fig. 3). The *lingzhi* fungus (glossy gandoerama) resemble the tri-lobed form of a *ruyi* head. The fungus itself was traditionally reputed to possess ingredients that facilitate longevity, and as such images of the *lingzhi* and *ruyi* were inter-changeable in many works of art.



210

A CELADON JADE-INSET HARDWOOD RUYI/SCEPTRE

THE JADE PLAQUES, YUAN-MING DYNASTY, 14TH-15TH CENTURY
THE WOOD SCEPTRE, 19TH CENTURY

The hardwood sceptre is inlaid with different *shou* characters. It is inset with three jade plaques well-carved in openwork with birds amongst flowers and leafy tendrils. The jade is of a pale greyish-green celadon tone.

21 in. (53.5 cm.) long

£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE

From an important French collection.

清十九世紀 木嵌青玉花鳥紋如意

玉為元/明 十四/十五世紀

來源: 重要法國私人舊藏



211

A PALE CELADON JADE RUYI SCEPTRE
19TH-20TH CENTURY

The *ruyi* head is carved in relief with a fisherman and an attendant boy sitting on the quay side. The shaft is carved with a mountainous scene enclosing a scholar in a pavilion, pine trees and boys with a water buffalo. The reverse of the shaft is inscribed with lines of calligraphy and a seal mark. The stone is of an even pale greyish-green tone.
16 $\frac{7}{8}$ in. (43 cm.) long

£6,000-8,000

\$8,500-11,000
€6,900-9,200

十九/二十世紀 青白玉人物山水圖如意



PROPERTY OF AN ENGLISH GENTLEMAN

212

A PALE CELADON JADE PARFUMIER
18TH CENTURY

The cylindrical parfumier is finely carved in openwork with overlapping flower heads between incised meander-bands to each end. The gilt-bronze stand is cast as a lotus throne with stylized lotus blossoms and tendrils.
7 $\frac{1}{4}$ in. (18.5 cm.) high

£20,000-30,000

\$29,000-42,000
€23,000-34,000

清十八世紀 青白玉香筒配鑲金銅座

來源: 英國私人珍藏



PROPERTY OF AN ENGLISH GENTLEMAN

213

A PALE CELADON JADE 'AUBERGINE' PENDANT

18TH CENTURY

The pendant is carved in the round as a large aubergine with two smaller aubergines growing from a leafy openwork intertwined calyx. The largest vegetable is carved with a beetle climbing up the lower section. The stone is of an even pale tone with some faint russet inclusions. 3 in. (7.6 cm.) high

£6,000-8,000

\$8,500-11,000
€6,900-9,200

PROVENANCE

From a private French collection.

LITERATURE

Marchant, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, London, 2010, p. 91, no. 65.

清十八世紀 青白玉茄子把件

來源:法國私人舊藏;英國私人珍藏

出版:倫敦2010年Marchant編《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》,第91頁,圖65



***214**

A PALE CELADON AND RUSSET JADE 'PEACH AND BATS' CARVING

18TH CENTURY

The group is finely carved as a flowering leafy branch with a large peach beside a smaller one. There are two bats to the top of the larger peach. The stone is of a pale celadon tone with some russet inclusions. 5 7/8 in. (15 cm.) wide

£6,000-8,000

\$8,500-11,000
€6,900-9,200

The combination of peaches and bats is a very popular subject in the arts of the Qing dynasty. As peaches denote longevity and bats happiness, the subject is imbued with auspicious connotations. The combination of both represents the blessing 'may you possess both longevity and happiness'.

清十八世紀 青白玉雕福壽雙全擺件

215

**A BLACK AND WHITE JADE CARVING OF
A GOLDFISH**

LATE MING DYNASTY, 17TH CENTURY

The piece is carved in the round as a goldfish with bulging eyes and a fan-shaped tail swimming above a bed of various snails, clam shells, and cockles. The stone is of a creamy white tone with darker inclusions cleverly carved into the design. 2 in. (5 cm.) long

£5,000-8,000

\$7,100-11,000

€5,800-9,200

明末十七世紀 巧色玉金魚把件



PROPERTY OF AN ENGLISH GENTLEMAN

216

**A PALE CELADON AND RUSSET JADE
'CRANE AND PEACH' CARVING**

17TH-18TH CENTURY

The pebble is carved in the round as a crane standing grasping in its mouth a gnarled leafy branch with two large peaches and four smaller peaches. The stone is of an even pale tone, with the russet skin carved through as highlights. 2 in. (5 cm.) long

£3,000-5,000

\$4,300-7,000

€3,500-5,700

清十七/十八世紀 青白玉帶皮仙鶴獻
壽把件

來源:英國私人珍藏





217

A PALE CELADON JADE OPENWORK 'MANDARIN DUCK AND LOTUS' PLAQUE

18TH CENTURY

The plaque is of oval shape and is finely carved in openwork with a mandarin duck and a smaller bird amongst large lotus flowers. The stone is of a pale greyish-green tone.

4 in. (10 cm.) wide

£4,000-6,000

\$5,700-8,400

€4,600-6,900

清十八世紀 青白玉鏤雕荷塘寶鴨



PROPERTY OF AN ENGLISH GENTLEMAN

218

A WHITE JADE OPENWORK 'TWIN PARROTS' PLAQUE

17TH-18TH CENTURY

The oval plaque is delicately carved in openwork with two parrots on a perch, and from each of their feet dangles a thin meandering rope. The border is carved as a string of beads, each bead with a slightly concave reverse. The jade is of an even pale tone.

1⅞ in. (4.7 cm.) long

£2,000-3,000

\$2,900-4,200

€2,300-3,400

清十七/十八世紀 白玉鏤雕鸚鵡紋牌
來源:英國私人珍藏

219

A MOTTLED PALE CELADON AND OLIVE-BROWN JADE TABLET

MING DYNASTY (1368-1644)

The stone is carved as a *bi* disc superimposed on a *gui* tablet. The front of the *bi* is carved with raised nodes. The reverse of the *gui* has a later added calligraphic inscription and has two seal marks. The stone is of pale celadon and contrasting olive-brown tones.

6½ in. (15.5 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

明 褐班青玉圭璧



~*220

A WHITE JADE 'COIN' PLAQUE

QING DYNASTY (1644-1911)

The circular disc is carved in imitation of a Spanish eight-reales coin. One side is carved with the head of Charles the Fourth, King of Spain, encircled by the legend 'CAROLUS IIII, DEI GRATIA, 1806' and the verso with the Spanish coat of arms and the continued legend 'HISPAN ET IND REX M 8R T H', which may be translated as 'Charles IV, by the grace of God, 1806, King of Spain and the Indies, 8 reales'. The stone is of an even white tone.

2¼ in. (5.7 cm.) diam., carved and pierced hongmu wood stand

£5,000-8,000

\$7,100-11,000

€5,800-9,200

Compare a similar white jade 8 reales coin sold at Sotheby's Hong Kong, 8 October 2009, lot 1769.

清 白玉仿西班牙銀幣牌



221

A CELADON JADE 'CHILONG AND PEACH' BRUSH WASHER
17TH-18TH CENTURY

The vessel is finely and smoothly carved as a large well-hollowed peach on a gnarled leafy openwork stem which embraces the side of the vessel and forms the foot. A sinuous *chilong* is carved clambering along the side of the washer. The stone is of an even celadon tone with a few cloudy white and pale russet inclusions.

5½ in. (13 cm.) wide

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清十七/十八世紀 青玉鏤雕螭龍桃式洗



(another view)



***222**

A PALE CELADON AND RUSSET JADE 'LYCHEE' GROUP

18TH CENTURY

The stone is carved as a large fruit and a smaller one growing from a gnarled leafy stem. The jade is of a pale celadon tone and has some russet veins and inclusions.

4 in. (10 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清十八世紀 青白玉雕荔枝擺件



THE PROPERTY OF A LADY

223

**A WHITE JADE MUGHAL-STYLE 'CHRYSANTHEMUM' VASE
AND COVER**

19TH-20TH CENTURY

The thinly carved baluster vase is raised on a splayed foot carved with a double row of chrysanthemum petals, another row of petals forms the mouth rim.

The sides and domed cover are carved with flower stems embellished with coloured hardstones.

7¼ in. (18.5 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

十九/二十世紀 白玉痕都斯坦式菊花紋蓋罐

來源:私人珍藏



THE PROPERTY OF A LADY

224

A PALE CELADON JADE 'THREE BOYS' JAR

QING DYNASTY (1644-1911)

The group is carved as three smiling boys clambering upon a hollowed baluster jar. One of the boys holds a lotus flower in his hand, and the other holds a lotus root. The jade is of a pale tone with white and russet inclusions. 4¾ in. (12 cm.) wide

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清 青白玉童子罐

來源:私人珍藏





***225**

A WHITE JADE 'TOAD' CARVING

QIANLONG PERIOD (1736-1795)

The piece is carved in the form of a recumbent toad with elaborate scrolls protruding from its back, curling around to one side. The stone is of an even white tone.

6½ in. (15.5 cm.) wide

£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE

With L. Wannieck, Paris, according to label on base.

清乾隆 白玉蟾蜍把件

來源: 巴黎古董店 L. Wannieck 標籤



226

A PALE CELADON AND RUSSET JADE DOG GROUP

18TH CENTURY

The group is carved in the round with a mother and her cub. Their teeth, facial features and ribs are clearly delineated. The stone is of a pale celadon tone and has some pale russet inclusions.

2¾ in. (7 cm.) wide

£5,000-8,000

\$7,100-11,000

€5,800-9,200

清十八世紀 青玉臥犬

227

A WHITE JADE 'CHILONG' WASHER

QING DYNASTY (1644-1911)

The oval vessel is boldly carved in high relief with two *chilong* forming the handles and two further writhing *chilong* to its sides, while crashing waves form the base. The stone is of a pale green tone.

3 $\frac{7}{8}$ in. (9.8 cm.) wide

£25,000-30,000

\$36,000-42,000

€29,000-34,000

清 白玉螭龍紋洗



***228**

A FINELY CARVED WHITE JADE BOULDER

19TH CENTURY

The boulder is deeply carved in the round to resemble a jagged rock with an equestrian huntsman and three figures hunting tigers and deer, below a small long-robed figure beside a pine tree. The stone is of an even very pale celadon-white tone.

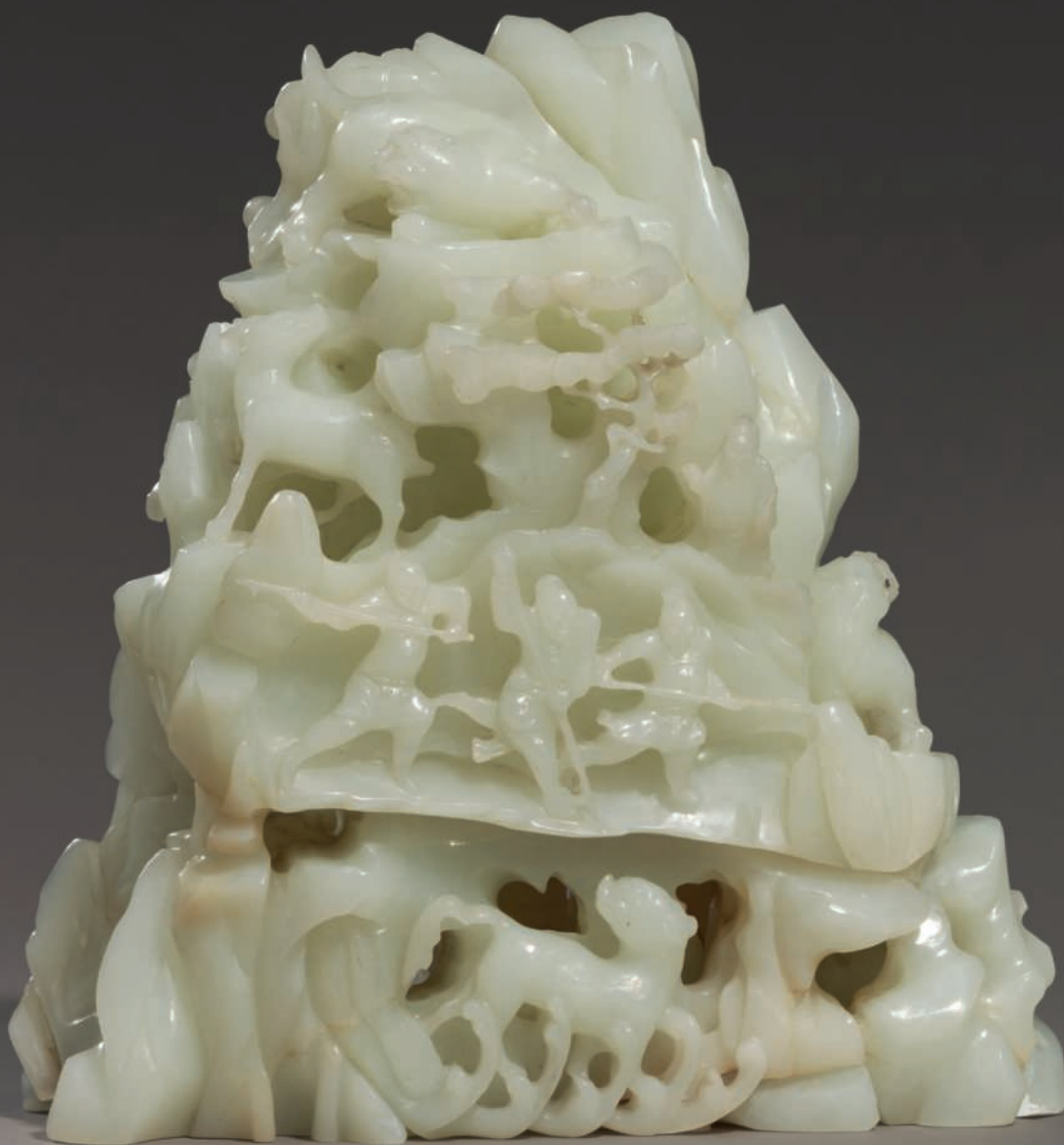
7½ in. (19.5 cm.) high

£20,000-30,000

\$29,000-42,000

€23,000-34,000

清十九世紀 白玉人物圖山子



229

A YELLOW JADE FIGURE OF A DOG

MING DYNASTY (1368-1644)

The stone is carved in the round as a recumbent dog resting its head on its front paws and its tail flicked to one side. Its spine and ribs are delineated with incised lines. The stone is of a deep greenish-yellow tone with some russet inclusions.

