

FINE CHINESE CERAMICS
AND WORKS OF ART

中國瓷器及工藝精品

London 14 May 2019

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CHRISTIE'S





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FINE CHINESE CERAMICS AND WORKS OF ART

中國瓷器及工藝精品

LONDON 14 MAY 2019



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AUCTION

Tuesday 14 May 2019
at 11.15am (lots 70–168)
and 2.00pm (lots 169–336)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	10 May	10.00am – 4.30pm
Saturday	11 May	12.00pm – 5.00pm
Sunday	12 May	12.00pm – 5.00pm
Monday	13 May	9.00am – 4.30pm

With selected viewing from 6:00 pm – 8:30 pm (Monday 13th May)

AUCTIONEERS

Leila de Vos van Steenwijk and Katie Lundie

AUCTION CODE AND NUMBER

In sending absentee bids or making
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OPPOSITE:
Lot 107

FRONT COVER:
Lot 116

BACK COVER:
Lot 206

INSIDE FRONT COVER:
Lot 184

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

70

AN ARCHAIC BRONZE WINE VESSEL, *YOU*

LATE SHANG DYNASTY-WESTERN ZHOU DYNASTY, 12TH-11TH CENTURY BC

The vessel is finely cast with a broad pear-shaped body standing on a splayed foot with a loose over-head arched handle. It is boldly decorated in relief with raised flanges to the sides dividing large *taotie* masks on the body below a band of confronted *kui* dragons to the shoulder. The domed cover is decorated with raised flanges separating two *taotie* masks above a band of *kui* dragons, and is surmounted by a bud finial. The inside of the cover and the interior base of the vessel are cast with an inscription in intaglio reading *Ya Tan Fu Yi*, (dedicated to Father Yi of the Ya Tan clan).
9% in. (24.5 cm.) high overall

£60,000-80,000

US\$79,000-100,000
€70,000-93,000

PROVENANCE:

Acquired by the vendor's grandparents in the Middle East in the 1960s, and thence by descent within the family.

商晚期/西周 青銅亞覃父乙獸面紋卣

來源：英國私人珍藏，於1960年代所購，家傳至今

The current lot was loaned by the vendor's grandparents to the British Museum in 1981 for a year for study purposes. During this time, the museum wrote to the owners expressing an interest in purchasing it.

The *you* was an important wine vessel and entered the religious repertoire in the first century of the Anyang period of the late Shang Dynasty. Other examples of the same period as the present lot also display the large masks on the main decorative band flanked by shaped flanges on either side, all to accentuate its face and to draw the viewers' attention to the lower body. This arrangement is also seen on a *you* excavated in Hunan Ningxiang, illustrated in *Kaogu*, 1963.12, pp. 646-7, figs.1-2, with the upper register replaced by a band of upright lappets. See also a *you* in the Sackler Collection with similar decoration but with handles placed on a different axis, illustrated by R. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, p. 372, no. 64.

The arrangements of the flanges on the cover and sides of this vessel may be compared with the late Shang dynasty-Western Zhou period *you* (40 cm high) excavated from Wuming Guangxi in January 1974, illustrated in *Wenwu* 1978.10, p 93 and later published by Robert W. Bagley in *Shang Ritual bronzes in the Arthur M. Sackler Collections*, Washington, 1987, fig. 64.6, p 377.

Compare the present lot with two slightly larger *you* (30.2 cm. and 32.3 cm. high) dated to the late Shang-early Western Zhou dynasty with bovine mask handle terminals: one sold at Christie's New York, 20 September 2005, lot 151, and the other formerly in the Idemitsu Museum, sold at Christie's Hong Kong, 29 May 2013, lot 2172.



(inscription inside base)



(inscription inside cover)



PROPERTY FROM THE MICHAEL MICHAELS (1907-1986)
COLLECTION OF EARLY CHINESE ART (LOTS 71-74)

71

**A BRONZE HALBERD BLADE, GE, AND A BRONZE RITUAL
BLADE**

SHANG DYNASTY (1600-1100 BC)

The tapered halberd blade is crisply cast on each side with a stylised scroll design, and the *nei* is pierced with a single hafting hole. The knife is cast with a slightly tapered blade and a kidney-shaped ring handle. The surface of both blades have a pale green patina with malachite encrustations.

The ge, 10½ in. (26.7 cm.) long

The ritual blade 9⅞ in. (25.1 cm.) long

(2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

PROVENANCE:

The halberd blade:

Sotheby's London, 19 October 1965, lot 38.

Sotheby's London, 14 November 1972, lot 224.

The Collection of Michael Michaels (1907-1986), and thence by descent within the family.

The ritual blade:

Sotheby's London, 3 April 1979, lot 41.

The Collection of Michael Michaels (1907-1986), and thence by descent within the family.

See a *ge*-halberd blade with similarly shaped and decorated butt from the Harris Collection of important early Chinese art, sold at Christie's New York, 16 March 2017, lot 809.

Another example is in the Museum van Aziatische Kunst, Amsterdam, illustrated by C. Deydier, *Les Bronzes Chinois*, Paris, 1980, p. 231, no. 99.

商 青銅戈及青銅刀

來源:

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今

青銅戈: 倫敦蘇富比 1965 年 10 月 19 日, 拍品 38; 倫敦蘇富比 1972 年 11 月 14 日, 拍品 224

青銅刀: 倫敦蘇富比 1979 年 4 月 3 日, 拍品 41



Charlotte and Michael Michaels



72

A BRONZE RITUAL WINE VESSEL, GU

SHANG DYNASTY (1600-1100 BC)

The slender vessel is cast to the mid-section and lower body with *taotie* masks on a dense *leiwen* ground, separated by scored vertical flanges. The upper section is decorated with four stylised cicada blades rising upwards towards the flaring neck. The surface is of a pale greyish-green tone with milky-green malachite encrustations.

10¾ in. (27.4 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Sotheby's London, 8-9 July 1974, lot 3.

Sotheby's London, 8 July 1975, lot 10.

The Collection of Michael Michaels (1907-1986), and thence by descent within the family.

商 青銅饕餮蕉葉紋觚

來源: 倫敦蘇富比1974年7月8及9日, 拍品3; 倫敦蘇富比
1975年7月8日, 拍品10

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊
藏, 家傳至今





73

73

A BRONZE RITUAL TRIPOD FOOD VESSEL AND COVER, *DING*
WARRING STATES PERIOD (475-221 BC)

The vessel is raised on three cabriole feet, decorated with animal heads and is applied to the body with a pair of small loop handles. The cover is surmounted by a flared openwork crown finial formed by a network of interlocking serpents, surrounded by four loop fittings. The surface has a mottled greyish-green patina with areas of russet-coloured and azurite encrustation.
8 in. (20.3 cm.) wide

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

PROVENANCE:

Sotheby's London, 10 July 1979, lot 6.
The Collection of Michael Michaels (1907-1986), and thence by descent within the family.

Compare the current piece to a rare bronze elliptical vessel and cover, *xu*, with similar flared openwork crown finial to the top of the cover, sold at Christie's London, 10 November 2015, lot 22.

戰國 青銅鼎

來源: 倫敦蘇富比1979年7月10日, 拍品6

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986)舊藏, 家傳至今

74

A BRONZE CHARIOT SHAFT FITTING AND A BRONZE HARNESS JINGLE

THE CHARIOT FITTING, WESTERN ZHOU DYNASTY (11TH-10TH CENTURY BC)

THE HARNESS JINGLE, ZHOU DYNASTY (8TH-5TH CENTURY BC)

The fitting is cast with a central *taotie* mask and stylised scrolls. The surface has a dark brownish-black patina with mottled malachite encrustations. The jingle is cast to the front as a circular open flower, with an aperture to both sides, all supported on a spreading rectangular foot. The surface has a greyish-green patina with some malachite and russet-tone encrustations.

The chariot fitting 5½ in. (14 cm.) high

The jingle 6¾ in. (16.3 cm.) high

(2)

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

PROVENANCE:

The chariot fitting:

Sotheby's London, 15 July 1980, lot 186.

The Collection of Michael Michaels (1907-1986), and thence by descent within the family.

The harness jingle:

Sotheby's London, 3 October 1978, lot 29.

The Collection of Michael Michaels (1907-1986), and thence by descent within the family.

Compare the chariot fitting to a related example of similar form and decoration, also dated to the late 11th-early 10th century BC, illustrated by William Watson in *Ancient Chinese Bronzes*, London, 1977, pl. 34b.

西周 青銅饗饗紋車軸飾及 周 青銅鑾鈴

來源:

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986)舊藏, 家傳至今

青銅饗饗紋車軸飾: 倫敦蘇富比1980年7月15日, 拍品186

青銅鑾鈴: 倫敦蘇富比1978年10月3日, 拍品29

PROPERTY FROM A PRINCELY COLLECTION
(LOTS 75-105)



PROPERTY FROM A PRINCELY COLLECTION (LOTS 75-105)

***75**

A TURQUOISE-INLAID BRONZE HILT, GE

LATE SHANG DYNASTY (1600-1027 BC)

The hilt is cast in the form of a coiled dragon with a tail in the form of a bird with a hooked beak, and the body is inlaid on both sides with turquoise.

6 in. (15.1 cm.) long

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Collection of Louis Bataille, Paris, acquired prior to 1960.

Christie's Paris, 26 November 2002, lot. 199.

Property from a Princely Collection.

LITERATURE:

D. Lion-Goldschmidt and J.C. Moreau-Gobard, *Arts de la Chine*, Fribourg, 1960, p. 44.

This hilt originally formed part of a ceremonial dagger and can be compared to examples found in Anyang, the Shang capital from 1400-1050 BC, and included in the funerary furniture of Fu Hao, King Wu Ding's wife. A similar hilt at the Musée Guimet, Paris, is illustrated by Maud Girard-Geslan in *Bronze Archaïques de Chine, Tresors du Musée Guimet*, Paris, 1995, pp178-179. Some complete daggers are published in the National Palace Museum exhibition catalogue *Collector's Exhibition of Archaic Jades*, Beijing, 1999, pl.61 and in Mary Tregear and Shelagh Vainker, *Tresors de l'Art en Chine*, Paris, 1995, p.207.



(reverse)

晚商 嵌松綠石銅戈

來源:

巴黎Louis Bataille珍藏, 1960年前入藏

巴黎佳士得2002年11月26日, 拍品199

貴族私人珍藏

出版: D. Lion-Goldschmidt 及 J.C. Moreau-Gobard 著
《Arts de la Chine》, 弗萊堡, 1960年, 頁44



76

A BROWN JADE SWORD GUARD AND IRON SWORD

LATE WARRING STATES- WESTERN HAN DYNASTY (475 BC-AD 8)

The sword guard is well carved in low relief on each side with a median ridge that centres a *taotie* mask flanked by C-scrolls. The guard is still attached to a section of the original iron sword and a fragment of the wooden hilt and the jade is of an olive-brown tone.

11¼ in. (29.8 cm.) long

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

By repute, the Collection of Dr. David-Weill (1871-1952), no. 3058.

Sotheby's London, 29 February 1972, lot 57.

Western Private Collection.

Roger Keverne, London, May 2008.

Property from a Princely Collection.

The current lot may be compared with a jade guard illustrated in *Jadeware (I): The Complete Collection of Treasures of the Palace Museum*, no. 171, p 204.

戰國/西漢 玉劍瑋及鐵劍

來源:

傳Dr. David Weill (1871-1952)珍藏, 編號3058

倫敦蘇富比1972年2月29日, 拍品57

西方私人珍藏

倫敦古董商Roger Keverne, 2008年5月

貴族私人珍藏





***77**

A SMALL FINELY-ENGRAVED GILT-BRONZE STEM CUP
TANG DYNASTY (AD 618-907)

The deep sides of the cup are engraved in meticulous detail with equestrian huntsmen in pursuit of game in a landscape with flowers against a ring-punched ground above the knopped spreading foot and with a band of scrolling foliage below the rim.
2 in. (5 cm.) high

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

The Collection of Dr. Johan Carl Kempe (1884-1967).
Sotheby's London, 5 November 2008, lot 414.
Property from a Princely Collection.

The form and design of this stem cup may be compared to a slightly smaller Tang dynasty silver stem cup (9.8 cm. high) illustrated by Carol Michaelson in *Gilded Dragons*, London, 1999, p 22. fig. 4., similarly decorated with equestrian huntsmen chasing game against a ring punched ground and below a scrolling floral band. The current lot may also be compared to a stem cup sold at Christie's London, 14 July 1980, lot 298.

唐 鑲金銅刻人物圖高足杯

來源:

Dr. Johan Carl Kempe (1884-1967) 舊藏

倫敦蘇富比2008年11月5日, 拍品414

貴族私人珍藏



***78**

A SMALL GILT-BRONZE 'TORTOISE' SEAL

MING DYNASTY (1368-1644) OR EARLIER

The square seal is surmounted by a naturalistically cast tortoise standing foursquare. The base is incised with four characters.
1½ in. (3.4 cm.) diam.

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

The Collection of Dr. Johan Carl Kempe (1884-1967).

Sotheby's London, 5 November 2008, lot 415.

Property from a Princely Collection.

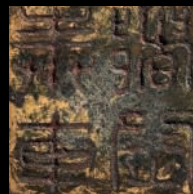
明或更早 鑲金銅龜鈕小方印

來源:

Dr. Johan Carl Kempe (1884-1967)舊藏

蘇富比倫敦2008年11月5日, 拍品415

貴族私人珍藏



(seal face)



(seal impression)



*79

A RARE SILVER IMPERIAL SEAL

NORTHERN SONG DYNASTY, DATED TO *GUICHOU* YEAR
CORRESPONDING TO 1013 AD

The seal is cast as a ferocious *chimera* with winged forelegs supported on a cloud-form base, its head turned to the side and jaw open in a growl beneath protruding eyes masked with heavy brows, its coat detailed with ring-punched scrolls. The underside seal face is cast with an inscription reading *Huang Song dazhong xiangfu guichou xiuneisi yinzuofang qian zhi* that may be translated as 'respectfully made by the jewellery section of the Palace Maintenance Office in the year *guichou* (1013 AD) of the Dazhong Xiangfu period of the exalted Song dynasty'.

2¾ in. (7 cm.) high

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Sotheby's London, 11 June 1991, lot 16.

Sotheby's Hong Kong, 25 April 2004, lot 104.

Sotheby's London, 14 May 2008, lot 662.

Property from a Princely Collection.

北宋1013年 御製銀瑞獸鈕印

來源:

倫敦蘇富比1991年6月11日, 拍品16

香港蘇富比2004年4月25日, 拍品104

倫敦蘇富比2008年5月14日, 拍品662

貴族私人珍藏



(seal face)



(seal impression)



***80**

A TIANHUANG SEAL

FIRST HALF OF 18TH CENTURY

The rectangular seal is of square cross-section and is incised on one vertical side with the characters *shaoling ju cixian zhuan*, and on the base with an inscription of fourteen seal characters and the characters *zhuwen*. The stone is of a rich honey tone.

1¼ x 1¼ x 2 in. (3.3 x 3.3 x 5.1 cm.)

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

Christie's Hong Kong, 27 November 2007, lot 1873.

Property from a Princely Collection.

The inscription on the vertical side bears the *zi* or style name of Cixian, indicating the artist Zhao Zhichen (1781-1860) who is recorded in *Zhongguo Meishujia Renming Cidian*, Shanghai renmin chubanshe, 2003, p. 1270.

The inscription on the base are two verses from a poem, *Jiang Shang Yin*, written by the Tang poet Li Bai (AD 701-762).

清十八世紀初 趙之琛田黃方印

印文: 興酣落筆搖五岳 詩成笑傲凌滄洲

邊款: 少陵句 次閑篆

來源:

香港佳士得2007年11月27日,拍品1873

貴族私人珍藏



(seal face)



(seal impression)



81

**A LARGE IMPERIAL GILT-DECORATED SPINACH-GREEN JADE
MUSICAL CHIME, *BIANQING***

KANGXI PERIOD, DATED BY INSCRIPTION TO 1716

The angled stone is drilled for suspension and is decorated in two shades of gilding with confronted five-clawed dragons running amidst clouds in pursuit of a flaming pearl, and the edges are painted with cartouches enclosing double *ruyi* and inscribed with *Kangxi wushiwu nianji*, 'Made in the fifty-fifth year of the Kangxi period' [corresponding to 1716]), and on the striking edge with *xianlu*, which denotes the tone. The jade is a dark green colour.

19¾ in. (49.8 cm.) wide, stand

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

Sotheby's New York, 16 March 1984, lot 345.

The Personal Collection of Alan and Simone Hartman.

Roger Keverne, London, May 2008.

Property from a Princely Collection.

EXHIBITED:

Christie's New York, 13-26 March 2001.

Museum of Fine Arts, Boston, August 2003-December 2004.

LITERATURE:

Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no. 64.

Chime stones appeared in the Shang dynasty and are amongst the earliest musical instruments in China. The chime would have been suspended from the circular aperture at its right angle and assembled in graduated sets of sixteen, according to size. They were hung in two tiers of eight within tall wooden frames. During the early Qing dynasty, the desire to follow Confucian traditions saw a revival of chime stones made by imperial commission for use in ritual ceremonies, banquets and processions.

Qing court protocol referred to two different types of chime stone sets: sets of sixteen stones (*bianqing*) and sets of twelve individual stones (*teqing*). The current lot belongs to the first category. It is more unusual to find a chime stone dated to the Kangxi period than those made during the Qianlong period. A Kangxi period spinach-green chime stone also dated to 1716, was included in the exhibition *Chinese Jade throughout the Ages*, Victoria and Albert Museum, London, 1975, and illustrated in the Catalogue, no. 410.



(inscriptions)

清康熙1716年 御製碧玉描金雲龍紋編磬

來源:

紐約蘇富比1984年3月16日, 拍品345

Alan及Simone Hartman私人珍藏

Roger Keverne, 倫敦, 2008年5月

貴族私人珍藏

出版: Robert Kleiner, 《Chinese Jades from the Collection of Alan and Simone Hartman》, 香港, 1996年, 編號64

展覽:

美國波士頓美術館, 2003年8月至2004年12月

紐約佳士得, 2001年3月13至26日



(reverse)



-82

A LARGE 'DREAMSTONE' MARBLE-INSET TABLE SCREEN
EARLY 19TH CENTURY

The stone has black striations reminiscent of mountain peaks, and is enclosed by a hardwood frame.

31 x 26½ in. (79 x 67 cm.), *huanghuali* wood frame

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Christie's South Kensington, 20 October 2009, lot 212.

Property from a Princely Collection.

Marble panels with natural markings reminiscent of ink landscape paintings became popular from the Ming dynasty onwards. They were treasured by scholars who displayed them in their studios and gardens. These 'stone paintings', were predominantly made of marble quarried from Dali in Yunan province.

清十九世紀初 大理石方屏

來源:

佳士得南肯辛頓2009年10月20日, 拍品212

貴族私人珍藏



*83

A RARE SMALL ROCK-CRYSTAL HU-FORM VASE

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

The flawless material is carved in imitation of an archaic bronze *hu*, with narrow raised bands encircling the body, neck, rim and foot. The mark is reserved on a finely stippled square on the base.

3¾ in. (8.6 cm.) high, box

£50,000-80,000

US\$66,000-100,000

€59,000-93,000

PROVENANCE:

Christie's, London, 26 January 1976, lot 179.

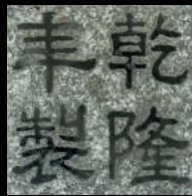
Shuisongshi Shanfang Collection.

Scholarly Works of Art from the Mary and George Bloch Collection; Sotheby's, Hong Kong, 23 October 2005, lot 119.

Auspicious Treasures for Scholars and Emperors, Selections from the Robert H. Blumenfield Collection; Christie's New York, 22 March 2012, lot 1215. Property from a Princely Collection.

LITERATURE:

G. Tsang and H. Moss, *Arts of the Scholar's Studio*, Oriental Ceramic Society, Hong Kong, 1986, pp. 244-5, no. 235.



(mark)

清乾隆 水晶弦紋小壺 方框《乾隆年製》刻款

來源:

倫敦佳士得1976年1月26日,拍品179

水松石山房珍藏

香港蘇富比2005年10月23日《瑪麗與莊智博珍藏》拍賣,拍品119

紐約佳士得2012年3月22日《Auspicious Treasures for Scholars and Emperors, Selections from the Robert H. Blumenfield Collection》拍賣,拍品1215

貴族私人珍藏

出版:

G. Tsang 及 H. Moss著《Arts of the Scholar's Studio》,香港東方陶瓷學會, 1986年, 頁244-5, 圖235.

This skilfully worked elegant vase may be compared with other small flawless rock crystal scholar's table articles produced by the Palace Workshops (*Zaobanchu*), including two plain cylindrical brush pots with similarly executed four-character Qianlong *yuyong* marks (made for the personal use of the Qianlong Emperor). One is published by G. Tsang and H. Moss, *Arts from the Scholar's Studio*, Oriental Ceramic Society, Hong Kong, 1986, pp. 156-7, no. 130, the other in *The Literati Mode*, Sydney L. Moss Ltd., London, 1986, no. 115. These pieces may have graced a desk or table in the imperial palace, or might have been included in one of the Qianlong Emperor's treasure boxes. Other crystal table articles in the Qing court collection, Beijing, are illustrated in *The Complete Treasures of the Palace Museum - Small Refined Articles of the Study*, Shanghai, 2009, no. 92, a mountain-form brush rest; no. 266, two mountain-peaked seals; and no. 281, a square seal paste box.



Pearls and jades of this world cannot be compared to the clay of Yixing
Wang Wenbo, Tao Qi Xing Zeng Chen Mingyuan

人間珠玉安足取，豈如陽羨溪頭一丸土
汪文柏 《陶器行贈陳鳴遠》





*84

A RARE YIXING SIGNED AND DATED SQUARE SEAL

SIGNED YOU QINQING, DATED TO AUTUMN OF THE *BINGXU* YEAR OF DAOGUANG, CORRESPONDING TO 1826, AND OF THE PERIOD

The tortoise-form knob is worked with a textured carapace and pierced horizontally for stringing. The seal is inscribed on one side with the maker's name, You Qinqing, and the date autumn day of *bingxu* year of Daoguang (1826). The base is inscribed with a nine-character seal reading *ting song ge* Hainan Zhou *shi zhi yin*, that might be translated as the 'Seal of Zhou of the 'Hall of Listening to the Pines' in Hainan'. The stoneware is of reddish-brown colour.

2 7/8 in. (4.8 cm.) square

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

With John Sparks Ltd., London, 1985.

Auspicious Treasures for Scholars and Emperors, Selections from the Robert H. Blumenfield Collection; Christie's New York, 22 March 2012, lot 1245.

Property from a Princely Collection.

EXHIBITED:

Los Angeles, Los Angeles County Museum of Art, *Sumptuous Elegance: Art of the 18th Century Qing Dynasty*, 17 March-30 June 1992.

道光丙戌(1826)年 宜興紫砂龜鈕方印

印文: 聽松閣海南周氏之印

刻文: 道光丙戌秋日 友琴慶製鐫

來源:

John Sparks, 倫敦, 1985年

紐約佳士得2012年3月22日《Auspicious Treasures for Scholars and Emperors, Selections from the Robert H. Blumenfield Collection》,拍品1245

貴族私人珍藏

展覽:

美國洛杉磯郡立美術館, 「Sumptuous Elegance: Art of the 18th Century Qing Dynasty」, 1992年3月17日至6月30日



(seal face)



(seal impression)



(inscription)

*85

AN YIXING STONEWARE BRUSH REST

QING DYNASTY (1644-1911)

The curved brush rest is modelled in shades of beige and dark brown, and is applied with a lychee, peanut, lotus pod and lotus shoot. The underside is impressed with a two-character seal mark reading Ming Yuan.

3¾ in. (9.5 cm.) long

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

With Sydney L. Moss Ltd., London.

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorn Collection; Bonhams Hong Kong, 28 November 2011, lot 272.

Property from a Princely Collection.

LITERATURE:

P. Moss, 'I-Hsing-Tea-Taste', in *Journal of the International Chinese Snuff Bottle Society*, vol. 10, no. 3, September 1978, p. 9, fig. 9.

清 宜興紫砂乾果蓮藕筆架

「鳴遠」篆書方印

來源:

Sydney L. Moss Ltd, 倫敦

香港邦瀚斯2011年11月28日《好善簪珍藏宜興紫砂》, 拍品272

貴族私人珍藏

出版: P. Moss, 'I-Hsing-Tea-Taste', 《Journal of the International Chinese Snuff Bottle Society》, 10冊, 編號3, 1978年9月, 頁9, 圖9.



***86**

AN YIXING MODEL OF A MYTHICAL BEAST

QIANLONG PERIOD (1736-1795)

The animated beast is naturalistically modelled in a crouching position with its bushy tail flicked over its haunches. It has piercing black eyes, barred teeth and white fangs and its fur is finely detailed with incised lines. Its claws are picked out in white and the stoneware is of a pale brown colour.
2¾ in. (6 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorn Collection; Bonhams Hong Kong, 28 November 2011, lot 207.
Property from a Princely Collection.

The current lot may be compared to an Yixing stoneware mythical beast dated to the Qianlong period in the Palace Museum and recorded as being in the Qing court collection, illustrated in *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p.234, pl.143.

清乾隆 宜興紫砂小異獸

來源:

香港邦瀚斯2011年11月28日《好善齋珍藏宜興紫砂》拍賣, 拍品207

貴族私人珍藏



*87

AN YIXING MODEL OF A TOAD

CHEN MINGYUAN, EARLY QING DYNASTY (1644-1911)

The toad is naturalistically modelled with a raised head, bulging eyes and a fixed, alert gaze. It has webbed feet and skilfully textured, warty skin and the stoneware is of a greyish-brown tone. The underside is impressed with two seals.

3¾ in. (9.5 cm.) long

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Hugh M. Moss Ltd., London, 1977.

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorne Collection;

Bonhams, Hong Kong, 28 November 2011, lot 226.

Property from a Princely Collection.

LITERATURE:

P. Moss, 'I-Hsing-Tea-Taste,' in *Journal of the International Chinese Snuff Bottle Society*, vol. 10, no. 3, September 1978, p. 6, fig. 5.



(mark)

Chen Mingyuan was active during the mid-17th to early 18th century and is one of the most accomplished Yixing potters. He is admired both for his technical skill and for his creativity as an artist. An Yixing model of a turtle by Chen Mingyuan in the Shanghai Museum with a similar 'Chen' seal is illustrated in *Themes and Variations: The Zisha Pottery of Chen Mingyuan*, Hong Kong, 1997, p. 196, pl. 94.

清早期 宜興紫砂蟾蜍

「陳」篆書圓印

「鳴遠」篆書方印

來源:

Hugh M. Moss Ltd, 倫敦, 1977

香港邦瀚斯·2011年11月28日《好善簪珍藏宜興紫砂》·拍品226

貴族私人珍藏

出版: P. Moss, 「I-Hsing-Tea-Taste」, 《Journal of the International Chinese Snuff Bottle Society》, 10冊, 編號3, 1978年9月, 頁6, 圖5.



***88**

A SMALL RECTANGULAR YIXING TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

The teapot is applied with a curved spout on one side, and a square handle on the other. The stoneware is of reddish-brown colour.

3 in. (7.8 cm.) high

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorn Collection; Bonhams Hong Kong, 28 November 2011, lot 201.

Property from a Princely Collection.

清乾隆 宜興紫砂方壺

來源:

香港邦瀚斯2011年11月28日《好善簪珍藏宜興紫砂》，
拍品201

貴族私人珍藏



*89

A PAIR OF YIXING SILVER-LINED CUPS AND SAUCERS

EARLY QING DYNASTY (1644-1911)

The silver-lined cups each have handles modelled in the form of a dragon with a bifurcated tail grasping a *lingzhi* in its mouth above seal marks. The saucers are each impressed with the same seal mark in the centre and one saucer has a silver rim. The potter's seal mark reads 'Dicheng'.

The saucers 4¼ in. (10.9 cm.) diam.

(2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Hugh M. Moss Ltd., 1966.

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorne Collection; Bonhams Hong Kong, 28 November 2011, lot 227.

Property from a Princely Collection.

清早期 宜興紫砂嵌銀杯碟一對

「砥成」篆書方印

來源:

Hugh M. Moss Ltd, 1966年

香港邦瀚斯2011年11月28日《好善移珍藏宜興紫砂》，
拍品227

貴族私人珍藏



(marks)



(marks)



***90**

**A VERY RARE YIXING COMPRESSED *FAMILLE ROSE* BLUE-GROUND
TEAPOT AND COVER**

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

The teapot is of compressed, rounded form and the exterior is covered with an unctuous blue enamel and decorated in bright red, white, yellow and green enamels with chrysanthemums and other flowers, all between decorative borders. The domed cover is similarly decorated and surmounted by a round finial.
4 $\frac{1}{2}$ in. (11.7 cm.) high

£50,000-70,000

US\$66,000-91,000

€59,000-81,000

PROVENANCE:

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorn Collection; Bonhams Hong Kong, 28 November 2011, lot 251.

Property from a Princely Collection.

Yixing pottery rarely enjoyed Imperial patronage although a small group of surviving teapots with Kangxi and Qianlong marks are known. It was during the Qianlong emperor's reign that Yixing pottery became a part of court life and the Emperor showed a clear admiration for the material. The Qianlong Emperor seemed to have a preference for decorating the Yixing body in a variety of media including enamels, monochrome glazes, metal and lacquer.

清乾隆 宜興紫砂藍地粉彩菊花紋壺

「大清乾隆年製」篆書款

來源:

香港邦瀚斯2011年11月28日《好善簪珍藏宜興紫砂》，拍品251

貴族私人珍藏



(mark)



*91

AN YIXING PEACH-FORM WATER POT
QING DYNASTY (1644-1911)

The pale beige body is finely modelled as two peaches, one halved and one whole, on a gnarled, leafy branch. The halved peach is applied with a peach stone on the interior wall which forms a receptacle that is pierced to allow water to flow in from the whole peach reservoir. The vessel is speckled with reddish slip to suggest the 'blush' of ripeness, and the base is stamped with a seal reading *shouwen*.

5¼ in. (13.4 cm.) wide

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorne Collection; Bonhams Hong Kong, 28 November 2011, lot 270.
Property from a Princely Collection.

The form of this elegant water pot modelled as two peaches attached to a branch with a peach stone inside the open fruit was carefully chosen both for its symbolic meaning and as a demonstration of technical ingenuity. Peach trees have a sacred connotation in China and in ancient times the wood of the peach tree was used as a charm against evil. Thus, the branch of this water pot serves both as a representation of the tree, and as a naturalistic feature joining the two peaches. The peaches themselves are symbols of longevity, and the fact of there being two of these fruit doubles the wish.

The association of peaches with longevity arises from the fact of their being symbols of the Star God of Longevity Shou Lao, and linked with the legend of the peaches which grew in the orchard of Xiwangmu, the Queen Mother of the West. These latter peaches took three thousand years to ripen, but conveyed immortality on anyone who ate them. Items decorated with or in the form of peaches were a popular birthday gift in the Ming and Qing dynasties. Small items for the scholar's table in the form of a single peach or two peaches, were especially popular in the 17th and 18th centuries. Another similar yixing double peach-form water pot was in the Robert Blumenfield collection and sold at Christie's New York in *Auspicious Treasures from the Blumenfield Collection*, 22 March 2012, lot 1253.

清 宜興紫砂雙桃式水盂

「壽文」篆書方印

來源:

香港邦瀚斯2011年11月28日《好善移珍藏宜興紫砂》，
拍品270

貴族私人珍藏



(mark)



*92

AN YIXING 'HUNDRED-FRUIT' TEAPOT AND COVER
SIGNED GE ZHENGXIANG, QIANLONG PERIOD (1736-1795)

The globular teapot is modelled in the form of a pomegranate applied with fruits and nuts. It has a water-chestnut-form handle and a lotus shoot-form spout that is impressed with two seals. The cover is fashioned as a mushroom. The teapot is incised with poetic inscriptions in *kaishu* eulogising the pomegranate and other fruits. The base is impressed with the seal marks 'Jiangxi' and 'Xiaoxiang'. The stoneware is of a speckled beige-brown colour. 4½ in. (11.4 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorn Collection; Bonhams Hong Kong, 28 November 2011, lot 203.
Property from a Princely Collection.

The potter Ge Zhengxiang was recorded as a native of Yixing who produced teapots and bowls during the Qianlong and Jiaqing periods (1736-1820).

The current lot may be compared to an Yixing stoneware teapot also applied with fruits and nuts and dated to the Qianlong period in the Qing court collection, and illustrated in *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p. 87, pl. 27.

清乾隆 宜興紫砂百果題詩壺

「蔣記」楷書方印

「小祥」楷書方印

詩文：「本是榴房結子多，菱腰藕口品如何？裝來顆粒皆秋色，百果園中次第歌」

落款：「貞祥」

來源：

香港邦瀚斯2011年11月28日《好善簪珍藏宜興紫砂》，
拍品203

貴族私人珍藏



*93

AN YIXING DOUBLE GOURD-FORM BRUSH WASHER

SIGNED CHEN MINGYUAN, EARLY QING DYNASTY (1664-1911)

The vessel is potted in the form of a double-gourd on a leafy vine. A beetle is depicted amidst six small holes on the leaf. The stoneware is of dark brown colour with some pale speckles. The base is inscribed with a four-character inscription in *kaishu* which reads Chen Mingyuan *zuo* (made by Chen Mingyuan) accompanied by a seal mark.

5¼ in. (13.3 cm.) long

£60,000-80,000

US\$79,000-100,000

€70,000-93,000

PROVENANCE:

Hugh M. Moss, Ltd., London, early 1970s.

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorn Collection; Bonhams Hong Kong, 28 November 2011, lot 209.

Property from a Princely Collection.

LITERATURE:

P. Moss, 'I-Hsing-Tea-Taste', in *Journal of the International Chinese Snuff Bottle Society*, vol. 10, no. 3, September 1978, p. 6, fig. 3.



(mark and inscription)

清早期 宜興紫砂葫蘆水洗

「陳鳴遠」篆書方印

「陳鳴遠作」行書刻款

來源:

Hugh M. Moss Ltd, 倫敦, 1970年代初期

香港邦瀚斯2011年11月28日《好善簪珍藏宜興紫砂》, 拍品209

貴族私人珍藏

出版: P. Moss, 「I-Hsing-Tea-Taste」, 《Journal of the International Chinese Snuff Bottle Society》, 10冊, 編號3, 1978年9月, 頁6, 圖3.

Chen Mingyuan, the maker of this brush washer, was active during the Kangxi and Yongzheng reigns in the mid-17th to early 18th century. He was a highly-celebrated ceramic artist and is generally regarded as one of the finest Yixing potters. He was particularly known for his ingenious use of natural forms, from teapots to models of fruits and nuts.

Chen Mingyuan's skill in carving naturalistic forms from Yixing clay is well attested by the peach-form cups, lotus leaf-form cups, pomegranate-form cups, and models of nuts in The Chinese University of Hong Kong illustrated by Lai Suk Yee and Theresa Bartholomew in *The Bei Shan Tang Legacy: Yixing Zisha Stoneware*, Hong Kong, 2015, pp. 354-365 and 368 - 381, nos. 137-142 and 144-151. The double gourd in the current water pot displays equal artistic skill.





***94**

A RARE AND FINELY-PAINTED YIXING BRUSH POT

SIGNED YANG JICHU, QIANLONG PERIOD (1736-1795)

The exterior is decorated with a continuous landscape with a scholar resting on a daybed in a pavilion shaded by a blossoming tree beside tall painterly mountains. The scholar looks out on a lotus pond scattered with ducks towards a fisherman on the other side of the pond. The base is impressed with a three-character seal mark.

6½ in. (15.4 cm.) high

£300,000-500,000

US\$400,000-650,000

€350,000-580,000

PROVENANCE:

Hugh Moss Ltd. 1970s.

Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorne Collection; Bonhams Hong Kong, 28 November 2011, lot 208.

Property from a Princely Collection.

LITERATURE:

Paul Moss, I-Hsing-Tea-Taste, *Journal of the International Chinese Snuff Bottle Society*, vol. 10, no. 3, September 1978, p. 10, fig. 17.

清乾隆 宜興紫砂彩繪山水人物圖筆筒

「楊季初」篆書方印

來源:

Hugh M. Moss Ltd, 1970年代

香港邦瀚斯2011年11月28日《好善簪珍藏宜興紫砂》，拍品208

貴族私人珍藏

出版: P. Moss, 「I-Hsing-Tea-Taste」, 《Journal of the International Chinese Snuff Bottle Society》, 10冊, 編號3, 1978年9月, 頁10, 圖17



(mark)





Tranquil contemplation on a summer's day – A painted Yixing brush pot

Rosemary Scott, Senior International Academic Consultant Asian Art

Amongst the rarest of vessels from the famous Yixing kilns of southern Jiangsu province are those decorated with fine surface painting using multicoloured slip. However, the names of a small number of artists working in this medium are documented. This brush pot bears the seal of one of those artists, Yang Jichu, who is recorded in the 1797 *Chongkan jingxi xianzhi* (Republished *Jingxi Gazetteer*) Jiangsu province, compiled by Tang Zhongmian and Ning Lishan, who both gained their *jinshi* degrees in 1793. Yang Jichu, who was active in the Yongzheng and Qianlong reigns of the 18th century, was particularly admired for his fine painting in slip on Yixing wares. Surviving examples of Yang Jichu's Yixing painted wares show that he painted on both pale-bodied brush pots, like the current example, and also darker so-called 'purple'-bodied brush pots, such as the vessel decorated with landscape, formerly in the collection of Chen Keli, sold by Christie's Hong Kong on 1st June 2016, lot 3374, and another decorated with crabs sold by Christie's Hong Kong on 30th November 2016, lot 3346 – both of which bear Yang Jichu's seal. Another dark-bodied brush pot with slip painted decoration and bearing a Yang Jichu mark preserved in the collection of the Palace Museum Beijing is illustrated in *Purple Sandy Ware, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2008, no. 115. Further slip painted, dark-bodied, brush pots bearing the seal of Yang Jichu are in the collections of the Suzhou Museum and the Yangzhou Museum, illustrated in *Zhongguo taoci quanji – 23 – Yixing*, Tokyo and Shanghai, 1982, nos. 24 and 70, respectively. A further dark-bodied brush pot bearing a Yang Jichu seal and decorated with a slip painted landscape is illustrated in *Yangxian shaqi jingpin tupu*, Taipei, 1985, pl. 40.

The pale golden coloured body of the current brush pot lends itself particularly well to landscape painting and emphasises the similarities between the landscapes painted on the stoneware brush pot and those painted on silk or paper. Another pale-bodied Yixing brush pot, formerly in the collection of Robert H. Blumenfeld, decorated with a landscape using similarly coloured slip and also bearing a Yang Jichu seal mark was sold by Christie's New York on the 22nd March 2012, lot 1246. A further light-bodied brush pot decorated with slip painted decoration and bearing the seal of

Yang Jichu is preserved in the Palace Museum Beijing and is illustrated in *Zhongguo taoci quanji – 23 – Yixing, op. cit.*, no. 116. A pale-bodied Yixing brush pot decorated in very similar style and with extremely similar landscape decoration to that of the current brush pot is also in the collection of the Palace Museum and is illustrated in *Zisha Wares in the Palace Museum*, Beijing, 2009, p. 184, no. 103. This brush pot has a Qianlong mark in place of the Yang Jichu seal impressed into its base. It is possible that this latter Beijing brush pot was made either as an imperial order, or that it was intended to be sent as imperial tribute. It may have been decorated by Yang Jichu but it may not have been appropriate for the artist to append his own seal to a vessel made for the emperor.

The landscape on the current brush pot is a very accomplished composition showing a scholar in summer robe seated on a day bed in a lakeside pavilion, gazing out over the water, in which lotuses bloom, towards a group of swimming ducks and a fisherman in his *sampan*. The mood of tranquil contemplation is suggested not only by the relaxed posture of the scholar, but by the two large wine jars, which can be seen within the pavilion. There is also a large white screen on what appears to be a wooden stand, and a rolled rattan curtain, which would have served to provide shade when unrolled. A servant is shown crossing the bridge from the rocky outcrop on the banks of the lake to the pavilion, which is built on stilts into the lake itself. The roof of the pavilion is thatched in keeping with imagery which occurs frequently in literati poetry and paintings. The branches of an old willow tree overhang the pavilion and on the other side of the rocky outcrop a gnarled cypress tree overhangs the water. The whole scene encapsulates the literati idyll of escape from the cares of official duties and the enjoyment of bucolic tranquillity.

The scene on the brush pot is laid out like a handscroll and is particularly reminiscent of paintings by the Ming dynasty artist Shen Zhou (1427–1509), whose courtesy names were Qí'nan and Shítian. Shen Zhou came from an honoured and wealthy family in Suzhou, and was able to devote his life to painting, calligraphy and poetry. He is regarded as one of the Four Masters of



the Ming, along with Wen Zhengming (1470-1559), Tang Yin (1470-1524) and Qiu Ying (1494-1552). He is closely associated with the ideals of the *wenren* literati tradition. His paintings usually reflect a restrained calmness and an underlying appreciation of nature. The painting on the current brush pot evokes aspects of the handscroll in ink on paper known as *Joint Landscape*, painted by Shen Zhou and Wen Zhengming, now in the collection of the Metropolitan Museum of Art, New York. Even closer similarities can be seen between the scene on the current brush pot and an album leaf in ink and colour on paper, *Landscape with Pavilion and Willows*, (Fig. 1), also in the collection of the Metropolitan Museum of Art, which is attributed to Shen Zhou. In the case of the album leaf, comparisons may be made not only with the subject matter on the brush pot, but certain aspects of painting style and even the choice of pigment colour.

This very rare Yixing brush pot is a remarkable example of literati aesthetics expressed in clay by a ceramic artist of unusual skill.



(fig. 1. Album leaf, *Landscape with Pavilion and Willows*)





(two views)

*95

A FAMILLE ROSE ENAMELLED GLASS SNUFF BOTTLE

IMPERIAL PALACE WORKSHOP, BEIJING, 1770-1790

The bottle is finely decorated in *famille rose* enamels with a garden scene of rocks, bamboo, a blossoming prunus tree and chrysanthemums, all below a band of stylised flowers and foliage to the neck.

1¾ in. (4.4 cm.) high

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Christie's London, 16 December 1983, lot 820.

With Robert Hall, 1984.

Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams

Hong Kong, 28 November 2011, lot 146.

Property from a Princely Collection.

EXHIBITED:

London, Sydney L. Moss Ltd., *An Exhibition of Chinese Snuff Bottles from the Collection of Mary and George Bloch*, October 1987; later travelled to Vienna, Creditanstalt, May-June 1993.

LITERATURE:

R. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, no. 17.

Journal of the International Chinese Snuff Bottle Society, Spring 2006, p. 34, fig. 34, second from top.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 6, Hong Kong, no. 1099.

清乾隆1770-1790年 玻璃畫琺瑯梅竹菊石圖鼻煙壺

北京宮廷造辦處御製品

來源:

倫敦佳士得1983年12月16日, 拍品820

Robert Hall, 1984年

香港邦瀚斯2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》, 拍品146

貴族私人珍藏

出版:

R. Kleiner, 《Chinese Snuff Bottles from the Collection of Mary and George Bloch》, 香港, 編號17.

JICSBS, 2006年春季, 頁34, 圖34, 從上第二列

Treasury 6, 編號1099

展覽:

Sydney L. Moss Ltd., 倫敦, 1987年10月

Creditanstalt, 維也納, 1993年5月至6月



***96**

A PURPLISH-BLUE CARVED GLASS SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, 1730-1770

The semi-translucent glass is carved on each side with four intertwined *kui* dragons forming the character *long* ('dragon'), all between mask and ring handles on the narrow sides.

2¼ in. (5.7 cm.) high

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

Gerd Lester, 1986.

Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams Hong Kong, 28 November 2011, lot 66.
Property from a Princely Collection.

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Chinese Snuff Bottles – A Miniature Art from the Collection of Mary and George Bloch*, March–June 1994
Singapore, National Museum of Singapore, *Chinese Snuff Bottles: A Miniature Art From The Collection Of Mary and George Bloch*, November 1994 – February 1995.

LITERATURE:

Robert Kleiner, Boda Yang, and Clarence F. Shangraw, *Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch*, Hong Kong, 1994, no. 75.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 5, Hong Kong, 1995, no. 826.

清1730-1770年 藍玻璃雕仿古夔龍紋鼻煙壺
北京宮廷造辦處御製品

來源:

Gerd Lester, 1986年

香港邦瀚斯2011年11月28日《瑪麗與莊智博鼻煙壺珍藏：第四部分》，拍品66

貴族私人珍藏

出版:

Robert Kleiner, Boda Yang, Clarence F. Shangraw 著, 《Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch》, 香港, 1994年, 編號 75.

Hugh Moss, Victor Graham 及 Ka Bo Tsang 著, 《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》, 5冊, 香港, 1995年, 編號 826.

展覽:

香港藝術館, 「Chinese Snuff Bottles: A Miniature Art From The Collection Of Mary and George Bloch」, 1994年3月至6月

新加坡國家美術館, 「Chinese Snuff Bottles — A Miniature Art from the Collection of Mary and George Bloch」, 1994年11月至1995年2月



***97**

A BLUE AND PINK-OVERLAY GLASS SNUFF BOTTLE

QING DYNASTY, 1770-1900

The transparent sapphire-blue and pale pink are skilfully carved through to the translucent, bubble-suffused ground with a continuous design of waves, with a mandarin duck and a lotus flower.

2½ in. (5.9 cm.) high, tourmaline stopper

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Albert Pyke.

Sydney L. Moss Ltd., 1963.

Elisabeth and Ladislav Kardos.

Sotheby's New York, 1 July 1985, lot 31.

Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams

Hong Kong, 28 November 2011, lot 63.

Property from a Princely Collection.

EXHIBITED:

Vancouver, Vancouver Centennial Museum, *Canadian Society for Asian Arts*, October 1977.

LITERATURE:

Vancouver colour-slide folder, no. 64.

Journal of the International Chinese Snuff Bottle Society, Winter 1995, p. 10.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 5, Hong Kong, 1995, no. 936.

清1770-1900年 粉套藍玻璃鴛鴦戲水紋鼻煙壺

來源:

Albert Pyke

Sydney L. Moss Ltd., 1963年

Elisabeth and Ladislav Kardos

紐約蘇富比1985年7月1日, 拍品 31

香港邦瀚斯2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》, 拍品63

貴族私人珍藏

出版:

Vancouver colour-slide folder, 編號64

《國際中國鼻煙壺協會的學術期刊》, 1995年冬期, 頁10

Hugh Moss, Victor Graham 及 Ka Bo Tsang著, 《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》, 5冊, 香港, 1995年, 編號 936.

展覽:

溫哥華Vancouver Centennial Museum, Canadian Society for Asian Arts, 1977年10月



***98**

A GREEN-OVERLAY BLUE GLASS SNUFF BOTTLE

QING DYNASTY, 1750-1790

The green glass is carved through to the blue ground with a praying mantis on a vine on one side and with a cricket on a cabbage beside millet and a lotus leaf on the other, and with cockscomb growing from a rocky outcrop on the two narrow sides.

2½ in. (6.4 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

With Hugh M. Moss, Ltd. circa 1972.

Paula J. Hallett.

Sotheby's New York, 27 June 1986, lot 25 (cover).

Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams

Hong Kong, 28 November 2011, lot 14.

Property from a Princely Collection.

EXHIBITED:

London, Sydney L. Moss Ltd., *An Exhibition of Chinese Snuff Bottles from the Collection of Mary and George Bloch*, October 1987; later travelled to Vienna, Creditanstalt, *Kleine Schätze aus China. Snuff bottles—Sammlung von Mary und George Bloch erstmals in Österreich*, May-June 1993.

LITERATURE:

R. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, p.83 no. 115.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 5, Hong Kong, 1995, no. 950.

清乾隆1750-1790年 藍套綠玻璃草蟲圖鼻煙壺

來源:

Hugh M. Moss Ltd., 約1972年

Paula J. Hallett

紐約蘇富比1986年6月27日, 拍品25號 (封面)

香港邦瀚斯2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》, 拍品14

貴族私人珍藏

出版:

Robert Kleiner著, 《Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch》, 香港, 1987年, 頁83, 115號

Hugh Moss, Victor Graham 及 Ka Bo Tsang著, 《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》, 5冊, 香港, 1995年, 編號 950.

展覽:

Sydney L. Moss Ltd., 倫敦, 「An Exhibition of Chinese Snuff Bottles from the Collection of Mary and George Bloch」, 1987年10月

Creditanstalt, 維也納, 「Kleine Schätze aus China. Snuff bottles—Sammlung von Mary und George Bloch erstmals in Österreich」 1993年5至6月



*99

A FIVE-COLOUR GLASS OVERLAY 'SHOU' CHARACTER SNUFF BOTTLE

QING DYNASTY, 1760-1820

The transparent red, yellow, blue, pink, and bluish-green glass overlay is skilfully carved through to the translucent bubble-suffused ground with a design of bats and *lingzhi* encircling a *shou* medallion.
2½ in. (5.9 cm.) high, tourmaline stopper

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

H. Johnson.
Sotheby's London, 11 March 1975, lot 77.
Drouot, Paris (Millon-Jutheau), 6 November 1983, lot 51.
Belfort Collection, 1986
Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams Hong Kong, 28 November 2011, lot 24.
Property from a Princely Collection.

EXHIBITED:

Toronto, Four Seasons Hotel, October 1983; later travelled to London, Sydney H. Moss, Ltd., *An exhibition of Chinese snuff bottles from the collection of Mary and George Bloch*, October 1987; Paris, Galeries Lafayette, *Les Plus belles collections privées de Hong-Kong*, April 1990; and Vienna Creditanstalt, *Kleine Schätze aus China. Snuff bottles—Sammlung von Mary und George Bloch erstmals in Österreich*, May-June 1993.

LITERATURE:

R. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, no.100.
R. Kleiner, *An exhibition of Chinese snuff bottles from the collection of Mary and George Bloch: at the Galleries of Sydney L. Moss, Ltd.*, London exhibition poster, October 1987.
Galeries Lafayette, *Les Plus Belles Collections Privées de Hong-Kong*, 1990, p. 12, no. 3.
Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 5, Hong Kong, 1995, no. 986.

清1760-1820年 透明套五色玻璃壽字紋鼻煙壺

來源:

H. Johnson

倫敦蘇富比1975年3月11日·拍品77

巴黎 Drouot(Millon-Jutheau) 1983年11月6日, 拍品51

Belfort 珍藏, 1986年

香港邦瀚斯2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》·拍品24

貴族私人珍藏

出版:

Robert Kleiner著, 《Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch》, 香港, 1987年, 編號 100.

Sydney L. Moss Ltd, 《An exhibition of Chinese snuff bottles from the collection of Mary and George Bloch》, 倫敦, 展覽海報, 1987年10月
Galeries Lafayette, 《Les Plus Belles Collections Privées de Hong-Kong》, 1990, 頁 12, 編號3

Hugh Moss, Victor Graham 及 Ka Bo Tsang著, 《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》, 5冊, 香港, 1995年, 編號 986

展覽:

Four Seasons Hotel, 多倫多, 1983年10月

Sydney L. Moss Ltd., 倫敦, 「An exhibition of Chinese snuff bottles from the collection of Mary and George Bloch」, 1987年10月

Galeries Lafayette, 「Les Plus Belles Collections Privées de Hong-Kong」, 巴黎, 1990年4月

Creditanstalt, 維也納, 「Kleine Schätze aus China. Snuff bottles—Sammlung von Mary und George Bloch erstmals in Österreich」
1993年5月至6月



***100**

A LAC BURGAUTÉ BUTTERFLY-FORM SNUFF BOTTLE

JAPAN, 1854-1930, PROBABLY TSUDA, SOKAN, 1868-1934

The bottle is in the shape of a butterfly and is decorated in shell and silver and gold foil on each side on a black lacquer ground.

2¼ in. (5.7 cm.) high, pearl stopper

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Sotheby's London, 7 June 1990, lot 377.

Sotheby's Hong Kong, 29 April 1992, lot 462.

Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams

Hong Kong, 28 November 2011, lot 147.

Property from a Princely Collection.

LITERATURE:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no. 1707

黑漆嵌螺鈿蝶形鼻煙壺

日本, 1854—1930年, 擬津田宗貫, 1868—1934年

來源:

倫敦蘇富比1990年6月7日, 拍品 377

香港蘇富比1992年4月29日, 拍品 462

香港邦瀚斯, 2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》, 拍品147

貴族私人珍藏

出版:

Hugh Moss, Victor Graham 及 Ka Bo Tsang 著, 《A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection》, 7 冊, 香港, 2009年, 編號 1707



***101**

A SILVER 'GUANGXU COIN' SNUFF BOTTLE

HUNG CHONG, GUANGZHOU OR SHANGHAI, 1890-1920

The coin is cast with the verso and recto of a Guangxu coin, inscribed in Chinese on one side with 'Guangxu *tongbao*' ('Guangxu currency'), and in Manchu on the other naming the Guangdong mint, all supported on a tall foot decorated with floral scroll. The foot is stamped with two seals, reading *xingfa* ('prosperity'), and the Roman letters 'HC'.

2½ in. (5.5 cm.) high, glass stopper

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Sotheby's London, 5 December 1983, lot 141.

Sotheby's London, 6 December 1994, lot 188.

With Robert Hall, circa 1995.

Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams

Hong Kong, 28 November 2011, lot 122.

Property from a Princely Collection.

LITERATURE:

Journal of the International Chinese Snuff Bottle Society, Spring 1998, p. 9.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no. 1629

銀鑄錢幣形鼻煙壺

恒昌號, 廣州或上海, 1890至1920年

來源:

倫敦蘇富比1983年12月5日, 拍品 141

倫敦蘇富比1994年12月6日, 拍品 188

Robert Hall, 約 1995年

香港邦瀚斯, 2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》, 拍品122

貴族私人珍藏

出版:

《國際中國鼻煙壺協會的學術期刊》, 1998年春期, 頁 9

Hugh Moss, Victor Graham 及 Ka Bo Tsang 著, 《A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection》, 7 冊, 香港, 2009年, 編號1629



***102**

A TURQUOISE SNUFF BOTTLE

QING DYNASTY, 1730-1880

The bottle is of natural pebble form, and the stone is of a rich tone suffused with a dark matrix.

1¾ in. (4.6 cm.) high

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Robert Hall (1987)

Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams Hong Kong, 28 November 2011, lot 105.

Property from a Princely Collection.

EXHIBITED:

London, Robert Hall, *Chinese Snuff Bottles. Collection of 12 titles*, October 1987.

Hong Kong, Hong Kong Museum of Art, *Chinese Snuff Bottles – A Miniature Art from the Collection of Mary and George Bloch*, March- June 1994

Singapore, National Museum of Singapore, *Chinese Snuff Bottles: A Miniature Art From The Collection Of Mary and George Bloch*, November 1994 - February 1995.

LITERATURE:

Robert Hall, *Chinese Snuff Bottles vol. I: Exhibition* October 12-18th London, 1987, no. 83

Robert Kleiner, Boda Yang, and Clarence F. Shangraw, *Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch*, Hong Kong, 1994, no. 244.

Moss, Hugh, Victor Graham, and Ka Bo Tsang. *A treasury of Chinese snuff bottles: the Mary & George Bloch collection*. Vol. 3. Hong Kong: Herald International. 1995, lot no. 418



清1730-1880年 綠松石隨形鼻煙壺

來源:

Robert Hall, 1987年

香港邦瀚斯·2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》, 拍品105

貴族私人珍藏

出版:

Robert Hall著, 1987年, 《Chinese Snuff Bottles vol. I: Exhibition October 12-18th 》, 編號83

Robert Kleiner, Boda Yang 及 Clarence F. Shangraw著, 《Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch 》香港, 1994年, 編號244

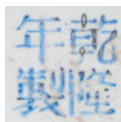
Moss, Hugh, Victor Graham, and Ka Bo Tsang著. 《A Treasury of Chinese Snuff Bottles: the Mary & George Bloch Collection》, 3冊, 香港: Herald International. 1995年, 編號418

展覽:

Robert Hall, 倫敦, 「Chinese Snuff Bottles. Collection of 12 titles」, 1987年10月

香港藝術館, 「Chinese Snuff Bottles: A Miniature Art From The Collection Of Mary and George Bloch」, 1994年3月至6月

新加坡國家美術館, 「Chinese Snuff Bottles — A Miniature Art from the Collection of Mary and George Bloch」, 1994年11月至1995年2月



(104, mark)



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*103

A CARVED TURQUOISE GLASS SNUFF BOTTLE

QING DYNASTY, 1710-1760

The opaque turquoise glass bottle is carved on either side with a concave circular panel.

1¾ in. (4.6 cm.) high

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

Hugh M. Moss Ltd., Hong Kong, 1985
Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams Hong Kong, 28 November 2011, lot 68.
Property from a Princely Collection.

EXHIBITED:

London, British Museum, *Chinese snuff bottles from the Mary and George Bloch Collection*, 21 June – 15 October 1995
Jerusalem, Israel Museum, *A Whiff of Luxury: Chinese Snuff Bottles from the Collection of Mary and George Bloch*, 4 August 1997 – 30 August 1997.

LITERATURE:

R. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, British Museum Press, 1995, no. 134.
Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 5, Hong Kong, 1995, no. 786.

清1710-1760年 孔雀綠玻璃鼻煙壺

來源:

Hugh M. Moss Ltd., Hong Kong, 1985

香港邦瀚斯, 2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》, 拍品68

貴族私人珍藏

出版:

Robert Kleiner著, 《Chinese Snuff Bottles from the Collection of Mary and George Bloch》, British Museum Press, 1995年, 編號134

Hugh Moss, Victor Graham 及 Ka Bo Tsang著, 《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》, 5冊, 香港, 1995年, 編號786

展覽:

大英博物館, 倫敦, 「Chinese snuff bottles from the Mary and George Bloch Collection」, 1995年6月至10月

以色列博物館, 耶路撒冷, 「A Whiff of Luxury: Chinese Snuff Bottles from the Collection of Mary and George Bloch」, 1997年7月至11月

*104

A BLUE AND IRON-RED-ENAMELLED COPPER AND GILT SNUFF DISH

QIANLONG FOUR-CHARACTER MARK IN BLUE ENAMEL AND OF THE PERIOD, 1770-1799, IMPERIAL PALACE WORKSHOPS, BEIJING

The small dish is raised on a circular foot, and is finely enamelled in blue, white and iron-red and gold details with a garden scene.

1¾ in. (4.37 cm.) diam.

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

With Hugh Moss (HK) Ltd., 1987.
Snuff Bottles from the Mary and George Bloch Collection: Part IV; Bonhams Hong Kong, 28 November 2011, lot 144.
Property from a Princely Collection.

EXHIBITED:

London, British Museum, *Chinese snuff bottles from the Mary and George Bloch Collection*, 21 June – 15 October 1995
Jerusalem, Israel Museum, *A Whiff of Luxury: Chinese Snuff Bottles from the Collection of Mary and George Bloch*, 4 August 1997 – 30 August 1997.

LITERATURE:

R. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, London, 1995, no. 22.
Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 6, Hong Kong, 1995, no. 110.

清乾隆1770-1799年 銅胎畫瑨紅及藍彩亭台樓閣圖
煙碟 藍彩「乾隆年製」楷書款

北京宮廷造辦處御製品

來源:

Hugh Moss (HK) Ltd., 1987年

香港邦瀚斯, 2011年11月28日《瑪麗與莊智博鼻煙壺珍藏: 第四部分》, 拍品144

貴族私人珍藏

出版:

Robert Kleiner著, 《Chinese Snuff Bottles from the Collection of Mary and George Bloch》1995年, 編號22

Hugh Moss, Victor Graham 及 Ka Bo Tsang著, 《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》, 6冊, 香港, 1995年, 編號1110

展覽:

大英博物館, 倫敦, 「Chinese snuff bottles from the Mary and George Bloch Collection」, 1995年6月至10月

以色列博物館, 耶路撒冷, 「A Whiff of Luxury: Chinese Snuff Bottles from the Collection of Mary and George Bloch」, 1997年7月至11月

105

A FAHUA BARREL-FORM GARDEN SEAT
MING DYNASTY (1368-1644)

The garden seat is decorated with a wide band of incised lotus scroll decorated in slip on a turquoise ground interrupted by two animal-head handles, all between two rows of raised bosses. The top is decorated with a central flower head surrounded by four lotus leaves.

15¼ in. (38.6 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Roger Keverne, London, October 2007.

Property from a Princely Collection.

明 瑤華蓮紋獸耳綉墩

來源:

Roger Keverne, 倫敦, 2007年10月

貴族私人珍藏



106

A LARGE LINGBI 'TURTLE' SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The scholar's rock is naturally shaped as a turtle stretching its head out from its shell. The stone is of a black velvety colour with natural off-white veins.

21¼ in. x 12½ in. (54 cm x 32 cm.), finely carved wood stand

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

清 靈璧賞石



■107

A RARE INSCRIBED AND DATED SIX-PANEL LACQUER SCREEN
DATED BY INSCRIPTION TO THE SIXTH YEAR OF THE WANLI PERIOD, CORRESPONDING TO 1579

It is boldly decorated in tones of white, brownish-black, green and red lacquer with a carved design depicting a pair of spotted deer resting on a riverbank next to graphically rendered rocks in a landscape of pine, prunus and bamboo. The poetic inscription eulogises the scene of pine and deer, and the smaller script states that this was made during Spring in the third month of the sixth year of Wanli, following a drawing by Liu Tingfang and engraved by Chen Guangxian.

Each panel 80% in. (203.6 cm.) high, 23¼ in. (59 cm.) wide

£80,000-120,000

US\$110,000-160,000
€93,000-140,000

明萬曆六年(1579年) 彩漆松鹿同春詩文六方屏
詩文: 草深宜伏鹿 松老欲成龍

來源: 意大利北部私人珍藏

PROVENANCE:

Private Northern Italian Collection.

The beautiful composition of this unusual, early lacquer screen is laden with symbolism. Spotted deer are associated with Daoist beliefs of immortality and their presence beneath a pine tree reinforces the message of longevity. A comparable but slightly later inscribed six-panel lacquer screen with the same decorative palette and subject, dated to the 22nd year of Kangxi, corresponding to 1684, was sold at Sotheby's Paris, *Pierre Bergé: From One Home To Another*, on 30 October 2018, lot 12.

草深宜伏鹿
老欲成龍

時在大明嘉曆六年春三月
別授懷社御饒還同知郭文榮頓首拜賀
洪都子揚劉璽芳繪稿
武陵陳光憲發蜀於不求是書





■108

**A RARE GILT-DECORATED POLYCHROME LACQUERED
INCENSE STAND, XIANGJI**

18TH CENTURY

The top of the stand is elaborately decorated with figures in a riverside landscape scene, featuring scholars and attendants observing a deer. The sides have *ruyi*-shaped pierced panels above aprons decorated with further figural scenes, all supported on tapering legs and raised on a square platform which is detailed with a dragon roundel.

34½ in. (87.5 cm.) high

£50,000-80,000

US\$66,000-100,000

€59,000-93,000

A Qianlong-period tiered box, painted in a similar style is in the Forbidden City, and is illustrated in *Splendors of China's Forbidden City*, Chicago, 2004, no. 315. The author notes that the style of raised gold motifs on a polished lacquer ground was favoured by the Yongzheng and Qianlong emperors, and was originally done in imitation of Japanese lacquer techniques.

清十八世紀 彩繪漆金木人物圖方香几



(top view)





■109

A LARGE PAIR OF GILT-LACQUERED WOOD SCREENS

19TH CENTURY

Each screen is decorated with the god of longevity, Shoulao, riding a deer with a large peach on his back, surrounded by bats and cranes in flight. The reverse is decorated with multiple 'shou' characters in various forms of stylised seal script.

82 in. (208.2 cm.) high, 48¾ in. (123.8 cm.) wide,
24¼ in. (61.5 cm.) deep (2)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

清十九世紀 漆金木壽老圖屏一對



(reverse)

PROPERTY OF A PRIVATE ENGLISH COLLECTOR

■~110

A RARE HUANGHUALI GAMES TABLE

18TH CENTURY

The square top is detailed with rounded and beaded edges, with a small shallow drawer to the centre of each side. The shaped legs are detachable. 32¼ in. (82 cm.) wide, 30½ in. (77.8 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

清十八世紀 黃花梨方桌

來源: 英國私人珍藏

Games tables are a rare form. In the Ming and Qing periods, special games tables were fitted with various boards and containers for games pieces.

Since double sixes, chess and *weiqi* were all popular Ming and Qing board games, it was convenient to have all the equipment needed to play them in one table.

A *huanghuali* square game table in Dr S.Y. Yip's collection is illustrated by Grace Wu Bruce, *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, cat. 28, pp. 82-83. Another square *zitan* example in the T. Tsui Museum of Art, Hong Kong, is illustrated by Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley and Los Angeles, 2001, p. 201, fig. 12.19.

A *huanghuali* square games table previously in the Gangolf Geis Collection was sold at New York Christie's, 18 September 2003, lot 21.



111

A VERY LARGE FAMILLE ROSE PAINTED ENAMEL LOBED TRAY
QIANLONG PERIOD (1736-1795)

The tray is decorated with a central floral design of blossoming peonies, prunus, finger citron and iris enclosed within a border of scrolling foliage and stylised flower heads. The lobed cavetto has further flower and fruit sprays in cartouches between panels of stylised black foliate scroll. The reverse is similarly decorated with a central floral spray.

24 $\frac{5}{8}$ in. (62.7 cm.) diam.

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

清乾隆 銅胎畫琺瑯花果紋花口大盤





112

A PAIR OF CLOISONNÉ ENAMEL CAPARISONED ELEPHANTS
JIAQING PERIOD (1796-1820)

Each elephant is modelled in mirror image standing four-square with their heads turned to the left and right. The bodies are executed in white enamel and decorated with colourful trappings. Each back is covered by a long saddlecloth decorated with a chime amongst clouds above crashing waves, supporting a small saddle and a beribboned double gourd vase.

12 in. (30.5 cm.) high, carved, stained elm stands

(2)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

清嘉慶 掐絲琺瑯太平有象一對

The combination of an elephant carrying a vase on its back represents the rebus *taiping youxiang*, which may be translated as 'When there is peace, there are signs'.

Compare the present lot to a pair of elephants carrying baluster vases rather than double gourds formerly in the collection of Esmond Harmsworth, 2nd Viscount Rothermere (1898-1978), Daylesford House, Gloucestershire, sold at Christie's London, 13 June 2018, lot 70.

113

A SMALL CLOISONNÉ ENAMEL BOTTLE VASE
QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD (1736-1795)

The globular vase with slender neck is decorated with large lotus blossoms amongst scrolling tendrils, all between two bands of *ruyi*-heads encircling the mouth and foot. The gilt base is incised with the reign mark in a horizontal line, above the character 'man'.

5½ in. (14 cm.) high.

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Christie's London, 4 November 2008, lot 68.

清乾隆 掐絲琺瑯蓮紋長頸瓶 「乾隆年製」 「滿」 刻款

來源: 倫敦佳士得2008年11月4日, 拍品68

Compare to a similar *cloisonné* enamel vase in the Pierre Uldry collection, published in Brinker and Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no 285, p 283.



(mark)



PROPERTY FROM A PRIVATE ASIAN COLLECTION (LOTS 114 AND 115)

***114**

**A RARE AND LARGE CLOISONNÉ ENAMEL 'LOTUS-LEAF' BRUSH WASHER, XI
18TH CENTURY**

The impressive washer is fashioned as a broad, deep lotus leaf with its veins finely and naturalistically detailed in shades of green and russet enamels. The long spiralling gilt-bronze stems form the stand, and bear a further folded leaf, a lotus pod, and a blossoming lotus flower with white petals and pinkish tips; together with *Catalogue of the Avery Collection of Ancient Chinese Cloisonnés*, Museum of the Brooklyn Institute of Arts and Sciences, New York, 1912. 15¾ in. (40 cm.) wide

£30,000-50,000

US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Samuel Putnam Avery (1847- 1920), New York.
Museum of the Brooklyn Institute of Arts and Sciences, accessioned during 1909 and 1910.

EXHIBITED:

The Avery Collection of Ancient Chinese Cloisonnés, Museum of the Brooklyn Institute of Arts and Sciences, 1909-1910.

LITERATURE:

Avery Collection of Ancient Chinese Cloisonnés, Museum of the Brooklyn Institute of Arts and Sciences, New York, 1912, p 67, no. 129.

清十八世紀 掐絲琺瑯荷葉式洗

來源:

Samuel Putnam Avery (1847- 1920) , 紐約

於1909至1910年間贈予紐約布魯克林藝術與科學博物館
亞洲私人珍藏

出版:

《Avery Collection of Ancient Chinese Cloisonnés》,
紐約, 1912年, 頁67, 圖版129

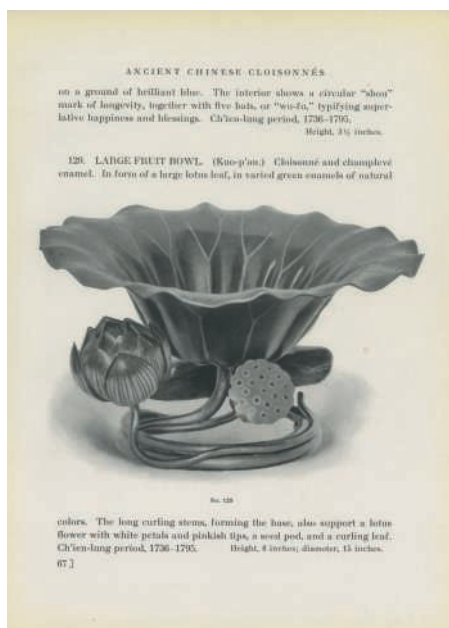
展覽:

「The Avery Collection of Ancient Chinese Cloisonnés」1909至1910年紐約布魯克林藝術與科學博物館展出

It is very rare to find a lotus leaf washer in *cloisonné* enamel and particularly one of this size. Although this subject matter was a popular choice of form for washers of the Qing period, they are more commonly crafted from other materials such as jade and crystal, for example, a jade lotus leaf-form washer sold at Christie's New York, 19-20 May 2013, lot 1739. For a similar but smaller *cloisonné* enamel lotus-leaf-form washer (24 cm. wide), see one sold at Christie's Hong Kong, 3 June 2015, lot 2916.



(cover of book)



(current lot illustrated)



***115**

A GILT-BRONZE FIGURE OF BAKULA

17TH-18TH CENTURY

The arhat is cast with long earlobes and a serene expression on his smiling face with the hair and eyes picked out in coloured pigment. He wears monk's robes decorated with chased floral decoration at the hem. He holds a mongoose in his hands and is seated with his legs folded under him on a double cushion stand chased with a large flower spray. The baseplate is decorated with a double *vajra*.
6¼ in. (15.8 cm.) high

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Private Asian Collection.

清十七/十八世紀 鑲金銅巴枯拉尊者坐像

來源: 亞洲私人珍藏



PROPERTY OF A GENTLEMAN
**A MAGNIFICENT GILT-BRONZE
SEATED FIGURE OF BODHISATTVA**



PROPERTY OF A GENTLEMAN

116

A MAGNIFICENT GILT-BRONZE SEATED FIGURE OF BODHISATTVA

EARLY MING DYNASTY, LATE 14TH-15TH CENTURY

The *bodhisattva* is seated in *rajalilasana*, the posture of royal ease, with his right hand resting on his raised knee and holding a bead, possibly the wish-granting jewel, *cintamani*, and the left hand resting on a closed book. His hair is swept back into a topknot beneath the crown, and long plaits cascade down the shoulders. The face has downcast eyes and a serene expression. The deity wears bracelets, earrings and a beaded necklace. A shawl is draped over the shoulders and around the arms and his *dhoti* is tied in a bow below the waist. The hems are finely detailed with incised lotus heads on scrolling foliage.

14% in (37.5 cm) high, excluding stand

£300,000-500,000

US\$400,000-650,000

€350,000-580,000

PROVENANCE:

Private Collection.

With Eskenazi Ltd, London, 2000.

LITERATURE:

A Dealer's Hand, The Chinese Art World Through The Eyes of Giuseppe Eskenazi, London, 2012, pl. 100, p 215.

明初十四/十五世紀 鑲金銅菩薩坐像

來源: 2000年倫敦古董商埃斯卡納齊私人珍藏

出版: 《A Dealer's Hand, The Chinese Art World Through The Eyes of Giuseppe Eskenazi》, 倫敦, 2012年, 圖100, 頁215

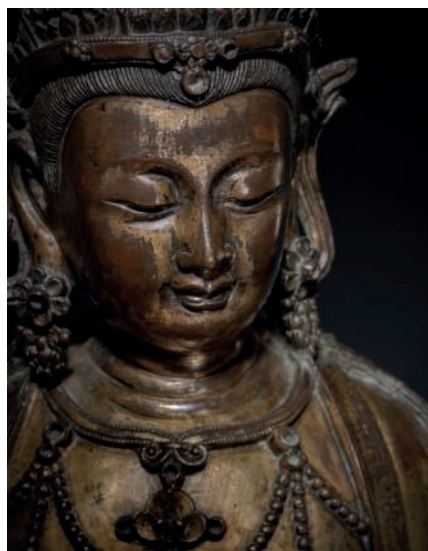


THE MATURATION OF A TRADITION:

An Early Ming Sculpture of the Water Moon Guanyin

Robert D. Mowry, Senior Consultant, Christie's

Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums



Apart from its compelling beauty, this early Ming sculpture representing a bodhisattva seated in the pose of royal ease is important for its impressive size and great rarity. Though its exact identity remains uncertain, the figure likely represents the so-called Water Moon Guanyin, a subject frequently depicted in Buddhist paintings of the Song (960–1279), Yuan (1279–1368), and Ming (1368–1644) periods but only infrequently portrayed in contemporaneous sculptures.

Meaning “enlightened being”, a bodhisattva¹ is a benevolent being who has attained enlightenment but who has selflessly postponed entry into nirvana in order to assist other sentient beings—young or zhongsheng—in gaining enlightenment and thereby release from the samsara cycle of birth and rebirth.² Bodhisattvas thus embody the Mahayana Buddhist ideal of delivering all living creatures from suffering. Thanks to the enormous stores they have amassed, bodhisattvas are able to assist others through the transfer of meritorious karma to those in need, a concept known in Sanskrit as *pariṇāmanā* and in Chinese as *huixiang*.