2 $\frac{3}{8}$ in. (6 cm.) wide

£10,000-15,000

\$15,000-21,000

€12,000-17,000

明 黃玉臥犬



~230

A GREYISH-GREEN AND RUSSET JADE

MYTHICAL BEAST-FORM SCROLL

WEIGHT

MING DYNASTY (1368-1644) OR EARLIER

The reclining single-horned animal is carved with its legs tucked underneath its body and its head turned to the side. The stone is of a sea-green tone and has russet inclusions.

2 $\frac{7}{8}$ in. (7.1 cm.) long, *hongmu* wood stand

£7,000-9,000

\$9,900-13,000

€8,100-10,000

PROVENANCE

The collection of Mr. O.J.R. Allen.

EXHIBITED

S. Marchant & Son, *Chinese Jades from Han to Qing*, London, 2005, no. 1.

明或更早 青玉帶皮辟邪紙鎮

來源: O.J.R. Allen 先生舊藏

展覽: 倫敦古董店 S. Marchant & Son,

《*Chinese Jades from Han to Qing*》

倫敦, 2005年, 第1號





***231**

A CELADON AND GREY JADE 'QUAIL AND MILLET' GROUP
MING DYNASTY, 17TH CENTURY

The large pebble is carved in the round as a quail with its wings folded upon its back and its head turned to the back grasping a millet stem in its beak. The details of the feathers are finely and delicately incised. The stone is of a pale celadon tone with grey and ivory-coloured inclusions.
3 in. (7.5 cm.) long

£8,000-12,000

\$12,000-17,000

€9,200-14,000

明 十七世紀 青玉歲歲平安把件

THE PROPERTY OF A LADY

232

A CELADON JADE CARVING OF A SAMPAN
QING DYNASTY (1644 - 1911)

The long, narrow vessel is carved with a helmsman holding the rudder at the stern, and two further figures each leisurely holding an oar which dips into the water. A fish and a fisherman's hat are placed on the rectangular awning which is finely incised to imitate woven rattan. There is a duck standing in front of the awning and further up a wine jug and a smaller sampan tied to the bow. The underside is carved with a 'yushufang jian cang bao' seal mark. The stone is of a soft celadon tone.
9¼ in. (23.5 cm.) long

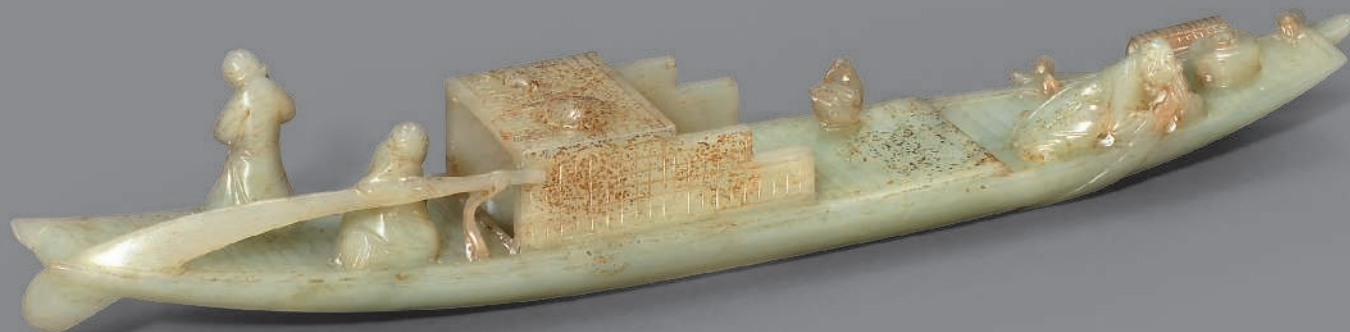
£6,000-8,000

\$8,500-11,000

€6,900-9,200

清 青玉舢舨擺件

來源: 私人珍藏



233

A SPINACH-GREEN JADE 'PHOENIX' CENSER

JIAQING FOUR-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1796-1820)

The vessel is well-carved to the exterior with three evenly-spaced phoenix with their wings outstretched, standing erect with their claws resting on the foot rim. The stone is of a sea-green tone with a few scattered darker flecked inclusions.

3¾ in. (9.5 cm.) high

£25,000-30,000

\$36,000-42,000

€29,000-34,000

PROVENANCE

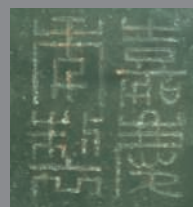
Private Scottish family collection.

With Louis Lyons, purchased in 1980. Lyons left most of his collection to the Kelvingrove Art Gallery and Museum in Glasgow.

Compare this rare censer with a white jade Qianlong-marked example in the Palace Museum Beijing, illustrated in Xu Xiaodong in *Compendium of Collections in the Palace Museum, Jade, vol. 10: Qing Dynasty*, Beijing, 2011, p. 136, no. 99. See also a similar green jade censer, also marked Qianlong, illustrated in *Masterworks of Chinese Jade in the National Palace Museum, Supplement*, Taipei, 1973, no. 41.

清嘉慶 碧玉鳳紋爐 「嘉慶年製」 刻款

來源: 蘇格蘭私人珍藏; Louis Lyons先生於1980年所購, 其藏品大部分捐贈予蘇格蘭格拉斯哥 Kelvingrove 藝術博物館



(mark)





234

AN IRON-RED AND ANHUA-DECORATED 'BATS' DISH

KANGXI PERIOD (1662-1722)

The flat, everted rim is decorated in iron-red with a 'hundred bats' band. The interior is decorated in thread relief to the centre with a roundel enclosing a *shou* roundel which is encircled by two incised four-clawed dragons striding amidst clouds within a border of classic scroll and a stylized scroll band at the cavetto. There is an apocryphal Chenghua mark to the base.

8½ in. (20.5 cm.) diam.

£15,000-20,000

\$22,000-28,000

€18,000-23,000

Compare a slightly smaller pair of 'birthday' dishes also with apocryphal Chenghua marks sold at Christie's New York, 19 September 2006, lot 412.

清康熙 礬紅彩洪福齊天盤



***235**

A PAIR OF IRON-RED-DECORATED 'DRAGON' CUPS

QIANLONG SIX-CHARACTER SEAL MARKS IN IRON-RED AND OF THE PERIOD (1736-1795)

Each gently flaring cup is thinly potted, and the exterior is enamelled in iron-red with two striding five-clawed dragons amongst clouds and flame scrolls above detached waves, all below a gilt rim.

2 $\frac{3}{4}$ in. (6 cm.) diam.

(2)

£20,000-30,000

\$29,000-42,000

€23,000-34,000

PROVENANCE

Sotheby's New York, 15 September 2010, Lot 249.



(marks)

清乾隆 礬紅彩雙龍戲珠紋杯一對 礬紅六字篆書款

來源: 紐約蘇富比2010年9月15日拍賣; 拍品249號



236

**AN IRON-RED AND GILT-DECORATED
MODEL OF A BAT**

18TH-19TH CENTURY

The creature is modelled with outstretched wings holding a ribbon in its beak attached to a fruiting branch on its back. Its features are highlighted in gilt on an iron-red ground.

2 in. (5.1 cm.) wide

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清十八/十九世紀 礬紅地描金福壽
雙全擺件



237

**AN IRON-RED-DECORATED 'DRAGON'
WINE CUP**

GUANGXU SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1875-1908)

The cup is enamelled and gilt to the exterior with two striding iron-red dragons chasing the flaming pearl, the five claws and the teeth are highlighted in white enamel. The foot is encircled by a band of tumultuous waves. The rim is gilt.

2¼ in. (5.7 cm.) diam.

£2,000-3,000

\$2,900-4,200

€2,300-3,400

PROVENANCE

From the collection of a Nordic gentleman,
acquired in Asia in the 1950s.

清光緒 礬紅彩描金雙龍戲珠紋杯
六字楷書款

來源:北歐私人舊藏,於1950年代購自
亞洲



(mark)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

238

**A CORAL-GROUND GILT-DECORATED 'DRAGON' WATER POT,
TAIBAI ZUN**

QIANLONG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE
PERIOD (1736-1795)

The beehive-shaped vessel is decorated to the exterior in gilt with four five-clawed dragon roundels chasing the flaming pearl amongst cloud scrolls, separated by prunus and lily sprays. The rim is decorated with a keyfret band and the foot is encircled by a band of foaming waves.
5 in. (12.5 cm.) diam.

£10,000-15,000

\$15,000-21,000

€12,000-17,000



(mark)

PROVENANCE

Acquired in the 1950s, and thence by descent within the family.

清乾隆 珊瑚紅地描金團龍紋太百尊 鑲紅六字篆書款

來源:歐洲私人珍藏,1950年代所購,家傳至今

239

**AN IMITATION CINNABAR LACQUER AND FAUX GILT-SPLASHED BRONZE PORCELAIN *BUMPA* 'LONGEVITY' VASE
19TH CENTURY**

The baluster vase is modelled with *shou*-roundels and cloud scrolls on a classic scroll ground to resemble cinnabar lacquer. It is surmounted by a tall neck decorated to resemble gilt-splashed bronze, all terminating in a simulated cinnabar lacquer upper section. The base is painted with an apocryphal Qianlong mark.

6 $\frac{1}{2}$ in. (17.5 cm.) high

£4,000-6,000

\$5,700-8,400
€4,600-6,900

清十九世紀 仿紅雕漆瓶



~*240

**A RETICULATED FAUX GOLD PORCELAIN 'DOUBLE GOURD'
POMANDER**

QIANLONG PERIOD (1736-1795)

The pomander is of flattened double gourd form and is modelled in openwork to the lower side and the detachable upper half with an archaistic scroll including two confronting dragons. It is covered over all in gilt in imitation of gold. The sides are modelled with two small lug handles accommodating the yellow string that fastens the cover and is strung with two coral beads, one carved as an eternal knot and the other with dragons, and a hardstone bead. 3¾ in. (9.7 cm.) high, *hongmu* box

£8,000-12,000

\$12,000-17,000

€9,200-14,000

清乾隆 仿金鏤雕葫蘆珮





***241**

**AN IRON-RED-DECORATED 'DRAGON'
CEREMONIAL VESSEL AND COVER, *DOU*
GUANGXU SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1875-1908)**

The vessel is crafted as a deep bowl supported on a high cylindrical stem with tall domed foot. The exterior is finely decorated with ferocious five-clawed dragons amongst clouds in pursuit of the flaming pearl above a wave band, all repeated around the stem and foot. The domed cover is similarly decorated and is surmounted by a knob finial. The interior of the foot has a Guangxu six-character mark in underglaze blue.

12 in. (30.5 cm.) high overall

£10,000-15,000

\$15,000-21,000

€12,000-17,000

Compare a very similar vessel sold at Christie's London, 11 May 2010, lot 247.

清光緒 鑾紅彩趕珠雲龍紋豆
六字楷書款



(mark)

242

A PAIR OF GREEN-ENAMELLED 'DRAGON' DISHES

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The dish is decorated to the body in green enamels, the exterior with a pair of dragons chasing flaming pearls on an incised wave ground, and to the interior with a single writhing dragon chasing the flaming pearl amongst flame scrolls enclosed by two green-enamelled bands.

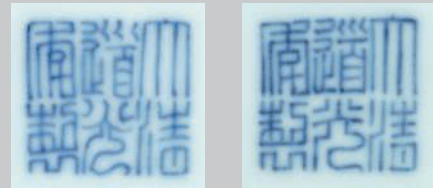
7½ in. (18 cm.) diam.

(2)

£15,000-20,000

\$22,000-28,000

€18,000-23,000



(marks)

PROVENANCE

The Andrew Look Collection; Christie's London, 13 May 2014, Lot 327.

清道光 綠彩戲珠龍紋盤一對 六字篆書款

來源: 陸東先生舊藏; 倫敦佳士得2014年5月13日拍賣; 拍品327號





(reverse)

***243**

A SMALL FAMILLE VERTE 'BIRD AND PEONY' ROULEAU VASE
KANGXI PERIOD (1662-1722)

The vase is decorated and gilt to one side with a bird perched upon a flowering, leafy peony branch. The reverse is inscribed with a poem extolling the virtues of peonies, with an artemisia leaf in iron-red. The shoulder is decorated with a floral band below a bamboo spray to the neck.

8¼ in. (21 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,200

清康熙 五彩花鳥紋棒槌瓶

***244**

A FAMILLE VERTE 'BIRD AND FLOWER' ROULEAU VASE
KANGXI PERIOD (1662-1722)

The vase is decorated and gilt to the body with a pair of phoenix amongst blooming peonies, and a pair of magpies perched on a blossoming prunus branch, with further scattered birds and insects in flight. The neck is decorated with further groups of flowers, and the shoulder is decorated with a geometric band interspersed with floral cartouches. The base is marked with a double circle in underglaze blue.

18 $\frac{3}{4}$ in. (46.5 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

清康熙 五彩花鳥紋棒槌瓶



245

A LARGE FAMILLE VERTE BALUSTER VASE AND COVER
KANGXI PERIOD (1662-1722)

The vase is decorated with rectangular, leaf, fan, *ruyi* and pomegranate-shaped panels depicting various figural scenes, including the Emperor Yao and his attendants meeting the ox herder Xu You; a scholar dreaming about meeting a monk and his attendant; a general standing in front of his tiger skin-covered chair; a scholar and fisherman; and various panels depicting a tiger, a *qilin* and a *bixie*, as well as various panels with precious objects, flowers and landscapes. The panels are reserved on a green ground decorated with scattered flower heads. The domed cover is painted with three floral panels and has a flower bud finial.

23 3/4 in. (60 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE

From the collection of the Duke of Leinster.

A similar baluster vase and cover with figural and landscape panels, in the collection of Augustus the Strong, now part of the Porcelain Collection, Staatliche Kunstsammlungen, in Dresden, acquired in May 1722 from the dealer Madame Bassetouche, is illustrated by Eva Ströber in *La Maladie de Porcelaine*, Leipzig, 2001, no. 26, pp. 66-67. Two others, from the collection of Dr. Leonard Gow, are illustrated by The Earl of Lytton, Sir William Llewellyn and Laurence Binyon in the *Catalogue of the International Exhibition of Chinese Art, 1935-1936*, Royal Academy of Arts, London, no. 1817 & 1829, pl. 172, pp. 152-153. One of a pair is illustrated by R.L. Hobson C.B. in *The Leonard Gow Collection of Chinese Porcelain*, no. 146, colour pl. XXXI, p. 42-43.