Bodhisattvas are presented in the guise of an early Indian prince, a reference to Siddhartha Gautama’s worldly status before he became the Historical Buddha Shakyamuni, implying that just as Siddhartha (traditionally, c. 563–c. 483

BC), who was born a crown prince, became a Buddha, so will bodhisattvas eventually become Buddhas, once all sentient beings have attained enlightenment. As evinced by this majestic sculpture, bodhisattvas generally are depicted with a single head, two arms, and two legs, though they in fact may be shown with multiple heads and limbs, depending upon the individual bodhisattva and the particular manifestation as described in the sutras, or sacred texts. Richly attired, bodhisattvas, who may be presented either standing or seated, are represented with long hair often arranged in a tall coiffure, or bun, atop the head, typically with long strands of hair cascading over the shoulders, and often with a crown surrounding the high topknot, all as seen in this sculpture. Bodhisattvas wear ornamental scarves, dhotis of rich silk brocade, and a wealth of jewelry that typically includes necklaces, armlets, bracelets, and anklets. Like Buddhas, bodhisattvas have distended earlobes; some wear earrings, others do not. Though bodhisattvas generally are shown barefoot, as in this sculpture, both early Indian and early Chinese images of bodhisattvas may be shown wearing sandals, often of plaited straw.³

This sculpture presents the bodhisattva seated in *lalitasana*, or the pose of royal ease.⁴ The figure sits with back straight and body erect—the embodiment of perfect posture—the head turned slightly to the left and with the eyes downcast and heavily lidded. The figure’s right leg is flexed and pulled up with the knee at chest height, the extended right arm resting on the right knee and the fingers of the right hand gingerly holding either a wish-granting jewel, or *cintamani*, or a bead, perhaps from a now-lost rosary.⁵ The left leg is pendant, and the left arm is lowered for support, with the hand resting on a traditional *han* book-storage box that is tied with a cord and presumably contains a Buddhist sutra in either Indian-style palm-leaf manuscript format or Chinese accordion-fold book format.

This figure wears both an undergarment that is held in place by a cincture at the waist and a dhoti that hangs to the ankles and that is secured at the hips with a long cord whose ends flutter as if animated by a breeze; though otherwise without ornament inside and out—the inside of the robe is visible beneath the bodhisattva’s right foot—each garment sports an elaborate floral border at top

and bottom. Embellished with brocaded edges, a capelet covers the upper part of the figure’s back, envelopes the shoulders, loops over the upper arms, and then falls to the figure’s legs, the left end terminating under the box on which the figure’s left hand rests, and the right end appearing at the bottom of the sculpture, beneath the figure’s right foot and resembling a scudding cloud. In addition to the crown, this bodhisattva wears earrings, bracelets, and an elaborate beaded necklace, the crown and necklace inset with semiprecious stones.

Although lacking a definitive diagnostic iconographic attribute, this sculpture likely represents Avalokiteshvara, the Bodhisattva of Infinite Compassion—who is known in Chinese as Guanshiyin Pusa, or more simply as Guanyin. A translation of the Sanskrit name Avalokiteshvara, Guanshiyin means “[The One Who] Perceives the Sounds of the World”, a reference to Guanyin’s ability to hear both the cries of the afflicted and the prayers of supplicants. Guanyin, an earthly manifestation of the Buddha Amitabha, guards the world in the interval between the departure of the Historical Buddha Shakyamuni and the appearance of Maitreya, the Buddha of the Future. Though Guanyin figures in more than eighty different sutras, the Lotus Sutra—known in Sanskrit as the *Saddharma Pundarika Sutra* and in Chinese as the *Miaofa Lianhua Jing*—is generally accepted as the earliest sacred text that presents the doctrines of Avalokiteshvara, that presentation occurring in Chapter 25. Titled *Guanshiyin Pusa Pumenpin* and devoted to Guanyin, that chapter describes Guanyin as a bodhisattva of infinite compassion who hears the cries of sentient beings and who works tirelessly to help all those who call upon his name. Thirty-three different manifestations of the bodhisattva are described, including female manifestations as well as ones with multiple heads and multiple limbs. This chapter has long circulated independently as stand-alone sutra called the *Avalokiteshvara Sutra*, or *Guanshiyin Jing* in Chinese, and is commonly recited or chanted at Buddhist temples in East Asia.

Regarded as a spiritual emanation of the Buddha Amitabha, Guanyin ordinarily is identified by the small representation of Amitabha that appears in the bodhisattva’s crown or at the front of the tall topknot of hair. The lack of an image of Amitabha atop this figure’s head has led some to question whether this sculpture truly represents Guanyin or might represent another bodhisattva. In fact, Chinese artists traditionally employed the royal ease pose only in association with major bodhisattvas, mainly in depicting Guanyin but occasionally also in portraying Manjushri—Wenshu Pusa in Chinese—the Bodhisattva of Transcendental Wisdom.⁶ The suggestion that this sculpture might represent Manjushri arises from the presence of the book on which the bodhisattva rests the left hand (as

Manjushri's standard attributes are a book and a sword). Even so, roughly contemporaneous sculptures clearly identified as Guanyin by the presence of an Amitabha Buddha atop the head also occasionally hold a book in the left hand.⁷ Whether wish-granting jewel or rosary bead, the object held in the figure's right hand also is one occasionally associated with Guanyin. Now in the collection of New York's Metropolitan Museum, a multi-armed Guanyin from the Dali Kingdom and dating to the eleventh or twelfth century holds a rosary in the lowered left hand (56.223)⁸. And the wish-granting jewel, or cintamani, ordinarily is associated only with Bodhisattvas Guanyin and Dizang (Bodhisattva Kṣitigarbha in Sanskrit), but not with Manjushri. Thus, the presence of both book and jewel or bead, in association with the pose of royal ease, argues that this figure most likely represents Guanyin.

The collection of the Musée Guimet, Paris, includes a closely related, if slightly smaller (H. 23.5 cm) gilt bronze sculpture that also depicts a bodhisattva seated in the pose of royal ease and with the left hand resting on a book (accession number MG 10639, fig. 1.). In the Guimet collection since 1894, the sculpture traditionally has been labeled Manjushri and dated to the eighteenth century, but Ma Yuanhao, a specialist in Chinese Buddhist sculpture, recently has reassigned it to Yuan-dynasty China and has identified the figure as Guanyin, his argument based on the assumption that the somewhat unconventionally presented figure atop the head represents Amitabha.⁹ Given that the Guimet sculpture probably represents Guanyin and that the present sculpture and the Guimet sculpture are closely related in style, general appearance, and mode of presentation, the present sculpture indeed likely represents Guanyin, an argument strengthened all the more by the pose and by the presence of the book and jewel.

Suggesting both tranquility and a relaxed withdrawal from the world, the royal ease pose implies that the figure so seated is at peace with both world and self and is engaged in contemplation. When seated in the pose of royal ease, Guanyin usually is presented either as the White Robed Guanyin or as the Water Moon Guanyin. The two are easily distinguished in paintings, as the White Robed Guanyin wears a simple, unadorned white robe with a scarf or shawl that covers the head—often concealing any crown or topknot of hair—and is typically placed in a subdued landscape with a waterfall;¹⁰ by contrast the Water Moon Guanyin is usually draped in the conventional robes of a bodhisattva and is set in a dense blue-and-green-style landscape representing a paradise bedecked with coral and jewels, with a moon above (that often serves as Guanyin's mandorla), and with a pond below in which the moon is reflected—hence the name Water Moon Guanyin.¹¹ Even when sculptures lack the original base and surround,

as typically is the case, the two modes are easily distinguished, as the White Robed Guanyin is presented with a scarf over the head, as evinced by a Five Dynasties (907–960) to Northern Song (960–1127), gilt bronze sculpture in the Cleveland Museum of Art (1984.7), whereas the Water Moon Guanyin is presented with a bodhisattva's standard robes and jewelry, with a topknot of hair, and often with a crown.

An original base for a Water Moon Guanyin sculpture, when present, typically represents the large, flat-topped rock on which Guanyin sits in his paradise.¹² Although only the bases of wooden sculptures usually survive, a ceramic sculpture from the Longquan kilns in Zhejiang province, dating to the Yuan to early Ming period and just slightly earlier than the present sculpture, depicts the Water Moon Guanyin seated in the pose of royal ease on a flat-topped rocky outcropping with craggy sides that rises from rolling waves below;¹³ in the collection of the British Museum, London (1991.0304.3), the sculpture, which the museum's curators date between 1300 and 1400, suggests the possible appearance of the base on which the present bodhisattva originally rested. Though much later, a Qing-dynasty (1644–1912) parcel-gilt bronze sculpture representing a White Robed Guanyin seated in royal ease and holding a baby retains its original base,¹⁴ the sculpture now in the collection of the Liaoning Provincial Museum, Shenyang. In the form of a rocky outcropping rising from rolling seas and symbolizing Mount Putuo, where Guanyin's paradise is believed to be, that base, though much exaggerated and populated with several accompanying figures, again perhaps suggests something of the general appearance of the bases of Song, Yuan, and Ming gilt bronze sculptures representing the Water Moon Guanyin.

Not specifically mentioned in the sutras, Guanyin's Water Moon manifestation was inspired by that episode in the story of the celebrated pilgrimage made by the devout Indian boy Sudhana—who is called Shancai Tongzi in Chinese—in which he visits Guanyin in his mountain paradise. As chronicled in the Gandavyuha Sutra—which is known in Chinese as *Rufajie pin* and which is the thirty-ninth and last chapter of the *Avatamsaka Sutra*—Sudhana, at the behest of Bodhisattva Manjushri, undertook a pilgrimage in quest of enlightenment, visiting and studying with fifty-three teachers and bodhisattvas until his journey finally led him to an understanding of the teachings of the Buddha. The twenty-eighth spiritual master that Sudhana visited was Avalokiteshvara, or Guanyin, whom he encountered in the deity's residence atop Mount Potalaka, which Chinese identify as Mount Putuo, an island believed to be in the East China Sea, to the southeast of present-day Shanghai.¹⁵ The description of Sudhana's encounter with Guanyin as described in the Gandavyuha Sutra provides the textual source for the Water Moon

manifestation.¹⁶ In China, devotion to Guanyin was popularized through the sutras, miracle tales, and legends by which the deity became associated with such natural elements as water and the moon, which, in turn, evoke themes of impermanence and change, reality, and reflection.

The pose of royal ease—a literal translation of the Sanskrit terms *lalitasana*, *rajalalitasana*, and *maharajalitasana*, the several terms denoting the exact placement and arrangement of the legs—traces its origins to ancient India.

Chinese artists first employed the royal ease pose in describing Buddhist figures in the eighth and ninth centuries, as witnessed by a ninth-century portable painting from Dunhuang depicting the Bodhisattva Manjushri Seated on a Lion and now in the British Museum, London (1919.0101.0.141).¹⁷ And, though early Chinese sculptures of Buddhist deities seated in royal ease are rare, a mid-eighth-century bronze sculpture in the Nelson-Atkins Museum, Kansas City, portraying Guanyin Seated on Mount Potalaka represents the Tang interpretation of the subject (F88-37/52).¹⁸ In fact, according to Wladimir Zwalf, formerly a keeper at the British Museum, the earliest archaeologically attested and thus reliably datable Chinese sculpture of a bodhisattva seated in royal ease—identical in pose to that of the present bodhisattva—is a finely cast gilt bronze made during the tenth century in the Wu-Yue Kingdom in east China and excavated from the Wanfo pagoda, Jinhua, Zhejiang province.¹⁹

Foreshadowing later sculptural interpretations of the subject, a gilt bronze example portraying the Water Moon Guanyin that dates to the tenth or eleventh century and that now is in the collection of the Harvard Art Museums, Cambridge, MA, typifies the Five Dynasties to early Northern Song style (1943.53.60, fig. 2.). A very early sculptural depiction of the Water Moon Guanyin, the Harvard work establishes the general appearance and mode of presentation for most subsequent gilt bronze representations of this subject. In like manner, the previously mentioned Five Dynasties to Northern Song, gilt bronze sculpture in the Cleveland Museum is among the earliest known sculptural representations of the White Robed Guanyin (1984.7).²¹ As the Harvard sculpture set the standard for subsequent gilt bronze representations of the Water Moon Guanyin, so did the Cleveland sculpture establish the mode for subsequent gilt bronze depictions of the White Robed Guanyin. Seated in the languid pose of royal ease, the Harvard sculpture has the oval face, bare chest with elaborate beaded necklace, capelet covering the upper back and enveloping the shoulders, and voluminous dhoti that covers the lower part of the body from the waist to the ankles, all of which would become the hallmarks of Yuan and Ming gilt bronze representations of the Water Moon Guanyin in Chinese style (as opposed to the Tibetan-influenced style that would become popular early in the Ming period).



Sculptural representations of the Water Moon Guanyin gained popularity in the Northern Song period, that popularity continuing into the Liao and Jin periods, through the Yuan dynasty, and into the Ming, the majority of those sculptures carved in wood. Well-known examples are in the collections of the Nelson-Atkins Museum, Kansas City (34-10), Metropolitan Museum of Art, New York (28.56), Museum of Fine Arts, Boston (50.590), British Museum (1920.0615.1), Harvard Art Museums (1928.110), Victoria and Albert Museum (A.7-1935), and Princeton University Art Museum (y1950-66), among others. In addition, numerous ceramic sculptures produced in qingbai porcelain at Jingdezhen, Jiangxi province, during the Yuan dynasty represent the Water Moon Guanyin, including examples in the Palace Museum, Beijing, the Nelson-Atkins Museum, Kansas City, MO (35-5), the Metropolitan Museum of Art, New York (1991.253.27), and the Victoria and Albert Museum, London (C30-1968), among others.²²

The present sculpture's immediate predecessors are those gilt bronze sculptures depicting the Water Moon Guanyin that were produced during the Yuan dynasty. Though few in number, they descend from sculptures of the Harvard type and display a remarkable consistency in style, general appearance, and mode of presentation. In addition to the previously mentioned sculpture in the Musée Guimet, Paris (MG 10639, fig. 3.), which, unlike the others, has a goatee, additional examples include those in the Royal Ontario Museum, Toronto (991.63.1),²⁴ Asian Art Museum, San Francisco (B60S566),²⁵ British Museum, London (1947.0712.392),²⁶ and Ashmolean Museum at Oxford University (EA1956.1376).²⁷ Slightly different in appearance, a bronze sculpture sold at Sotheby's, Paris, on 11 December 2014 (lot 105) nevertheless is related and is part of the same group.²⁸

Impressive and compelling, the present sculpture is rare and important, as it is one of the few gilt bronze representations of the Water Moon Guanyin from the early Ming period and likely dates to the late fourteenth or early fifteenth century. This sculpture's style represents an evolution from that of the Yuan-period images mentioned above, and its salient stylistic features mark it as a generation later than those figures, placing it in early Ming times. The broad shoulders and leonine chest convey a new sense of majesty, for example, just as the slightly larger head, which boasts larger eyes as well as topknot of hair encircled by a crown, imparts a strong sense of personality. Moreover, though still oval, the face is fuller and the cheeks fleshier than those of the earlier sculptures, the dimples that frame the mouth are deeper and more pronounced, and the earrings are larger and more emphatic, all of which hint at Tibetan influence, as do the inlays of semiprecious stones in the crown and necklace; even so, the sculpture assuredly is still in traditional Chinese, rather than Tibeto-Chinese, style. In addition, the securing of the undergarment just below the ribcage and the draping of the capelet so that it falls from the shoulder onto the right leg add visual interest to the long torso and thus imbue the figure with life. And a slightly revised arrangement of the drapery over the legs clarifies not only the position of the legs but their anatomical relationship to the rest of the body (an element that tends to be slightly ambiguous and not a little awkward in the Yuan sculptures). Despite the languid posture, the torso retains a sense of unmoving solidity, disturbed by neither overt movement nor dramatic distortion. Draping the lower body with effortless ease, the garments flow naturally and confidently, conforming to the body beneath and thus revealing both the presence and the form of that body. All of these features signal the emergence of a new and mature style that succeeds the style pioneered in the Yuan dynasty and that lays the foundation for further evolution in the Ming. Even so, with its hints of Indo-Tibetan influence—visible in the treatment of the face, for example, and in the use both of large earrings and of inlays of semiprecious stones—this sculpture anticipates the rise of the Tibeto-Chinese style.

Indeed, a Xuande period (1426-1435), Tibeto-Chinese-style, gilt bronze sculpture long in a Scottish collection that sold at Sotheby's, Hong Kong, on 8 April 2011 (lot 2839) depicts Guanyin seated in a pose of royal ease and incorporates elements drawn both from traditional Chinese styles and from the Indo-Tibetan tradition.²⁹ Bearing an inscription dated to 1435—i.e., to the tenth year of the Xuande reign—the sculpture blends elements of the two styles to create a new, hybrid style and thus reveals the importance of the present sculpture in the evolution and development of Chinese sculptural styles. From the traditional style, the 1435 sculpture drew the beaded necklace and the capelet with

embellished edges and long tails that envelope the shoulders and loop over the legs as well as the two-part lower garment, each plain and unadorned except for the brocaded edge at top and bottom. From the Indo-Tibetan style, the 1435 sculpture drew the compressed double-lotus base and the change of posture, from the lalitasana pose of the present sculpture to the rajalalitasana pose, a variant of the royal ease pose, in which the left leg is drawn up, knee flexed, but turned so that the leg lies flat and is perpendicular to the torso, as if the figure had been seated in the lotus position but then shifted positions and raised right knee to chest height. From the Indo-Tibetan style, the 1435 sculpture also drew the figure's elegant proportions and sensuous air, meticulously rendered details, and relatively square face with fleshy cheeks and small features pulled toward the center.

Not only rare and beautiful, this sculpture is exceptionally important as it represents the maturation of a long developmental sequence yet foreshadows the adoption of the new Tibeto-Chinese style. Alas, this sculpture's tenure as a transition between the traditional and Tibeto-Chinese styles would be brief, as the imperial court and its monied followers came to favor Tibetan-style Buddhism early in the Ming dynasty, particularly during the Yongle (1403-1425) and Xuande eras, when the imperial court made a concerted effort to build secular and religious alliances with Tibet, even inviting Tibetan monks to the capital, Beijing, to conduct religious services, with the result that by Yongle and Xuande times, the new Tibeto-Chinese style of sculpture had come to be the most preferred, eclipsing, but not wholly pushing aside, the traditional Chinese style.

1 Note that *pusa* is a contraction of *puti sacui*, which is a Chinese transliteration of the Sanskrit term "bodhisattva".

2 For information on bodhisattvas in general and on Avalokitesvara in particular, see: Robert E. Buswell, Jr. and Donald S. Lopez, Jr., *The Princeton Dictionary of Buddhism* (Princeton, NJ: Princeton University Press), 2013; A.L. Basham, "The Evolution of the Concept of the Bodhisattva" in Leslie S. Kawamura, *The Bodhisattva Doctrine in Buddhism* (Waterloo, Ontario, Canada: Published by Wilfrid Laurier University for the Canadian Corporation for Studies in Religion), 1981; Paul Williams, *Mahayana Buddhism: The Doctrinal Foundations*, 2nd ed., in the *Library of Religious Beliefs and Practices* series (New York: Routledge), 2009; Chün-fang Yü, *Kuan-Yin: The Chinese Transformation of Avalokitesvara* (New York: Columbia University Press), 2001; Chün-fang Yü, "Avalokiteśvara: The Bodhisattva of Compassion", *Oxford Research Encyclopedia, Religion*, (religion.oxfordre.com), pp. 1-16, Online Publication Date: Aug 2016, <http://religion.oxfordre.com/view/10.1093/acrefore/9780199340378.001.0001/acrefore-9780199340378-e-167>

3 See: Angela Falco Howard et al., *Chinese Sculpture in The Culture and Civilization of China series* (New Haven: Yale University Press; and Beijing: Foreign Languages Press), 2006, p. 228.

4 “Pose of royal ease” is a translation of the Sanskrit term *lalitasana*—which means the “king’s pose”; it designates a seated position in which the figure sits, as if a king on a throne, with one leg pendant and the other leg flexed and pulled back with the knee at chest height.

5 Given that it is small and is pierced through with a hole, the object more likely represents a rosary bead than a wish-granting jewel. Presumably integrally cast with the present sculpture, this bead perhaps anchored the remaining beads of a rosary that were affixed to the sculpture after casting.

6 For an image of Bodhisattva Manjushri (Wenshu Pusa) seated in the pose of royal ease, see: Denise Patry Leidy, Donna Strahan, et al., *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art; and New Haven, CT, and London: Yale University Press), 2010, p. 180 (42.25.5).

7 See, for example, the Yongle-period Guanyin that also holds a book in a similar, if commensurately smaller, han storage box and that sold at Christie’s, New York, on 20 March 2014, lot 1622: Christie’s, *The Sublime and the Beautiful: Asian Masterpieces of Devotion*, 20 March 2014 (New York: Christie’s), 2014, pp. 110–115, lot 1622. For discussions of those forms of Guanyin holding a book, see: Jacob N. Kinnard, *Imaging Wisdom: Seeing and Knowing in the Art of Indian Buddhism* (Richmond, Surrey, England: Curzon), 1999, p. 166 and note 59; also see: Benoytosh Bhattacharyya, *The Indian Buddhist Iconography, Mainly Based on the Sadhanamala and Cognate Tantric Texts of Rituals*, Appendix, 2nd ed. (Calcutta: Firma K.L. Mukhopadhyay), 1958, p. 420, fig. 78(A), p. 424, fig. 96(A), and p. 425, fig. 99(A).

8 See: Leidy and Strahan, *Wisdom Embodied*, 2010, p. 138, no. 33 (56.223).

9 See: Ma Yuanhao, editor and photographer, *Guanyin Zaoxiang Haiwai Yizhen* [Overseas Treasures of Guanyin Statues], vol. 2, (Hangzhou: Zhejiang Sheying Chubanshe), 2016, pp. 294–295. Ma Yuanhao, ‘Guanyin Zaoxiang Haiwai Yizhen’, vol. 2, (Hangzhou: Zhejiang Sheying Chubanshe), 2016, p. 294–295.

10 For a hanging scroll in the Metropolitan Museum of Art, New York, see: Wen C. Fong, *Beyond Representation: Chinese Painting and Calligraphy, Eighth–Fourteenth Century* (New York: Metropolitan Museum of Art), 1992, p. 360, pl. 80 (1982.3.3). Also see the famous painting by Muqi Fachang (13th century) representing the White Robed Guanyin, the painting long preserved in the collection of Daitoku-ji Temple, Kyoto, Japan; the painting is the central panel of a triptych that includes a painting of a crane at the left and one of a mother gibbon and her baby at the right. See: Richard M. Barnhart, et al., *Three Thousand Years of Chinese Painting in The Culture and Civilization of China series* (New Haven, CT: Yale University Press; and Beijing: Foreign Languages Press), 1997.

11 For an example in the Harvard Art Museums, Cambridge, MA, see: James Cuno et al., *Harvard’s Art Museums: 100 Years of Collecting* (Cambridge, MA: Harvard University Art Museums; and New York: Harry N. Abrams, Inc.), 1996, pp. 70–71 (1943.57.12).

12 For examples with original wooden bases, see the famous sculpture dated to the Liao (907–1125) or Jin (1115–1234) dynasty in the collection of the Nelson-Atkins Museum of Art, Kansas City, MO, published in Colin Mackenzie, et al., *Masterworks of Chinese Art: The Nelson-Atkins Museum of Art* (Kansas City, MO: Nelson-Atkins Museum of Art), 2011, pp. 80–81, no. 20 (34-10); and the similarly dated example in the Victoria and Albert Museum, London, published in John Larson and Rose Kerr, *Guanyin: A Masterpiece Revealed* (London: Victoria and Albert Museum), 1985 (A.7-1935).

13 See: Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum* (London: British Museum Publications), 2001, 16:96 (1991.0304.3); also see: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=253183&partId=1&searchText=Guanyin&images=true&page=2

14 Not published. See: <https://i.pinimg.com/originals/db/be/9c/dbbe9ca8f32dca9469f221f55301cb3b.jpg>

15 A legendary mountain, Mount Potalaka—formally termed Butuoluo Shan in Chinese—is mentioned in Buddhist sutras and, according to the *Gandavyuha Sutra*, is the residence of the Bodhisattva Avalokiteshvara (Guanyin). Indians traditionally believe Mount Potalaka to be in south India, either in today’s Tamil Nadu or in the seas to the south of the Indian subcontinent; by contrast, Chinese traditionally identify Mount Potalaka with the legendary Mount Putuo, an island believed to be in the East China Sea, to the southeast of modern Shanghai.

16 For information on Sudhana, his pilgrimage, and illustrations based on the *Gandavyuha Sutra*, see Jan Fontein, *The Pilgrimage of Sudhana: A study of Gandavyuha Illustrations in China, Japan and Java* (The Hague and Paris: Mouton), 1967.

17 See: Roderick Whitfield, *The Art of Central Asia: The Stein Collection in the British Museum* (Tokyo: Kodansha International in co-operation with the Trustees of the British Museum), 1st ed., 1982, vol. 1, pl. 54 (1919.0101.0.141).

18 See: Deborah Emont Scott, ed., *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, 7th ed. (Kansas City, MO: Nelson-Atkins Museum of Art), 2008, p. 331, fig. 148 (F88-37/52).

19 Wladimir Zwalf, *Buddhism: Art and Faith* (London: British Museum Publications), 1985, p. 298 (1947.0712.392).

20 Not published. See: <https://www.harvardartmuseums.org/collections/object/204070?position=4>

21 Not published. See: <http://www.clevelandart.org/art/1984.7>

22 For illustrations and scholarly discussion of these qingbai sculptures, see: Denise Patry Leidy, “Qingbai Buddhist Sculpture: Lecture Given by Denise Leidy on 14th June 2017, The Annual AGM Lecture”, *Transactions of the Oriental Ceramic Society* (London: Oriental Ceramic Society), in press, forthcoming in 2019.

23 See: Ma Yuanhao, *Guanyin Zaoxiang Haiwai Yizhen*, vol. 2, 2016, pp. 294–295. Ma Yuanhao, ‘Guanyin Zaoxiang Haiwai Yizhen’, vol. 2, 2016, p. 294–295.

24 See: James C.Y. Watt, et al., *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty* (New York: Metropolitan Museum of Art; and New Haven, CT: Yale University Press), 2010, p. 115, fig. 149.

25 See: *Masterpieces of Oriental Art from the Collection of the Asian Art Museum of San Francisco* (Kyoto, Japan: Kyoto National Museum), 1995; also see: <http://onlinecollection.asianart.org/view/object/asitem/search@swg/B60S566/0?state:flow=78f1ad4c-ec11-44d9-b3b6-bbd36d3baa4d7>

26 See: Zwalf, *Buddhism: Art and Faith*, 1985, p. 298 (1947.0712.392).

27 Not published. See: http://collections.ashmolean.org/collection/search/per_page/25/offset/0/sort_by/relevance/object/24795

28 See: Sotheby’s, *Arts d’Asie*, 11 December 2014 (Paris: Sotheby’s), 2014, lot 105. Also see: <http://www.sothebys.com/en/auctions/ecatalogue/2014/arts-asie-pf1417/lot.105.html>

29 See: Sotheby’s, *Vestiges from China’s Imperial History*, 8 April 2011 (Hong Kong: Sotheby’s), 2011, lot 2839. Also see: <http://www.sothebys.com/en/auctions/ecatalogue/lot.2839.html/2011/vestiges-from-china39s-imperial-history-hk0372>



Fig. 1



Fig. 2



Fig. 3



毛瑞

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

此尊明初遊戲坐菩薩靜穆優雅，且體積敦碩，兼之近似例少如鳳毛麟角，其重要性自不待言。菩薩的確切身份有待商榷，但很可能是水月觀音，此類題材在宋代（公元960至1279年）、元代（公元1279至1368年）及明代（公元1368至1644年）的佛教繪畫中雖時可得見，然而在同期雕像中卻頗不尋常。

菩薩作為「覺者」慈悲為懷，雖已證菩提，但卻捨己為人，發願渡盡有情眾生始入涅槃，使其免遭輪迴之苦；故此，菩薩體現了大乘佛教普渡眾生的理想。菩薩所積功德廣大無邊，但卻慨然施予眾生，以濟世扶弱，此乃「回向」或「迴向」，梵文為parinamana。

菩薩多作早期印度王子打扮，借指悉達多·喬達摩（相傳生卒年約為公元前563至483年）成為賢劫釋迦牟尼佛之前的俗世身份，暗示既然身為太子的悉達多能修得正果，諸菩薩渡盡眾生後亦可成佛。如本尊雕像所示，菩薩造型通常有一面、二臂及雙腿，但根據個別菩薩及佛經中特定的應化身，他們偶爾也以多面多臂之姿出現。菩薩衣飾華美，或坐或立，長髮常結為頂髻，側有髮辮垂拂肩頭，且高髻常佩寶冠，一應特徵皆見於本尊。除帔帛和織錦半裙外，菩薩更滿飾瓔珞，頸項、臂腕和足踝大多佩有寶釧。菩薩跟佛陀一樣雙耳垂長，間或佩戴耳鐙。雖然菩薩以跣足者居多，樣式與本拍品相同，但早期的印度和中國造像之中，間或也有腳踏芒鞋或草鞋的例子。

本尊結遊戲坐，直背頤然（為完美姿勢的化身），頭微向左，垂臉領首。菩薩的右腿屈立，膝高近胸，右臂舒放右膝之上，右手執如意寶珠或念珠（可能原先配有珠串，但現已佚失）。其左腿垂放，左臂垂後，手拄一傳統書函，匣上繫結，應是用於存放印度貝葉經或中式折本佛經。

本尊的貼身長裙結束腰際，其外長裙垂拂足踝，胯間所結緞帶傾瀉而下，恍若迎風飄拂；根據菩薩右足之下外露的裡子看來，二裙除上下沿各飾一道精美花卉之外，表裡均渾無裝紋。菩薩肩披帔帛，其邊緣有花紋，下沿繞臂而下再飄垂腿際，左沿出現於菩薩左手所按書函之下，右端則出現於菩薩右足下方，狀若祥雲。除寶冠之外，菩薩飾有耳鐙、臂釧，胸前瓔珞琳瑯，寶冠和項鏈均鑲嵌半寶石。

此作雖無決定性的造像鑑別特徵，但呈現的很可能是大慈大悲觀世音菩薩，或簡稱觀音。「觀音」典出梵文Avalokitesvara，可譯作「觀察世間音」，指觀音循聲救苦，有求必應。觀音為阿彌陀佛在大千世界的應化身，於過去佛釋迦牟尼離開之後及未來佛彌勒下生之前守護娑婆眾生。觀音雖見諸八十多種佛經，但《妙法蓮華經》（梵文為Saddharma Pundarika Sutra）是公認最早闡述觀音菩薩教義的典籍，相關的記載見於第二十五品。此章又名，其內容以觀音為主，將之形容為大慈大悲的菩薩，能傾聽有情眾生的呼叫，孜孜不倦地救渡呼喚其名的世人。經文指觀音有三十三應化身，七者為女身，另有多面多臂的形象。長期以來，該品獨立成篇，以《觀世音經》的方式廣為流傳，是東亞佛寺日常誦禱的經文之一。

作為阿彌陀佛的應化身，觀音的鑑別特徵通常是其寶冠或高髻前的小化佛。鑑於此像兩者皆無，故有人質疑此像是否確為觀音，或根本是別的菩薩。其實長久以來，中國藝術家僅將遊戲坐與主要的菩薩結合使用，最常見的是觀音，間或也用作文殊菩薩（代表善巧智慧）的坐姿。也有人說此乃文殊像，蓋因其左手按經卷，而文殊的護身法寶正是經卷或慧劍。然而，年代相若且因頭飾化佛而斷定為觀音的雕塑之中，亦不乏左手執經的例子。本尊右手持如意寶珠或一串念珠，此物在觀音像中亦時可得見。紐約大都會藝術博物館藏一尊公元十一或十二世紀大理國千手千眼觀音菩薩，其垂放的左手亦持一串念珠（館藏號56.223）。至於其手中的如意寶珠，通常僅與觀音菩薩或地藏菩薩（梵文為Bodhisattva Ksitigarbha）相提並論，但未見於文殊造像。根據本尊的經卷及寶珠（或念珠），再加上其遊戲坐姿，其身份大有可能為觀音。

巴黎吉美藝術博物館藏一例密切相關但可能略矮（通高23.5厘米）的鍍金銅像，該菩薩亦結遊戲坐，左手輕按經卷（館藏號MG 10639）。此像自1894年納入館藏以來，一直被視為十八世紀文殊菩薩像，但近來經中國佛像專家馬元浩考證，已將之重新斷代為元代雕塑，他還推論其頭上造型特

異的小像為阿彌陀佛，並據此將之定性為觀音。由於該例古美雕塑很可能是觀音像，而本拍品的風格、整體外觀和表現手法皆與之密切相關，所以本尊是觀音像的機率甚高，而其坐姿、經卷和法寶亦提供了有力的佐證。

遊戲坐象徵清靜自在、與世無爭，借指物我相生、靜思默觀之境。一般來說，採用此坐姿者多為白衣觀音或水月觀音。兩者在繪畫中的形象極易區分：白衣觀音身着素淨白袍，頭披羽巾，下覆寶冠或頂髻，周遭環境清幽，常伴以飛瀑流泉；相形之下，水月觀音通常作傳統菩薩打扮，身處濃墨重彩、恍若仙境的青綠山水，其間綴飾珊瑚珠寶，空中高懸一輪明月（亦代表觀音的背光），觀音身前一泓清池，水中月色空明，故名水月觀音。許多情況下，雕像原配的底座和背景已無跡可尋，但兩者仍可輕易辨別，因白衣觀音頭披羽巾，就此可證諸克利夫蘭美術館藏五代（公元907至960年）至宋代（公元960至1127年）鎏金銅像（館藏號1984.7）；而水月觀音則作菩薩的標準着裝，身戴珠寶璣珞，頂髻多飾寶冠。

以水月觀音雕像為例，其原配底座若未散失，造型泰半是平頂大石，觀音端坐石上眺望道場。底座完好者多為木雕，但有一尊年代比本拍品略早的浙江省龍泉窯元至明初瓷雕水月觀音，便是在兩側嶙峋的平頂怪石之上結遊戲坐，其座下波濤滾滾；此像為倫敦大英博物館藏（館藏號1991.0304.3），館方將之斷代為公元1300至1400年的作品，據此亦可推想本拍品底座的原貌。另有一例年代相對甚晚的清代（1644至1912年）局部鎏金銅像，這尊懷抱嬰孩的遊戲坐白衣觀音也保留了原來的底座，今為遼寧瀋陽市的遼寧省博物館珍藏。此像底座下浪花滔滔，象徵觀音道場普陀山，雖然其底座造型頗為戲劇化，且觀音身畔有多名隨侍，但或多或少亦可想見宋、元、明三代鎏金銅水月觀音像底座之常見造型。

觀音也有別的應化身以遊戲坐姿示人，如獅吼觀音菩薩（梵文為Simhanada Avalokitesvara），此類觀音以獅為坐騎，獅吼象徵證悟時的歡欣之情；另一類是送子觀音菩薩，這一造型的觀音結遊戲坐，懷抱男嬰。本尊既無獅子亦無嬰兒，所以兩者皆可排除。

佛經雖無具體說明，但水月觀音的應化身，其實源自虔誠的印度男孩善財童子（梵文名為Sudhana）廣為傳頌的朝聖之旅，當中提到他造訪觀音聖山道場的事跡。根據《華嚴經》終篇第三十九品（Gandavyuha Sutra）的記載，善財童子奉文殊菩薩之命，為悟正道而踏上朝聖之旅，遍訪五十三位菩薩為師，最終徹悟佛法。善財童子參拜的第二十八位菩薩，就是居於補陀落山之巔的觀音，此山在中原又名普陀，所處海島相傳位於東海，即當今上海東南面。中善財童子拜訪觀音的情形，便是水月觀音應化身的文本由來。中國的觀音信仰因經文、傳奇、神話而廣為流傳，繼而將之與水、月等自然題材相提並論，再衍生出虛實無常、鏡花水月等涵義。

「遊戲坐」直接譯自梵文「lalitasana」、「rajalalitasana」和「maharajalalitasana」，三者皆源於古印度，分別代表了雙腿的具體位置與姿勢。

公元八、九世紀左右，中國藝術家首次將遊戲坐與佛像加以結合，其中一例是倫敦大英博物館藏公元九世紀的甘肅省敦煌畫幡，其題材是騎獅的文殊菩薩（館藏號1919.0101.0.141）。雖然中國早期佛像中結遊戲坐者甚罕，但以堪薩斯城納爾遜-阿特金斯藝術博物館藏八世紀中葉銅像為例，它呈現的正是唐代版本的普陀羅伽山觀音坐像（館藏號F88-37/52）。事實上，據大英博物館前館長祖沃德（Wladimir Zwalf）所言，經過考古驗證且斷代依據確鑿的中國遊戲坐菩薩像中，最早的例子是公元十世紀華東吳越王國的一尊精美鎏金銅像，此物在浙江省金華市萬佛塔出土，其坐姿與本尊相同。

在馬塞諸塞州劍橋市的哈佛大學藝術博物館，有一尊公元十或十一世紀鎏金銅水月觀音像（館藏號1943.53.60），此像具五代至北宋初年的時代特色，亦肇始了其後同一類題材雕像的表現手法。這例哈佛珍藏水月觀音像年代甚早，但以整體外觀和表現形式而言，卻堪稱為後來大多數近似鎏金銅像之雛型。而上文提到的克利夫蘭美術館藏五代至北宋年間的鎏金銅像，同樣來自一批已知最早的白衣觀音像（館藏號1984.7）。哈佛館藏雕塑誠可謂為後世鎏金銅水月觀音像的標竿之作，而克利夫蘭館藏亦塑造了往後鎏金銅白衣觀音像的原型。哈佛雕像結遊戲坐，姿態嫺雅，面形橢圓，袒胸，佩飾璣珞，天衣輕覆肩背，下身着半裙，衣褶層疊，自腰際垂至腳踝，這些俱屬後來元明中國風格（相對於明初盛行的藏傳風格）鎏金銅水月觀音造像的標誌。

水月觀音像於北宋年間日漸流行，及至遼、金和元明時期仍長盛不衰，當中又以木雕居多，著名例子散見於各大博物館珍藏，如堪薩斯城納爾遜-阿特金斯藝術博物館（館藏號34-10）、紐約大都會藝術博物館（館藏號28.56）、波士頓美術館（館藏號50.590）、大英博物館（館藏號1920.0615.1）、哈佛大學藝術博物館（館藏號1928.110）、維多利亞與艾伯特博物館（館藏號A.7-1935）及普林斯頓大學美術館（館藏號y1950-66）。

再者，元代江西景德鎮亦曾燒造大量青白釉水月觀音瓷雕，就此可證諸北京故宮博物院、密蘇里州堪薩斯城納爾遜-阿特金斯藝術博物館（館藏號35-5）、紐約大都會藝術博物館（館藏號1991.253.27）、倫敦維多利亞與艾伯特博物館（C30-1968）等藝術機構的館藏。

比本拍品年代略早的近似例，是一批元代鎏金銅水月觀音像。這些作品雖屈指可數，但無不脫胎於上述哈佛館藏，而且風格、整體外觀和表現手法俱如出一轍。除了前述的巴黎古美雕像（此作有鬚鬚數條，而其他例子俱無，館藏號MG 10639），別的近似例亦見於多倫多皇家安大略博物館（館藏號991.63.1）、舊金山亞洲藝術博物館（館藏號B60S566）、倫敦大英博物館（館藏號1947.0712.392）及牛津大學艾希莫林博物館（館藏號EA1956.1376）。2014年12月11日，巴黎蘇富比拍出一例銅像（拍品編號105），其外觀略有不同，但應屬於同一系列的作品。

本拍品端凝大氣，且出自一批珍罕的明初鎏金銅水月觀音像，其斷代應是公元十四世紀末葉或十五世紀初，足證其地位舉足輕重。此像的風格脫胎於上文提到的元代造型，但據其鮮明的時代特徵看來，應比元代作品略晚，所以應是明初的製作。譬如，本尊造型寬肩挺胸，煥發出前所未見的王者風範；此外，其面部比例略大，雙眼炯炯，頂髻環佩寶冠，堅毅不拔的個性呼之欲出。而且，觀音臉形雖橢圓依舊，但更形飽滿，且面頰比早前的雕塑更為豐潤，嘴角的酒渦明顯較深，耳鐙也益發碩大張揚，加上寶冠和項鏈鑲有半寶石，無不隱隱透露了西藏的影響；但歸根結底，此像仍屬傳統中原一脈，而非中藏混合的風格。此外，貼身長裙在胸廓之下加以固定，以及天衣自肩垂拂右腿的樣式，亦令碩長的身軀倍添美感，使人物看來益發栩栩如生。本尊腿上的衣褶有輕微的調整，這不僅彰顯了腿的姿勢，更襯托出人物的身材比例，就此而言，元代雕像通常僅輕輕帶過，且處理手法偏於生硬。菩薩雖姿態閒適，但身軀仍予人端然靜止之感，渾無誇張的動態或戲劇化的扭曲。至於飄垂而下的半裙，其衣褶輕盈流轉，衣薄貼體，其下的形體與曲線均一目了然。種種跡象顯示，在元代開創的風格基礎上，一種嶄新的風格已然誕生且漸臻成熟，並為明代進一步的演變蛻化創造了條件。但以此像的面部描寫為例，以及耳鐙垂肩和鑲嵌半寶石的處理方式，皆有印度和西藏影響的蛛絲馬跡，故亦預示了藏漢結合之風的興起。

2011年4月8日，香港蘇富比拍出一例宣德朝（公元1426至1435年）藏漢風格鎏金銅像（拍品編號2839），此物長期珍藏於蘇格蘭，其觀音結遊戲坐，並糅合了傳統中國與印藏風格的元素。根據銘文，此像作於「宣德十年」（即1435年），它將兩派風格的元素共冶一爐，由此催生了一種全新的混合風格，進一步引證了在中國造像風格的嬗變過程中，本拍品所扮演的重要角色。這件1435年的作品從傳統風格汲取的元素包括珠串璣珞，還有鑲邊的天衣及其末梢搭裹雙肩再沿雙腿盤旋而下的樣式，以及下身的兩層長裙，二者除了上下沿的錦紋之外，均光素無紋。該例1435年的雕塑更糅合了印度和西藏的元素，例如扁圓的雙層束腰仰覆式蓮座，其菩薩坐姿已從本拍品的遊戲坐改為另一種半跏趺坐，即左腿曲膝，向外盤垂，與身軀成直角，猶如菩薩先結蓮花坐，其後改變坐姿，右腿曲膝近胸。此像體態優雅、曲線玲瓏，細節工緻考究，而且面頰飽滿、臉容端方，五官小巧集中，這些俱屬印度與西藏流派的特色。

本拍品罕貴典雅，它標誌著一段漫長的進化過程業已開花結果，並預示了其後興起的漢藏新風格，所以其地位無比重要。令人扼腕的是，在由傳統風格蛻變至漢藏風格的過程中，以此像為代表的過渡之作僅曇花一現，因為明初宮廷及趨炎附勢者轉而追捧藏傳佛教，尤以永樂（公元1403至1425年）及宣德二朝為然，當時的朝廷想方設法與西藏締結世俗與宗教聯盟，甚至邀請藏僧赴京主持法事，新的漢藏雕塑風格在永宣二朝遂一枝獨秀，雖未至於全盤取代中國的傳統風格，但後者相形之下不免黯然失色。

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 117-124)

117

THREE GILT-BRONZE FIGURES OF BODHISATTVAS

17TH-18TH CENTURY

The group comprises three bejewelled Buddhist deities seated in *dhyanasana* and each wearing a *dhoti* including a figure of *Manjushri* with hands in *dharmachakra* mudra holding lotus stems and inset with turquoise-coloured stones; a figure of Tara with hands held in *dhyana* mudra and Amitayus holding the *kalasa* vessel.

The highest, 6½ in. (16.5 cm.) high

(3)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

清十七/十八世紀 鑲金銅菩薩坐像一組三件

來源: 歐洲私人珍藏





118

TWO GILT-BRONZE FIGURES OF BODHISATTVAS

18TH CENTURY

Both figures are cast seated in *dhyanasana* on a double-lotus base with their bejewelled body draped in long robes. gilt-lacquered figure of Akshobhya is shown with hands in *bhumisparsa* mudra. The smaller figure of Tara is shown with hands held in *dhyana mudra*.

The highest, 8 $\frac{7}{8}$ in. (22.5 cm.) high

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Private European Collection.

清十八世紀 鑲金銅阿閼佛及度母坐像一組兩件

來源: 歐洲私人珍藏

119

A GILT-BRONZE FIGURE OF BUDDHA SAKYAMUNI

18TH CENTURY

The deity is cast seated in *dhyanasana* on a double-lotus base with his hands held in *bhumisparsa mudra*. The figure is dressed in long flowing robes, with a serene expression on his face and his hair styled in tight curls below a domed *ushnisha*.

6 $\frac{1}{2}$ in. (16.5 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Private European Collection.

清十八世紀 鑲金銅釋迦牟尼佛坐像

來源: 歐洲私人珍藏



120

A GILT-BRONZE FIGURE OF AMITAYUS
17TH-18TH CENTURY

The figure is cast seated in *dhyanasana* on a double-lotus base with her hands held in *dhyanamudra*. The bejewelled deity wears a *dhoti* and her hair is fashioned into a high chignon beneath a lotus crown.
6½ in. (16.5 cm.) high

£6,000-8,000

US\$7,900-10,000
€7,000-9,300

PROVENANCE:

Private European Collection.

清十七/十八世紀鑲金銅無量壽佛坐像

來源: 歐洲私人珍藏

121

A GILT-BRONZE FIGURE OF WATER MOON GUANYIN
MING DYNASTY (1368-1644)

The *bodhisattva* is finely cast seated in *rajalilasana* on a large bronze rockwork-stand, holding a jewel with the right hand and an elixir bottle in the left hand. The body is covered in flowing robes and adorned with beaded necklaces. The face has a serene expression with downcast eyes.
9 in. (22.7 cm.) high overall

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Private European Collection.

明 鑲金銅水月觀音像

來源: 歐洲私人珍藏



122

A GILT-BRONZE FIGURE OF MEDICINE BUDDHA
17TH-18TH CENTURY

The Buddha is shown seated in *dhyanasana* on a double-lotus base, with hands held in *dhyana mudra* holding an alms bowl and wearing long robes, finely incised at the hems. His face is cast with a serene expression and his hair is cast in tight curls.

6 1/4 in. (15.5 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Private European Collection.

清十七/十八世紀 鑲金銅藥師佛坐像

來源: 歐洲私人珍藏



123

A GILT-BRONZE FIGURE OF A FOUR-ARMED
AVALOKITESHVARA

18TH CENTURY

The *bodhisattva* is cast seated in *dhyanasana* on a double-lotus base with the primary hands joined in a gesture of respectful salutation, *anjali mudra*, and the other pair raised to each shoulder holding various implements. The bejewelled body is draped in a patterned *dhoti* and multiple necklaces. The hair is worn in a high chignon behind a five-petaled crown surmounted by a small Buddha head.

6 3/4 in. (17 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Private European Collection.

清十八世紀 鑲金銅四臂觀音菩薩坐像

來源: 歐洲私人珍藏



124

A GILT-BRONZE FIGURE OF ZHENWU

17TH CENTURY

The figure of the 'Perfected Warrior' is cast with a stern expression and seated with his hands placed on his knees. He is wearing armour beneath his long robe that is incised at the hems and decorated in front with a dragon in profile below his belt. His long hair is swept back from his face and falls down his back.

17¼ in. (44 cm.) high

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Private European Collection

明末清初 鑲金銅真武大帝坐像

來源: 歐洲私人珍藏



PROPERTY FROM A DISTINGUISHED ASIAN COLLECTION (LOTS 125-128)

***125**

A GILT-BRONZE FIGURE OF TARA

18TH CENTURY

The deity is depicted seated on a double lotus base, with the left hand resting on the left knee. She is draped in elaborate jewels and wears a foliate headdress, with a third eye to the centre of her forehead. 7½ in. (18.5 cm.) high

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

清十八世紀 鑲金銅度母坐像

來源: 亞洲重要私人珍藏



***126**

A CARVED AND PIERCED WHITE JADE MODEL OF A SCHOLAR'S ROCK
18TH CENTURY

The jade is intricately carved and pierced with angled protuberances and crevices. The stone is of an even pale tone.

5¾ in. (14.6 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Property from a distinguished Asian Collection.

清十八世紀 白玉壽石擺件

來源: 亞洲重要私人珍藏



***127**

A FINELY CARVED WHITE JADE 'ELEPHANT AND FIVE BOYS' CARVING

18TH CENTURY

The beast is intricately carved standing with its' head turned to one side, with the trunk curled below the tusks. There are five boys climbing on and standing beside the elephant, each holding auspicious objects including peaches and *lingzhi* sprays.

4½ in. (10.5 cm.) wide

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Property from a distinguished Asian Collection.

清十八世紀 白玉五子戲象

來源: 亞洲重要私人珍藏



***128**

**A CARVED AND PIERCED WHITE JADE 'DRAGON AND PHOENIX'
VASE AND COVER**

18TH-19TH CENTURY

The vase is intricately carved with a dragon chasing a flaming pearl opposite a phoenix holding a peony branch, beside bamboo and *lingzhi* sprays. The cover is surmounted by a finial shaped as a coiled *chilong* dragon. The stone is of a pale greenish-white tone.

7½ in. (18.4 cm.) high

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Sotheby's Hong Kong, 16-17 November 1988, lot 296.

Property from a distinguished Asian Collection.

清十八/十九世紀 白玉龍鳳呈祥蓋瓶

來源:

香港蘇富比1988年11月16-17日, 拍品296

亞洲重要私人珍藏



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 129 AND 130)

129

**A PALE GREENISH-WHITE JADE 'PINE TREE' BRUSH
POT, *BITONG***

QING DYNASTY (1644-1911)

The large brush pot is naturalistically carved as a section of the trunk of a pine tree, with the surface carved in relief with two spreading pine branches on a ground of knots and whorls in imitation of the natural surface of the tree.

6 $\frac{1}{2}$ in. (16.3 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

清 青白玉松樹紋筆筒

來源: 歐洲私人珍藏



~130

**A WHITE AND RUSSET JADE CARVING OF A
MYTHICAL BEAST**

QING DYNASTY (1644-1911)

The single-horned mythical beast is carved crouching with its head facing to the right and holding a *lingzhi* spray in its mouth. The details of its tail, fur, and scales are finely incised. The stone is of a white tone with russet inclusions to the upper surface.

2 $\frac{1}{2}$ in. (6.5 cm.) wide, *hongmu* stand

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Private European Collection.

清 白玉褐斑瑞獸把件

來源: 歐洲私人珍藏



PROPERTY FROM A PRIVATE ENGLISH COLLECTION (LOTS 131-133)

Christie's is delighted to offer these three magnificent jade carvings purchased by the vendor's grandmother in the mid-1950s from the renowned London dealer Spink & Son Ltd. The vendor's grandmother was a benefactor of Durham University's Oriental Museum to whom she donated several Chinese works of art. She acquired these jade carvings to furnish her then newly purchased family home, the 16th century Elizabethan mansion Grove Place, in Nursling, Hampshire. A second group of jade animal carvings from this collection will be offered in these rooms in November 2019.

131

**A LARGE PALE GREYISH-GREEN JADE CARVING
OF AN ELEPHANT**

18TH CENTURY

The elephant is carved standing foursquare with smiling eyes and its trunk curled to the left. The folds of the elephant's skin are embellished with finely incised detail. The elephant's back and base of the feet are pierced with apertures for mounting. The stone is of a pale greenish tone suffused with grey veined inclusions.

9 in. (22.8 cm.) wide, wood stand

£40,000-60,000

US\$53,000-78,000

€47,000-70,000

PROVENANCE:

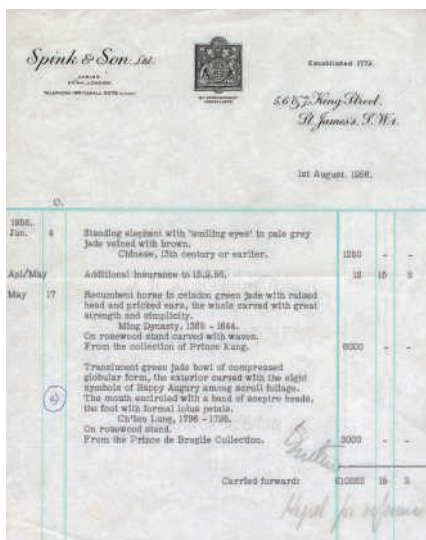
With Spink & Son Ltd., London, purchased January 1956.

清十八世紀 青白玉象

來源:

於1956年1月購自倫敦古董商Spink & Son Ltd.

英國私人珍藏



(Spink invoice)





The elephant is an auspicious symbol which is used in numerous rebuses to convey peace, prosperity and good fortune. In Buddhism, elephants are regarded as one of the Seven Treasures and in a broader context are seen as symbols of strength, wisdom and power. Ornately embellished figures of elephants in various materials were found in halls and throne rooms in the Imperial palace, such as the pair of spinach-green jade elephants with *cloisonné* caparisons illustrated by Zhang Hongxing, *The Qianlong Emperor, Treasures from the Forbidden City*, Edinburgh 2002, p. 44, no. 10. A mottled grey, black and green jade elephant, Qianlong period, of similar style and posture, from the collection of Oscar Raphael is illustrated by Stanley Charles Nott in *Chinese Jade Throughout The Ages*, Japan, 1962, plate LXX. An 18th century mottled grey jade elephant of comparable size (22 cm. wide) and posture from the Fitzwilliam Museum was exhibited at the Victoria and Albert Museum, 1 May - 22 June 1975, and illustrated in *Chinese Jade Throughout the Ages*, Oriental Ceramic Society, 1975, Fig 398, p.120.

132

**A LARGE MOTTLED DARK GREEN AND BROWNISH-BLACK
JADE BUDDHIST LION**

LATE MING DYNASTY, 17TH CENTURY

The beast is boldly carved in a recumbent position with its front and hind legs tucked beneath its body and its tail flicked over its rear haunches. It is carved with an animated expression, and its head is turned to the left with a *lingzhi* fungus in its mouth. The stone is of a deep green tone to the base which lightens to an opaque calcified tone on the upper sections.
8 in. (23 cm.) wide

£25,000-40,000

US\$33,000-52,000
€30,000-46,000

PROVENANCE:

George Eumorfopoulos (1863-1939) Collection.
With Spink & Son Ltd., London, May 1953.
Private English Collection, acquired by the vendor's grandmother in 1953, and
thence by descent within the family.

EXHIBITED:

Manchester Art Gallery, 1913 (according to Spink invoice).
Exhibition of Chinese Art, Burlington Fine Arts Club, 1915, lent by Mrs George
Eumorfopoulos, Case C.31.

LITERATURE:

Catalogue of a Collection of Objects of Chinese Art, Burlington Fine Arts Club,
London, 1915, p. 32.

明十七世紀 青玉瑞獅獻靈芝擺件

來源:

英國George Eumorfopoulos (1863-1939)舊藏

於1953年5月購自倫敦古董商Spink & Son Ltd.

英國私人珍藏,現藏家祖母於1953年所購,家傳至今

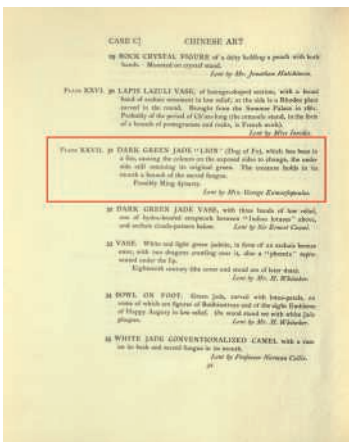
展覽:

Manchester Art Gallery, 1913年 (Spink收據)

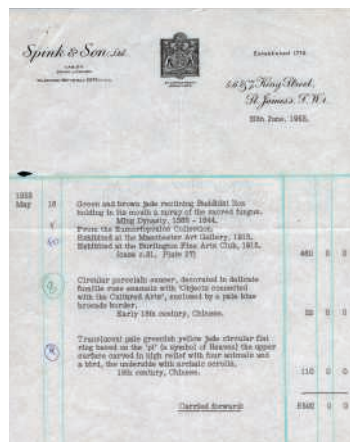
Exhibition of Chinese Art, Burlington Fine Arts Club, 1915
年, 由英國藏家George Eumorfopoulos夫人借出, 櫃C.31

出版:

《Catalogue of a Collection of Objects of Chinese Art》,
Burlington Fine Arts Club, 倫敦, 1915年, 頁32



(catalogue entry, 1915)



(Spink invoice)



(the current lot illustrated in *Burlington Fine Arts Club
Catalogue of a Collection of Chinese Art*, 1915)



A RARE MASSIVE GREEN JADE RECUMBENT HORSE 18TH CENTURY

The impressive horse is finely carved in a recumbent position with head slightly raised, with all four legs tucked underneath the body. The mane falls on both sides of the neck behind the forward-pricked ears, and the long tail is flicked over the haunch. The details of the mane are well incised and the muscular body and head are naturalistically and sympathetically modelled. The softly polished stone is of a rich, deep green tone with cloudy white flecked inclusions.

16½ in. (41 cm.) wide, carved zitan stand

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

By repute, Collection of Prince Kung (1833-98), according to Spink invoice.

With Spink & Son Ltd., London, 17 May 1956.

Private English Collection, acquired by the vendor's grandmother in 1956, and thence by descent within the family.

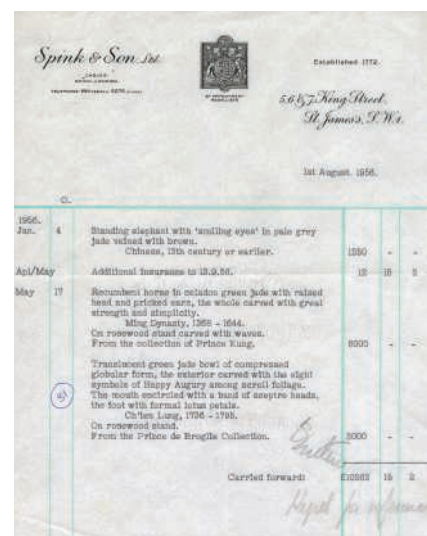
清十八世紀 青玉臥馬

來源:

傳恭王府舊藏,1956年8月1日Spink & Son Ltd.發票

1956年5月17日購自倫敦古董商Spink & Son Ltd.

英國私人珍藏,現藏家祖母於1956年所購,家傳至今



(Spink Invoice)

Nobility in Repose – A Majestic Jade Horse

Rosemary Scott, Senior, *International Academic Consultant, Asia Art*

This massive and naturalistic jade carving of a recumbent horse is remarkable on a number of levels. Firstly, the jade boulder required to provide the raw material from which this horse was carved would have been exceptionally large. Secondly, the lapidary who created the horse has successfully managed to convey that the animal is tranquilly in repose, while still capturing its essential power. The head of the animal in particular has been skilfully rendered to give the impression of both noble strength and quiet intelligence. Thirdly, by repute, this jade horse was formerly in the collection of Prince Gong (Kung), sixth son of the Daoguang Emperor, (r. 1821-1850). Given the magnificence of this horse and the rarity of jades of this size and quality, it seems entirely reasonable that the horse came from the collection of a senior member of the imperial family.

Horses long have had a long association with rank and privilege in China, and, from the Bronze Age onwards, there has been a spiritual and artistic fascination with them. Horses were valued, not only as animals which could be ridden for hunting, sport and for display but, perhaps most importantly, as creatures of war. The use of horses to draw war chariots and as steeds for cavalry proved crucial in China's internal and external conflicts. During the Han dynasty (206 BC-AD 220), the famed Ferghana horses were introduced into central China from the West. These revered horses were known for their speed, power and stamina, and were sometimes referred to as 'blood-sweating' horses, or 'thousand *li* horses', after the belief that they were able to cover a thousand *li* in a single day. In the Tang dynasty (AD 618-907) horses were regarded as so essential to military capability and the defence of the realm, that their breeding was considered of national importance. At the beginning of the Tang dynasty China's horse population was at a very low

level but through an elaborate system of stud farms the number of horses was raised from 5,000 to 706,000 during the first fifty years of the dynasty. The stud farms were established in Gansu, Shanxi and Shaanxi, each ideally with 50,000 horses, which were assigned to herds of 120 animals. The horses were also carefully crossed with various breeds from different parts of central Asia in order to achieve the perfect blend of strength and agility. It is significant that in 703 the Tang court received several fine Arab horses. Virginia Bowers has noted that: 'The most prized mounts for battle, hunting, and polo were quite large, perhaps sixteen hands. They had a heavier frame than today's thoroughbreds yet their thin legs, agility, and lively manner made them different from present-day draft horses. A contemporary polo player was amazed that the 'heavy' horses depicted in the mural in Crown Prince Zhanghuai's tomb could be so nimble. These Tang horses ... have the same heavy body and 'Roman' nose – quite different from today's classic Arabian horses – as the horses ridden by the Sasanians, and many authorities speculate that they were all descendants of the famous 'imperial' Nisean breed of Achaemenid Persia, as pictured at Persepolis.' (Virginia Bower, 'Polo in Tang China – Sport and Art', *Asian Art*, Winter 1991, pp. 27, 32.)

The large stone carvings of horses created for the tomb of the Tang emperor Taizong (AD 626-49) also emphasise their high value and prestige. Imperial concern with horse stock and pride in their ownership continued through the dynasties and horses were depicted in art in a range of media. Paintings of horses became popular, particularly in the Yuan dynasty and remained a favourite theme. In the reign of the Qing dynasty Qianlong Emperor (AD 1736-95) the importance accorded to horses by the sovereign can clearly be seen in depictions of horses sent as tribute, and by the sheer number of paintings of horses commissioned by the emperor from the Jesuit missionary artist Giuseppe Castiglione (Lang Shining 1688-1766) alone. Some of these paintings were of individual horses from the imperial stud and their names are inscribed on the paintings.



There are very few extant large jade carvings of horses from the early periods – the large Han dynasty jade head and partial torso of a horse in the collection of the Victoria and Albert Museum, London being an exception – partly a function of the availability of large jade boulders. The vast majority of larger jade horses date to the late Ming and Qing dynasties, but even compared to most of these the current horse is unusually large. The authors of the exhibition catalogue *Jade Throughout the Ages*, London, 1975 suggest the possibility that all the fine jade figures of horses and buffaloes in the exhibition ‘... once had their place in the pavilions of the various palaces in Peking.’ The authors go on to say: ‘The horses in particular are remarkable for their intense observation and their powerful stylisation of artistic form, by means of which the artist has succeeded wonderfully in conveying the alert strength of the animal despite its fundamental attitude of repose.’ (*Jade Throughout the Ages*, op. cit. p. 118). This is especially interesting since the current jade horse has much in common with two of the exhibited horses (nos. 391 and 394) as well as being made from an impressively large and attractively coloured piece of jade.

When this horse was sold in London in 1956, it was noted that it had previously belonged to Prince Kung (Gong). Prince Gong (1833-98), whose personal name was Yixin, was one of the most influential figures in China during the second half of the 19th century. It was he who, after the Convention of Beijing in 1860, proposed the establishment of the office of *Zongli Yamen*, which would be the office responsible for foreign relations during an especially turbulent period of Chinese history. As head of the *Zongli Yamen* and later as Prince Counsellor (*yizhiwang*) to Empress Dowager Cixi (1835-1908) and Empress Dowager Ci'an (1835-1881) Prince Gong played an important role in China's domestic and international affairs. However, he supported modernization and reform, which in time brought him into conflict with Empress Dowager Cixi, and in 1884 he was removed from office and spent the remainder of his life in retirement.

Following the death of their father the Daoguang Emperor in 1850, many had believed that Yixin, as the more able brother, would be named as successor, but instead his elder brother, Yizhu (1831-61, the Daoguang Emperor's fourth son) was named, and it was he who ascended the throne as the Xianfeng Emperor (r. 1850-61) – the reign title meaning ‘prosperity for all’. Their father's will, under which Yizhu became emperor, however, raised Yixin to the status of *Qinwang*, Imperial Prince of the First Rank, and thenceforth he had the title of Prince Gong – the name meaning ‘respectful’. Prince Gong therefore had all the privileges that went with his new status, and, in addition, in 1852 the Xianfeng Emperor rewarded his brother's perceived loyalty by bestowing upon him one of the largest residential compounds in Beijing's Inner City near Qianhai Lake. This palatial residence came to be known as Prince Gong's Mansion. The mansion had been constructed by a favourite of the Qianlong Emperor, Heshen (1750-99), who became so powerful and arrogant that he had buildings in his compound built in such close resemblance to palaces in the Forbidden City that they were amongst the crimes listed when Heshen was indicted by the Jiaqing Emperor (r. 1796-1820). However, despite their contravention of court building regulations, the halls in the mansion were so exquisite that the structures remained intact long after Heshen's own demise. When the mansion was gifted to Prince Gong, he furnished it in the most luxurious style and it became known as the most sumptuous residence in Beijing.

Prince Gong amassed a truly remarkable collection of art. He appears to have had very refined tastes and also the rank and means by which to acquire the finest objects. His grandson Pu Wei (1880-1936), who was also known as Xiao Gongwang (Prince Gong, Junior), inherited both the title and the mansion from his grandfather in 1898. In 1912, a year after the fall of the Qing dynasty, Pu Wei decided to sell the majority of the treasures in the mansion in order to raise funds to help restore the Qing. On the 17th January, 1912, Pu Wei wrote in his diary:

‘There will be severe regrets for this decision. A sacrifice of the family has to be made in order to extricate a troubled country. In this view, a dealer must be found for the antiques to be turned into funds.’

In the end the family entrusted their treasures to the Japanese dealer Yamanaka Sadajiro. In 1913 American Art Association in New York sold 536 lots on behalf of Yamanaka & Company between 27 February and 1 March, from a catalogue entitled: *The Remarkable Collection of the Imperial Prince Kung of China: A Wonderful Treasury of Celestial Art*, while a further 211 lots were sold in London on 5-6 March 1913. In the Preface to the New York catalogue there was an evocative description of Prince Gong's mansion:

“His spacious Pekin mansion is at the northwest of the Imperial palace, surrounded by a lofty, solid wall, with a group of tall, aged and imposing trees within, and presents an impressive spectacle. It was sealed from the time of his departure until the visit of the purchasers of his art collection last summer, and there was great formality in procuring entrance. In the great dining-room everything remained, by his orders, precisely as when he left, even to a half-smoked cigarette.

Passing through one gate after another of this Imperial abode of Prince Kung, the visitor finds a straight row of buildings accommodating from three to four hundred of the Prince's followers, and the quarters of the household force. In a central location is a great building in the form of a temple pavilion, the reception-room for distinguished visitors. One passes along the veranda to the left to the great dining saloon, and across a central garden toward the right is a small library, with exhibition rooms.

In the rear section of this building, across the center of the garden, is the great library, where, besides the numerous books to left and right, mainly bronzes and jades were shown. Leaving this library at a short distance, one came to a large, solid-looking two-story building in the form a letter L, which might be called the Fine Arts Museum, containing a countless number of precious treasures.

Through the treasure house, and by the way of a stone arch, one entered a garden filled with trees and flowers of foreign lands, around the Tea House, the Waiting Pavilion, and the Moon View Arbor. In a place like this one might spend weeks in perfect contentment, enjoying nature and the great art collection.”

One may easily imagine the current magnificent jade horse displayed either in the Prince's library or in the building which housed more of his treasures. Given the tactile quality of this remarkable jade horse, perhaps he might have had it in his library, so that it was closer to hand.





134

A YELLOW JADE CARVING OF A RABBIT

The rabbit is shown in a recumbent position, with legs tucked under the body and long ears resting along its back, with a *lingzhi* fungus in its mouth. The yellow stone has concentrated areas of russet colour on the *lingzhi* fungus and rabbit's right paw.

3½ in. (7.9 cm.) long

£6,000-8,000

US\$7,900-10,000
€7,000-9,300

黄玉兔

135

A WHITE JADE CARVING OF A RAT

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 over its left haunch. The highly-polished stone is of white tone with faint areas of russet.

2⅞ in. (7.3 cm.) long

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

白玉鼠



136

**A RARE SMALL PALE GREENISH-WHITE JADE ARCHAISTIC
POURING VESSEL**

SONG-YUAN DYNASTY (960-1368)

The vessel is carved in the shape of a ewer with a small loop handle and is raised on a flaring foot. The upper body is carved with a pair of confronted archaistic *kui* dragons flanking a roundel. The pale greyish-green stone is suffused with russet and opaque white inclusions. 3¾ in. (7.5 cm.) high

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

With Bluett & Sons, London, 2 May 1957.

This unusual small jade pouring vessel appears to be a miniature version of similarly-shaped ewers fashioned with *chilong* handles, such as a larger example, (12.1 cm.) high, dated Song-Yuan dynasty illustrated by J. Rawson in exhibition catalogue *Chinese Jades Throughout The Ages*, The Oriental Ceramic Society, London, 1975, no. 310. A similar sized example was sold at Christie's New York, 13-14 September 2012, lot 1002.



(Bluett invoice)

宋/元 青白玉仿古夔龍紋觥

來源: 於1957年5月2日購自倫敦古董店Bluett & Sons.



PROPERTY FROM A PRIVATE
SCANDINAVIAN COLLECTION
(LOTS 137-142)

137

**A 'CHICKEN-BONE' JADE ARCHAISTIC
CENSER, *GUI***

17TH-18TH CENTURY

The small vessel is carved with a *bombé* form body with two mythical beast handles. The body is carved with a band of raised masks and short flanges interspersed with *kui* dragons, all above bands of nodes.

6 in. (15.2 cm.) wide

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

清十七/十八世紀 雞骨白玉仿古獸面
乳丁紋簋

來源: 北歐私人珍藏



~138

**A WHITE AND GREY JADE
MYTHICAL BEAST**

17TH-18TH CENTURY

The twin-horned mythical beast is carved standing foursquare with its head raised, mouth open, and bifurcated tail flicked upwards. Each of the legs is carved with an archaic foliate scroll which also decorates the body. The stone is of a white tone suffused with dark grey and opaque white veins.

6½ in. (16.5 cm.) wide, carved *hongmu* stand

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Private Scandinavian Collection.

清十七/十八世紀 青玉瑞獸擺件

來源: 北歐私人珍藏





139

**A PALE-GREEN JADE ARCHAISTIC
CENSER, *FANG DING***

18TH-19TH CENTURY

The jade vessel is carved in imitation of an archaic bronze with a rectangular body raised on four cabriole elephant-head supports and with two upright handles. The sides are decorated with a *taotie* mask below a band of confronting mythical beasts, and *kui* dragons, all divided by notched flanges. The jade is of a greenish tone with pale russet inclusions and dark brown veins.

7½ in. (19 cm.) high

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Private Scandinavian Collection.

清十八/十九世紀 青玉仿古出戟饕餮紋方鼎

來源:北歐私人珍藏



140

**A MUGHAL-STYLE PALE GREEN JADE
CUP**

19TH CENTURY

The bell-shaped cup is carved with a single small loop handle shaped as a flower bud. The thinly carved walls are decorated in relief with vertical panels enclosing upright flowers, all between bands of petals to the rim and foot. The jade is of a deep olive tone with opaque pale russet inclusions.

5¾ in. (13.5 cm.) wide

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Private Scandinavian Collection.

清十九世紀 青玉痕都斯坦式花卉紋花耳杯

來源:北歐私人珍藏

141

**A RARE AND LARGE CLOISONNÉ ENAMEL
LOZENGE-FORM VASE**
18TH CENTURY

Each side of the diamond-section vase is elaborately and finely decorated with a different scene of pavilions amongst pink scrolling clouds in a river and mountainous landscape setting. The scenes are executed in great detail with gilt wires and infilled with a melange of polychrome enamels. The neck and flaring foot are decorated with squared scrolls.

18½ in. (46.2 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Private Scandinavian Collection.

Cloisonné enamel vases with this style of intricate landscape decoration are exceedingly rare, particularly one of diamond form and of such size. This style of enamelling which mixes within and traverses beyond the wirework compare closely to a *cong*-form vase decorated on the sides with different scenes of pavilions in mountainous landscapes, illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 153, no. 145. This example, together with a number of other *cong*-form vases of different sizes and themes of decoration, are illustrated in *Compendium of Collections in the Palace Museum - Enamels (3) - Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls. 135-140. The enamelling can also be compared to a two-sided panel from the Qianlong-period in the Musée des Arts Décoratifs, Paris, illustrated by Beatrice Quette (ed.) in *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, p. 141, no. 7.21.

See two further examples of *cong*-form vases sold at Christie's Paris, 21-22 June 2016, lot 285, and Christie's Hong Kong, 29 May 2013, lot 2075.

清十八世紀 掐絲琺瑯山水圖菱形瓶

來源: 北歐私人珍藏



~142

A PALE BLUE-GLAZED RECTANGULAR JARDINIÈRE

19TH-20TH CENTURY

The shallow vessel has slightly flaring sides and is covered overall with a pale blue glaze. The base bears an apocryphal Yongzheng seal mark in underglaze blue surrounded by small spur marks.

10 1/4 in. (25.7 cm.) wide, *hongmu* stand

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Private Scandinavian Collection.

十九/二十世紀 天藍釉長方花盆

來源: 北歐私人珍藏



PROPERTY FROM A DISTINGUISHED ASIAN COLLECTION
(LOTS 143-145)

***143**

A DEHUA FIGURE OF A SEATED GUANYIN
QING DYNASTY (1644-1911)

The bodhisattva is modelled seated on an elaborate lotus throne with lotus stems, buds and leaves rising from swirling waves, wearing loose flowing robes and a tall bejewelled headdress featuring Amitabha. There is a serene expression to her face and her lower back is impressed with two seal marks, one reading 'Dehua' and the other reading 'Xu Yunlin zhi'.

15 in. (38 cm.) high

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

清 德化白釉觀音坐像

「德化」「許雲麟製」印款

來源: 亞洲重要私人珍藏



(marks)





***144**

A GILT-BRONZE TWIN-HANDLED TRIPOD CENSER
17TH CENTURY

The vessel is of compressed globular form, with a pair of upright loop handles, supported on three short feet. The base has an apocryphal six-character Chenghua mark.

5 in. (12.8 cm.) wide

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Distinguished Asian Collection.

明末清初 銅雙耳三足爐

來源: 亞洲重要私人珍藏

***145**

AN UNUSUAL YIXING INSCRIBED 'LION AND GRAPEVINE' MIRROR-FORM INK STONE

QING DYNASTY (1644-1911)

The pottery mirror is moulded with a central pierced knop surrounded by a frieze of lions alternating with bunches of grapes, surrounded by an outer border decorated with a band of beasts, long-tailed birds and scrolling grapes on vines within a double-band of sawtooth. The outer edge of the mirror has an incised inscription. The surface is embellished with *faux* malachite and russet encrustations.

5½ in. (13.2 cm.) diam.

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Distinguished Asian Collection.

The form and decoration of this mirror takes its inspiration from Tang dynasty silvered bronze 'lion and grapevine' mirrors. Lion designs were first introduced into China with the introduction of Buddhism, and became a popular motif on bronze mirrors in the Tang period, very often combined with grape designs.

The inscription contains lines from the poem *Mu Chun Ji Shi* by Ye Cai of the Song period, which describes a scene in which a scholar is studying the *Book of Changes* in springtime, as birds pass the scholar's desk and flowers fall through the window and into the ink well.

清 宜興紫砂詩文銅鏡式硯

刻文:

閒生曉窗讀周易

不知春去幾多時

雙雙瓦雀行書案

點點楊花入硯池

硯石鉏夫銘



(detail)



PROPERTY OF A GENTLEMAN

146

A SET OF FOUR SOAPSTONE-INLAID 'ROMANCE OF THE WESTERN CHAMBER' SILK PANELS
QIANLONG PERIOD (1736-1795)

Each panel depicts a different scene from the *Romance of the Western Chamber*, *Xixiang Ji*, with the characters and scenery depicted in carved soapstone embellished with gilding and pigments. The silk background is painted with scenic details.