清康熙 五彩人物故事圖蓋瓶

來源: 英國蘭開斯特公爵舊藏



***246**

A FAMILLE VERTE 'IMMORTALS' VASE

KANGXI PERIOD (1662-1722)

The vase is decorated and gilt with a continuous scene depicting Xiwangmu at her birthday with various immortals, Shoulao and his attendants, and a *qilin* all wishing her well. She is accompanied by her attendants and phoenix, all amongst trees and flowers in a fenced garden before a pavilion. The shoulder is decorated with a floral band interspersed with four of the Eight Precious Things, *babao*, and the other four on the neck.

13 in. (33 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

清康熙 五彩群仙祝壽瓶





247

AN UNUSUAL FAMILLE VERTE CYLINDRICAL JAR AND COVER
KANGXI PERIOD (1662-1722)

The vessel is modelled in the form of an albarello apothecary jar. The body is decorated and gilt with a branch bearing large blossoming chrysanthemum, lotus, mallow, daisy and pomegranate, all amongst scrolling leaves. The domed cover is decorated with a pair of long-tailed pheasants amongst rocks and flowers, and the rim is decorated with a trellis band with floral cartouches, all surmounted by a floral finial.

8½ in. (21.5 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

It appears that no other Chinese examples of this form are recorded, although the shape clearly uses Italian Montelupo Florentine *maiolica* and French *faïence* apothecary jars as prototypes.

清康熙 五彩花卉紋蓋罐

來源:歐洲私人舊藏

PROVENANCE

Formerly in a private European collection.



(two views)

248

A FAMILLE VERTE 'SCHOLAR AND CRANE' CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The cup is delicately enamelled to the exterior with a scholar leaning on a gnarled spreading pine tree, accompanied by a crane and two boy attendants, one holding a double gourd and the other holding a peach, all amongst a flower basket and *lingzhi* fungus growing from rocks.

3½ in. (9 cm.) diam.

£10,000-15,000

\$15,000-21,000
€12,000-17,000

PROVENANCE

From a Private English Collection.

Compare the enamel colours and decoration of this cup to a Yongzheng mark and period bottle vase in the Sir Percival David Collection, British Museum, PDF 823, published and illustrated in Krah, Regina; Harrison-Hall, Jessica, *Chinese Ceramics: Highlights of the Sir Percival David Collection*, London, BMP, 2009, p. 81, no. 4.

清康熙 五彩松下高士圖杯 雙圈六字楷書款

來源: 英國私人舊藏



(mark)



249

THE PROPERTY OF A LADY

249

A PAIR OF SMALL BLUE AND WHITE CANDLE HOLDERS

18TH CENTURY

Each holder is delicately decorated to the domed foot with a scrolling band of composite flowers connected by leafy vines executed with stippled accents in imitation of the 'heaping and piling' effect. The shoulder is encircled with a scroll band below a stiff leaf band to the cylindrical neck which supports a galleried mouth rim. Each base has five small apertures. 2 $\frac{7}{8}$ in. (7.2 cm.) diam.

£6,000-8,000

(2)

\$8,500-11,000
€6,900-9,200

清十八世紀 青花花卉紋小燭臺一對

來源: 私人珍藏

250

A PAIR OF SMALL BLUE AND WHITE 'DRAGON' CUPS

18TH CENTURY

Each cup is decorated in pencil style with a pair of Ming-style five-clawed striding dragons separated by a cruciform trailing cloud scroll. Each base has an apocryphal Chenghua mark. 2 $\frac{1}{2}$ in. (6.5 cm.) diam.

(2)

£4,000-6,000

\$5,700-8,400
€4,600-6,900

清十八世紀 青花五爪龍紋杯一對



250

***251**

A SMALL BLUE AND WHITE 'MELON' JAR

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The body is elegantly divided into six lobes and tapers from the rounded shoulder to the foot of conforming outline. Each lobe is decorated with a fruiting leafy melon vine of varying composition.

3¼ in. (9.5 cm.) high

£30,000-50,000

\$43,000-70,000

€35,000-57,000

PROVENANCE

Christie's London, 18 May 2012, Lot 1320.

Compare a similar jar sold at Christie's New York, 13-14 September 2012, lot 1460.

See also a jar with a similar decoration illustrated in *Imperial Perfection, The Palace Porcelain of Three Chinese Emperors, Selection From The Wang Xing Lou Collection*, p. 44 & 45.

清雍正 青花瓜瓞綿綿小罐 六字楷書款

來源: 倫敦佳士得2012年5月18日拍賣, 拍品第1320號



(mark)



252

A BLUE AND WHITE MING-STYLE CYLINDRICAL JAR

QIANLONG PERIOD (1736-1795)

The vase is decorated with a wide band of star-shaped geometric interlocking panels enclosing flower heads, the space between the panels is filled with a foaming wave pattern. The band is set between two narrower bands of scrolling lotus below tumultuous waves at the neck. The foot is decorated with a band of half-flower heads.

9¼ in. (23.5 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000

This group of cylindrical jars is based upon Ming-dynasty originals and is often referred to in the West by the Spanish term 'albarello' because of their physical resemblance to 11th-century Near Eastern apothecary jars. Compare a similar jar dated to the 18th century sold at Christie's Hong Kong, 29 May 2013, lot 2288.

清乾隆 青花錦紋罐



253

A DATED BLUE AND WHITE 'THREE FRIENDS OF WINTER' OCTAGONAL BRUSH POT, BITONG

QIANLONG PERIOD (1736-1795), CYCLICALLY DATED TO BINGXU YEAR, CORRESPONDING TO 1766 AND OF THE PERIOD

The flattened narrow sides are decorated with the Three Friends of Winter, *suihan sanyou*, and a mountain landscape scene, separated by panels enclosing three lines of poetry. The base is dated 'bingxu nianzhi', which may be translated as 'made in bingxu year'.

5 in. (12.7 cm.) high

£4,000-6,000

\$5,700-8,400

€4,600-6,900

清乾隆1766年 青花歲寒三友題詩八方筆筒
「丙戌年製」款





(marks)



254

254

A PAIR OF BLUE AND WHITE MING-STYLE PEAR-SHAPED VASES, YUHUICHUNPING

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The vases are each painted around the sides in vivid blue tones in imitation of 'heaping and piling' with plantains and bamboo growing in a terraced landscape. The shoulders are painted with decorative bands of *ruyi* and scroll below a band of upright leaves at the waisted necks and the splayed bases are decorated with lappet borders above detached lotus-heads.

11½ in. (29.5 cm.) high

(2)

£6,000-8,000

\$8,500-11,000
€6,900-9,200

For a 14th century underglaze copper-red example with related decoration in the Palace Museum, which may be the earliest prototype of this design, see *Sekai Toji Zenshu*, 1981, vol. 13, pl. 78. Another close blue and white example dated to the Yongle period from the Qing Court Collection is illustrated in *Blue and White Porcelain with Underglaze Red I*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, p. 35, no. 33. This 'plantain and bamboo' pattern was revived during the Qianlong period and can be seen on a vase included in the *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain*, National Palace Museum, Taipei, 1968, and illustrated in the Catalogue, no. 72. This type of bottle vase continued to be produced during the reigns of the Jiaqing, Daoguang, Xianfeng, Tongzhi and Guangxu Emperors.

清道光 青花明式玉壺春瓶一對 六字楷書款

255

A BLUE AND WHITE 'IMMORTALS' BOWL

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The bowl is decorated to the exterior with the Eight Immortals each holding their respective attributes and standing on scrolling *ruyi*-shaped clouds. The interior is decorated with a roundel enclosing the Three Star Gods, Fulushou, below a pine tree.

6 in. (15.1 cm.) diam.

£6,000-8,000

\$8,500-11,000
€6,900-9,200



(mark)



255

PROVENANCE

Christie's London, 15 May 2007, lot 271.

清乾隆 青花八仙過海圖碗 六字篆書款

來源:倫敦佳士得2007年5月15日拍賣,拍品271號.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 256-257)

***256**

A BLUE-GLAZED VASE

QING DYNASTY (1644-1911)

The baluster vase is modelled as a sack with a ribbon tied around its neck. It is covered with a blue glaze decorated with various flower heads in darker shades of blue.

14¾ in. (37.5 cm.) high

£5,000-7,000

\$7,100-9,800

€5,800-8,000

PROVENANCE

Peng Seng Antique Ltd, Bangkok

Acquired in 1994, then by descent within the family.

清霽藍釉包袱式瓶

來源：重要歐洲私人珍藏，於1994年購自泰國曼谷古董商
Peng Seng Antique Ltd, 家傳至今



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***257**

A BLUE AND WHITE 'SCROLLING PEONIES' JARDINIÈRE

QING DYNASTY (1644-1911)

The tapering vessel with slightly rounded sides is decorated with a wide band of peonies connected by densely scrolling foliage all executed in a pencil style. A scroll band and a spearhead band encircles the rim and a lappet band encircles the foot.

10¼ in. (26 cm.) diam.

£4,000-6,000

\$5,700-8,400

€4,600-6,900

PROVENANCE

Peng Seng Antique Ltd, Bangkok

Acquired in 1994, then by descent within the family.

清青花纏枝牡丹紋花盆

來源：重要歐洲私人珍藏，於1994年購自泰國曼谷古董商
Peng Seng Antique Ltd, 家傳至今





PROPERTY OF A DISTINGUISHED LADY

***258**

A CANTONESE ISLAMIC-MARKET INSCRIBED DEEP DISH

DATED BY INSCRIPTION TO 1879-1880

The dish is decorated with C-scroll cartouches enclosing figures at various pursuits and birds and butterflies amongst flowers, on a blue ground embellished with lotus scroll. The centre is reserved with a calligraphic roundel indicating this was commissioned by Zell al-Sultan Masoud Mirza, son of Nasir al-Din Shah, dated 1879/1880.
13¼ in. (33.5 cm.) diam.

£4,000-6,000

\$5,700-8,400
€4,600-6,900

PROVENANCE

Acquired by Efrosyni Christides, prior to WWII, then by descent within the family.

The inscription in Farsi reads: Zill-i Sultan sultan Mas'ud amir zadeh yamin al-dawla amjad arfa ashraf hazrat Sa'd farmayesh 1297, which may be translated as 'Ordered by Zill-i Sultan, sultan Mas'ud prince yamin aldawla, most praiseworthy, most eminent, most noble, his lordship Sa'd'. Zill-i Sultan was the eldest son of Nasir al-Din Shah Qajar. He was, for a time, governor of Isfahan.

清1879-1880年外銷粉彩波斯紋大盤

來源: 重要歐洲私人珍藏; Efrosyni Christides女士於第二次世界大戰前所購, 家傳至今



259

A PAIR OF VERTE-IMARI DISHES

KANGXI PERIOD (1662-1722), CIRCA 1720

The dishes are each decorated and gilt with a central panel enclosing a vase with flowers in a fenced garden, surrounded by a prunus trellis band with alternating butterfly and chrysanthemum cartouches. Each rim is decorated with shaped panels enclosing birds and insects with flowers, alternating with elaborate chrysanthemum and prunus sprays. Each reverse is decorated with three flower sprays below a trellis border.

8½ in. (22 cm.) diam.

(2)

£3,000-5,000

\$4,300-7,000
€3,500-5,700

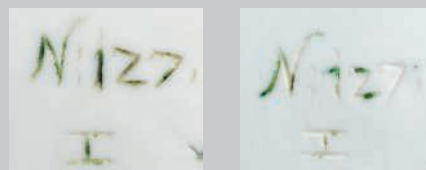
PROVENANCE

The collection of Augustus II, King of Poland and Elector of Saxony, known as Augustus the Strong, each base with incised Johanneum inventory mark N:127 I.

This type of pattern has been called the 'Warsaw' pattern because this pattern was copied by European factories, such as Warsaw faïence in the latter part of the 18th century.

A dish of the same size and pattern as the current lot was sold at Sotheby's 30th January 1985, lot 75, and came from the Mottahedeh collection, which was published in Howard and Ayers, *China for the West*, London, 1978, vol. I, pp. 144-145, cat. no. 126. A larger dish of the same pattern is illustrated in Christiaan J. A. Jörg, *Famille Verte: Chinese Porcelain in Green Enamels*, Schoten, 2001, p. 52, plate 47. Compare an even larger pair (38.8 cm.) which was sold at Christie's London, 11 July 2006, lot 177, with the inventory number N:279.

清康熙 約1720年 五彩描金花卉紋盤一對



(marks)



~260

A HUANGHUALI PORCELAIN-INLAID BOX AND COVER
18TH CENTURY

The rectangular box is inset on each side with a blue and white porcelain plaque decorated with pagodas and dwellings in a mountainous river landscape. The interior is fitted with a detachable six-section tray. The sides are applied with metal handles.

7½ in. (18 cm.) high x 11½ in. (30.2 cm.) wide x 8¼ (21 cm.) deep

£15,000-20,000

\$22,000-28,000

€18,000-23,000

PROVENANCE

Formerly in the collection of Peter Fenger (1688-1737), Supercargo in the Danish Asiatic Company.

LITERATURE

Frederik Hjort, *Mit livs begivenheder*, 1935, p. 279.

Peter Fenger (1688-1737) of Denmark was a Supercargo for the Dutch Asiatic Company and made many trips to China. It is likely that he acquired this box on one of his travels. In the photograph of his descendants Anna and Frederik Hjort, pictured here in their drawing room in 1935, the box is placed on the table between them.

For a similar box with blue and white river landscape panels, see Jan Wirgin, *Fran KINA til EUROPA*, colour pl. 242.

清十八世紀 黃花梨嵌青花山水圖長方蓋盒

來源: 丹麥Peter Fenger (1688-1737)先生舊藏

出版: 1935年Frederik Hjort編《*Mit livs begivenheder*》, 第279頁



Anna and Frederik Hjort, pictured here in their drawing room in 1935, with the box, lot 260

***261**

A CORAL-GROUND *FAMILLE ROSE* 'BOYS' VASE

QIANLONG PERIOD (1736-1795)

The vase is decorated with *famille rose* butterflies above four shaped cartouches enclosing boys at play amongst plants and pierced rocks. The panels are reserved on a coral ground embellished in gilt with a leafy scrolling lotus design. The neck and domed foot are further decorated in gilt with bands of classic scroll, *ruyi* heads, stiff leaves and flower heads. The interior of the neck and base are glazed turquoise.