9 in. x 6½ in. (22.8 cm. x 16.5 cm.), framed and glazed

(4)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

清乾隆 絹本嵌壽山石西廂記圖四幅

來源: 私人珍藏

PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 147-148)

***147**

A PAIR OF HARDSTONE-EMBELLISHED TABLE SCREENS

19TH-20TH CENTURY

Each pale green stone circular panel is applied with various carved hardstones and coloured inlays, including jade, soapstone, agate, malachite, and turquoise. One panel depicts three rams below a pine tree with a sun in the distance, and the other depicts three quail below millet in a rocky river landscape.

The panels, 10 in. (25.5 cm.) diam., wood stands

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Acquired in Asia in the early 20th century.

十九/二十世紀 嵌百寶「三陽開泰」及「歲歲平安」圓插屏一對

來源：瑞士私人珍藏，於二十世紀早期入藏



***148**

**A PAIR OF FAMILLE-VERTE DOUBLE-SIDED PLAQUES
MOUNTED AS TABLE SCREENS**

THE PORCELAIN: KANGXI PERIOD (1662-1722)

Each thick rectangular panel is decorated to both sides. One panel depicts a scene of immortals and ladies each holding an auspicious object and accompanied by a deer with the reverse decorated with chrysanthemum and insects. The other panel is decorated with a scene of nine scholars at leisure and the reverse depicts birds and flowers. Each panel is set into a 19th-century wood frame decorated with a keyfret band, supported on a stand elaborately carved with archaistic scrolls.

16¾ in. (42 cm.) high overall

(2)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Private Swiss Collection, acquired in Asia in the early 20th century.

Compare to a similar pair from the Jie Rui Tang Collection, sold at Sotheby's New York, 19 March 2019, lot 353.



(reverse)

清康熙 五彩花鳥人物圖瓷板一對

來源: 瑞士私人珍藏, 於二十世紀早期入藏



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

149

A PAIR OF BISCUIT MODELS OF OXEN

18TH CENTURY

Modelled in mirror image, each long-horned beast is recumbent with its head raised in an alert expression, legs tucked under its body, and tail flicked over its haunches. The grey fur markings are finely incised, and the eyes are detailed in black.

5½ in. (13 cm.) wide

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

George Eumorfopoulos (1863-1939) Collection, no. D88.

清十八世紀 水牛臥像一對

來源: George Eumorfopolous (1863-1939)

舊藏, 編號D88; 英國私人珍藏



150

**A RARE TURQUOISE-GLAZED ARCHAISTIC 'BOAR' VESSEL
AND COVER, ZUN**

KANGXI PERIOD (1662-1722)

The vessel is modelled after a Shang dynasty original as a boar standing foursquare with its head raised. Its body is finely decorated in relief with a stylised *kui* dragon extending down each leg embellished with appliqué nodes. The belly and back are decorated with a hatched ground. The cover is surmounted by a cockerel finial and is fitted to an aperture on the back of the boar.

10 $\frac{3}{4}$ in. (26.5 cm.) wide

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

With Pierre Saqué, Paris, acquired before 1970.

清康熙 孔雀藍釉仿古豕形尊

來源: 巴黎古董商Pierre Saqué, 1970年前所購



A Turquoise-glazed Archaistic Boar-shaped Zun

Rosemary Scott, Senior International Academic Consultant Asian Art

This boar-shaped *zun* vessel is a charming reflection of a predilection for archaism in Chinese ceramics, which can be traced back to the Northern Song dynasty. The Northern Song Emperor Huizong (r. 1100-1126) was a keen collector of antiques and published an illustrated catalogue of bronzes in his collection under the title *Xuanhe bogutu*. Compiled between 1107 and 1123, this 30-volume (*juan*) catalogue provided details of some 839 objects in the Xuanhe Hall dating from the period Shang to Tang dynasty. It is especially notable that the influence of ancient bronzes, such as those published in the *Xuanhe bogutu*, can be seen in the shapes of Song dynasty ceramics – particularly Ru wares, the Northern Song ceramics most closely associated with Emperor Huizong. This influence is clearly seen on ceramic Ru ware *lian* censers of cylindrical form standing on three cabriole legs, which are invariably made with the same encircling triple bow-string lines which appear on the bronze vessels of similar form from the Han dynasty.

While archaism, often manifested in imitation of Song dynasty stoneware glazes, continued to be a source of inspiration in Ming ceramics – especially those made for the court – it was in the reign the Qing the dynasty Kangxi Emperor (r. 1662-1722) that inspiration from ancient bronzes was once again a significant factor in ceramic design. The Kangxi Emperor was a great collector of antiques and derived great pleasure and even physical wellbeing from his collection. As the emperor himself put it:

‘I used to say to my sons: Seek joyfulness when you can, for seeking joy leads to an auspicious atmosphere. After meals we would talk about pleasant things and set our eyes on rare antiques, so we digested easily and out bodies flourished.’ (translated by Jonathan Spence in *Emperor of China – Self-portrait of Kang-hsi*, Harmondsworth and New York, 1974)

A variety of ancient bronze shapes as well as their surface decoration can be seen amongst Kangxi ceramics, especially those with monochrome glazes.

Interestingly, it was also in the Kangxi reign that brilliant turquoise glazes rose to prominence. Despite their widespread use in the Near East, turquoise glazes, coloured with copper oxide, had not found great favour in China prior to the 17th century. The glaze had been used at the tile-making kilns of northern China and occasionally on stonewares from the Cizhou kilns, but although a few turquoise-glazed porcelains were made in the Yuan and Ming dynasties, they were a very small percentage of porcelain production. It would seem that the Qing dynasty Kangxi potters at Jingdezhen were able to develop a turquoise glaze of greater depth and brilliance than had previously been achieved. This new turquoise glaze proved more generally popular, and was particularly effective when applied over bronze-style decoration. An example of this is tall Kangxi vase of *zun* form in the collection of the Palace Museum, Beijing (illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, vol. 37, Hong Kong, 1999, p. 164, no. 148), on which the incised designs of upright blades on the neck and *taotie* on the central section are emphasised by the pooling of the clear turquoise glaze.

Following the lead of the Northern Song Emperor Huizong, the Qing dynasty Qianlong Emperor also provided future art historians with an invaluable resource in the form of the illustrated catalogues of the imperial collections, including the *Xiqing gujian* (*Xiqing Mirror of Antiquities*). The latter was a catalogue, in 40 volumes, of some 1529 ritual bronzes in the imperial collection, and was compiled between 1749 and 1755. Although the detailed entries for each of the vessels do not include the date on which the pieces entered the Qing imperial collection, it is nevertheless interesting to see



note that one of the ancient bronze *zun* illustrated is quite similar to the current boar, although the illustrated bronze animal has inlaid gold and silver decoration. This image appears in the reprint of the *Xiqing gujian*, *Qinding siku quanshu*, *shang juan*, Shanghai shudian chubanshe, on page 193. The vessel is described as *Zhou xi zun* – a Zhou dynasty sacrificial animal *zun*.

The current turquoise-glazed ceramic boar *zun*, however, appears to have been very closely modelled on a Shang dynasty bronze boar – cast with complex surface decoration, but without inlay – of the very rare type excavated at Chuanxingshan, Xiangtan, Hunan province, in 1981 and now in the collection of the Hunan Provincial Museum at Changsha (Fig.1). Like the current ceramic vessel, the Shang dynasty bronze vessel has an oval lid topped by a phoenix-shaped finial. The museum texts point out that the bronze animal has sharp tusks and is less a domesticated pig than a wild boar. However, oracle bone inscriptions found at the Shang capital state that pigs were raised by every household and were sacrificed by major households at that time. The protruding tusks have been omitted from the current ceramic vessel, no doubt because they would have been extremely prone to damage. The Zhou dynasty inlaid bronze animal illustrated in the *Xiqing gujian* is also without tusks.

The original Shang dynasty bronze vessel is large – 40 cm high and 72 cm long – and would have been filled with wine when in ritual use, although the museum text points out the difficulty of moving such a heavy vessel when it was full of wine. Indeed, the Shang bronze *zun* appears to have holes specifically to allow ropes to be attached for moving it. The ceramic vessel is a rather more manageable size at 19 cm high and 26 cm long, although even this *zun* would have been heavy if filled with liquid. The turquoise glaze on the current ceramic vessel is not only an attractive colour, but also effectively highlights the incised decoration, which imitates quite closely the cast decoration on the Shang Bronze prototype.



Fig.1

PROPERTY OF AN ENGLISH GENTLEMAN

~151

A BLUE AND WHITE 'LADIES' VASE

KANGXI PERIOD (1662-1722)

The vase is decorated to the body with two panels depicting scenes of ladies at leisure amongst terraces and looking on from a high walled pavilion. The panels are separated by vertical bands of trailing morning glories. The foot is encircled with a band of roundels above pendant lappets and the base bears an artemisia leaf mark within a double circle.

13 $\frac{5}{8}$ in. (34.5 cm.) high, hongmu cover

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

清康熙 青花人物圖瓶

來源: 英國私人珍藏



152

A LARGE BLUE AND WHITE 'PHEASANT AND PEONY' TEAPOT

KANGXI PERIOD (1662-1722)

The teapot is decorated to each side of the exterior with a pheasant perched on rocks amongst peony branches, and the handle and the spout are decorated with flower sprays. The cover is similarly decorated with birds and flowers. The base has an artemisia leaf mark within a double circle.

10 in. (25.5 cm) wide.

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

清康熙 青花花鳥圖茶壺





PROPERTY OF A EUROPEAN GENTLEMAN

153

A BLUE AND WHITE GU-FORM 'LANDSCAPE' VASE
KANGXI PERIOD (1662-1722)

The vase is decorated in vibrant shades of cobalt blue to the flaring neck and foot with a continuous scene of figures at leisure in a mountainous river landscape. The globular middle section is decorated with sprays of lotus, peony, chrysanthemum and bamboo. The base is marked with a double circle in underglaze blue.

17 $\frac{3}{4}$ in. (44.7 cm.) high

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

PROVENANCE:

From a Norwegian collection, acquired in Asia in the early 20th century.

清康熙 青花山水圖花卉紋花觚

來源:

挪威私人珍藏, 二十世紀初購自亞洲

歐洲私人珍藏



154

A BLUE AND WHITE GU-FORM 'BIRD AND FLOWER' VASE
TRANSITIONAL PERIOD, MID-17TH CENTURY

The tall vase is elegantly potted with a slightly waisted form, and is decorated on the neck with a long-tailed pheasant standing on rocks amongst peonies, chrysanthemum, and bamboo, all amongst two other birds in flight. The central section is decorated with a pomegranate spray, a prunus spray, and a lotus spray, all above a band of pendant leaves to the foot.

18 in. (45.7 cm.) high

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

明末/清初 青花花鳥紋瓶



155

A LARGE DARK BLUE-GLAZED ZUN-FORM VASE

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

The vase is covered to the exterior with a dark midnight-blue glaze while the interior is covered in white glaze. The unglazed base reveals the white porcelain body except for the circular section of the mark.
11½ in. (29 cm.) high

£40,000-60,000

US\$53,000-78,000

€47,000-70,000

清康熙 藍釉瓶 六字楷書款

156

A LARGE AUBERGINE AND TURQUOISE-GLAZED 'CADOGAN' TEAPOT

KANGXI PERIOD (1662-1722)

The peach-shaped ewer is covered overall in a deep aubergine glaze, and the spout and handle are shaped as gnarled branches sprouting delicate turquoise-glazed leaves.

10 in. (25.5 cm.) wide

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

清康熙 茄皮紫釉桃形倒流壺



157

A BLUE-GLAZED VASE, MEIPING

17TH-18TH CENTURY

The vase is covered with a dark purplish-blue glaze stopping below the narrow white mouth rim and thickening around the foot. The white interior is under a colourless glaze and the base is left unglazed.

14 in. (35.5 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

清十七/十八世紀 霽藍釉梅瓶



158

A BLUE-GLAZED BOTTLE VASE

18TH-19TH CENTURY

The vase has a compressed globular body and a tall neck that flares at the rim. It is covered on the exterior with a dark blue glaze that contrasts with the white interior and base.

13¾ in. (35 cm.) high

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

With Marchant, London (according to label on base).

清十八/十九世紀 霽藍釉長頸瓶

來源:Marchant, 倫敦(見瓶底標籤)



PROPERTY FROM A PRIVATE ENGLISH COLLECTION
(LOTS 159-168 AND LOT 249)



PROPERTY FROM A PRIVATE ENGLISH COLLECTION
(LOTS 159-168 AND LOT 249)

159

A SMALL YELLOW-ENAMELLED SAUCER DISH

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

The dish is of ogee form and it is modelled with shallow sides flaring towards the rim and supported on a short ring foot. The interior and exterior are covered with enamel of bright yellow tone and the base is applied with a transparent glaze.

4¼ in. (10.9 cm.) diam.

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

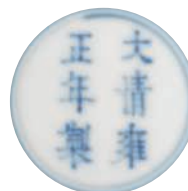
Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

清雍正 黃釉小碟 雙圈六字楷書款

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今

A pair of ogee-form yellow-enamelled dishes with Qianlong seal marks was sold at Christie's Hong Kong, 28 May 2014, lot 3448.



(mark)



160

A PAIR OF LEMON YELLOW-ENAMELLED WINE CUPS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE-BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

The cups are of deep tapering form with a slightly everted rim and are supported on a short ring foot. They are covered to the exterior with a bright lemon yellow enamel and the interiors and bases are applied with a transparent glaze.

3 3/8 in. (8.6 cm.) diam.

(2)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

A Yongzheng mark and period lemon-yellow cup sold at Christie's London, 15 May 2018, lot 128; another pair of lemon-yellow-enamelled wine cups with Yongzheng marks sold in our Hong Kong rooms, 27 October 2003, lot 702; and 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. A 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.



(marks)

清雍正 檸檬黃釉杯一對 雙圈六字楷書款

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今



161

THREE YELLOW-GLAZED AND YELLOW-ENAMELLED VESSELS
18TH CENTURY

The group comprises: a vase covered to the exterior in a bright yellow glaze, the interior glazed turquoise; a rectangular *jardinière* with a raised central band supported on four *ruyi*-shaped feet and covered to the exterior with a yellow glaze; and a compressed globular vase with moulded floral decoration covered all over in a bright lemon-yellow enamel.

The tallest 11½ in. (29.3 cm.) high

(3)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

清十八世紀 黃釉方盆、瓶及罐 一組三件

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今



162

A PAIR OF LEMON-YELLOW-ENAMELLED FLARED CUPS

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

The cups have flared sides with a slightly everted rim and are supported on a ring foot. They are covered to the interior, exterior and base with a bright lemon-yellow enamel.

3 $\frac{3}{4}$ in. (9.8 cm.) diam.

(2)

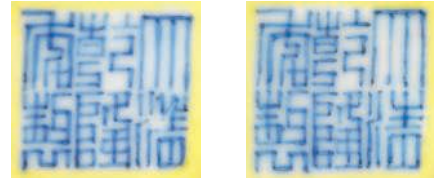
£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

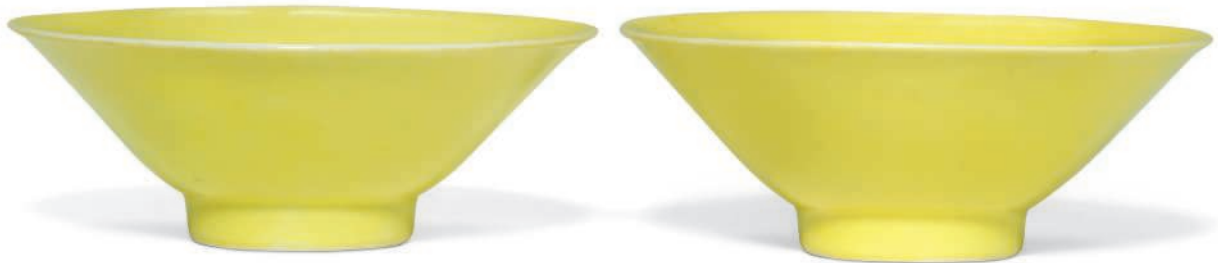


(marks)

清乾隆 檸檬黃釉杯一對 雙圈六字篆書款

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今



163

**A PAIR OF YELLOW-ENAMELLED 'CHRYSANTHEMUM' DISHES
AND A YELLOW-ENAMELLED DISH**

18TH CENTURY

The pair of dishes are each moulded in the form of a chrysanthemum flower, with a band of narrow petals to the cavetto leading to a foliate rim. The dishes are covered overall in a lemon-yellow enamel. The single dish is covered to the interior and exterior with yellow enamel and the base is left white.

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

(3)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

清十八世紀 黃釉菊瓣盤一對及黃釉盤 一組三件

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970



164

A PAIR OF SMALL LEMON-YELLOW-ENAMELLED SAUCERS
YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE
WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

The saucers are finely potted with shallow rounded sides on a wide, low, tapered foot. The interior and exterior are covered overall in a rich lemon-yellow enamel.

3½ in. (7.8 cm.) diam.

(2)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

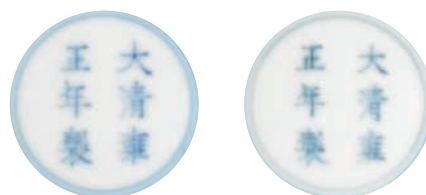
Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

Another pair of Yongzheng mark and period small lemon-yellow dishes sold at Christie's London 7 November 2017, lot 78. Other pairs were sold at at Christie's London 13 May 2014, lot 359 and at Christie's Hong Kong, 26 November 2014, lot 3287. Also compare the current lot with a pair of dishes in the Percival David Foundation, London, illustrated by M. Medley in *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, nos. B543-B544.

清雍正 檸檬黃釉小碟一對 雙圈六字楷書款

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今



(marks)



165

**A MOULDED YELLOW-GLAZED ARCHAISTIC TRIPOD
LIBATION CUP, *JUE***

18TH-19TH CENTURY

This vessel is supported on three elegant splayed legs, and is decorated with two stylised *taotie* masks either side of the beast-head handles between raised bow string bands, a pair of mushroom-capped posts rising from the rim. There is a four-character archaic seal script mark below the mouth reading *Shang fu mu jue* that is enclosed within a stylised geometric border.

6 $\frac{7}{8}$ in. (17 cm.) high

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

The form of this unusual porcelain vessel is based on an archaic bronze wine vessel, *jue*, used for heating and pouring wine during Shang dynasty rituals. The *jue* was often dedicated for temple use as an altar vessel and from the Ming dynasty porcelain *jue* were preferred to metal. The Ming dynasty Emperor Hongwu (1368-1398) issued an edict in 1369 designating different colours for ritual use within the palace.

清十八/十九世紀 黃釉仿古爵

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今



(mark)



166

FOUR SMALL LEMON-YELLOW-ENAMELLED SAUCERS

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

The saucers are modelled with rounded sides and supported on a slightly splayed foot. They are covered to the exterior and interior with a bright lemon-yellow enamel and the bases are applied with a transparent glaze. 3½ in. (8.9 cm.) diam.

(4)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

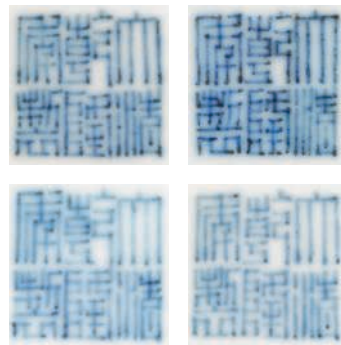
A pair of lemon-yellow dishes with Qianlong seal marks was sold at Christie's Hong Kong, 30 November 2011, lot 3308. Another pair from the E.T. Hall Collection was sold at Christie's London, 7 June 2004, lot 271. Another pair was sold at Christie's Paris, 15 June 2004, lot 191. A single example is illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 143.

Compare with another type of Qianlong lemon-yellow enamelled dishes of ogee-form and of a slightly larger size (11.5 cm. diam.), with the interior and base covered with a transparent glaze. A pair of this type was sold at Christie's Hong Kong, 27 May 2008, lot 1804.

清乾隆 檸檬黃釉小碟 一組四件 雙圈六字篆書款

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今



(marks)



167

TWO MOULDED YELLOW-GLAZED BOXES AND COVERS
LATE 19TH- EARLY 20TH CENTURY

The first box is of quatrelobed form. The cover is skilfully decorated with scholars in a mountainous landscape and the sides with a geometric design. It is covered to the exterior and base with a pale yellow glaze, the interior is applied with a turquoise glaze. The base has an apocryphal Qianlong mark. The second circular box is decorated with scholars by a pavilion in a landscape. The base has a three-character mark reading *Rong Sheng*. It is covered with a pale yellow glaze to the exterior and a turquoise glaze to the interior. 5½ in. (14 cm.) wide; 3¼ in. (8.3 cm) diam. (2)

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

PROVENANCE:

Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

These boxes are both decorated in the style of Wang Bingrong. Wang Bingrong was one of the finest of a small group of independent ceramicists of the mid-19th century who began to emerge from the traditionally anonymous production of ceramics at Jingdezhen by signing their names, developing distinctive styles and acquiring fame. His dates are not known, but Wang probably worked from sometime during the Daoguang period into the second half of the nineteenth century.

十九世紀末/二十世紀初 黃釉山水高士圖蓋盒 一組兩件

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今



(mark)



168

**A CARVED AND MOULDED YELLOW-GLAZED BRUSHPOT,
BITONG**
19TH CENTURY

The exterior is carved with scholars and pavilions in a mountainous river landscape strewn with gnarled pine trees. The interior, exterior and base are covered with a warm yellow glaze. The base is incised with a six-character maker's mark reading *Xian Yuan Chen Guo Zhi Zuo*, 'made by Chen Guozhi of Xian Yuan'.

6½ in. (16.5 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Private English Collection, formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

Carved pottery is a distinctive new genre which appeared from the Jiaqing period onwards. These pieces have characteristically fine and fluid carving, and are mostly covered in yellow or green glazes to imitate bamboo.

Compare a yellow-glazed brushpot carved with bamboo and rocks and with a Jiaqing seal mark in the National Palace Museum, illustrated in Liu Liangyu, *A Survey of Chinese Ceramics*, 5, p.254; and another carved with landscape and figures and with a Daoguang mark, illustrated in Geng Baochang, *Ming and Qing Porcelain on Inspection*, Beijing, 1993, p.306.

清十九世紀 黃釉山水高士圖筆筒

「僊源陳國治作」楷書款

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今



(mark)



AFTERNOON SESSION

2.00 PM (LOTS 169-336)

下午場

2:00 時 (拍品169-336)







PROPERTY FROM A PRIVATE SWISS COLLECTION

***169**

PU RU (1896 - 1963)

Houses under Tree Shade

Scroll, mounted and framed, ink and colour on paper

13¼ x 12¼ in. (33.6 x 31 cm.)

Inscribed and signed, with one seal of the artist

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Christie's Hong Kong, 28 May 2007, lot 1093.

溥儒 清谿幽居 設色紙本 鏡框

題識：明人爭尚士夫之畫，鮮為宋畫院丹青。惟戴文進猶傳其意，石田則筆如元人華亭，亦兼師董巨，故明代丹青之盛，近世不能及也。心畬。

鈐印：溥儒之印

來源：瑞士私人珍藏。香港佳士得2007年5月28日，拍品1093號。

This painting is part of a comprehensive private Swiss collection of Chinese classical and modern artists, including Huang Junbi (1898-1991), Pu Ru (1896-1963), Feng Zikai (1898-1975), and Wu Zheng (1878-1949). Driven by business development opportunities, the collector moved to Taiwan in 1994. While developing art logistics structures and training art handlers in China between 1994 and 2009, he became acquainted with the Chinese art world and met several influential advisors. These advisors inspired him to start a collection of both classical and contemporary Chinese art, appraised through his Western eyes. Fascinated by the power and beauty of Chinese ink painting, this Swiss collector explored Chinese history and philosophy through the process of collecting. He saw China's history and philosophy in the spontaneity, spirituality, control and discipline of Chinese painters. The first part of this collection was sold in Christie's Paris, 13 June 2018, lots 1-23.

註：為了拓展業務，此位瑞士藏家於1994年遷住臺灣。他於1994年至2009年間在中國開拓藝術品物流及搬運人員培訓，藉機接觸藝術圈並開始他的中國古代及當代書畫收藏生涯。他一度著迷中國水墨作品視覺美感，通過自己敏銳的西方品味收藏中國書畫並一同探索東方哲學和歷史，對他而言，中國水墨畫及書法既代表率性與靈性又充分表達藝術家對於筆墨的完美控制和駕馭。其收藏之23件書畫佳作於巴黎佳士得2018年六月13日拍賣中釋出（拍品1至23號）。



PROPERTY FROM A PRIVATE ASIAN COLLECTION

***170**

FU BAOSHI (1904-1965)

Scholars

Signature and two seals of the artist

Scroll, mounted and framed, ink and colour on paper

16 x 11¼ in. (41 x 28.7cm.)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

傅抱石 對飲圖 設色紙本 鏡框

款識：抱石。

鈐印：抱，石

來源：亞洲私人珍藏



PROPERTY FROM A PRIVATE COLLECTION
IN THE UK

171

QI BAISHI (1863-1957)

Lotus

Signature and three seals of the artist

Dated *xinmao* year (1951)

Scroll, mounted and framed, ink and colour

on paper

53¾ x 23¾ in. (136.5 x 60.5 cm.)

£50,000-80,000

US\$66,000-100,000

€59,000-93,000

PROVENANCE:

Received as a wedding gift in Hong Kong in the 1950s, and thence by descent within the family.

Painted in Qi's 91st year by his own reckoning, this work exemplifies his mature oeuvre. In this late stage of Qi's career his mastery of the full range of painting techniques is readily apparent. The kinetic, angular lines of the lotus stems are eloquently juxtaposed with the liquid colour washes of the broad leaves. The composition shifts between the wide, flat surfaces of the leaves and linear structures of interlocking stems, creating a dynamic cadence as the eye moves across the painting surface.

The subject of lotuses in late summer carries numerous symbolic meanings. In Buddhism, the lotus symbolises enlightenment, pushing up through murky waters to flower in the bright sunlight. For both Buddhists and Confucians, a late summer lotus implies a long life well lived. In this painting, the majority of flowers have passed and the full seed-heads weigh heavily on the stems. This creates a botanical allegory for Qi's own stage of life, and his substantial accomplishments at the time of the work's creation. This message is reinforced by the application of Qi's '*ren chang shou*' (long-lived person) seal in the lower left. The seal is playfully inverted, showing Qi's continuing irreverence for staid, conservative conventionalism.

Given as a wedding gift to an eminent family in 1950s Hong Kong, the painting would have expressed a wish that the bride and groom lead a long and fruitful life together.

齊白石 荷花 設色紙本 立軸裝
裱鏡框

款識：九十一歲辛卯白石。

鈐印：白石、懷鳥堂、人長壽

來源：英國私人珍藏。香港1950年代
結婚賀禮，家傳至今。



PROPERTY FROM A PRIVATE CZECH COLLECTION

172

QI BAISHI (1863-1957)

Wisteria and Bees

Signed with one seal of the artist

Scroll, mounted and framed, ink and colour on paper
10 $\frac{1}{2}$ x 13 $\frac{1}{4}$ in. (27 x 33.2 cm.)

£10,000-20,000

US\$14,000-26,000

€12,000-23,000

PROVENANCE:

Acquired in Prague in the late 1920s to early 1930s by the present owner's maternal grandfather, and thence by descent within the family.

齊白石 紫藤蜜蜂 設色紙本 鏡框

款識：老萍。

鈐印：白石翁

來源：捷克私人珍藏。現藏家祖父1920年代末至1930年代初購自布拉格。



173

LIN FENGMIAN (1900-1991)

Lady with Fan

Signed, with one seal of the artist
Hanging scroll, ink and colour on paper
26% x 26% in. (67 x 67 cm.)

£40,000-60,000

US\$53,000-78,000
€47,000-70,000

林風眠 持扇仕女 設色紙本 立軸

款識：林風眠。

鈐印：林風眠

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

174

GUAN NIANCI (D. 1909)

ZHOU JIAXIANG (FL. CA. EARLY 20TH CENTURY)

Immortal amid Clouds in a Landscape

Immortal Casting Flowers

Inscribed and signed with two seals of the artist

Inscribed, signed and dated *yichou* year (1926), with two seals of the artist

Scroll, mounted and framed, ink and colour on silk

Scroll, mounted and framed, ink and colour on paper

36¼. x 15½. in. (92 x 39.5 cm.)

37% x 15¼. in. (96 x 38.6 cm.) (2)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Acquired in Asia between 1956 and 1958, and thence by descent within the family.

These paintings belonged to the owner's mother, who lived in Beijing from May 1956 to June 1958 when her husband worked at the British Embassy in China. She collected a small but significant group of Chinese paintings during her time in Asia. Previous lots from this collection include a work by Qi Baishi (1863-1957), sold in Christie's Hong Kong, 26 November 2012, lot 1144, and a collaborative painting by Wang Xuetao (1903-1984) and Yu Fei'an (1888-1959), sold Christie's Hong Kong 28 May 2013, lot 1290.



管念慈 仙女 設色絹本 鏡框

周嘉祥 散花仙女 設色紙本 鏡框
1925年作

款識：臣管念慈恭繪。

鈐印：念、慈

乙丑（1925年）春日海上子西周嘉祥
畫於春靄書屋。

鈐印：子西、周

來源：英國私人珍藏，於1956至1958
年間購自亞洲，家傳至今。

此畫原屬現藏家母親，她於1956年5月至1958年6月，跟隨被派駐英國駐中國領使館工作的丈夫居於北京。其收藏數量不多，但品質俱精彩。來自此收藏的兩幅畫作已於香港佳士得拍賣中釋出：齊白石《草蟲、牽牛、玉米》，2012年12月26號，拍品1144號；王雪濤與于非闇合筆《芳草游豬》，2013年5月28號，拍品1290號。



PROPERTY FROM THE COLLECTION OF MR WALTER MÜLLER

175

WITH SIGNATURE OF ZHAO BOJU (18-19TH CENTURY)

Landscape

Signed with one seal of the artist

Five collectors seals

Scroll, mounted for framing, ink and colour on silk

15½ x 128½ in. (39.21 x 326.6 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Acquired in Taiwan between 1968 and 1987.

Mr Walter Müller, a Swiss mechanical engineer, led an illustrious career in East Asia from the 1960s to 1980s. He lived in Taiwan from 1968 until 1987, for a portion of which time he served as Director of the Trade Office of Swiss Industries. In this role Mr Müller made significant contributions to the establishment of Swiss banking operations in Taiwan. In recognition of his contribution to Swiss-Taiwanese trade, Mr Müller was awarded the key to the city of Taipei in 1987. In the same year, Vincent C. Siew, Director General of the Board of Foreign Trade, Ministry of Economic Affairs, awarded Mr Müller an official plaque 'In appreciation of his outstanding contribution in promoting the trade relations between Switzerland and the Republic of China'.

As a leading business figure in the expatriate community in Taipei, Mr Müller collected both classical and modern and Chinese paintings. His collection of works by Zhang Daqian (1899-1983) will be offered in Christie's Hong Kong, 28 May 2019.

清中晚期 趙伯駒(款) 設色絹本 橫批

款識：趙千里。

鈐印：千里

藏印：共5方

來源：瓦爾特宙樂珍藏。於1968年至1987年間購自台灣。

瑞士藏家苗樂先生於1960至1980年代常駐東亞，1970年代至1987年在台灣工作期間擔任瑞士商務辦事處主任，對當時台瑞經貿關係貢獻良多。1987年3月30日，中華民國經濟部國際貿易局局長蕭萬長向苗樂先生頒贈獎牌，以作酬謝，台北市市長更於同年頒贈台北市金鑰匙。

苗樂先生乃台北著名商家，收藏多幅中國古今名畫。其珍藏的張大千畫作將於今年5月28日在香港佳士得拍賣。



(Mr Walter Müller receiving the key to the city of Taipei, 1987)

(detail)



PROPERTY FROM A PRIVATE
EUROPEAN COLLECTION

176

**AFTER GUANXIU (PAINTING),
ZHANG JINFANG (1747-1792)
(CALLIGRAPHY)**

*Viewing Guanxiu's Paintings
of Luohans at Guangxiao
Monastery (calligraphy)*

Luohan (painting)

18th century

Painting: two collectors' seals

Calligraphy: signed with three seals of
the artist, two collectors' seals

Hanging scroll

Painting: ink and colour silk

Calligraphy: ink on paper

Painting: 45% in. x 18% in.

(115.9 cm. x 47.8 cm.)

Calligraphy: 14% in. x 18% in.

(37.8 x 47.8 cm.)

£8,000-12,000 US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Acquired in Asia in the early to mid-
20th century by Henry de Vilmorin
Jnr. (1903-1961), born in Japan, the
grandson of the eponymous botanist
Henry de Vilmorin Snr. (1843-1899), and
thence by descent within the family.

The verse inscribed by Zhang Jinfang
reproduces an extended prose
poem by early Qing scholar official
Zhu Yizun (1629-1709). The poem
describes a painting of Luohan
by ninth-tenth century master
Guanxiu, seen in the Guangxiao
monastery. The accompanying
painting illustrates the work which
Zhu describes, including the monk
engrossed in writing sutras, the
serene figure to his left, and the aged
ape who stands in the courtyard,
hands clasped upon a broom.

清中期 仿貫休 / 張錦芳 羅漢
/ 書法 設色絹本 / 水墨紙本
立軸

羅漢

藏印：楊溪馬氏虛齋家藏、一印漫漶
書法

釋文：貫休手寫一十六羅漢，其二乃
在南海訶子林。昔遊真跡未得見，
念之三十五載縈人心。白頭重作嶺
南客，故人期我虞翻宅。僧廊亂後
花木猶瓊璫，薤菜春生滿池碧。循
廊轉入精廬深，一幅居然掛東壁。
古綃尚白石轉青，恰於石罅安疏
檣。一僧俯首力寫經，自準以下只半
形。芬陀利花貝多葉，棕櫚筆管毛狸
狸。不知金天之西何處得石硯，毋
乃昆吾玉切新出硎。一僧卻立侍巾
瓶，靜如沙鷺翹涼汀。窗鐙不剪信明
滅，杪櫺樹底風泠泠。窗前千歲老
猿拱，雙臂平叉兩肩聳。筍鞋桐帽木
葉衣，想見霜濃寒到踵。精誠能令
感金石，何況群生知怖恐。禪月師，
流傳三絕，畫書詩。詩編巨岳集，書
有姜體遠本週之史籀秦相斯，未若
畫品更崛奇。即如此幅遠出意匠表，
或疑入定真容彷彿親見之。不然調
鉛殺粉能爾為。訶林僧，神物借汝
能世守。不見《宣和》舊譜遺蹟久雲
亡，豫章西山雲堂院中亦何有。我
欲賺汝去，莫飲我，缸面酒。我欲奪
汝歸，玉鴉叉，不在手。世間豈少珊
瑚鐵網珍珠船，自今貯之伏梁暗檻
庶可全。

款識：秀水朱彝尊題順流張錦芳補書。

鈐印：張錦芳印、榮夫、逃虛閣

藏印：馬虛齋珍藏、版門書屋

來源：歐洲私人珍藏。Henry de
Vilmorin 先生 (1903-1961) 於20世
紀初中期購自亞洲，家傳至今。





PROPERTY FROM A PRIVATE SOUTH EAST ASIAN COLLECTION

***177**

ANONYMOUS (LATE QING-REPUBLICAN PERIOD)

Luohan

Twelve collectors' seals

Four scrolls, mounted for framing, ink and colour on silk
12¼ x 15¼ in. (31.1 cm. x 40.1 cm.)

£9,000-15,000

US\$12,000-20,000
€11,000-17,000

PROVENANCE:

Acquired in Asia in the first half of the 20th century by the present owner's grandfather, and thence by descent within the family.

無名 清末民國 羅漢 設色絹本 鏡片 (4)

鈐印：共12方

來源：東南亞私人珍藏。現藏家的祖父於20世紀初購自亞洲，家傳至今。



(details)

FORMERLY IN THE PRIVATE COLLECTION OF THE LATE VICEROY
CHE-FU TANG (D.1978) OF FUKIEN (FUJIAN), CHINA

178

FORMERLY ATTRIBUTED TO JIAO BINGZHEN (FL. 1689-1726)

Sericulture

Signature of the artist

Twenty four seals

Album of 24 leaves

Painting, ink and colour on silk

Calligraphy, ink on paper

Each leaf 12 in. x 10½ in. (30.4 cm. x 26.6 cm.)

£10,000-20,000

US\$14,000-26,000

€12,000-23,000

PROVENANCE:

Acquired in Hong Kong in the early 1980s.

Depictions of tilling and weaving have been popular subjects in classical Chinese painting since at least the Southern Song dynasty, when the first recorded series of these images was produced by the scholar official Lou Shou (1090-1162). Images of rice and silk production represented an idealised industriousness of the common people, and came to be associated with times of peace and prosperity. In the early Qing dynasty the reigning Kangxi Emperor instructed court painter Jiao Bingzhen to paint a series of 46 scenes on this subject, 23 of tilling and 23 of weaving. Jiao's paintings were then reproduced as woodblock prints and distributed throughout the empire. The album in the present lot appears to have been made as a close copy from Jiao's woodblock prints. It contains the first twelve scenes from the weaving series, encompassing the whole process of silk worm rearing. The facing pages of calligraphy reproduce the text of the Kangxi Emperor's poems, inscribed on Jiao Bingzhen's original paintings. These verses are followed by explanatory notes, with the seal of the otherwise unknown Instructress Yu Dong.

This album was part of the estate of Mr Che-Fu Tang (d. 1978). According to Ms. Mary E. Stewart, Notary Public of Plymouth SS, Massachusetts, Mr Tang was the former Viceroy of Fukien [Fujian], China. Ms Stewart notarised the sale from this estate on 18 December 1978, and the sale was authorised by the executor Mr Thomas H Tang of Montclair, New Jersey. The original, watermarked document detailing the above is included alongside the album as part of this lot.