9½ in. (24.2 cm.) high

£6,000-10,000

\$8,500-14,000

€6,900-11,000

清乾隆 珊瑚紅地粉彩描金開光嬰戲圖瓶



262

A PINK-GROUND FAMILLE-ROSE 'BAJIXIANG' TRIPOD CENSER
QIANLONG SIX-CHARACTER MARK IN IRON-RED AND OF THE
PERIOD (1736-1795)

The impressive vessel is decorated and gilt around the exterior with the 'Eight Buddhist Emblems', *bajixiang*, amongst scrolling lotus, above three cabriole legs decorated with a single lotus scroll. The upright handles are decorated with squared scrolls and further lotus, and the rim is centered with the reign mark. The interior is enamelled turquoise, and the base is decorated with a flowerhead within a puce floral border. 11¼ in. (28.5 cm.) across the handles

£15,000-20,000

\$22,000-28,000
€18,000-23,000

PROVENANCE

Property from the collection of the Gardener family, Hertfordshire, by direct descent.

Compare with the slightly larger Qianlong mark and period yellow-ground *famille rose* censer (36.8 cm. high) with similar decoration sold at Christie's New York, 14-15 September 2017, lot 1271 and also to the slightly larger Qianlong mark and period *famille rose* censer (38.7 cm.) with similar decoration but reserved on a white ground from the Collection of Dr Gordon and Dr Rosemary Fryer, Christie's London, 14 May 2013, lot 226.

清乾隆 粉地粉彩八吉祥紋朝冠耳三足爐

鑲紅六字篆書款

來源:英國Gardener家族珍藏,家傳至今



(mark)





263



263

A PAIR OF TURQUOISE-GROUND FAMILLE ROSE HEXAGONAL JARDINIÈRES
19TH CENTURY

Each spittoon-form *jardinière* is decorated with two registers of densely scrolling lotus flowers, one interspersed with gilt *wan* symbols, and the other with downward-facing bats, all separated by a *ruyi*-head band at the waist. There is a lappet band at the foot just above the six *ruyi*-head feet. Each interior and base is glazed pale turquoise.
6⅞ in. (17.5 cm.) wide

(2)

£6,000-10,000

\$8,500-14,000

€6,900-11,000

清十九世紀 孔雀綠地粉彩纏枝蓮紋六棱花盆一對

264

A FAMILLE ROSE 'BITTER MELON AND BUTTERFLY' BOWL
DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is enamelled to the exterior with two butterflies in flight above bamboo stalks and a flowering leafy bitter melon vine that continues over the rim into the interior. The vine bears two melons on the exterior and two on the interior, two of which show the iron-red seeds bursting through the speckled pink and yellow rind.
4⅞ in. (10.7 cm.) diam.

£4,000-6,000

\$5,700-8,400

€4,600-6,900

清道光 粉彩瓜瓞綿綿碗 六字篆書款



264



(mark)

~*265

AN INSCRIBED PORCELAIN TABLE
SCREEN

QIANLONG PERIOD (1736-1795)

The plaque is of rectangular form and is inscribed in cursive script after the calligraphy of Wang Xizhi, signed by Tang Ying and accompanied by three iron-red seals. It is mounted in a later hardwood frame that is carved with lotus scroll. 15¼ in. (38.8 cm.) high

£15,000-20,000

\$22,000-28,000

€18,000-23,000

清乾隆 《奄至帖》詩文瓷版方插屏



266

**A PAIR OF FAMILLE ROSE RUBY-GROUND SGRAFFIATO
'MEDALLION' BOWLS**

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

Each bowl is decorated with four gilt roundels enclosing various flowers, berries, and pomegranates, each separated by delicate flower scrolls on an incised leafy scroll ground. The interior is decorated in underglaze blue with a flower basket roundel to the centre surrounded by four large fruit and flower sprays.

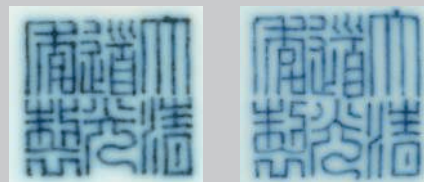
5 $\frac{7}{8}$ in. (15 cm.) diam.

(2)

£30,000-50,000

\$43,000-70,000

€35,000-57,000



(marks)

PROVENANCE

From the private collection of a European nobleman, who was a Consul in China from 1907-1931.

清道光 胭脂紅地軋道粉彩開光花卉紋碗一對

六字篆書款

來源:歐洲貴族駐中國領事(1907-1931年)私人舊藏





(interior view)



267

A LIME-GREEN-GROUND FAMILLE ROSE 'THREE RAMS' VASE
JIAQING SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE
PERIOD (1796-1820)

The rounded body is flanked on either side of the neck with an iron-red elephant handle and is delicately enamelled with a continuous scene depicting three rams in a garden setting, amongst pine trees, budding flowers and rockwork, all set between a border of *ruyi*-heads on a lime-green ground detailed with composite floral sprays. The neck is decorated on each side with an elaborate flower head surrounded by leafy tendrils on a lime-green ground. The vase is mounted as a lamp.
12 $\frac{3}{4}$ in. (31.5 cm.) high

£8,000-12,000

\$12,000-17,000
€9,200-14,000

The three rams, *sanyang*, symbolise a change of fortune with the arrival of Spring and the New Year. A vase with a similar decoration dated to the Daoguang period, was sold at Christie's Hong Kong, 2 December 2015, lot 3229.

清嘉清 綠地粉彩三陽開泰瓶 鑒紅六字篆書款
來源: 歐洲私人珍藏



(mark)



***268**

A LIME-GREEN-GROUND FAMILLE ROSE JAR AND COVER

JIAQING SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1796-1820)

The vase is boldly decorated to the exterior with four bats grasping a tasseled knot alternating with four gilt-decorated *shou* characters, all separated by large scrolling lotus blooms. The domed cover is similarly decorated with bats and lotus flowers, all surmounted by a lotus bud finial. The interior of the rim, the base, and the underside of the cover are enamelled turquoise.

11¼ in. (28.5 cm.) high

£10,000-15,000

\$15,000-21,000

€12,000-17,000

清嘉慶 綠地粉彩連年福壽蓋罐 鑒紅六字篆書款



(mark)





269

A FAMILLE ROSE 'BUTTERFLY' BASIN
TONGZHI SIX-CHARACTER MARK IN IRON-
RED AND OF THE PERIOD (1862-1874)

The basin is decorated with a multitude of butterflies amongst gilt *shou* characters. The rim is painted with butterflies and gourds on a ground of vine-scroll.

16¾ in. (41.5 cm.) diam.

£4,000-6,000

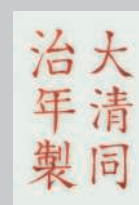
\$5,700-8,400

€4,600-6,900

Bottle gourds on vine as well as the combination of butterflies and gourds are a pun for 'may there be ceaseless generations of sons and grandsons'.

清同治 粉彩蝴蝶紋盆

礬紅六字楷書款



(mark)

*270

A PAIR OF FAMILLE ROSE 'BIRD AND FLOWER' BOWLS
TONGZHI SIX-CHARACTER MARKS IN IRON-RED AND OF THE
PERIOD (1862-1874)

Each bowl is decorated with a crested hoopoe bird perched on a leafy flowering chrysanthemum and peony stem. Each interior is enamelled with a single lotus flower on a large, broad leaf.

5½ in. (13.5 cm.) diam.

(2)

£3,000-5,000

\$4,300-7,000

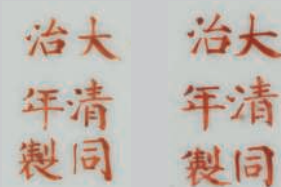
€3,500-5,700

PROVENANCE

Christie's London, 9 November 2012, lot 1253.

清同治 粉彩花鳥紋碗一對 礬紅六字楷書款

來源: 倫敦佳士得2012年11月9日拍賣, 拍品1253號



(marks)



***271**

A WUCAI 'DRAGON AND PHOENIX' BOWL

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND
OF THE PERIOD (1796-1820)

The bowl is decorated with two phoenix descending between two green and iron-red dragons chasing the flaming pearl on a ground scattered with floral sprigs, all below a band of Eight Buddhist Emblems alternating with *ruyi* heads at the rim. The interior is decorated with a central medallion enclosing an iron-red dragon in pursuit of the flaming pearl, all within double blue line borders. 5¾ in. (14.7 cm.) diam.

£15,000-20,000

\$22,000-28,000

€18,000-23,000



(mark)

清嘉慶 五彩龍鳳呈祥碗 六字篆書款



272

A FAMILLE ROSE 'BUTTERFLIES' BOTTLE VASE

GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

The vase is brightly enamelled to the neck and body with butterflies in flight below a band of *ruyi*-heads encircling the mouth. The shoulder is decorated with a lotus scroll and gilt *shou* characters, and the foot is encircled with a band of upright lappets.

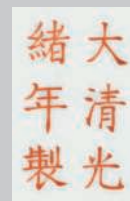
15¼ in. (39 cm.) high

£5,000-8,000

\$7,100-11,000

€5,800-9,200

清光緒 粉彩描金百蝶紋賞瓶 礬紅六字楷書款



(mark)

273

A FAMILLE ROSE 'DRAGON AND PHOENIX' BOTTLE VASE

GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

The vase is decorated and gilt to the globular lower section with an iron-red and gilt five-clawed dragon chasing the flaming pearl and a phoenix in flight chasing a gilt sun, all amongst billowing *ruyi*-shaped cloud scrolls. The shoulder is decorated with a lotus band interspersed with gilt *shou* characters, and the waisted neck is decorated with the Eight Buddhist Emblems, *bajixiang*, each on a flower spray.

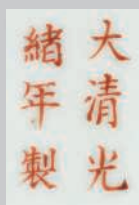
15¾ in. (40 cm.) high

£6,000-10,000

\$8,500-14,000

€6,900-11,000

清光緒 粉彩描金龍鳳八吉祥紋賞瓶 礬紅六字楷書款



(mark)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■274

A PAIR OF FAMILLE ROSE 'WU SHUANG PU' BALUSTER VASES
19TH CENTURY

Each vase is decorated with various figures from the Book of Peerless Heroes, each wearing elaborate robes and armour, accompanied with descriptions. The sides are applied with two blue-glazed dragon handles. 23¾ in. (60.4 cm.) high

(2)

£4,000-8,000

\$5,700-11,000

€4,600-9,200

清十九世紀 粉彩無雙譜瓶一對

來源: 歐洲私人珍藏



***275**

A FAMILLE ROSE FIGURE OF A CAPARISONED ELEPHANT

18TH-19TH CENTURY

The elephant is modelled standing foursquare with its head turned to one side, with ivory-coloured tusks and the hide naturalistically marked in grey. It wears colourful and gilt trappings, a saddlecloth decorated with foaming waves below bats in flight, and tasselled chimes. Each saddle bears a turquoise-ground *gu* vase decorated with flowers.

5½ in. (14 cm.) high

£5,000-8,000

\$7,100-11,000

€5,800-9,200

PROVENANCE

Formerly in a Japanese private collection.

Compare a pair of larger elephants (27.3 cm. high) dated to the Qianlong period, sold at Christie's London, 9 May 2017, lot 95.

清十八/十九世紀 粉彩描金太平有象擺件

來源: 日本私人舊藏



276

A SMALL CARVED TRANSLUCENT BLUE GLASS 'CHILONG' BOTTLE VASE

QIANLONG FOUR-CHARACTER INCISED MARK AND OF THE PERIOD (1736-1795)

The vase is carved overall to the exterior in relief with four intertwined sinuous *chilong* below a lipped rim and splayed foot. The glass is of a bright sapphire tone.

6½ in. (16.5 cm.) high

£4,000-6,000

\$5,700-8,400

€4,600-6,900

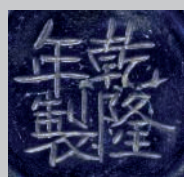
PROVENANCE

The Henrich Collection.

The Property of Professor P. H. and Mrs. T. Plesch, Sotheby's London, 12 November 1979, lot 102.

清乾隆 藍料螭龍紋膽瓶 「乾隆年製」刻款

來源:Heinrich私人收藏; 皮特•普萊氏教授伉儷收藏; 倫敦蘇富比1979年11月12日拍賣, 拍品102號



(mark)



276

277

AN OPAQUE MOTTLED TURQUOISE GLASS BOTTLE VASE

QIANLONG INCISED FOUR-CHARACTER MARK WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

The vase is raised on a high octagonal foot supporting a slightly compressed body and tall neck of conforming shape. It is of a mottled greenish-blue colour.

5¾ in. (14.5 cm.) high

£4,000-6,000

\$5,700-8,400

€4,600-6,900

Other vases of this form and date and in varying colours including turquoise-green, yellow, red, and leaf-green in the Andrew K.F. Lee Collection, are illustrated in *Elegance and Radiance*, The Art Museum, The Chinese University of Hong Kong, 2000, nos. 17-21.

清乾隆 松石綠料長頸瓶 「乾隆年製」楷書刻款



(mark)



277

278

AN OPAQUE TURQUOISE GLASS ZHADOU

QIANLONG INCISED FOUR-CHARACTER MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

Rising from a short foot, the ovoid body of the vessel leads to a slight waist and a gently flaring neck and mouth rim. The opaque glass vessel has a sea-green tone.

3 $\frac{5}{8}$ in. (9.3 cm.) high

£8,000-12,000

\$12,000-17,000

€9,200-14,000



(mark)

Compare a very similar *zhadou* sold at Sotheby's London, 6 November 2013, lot 269.

清乾隆 孔雀綠料渣斗 「乾隆年製」刻款



279

A FAMILLE ROSE 'LANDSCAPE' TWO-HANDLED VASE, HU
REPUBLIC PERIOD (1912-1949)

The rounded sides are decorated with two roundels, one enclosing a figure crossing a bridge in a mountainous landscape, the other with a view of a mountainous river-landscape with pagodas. The roundels are reserved on a blue-glazed ground vibrantly embellished with scrolling flowers. The sides are applied with two gilt handles that are moulded with a rope twist hung with Buddhist symbols such as a wan symbol, twin-fish and a chime. There is an apocryphal Qianlong mark to the base. 15½ in. (39.5 cm.) high

£8,000-12,000

\$12,000-17,000
€9,200-14,000

PROVENANCE

Formerly in a private German collection.

Acquired in 1994, then by descent within the family. A similar vase was sold in Christie's London, 12 May 2017, lot 522.

藏民國 粉彩山水圖雙耳瓶

來源: 德國私人舊藏



(detail of reverse)





280

A BRONZE INSCRIBED SQUARE BOX AND COVER

REPUBLIC PERIOD (1912-1949), DATED BY INSCRIPTION TO THE CYCLICAL YEAR OF Y/MAO, CORRESPONDING TO 1915

The cover of the square box is inscribed with a lengthy inscription extracted from the didactic text *Zhijia Geyan*, signed by Dushen of Dumen.

1 $\frac{1}{8}$ in. (4 cm.) high x 3 $\frac{7}{8}$ in. (9.8 cm.) wide x 3 $\frac{7}{8}$ in. (9.8 cm.) deep

£3,000-5,000

\$4,300-7,000

€3,500-5,700

The *Zhijia Geyan* was composed by the Qing author Zhu Bolu (1617-1688) to denote the correct way to run a household.

民國乙卯年(1915) 銅刻朱子治家格言方蓋盒



Ω281

A FAMILLE ROSE CIRCULAR BOX AND COVER

REPUBLIC PERIOD (1912-1949)

The box is decorated to the cover with a scene of four ladies with fishing rods seated on a terrace amongst plantain and pierced rocks, all below a willow tree. The sides of the cover and base are decorated with a dense stylised *qilin* scroll on a yellow ground. The interior and underside are glazed turquoise and the base bears an apocryphal Qianlong mark.
6 $\frac{1}{2}$ in. (16.2 cm.) diam.

£6,000-8,000

\$8,500-11,000

€6,900-9,200

PROVENANCE

Bonhams London, 3 November 2014, Lot 474.

民國 粉彩仕女圖夔龍紋圓蓋盒

來源: 倫敦邦瀚斯2014年11月3日拍賣; 拍品474號

***282**

AN INSCRIBED FAMILLE ROSE PLAQUE

REPUBLIC PERIOD (1912-1949)

The rectangular plaque is decorated with a scene featuring the drunken poet Li Bai supported by an acquaintance in a garden setting. The poetic inscription ends with the dating *bingzi* year, signed by Wang Dafan, followed by two iron red seals.

9¼ x 14½ in. (23.6 x 36.8 cm.)

£8,000-12,000

\$12,000-17,000

€9,200-14,000

民國 粉彩青蓮醉酒圖瓷板



PROPERTY FROM A PRIVATE SOUTHEAST ASIAN COLLECTION

Ω283

**A FAMILLE ROSE PORCELAIN INSET FOUR-PANEL
TABLE SCREEN**

REPUBLIC PERIOD (1912-1949)

The plaques are delicately enamelled depicting figures at leisure amongst boats and pavilions in a mountainous river landscape and each scene is individually inscribed, signed Shi Qifeng with an iron-red seal. Each panel is inset into a two-coloured wood frame carved with an openwork scrolling apron.

Each porcelain panel, 7¾ in. x 5 in. (19.6 x 12.7 cm.), *nanmu* wood frame

(4)

£8,000-12,000

\$12,000-17,000

€9,200-14,000

PROVENANCE

Private Southeast Asian Collection, acquired by the vendor's grandfather in the first half of the 20th century and thence by descent within the family.

民國 粉彩山水人物圖瓷板四扇屏風

來源:

東南亞私人珍藏,由收藏家祖父於二十世紀上半葉所購,
家傳至今



(detail)



PROPERTY FROM THE ZHIDAO ZHAI COLLECTION (LOTS 284-297)

PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

This selection of Chinese works of art reflect the literati sensibilities and intellectual interests of the owner of the Zhidao Zhai ("Studio of the Way of Determination"), who was a European diplomat and scholar. Through his career he served in several Asian capitals, including in China, in the second half of the 20th century. As a versatile linguist, he wrote extensively on Asian literature and history. His cultural interests led to acquaintances with several artists and academics, including Fu Baoshi, Pu Ru, Dong Zuobin, and Zeng Kedian.

284

TWO BLUE AND WHITE BOXES AND COVERS

18TH-19TH CENTURY

The cover of the rectangular box is decorated with a central *shou* roundel surrounded by lotus scroll and bats in the corners. The sides of the box are painted with lotus scroll. The circular box is decorated with a central phoenix surrounded by phoenixes in flight, all on a floral background.

The largest, 9 $\frac{3}{8}$ in. (23.7 cm.) diam.

(2)

£5,000-8,000

\$7,100-11,000

€5,800-9,200

清十八/十九世紀 青花纏枝蓮紋方蓋盒及鳳紋圓盒
一組兩件

來源:

志道齋私人珍藏



PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

285

A FLAMBÉ-GLAZED VASE, HU

18TH CENTURY

The vase is applied with two elephant-head handles and is covered with a vibrant glaze of streaked red, purple and blue tones thinning to a mushroom shade on the handles and on the mouth rim.

12 in. (30.5 cm.) high, Japanese wood box

£10,000-15,000

\$15,000-21,000

€12,000-17,000

清十八世紀 窯變釉雙象耳壺

來源:

志道齋私人珍藏







PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

286

**A MOTTLED GREY JADE TWO-HANDLED
ARCHAISTIC CUP**

MING DYNASTY (1368-1644)

The deep rounded sides are carved with a band of raised nodes below two stylised *taotie* masks. The archaistic handles are carved at the tops with monster-head masks. The stone is of a pale greenish grey tone with cloudy white inclusions and dark grey striations.
4¼ in. (11.5 cm.) diam.

£3,000-5,000

\$4,300-7,000

€3,500-5,700

明 灰青玉雕仿古饕餮紋雙耳盃

來源:

志道齋私人珍藏



PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

287

**A SET OF FIVE MOULDED AND
INSCRIBED 'COTTON CULTIVATION AND
PRODUCTION' INK CAKES**

QING DYNASTY (1644-1912)

Each cake is moulded to the front with figures working for the cultivation and production of cotton, with a two-character inscription identifying the respective stages of production. The reverse of each cake has a poetic inscription describing the relevant scene depicted, within a recessed rectangle surrounded by dragons chasing pearls.

Each cake, 4⅞ x 2¼ in. (12.2 x 5.7 cm.)

(5)

£2,000-4,000

\$2,900-5,600

€2,300-4,600

清 《棉花圖》題詩墨一組五件

來源:

志道齋私人珍藏

288

**A PAINTED GREY POTTERY FIGURE OF A BACTRIAN CAMEL
AND A FOREIGN GROOM**
TANG DYNASTY (618-907)

The camel stands foursquare on a rectangular plinth and its large saddle bags are modelled as lions' heads. The foreign groom is dressed in a tunic and boots and is holding a parcel in one arm, with his other arm raised as if to hold a lead.

Traces of blue, red, ochre and black pigments are visible.

The camel, 16 $\frac{1}{8}$ in. (41 cm.) high

(2)

£15,000-20,000

\$22,000-28,000

€18,000-23,000

PROVENANCE

Acquired directly from T.Y. King, Hong Kong, 1953.

EXHIBITED

Chinese Tomb Figures, The Institute of Oriental Studies, University of Hong Kong, 26th-28th September 1953, no. D23.

LITERATURE

Catalogue of Exhibition, Chinese Tomb Figures, The Institute of Oriental Studies, University of Hong Kong, 26th-28th September 1953, no. D23.

The Bactrian camel was not indigenous to China, see Ezekiel Schloss, *Ancient Chinese Ceramic Sculpture*, Stamford, 1977, vol. II, p. 220, where he discusses the importation 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 Imperial camel herds which carried out various assignments, including military courier service for the Northern Frontier. The camel was also used by the court and merchants for local transportation and were the 'ships' of the desert, linking China to the oasis cities of Central Asia, Samarkand, Persia and Syria. Unlike the horse, which enjoyed ethereal associations in China, the camel, though appreciated for its endurance and strength, was a difficult animal, usually left to barbarians to attend to. Most figures that ride camels, or once attended them, are foreigners.

唐 三彩駱駝及胡人立像

來源: 志道齋私人珍藏; 1953年購自香港古董商T.Y. King (金才記)

展覽:

香港大學1953年9月26-28日《Chinese Tomb Figures》展覽, 編號 D23

出版:

香港大學1953年9月26-28日《Chinese Tomb Figures》展覽圖錄, 編號 D23



PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

~289

**AN IVORY FIGURE OF ASCETIC SHAKYAMUNI AND AN IVORY
CARVED STAND**
18TH CENTURY

Shakyamuni is carved holding a string of beads in his hands which rest on his raised knee. He is bare-chested showing his emaciated body. The openwork stand is carved resembling intricate gnarling branches terminating in *ruyi* heads.

The figure of Shakyamuni: 3½ in. (9 cm.) high

The stand: 4¾ in. (11 cm.) high

(2)

£5,000-7,000

\$7,100-9,800

€5,800-8,000

清十八世紀 象牙雕釋迦牟尼坐像及底座

來源:

志道齋私人珍藏



PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

■-290

**A PAIR OF HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIRS,
SICHUTOU GUANMAOYI**
19TH CENTURY

Each chair has a protruding crest rail supported on a strait back splat. The arm rails are supported on tapering stiles and extend beyond the front posts. The mat seat is set in a wide rectangular frame finely carved with a moulded edge above plain, beaded aprons. The legs of square section have a finely moulded edge and are joined by square-section humpback stretchers and vertical struts, above a foot rest and stepped stretchers on the sides, above plain aprons.

38½ in. (97.7 cm.) high, 23½ in. (60 cm.) wide, 17¼ in. (45 cm.) deep

(2)

£20,000-30,000

\$29,000-42,000

€23,000-34,000

清十九世紀 黃花梨四出頭官帽椅一對

來源:

志道齋私人珍藏



■-291

**A PAIR OF HUANGHUALI YOKEBACK ARMCHAIR, SICHUTOU
GUANMAOYI**
19TH CENTURY

Each chair has a sweeping curved, protruding crest rail supported on an S-shaped back splat and elegantly curved rear posts. The curved arm rails are supported on tapering stiles and extend beyond the curved front posts. The mat seat is set in a wide rectangular frame finely carved with a moulded edge above angular aprons of round section. The legs of rounded square section have a finely moulded edge and are joined by stepped stretchers at the side and a foot rest at the front.

43¾ in. (111 cm.) high, 24⅝ in. (62.5 cm) wide, 18⅞ in. (48 cm) deep

(2)

£15,000-20,000

\$22,000-28,000

€18,000-23,000

清十九世紀 黃花梨四出頭官帽椅一對

來源: 志道齋私人珍藏



PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

■-292

A PAIR OF HUALI YOKEBACK SIDECHAIRS, *DENGQUAYI*

EARLY 20TH CENTURY

The shaped crestail is supported on a plain s-curved backsplat and curved rear posts which continue through the seat to form the rear legs. The rectangular seat frame encloses a mat seat, above the plain aprons and rounded curved aprons and straight spandrels. The legs are of round section joined by stepped stretchers at the side and footrest at front.

40½ in. (102 cm.) high, 20 in. (51 cm.) wide, 16¾ in. (41.5 cm.) deep

(2)

£6,000-9,000

\$8,500-13,000

€6,900-10,000

二十世紀初 花梨燈掛椅一對

來源: 志道齋私人珍藏



PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

■-293

A HUANGUALI/PAINTING TABLE, HUA'AN
EARLY 20TH CENTURY

The two-panel top is set within the rectangular frame above beaded aprons, the whole raised on legs joined by square stretchers.

33½ in. (85.5 cm.) high, 57½ in. (145 cm.) wide, 27½ in. (70 cm) deep.

£10,000-15,000

\$15,000-21,000

€12,000-17,000

二十世紀初 黃花梨畫案

來源: 志道齋私人珍藏

PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

294

FIVE LENGTHS OF VARIOUS WOVEN SILKS
19TH-20TH CENTURY

The lot comprises a Ming-style pale yellow-ground silk, woven with five-clawed dragon roundels alternating with cloud scrolls and floral sprigs; two lengths of gold-ground silk woven with auspicious emblems including bats and *lingzhi* fungus; one length of red-ground silk similarly woven with auspicious emblems and a second red-ground silk woven with five-clawed dragon roundels amongst clouds. Both lengths of red silk and the gold silk bear the same factory mark reading *De Yuan Xing Ben Ji*.

Pale yellow-ground silk with dragon roundels: 368 x 29½ in. (935 x 75 cm.)

Two lengths of gold-ground silk: 296½ x 29½ in. and 193 x 29½ in. (753 x 75 cm. and 490 x 75 cm.)

Red-ground silk with auspicious emblems: 157½ x 29½ in. (400 x 75 cm.)

Red-ground silk with dragons roundels: 221 x 29½ in. (561 x 75 cm.)

(5)

£10,000-15,000

\$15,000-21,000

€12,000-17,000

十九/二十世紀 黃地龍紋織錦一匹、金地織錦兩匹及紅地織錦兩匹

來源: 志道齋私人珍藏



293



295

**A LENGTH OF DARK BLUE-GROUND 'BUDDHIST EMBLEM' SILK
BROCADE AND A LENGTH OF GOLD-GROUND 'DRAGON AND
PHOENIX' SILK**

19TH-20TH CENTURY

The brocade is woven with Buddhist emblems including lotus flowers and pairs of fish in coloured threads on an inky-blue ground. The long length of gold-ground silk is woven with alternating rows of dragon and phoenix roundels on a geometric ground.

The dark blue silk yardage: 82¾ in. x 30¼ in. (209 x 77 cm.)

The gold silk yardage: 370¼ in. x 29½ in. (937 x 75 cm.)