前傳焦秉貞 織圖 設色絹本 / 水墨紙本 冊頁24開

釋文：文不錄

款識：臣焦秉貞恭繪。

鈐印：玉棟女史、12方漫漶

來源：Che-Fu Tang先生（1978年卒）舊藏。

註：據美國麻省普利茅斯市公證人 Mary E. Stewart女士介紹，Che-Fu Tang先生曾擔任福建省主席。Stewart女士為1978年12月18日Che-Fu Tang先生遺產拍賣的公證人。此遺產拍賣由遺產執行人Thomas H. Tang先生授權。含有以上信息的公證文件將與本拍品一同出售。

179

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)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

梅原末治著 限量編號精裝《歐美蒐儲支那古銅精華》
全7冊

日本大阪山中商會1933年出版



***180**

A BEIGE-GROUND SILK EMBROIDERED PANEL

LATE 18TH-EARLY 19TH CENTURY

The panel is finely embroidered with an autumnal scene of leafy blossoming chrysanthemum amidst hibiscus, leafy plants, and other blossoms, with black-outlined rocks finely shaded in blue and cream-coloured satin stitch, all beneath a bird in flight and inscribed in black ink with *qiuse xuanyan*, eulogizing the beautiful autumn scenery. The whole is mounted with a green brocade border.

72½ in. x 23 in. (184 cm. x 58.5 cm.)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

This finely-embroidered vertical panel may have been part of a set to be inserted into the frame of a screen. The theme of autumn flowers, which includes chrysanthemums and hibiscus suggests it may have been one of a set of four designs representing the seasons. The composition, which includes birds, rocks, and flowers follows a convention for bird and flower studies which was popular in the Song dynasty. Such compositions created by painters working at the court would have been sent to the imperial factories at Suzhou to be executed in fine embroidery.

清十八世紀末/十九世紀初 刺繡「秋色暄妍」圖





~181

A PAIR OF SATIN SILK EMBROIDERED 'QUAILS' PANELS

19TH CENTURY

Both panels are finely embroidered on an ivory-white ground with inscriptions to the left. One panel is worked with a pair of quails below a large branch of peonies, beside an inscription containing the pseudonym of an artist, '*Qiu qu nv li*'; the other depicts five little quails below rockwork and blue iris, with an inscription which may be translated as 'embroidered by Wan Yaoshan in the Studio of Prunus and Stream, during autumn of the cyclical year of Yisi' (Yisi year corresponds to 1845).

13 in. x 17 7/8 in. (33 x 45.5 cm), *hongmu* frames

£5,000-10,000

US\$6,600-13,000

€5,900-12,000

清十九世紀 牙白地刺繡鶴鷄圖屏一對

「乙巳秋繡於梅溪草堂 萬耀山」

「秋葉女史鍼摹」





182

**A LARGE BEIGE-GROUND SILK EMBROIDERED
'BIRD AND FLOWER' PANEL**

19TH-20TH CENTURY

The panel is finely embroidered with pairs of large peacocks and cranes amongst flowering branches of peonies, magnolia and further birds and butterflies.

34½ in. x 109¼ in. (87.5 cm. x 277.5 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

十九/二十世紀 刺繡米黃地花鳥圖



183

A YELLOW-GROUND SILK EMBROIDERED CUSHION COVER SECTION

19TH CENTURY

The shaped cushion cover is embroidered with a central peony and lotus roundel with bats in flight, enclosed by densely arranged peony and lotus blossoms on a blue embroidered *wan* pattern ground. The outer border is similarly decorated with further large peony and lotus flowers amongst scrolling tendrils and bats.

25¾ in. long x 28½ in. wide (65.3 cm. x 72 cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

清十九世紀 黃地花卉紋墊面



184

A MAGNIFICENT AND FINELY EMBROIDERED SILK 'NINE DRAGON' ALTAR PANEL

QIANLONG PERIOD (1736-1795)

The large frontal panel is finely worked with a central upright five-clawed dragon in pursuit of the flaming pearl, accompanied by eight further dragons amongst loosely scattered scrolling clouds, bats and the Eight Buddhist Emblems, *bajixiang*, and all above rocks and waves. The valance is similarly embroidered with fourteen five-clawed dragons amongst scrolling clouds. The embroidery is skilfully worked in couched gold threads on a yellow ground with the scales and horns picked out in Peking knot.

35¼ in. (90 cm.) x 110 in. (279 cm.)

£80,000-120,000

US\$110,000-160,000
€93,000-140,000

PROVENANCE:

Sotheby's New York, 23 March 2010, lot 86.



Yellow-ground altar hangings with nine dragons and of wide rectangular shape are particularly rare. The present altar panel is exceptionally well executed using polychrome and gold threads, as well as Peking knots to highlight the details. For a large yellow-ground imperial hanging with nine dragons see Robert Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in the Minneapolis Institute of Arts, Vol. II*, Minneapolis 2000, p. 956, no. 474. A similar shaped salmon-pink-ground altar panel of the same period, formerly from the Collection of Prince Giovanni Del Drago, was sold at Christie's Hong Kong, 26-27 April 1998, lot 552.

清乾隆 黃地刺繡九龍紋掛屏

來源: 紐約蘇富比2010年3月23日, 拍品86



PROPERTY OF A GENTLEMAN

185

A VERY LARGE BROCADE 'DRAGON' HANGING

LATE 18TH-19TH CENTURY

The hanging is finely woven with two pairs of dragons chasing flaming pearls amongst *ruyi*-head clouds and large flower blossoms, within a wide border of Buddhist lions amongst lotus and tendrils. The scales of the dragon and the flaming pearls are delicately highlighted with gold threads.
105 $\frac{7}{8}$ in. x 86 $\frac{1}{4}$ in. (269 cm. x 219 cm.)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

清十八世紀末/十九世紀 金地雙龍戲珠掛幅

來源: 私人珍藏



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE UK COLLECTION (LOTS 186 AND 187)

186

A GOLD-GROUND CEREMONIAL ARMOUR WITH HELMET LATE 19TH CENTURY

The uniform comprises a waist-length jacket ending in hoof-shaped sleeves with epaulettes to the shoulders and a long apron. All decorated with circular brass studs on a woven Y-shaped gold brocade ground and trimmed with black velvet. The matching helmet is accompanied by a quiver, bow case and an arrow.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Private UK Collection, acquired prior to 2000.

EXHIBITED:

This quiver and bow case were exhibited in *Chinese Arms and Armour: Arms and Armour from the Collection of Dr. Antony Wong and the British Museum*, British Museum, London, 15 December 1994-15 February 1995.

The gold brocade ground of this uniform suggests this suit would have been made for a member of the Imperial Guard of the Forbidden City. They were made in the Imperial workshops in Hangzhou and when not worn were stored at the Western Gate of the Forbidden City. Compare to a similar gold-ground armour with dragon-roundels dated to the same period as the present lot, sold at Christie's New York, 14 September 2017, lot 939.

晚清 金地禮儀鎧甲及頭盔一套

來源: 英國私人珍藏, 於2000年前所購

展覽: 部份(撒帶)於1994年12月15日至1995年2月15日大英博物館「Chinese Arms and Armour: Arms and Armour from the Collection of Dr. Antony Wong and the British Museum」展覽



187

A BLUE-GROUND CEREMONIAL ARMOUR WITH HELMET
CIRCA 1900

The ceremonial suit is worked on padded satin silk and embellished with circular brass studs, trimmed with black velvet and brocade ribbons. The front-opening jacket with long sleeves terminates in hoof-shaped cuffs. The front and back of the jacket is designed with a central roundel depicting two confronting dragons. The detachable epaulettes with gilt-metal *appliqués* and the long apron are similarly decorated with front-facing dragon roundels. The uniform comprises several detachable matching panels including underarm protectors, two round metal chest plates and a hexafoil-shaped panel embroidered with a stylized dragon head and dragon carp. The matching helmet is also decorated with a dragon roundel.

£20,000-40,000

US\$27,000-52,000
€24,000-46,000

PROVENANCE:

Private UK Collection, acquired prior to 2000.

EXHIBITED:

This blue helmet was exhibited in *Chinese Arms and Armour: Arms and Armour from the Collection of Dr. Antony Wong and the British Museum*, British Museum, London, 15 December 1994-15 February 1995.

This uniform would have been made for ceremonial purposes only. However, the construction is based on armour used for protection in battle. Each regiment of the Manchu Banner army wore uniforms in the colours of their banner. The dark blue ground of the present uniform would have been reserved for a member of the Cavalry Brigade Banner, assigned to protect the capital city. They were made in the Imperial workshops in Hangzhou and when they were not being worn were stored at the Western Gate of the Forbidden City. For a similarly-decorated yellow-ground ceremonial suit from the collection of William E. Colby see, Robert D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in the Minneapolis Institute of Arts, Vol. I*, Minneapolis, 2000, p. 346, no. 137. A similar blue-ground ceremonial armour was sold at Christie's New York, 29 March 2006, lot 282.

清約1900年 藍地禮儀刺繡龍紋鎧甲及頭盔一套

來源: 歐洲私人珍藏, 於2000年前所購

展覽: 部份(頭盔)於1994年12月15日至1995年2月15日
大英博物館「Chinese Arms and Armour: Arms and Armour from the Collection of Dr. Antony Wong and the British Museum」展覽



188

**A SILK AND METAL-THREAD
FLORAL RUG**
CIRCA 1910

The rug is colourfully decorated with a pattern of floral medallions with blue key-fret borders, surrounded by stylised foliate bands and Buddhist emblems.

96¾ x 61 in. (245.7 x 155 cm.)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

清約1910年 團花紋地毯



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 189- 194)

***189**

AN EMBROIDERED BLUE GAUZE DRAGON ROBE, *JIFU*
19TH CENTURY

The blue gauze is worked in couched gold thread and counted stitch with nine five-clawed dragons, two shown full-face leaping around a flaming pearl on the front and the back, while six others on the front, back and shoulders are shown reaching for the pearl, as is the ninth on the underflap, amidst *lingzhi*-shaped clouds interspersed with 'precious objects' and bats, above a terrestrial diagram and *lishui* stripe separated by further clouds, with similarly decorated collar and horsehoof cuffs as well as blue corded sleeve extensions. 77 in. (196 cm.) cuff to cuff

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

清十九世紀 藍地納紗金龍紋吉服
來源:歐洲私人珍藏

***190**

A WHITE-GLAZED VASE, MEIPING

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

The vase is well-potted with a high broad shoulder below a short, waisted neck, and tapers elegantly towards the slightly flared foot. It is covered overall in a transparent glaze stopping neatly around the unglazed foot rim.
13½ in. (33.5 cm.) high

£50,000-80,000

US\$66,000-100,000

€59,000-93,000

PROVENANCE:

Hugh M. Moss Limited Oriental Works of Art, London, 2 July 1973.
Property of a Private European Collector.

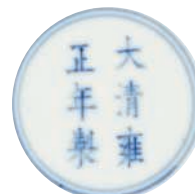
Compare the current lot to a slightly smaller example (28 cm.) dated to the Kangxi/Yongzheng period from the collection of Professor E. T. Hall, sold at Christie's London 7 June 2004, lot 135. Also see an earlier Ming example with *anhua* decoration, dated to the Yongle period, in the Beijing Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum - Monochrome Porcelain*, Commercial Press, Hong Kong, 1999, p. 108, no. 99.

清雍正 白釉梅瓶 雙圈六字楷書款

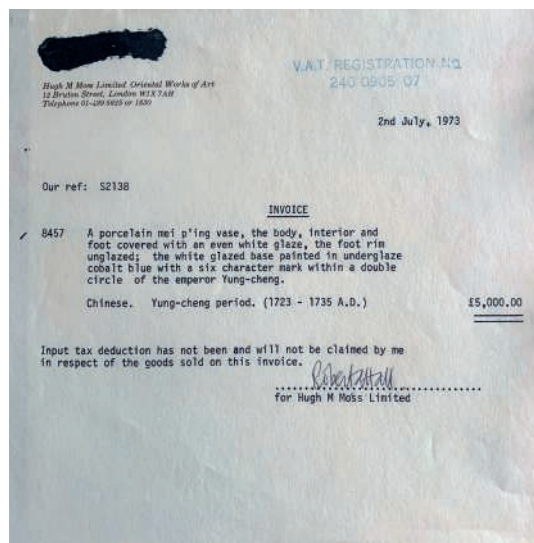
來源:

Hugh M. Moss Limited Oriental Works of Art,
倫敦, 1973年7月2日

歐洲私人珍藏



(mark)



(Hugh M. Moss invoice)





***191**

A PAIR OF YELLOW-GROUND GREEN-ENAMELLED 'DRAGON AND PHOENIX' BOWLS

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

Each bowl is thinly potted with deep rounded sides supported on a short foot, decorated on the exterior in rich green enamels with two pairs of dragons and phoenix in pursuit of flaming pearls above a band of petal lappets, the interior with a *shou* character within a roundel, all against a rich, deep, yellow ground. The base is applied with a transparent glaze.

4½ in. (11.5 cm.) diam.

(2)

£6,000-8,000

US\$7,900-10,000

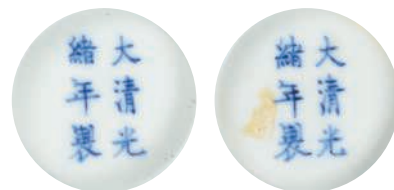
€7,000-9,300

PROVENANCE:

Property of a Private European Collector.

清光緒 黃地綠彩龍鳳呈祥碗一對 六字楷書款

來源:歐洲私人珍藏



(marks)



***192**

TWO BLUE AND WHITE 'PEONY' BOWLS

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820); DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE-BLUE AND OF THE PERIOD (1821-1850)

Each bowl is potted with deep rounded sides rising to a flaring rim, supported on a foot. The exterior is painted in bright shades of cobalt-blue to depict a band of peony flowers on leafy scrolls.

6½ in. (16.5 cm.) diam.

(2)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Property of a Private European Collector.

清嘉慶 青花牡丹紋碗 六字篆書款 及

清道光 青花牡丹紋碗 六字篆書款

來源:歐洲私人珍藏



(marks)

***193**

A MIRROR-BLACK-GLAZED VASE, MEIPING
18TH CENTURY

The vase is sturdily potted with high, rounded shoulders below a short, waisted neck, and tapers towards the slightly flared foot. It is covered on the exterior with a lustrous black glaze ending just above the foot rim. The interior and the recessed base are covered with a transparent glaze.

13 in. (33.3 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Hugh M. Moss Limited Oriental Works of Art, London, 17 April 1974.
Property of a Private European Collector.

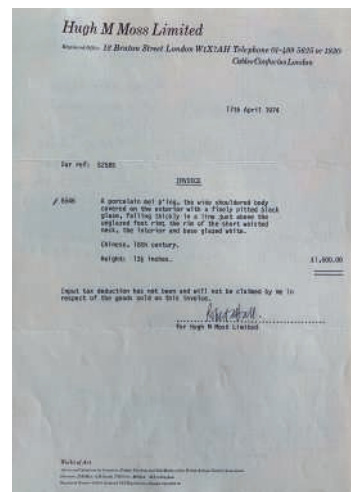
'Mirror-black' is mentioned by Père de'Entrecolles, who was at Jingdezhen in 1720, as a high temperature glaze coloured with low-grade Chinese cobalt (an iron-manganese-cobalt mixture). See another mirror-black-glazed vase, dated to the Kangxi period, from the collection of Professor E. T. Hall, sold at Christie's London 7 June 2004, lot 193.

清十八世紀 烏金釉梅瓶

來源:

Hugh M. Moss Limited Oriental Works of Art,倫敦,1974年
4月17日

歐洲私人珍藏



(Hugh M. Moss invoice)



***194**

A BLUE AND AMBER-GLAZED POURING VESSEL

TANG DYNASTY (618-907)

The vessel is potted with a globular body sitting on a flat base, rising to a short waisted neck below an everted rim, incised around the shoulder with a double band. A tubular spout is applied to one shoulder. The interior is covered with a rich amber glaze, the exterior with a deep, cobalt blue glaze suffused with a few amber streaks, stopping irregularly above the foot, revealing the chalky white body.

7¾ in. (19.8 cm.) wide

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

唐 藍釉壺

來源:1988年前購自香港; 歐洲私人珍藏

PROVENANCE:

Acquired in Hong Kong prior to 1988.

Property of a Private European Collector.



PROPERTY FROM THE COLLECTION OF
PROFESSOR FERDINANDO CAPPELLETTI,
ROME (LOTS 195-203)

195

**A WHITE-GLAZED DEEP BOWL AND
COVER**

SONG DYNASTY (960-1279)

The bowl is potted with upright sides and has a slightly domed cover with finial, all covered in a creamy-white glaze stopping at the unglazed rims. 4 1/4 in. (10.8 cm.) high

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Acquired in Rome in the late 1970s.

宋 白釉蓋碗

來源:羅馬藏家Ferdinando Cappelletti
教授珍藏, 1970年代末購自羅馬



196

**A SMALL WHITE-GLAZED JAR AND
COVER**

MING DYNASTY (1368-1644)

The jar is decorated with evenly-spaced vertical ribs extending from the high shoulder to the foot. The cover is similarly decorated and shaped as a lotus-leaf.

4 3/4 in. (12 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Collection of Professor Ferdinando Cappelletti,
acquired in Rome in the late 1970s.

明 白釉蓮式蓋罐

來源:羅馬藏家Ferdinando Cappelletti
教授珍藏, 1970年代末購自羅馬



197

A CIZHOU-TYPE CUT-GLAZE 'FLOWER' JAR
SONG DYNASTY (960-1279)

The ovoid jar is carved through the dark brown slip to the white slip ground with a broad band of large peony blossoms with leafy tendrils, all below bands of *lingzhi* and bands of stylized lappets around the neck and the foot rim.

10 in. (25.4 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Collection of Professor Ferdinando Cappelletti, acquired in Rome in the late 1970s.

宋 磁州式黑剔花牡丹紋瓶

來源:羅馬藏家 Ferdinando Cappelletti 教授珍藏,
1970年代末購自羅馬

198

A RARE WHITE-GLAZED VASE AND COVER
FIVE DYNASTIES, 10TH CENTURY OR LATER

The well-potted vase has an inverted pear-shape with narrow splayed foot and a domed cover with finial, all covered with a creamy ivory-coloured glaze.

8 7/8 in. (21.3 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Collection of Professor Ferdinando Cappelletti, acquired in Rome in the late 1970s.

五代或更晚 白釉蓋瓶

來源:羅馬藏家 Ferdinando Cappelletti 教授珍藏,
1970年代末購自羅馬



199

A WHITE-GLAZED DISH-MOUTHED VASE

LIAO-SONG DYNASTY (907-1279)

The vase is elegantly potted with an ovoid body and a short splayed foot. The long neck is flaring to a dish-shaped mouth with a short upright rim, covered in a rich, even creamy-white tone stopping at the unglazed foot.

11½ in. (28.6 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Collection of Professor Ferdinando Cappelletti, acquired in Rome in the late 1970s.

The current lot may be compared to a Ding dish-mouthed vase from the 10th century (28.8 cm. high) of similar size that was sold at Christie's Hong Kong, 1 June 2016, lot 3110 and which was described as a very rare example of the early Ding wares produced in Quyang county.

遼/宋 白釉盤口瓶

來源:羅馬藏家 Ferdinando Cappelletti 教授珍藏,
1970年代末購自羅馬



200

A WHITE-GLAZED TREFOIL DISH
FIVE DYNASTIES, 10TH CENTURY

The dish is finely potted in the shape of a three-petalled flower. The body is covered in a creamy-white glaze stopping at the unglazed foot rim.
4½ in. (11.5 cm) diam.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Collection of Professor Ferdinando Cappelletti, acquired in Rome in the late 1970s.

A white-glazed dish of nearly identical shape and size attributed to the Ding kilns and dated to the 10th century was in the Ronald Longsdorf collection and formerly in the collection of Carl Kempe (1884-1967) and C.T. Loo (1880-1957), and is illustrated in J.J. Lally & Co., *Early Chinese White Wares: The Ronald W. Longsdorf Collection*, New York, 2015, no. 13. Another related trefoil Ding dish is in the Percival David Foundation of Chinese Art, and is illustrated by R. Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, Los Angeles, 1989, p. 24, no. 4.

五代 白釉花口盤

來源:羅馬藏家 Ferdinando Cappelletti 教授珍藏,
1970年代末購自羅馬



(two views)

201

A RARE DING SLIP-DECORATED 'LOTUS' BOTTLE VASE

SONG DYNASTY (960-1279)

The pear-shaped body is decorated with large dark brown lotus blossoms amongst leafy tendrils, all below stylized petals to the trumpet-shaped neck with white combed decoration.

11½ in. (29.5 cm) high

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Collection of Professor Ferdinando Cappelletti, acquired in Rome in the late 1970s.

Two slightly smaller Ding vases from the Northern Song dynasty with the same distinctive *sgraffiato* technique of brown against white and with combed white decoration include the brown slip-decorated Ding vase (16.3 cm. high) in the Freer Gallery of Art, Washington illustrated in *Oriental Ceramics: The World's Great Collections*, vol 9., Tokyo, 1981, pl.11; and the brown-slip-decorated Ding vase (18.4 cm. high) sold at Sotheby's Hong Kong, 20 March 2002, lot 102.

宋 定窯白釉剔褐花蓮紋長頸瓶

來源:羅馬藏家 Ferdinando Cappelletti 教授珍藏,
1970年代末購自羅馬



202

A RARE GILT-LACQUERED STONE FIGURE OF THE BUDDHA
POSSIBLY KOREAN, 17TH - 19TH CENTURY

The figure is carved with a serene expression and wearing loose, flowing robes. The hands are held in *bhumisparsha mudra*.
11½ in. (28 cm.) high

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Collection of Professor Ferdinando Cappelletti, acquired in Rome in the late 1970s.

中國或韓國 十七至十九世紀 漆金石佛坐像

來源:羅馬藏家 Ferdinando Cappelletti 教授珍藏, 1970年代末購自羅馬



202

203

A POLYCHROME AND GILT-DECORATED WOOD FIGURE OF AMITAYUS

MING DYNASTY (1368-1644)

The deity is carved with a serene expression and is seated in *dhyanasana* with hands held in *dhyanamudra*. He wears elaborate earrings and a foliate headdress. The lacquered and gilt stand with *mandorla* is carved with Buddhist lions and elephants to each side.

20½ in. (52 cm.) high overall

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Collection of Professor Ferdinando Cappelletti, acquired in Rome in the late 1970s.

明 木胎彩繪加金佛坐像

來源:羅馬藏家Ferdinando Cappelletti教授珍藏, 1970年代末購自羅馬



203



204

PROPERTY OF A PRIVATE SCANDINAVIAN GENTLEMAN

204

A JUN DISH

JIN-YUAN DYNASTY (1115-1368)

The dish is potted with shallow sides rising to a slightly inverted rim. It is covered overall with an unctuous pale blue glaze thinning to a mushroom tone at the mouth rim, and stops unevenly at the foot.

7 in. (18 cm.) diam.

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

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



205

205

A JUN BOWL

YUAN-MING DYNASTY (1279-1644)

The bowl is elegantly potted with flaring sides leading to a slightly incurved rim. The bowl is covered to the interior and exterior with a lightly crackled, unctuous sky-blue glaze mottled with pale cream and purple tones thinning to mushroom at the rim. The glaze stops unevenly just above the foot to reveal the buff body.

6¾ in. (17 cm.) diam.

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

With M. Beurdeley, 56, Paris (according to label).

元/明鈞窯藍釉碗

來源: 巴黎 'Beurdeley, 56' 標籤

A MAGNIFICENT AND SUPERBLY CARVED DING BASIN



PROPERTY OF A DISTINGUISHED GENTLEMAN

206

A MAGNIFICENT AND SUPERBLY CARVED LARGE DING 'FISH' BASIN

NORTHERN SONG DYNASTY (960-1127)

The large basin is sturdily potted with rounded sides and supported on a low foot ring. The exterior has horizontal flutes radiating around the bowl, moulded to imitate lotus petals that are arranged into three registers. The upper register has overlapping petals directly under a plain moulded band below the straight mouth rim. The interior is decorated with a fish swimming in water amidst waterweeds. The basin is covered overall with an even ivory-white glaze with the exception of the mouth rim.
12¾ in. (32.4 cm.) diam.

£800,000-1,200,000

US\$1,100,000-1,600,000

€930,000-1,400,000

The result of Oxford Authentication thermoluminescence test no. P299e22 is consistent with the dating of this lot.

北宋 定窯劃花魚藻紋大碗

來源:重要私人珍藏

此器經牛津熱釋光測年法測試(編號P299e22),證實與本圖錄之定年符合



A Magnificent Song Ding Ware Basin

Rosemary Scott, Senior International Academic Consultant Asian Art



This magnificent Ding ware basin is a testament to the skill of the Northern Song potter who made it and to the ambition of the patron who ordered it. Such large vessels are rare amongst Ding wares, and posed a particular challenge to the potters and kiln masters. Ding wares were fired in kilns known either as *mantou* kilns (bread bun kilns) or horse-shoe shaped kilns. These kilns were typical of north China in the Song dynasty and were cross-draught kilns capable of achieving the high temperatures needed to fire the Ding clay successfully. This white-firing clay had a high alumina content, which necessitated a high firing temperature in the region of 1300°C. The disadvantage of the *mantou* kilns was that they had a relatively small firing chamber, while the refined Ding white wares needed to be protected from kiln debris by being placed in saggars (fire clay boxes), which took up additional room within the kiln. In order to allow the firing of more than one vessel within a single sagger, without leaving a disfiguring mark on either vessel, stepped setters and 'L'-shaped ring setters were developed. The Ding wares could then be fired using the *fushao* upside-down method, in which the mouth rim of the vessel was wiped clean of glaze and it was fired upside-down, standing on its mouth rim. Thus, pieces of ascending size could be fired on a stepped setter, while dishes of the same size could be fired in the 'L'-shaped ring setters.

To fire a basin of this size upside-down would, however, have been real test of the skill of both the potter and of the kiln master, since warping and cracking during firing would have been significant risks. Given these attendant risks, the small size of the firing chamber, and the high cost of fuel for firing, the creation of a vessel of the size of the current basin would have been a costly undertaking and one which would almost certainly have been prompted by a specific order, and, nor surprisingly, such vessels are very rare.

A very slightly smaller Ding basin (D: 29.6 cm), also fired on its mouth rim, with carved overlapping petals on the exterior and an incised and carved fish in waves amongst aquatic plants on the interior is in the collection of Sir Percival David and was exhibited in *Arte Cinese*, Venice, 1954, No. 53 (also illustrated in *Illustrated Catalogue of Ting and Allied Wares*, London, 1980, no. 22, PDF 154). The Percival David basin has retained the narrow copper alloy band around its mouth, with which all fine quality Ding vessels with unglazed mouth rims would have been fitted in order to cover the unfired surface and provide a colour contrast to the ivory glaze. A similar basin (D: 31.5 cm), formerly in the collection of George Eumorfopoulos, is illustrated by R.L. Hobson in *The Eumorfopoulos Collection*, vol. II, 1926, pl. XXVII, No. C 133. Another from the collection of the British Museum is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, *The British Museum*, Tokyo, 1981, no. 56, while a further similar basin (D: 33 cm) was sold by Sotheby's Hong Kong, October 1995, lot 343.

A basin of very similar size (D: 32.5 cm) and shape to the current vessel from the Qing Court collection is preserved in the Palace Museum, Beijing (illustrated in *Porcelain of the Song Dynasty (I) – The Complete Collection of Treasures of the Palace Museum*, vol. 32, Hong Kong, 1996, pp. 64-5, no. 56). The exterior of the Beijing basin is very similarly carved with overlapping petals, while the interior is incised and carved with two smaller fish amongst waves, rather than the larger fish amongst aquatic plants seen on the current basin. A very similar incised and carved depiction of a fish amongst aquatic plants to that on the interior of the current bowl can be seen on a large Ding ware basin (D: 28.1 cm) in the collection of the National Palace Museum, Taipei (illustrated in *Catalogue of the Special Exhibition of Ting Ware White Porcelain*, Taipei, 1987, no. 31). The exterior walls of this basin are undecorated. Another large Ding ware basin (D: 31.2 cm) in the collection of the National Palace Museum has overlapping petals on the exterior walls, but the interior has incised and carved lotus scrolls (illustrated *ibid.*, no. 32).

Overlapping petals on the exterior of bowls and dishes were used to decorate Tang dynasty metal wares, and thereafter appear on some 10th century Five Dynasties ceramic bowls and dishes from the Yue kilns, such as the bowl and stand discovered in 1956 at a temple pagoda in Suzhou (illustrated in *Zhongguo wenwu jinghua daquan – Taoci juan*, Taipei, 1993, p. 251, no. 264). This style of decoration gained in popularity in the Song dynasty appearing on a variety of ceramic vessels especially those from the Ding and Longquan kilns. However, at the Ding kilns decoration on the exterior walls of open-ware was relatively rare and the carved overlapping petal decoration was more frequently seen on vertical forms.

The decoration on fine Ding wares, where the designs are incised or carved into white body material under an almost colourless, transparent glaze of slightly ivory tone, is inevitably subtle. In the case of the overlapping petals on the exterior, each has been given a distinctly raised central vein for emphasis. However, the decoration on the interior can only properly be appreciated by those fortunate enough to examine it through close inspection. On the current basin the incised and carved design of fish is particularly skilfully executed. The fish has a dynamic quality which suggests energetic movement through the water. The water itself is indicated by undulating groups of fine parallel incisions, while the aquatic plants have been depicted in such a way as to accentuate the rippling of the water.

This is a rare and exceptionally fine vessel, which typifies the subtle refinement of the Song period, and would have been made for a discerning, and wealthy, patron.



此定窯大盃清麗俊逸，端莊大氣，盡顯北宋匠人之巧工，兼示訂造者之野心。就定窯瓷器而言，尺寸大如本品者，實寥寥可數，其製作難道之高，非一般陶匠、窯師所能駕馭。饅頭窯，或馬蹄窯，乃燒造定瓷的窯爐形制，出自北方，盛於宋代，呈半倒焰式，以掌控高溫見稱，為燒制定瓷的不二之選。定瓷白土含大量氧化鋁，燃燒期間需保持攝氏1300度之高溫。精製的白瓷，需先裝入匣鉢，免受窯砂損壞方能入爐，令饅頭窯本來相對狹窄的窯室更為擠迫。因此，一個匣鉢往往要疊裝若干坯件，以節省空間。為免坯件交碰而留下痕跡，用以護胎的梯形支圈及內附「L」形墊階的環形支圈隨之而生。定瓷採用覆燒法，把口沿無釉即芒口的坯件倒扣覆疊在匣鉢內。裝燒時器口向下，尺寸不一的坯件上下由小至大依次迭疊在梯形支圈上，同一大小的坯件側由附「L」形墊階的環形支圈所支撐。

覆燒技術極為講究，甚難拿捏，燒造期間不時導致坯件變形及破裂，確是對陶匠及窯師的一大挑戰。定瓷裝燒風險甚高，窯室空間有限，加上燒窯所費不菲，要製作大型器物，固然難上加難。此盃主人如斯不惜工本，定必大有來頭，若非皇親貴胄，也必屬大户人家。再者，同類稀世名窯大器，實在幾無僅有。

大維德爵士藏一定窯大碗，直徑29.6公分，支圈覆燒，外壁刻覆蓮瓣紋，內壁刻劃魚藻紋，與本器略有所同。該碗曾在1954年展出於威尼斯「Arte Cinese」，展品編號53，同時載於《Illustrated Catalogue of Ting and Allied Wares》，倫敦，1980年，編號22，PDF編號154。其口沿鑲銅圈，為所有頂級定瓷之製作手法，藉以覆蓋芒口，同時突顯象牙白釉的典雅絕。另有三例可作參考，包括George Eumorfopoulos舊藏，盃口直徑為31.5公分，見R.L. Hobson著，《The Eumorfopoulos Collection》，卷二，1926年，圖版XXVII，編號C133；大英博物館館藏，見《Oriental Ceramics, The World's Great Collections - The British Museum》，卷五，東京，1981年，編號56；香港蘇富比售出，盃口直徑為33公分，1995年10月，拍品編號343。

北京故宮博物院藏一例，直徑32.5，尺寸及形制皆與本盃非常近似，見《故宮博物院藏文物珍品大系 - 兩宋瓷器（上）》，卷32，香港，1996年，頁64-5，編號56。該盃外壁同刻覆蓮瓣紋，與本品如出一轍，惟內壁刻劃雙魚海水紋，稍異於本品。臺北故宮博物院亦藏一例，直徑28.1公分，內壁刻劃魚藻紋，外壁則光素無紋，見《定窯白瓷特展》圖錄，臺北，1987年，編號31。院藏另一定窯大盃，直徑31.2公分，外壁刻覆蓮瓣紋，內壁為纏枝蓮紋，著錄同上，編號32。

覆蓮瓣紋源自唐代金屬器，用以裝飾杯盤器外壁，後來演變至五代越窯瓷器紋樣，同樣飾於杯盤類器皿，例如1956年在蘇州虎丘塔內發現之蓮花盃連盞托，見《中國文物精華大全——陶瓷卷》，臺北，1993年，頁251，編號264。覆蓮瓣紋在宋代大放異彩，採為紋飾的瓷器品種紛陳，尤以定窯及龍泉窯兩瓷為最。然而，定瓷杯盤器外壁多呈光素，而飾以多見於瓶器的覆蓮瓣紋，更是屈指可數。

頂級定窯白瓷，是在白色胎土上以劃或刻之技法勾勒紋飾，再罩施透明釉，色白如象牙，素淨無垢，靜穆出塵。本器表所飾之仰覆蓮瓣紋，層層規整堆疊，各瓣中脊隱約浮起，展露清晰輪廓。內壁圖案清雅流麗，惟賞瓷人必須親身近觀，方能把其千古美態盡收眼底。此大盃之魚藻紋刻劃入微，刀法爐火純青，誠為曠世佳作。大魚線條柔和輕巧，不徐不疾，造型生動，栩栩欲活。多組平行覆線描勾水波紋，疏朗明快，精準細膩。海藻紋同以覆線巧劃，跌宕道麗，疏落有致，令周邊彷彿泛起淡淡漣漪。

此定窯佳器珍貴稀有，形色俱備，紋飾精煉，其含蓄婉約之美，無疑是宋代美學的具體呈現。如此超群拔類之品，應為當時地位顯赫兼獨具慧眼之達官貴人所製。



207

A JUN DISH

SONG-JIN DYNASTY (960-1279)

The dish is covered overall with a thick, rich glaze of sky-blue tone which thins to a mushroom tone at the cavetto and the rim. The base bears five evenly-spaced spur marks.

7⅞ in. (20 cm.) diam.

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

明萬曆或更晚 青花壽紋大罐 雙圈六字楷書款

來源: 法國私人舊藏

PROVENANCE:

Formerly from a Private French Collection.

A similar dish is in the Art Gallery of New South Wales, accession no. 189.1988. Further Jun dishes of similar size and shape to this example but with splashed copper decoration are found in the Palace Museum, Beijing and illustrated in *Zhongguo taoci quanji 12 Junyao*, Shanghai, 1983, nos. 11 and 16. The Percival David Foundation also has two dishes of the same shape and size as the present example but with coloured splashes, see R. Scott, *Imperial Taste - Chinese Ceramics from the Percival David Foundation*, San Francisco, 1989, p. 39, no. 15. Compare the present lot to a similar example from the Yangdetang Collection sold at Christie's Hong Kong, 30 November 2016, lot 3113 dated Song-Northern Jin dynasty, and another sold at Christie's New York, 30 March 2005, lot 279.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

208

A RARE JIZHOU 'GURI'-STYLE VASE, MEIPING

SONG DYNASTY (960-1279)

The vase is modelled with an elegant tapering body supporting high shoulders, a waisted neck, and a flaring rim. The exterior is decorated with an all-over design of alternating scroll-filled heart-shaped 'guri' pattern, executed in a variegated golden opalescent glaze against the matt, dark brown glaze ending at the foot. The top of the mouth rim is decorated with a striped design. 9 in. (22.8 cm.) high

£50,000-80,000

US\$66,000-100,000

€59,000-93,000

宋 吉州窯仿剔犀如意雲紋瓶

來源: 歐洲私人珍藏

Compare the present lot with a vase in the Tokyo National Museum, published in Margaret Medley, *The Chinese Potter, A Practical History of Chinese Ceramics*, New York, 1976, p. 160, no. 120, and one with a truncated form excavated from a Southern Song tomb in Zhangshu city, Jiangxi province, illustrated in the *Zhongguo chutu ciqu quanji (Complete Collection of Ceramic Art Unearthed in China)*, Beijing, 2008, vol. 14: Jiangxi, p. 86. See a further *meiping* from the Linyushanren collection exhibited in *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, New York, London, 22 November 2012 – 14 May 2013, pp. 112-113, no. 43 and subsequently sold at Christie's Hong Kong, 2 December 2015, lot 2825. A similar vase was also sold at Sotheby's New York, 16 September 2014, lot 103.



209

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

The slightly domed box cover is decorated with a scene of a scholar on a cloud. The sides of the box are each decorated with a shaped panel enclosing mythical beasts amongst clouds, all reserved on a geometric ground.

6 5/8 in. (16.8 cm.) square

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

明萬曆 青花人物故事圖方蓋盒 雙圈六字楷書款



(mark)



(detail)



210

A BLUE AND WHITE COSMETIC BOX AND COVER

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

The cover of the box is decorated with a central roundel enclosing a crane in flight amongst clouds, encircled by a scrolling floral band interspersed with precious objects. The interior of the box base is separated into five compartments and the exterior is decorated with a further band of flower scroll and precious objects.

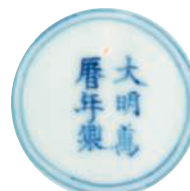
4¾ in. (12 cm.) diam.