(2)

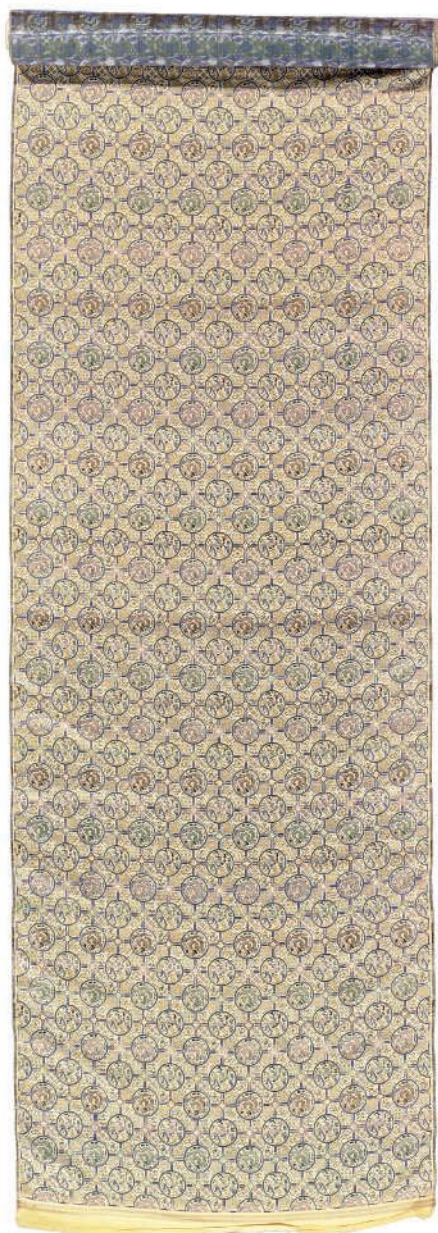
£4,000-6,000

\$5,700-8,400

€4,600-6,900

十九/二十世紀 藍地八吉祥紋織錦及黃地龍鳳紋織錦
一組兩匹

來源: 志道齋私人珍藏



296

**TWO PAIRS OF KOREAN SILK EMBROIDERED RANK BADGES,
HYUNG BAE**

JOSEON DYNASTY, 19TH CENTURY

The first pair of rank badges are for a military officer signified by a single white tiger-leopard with brown spots amongst clouds and cresting waves worked in polychrome silk embroidery on a dark blue ground within a blue border; the second pair are for a civil official of the fourth rank or below signified by a single crane in flight with a stalk of the sacred fungus in its beak, embroidered in polychrome silks on a dark blue ground amongst clouds and above cresting waves within a blue border.

The larger 10¾ x 11½ in. (29 x 27.4 cm.)

(4)

£4,000-6,000

\$5,700-8,400

€4,600-6,900

Other single leopard rank badges are illustrated by Young Yang Chung in *Silken Threads: A History of Embroidery in China, Korea, Japan and Vietnam*, New York, 2005, pls 1-9 and 3-8. A single rank badge with a tiger-leopard offered together with a double tiger-leopard rang badge from the Robert Moore Collection of Korean Art sold at Christie's New York, 18 March 2014, lot 724.

韓國十九世紀 刺繡補子兩對

來源:

志道齋私人珍藏



297

**TWO PAIRS OF KOREAN SILK EMBROIDERED RANK BADGES,
HYUNG BAE**

JOSEON DYNASTY, 19TH CENTURY

The first pair of rank badges are for a military officer signified by two white tiger-leopards with brown spots amongst clouds and cresting waves worked in polychrome silk embroidery on a dark blue ground; the second pair are for a civil official signified by two cranes in flight with a stalk of the sacred fungus in its beak, embroidered in polychrome silks on a dark blue ground amongst clouds and above cresting waves.

The larger 11½ x 10⅞ in. (29.3 x 27.7 cm.)

(4)

£6,000-10,000

\$8,500-14,000

€6,900-11,000

A Korean rank badge with two tiger-leopards offered together with a badge with a single leopard, both from the Robert Moore Collection of Korean Art, sold at Christies' New York, 18 March 2014, lot 724.

韓國十九世紀 刺繡補子兩對

來源:

志道齋私人珍藏



***298**

A BROWN-GROUND KESI/ COURT ROBE FOR AN IMPERIAL DUKE

CIRCA 1860-1880

The brown-ground *kési* is woven with nine gilt five-clawed dragons chasing flaming pearls amongst clouds, bats carrying peaches and swastikas, and other Buddhist emblems all around a central beribboned basket of double peaches, above waves tossed with auspicious objects and the *lishui* stripe.

83½ in. (212.5 cm.) wide

£10,000-15,000

\$15,000-21,000

€12,000-17,000

清 約1860至1880年 醬地金龍紋緯絲吉服



299

**A SET OF FOUR 'VIEWS OF GUANGZHOU' IVORY-GROUND
EMBROIDERED SILK PANELS**

LATE 19TH- EARLY 20TH CENTURY

Each panel is finely embroidered to illustrate a mountainous landscape and river scene in Guangzhou, with figures in boats and a poetic inscription to the upper register.

Each panel, 17¼ in. (44 cm.) wide x 54¾ in. (138 cm.) high

(4)

£30,000-50,000

\$43,000-70,000

€35,000-57,000

The current four panels depict part of the Eight Famous Views of Yangcheng, Yangcheng being the informal name for the city of Guangzhou. Yangcheng, literally translating as 'sheep city', is based on the legend of five sheep ridden by Daoist immortals who visited Guangzhou and introduced the cultivation of rice. The specific locations incorporated in the Eight Views have varied over the centuries, from the Song period to the present day. The views depicted on the present lot most closely resemble the version held during the late Qing period, which include the sites Shimen, the Temple of Boluo, the Pearl River and the Temple of Baiyun.

十九世紀末/二十世紀初 緞繡題詩羊城景色圖掛屏
一組四幅





PROPERTY OF AN ENGLISH LADY

300

**A LARGE YELLOW-GROUND EMBROIDERED
SILK 'DRAGON' CANOPY**
MID-19TH CENTURY

The canopy is embroidered with a central five-clawed dragon encircled by four dragons, each chasing the flaming pearl amongst blue cloud scrolls.
197½ in. x 197 in. (504 x 500 cm.)

£10,000-20,000

\$15,000-28,000

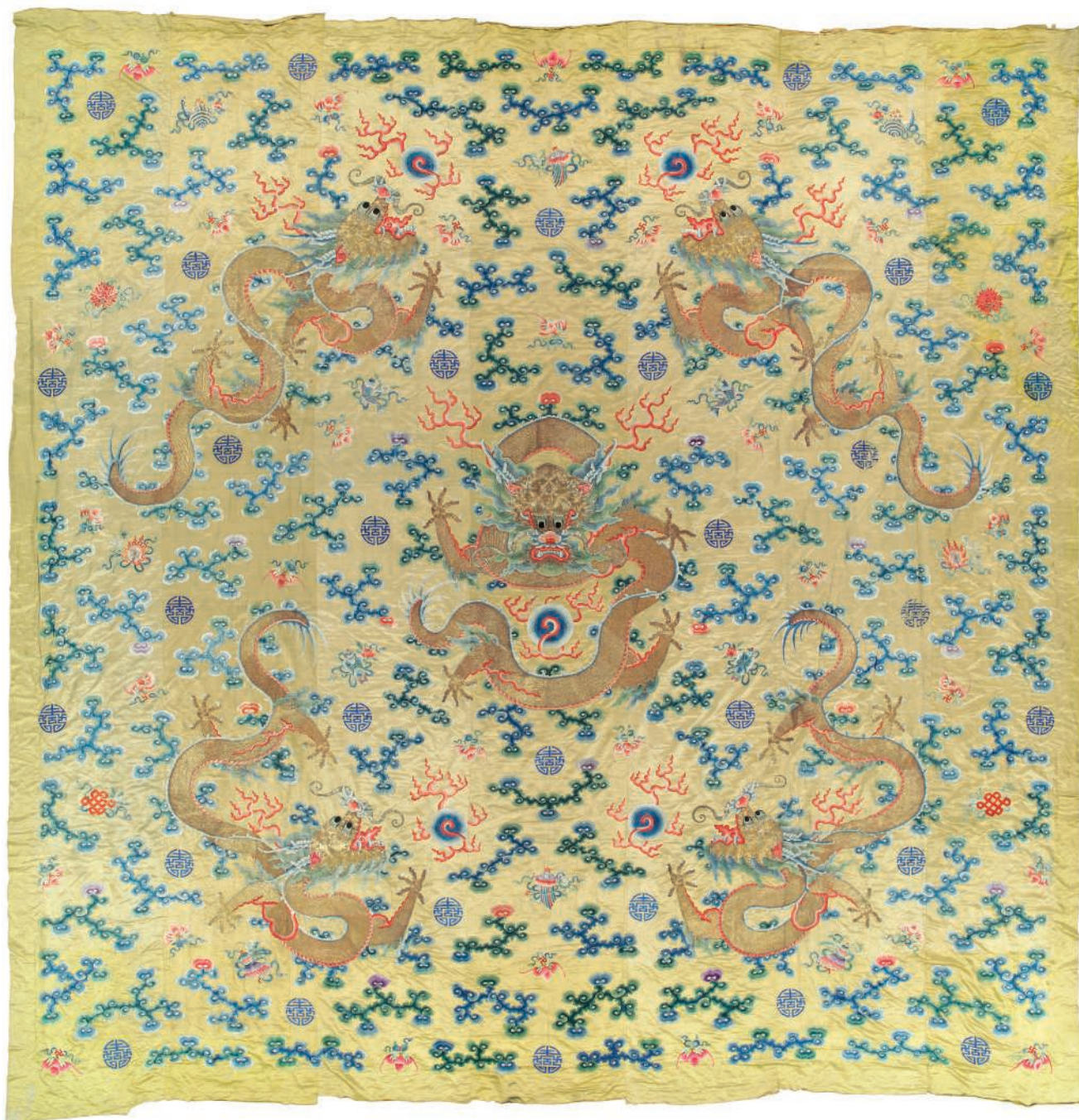
€12,000-23,000

PROVENANCE

Private English Collection, acquired prior to 1984.

清十九世紀中 黃地雲龍戲珠紋華蓋

來源: 歐洲私人珍藏, 於1984年前所購



A FINE IMPERIAL KESI/ FLOOR COVERING SECTION

QIANLONG PERIOD (1736 - 1795)

The carpet is finely woven from delicate silk and gold-wrapped threads depicting six five-clawed dragon roundels reserved on a gold ground strewn with sprays of flowers, fruits and bats, all framed by waves on which float clusters of the 'Eight Treasures', *babao*, and a further border enclosing a square fret and scrolling stem of additional flowers on a dark ground. 85% in. x 60% in. (217 x 154 cm.)

£30,000-50,000

\$43,000-70,000

€35,000-57,000

The auspicious iconography of dragon roundels on the present floor covering suggest that this was used to signify the Imperial presence of the Qianlong Emperor. The size indicates that it was made for a more intimate setting than the monumental halls of the Forbidden City's outer court. Kesi floor coverings were frequently used for palace decorations during this period, as suggested by the large number of surviving throne seat and back cushion covers as well as elbow cushions. A throne seat cushion cover in yellow silk with a single dragon roundel in the Minneapolis Institute of Arts is both an

example of such luxury goods and stylistically similar to this carpet (see Robert D. Jacobsen, *Imperial Silks*, Minneapolis, 2000, vol. 2, no. 419, pp. 868-869).

The drawing of the dragons and waves with precious emblems and square fret with floral scrolls are typical of Qianlong design. The large-scale naturalistically depicted flower and fruit sprays also find parallels in the innovations in decorative textile arts of this period, like those on the supplemental weft-patterned brown satin overcoat in the Cleveland Museum of Art (see J. Vollmer, *Ruling from the Dragon Throne*, Berkeley, 2002, fig. 4.48, p. 130) or the Qianlong consort outer robes in the Palace Museum, Beijing (*Gugong Bowuyuan Cang Wenwu Zhenpin Quanji*, Hong Kong, 2005, vol. 51, no. 79, pp. 128-129; no. 123, p. 199).

A very similar *kesei* floor covering was sold at Christie's Hong Kong 27 November 2007, lot 1824.

清乾隆 御製縹絲金地團龍紋地毯





302

302

CHINESE SCHOOL, CIRCA 1850

HONG KONG HARBOUR

Watercolour on paper

The painting depicts European shipping anchored offshore in Hong Kong harbour.

6½ in. high x 9½ in. wide (17 x 24 cm), framed and glazed

£6,000-8,000

\$8,500-11,000

€6,900-9,200

PROVENANCE

With Martyn Gregory, London, 1977.

EXHIBITED

Martyn Gregory, London, *An Exhibition of British Artists (together with some Chinese) Working in China in the 18th and 19th Centuries*, 1977, Catalogue 18, no. 48.

維港 水彩畫 鏡框 約1850年作

來源:

倫敦古董商Martyn Gregory

展覽:

倫敦古董商Martyn Gregory 1977年

《*An Exhibition of British Artists (together with some Chinese) Working in China in the 18th and 19th Centuries*》展覽 圖錄18號, 圖48



303

303

AN EXPORT REVERSE-GLASS PAINTING OF LADIES

18TH-19TH CENTURY

Painted within an oval with a European lady and a younger girl beneath a tall pine tree, with the girl holding up a string of flowers, all reserved on a black ground.

13¾ x 11¼ in. (34.5 x 28.5 cm.), gilt lacquered frame

£3,000-5,000

\$4,300-7,000

€3,500-5,700

清十八/十九世紀 外銷玻璃內畫仕女圖

304

AN ALBUM OF TWELVE RICE PAPER PAINTINGS OF CHINESE FURNITURE AND INTERIOR DECORATION
19TH CENTURY

The album contains twelve leaves, each delicately painted to depict various display stands, tables, chairs, garden seats, cabinets, vessels, scholars' objects, paintings and plants.

Each painting, 10¼ in. (26 cm.) high x 6⅞ in. (16.3 cm.) wide

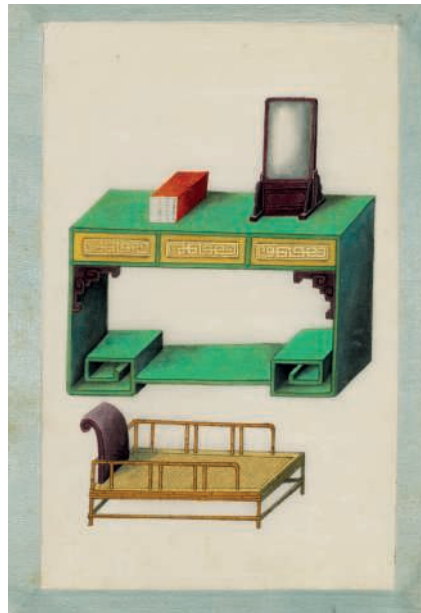
£6,000-8,000

\$8,500-11,000

€6,900-9,200

Compare the current album to an album of twelve rice paper paintings of Chinese display stands, sold at Christie's New York, 17 September 2015, lot 1106.

清十九世紀 通草畫家具圖冊十二頁



(details)

■305

A LARGE GILT-LACQUERED LEATHER CHEST

LATE 18TH-EARLY 19TH CENTURY

The front of the rectangular chest is decorated with eight double-roundels enclosing birds and auspicious emblems, above two Buddhist lions confronting a further auspicious roundel, flanked by a pair of stylised phoenix. There are *fu* characters for happiness or blessings with curved handles to the sides. The interior is painted in dark reddish-black.

32 $\frac{1}{2}$ in. (82.2 cm.) wide, 23 $\frac{1}{2}$ in. (60 cm.) deep, 15 $\frac{1}{4}$ in. (38.5 cm.) high, wood stand

£2,000-3,000

\$2,900-4,200

€2,300-3,400

清十八/十九世紀 漆金木瑞獸紋大箱

來源: 西方私人珍藏



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■-306

A LARGE HARDWOOD THREE-DRAWER COFFER, LIANSANCHU
19TH CENTURY

The top panel is of rectangular shape with everted ends above a row of three drawers and two sets of doors. The side spandrels are elaborately carved and pierced with stylised *chilong* dragons, all raised on four legs with plain aprons. 86 in. (218.5 cm.) wide, 21½ in. (53.5 cm.) deep, 35¼ in. (89.7 cm.) high

£20,000-30,000

\$29,000-42,000

€23,000-34,000

The coffer was used for holding and storing objects and became a popular form during the Ming dynasty. Coffers differ in form in the numbers of drawers they have, either one, two or three drawers, and also whether the top ends have everted flanges or not. Wang Shixiang discusses the history of the coffer in *Chinese Furniture, Ming and Early Qing Dynasties*, Volume 1, Hong Kong, 1990, pp.92-93.

Curtis Evarts discusses the evolution of the coffer in 'The Enigmatic Altar Coffer', *Journal of the Classical Chinese Furniture Society*, Autumn 1994, pp.29-44.

清十九世紀 硬木龍紋聯三櫥
來源: 西方私人珍藏



■307

**A MASSIVE CAMPHOR COMPOUND CABINET AND HAT CHEST,
*SIIJANGUI***

19TH CENTURY

The rectangular cabinet and hat chest have panelled doors within a broad frame. The cabinet is supported on square legs joined by a carved apron with a bat and two qilin dragons.

105 $\frac{7}{8}$ in. (269 cm.) high, 55 $\frac{1}{2}$ in. (141.5 cm) wide, 22 $\frac{1}{2}$ in. (57 cm.) deep

£4,000-6,000

\$5,700-8,400

€4,600-6,900

清十九世紀 樟木四件櫃



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

■308

**A RARE PAIR OF NANMU AND BURLWOOD ROUND-CORNER
CABINETS, YUANJIAOGUI**
18TH CENTURY

The doors have finely whorled burlwood (*huamu*) floating panels set within a nanmu frame and fitted flush around the removable center stile. The doors open to reveal a shelved interior and a pair of drawers. The elegantly splayed legs are of round section and are joined by plain aprons and spandrels. 55½ x 31 x 16½ in. (141 x 78.7 x 42 cm.)

(2)

£20,000-30,000

\$29,000-42,000
€23,000-34,000

PROVENANCE

From an important private American collection of classical Chinese furniture, sold at Sotheby's New York, 19 March 2007, lot 320.

The present pair of tapered stile cabinets are rare to find, especially with such densely figured burlwood panels. Large flat panels of burl are relatively rare since the complex knots and whorls in the burl would react at different rates to humidity, leaving most case furniture with cracked or buckled burl-sections or panels. But on these particular cabinets, the quality of the burl panels is unusually fine. The tapering or 'A-line' structure demonstrates the complex craftsmanship involved, using the outward splay of the posts to enable the wood-hinged doors to automatically swing closed if left opened. This also necessitated careful allowance at the panels of the doors since the door-panels are actually trapezoidal, not strictly rectangular, and in fact slightly wider at the bottoms than the tops.

清十八世紀 樺木嵌楠木櫃一對

來源: 歐洲重要私人珍藏; 美國重要私人舊藏; 紐約蘇富比
2007年3月19日拍賣, 拍品320號





■309

A LARGE CINNABAR LACQUER FRAMED MIRROR

QIANLONG-JIAQING PERIOD (1736-1820)

The lacquer frame is modelled after the shape of a large *ruyi*-shaped cloud, detailed to the front with dense geometric patterns and the sides with an elaborate border of floral blooms on leafy scrolls.

50 in. (127. cm.) wide

£15,000-20,000

\$22,000-28,000

€18,000-23,000

清乾隆/嘉慶 剔紅纏枝花卉紋如意雲形大鏡框



■-310

A SET OF FOUR INLAID RED LACQUER PANELS

LATE 19TH CENTURY

Each red lacquer panel is of rectangular shape and is inlaid with soapstone, various hardstones, wood and bone with elaborate garden scenes including ladies in a fenced terraced garden and figures near a pavilion, all surrounded by various flowers and trees such as bamboo, prunus, lotus and pine trees. Each panel is inlaid with an inscription. They are each mounted in a *hongmu* frame. Each panel, 55 $\frac{1}{8}$ (140 cm.) high x 25 in. (63.5 cm.) wide

(4)

£15,000-20,000

\$22,000-28,000
€18,000-23,000

The inscriptions refer to famous poems or plays, corresponding to the scenes depicted on the panels:

Chang Sheng Dian, (the Palace of Eternal Youth), a Qing dynasty play written by Hong Sheng (1645 -1704).

Ren mian tao hua (meeting under peach blossom), a phrase that derives from the Tang poem by Cui Hu (772 - 846), referring to a romantic encounter under flowering peach blossom.

Gui Fei Zui Jiu, (the Drunken Beauty), a Qianlong period (1736-1795) Beijing Opera about the famous beauty Yang Guifei of the Tang Dynasty (618-907).

Er qiao guan shu (Two Beauties Reading) refers to the story of two beauties from the late Eastern Han period (184-220), as mentioned in a Song poem by Qin Guan (1049-1100).

清十九世紀末 漆嵌百寶人物故事圖
掛屏一組四幅

題字:

「長生殿 貴妃醉酒 人面桃花 二
喬觀書」





PROPERTY OF A DISTINGUISHED ASIAN GENTLEMAN

■*311

**A RARE HUANGHUALI 'SOUTHERN OFFICIALS HAT' ARMCHAIR,
NANGUANMAOYI**

MING DYNASTY, 17TH CENTURY

The shaped crest rail is supported on a curved backsplat finely carved with a ruyi medallion and curved rear posts which continue through the seat to form the rear legs. The outcurved arms are supported by tapering stiles and curved front posts continuing through the seat to form the front legs. The rectangular seat encloses a mat seat above a shaped, beaded apron carved with foliate scroll. The legs are joined by stepped stretchers at the side and a footrest at front.

40% in. (112.6 cm.) high, 23% in. (62.8 cm.) wide, 19% in. (50.2 cm.) deep

£20,000-30,000

\$29,000-42,000

€23,000-34,000

PROVENANCE

With Ming Furniture Ltd., New York, 2008.

From the collection of a distinguished Asian gentleman.

The 'Southern official's' hat armchair is one of the most popular forms in Chinese furniture. It differs from the official's hat armchair in that its crest rail continues into the back rails as opposed to extending beyond them. The style of the present example is therefore also known as a continuous yokeback armchair. For a comprehensive view of the evolution of the yokeback chair, see Sarah Handler, 'A Yokeback Chair for Sitting Tall,' *Journal of the Chinese Classical Furniture Society*, Spring 1993, pp. 4-23, where the author sheds light on the development of the yokeback chair as one of the earliest chair types in China. The first known depiction of the yokeback chair is from a cave painting in Dunhuang, dated 538. From that early period in Chinese history, the yokeback chair developed into one of the most popular and successful forms of furniture.

The present chair appears to be the matching pair to the continuous yokeback armchair illustrated by Sarah Handler in *Ming Furniture in the Light of Chinese Architecture*, Berkeley, California, 2004, p. 118.

明十七世紀 黃花梨如意紋南官帽椅

來源: 亞洲重要私人珍藏; 於2008年購自紐約古董商Ming Furniture Ltd.

END OF SALE







INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2018

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

26 MAY

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

27 MAY

Asia Contemporary Art
(Day sale)
HONG KONG

27 MAY

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

28 MAY

Chinese Contemporary Ink
HONG KONG

28 MAY

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

29 MAY

Fine Chinese Modern Paintings
HONG KONG

30 MAY

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

13 JUNE

Art d' Asie
PARIS

11 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13&14 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

21 SEPTEMBER

First Open
SHANGHAI

21 SEPTEMBER

20th Century and Contemporary Art
SHANGHAI

6 NOVEMBER

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

24 NOVEMBER

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

25 NOVEMBER

Asia Contemporary Art
(Day sale)
HONG KONG

25 NOVEMBER

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

26 NOVEMBER

Chinese Contemporary Ink
HONG KONG

26 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

27 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

28 NOVEMBER

Important Chinese Ceramics and Works of Art
HONG KONG

12 DECEMBER

Art d' Asie
PARIS

INTERNATIONAL CHINESE CERAMICS & WORKS OF ART DEPARTMENT



Athena Zonars
宋天娜
Chairman Asian Art,
Deputy Chairman
America



Pola Antebi
安蓓蕾
International Director
Hong Kong



Michael Bass
孟博瀚
International Director
New York



**Leila de Vos
van Steenwijk**
吳夜蕾
European Head
London, King Street



Géraldine Lenain
羅拉
International Director
Chairman's Office
Paris



Rosemary Scott
蘇玫瑰
Senior International
Academic Consultant
Asian Art
London, King Street

ASIA



Chi Fan Tsang
曾志芬
Head of Department
Hong Kong



Ruben Lien
連懷恩
Senior Specialist
Hong Kong



Liang-Lin Chen
陳良玲
Specialist
Head of Sale
Hong Kong



Sherese Tong
唐曉殷
Associate Specialist
Hong Kong



Joan Ho
何懿行
Associate Specialist
Hong Kong



Timothy Lai
黎添銘
Junior Specialist
Hong Kong



Dai Dai
戴岱
Senior Specialist
Beijing



Felix Pei
裴朝輝
Specialist
Beijing



Harriet Yu
俞敏婕
Associate Specialist
Shanghai

THE AMERICAS



Margaret Gristina
葛曼琪
Specialist
New York



Olivia Hamilton
高麗娜
Head of Sale
New York



Michelle Cheng
鄭玉京
Specialist
New York



Andrew Lick
李安哲
Specialist
San Francisco



Jessica Chang
張為君
Associate Specialist
New York



Vicki Paloympis
潘薇琦
Associate Specialist
New York



Ling'ao Tong
童凌鸞
Junior Specialist
New York



Rufus Chen
陳嘉安
Junior Specialist
New York

EUROPE



Marco Almeida
安偉達
Director, International
Senior Specialist
London, King Street



Kate Hunt
何玉清
Head of Sale
London, King Street



Ivy Chan
陳以昕
Specialist
London, King Street



Katie Lundie
龍愷曦
Associate Specialist
London, King Street



Cecilia Zi
紫潮
Junior Specialist
London, King Street



Dr Malcolm McNeill
莫友柯博士
Specialist, Chinese
Paintings
London, King Street



Caroline Allen
安嘉麗
Consultant
Export Art
London, King Street



Tiphaine Nicoul
倪蒂芬
Head of Sale
Paris



Camille de Foresta
芳琴搖
Specialist
Paris



Zheng Ma
馬征
Associate Specialist
Paris

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 terms, 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 any 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. For that reason 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 before you make a bid 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 item which does not have a report 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 accepted 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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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 or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(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 on +44 (0)20 7839 9060.

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 Credit Department on +44 (0)20 7839 9060.

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

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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 acceptable to Christie's and that 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 Credit Department on +44 (0)20 7839 9060.

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 may record telephone bids. 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 Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act 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 (also known as absentee bids or commission 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 Christie's LIVE™) may show bids in some other major currencies as well as sterling. 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, 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 do not accept responsibility 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 that 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** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT.London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. 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 1,000 euro 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

3% between 50,000.01 and 200,000

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.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

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 five years of the date of the auction, you give notice to 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 claims notified within a period of five 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 **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) 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

(iii) 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.

(i) 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.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) **books** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 seventh 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 in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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**, even in circumstances where we have released the **lot** to the buyer.

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 30th 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

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can 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;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 before you bid. 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 +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. 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. 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 any **lot** you purchase.

(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 **lot** 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 +44 (0)20 7839 9060. 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, whalebone, 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 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 recognised artist and/or that have a function, for example: 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) 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 one year of the date of the sale. Please check with the department for details on a particular **lot**.

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**.

I OUR LIABILITY 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) We do not 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 with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. 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.

5 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 this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

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** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 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 **buyer'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.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) 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 notice.

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 in 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' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

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.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7389 1611.

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'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

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.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's

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.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

o◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR PAINTINGS, PRINTS AND WORKS OF ART

A work catalogued with the name(s) or recognised designation of an artist or maker, without any qualification, is, in our opinion, a work by the artist or maker. In other cases, the following words or expressions, with the following meanings are used:

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"Attributed to ..."

In our opinion probably a work by the artist or maker in whole or in part.

"Circle of ..."

In our opinion a work of the period of the artist or maker and showing his influence.

"Manner of ..."

In our opinion a work executed in the style of the artist or maker but of a later date.

"After ..."

In our opinion a copy of any date of a work of the artist or maker.

"Signed ..."/"Sealed ..."/

Has a signature/seal which in our opinion is that of the artist

"With signature ..."/"With seal ..."/

Has a signature/seal which in our opinion is not that of the artist

"Dated ..."

Is so dated and in our opinion was executed at about that date.

"With date ..."/

Is so dated but was not in our opinion executed at that date.