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

明萬曆 青花仙鶴纏枝花卉紋圓蓋盒 雙圈六字楷書款



(mark)



211

A BLUE AND WHITE CIRCULAR STAND

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

The stand is of waisted form and supported on five *ruyi*-shaped feet standing on an integrated base. The rim is decorated with a *lingzhi* scroll band above the Eight Buddhist Emblems, *bajixiang*. Each of the feet is decorated with a bird and flower spray above a further floral band. 9 $\frac{3}{4}$ in. (23.8 cm.) diam.

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

明萬曆 青花八吉祥花卉紋圓座 單行楷書款



(mark)



PROPERTY OF A GENTLEMAN

212

A RARE LARGE BLUE AND WHITE 'SHOU'-CHARACTER JAR

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY
OF THE PERIOD (1573-1619)

The jar is heavily potted with a high-shouldered body and the exterior is decorated with a pattern of *shou* roundels reserved against a ground of scrolling lotus tendrils. The base is encircled with a band of *ruyi*-heads and the short neck is encircled by a pattern of conjoined lotus buds.
18 $\frac{3}{4}$ in. (46.8 cm) high

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Formerly from a Private French Collection.

明萬曆或更晚 青花壽紋大罐 雙圈六字楷書款

來源: 法國私人舊藏

Several Wanli-marked jars of this type are recorded including one with its original cover excavated in the Dongsheng district in Beijing in 1971, and published in *Wenwu*, 1972, no. 6, and illustrated on the inside back cover, fig. 3. See, also, the jar with short neck and more tightly painted *shou* characters with a very loose linked *ruyi*-head border at the base in the Ardebil Shrine Collection, illustrated by T. Misugi in *Chinese Porcelain Collections in the Near East: Topkapi and Ardebil*, Hong Kong, 1981, p. 207, A.117. Another Wanli-marked jar of this type in the collection of the Museum Pusat, Jakarta, is illustrated by Abu Ridho in *Oriental Ceramics, The World's Great Collections*, vol. 3, Tokyo, 1982, no. 226.



(mark)



213

A WUCAI 'FIVE 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 centre with a pair of dragons chasing the flaming pearl amongst cloud scrolls. The exterior is decorated with three further striding dragons amongst cloud scrolls.

7¼ in. (19.7 cm.) diam.

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

明萬曆 五彩龍紋盤 雙圈六字楷書款



(two views)

THE COLLECTION OF THE LATE GERARD ARNHOLD (1918-2010) (LOTS 214-233)



Gerard Arnhold (1918-2010).

I first met Gerard Arnhold in 1967 when I was 21 and had just started at Spink & Son, the distinguished dealers and crown medalists in London. He careered through the Spink galleries like a small tornado, looking at a variety of Asian works of art, firing off questions, and occasionally allowing a thoughtful smile to cross his face. From then on, he became a constant in my life with his indefatigable energy, curiosity and need to collect antiques.

Gerard was a collector of works of art on a major scale and, in the process, he also collected people from all walks of life whom he would introduce to one another, whether or not they had anything in common.

Born in Dresden in 1918, the grandson of Georg Arnhold, a banker celebrated for his philanthropy, Gerard studied in Dresden and Switzerland. As conditions in 1930s Germany worsened, the Arnhold family left and in 1937 Gerard began his studies at King's College, Cambridge. He spoke with happiness of his time there and was proud of his British passport and that he served in the British Army from 1940. However, his commitment to Dresden was unwavering and he and his family often visited after reunification. He was a great supporter of the Dresden Philharmonic Orchestra, and also supported the Staatliche Kunstsammlungen and the Völkermuseum, among other projects in the city.

Settling in Brazil in 1953, Gerard ran a successful business but philanthropy was always an important part of his life – he gave to museums, zoos, nature preservation schemes and music projects, including the Wexford Opera Festival in Ireland. He was, however, always on the move and would suddenly appear in my office as if he had never left, asking what treasures we had that he could buy. If I happened to be out he would leave provocative notes on my desk, letting me know that he was off to visit other dealers and auction houses.

Gerard was described as difficult by some of his family, friends and curators, but I preferred to think of him as challenging, and whatever scrapes or situations he found himself in, he seemed able to extricate himself with his innate, subtle and rather seductive charm. Often impatient, I remember on one visit to Brazil, his knocking loudly on my bedroom door at six in the morning asking if I was awake and how soon could we start checking and listing his jades!

His home was a mass of paintings and works of art, many of which were purchased in the twenty years after the war, but he never stopped collecting. His huge collections of Chinese and Asian art were scattered all over the apartment, in particular his study and gallery room.

It is often said of people that their like will not come again, and in Gerard's case it is true. His need to explore and acquire works of art on such a scale is unlikely to be seen again, and his deep curiosity and his background meant that conversations with him were the best of history lessons. His personal taste survives in his collection of paintings and works of art, many of which are now to be seen in museums and private collections around the world.

Roger Keverne





214

***214**

A YELLOW JADE CARVING OF A RECUMBENT GOOSE

18TH CENTURY

The bird is shown in recumbent position looking over its back while holding a sprig of millet in its beak. Two young are by its side. The stone is of a yellowish green tone with a dark brown inclusion.

3 in. (8 cm.) long

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

清十八世紀 黃玉鵝

來源: Gerard Arnhold (1918-2010)珍藏

***215**

A GREYISH-WHITE JADE 'PHOENIX AND PEACH' CARVING

18TH CENTURY

The bird is carved in a recumbent position looking over its back while holding a gnarled peach branch bearing two fruits. Its feathers and tail are finely incised.

The stone is of a greyish-white tone with some white mottled inclusions.

3½ in. (9 cm.) long

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

With Spink & Son Ltd., London.

The Collection of the late Gerard Arnhold (1918-2010).

清十八世紀 青白玉鳳凰

來源:

倫敦古董商Spink & Son Ltd.

Gerard Arnhold (1918-2010)珍藏



215



***216**

A MOTTLED GREY JADE 'EAGLE AND BEAR' GROUP

17TH-18TH CENTURY

The group is carved as a recumbent bear looking over its shoulders at an eagle that is perched on its back. The fur and feathers of the animal and bird are finely incised. The stone is of a pale grey tone streaked with dark grey and brown veins.

2 3/4 in. (6 cm.) high

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Christie's Hong Kong, 23 March 1993, lot 946.
Collection of the late Gerard Arnhold (1918-2010).

The combination of eagle (*yīng*) and bear (*xiónɡ*) provides the rebus for *yīngxiónɡ*, meaning 'champion' or 'hero'.

明末清初 青玉英雄

來源:

香港佳士得1993年3月23日,拍品946

Gerard Arnhold (1918-2010)珍藏



217

***217**

A GROUP OF THREE SMALL WHITE JADE VESSELS
18TH CENTURY

The group comprises: a 'peony' vase with ribbed sides; a '*chilong*-handle' pouring vessel, and a Mughal-style ewer and cover with leafy chrysanthemums, both embellished with coloured stone inlays. The jades are of an even tone with some snow flakes, natural veins and russet inclusions. The ewer, 5¼ in. (13.3 cm.) high

(3)

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

PROVENANCE:

Collection of the late Gerard Arnhold (1918-2010).

清十八世紀 白玉瓶及執壺一組三件

來源: Gerard Arnhold (1918-2010)珍藏

***218**

A WHITE JADE 'MOUNTAIN' BRUSH REST AND A WHITE JADE 'BIRD AND PRUNUS' GROUP
18TH CENTURY

The brush rest is carved in relief with a rocky landscape with a bat and a deer below a peach tree, and the reverse with a crane and *lingzhi* fungus. The stone is of an opaque white tone with some inclusions. The group is carved and pierced with a bird perched on the branch of a blossoming prunus tree, with a second bird perched to the side on rocks. The stone is of an even tone. The brush rest 4⅝ in. (11.7 cm.) wide

(2)

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

Collection of the late Gerard Arnhold (1918-2010).

清十八世紀 白玉筆山及花鳥紋擺件

來源: Gerard Arnhold (1918-2010)珍藏



218

***219**

A WHITE JADE SHALLOW 'DRAGON' DISH

18TH CENTURY

The well-hollowed circular vessel is skilfully carved to the interior in high relief with a front-facing dragon clasping the flaming pearl. The base has a later-added incised Qianlong six-character seal mark. The stone is of an even tone with some mottled opaque white inclusions. 3 $\frac{3}{8}$ in. (9.8 cm.) diam.

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Sotheby's New York, 31 May 1994, lot 72.

Collection of the late Gerard Arnhold (1918-2010).

清十八世紀 白玉龍紋洗

來源:

紐約蘇富比1994年5月31日拍賣,拍品72號

Gerard Arnhold (1918-2010)珍藏





***220**

**A PALE GREENISH-WHITE JADE
'MONKEY AND PEACH' BRUSH REST**
18TH-19TH CENTURY

It is carved as two monkeys clambering on a gnarled fruiting peach branch surrounded by *lingzhi* fungus. The stone is of a pale green tone with some light mottled inclusions.
4 3/4 in. (12 cm.) long

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

Sotheby's New York, 6 June 1995, lot 58.
Collection of the late Gerard Arnhold (1918-2010).

清十八/十九世紀 青白玉靈猴偷桃

來源:

紐約蘇富比1995年6月6日, 拍品58

Gerard Arnhold (1918-2010)珍藏



***221**

**A MOTTLED PALE BROWN JADE
'MONKEY AND PEACH' GROUP**
17TH-18TH CENTURY

The group is carved as a seated monkey holding a peach in its hands, its young climbing on its shoulders. The stone is of a greenish-white and mottled brown tone.
3 in. (7.7 cm.) high

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

PROVENANCE:

Collection of the late Gerard Arnhold (1918-2010).

清十七/十八世紀 青玉靈猴獻壽

來源: Gerard Arnhold (1918-2010)珍藏

***222**

A PALE GREENISH-WHITE JADE RUYI SCEPTRE
18TH-19TH CENTURY

The shaft is carved in low relief with an Immortal rowing a boat in a river landscape with a crane, a deer and pine trees. The *ruyi*-shaped head is carved with a boy in a boat with a basket of flowers above his head. The stone is of an even pale greenish-white tone 14½ in. (37 cm.) long

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Christie's Hong Kong, 2 October 1991, lot 1385.
Collection of the late Gerard Arnhold (1918-2010).

清十八/十九世紀 青白玉人物圖如意

來源:

香港佳士得1991年10月2日拍賣,拍品1385號

Gerard Arnhold (1918-2010)珍藏





***223**

**A GREENISH-YELLOW JADE OCTAFOIL
DEEP BRUSH WASHER**

LATE 19TH-20TH CENTURY

The lobed container is supported on four leaf-shaped feet and the sides are carved with a *chilong* dragon with a *ruyi*-stem amongst bats and a stem of *lingzhi*. The stone is of a greenish-yellow tone with some russet inclusions.

5 in. (12.7 cm.) wide

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

With Spink & Son Ltd., London, 1992.

Collection of the late Gerard Arnhold (1918-2010).

十九世紀末/二十世紀 黃玉螭龍紋
筆洗

來源:

倫敦古董商Spink & Son Ltd., 1992年

Gerard Arnhold (1918-2010)珍藏



***224**

**A RARE JADEITE COIN-SHAPED BRUSH
WASHER**

20TH CENTURY

The rectangular vessel is shaped as a coin and is supported by five tortoises, while three *chilong* clamber up its sides. The stone is of a bright green tone with some mottled white inclusions.

4¼ in. (11 cm.) wide

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

With Spink & Son Ltd., London, 1990.

Collection of the late Gerard Arnhold (1918-2010).

二十世紀 翠玉螭龍紋洗

來源:

Spink & Son Ltd., 倫敦, 1990年

Gerard Arnhold (1918-2010)珍藏

***225**

**A LARGE ARCHAISTIC SPINACH-GREEN
JADE VESSEL, GUANG**
19TH CENTURY

The vessel is carved in the form of an archaic bronze ewer, *guang*. The body is carved in relief with *taotie*-masks and archaistic stylised animals on a *leiwen* ground, divided by vertical flanges and with a *kui* dragon handle. The well-hollowed stone is of a deep spinach-green tone. The base is incised with an apocryphal Qianlong mark.
8 in. (20 cm.) long

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Sotheby's New York, 28 November 1994, lot 57.
Collection of the late Gerard Arnhold (1918-2010).

清十九世紀 碧玉仿古獸面紋觥

來源:

紐約蘇富比，1994年11月28日拍賣，
拍品57號

Gerard Arnhold (1918-2010)珍藏



***226**

**A MUGHAL-STYLE SPINACH-GREEN
JADE FOOTED BOWL AND COVER**
18TH-19TH CENTURY

The fluted bowl is supported on a splayed foot and the everted rim is carved with a band of *ruyi*-heads. The similarly carved domed cover has a floral finial. The stone is of a dark green tone with mottled inclusions.
6½ in. (15.5 cm.) diam.

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Collection of the late Gerard Arnhold (1918-2010).

清十八/十九世紀 痕都斯坦式碧玉菊
瓣蓋碗

來源: Gerard Arnhold (1918-2010)珍藏



***227**

A LARGE GREENISH-WHITE JADE FACETTED BALUSTER VASE AND COVER

18TH CENTURY

The body is carved to all sides in low relief with branches of prunus above a band of petal lappets. The waisted neck is carved with two elephant's-head handles. The domed cover has a raised faceted and hollowed finial and is incised with a band of stylised flower petals. The stone is of a delicate green tone with some opaque white mottling.

11¾ in. (31 cm. high)

£50,000-80,000

US\$66,000-100,000

€59,000-93,000

PROVENANCE:

Christie's New York, 2 June 1994, lot 113.

Collection of the late Gerard Arnhold (1918-2010).

清十八世紀 青白玉雙象耳蓋瓶

來源:

紐約佳士得1994年6月2日拍賣, 拍品113號

Gerard Arnhold (1918-2010)珍藏



***228**

A ROCK-CRYSTAL ARCHAISTIC RECTANGULAR VESSEL AND COVER, *TULU*
19TH CENTURY

The square-sectioned vessel is supported on four feet and has rounded corners. The sides are carved in low relief with a band of confronted *kui*-dragons and two lion-head handles. The cover is carved in a similar fashion below a dragon finial.

4¾ in. (12 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Collection of the late Gerard Arnhold (1918-2010).

This distinctive vessel was carved in imitation of an archaic bronze form and would have originally held artist's materials. Coloured pigments were kept in the tubular compartments at each corner and subdivided by wooden compartments. The central compartment held a saucer and water for mixing the colours. For a discussion of the bronze prototypes, see Cheng Te Kun, 'The T'u-Lu Colour-Container of the Shang-Chou Period', *B.M.F.E.A.*, no. 37, 1965, p. 239-249, pl. 1-6, where examples in jade, marble and pottery are also illustrated. This vessel may be compared in form, decoration and size to the jade *tulu* (14 cm wide) from the Qianlong period sold at Christie's London, 15 May 2012, lot 198.

清十九世紀 水晶仿古龍紋四管式蓋爐

來源: Gerard Arnhold (1918-2010) 珍藏



***229**

**A RARE MUGHAL-STYLE DIAMOND AND OTHER GEM-SET
ROCK-CRYSTAL BOWL AND COVER**
18TH CENTURY

The finely worked bowl is raised on a splayed foot and is embellished with a gold lattice of flower heads with scrolling leafy tendrils inset with nine diamonds and semi-precious stones. The domed cover is similarly decorated and is surmounted by a globular finial with a flower-head. 4 in. (10 cm.) diam.

£10,000-20,000

US\$14,000-26,000
€12,000-23,000

PROVENANCE:

The Estate of Frederick P. Weissman.
Sotheby's New York, 22 March 1989, lot 201.
Collection of the late Gerard Arnhold (1918-2010).

Many tribute jades inlaid with precious stones made by Mughal craftsmen were received by the Qing court. These were particularly appreciated by the Qianlong emperor who wrote poems in praise of their quality.

清十八世紀 痕都斯坦式水晶嵌鑽石蓋碗

來源:

Frederick P. Weissman 舊藏

紐約蘇富比1989年3月22日，拍品201

Gerard Arnhold (1918-2010)珍藏





230

***230**

THREE SMALL AMBER CARVINGS

18TH-19TH CENTURY

The group comprises: a carving of a seated fisherman holding a large fish; a crouching toad group and a recumbent goat group. The toad and goat groups are of a deep caramel and honey tone, the fisherman is of an even reddish brown colour.

The fisherman, 2½ in. (5.4 cm.)

(3)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

Collection of the late Gerard Arnhold (1918-2010).

清十八/十九世紀 琥珀雕刻一組三件

來源: Gerard Arnhold (1918-2010)珍藏

***231**

TWO CARVED AMBER 'FIGURAL' GROUPS

18TH-19TH CENTURY

The first group is carved and pierced with Li Taibo holding a cup and resting beside a large wine jar beneath a pine tree, the reverse carved with deer and *lingzhi* fungus, 18th-19th century. The second group is carved in the round with Shoulao, the hems of his robes incised, flanked by his attendant, a deer and a crane, 19th century. The carvings are of a deep, orange-red tone.

The larger 4¼ in. (10.7 cm.) high

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Shoulao group: Sotheby's Hong Kong, 27 October 1993, lot 384.

Collection of the late Gerard Arnhold (1918-2010).

清十八/十九世紀 琥珀雕人物像兩件

來源:

Gerard Arnhold (1918-2010)珍藏

壽老像 - 香港蘇富比, 1993年10月27日拍賣, 拍品384號



231

***232**

A LARGE CARVED CINNABAR LACQUER LOBED DISH
MING DYNASTY, 16TH CENTURY

The interior is carved in relief with a courtier seated in a garden before a pavilion and surrounded by various figures. The border is carved with flowers. 12 $\frac{7}{8}$ in. (32 cm.) diam.

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Sotheby's Hong Kong, 3-4 May 1994, lot 312.
Collection of the late Gerard Arnhold (1918-2010).

明十六世紀 剔紅庭園人物圖花口盤

來源:

香港蘇富比1994年5月3-4日·拍品312

Gerard Arnhold (1918-2010)珍藏





233

***233**

TWO CARVED AGATE 'SHOULAO' GROUPS

QING DYNASTY (1644-1912)

Both groups skilfully utilise the natural inclusions in the stone. The first depicts Shoulao holding a peach, with his attendant to his side and his hat hung over his back. The reverse is carved with a peach tree, 18th-19th century. The second group is in the form of a rocky mountain and is carved, as the last, with Shoulao, 19th-20th century.

The larger 4 $\frac{7}{8}$ in. (12.5 cm.) wide

(2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Collection of the late Gerard Arnhold (1918-2010).

清 瑪瑙雕仙人童子像 及 瑪瑙雕壽老山子 一組兩件

來源: Gerard Arnhold (1918-2010)珍藏

234

TWO AMBER CARVINGS

18TH-19TH CENTURY

One carving is in the form of bat resting on a finger citron beside a fruiting branch and the other is in the form of two ducks.

The ducks 2 $\frac{3}{4}$ in. (5.9 cm.) long

(2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

The collection of Louis Gonse.

清十八/十九世紀 琥珀雕蝙蝠佛手及鴛鴦 一組兩件

來源: 法國 Louis Gonse 舊藏



234



235

235

A STRING OF AMBER ROSARY BEADS, *SHOUCHUAN* QING DYNASTY (1644-1911)

The bracelet consists of eighteen amber beads divided by two shaped pink tourmaline beads, one connected with a double-gourd-form pendant and a turquoise pendant in the form of an endless knot framed by two bats, suspending two small pearls and two pear-shaped turquoise pendants. 8 $\frac{5}{8}$ in. (21.8 cm.) long

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

清 琥珀手串



236

236

AN AGATE 'CARP AND CONCH SHELL' CARVING

The orange stone is carved with a carp with bulging eyes and finely-delineated scales, beside a small and a large conch shell carved from the pale pink stone. 2 in. (5.1 cm.) long

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

瑪瑙魚紋貝殼把件



237

237

**A PALE GREENISH-WHITE OPENWORK
'XIWANG MU' JADE PLAQUE**

MING DYNASTY (1368-1644)

The rectangular plaque is carved with Xiwang Mu, Queen Mother of the West, accompanied by an attendant standing below a pine tree next to a deer and a crane. The stone is of a pale celadon tone with russet inclusions.

2 $\frac{3}{8}$ in. x 3 $\frac{1}{8}$ in. (6 cm. x 8 cm.)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

明 青白玉西王母圖牌



238

238

**A GREENISH-WHITE JADE 'LINGZHI'
BRUSH WASHER, XI**

18TH CENTURY

The vessel is carved in the form of a large *lingzhi* fungus growing from a gnarled branch which forms the foot of the washer, with several smaller *lingzhi* growing to the side. The stone is of a pale tone with a few minor pale russet inclusions.

4 $\frac{5}{8}$ in. (11.7 cm.) wide

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

清十八世紀 青白玉靈芝形洗



(seal impression)



239

***239**

A WHITE JADE 'CHILONG' SEAL

17TH CENTURY

The small square seal is surmounted by a finial in the form of a crouching *chilong*. It is carved with its head raised and its four paws set firmly on the four corners of the seal. The jade is of an even tone with a white-russet inclusion to the top of the beast's head. The seal face is carved with four characters.

1 $\frac{1}{8}$ in. (3.7 cm.) square

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

清十七世紀 白玉螭龍鈕方印



240
(two views)

***240**

A JADEITE 'ABSTINENCE' PLAQUE

QING DYNASTY (1644-1911)

The plaque is carved with two confronting openwork archaic *kui* dragons framing a rectangular panel which is inscribed on one side with the characters 'zhaijie', which may be translated as 'abstinence'. The inscription is repeated in Manchu on the reverse. The stone is of an even, pale greenish tone with some apple-green inclusions.

2 in. (5 cm.) long

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

清 翠玉鏤雕齋戒牌

241

AN ONYX AND QUARTZ 'DRAGON' SEAL

19TH-20TH CENTURY

The seal is carved from a naturally-occurring combination of onyx and quartz, and is finely worked to the upper section with a dragon coiled amongst densely scrolling translucent clouds. The carved seal face reads 'Zhan Jing Zhai' (The Hall of Profound Stillness).

2 3/4 in. (6 cm.) high, stained *nanmu* stand

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

Accompanied by report no. 16988 dated 18 March 2019 from The Gem & Pearl Laboratory, London, stating that the seal is quartz and black onyx.

清末民初 水晶瑪瑙巧雕雲龍鈕印章

印文: 湛靜齋

此印章經倫敦寶石及珍珠鑑定中心測試證實為水晶瑪瑙 (測試編號 16988).



241



(seal impression)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 242 AND 243)

242

A WHITE JADE 'SCHOLAR' *PARFUMIÈRE*
QING DYNASTY (1644-1911)

The slender columnar vessel is carved and pierced depicting a scholar and two attendants hanging a basket from a tall tree, all before a pavilion in a mountainous landscape. The stone is of an even white tone with a pale russet vein and light grey speckled inclusions.

7½ in. (20 cm.) high, pierced *zitan* cover and stand

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

清 白玉鏤雕高士圖香筒

來源: 歐洲私人珍藏



243

A WHITE AND GREY JADE 'MONKEY' GROUP
QING DYNASTY (1644-1911)

The group is carved in the round cleverly using the colours of the stone with a large monkey in grey jade crouched with a playful expression on its face. It looks upward at two smaller monkeys in white jade at play on its back with a small wasp carved from the skin of the stone.

2¾ in. (6 cm.) high, carved softwood stand

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Private European Collection.

清 巧色玉雕靈猴把件

來源: 歐洲私人珍藏





244

PROPERTY OF AN ENGLISH LADY
(LOTS 244 AND 245)

244

**A GREENISH-WHITE JADE 'DRAGON
AND CHILONG' WATER POT**

18TH CENTURY

The well-hollowed vessel is carved and pierced to the sides with a dragon to one side and *chilong* to the other, with a flaming pearl between them. The stone is of a greenish tone with some russet inclusions.

5½ in. (14 cm.) wide

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

Private English Collection, acquired by the vendor's grandfather in the UK prior to 1980, and thence by descent within the family.

清十八世紀 青玉螭龍紋洗

來源: 英國私人珍藏,由現藏家祖父於1980年前在英國所購,家傳至今

245

A GREENISH-WHITE JADE 'QILIN' WATER DROPPER, *SHUI DI*

18TH-19TH CENTURY

The flattened vessel is finely carved in the form of a crouching *qilin* with its tail flicked up to touch the rectangular aperture on its back. The single-horned creature is depicted with an alert expression on its face, and its mouth open, its facial details, scales and archaic scrolls on its body are all finely incised. The stone is of an even, pale, tone.

4½ in. (11.5 cm.) long

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

PROVENANCE:

Private English Collection, acquired by the vendor's grandfather in the UK prior to 1980, and thence by descent within the family.

清十八/十九世紀 青白玉麒麟紋水滴

來源: 英國私人珍藏,由現藏家祖父於1980年前在英國所購,家傳至今



245

PROPERTY OF A EUROPEAN LADY

246

**A FINELY-CARVED LARGE GREENISH-WHITE AND RUSSET
JADE 'LANDSCAPE' BOULDER**

QIANLONG PERIOD (1736-1795)

The jade is of irregular shape and is carved deeply with a scholar and two attendants on an overhanging cliff below terraced pavilions and pines. The reverse is carved with two deer on rocks between plantain trees and pines.

The stone is of a pale-green tone with russet inclusions.

8¼ in. (21 cm.) high, wood stand

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

清乾隆 青白玉帶皮雕人物圖山子

來源:歐洲私人珍藏





PROPERTY FROM THE COLLECTION OF PROFESSOR
FERDINANDO CAPPELLETTI, ROME

247

**A GREYISH-WHITE AND RUSSET JADE CARVING
OF A FINGER CITRON**

17TH-18TH CENTURY

The jade is naturalisticly carved as a large and a smaller finger citron on a leafy branch that forms the base. The stone is of a pale grey colour with an area of russet and mottled inclusions.

5¼ in. (13.4 cm.) high

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

清十七/十八世紀 青白玉帶皮雕佛手

來源: 羅馬藏家Ferdinando Cappelletti 教授珍藏



248

**A SMALL GREENISH-WHITE JADE SQUARE SECTION VASE
AND COVER**

18TH CENTURY

The vase is of baluster form and is carved as if standing beside a spray of chrysanthemums growing from rocks. The sides of the vase are incised with archaic *taotie*-masks and geometric motifs, between two elephant-head handles. The stone is of an even, pale green tone.

5½ in. (13 cm.) high, carved zitan stand

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

清十八世紀 白玉菊花饕餮紋雙象耳蓋瓶





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

249

A FINE WHITE JADE MARRIAGE BOWL

QIANLONG PERIOD (1736-1795)

The elegant vessel is skilfully carved with rounded sides rising to an incurved rim and is supported on a slightly flaring foot. The rim is flanked by a pair of loose-ring openwork loop handles, each finely worked in low relief with a dragon with bulging eyes, a single horn and archaistic scroll design. The stone is of an even, semi-translucent tone.

8¾ in. (22.3 cm.) wide, across the handles

£60,000-100,000

US\$79,000-130,000

€70,000-120,000

PROVENANCE:

Formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

Bowls of this type known as 'marriage' bowls were often presented as wedding gifts, as their carefully chosen auspicious decoration symbolised the joyful union of husband and wife. They were popular in the Qing dynasty, especially under the reign of the Qianlong Emperor.

Compare the similar white-jade marriage bowl with winged-dragon-form handles, sold at Christie's Hong Kong, 30 May 2012, lot 3959; and the white jade marriage bowl also with winged-dragon-form handles sold at Christie's Hong Kong, 28 November 2018, lot 2938.

清乾隆 白玉瑞獸活環耳洗

來源:

英國私人珍藏, 法國私人舊藏, 大部分於1960年代及1970年代在巴黎所購, 家傳至今





250



251

PROPERTY FROM THE CATHY CHOW COLLECTION
(LOTS 250-255)

***250**

A GREENISH-WHITE JADE 'NINE CHILONG' BRUSH WASHER, XI 19TH CENTURY

The oval washer is elaborately carved and pierced with nine *chilong* clambering on the sides of the vessel supported on a scrolling leafy vine bearing *lingzhi*. The polished jade is of an even pale greenish tone. 5¾ in. (14.5 cm.) wide

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

The Cathy Chow Collection, Taipei

EXHIBITED:

The Cathy Chow Collection of Fine Jade Carving, National Museum of History, Taipei, 2011

LITERATURE:

The Cathy Chow Collection of Fine Jade Carving, National Museum of History, Taipei, 2011, p. 144

清十九世紀 青白玉鏤雕九龍紋洗

來源: 台北周采潔私人珍藏

展覽: 台北2011年國立歷史博物館「采風玉潔 — 玉器精選展」

出版: 台北2011年國立歷史博物館《采風玉潔 — 玉器精選展》, 頁144

***251**

A SMALL YELLOW AND RUSSET JADE WATER POT, SHUI YU QING DYNASTY (1644-1912)

The small rectangular vessel is well-hollowed and stands of four low feet. The two long sides are inscribed, '*ban wu shuxiang, che qing yi wang*' that may be translated as 'a pool of clear liquid brings one literary fame'.

2¼ in. (5.7 cm.) wide

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

PROVENANCE:

The Cathy Chow Collection, Taipei

EXHIBITED:

The Cathy Chow Collection of Fine Jade Carving, National Museum of History, Taipei, 2011

LITERATURE:

The Cathy Chow Collection of Fine Jade Carving, National Museum of History, Taipei, 2011, p. 172

The inscription may be translated as 'pure and clear water, accompanying me in my study'.

清 黃玉水盂

刻文: 「伴吾書香 澈清一汪」

來源: 台北周采潔私人珍藏

展覽: 台北2011年國立歷史博物館「采風玉潔 — 玉器精選展」

出版: 台北2011年國立歷史博物館《采風玉潔 — 玉器精選展》, 頁172

***252**

A CARVED GREENISH-WHITE JADE CIRCULAR TABLE SCREEN
19TH CENTURY

The front of the plaque is carved in relief with a mountainous landscape in which scholars accompanied by their attendants are brought to the shore of the river in boats to make their ascent to their mountain retreats through a rocky landscape with pavilions, pine trees and waterfalls. The reverse is incised with pavilions amongst trees and rocks.
10 in. (26 cm.) diam.

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

The Cathy Chow Collection, Taipei.

EXHIBITED:

The Cathy Chow Collection of Fine Jade Carving, National Museum of History, Taipei, 2011

LITERATURE:

The Cathy Chow Collection of Fine Jade Carving, National Museum of History, Taipei, 2011, p. 30

清十九世紀 青白玉攜琴訪友圓插屏

來源: 台北周采潔私人珍藏

展覽: 台北2011年國立歷史博物館「采風玉潔——玉器精選展」

出版: 台北2011年國立歷史博物館《采風玉潔——玉器精選展》, 頁30





***253**

A WHITE JADE 'FEMALE IMMORTAL AND ATTENDANT' GROUP
QING DYNASTY (1644-1911)

The group is finely carved in the round with a lady with her hair set in a high chignon, wearing long robes and holding a basket of peaches. She is accompanied by a young girl holding a *ruyi* sceptre. The two figures are carved standing before a pine tree on a rocky base. The stone is of an even, slightly greenish tone.

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

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

The Cathy Chow Collection, Taipei.

清 白玉仕女立像

來源: 台北周采潔私人珍藏

***254**

A ROCK CRYSTAL CARVING OF A STANDING BUDDHA
QING DYNASTY (1644-1911)

The figure is carved with pendulous earlobes and a serene expression on his face. He holds the hem of his long robes with his right hand and an alms bowl before him in his left hand. He is carved standing barefoot on a double lotus base.

8 $\frac{3}{4}$ in. (22.2 cm.) high, wood stand

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

The Cathy Chow Collection, Taipei.

清 水晶佛像

來源: 台北周采潔私人珍藏



***255**

A CARVED AMBER ARCHAISTIC 'DRAGON' VASE AND COVER
19TH CENTURY

The vase is skillfully carved and pierced with four pairs of loop handles with mythical beast-head terminals and loose rings. Each side of the vase is carved in relief with a shaped panel enclosing a writhing dragon. The cover is surmounted by a dragon finial.

8¾ in. (22.2 cm.) high

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Christie's South Kensington, 11 June 2004, lot 452.

The Cathy Chow Collection, Taipei.

清十九世紀 琥珀龍紋活環耳蓋瓶

來源:

佳士得南肯辛頓2004年6月11日,拍品452

台北周采潔私人珍藏



***256**

A CARVED AND INSCRIBED BAMBOO QIN-FORM INCENSE BOX AND COVER

QIANLONG PERIOD (1736-1795)

The box and cover are carved in the form of a *qin*, with the front intricately detailed with strings which are carved in the *liuqing* technique. The reverse has a long poem with a Qianlong date, followed by the signature 'Huang Zhengzong' and a two-character seal mark.

8 in. (20.5 cm.) long

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

The long inscription contains a poem which was composed by the famous Ming Dynasty poet Gao Qi (1336-1374) to eulogise the beauty and elegance of prunus flowers.

清乾隆 竹刻留青詩文琴形香筒

刻文:

瓊姿只合在瑤台
誰向江南處處栽
雪滿山中高士臥
月明林下美人來
寒依疏影蕭蕭竹
春掩殘香漠漠苔
自去何郎無好詠
東風愁寂幾回開
乾隆 黃正宗





~257

A LARGE HONGMU BRUSH POT, BITONG

QING DYNASTY (1644-1911)

The brush pot is subtly carved to the exterior in imitation of a bamboo stalk, with the sections finely delineated with shallow incised horizontal lines. The wood is of a sandy brown tone. 7½ in. (19 cm.) diam.

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

清 紅木竹節式筆筒



258

AN ALOESWOOD LIBATION CUP

18TH-19TH CENTURY

The cup is finely carved in imitation of a rhinoceros horn cup. The exterior is carved and pierced with figures on a boat floating on a fast-flowing river amongst pavilions, pine, wisteria trees and rocks. The wood is of a rich brown tone. 5½ in. (13 cm.) high, carved *zitan* wood stand

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

清十八/十九世紀 沉香木鏤雕山水人物圖杯
連紫檀座

259

A ZITAN AND YUMU MINIATURE 'CORNER-CABINET'
19TH CENTURY

The miniature cabinet is finely carved and folds in four sections. Each section is applied and highlighted with *zitan* lotus sprays and blossoms. The shelves are decorated in openwork with scrolling flowers and foliage. 33 in. (83.8 cm.) high.

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Private European Collection.

清十九世紀 紫檀及榆木纏枝花卉紋多寶格方盒

來源:歐洲私人珍藏



(another view)





260

***260**

A GILT-BRONZE FIGURE OF SHAKYAMUNI
17TH-18TH CENTURY

The figure is cast with a serene expression and tightly curled hair with traces of blue pigment. He is seated in *dhyanasana* on a lotus base, with his hands held in *bhumisparsa mudra*, the earth touching gesture, with one hand on his lap. He wears a *dhoti* tied at one shoulder which is decorated at the hems with a stamped floral design.
6¾ in. (17 cm.) high

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

清十七/十八世紀 鑲金銅釋迦牟尼佛坐像

***261**

A GILT-BRONZE FIGURE OF KARMAPA
18TH CENTURY

The figure is shown with his right hand raised in *vitarkamudra*, while his left is resting on his lap. His face has a mole on the right cheek. The lama is cast seated with crossed legs on a rectangular base and wearing voluminous robes incised with lotus and tendrils.
7¾ in. (20 cm.) high

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

清十八世紀 鑲金銅噶瑪巴坐像



261

***262**

A GILT-BRONZE FIGURE OF GREEN TARA
MONGOLIA, 18TH CENTURY

The figure is elegantly cast seated in *lalitasana* on a lotus base, with her outstretched right leg on a lotus. Her face is modelled with downcast eyes and her hair is fashioned in a high chignon behind a small figure of Amitabha. Her right hand rests on her knee in *varadamudra* and her left is raised in *vitarkamudra*. The deity wears elaborate jewellery inlaid with turquoise and a voluminous *dhoti*.
9 7/8 in. (25 cm.) high

£30,000-50,000

US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Acquired on 12 March 1998 in Hong Kong.

LITERATURE:

Himalayan Art Resources (himalayanart.org), item no. 23400

Aesthetic aspects such as the type of base, the tall chignon, and the heavily draped robes are characteristic of the figures created in or around Dolonnor in Inner Mongolia which was a thriving Buddhist centre during the Qing dynasty. Not only did the Kangxi, Yongzheng, and Qianlong Emperors patronise Dolonnor for its Buddhist scholarship and artistic production, the city also served as a site of cultural exchange between the Qing Manchus and the Mongols.

蒙古 十八世紀 鑲金銅綠度母坐像

來源: 香港1998年3月12日所購

出版: Himalayan Art Resources (himalayanart.org)
編號23400



***263**

A RARE BRONZE FIGURE OF KARMAPA

MING DYNASTY, 15TH CENTURY

The lama is modelled seated on a double lotus throne with both hands resting on his lap and holding an urn. There are incised foliate patterns to his robe and headdress.

4 $\frac{7}{8}$ in. (12.3 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

明十五世紀 銅噶瑪巴坐像



***264**

A GILT-BRONZE FIGURE OF GUHYASAMAJA
MING DYNASTY, 15TH-16TH CENTURY

The finely cast multi-armed figure is seated with his consort on a double lotus base with beaded rims. Each figure holds a *vajra* and a bell in their primary hands. The base is sealed and incised with a double-*vajra*.
7½ in. (19 cm.) high

£50,000-80,000

US\$66,000-100,000

€59,000-93,000

The present sculpture represents the meditational deity Akshobhavajra as he is described in the *Guhyasamaja Tantra*, a highly important Vajrayana Buddhist text describing the unexcelled class of *yidam* or meditational deity. Three-headed, six-armed, and in union with his consort, he represents the ultimate form of Buddha Akshobhya and the attributes in his multiple hands represent the enlightened qualities of the other four Buddha families, which include a *vajra*, bell, wheel, lotus, jewel, and sword.

明十五/十六世紀 鑲金銅密集金剛像





265

265

A GILT-LACQUERED BRONZE FIGURE OF GUANYIN 17TH CENTURY

The figure is cast with a serene expression, with her hair behind an elaborate tiara below a high cowl. She wears long robes which are open at the chest to reveal an elaborate necklace. Her hands are held in *dhyanamudra* and she is seated in *dhyanasana* on a detachable lotus base. The base is cast with tiers of petals above an openwork scrolling stand.

14 in. (35.5 cm.) high overall

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

明十七世紀 漆金銅觀音坐像配蓮座

266

A GILT-BRONZE FIGURE OF AMITAYUS QIANLONG PERIOD, DATED BY INSCRIPTION TO THE CYCLICAL YEAR OF GENGYIN, CORRESPONDING TO 1770 AND OF THE PERIOD

The figure is cast seated in *dhyanasana* wearing loose robes and jewellery before a flaming mandorla. The lower front of the throne is incised with nine characters *Da Qing Qianlong Gengyin nian jing zao*, 'made during the Gengyin year of the Qianlong reign under the Great Qing'.

8¼ in. (21 cm.) high

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

清乾隆1770年 鑲金銅無量壽佛坐像
「大清乾隆庚寅年敬造」刻款



266

267

A PARCEL-GILT-BRONZE FIGURE OF VISHNU SEATED ON GARUDA

QIANLONG SEVEN-CHARACTER MARK IN A HORIZONTAL LINE AND OF THE PERIOD (1736-1795)

The finely cast figure depicts the four-armed Vishnu seated astride Garuda, with one leg in *rajalilasana*, the right hand in *karana mudra*. The front of the base bears the inscription 'Da Qing Qianlong nian jing zao', 'devotedly made during the Qianlong reign of the Great Qing', while the bottom of the base is incised with 'Bian ru tian' (another name for Vishnu). The reverse of the base is incised with 'de xing gen ben', which can be translated as 'the foundation of virtuous conduct'.

9¼ in. (23.5 cm.) high

£30,000-50,000

US\$40,000-65,000

€35,000-58,000



(mark)



(inscription)

清乾隆 鑲金銅毗濕奴佛及金翼鳥坐像

「大清乾隆年敬造」款

刻文：「德行根本」 「遍入天」





268

A CARVED WOOD FIGURE OF GUANYIN

MING DYNASTY, 15TH CENTURY

The bodhisattva is carved with a high chignon behind a tiara with a centred Amitabha, standing on a circular base with her left arm raised and her right hand by her side. Her body is covered in a shawl tied at her chest, a *dhoti* at her waist and long flowing scarves around her elbows.

55 in. (139.5 cm.) high

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

The dating of the current lot is consistent with the results of the RCD Lockinge Carbon 14 test, ref. RCD-8982.

明十五世紀 木雕觀音立像

此器經碳14測試(測試編號RCD-8982),證實與本圖錄之斷代符合

***269**

A LARGE BRONZE FIGURE OF GUANYIN
MING DYNASTY, 16TH-17TH CENTURY

The *bodhisattva* is cast with a serene expression and seated in *dhyanasana* on a lotus base. The figure's right hand is raised in *vitarkamudra* and the left hand rests in the lap. The *bodhisattva* is wearing ornate jewellery and layered robes with finely cast floral borders. The openwork crown has a seated figure of Amitabha Buddha to the centre. 39¼ in. (99.6 cm.) high

£25,000-35,000

US\$33,000-46,000

€30,000-41,000

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 would 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 the 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



PROPERTY OF A EUROPEAN LADY

~270

A LARGE SILVER-GILT ENAMEL-DECORATED DRAGON BOAT
LATE QING DYNASTY (1644-1911)

The vessel is finely crafted in the form of a large elaborately and festively-rigged dragon boat decorated with blue-enamelled scales. The dragon head-form bowsprit is mounted with two outward stretching whiskers and the raised tail forms the upturned stern. The elongated body of the dragon supports a three-tiered pavilion decorated with openwork, coloured enamels, and precious stone and pearl inlay. The viewing platform encloses carved jadeite ladies playing instruments and looking through the windows. The entire craft floats on a *hongmu* stand carved to resemble swirling waves.

31 in. (80 cm.) wide, *hongmu* stand

£6,000-8,000

US\$7,900-10,000
€7,000-9,300

晚清 銀鑲金嵌百寶龍船

來源:歐洲私人珍藏



***271**

**A GILT-METAL, SILVERED, ENAMEL AND GLASS MOUNTED
CHIMING TABLE CLOCK**

PROBABLY GUANGZHOU WORKSHOPS, *CIRCA* 1800-1830

The clock is finely crafted and supported on four pierced scroll feet. The top is surmounted by a pineapple mount raised on scrolling acanthus leaves. The sound frets to the top and to the side panels are decorated with openwork flowers, and the sides are applied with foliate bosses. The front is decorated with a silvered plate applied with filigree scroll decoration and gilt-metal animal and trophy mounts. The bezel is inset with clear glass cabochons surrounding a white enamel Roman dial with brass hands and sweep seconds. The movement is crafted with twin chain fuses and verge escapement, the hours strike on one bell and quarter chimes on six further bells, a rear wind and hand-set. The back plate is engraved with leafy sprigs. 12¾ in. (32 cm.) high

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

By the end of the 18th century, Chinese clockmaking reached some significant developments, and the present clock displays many features typical of Chinese workmanship. It was probably made in Guangzhou, where locally-made clocks entered the market alongside imported clocks. For clocks of related design, compare two sold at Christie's London, one on 4 November 2008, lot 62, and another on 1 July 2008, lot 9. A further similar clock was sold at Sotheby's London, 18 December 1990, lot 63.

清約1800-1830年 鍍金銀銅樓閣式鐘



-272

A LARGE ARCHAISTIC BRONZE BELL AND HONGMU STAND
QING DYNASTY (1644-1911)

The bell is cast in an archaistic style with a twin dragon loop handle. The body of the bell is decorated with a band of scrolling flowers interrupted by a cartouche enclosing an apocryphal Xuande mark, above a band in relief of dragon and phoenix above a mountain amongst cloud scrolls. The lower body of the bell is cast in relief with five dragons and a panel enclosing the inscription 'wan gu liu fang' above a foliate rim.

24 in. (61 cm.) high, carved *hongmu* stand

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

清 銅龍鳳紋「萬古流芳」鐘

The inscription "Wan gu liu fang" may be translated as 'May your name live on for ten thousand years'.



273

AN ARCHAISTIC BRONZE 'LOTUS' CENSER, GUI
17TH CENTURY, 'HU WENMING ZHI' MARK TO THE BASE

The censer is cast with two dragon-head handles to the side, each decorated with a pendant tab. The globular body is cast with scrolling lotus flowers and leaves. The rim is decorated with ten precious objects, and the foot is decorated with a *ruyi* scroll band. 8¼ in. (21 cm.) wide across the handles

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

明十七世紀 銅纏枝蓮紋雙龍耳香爐 「胡文明製」篆書款



(mark)



274

AN INSCRIBED GILT-WIRE-INLAID BRONZE VASE FOR THE ISLAMIC MARKET
17TH CENTURY

The large vase is decorated with two bird-head handles to the shoulder and the neck and body are decorated in relief with bands of *taotie* masks on a *leiwen* ground. A band of cicada lappets encircles the lower body, and the foot is decorated with confronting *kui* dragons. The designs are all embellished with gilt inlays. The rim, neck, and shoulder all bear an inscription in Arabic praising Allah, and the lappets are interspersed with further Arabic roundels.

16 in. (40.5 cm.) high

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

明末清初 銅錯金仿古饕餮紋阿拉伯文雙耳瓶



***275**

**A GOLD-INLAID BRONZE TWIN-HANDLED TRIPOD CENSER,
*DING***

SONG-MING DYNASTY (960-1644)

The vessel is of lobed form, decorated to the body with three large *taotie* masks which are highlighted with gold inlay. The two loop handles are detailed with bands of archaistic patterns and the three legs have stylised blades.

7¼ in. (18.8 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

宋至明 銅錯金仿古饕餮紋雙耳三足爐

A significant number of ancient sites were excavated during the Song dynasty and there had been a great interest in ancient bronzes. Especially, archaic bronzes with gold and silver inlays from the Xia dynasty (c. 2070-1600 BC) were highly appreciated and copied during the Song dynasty. For discussion on later bronzes in the Victoria and Albert museum see Rose Kerr, *Later Chinese Bronzes*, London 1990. For a similar *Ding* from the Song dynasty was sold at Christie's London 3 November 2009, lot 72.



276

TWO SIMILAR TRANSLUCENT BLUE GLASS LOBED BOTTLE VASES

19TH CENTURY

Each vase is elegantly modelled with a globular lobed body, supporting a tall, columnar neck. The glass is of an attractive, sapphire-blue tone. One vase is incised just below the rim with an apocryphal Yongzheng mark, and the other with an apocryphal Qianlong mark.

12½ in. (31 cm.) high

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

清十九世紀 藍料長頸瓶兩件



PROPERTY FROM A PRIVATE UK
COLLECTION (LOTS 277-283)

277

**A LARGE BLUE AND WHITE
'PHOENIX' DISH**

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

The dish is decorated in shades of cobalt blue with
two confronting phoenixes surrounded by floral
sprays and enclosed by a *ruyi* band. The exterior is
similarly decorated.
12½ in. (30.8 cm.) diam.

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

明萬曆 青花雙鳳紋盤 雙圈六字楷
書款

來源: 英國私人珍藏



(mark)



277

278

**A BLUE AND WHITE 'DRAGON AND
PHOENIX' BAT-SHAPED BOX AND COVER**

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

The cover of the box is decorated in shades of
cobalt blue with a dragon and phoenix in flight
amongst clouds, with the shape of the raised panel
conforming to the bat-shaped contours of the box.
The sides are decorated with bands of triangles
enclosing florets and tumultuous waves.
6¾ in. (17 cm.) wide.

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Private Collection, United Kingdom.

明萬曆 青花龍鳳紋蝙蝠形蓋盒 雙框
六字楷書款

來源: 英國私人珍藏



(mark)



278



279

279

A FAMILLE ROSE 'BONELESS-STYLE' DISH
18TH CENTURY

The dish is delicately decorated with blossoming poppies, buds and a hibiscus. The reverse is decorated with further flower sprays. 6 in. (15.2 cm.) diam.

£6,000-8,000

US\$7,900-10,000
€7,000-9,300

PROVENANCE:
Private UK Collection.

清十八世紀 粉彩花卉紋盤

來源: 英國私人珍藏

280

A LARGE FAMILLE ROSE CORAL-RED-GROUND MOULDED 'GOURDS' SNUFF BOTTLE
QIANLONG PERIOD (1736-1795)

The double-gourd-form bottle is moulded with a design of bats amongst fruiting and flowering gourds and vines, all decorated in bright *famille rose* enamels, and reserved on a coral-red ground. The stopper is similarly decorated.

4½ in. (11.5 cm.) high overall, including stopper

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

PROVENANCE:
Private UK Collection.

清乾隆 珊瑚紅地粉彩福壽萬代葫蘆形鼻煙壺

來源: 英國私人珍藏



280

281

A PAIR OF SMALL YELLOW-GLAZED SHALLOW BOWLS

JIAJING FOUR-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES
AND OF THE PERIOD (1522-1566)

Each bowl is delicately modelled with a shallow well and a flaring rim, and the interior and exterior are covered in a rich translucent yellow glaze which pools where the foot ring meets the bowl.
4 in. (10 cm.) diam. (2)

£10,000-15,000

US\$14,000-20,000

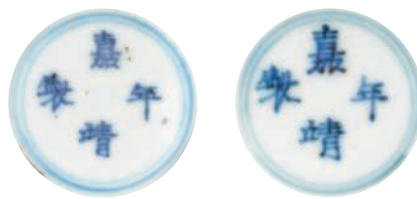
€12,000-17,000

PROVENANCE:

Private UK Collection.

明嘉靖 黃釉小碗一對 雙圈四字楷書款

來源: 英國私人珍藏



(marks)



282

A FINE FAMILLE ROSE YELLOW-GROUND 'THREE RAMS' MEDALLION BOWL

DAO GUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is decorated and gilt on the exterior with three medallions, each enclosing a ram below a tree amongst flowers. The medallions alternate with three groups of precious objects, all reserved on a lemon-yellow *sgraffiato* ground. The interior is decorated with a large medallion enclosing three further rams, encircled by four branches of flowers and precious objects. 5¾ in. (14.7 cm.) diam.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Private UK Collection.

The motif of three rams provide the rebus, *sanyang kaitai*, a wish for the New Year to bring about a change of fortune.

Compare to a very similar pair sold at Christie's London, 11 May 2010, lot 264, and a further pair at Christie's London, 6 November 2018, lot 106.

清道光 黃地粉彩開光三羊開泰碗 六字篆書款

來源: 英國私人珍藏



(mark)



283

A PAIR OF DOUCAI 'DRAGON' SAUCER DISHES

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each dish is delicately decorated in underglaze blue and filled in with vibrant enamels to depict a sinuous five-clawed dragon chasing the flaming pearl amongst cloud scrolls. The dragon is surrounded by four further *lingzhi*-shaped clouds. The exterior of the dish is decorated with cloud scrolls above a band of tumultuous waves encircling the foot.

4¾ in. (12 cm.) diam.

(2)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

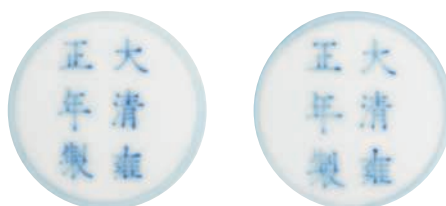
PROVENANCE:

Private UK Collection.

Yongzheng dishes of this pattern are found in a variety of sizes, ranging from 11.5 cm. to over 17 cm. in diameter. The current lot may be compared to the dish included in the exhibition, *Wonders of the Potter's Palette*, Hong Kong Museum of Art, 1984, illustrated in the Catalogue, no. 45; and a pair included in the Min Chiu Society Silver Jubilee Exhibition, *Anthology of Chinese Art*, Hong Kong Museum of Art, 1985, and illustrated in the Catalogue, pl. 175. Christie's Hong Kong sold a similar *doucai* 'dragon' dish (15 cm. diam.) on 31 May 2010, lot 2050.

清雍正 鬥彩雲龍紋盤一對 雙圈六字楷書款

來源: 英國私人珍藏



(marks)



LATER QING DYNASTY PORCELAIN

FROM A PRIVATE EUROPEAN COLLECTION (LOTS 284-299)



Christie's is delighted to bring to the market this remarkable collection of late 19th and early 20th century porcelain. The collection comprises over 150 pieces and was lovingly amassed in the last 30 years, mostly acquired from renowned international auction houses and reputable dealers. The collection is a testament to the collectors discerning taste and passion for this very creative period in the production of porcelain in China. Part II of the collection will be offered in these rooms in November 2019.

284

A FAMILLE ROSE YELLOW-GROUND 'BATS AND SHOU' SPITTOON, ZHADOU

TONGZHI FOUR-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1861-1874)

The vessel is modelled with a globular body and short flaring neck leading to an everted rim. The exterior is decorated with gilt *shou* character roundels separated by iron-red bats and blue-enamelled *wan* symbols, all reserved on a lemon-yellow ground.

3½ in. (9 cm.) high

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

Compare to a similarly-decorated *zhadou*, also bearing a Tongzhi four-character mark in iron-red, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 435.

清同治 黃地粉彩團壽紋渣斗 鑲紅四字楷書款

來源: 歐洲私人珍藏



(mark)



285

A PAIR OF YELLOW-GLAZED PLATES AND A PAIR OF YELLOW-GLAZED 'DRAGON' BOWLS

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

THE BOWLS: XUANTONG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1908-1911)

The dishes are covered all over with a rich yellow glaze, the bases are reserved in white. The bowls are each incised with two striding dragons chasing the flaming pearl amongst flame scrolls above a wave band at the foot.

The largest, 9½ in. (24.5 cm.) diam.

(4)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

A private European Collection.

清光緒 黃釉盤一對 六字楷書款

清宣統 黃釉暗花趕珠龍紋碗一對 六字楷書款

來源: 歐洲私人珍藏



(marks)



286

THREE YELLOW-GROUND BLUE-ENAMELLED 'SHOU' VESSELS

THE CUP AND SAUCER: TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1861-1874)

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

Each vessel is similarly decorated with three concentric bands of stylised *shou* characters in blue enamel, all reserved on an even lemon-yellow ground.

The largest 6 in. (15.2 cm.) diam.

(3)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

The cup: Franklin Collection of Asian Art, Christie's South Kensington, 10 May 2006, lot 203.

The saucer: Christie's South Kensington, 10 September 2009, lot 52 (one of two).

A private European Collection.

清同治 黃地藍彩壽字紋杯及碟 礬紅四字楷書款

清光緒 黃地藍彩壽字紋碗 礬紅六字楷書款

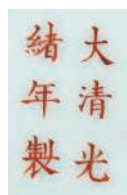
來源：

杯：Franklin亞洲藝術珍藏，南肯辛頓佳士得2006年5月10日，拍品203

碟：南肯辛頓佳士得2009年9月10日，拍品52（其一）
歐洲私人珍藏



(mark)



(mark)



THREE NEAR PAIRS OF YELLOW-GROUND GREEN-ENAMELLED 'DRAGON' BOWLS

TWO PAIRS OF BOWLS, GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908);

THE OTHER PAIR OF BOWLS: LATE QING DYNASTY (1644-1911)

Each bowl is similarly decorated with two incised green-enamelled dragons chasing the flaming pearl. The smaller bowls are decorated to the interior with a *shou*-character panel and the bases bear a Guangxu mark and are of the period. The other two pairs of bowls: one pair with apocryphal Kangxi marks to the base, the other pair with Guangxu marks to the base are of the period. The largest, 5 $\frac{7}{8}$ in. (15 cm.) diam. (6)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

One of the larger Guangxu-period bowls: Christie's Singapore, 30 March 1997, lot 361 (one of three).

The other larger Guangxu-period bowl: Christie's Paris, 14 June 2006, lot 401 (one of two).

A private European Collection.

清光緒 黃地綠釉暗花趕珠龍紋碗兩對 六字楷書款

晚清 黃地綠釉暗花趕珠龍紋碗一對

來源：歐洲私人珍藏

其中一件大光緒碗：新加坡佳士得1997年3月30日，拍品361（三件之一）

另外一件大光緒碗：巴黎佳士得2006年6月14日，拍品401（兩件之一）



288

**A GREEN-GROUND AUBERGINE-ENAMELLED 'DRAGON' BOWL
AND THREE YELLOW-GROUND GREEN AND AUBERGINE-
ENAMELLED DISHES**

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

Each dish and bowl is similarly decorated with two incised dragons chasing the flaming pearl. The bowl has a reign mark in underglaze blue. The larger saucer is decorated to the exterior with four cranes in flight and with reign mark in black enamel on the base. The pair of saucers are decorated to the exterior with two *qilin* and have black enamel marks on the bases.

The largest, 6 in. (15.2 cm.) diam.

(4)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

The bowl:

Christie's Singapore, 30 March 1997, lot 361 (one of three).

Kwan Collection, Christie's Paris, 14 June 2006, lot 396 (one of three).

A private European Collection.

清光緒 綠地紫釉暗花龍趕珠紋碗 六字楷書款

清光緒 素三彩雙龍紋盤三件 六字楷書款

一組四件

來源:

碗:新加坡佳士得1997年3月30日·拍品361 (三件之一)

關氏收藏,巴黎佳士得2006年6月14日·拍品396 (三件之一)

歐洲私人珍藏



(marks)





289

**A PAIR OF SMALL YELLOW-GROUND GRISAILLE-DECORATED
RECTANGULAR JARDINIÈRES AND STANDS**

LATE 19TH CENTURY, *TIHE DIAN ZHI* SEAL MARKS IN IRON-RED TO
THE BASES

Each *jardinière* is modelled with an everted rim supported on a slightly tapered body. The exterior is decorated with a combination of prunus, narcissus, *lingzhi* and nandina berries, and the short sides are decorated with an orchid spray. The rim is decorated with a linked *wan*-character band above a wave band. The low stand is similarly decorated. Each vessel and stand bears a '*Tihe Dian zhi*' seal mark in iron-red to the base.

5½ in. (13 cm.) wide

(2)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Christie's Paris, 14 December 2011, lot 209.

A private European Collection.

For much of her tenure as Regent to her son, the Tongzhi Emperor, the Empress Dowager Cixi lived in the *Tihe Dian* (Hall of Manifest Harmony), which was one of the six palaces in the northwestern sector of the Forbidden City. In R. Longsdorf, 'Dayazhai Ware: Empress Dowager Porcelain', *Orientalism*, March 1992, p. 56, the author writes that such porcelains were produced from the Tongzhi or early Guangxu periods under her supervision. The combination of narcissus (*shuixian*), nandina (*tianzhu*), and *lingzhi* fungus form the auspicious rebus '*zhixian zhushou*', which can be interpreted as a wish for the Heavenly Immortal to give the receiver with birthday blessings.

清十九世紀末 黃地墨彩芝仙祝壽紋花盆連座一對 鑒紅
「體和殿製」篆書款

來源：

巴黎佳士得2011年12月14日,拍品209

歐洲私人珍藏



(marks)



290

A FAMILLE ROSE YELLOW-GROUND 'BUTTERFLIES' SPITTOON, ZHADOU

TONGZHI FOUR-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1862-1874)

The vessel is modelled with a globular body and an everted neck with a gilt rim. The exterior is finely decorated to the exterior with a multitude of delicate butterflies in flight on a vibrant yellow ground.

3½ in. (8.9 cm.) high

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

From an old German Collection formed in Beijing before 1911.

Christie's London, 4 November 2008, lot 233.

A private European Collection.

清同治 黃地粉彩百蝶紋渣斗 礬紅四字楷書款

來源:

德國私人舊藏，於1911年前購自北京

倫敦佳士得2008年11月4日，拍品233

歐洲私人珍藏



(mark)



291

A SMALL YELLOW-GROUND BLUE-ENAMELLED 'IRIS' SPITTOON, ZHADOU, AND BOWL

THE ZHADOU: TONGZHI FOUR-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1862-1874)

THE BOWL: TONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

Each vessel is decorated to the exterior in delicate enamels depicting leafy blossoming orchids on a lemon-yellow ground, all between gilt bands.

The larger, 4¾ in. (12 cm.) diam.

(2)

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

The *zhadou*: With Chak's Company Limited, Hong Kong, purchased 8 February 2007.

A private European Collection.

清同治 黃地藍釉鳶尾花紋渣斗 礬紅四字楷書款

清同治 黃地藍釉鳶尾花紋碗 六字楷書款

來源：

渣斗：於2007年2月8日購自香港古董商永寶齋

歐洲私人珍藏

年同
製治

(zhadou mark)

治年
製同

(bowl mark)



292

A LARGE FAMILLE ROSE YELLOW-GROUND 'BUTTERFLIES' JARDINIÈRE AND A DISH

THE JARDINIÈRE: 19TH CENTURY

THE DISH: TONGZHI FOUR-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1862-1874)

Both vessels are decorated in bright enamels with a multitude of colourful butterflies in flight on a rich yellow ground. The rim and feet of the *jardinière* are decorated with a keyfret design. The reverse of the dish is decorated with three iron-red bats.

The *jardinière*, 13 in. (33 cm.) wide

(2)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

The dish: Bonhams London, 12 May 2008, lot 323.

A private European Collection.

清同治 黃地粉彩百蝶紋盤 磬紅四字楷書款

清十九世紀 黃地粉彩百蝶紋盆

來源:

盤: 倫敦邦瀚斯2008年5月12日, 拍品323

歐洲私人珍藏



(mark)



293

A PAIR OF FAMILLE ROSE YELLOW-GROUND 'BUTTERFLIES' BOWLS

TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1862-1874)

Each bowl is decorated and gilt to the exterior with numerous scattered butterflies in flight above an iron-red and gilt band encircling the foot, all reserved on a pale yellow ground.

6½ in. (16.5 cm.) diam.

£6,000-10,000

(2)

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Christie's Park Avenue, 3 June 1993, lot 297.

A private European Collection.

清同治 黃地粉彩百蝶紋碗一對 礬紅四字楷書款

來源：紐約佳士得公園大道1993年6月3日·拍品297；歐洲私人珍藏

Compare a pair of smaller bowls of this pattern and date sold at Christie's Hong Kong, 19 January 1988, lot 374.



(marks)



294

A SET OF FOUR SMALL YELLOW-GROUND FAMILLE ROSE 'BUTTERFLY AND XI' BOWLS

TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1861-1874)

Each bowl is finely and delicately enamelled to the exterior with eight gilt double *xi* characters separated by a multitude of butterflies in flight, all reserved on a bright yellow ground.

4 1/8 in. (10.5 cm.) diam.

(4)

£5,000-8,000

US\$6,600-10,000

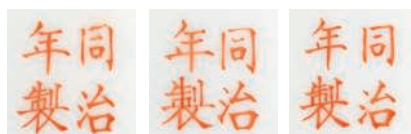
€5,900-9,300

PROVENANCE:

A private European Collection.

清同治 黃地粉彩百蝶囍字碗一組四件 礬紅四字楷書款

來源: 歐洲私人珍藏



(marks)



295

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

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

Each bowl is finely decorated with four gilt roundels enclosing the 'Flower of
the Four Seasons', peonies, lotus, prunus, and chrysanthemum, separated
by flower and bamboo sprays, all reserved on a yellow ground decorated with
sgraffiato flower scrolls.

6 $\frac{5}{8}$ in. (17 cm.) diam.

(2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Christie's Amsterdam, 19 May 2004, lot 399.

A private European Collection.

清光緒 黃地軋道粉彩開光四季花卉紋碗一對 礬紅六字
楷書款

來源：

阿姆斯特丹佳士得2004年5月19日，拍品399

歐洲私人珍藏



(marks)



296

FOUR FAMILLE ROSE YELLOW-GROUND 'BIRTHDAY' VESSELS
GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE
PERIOD (1875-1908)

The group comprises a bowl and two saucers, each decorated with four roundels enclosing the characters 'wan shou wu jiang', which may be translated as 'ten thousand birthdays without end', all amongst beribboned wan symbols above crashing waves; and a cup decorated with five iron-red bats, wufu, surrounding a shou-character roundel amongst peaches and wan symbols, all reserved on a yellow ground.

The largest, 6½ in. (16.5 cm.) diam.

(4)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

A private European Collection.

清光緒 黃地粉彩福壽紋杯、黃地粉彩「萬壽無疆」碗及
碟一對 一組四件 鑒紅六字楷書款

來源: 歐洲私人珍藏



(marks)



297

A FAMILLE ROSE 'MAGPIE AND PRUNUS' CUP, BOWL, AND DISH
GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE
PERIOD (1876-1908)

Each vessel is finely enamelled with magpies amongst a multitude of blossoming prunus flowers on branches, all reserved on a yellow ground below a gilt rim. The reverse of the dish is decorated with three flower sprays. The largest, 7¼ in. (18.5 cm.) diam. (3)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

The cup: Christie's New York, 17 September 2008, lot 524.

The bowl: acquired in Europe in 2007.

A private European Collection.

清光緒 黃地粉彩喜上眉梢紋杯、碗及盤 礬紅六字楷書款

來源：

杯：紐約佳士得2008年9月17日，拍品524

碗：於2007年購自歐洲

歐洲私人珍藏



(marks)



298

A YELLOW-GROUND IRON-RED-DECORATED 'BATS' CUP, SAUCER, AND DISH

THE DISH: TONGZHI FOUR-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1862-1874)

THE CUP AND SAUCER: GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD

All three vessels are decorated in bright enamels with a multitude of iron-red and gilt bats in flight on a lemon-yellow ground. The reverse of the saucer is decorated with further iron-red bats, and the reverse of the dish is decorated with three *famille rose* flower sprays.

The largest, 6¾ in. (17 cm.) diam.

(3)

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROVENANCE:

The dish: Christie's South Kensington, 23 June 2005, lot 120.

A private European Collection.

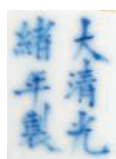
清同治 黃地礬紅彩百福紋盤 礬紅四字楷書款

清光緒 黃地礬紅彩百福紋杯及碟 六字楷書款

來源：

盤：南肯辛頓佳士得2005年6月23日·拍品120

歐洲私人珍藏



(marks)



299

A SET OF FOUR FAMILLE ROSE YELLOW-GROUND 'MAGNOLIA' BOWLS AND COVERS

TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1862-1874)

Each bowl is delicately enamelled to the exterior with a multitude of small blossoming magnolia sprays, all reserved on a lemon-yellow ground, with each rim and foot encircled in gilt.

The bowls, 4¼ in. (10.7 cm.) diam., fitted *nanmu* box

(4)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

With Chak's Company Limited, Hong Kong.

A private European Collection.

清同治 黃地粉彩蘭花紋蓋碗一套四件 鑒紅四字楷書款

來源：

香港古董商永寶齋

歐洲私人珍藏



(marks)



300

A RARE PINK-ENAMELLED FAMILLE ROSE 'PRUNUS' BOWL

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

The slightly flaring bowl is decorated to the interior with delicate scattered prunus flowers. The exterior is covered in a bright pink enamel.

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

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Private Scandinavian Collection.

EXHIBITED:

Te Som Konst, Museum of Far Eastern Antiquities, Stockholm, 16 March -18 August 1996.

清雍正 粉紅地粉彩花卉紋碗 雙圈六字楷書款

展覽: *Te Som Konst*, Museum of Far Eastern Antiquities, 瑞典斯德哥爾摩,
1996年3月16日至8月18日

來源: 北歐私人珍藏



(mark)



301

A RARE REVERSE-DECORATED BLUE AND WHITE 'FISH POND' BOWL

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

The bowl is decorated in white slip to the exterior with four fish swimming amongst water weeds and lotus plants, with the scales of the fish and veins of the plants finely incised, all above a double line border. The decoration is all reserved against a rich, dark blue ground.

6 $\frac{7}{8}$ in. (17.1 cm.) diam.

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

The Warren family Collection, founders of (James) Warren Tea Limited in Assam, India, in 1850.

Collection of Hugh Evelyn Street (1922-2007) of Hugh Evelyn Publishing.

來源:

印度1850年(James) Warren Tea Limited創辦家族舊藏

Hugh Evelyn Street (1922-2007) 珍藏

The design, technique and form of this bowl takes its inspiration from Yuan and early Ming dynasty blue and white porcelain. The technique of using raised, slip-decorated designs in white against a dark blue ground was developed in the Yuan dynasty and gained popularity in the Xuande period where it was used with greater frequency on a variety of vessel forms.

A similar Yongzheng-marked bowl and cover of this design from the collection of George de Menasce, was included in the exhibition *Arts of the Ch'ing Dynasty, T.O.C.S.*, vol. 35, 1963-64, pl. 46, no. 116. A similar Yongzheng-marked bowl, but without the cover, from the Grandidier Collection, and now in the Musée Guimet, Paris, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, Tokyo, 1981, no. 166. A comparable bowl is illustrated in the exhibition catalogue *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing Museum and the Art Gallery, Chinese University of Hong Kong, Hong Kong, 1995, gifted by the B.Y.Lam Foundation, no.46. A Yongzheng-marked bowl and cover of this form, but completely covered on the exterior in underglaze blue and lacking the white-slip decoration, was sold in our London rooms, 18 June 2002, lot 69. A comparable bowl and cover with slip decoration sold at Christie's New York on 13-14 September 2012, lot 1466.



(mark)



PROPERTY FROM A PRIVATE ASIAN COLLECTION

***302**

A MING-STYLE BLUE AND WHITE 'LOTUS BOUQUET' DISH
18TH CENTURY

The dish is finely decorated in cobalt blue, carefully shaded to imitate the 'heaping and piling' effect of Ming porcelain. The interior is decorated with a tied bouquet of lotus flowers and leaves, incorporating prunus, nandina berries, and sagittaria. The cavetto is decorated with a composite flower scroll which is repeated on the exterior.

8 in. (20.3 cm.) diam.

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

清十八世紀 青花一把蓮紋盤

來源: 亞洲私人珍藏



303

A PAIR OF BLUE AND WHITE 'BIRTHDAY' BOWLS

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

Each bowl is decorated to the exterior with four roundels enclosing the characters '*wan shou wu jiang*', which may be translated as 'ten thousand birthdays without end'. The roundels are reserved on a ground of dense lotus sprays interspersed with the Eight Buddhist Emblems, *bajixiang*. The interior is decorated with a *shou* character roundel surrounded by a further set of the Eight Buddhist Emblems.

7¼ in. (18.2 cm.) diam.

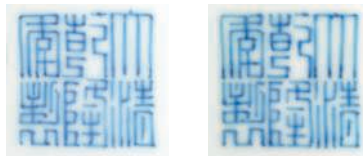
(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

清乾隆 青花「萬壽無疆」蓮托八吉祥紋碗 六字篆書款



(marks)



PROPERTY FROM THE COLLECTION OF
DR. FRIEDRICH HIRTH



(the current lot *in situ* at Dr. Friedrich Hirth's house)

Dr. Friedrich Hirth studied Philosophy and Sinology in Germany and worked for the Custom Service in Canton, Amoy and Shanghai between 1870-1897. In 1902, he was appointed the first Professor of Chinese Studies at the newly-founded Department of East Asian Languages and Cultures at Columbia University, New York.

Another selection from this collection will be offered in November 2019.

Friedrich Hirth博士在德國修讀哲學和漢學，並於1870至1897年間在廣州、廈門和上海從事海關服務。1902年，他受任為紐約哥倫比亞大學新成立的東亞語言及文化學系的首位中國研究學教授。

源自此珍藏的拍品將於2019年11月拍賣。

~304

A BLUE AND WHITE TRIPOD CENSER

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

The censer is decorated to each side with a front-facing five-clawed dragon flanked by two writhing dragons on a ground of lotus heads on scrolling foliage, below a band of pendant *ruyi* heads. The recessed neck, twin upright pierced handles and cabriole legs are similarly decorated with lotus heads on scrolling foliage. The rim and sides of the handles are embellished with classic S-scrolls.

11½ in. (29 cm.) high, *hongmu* cover

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Collection of Dr. Friedrich Hirth (1845-1927), acquired in the late 19th-early 20th Century, and thence by descent to the present owner.

清乾隆 青花穿花龍紋雙耳三足爐 六字篆書款

來源: Friedrich Hirth (1845-1927)博士舊藏，於十九世紀末/二十世紀初購入，家族收藏至今



305

**A RARE BLACK-GLAZED 'IMITATION BRONZE'
ARCHAISTIC VASE, CONG**
18TH-19TH CENTURY

The rectangular body of the vase is decorated to two sides with elephant-head handles above a *taotie* mask on a *leiwen* ground. The alternating sides are decorated in relief with a central medallion enclosing a stylised *shou* character surrounded by *kui* dragons, all on a *leiwen* ground. The four corners of each face are each decorated with a stylised geometric *kui* dragon. The vase is covered to the exterior in a deep brown glaze imitating bronze.

11½ in. (29 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

With A. Bianchi Antichita, Turin, (label to the base).

清十八/十九世紀 仿銅釉團壽紋琮式瓶

來源: 義大利都靈古董商A. Bianchi標籤



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

306

A CELADON-GLAZED BARREL-FORM VASE

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

The exterior of the drum-form vase is decorated with two bands of bosses and a pair of fixed-ring mythical-beast mask handles. It is covered overall with a soft sea-green glaze. The base bears the reign mark which is surrounded by an unglazed ring.

6½ in. (16.5 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Private English collection, acquired in the 1950s or earlier.

Compare the present lot with a single jar from the T. Y. Chao collection which was included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1974, no. 18. A similar example from the Edward T. Chow collection was sold at Sotheby's Hong Kong, 25 November 1980, lot 96. See also a slightly smaller (16 cm. high) example sold at Christie's New York, 14-15 September 2017, lot 1265, and a pair of ormolu-mounted jars sold at Christie's London, 15 May 2018, lot 179.

清乾隆 豆青釉鋪獸首鼓形罐 六字篆書款

來源: 英國私人珍藏, 於1950年代或更早入藏



(mark)



***307**

A GUAN-TYPE TWIN-HANDLED VASE

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

The elegantly potted vase is moulded with three concentric bands and decorated to the sides with a pair of monster masks with fixed rings, covered overall in a thick unctuous greyish-celadon glaze with faint golden crackles, stopping just above the foot to reveal the dark body.

9½ in. (24.3 cm.) high

£50,000-80,000

US\$66,000-100,000

€59,000-93,000

清乾隆 仿官釉雙獸耳瓶 六字篆書款



(mark)

The moulded bowstrings and animal-mask mock handles on the current vase have been adapted from those seen on ancient bronze vessels as early as the Zhou dynasty. The present vase was likely to have been modelled after an archaic bronze in Qianlong's own collection of archaic bronzes, such as the example published in the *Xiqing Gujian*, 'Inspection of Antiques from the Zhou Dynasty'. The present vase, while having a shape that refers to ancient bronze forms, is undecorated so as not to detract from its beautiful glaze based on Song dynasty ceramics.

The application of Song-type celadon glazes to porcelain, such as the present lot, was another aspect of archaism seen at the court of the Yongzheng and Qianlong Emperors. The use of Song-type glazes on porcelains had started at the imperial kilns at Jingdezhen in the early Ming dynasty, and was one of several archaistic trends that continued into the Qing reigns. Song dynasty glazes that were particularly revered by the Ming and Qing emperors included Northern Song *ru* ware and Southern Song *guan* ware and *ge* ware. Although a number of Qing dynasty ceramics decorated with Song-style glazes were made in ancient forms, as in the case of the present vase, there are examples of the same Song-type glazes being applied