FOR PORCELAIN AND CERAMICS

- A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (eg. "a Ming vase")
- A piece catalogued "in the style of" a period, reign or dynasty is in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (eg. "a vase in Ming style")
- A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (eg. "Kangxi six-character mark and of the period").
- A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (eg. "Kangxi six-character mark").
- Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S PARK ROYAL

Unit 7, Central Park

Acton Lane

London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





A RARE AND IMPORTANT PAINTED WOOD FIGURE OF A MYTHICAL LION
CHINA, SONG DYNASTY (960-1279)
€200,000-300,000

ART D'ASIE

Paris, 13 June 2018

VIEWING

9, Avenue Matignon
75008 Paris

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
+33 (0)1 40 76 83 75

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A MASSIVE AND EXTREMELY RARE *DOUCAI* AND *FAMILLE ROSE* 'ANBAXIAN' VASE, *TIANQIUPING*
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

21¼ in. (53.9 cm.) high
HK\$70,000,000-90,000,000

**CELESTIAL IMMORTALS - THE TABER FAMILY *TIANQIUPING*
FROM PHILBROOK MUSEUM OF ART**

Hong Kong, 30 May 2018

VIEWING

25 - 29 May 2018

Hong Kong Convention and Exhibition Centre,
1 Harbour Road, Wan Chai, Hong Kong

CONTACT

Liang-Lin Chen
chnhk@christies.com
+852 2978 6734

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A MAGNIFICENT BLUE AND WHITE MOONFLASK
 QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)
 23¾ in. (59 cm.) high
 HK\$60,000,000-80,000,000

THE THREE QIANLONG RARITIES

Hong Kong, 30 May 2018

VIEWING

25 - 29 May 2018

Hong Kong Convention and Exhibition Centre,
 1 Harbour Road, Wan Chai, Hong Kong

CONTACT

Liang-Lin Chen
 chnhk@christies.com
 +852 2978 6734

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES

LEARN MORE AT [CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S
EDUCATION

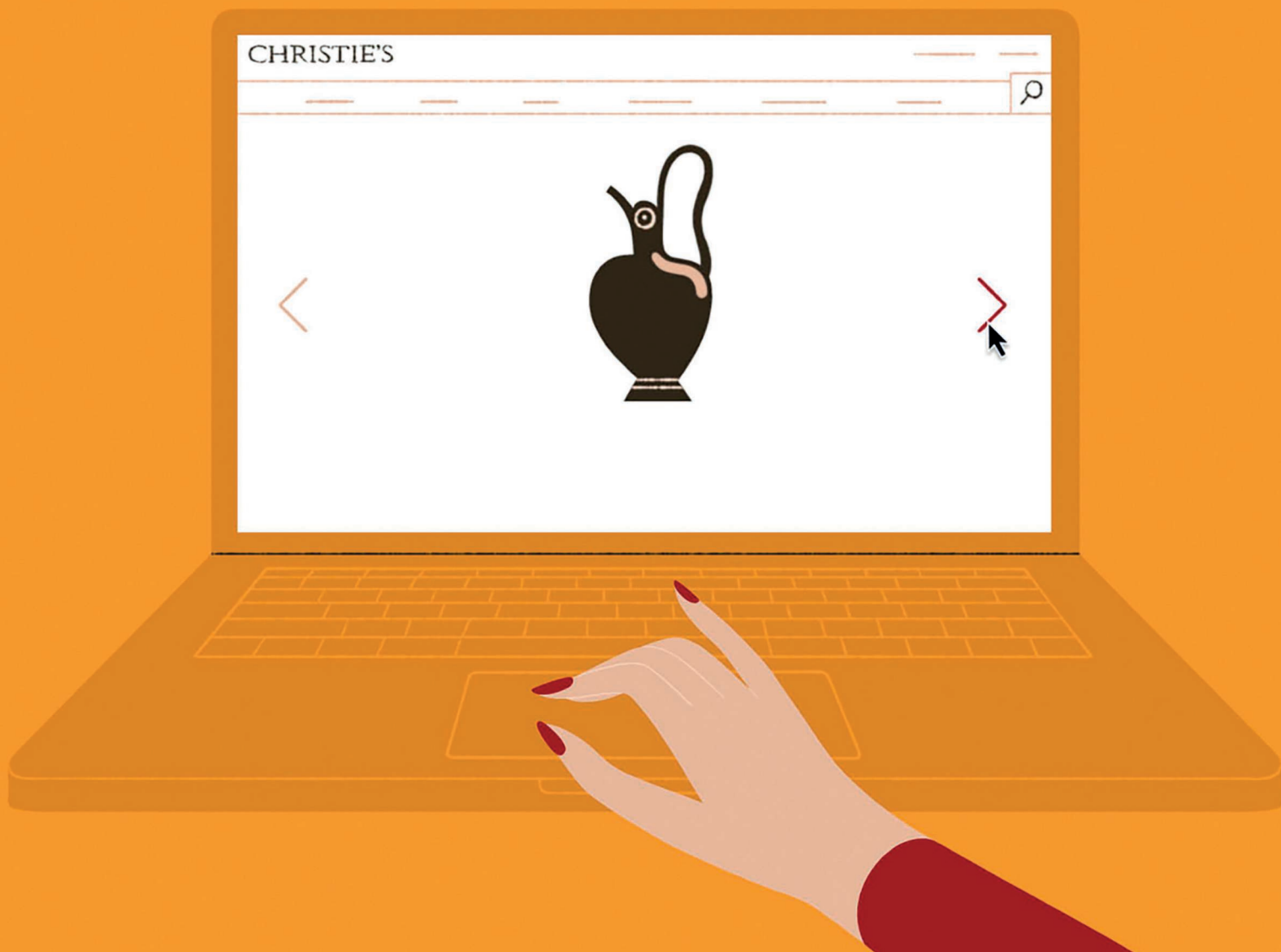
LONDON • NEW YORK • HONG KONG

CHRISTIE'S

*It is now easier than
ever to pay online.*

Log in to your online
account to seamlessly
manage purchases,
shipping and more.

christies.com



WRITTEN BIDS FORM

CHRISTIE'S LONDON

FINE CHINESE CERAMICS AND WORKS OF ART

TUESDAY 15 MAY 2018 AT 11 AM & 2 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: GUANYIN

SALE NUMBER: 15487

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN 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: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

15487

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Francis Belin
Tel: +852 2978 6756

ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang, *Deputy Chairman, Asia
International Director & Specialist
Head of Department*
Tel: +852 2760 1766

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7928

HONG KONG

Joyce Chan
Marcello Kwan
Angel Yip
Janice Chan
Cindy Lim
Ada Tsui
Vanessa Chung
Tel: +852 2760 1766

JAKARTA

Vanessa Pranoto
Tel: +62 (0)21 7278 6268

NEW YORK

Tianyue Jiang
Sarina Taylor
Tel: +1 212 468 7133

PARIS

Clara Rivollet
Fiona Braslau
Tel: +33 (0)1 40 76 85 83

SEOUL

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Grace Zhuang
Asia Chiao
Tel: +86 (0)21 2226 1516

SINGAPORE

Dexter How
Nicole de Silva
Tel: +65 6838 7202

TAIPEI

Lihua Tung
Yu-Shan Lu
Elise Chen
Tel: +886 2 2736 3358

TOKYO

Gen Ogo
Chie Kawasaki
Tel: +81 (0)3 6267 1782

ASIAN ART

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 76 05

CHAIRMAN

Jonathan Stone
Deputy Chairman, Asia
Tel: +852 2978 9989

CHINESE CERAMICS & WORKS OF ART

Pola Antebi, *International Director*
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Géraldine Lenain, *International
Director*

Chairman's Office, Paris
Tel: +33 (0)1 40 76 84 22

Leila de Vos van Steenwijk,
European Head
Tel: +44 (0)20 7389 2578

Rosemary Scott (Senior International
Academic Consultant)

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7928

HONG KONG

Chi Fan Tsang
Ruben Lien
Liang-Lin Chen
Sherese Tong
Joan Ho
Timothy Lai
Tel: +852 2760 1766

LONDON

Marco Almeida
Kate Hunt
Ivy Chan
Katie Lundie
Cecilia Zi
Caroline Allen (Consultant Export Art)
Tel: +44 (0)20 7389 2577

NEW YORK

Margaret Gristina
Michelle Cheng
Olivia Hamilton
Jessica Chang
Vicki Paloympis
Ling'ao Tong
Rufus Chen
Tel: +1 212 636 2180
Tel: +1 212 636 2211

SAN FRANCISCO

Andrew Lick
Tel: +1 415 982 0982

SHANGHAI

Harriet Yu
Tel: +86 (0) 21 2226 1527

TOKYO

Masahiko Kuze
Tel: +81 (0)3 6267 1766

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

CHINESE PAINTINGS

Ben Kong, *Deputy Chairman, Asia
International Specialist Head of
Department*
Tel: +852 2760 1766

BEIJING

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

Jessie Or
Carmen Shek Cerne
Sara Mao
Amy Cheng
Sophia Zhou
Yorkie Tam
Frank Yang
Tel: +852 2760 1766

LONDON

Dr Malcolm McNeill
Tel: +44 (0)20 7389 2577

NEW YORK

Elizabeth Hammer
Jennie Tang
Tel: +1 212 636 2193

SAN FRANCISCO

Rodania Leong
Tel: +1 917 951 2498

TAIPEI

Kim Yu
Tel: +886 2 2736 3356

TOKYO

Seiji Inami
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

JAPAN

Katsura Yamaguchi, *International
Director, Asian Art*
Tel: +81 3 6267 1766

LONDON

Anastasia von Seibold
Tel: +44 (0)20 7752 3127

NEW YORK

Takaaki Murakami
Tel: +1 212 636 2160

REGIONAL MANAGING DIRECTORS

Lillian Ng
Tel: +852 2978 9995

Rachel Orkin-Ramey
Tel: +1 212 636 2194

Leila de Vos van Steenwijk
Tel: +44 (0)20 7389 2578

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi
Tel: +852 2978 9936

Marie Faiola
Tel: +33 (0) 140 768 610

Meg Kaye
Tel: +44 207 389 2657

Annie Lee
Tel: +852 2978 9994

Emma Winder
Tel: +1 212 636 2183

PRIVATE SALES

Nelly Li
Tel: +852 2978 6797

ASIA REGIONAL OFFICES

BANGKOK

Benjawan Uraipravian
Tel: +66 (0) 2 252 3685

BEIJING

Jingjing Cai
Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Julia Hu
Tel: +65 6735 1766

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Charlotte Liu
Tel: +86 (0)21 6355 1766

SINGAPORE

Julia Hu
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Chie Hayashi
Tel: +81 (0)3 6267 1777

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pykkänen, Global President
François Curiel, Chairman, Europe & Asia
Loïc Brivezac
Gilles Erulin
Jean-François Palus
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

François Curiel, Chairman
Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director,
Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Simon Andrews, Mariolina Bassetti,
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Peter Brown, Olivier Camu,
Karen Carroll, Sophie Carter, Karen Cole, Paul Cutts,
Isabelle de La Bruyere, Roland de Lathuy,
Eveline de Poyart, Leila de Vos, Harriet Drummond,
Adele Falconer, David Findlay, Margaret Ford,
Edmond Francey, Daniel Gallen, Roni Gilat-Baharaff,
Philip Harley, James Hastie, Karl Hermanns,
Rachel Hilderley, Jetske Homan Van Der Heide
Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Jeremy Morrison, Nicholas Orchard, Francis Outred,
Henry Pettifer, Will Porter, Paul Raison,
Christiane Rantzaou, Tara Rastrick, Amjad Rauf,
François de Ricqlès, William Robinson,
Matthew Rubinger, Marc Sands, Tim Schmelcher,
John Stainton, Nicola Steel, Aline Sylla-Walbaum,
Sheridan Thompson, Alexis de Tiesenhausen,
Jay Vincze, Andrew Ward, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu,
Hélène David-Weill, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Polissena Perrone, Çiğdem Simavi

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Nicholas White, Mark Wrey

DIRECTORS, UK

Cristian Albu, Marco Almeida, Maddie Amos,
Katharine Arnold, Guy Agazarian, Alexandra Baker,
Sven Becker, Jane Blood, Piers Boothman,
David Bowes-Lyon, Louise Broadhurst,
Robert Brown, Lucy Campbell, Jason Carey,
Sarah Charles, Romilly Collins, Ruth Cornett,
Jessica Corsi, Nicky Crosbie, Laetitia Delaloye,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Virginie Dulucq, Christopher O'Neil-Dunne,
Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory,
Nina Foote, Christopher Forrest, Giles Forster,
Rebecca Gibson, Zita Gibson, Alexandra Gill,
Keith Gill, Leonie Grainger, Angus Granlund,
David Gregory, Annabel Hesketh, Sydney Hornsby,
Peter Horwood, Adrian Hume-Sayer,
Kate Hunt, Pippa Jacob, Simon James,
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,
Robert Lagneau, Tina Law, Adriana Leese,
Tom Legh, Brandon Lindberg, Murray Macaulay,
Graeme Maddison, Sarah Mansfield,
Nicolas Martineau, Astrid Mascher,
Roger Massey, Joy McCall, Neil McCutcheon,
Michelle McMullan, Daniel McPherson, Neil Millen,
Leonie Moschner, Chris Munro, Beatriz Ordovás,
Rosalind Patient, Anthea Peers, Keith Penton,
Romain Pingannaud, Sara Plumbly, Lisa Redpath,
Sumiko Roberts, Alice de Roquemaurel,
François Rothlisberger, Patrick Saich,
Tom Scott, Dominic Simpson, Nick Sims,
Clementine Sinclair, Sonal Singh, Katie Siveyer,
Kay Sutton, Rakhi Talwar, Zain Talyarkhan,
Timothy Triptree, Thomas Venning, Edwin Vos,
Amelia Walker, Ben Wiggins, Bernard Williams,
Georgina Wilsenach, Geoff Young

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Giulia Archetti,
Sarah Boswell, Phill Brakefield, Clare Bramwell,
Jenny Brown, Antonia Calnan, David Cassidy,
Alexandra Cawte, Marie-Louise Chaldecott,
Helen Culver Smith, Charlotte Delaney,
Freddie De Rougemont, Grant Deudney,
Milo Dickinson, Alessandro Diotallevi, David Ellis,
Amanda Fuller Pat Galligan, Elisa Galuppi,
Julia Grant, Pippa Green, Christine Haines,
Adeline Han, Daniel Hawkins, Anke Held,
James Hyslop, Wei-Ting Jud, Quardya Kebir,
Guady Kelly, Amy Kent, Imogen Kerr,
Hala Khayat, Alexandra Kindermann,
Julia Kiss, Polly Knewstubb, Rob Leatham,
Antoine Lebouteiller, Stephanie Manstein,
Tancredi Massimo di Roccasecca,
Georgie Mawby, David McLachlan, Lynda McLeod,
Melinda Melrose, Kateryna Merkalenko,
Toby Monk, Rosie O'Connor, Christopher Petre,
Antonia Pitt, Eugene Pooley, Sarah Rancans,
Sarah Reynolds, Meghan Russell,
Pat Savage, Julie Schutz, Hannah Schweiger,
Angus Scott, Charles Scott, Valeria Severini,
Ben Slinger, James Smith, Graham Smithson,
Annelies Stevens, Charlotte Stewart, Iain Tarling,
Sarah Tennant, Marie-Claire Turkington,
Shanthi Veigas, Julie Vial, Anastasia von Seibold,
Tony Walshe, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT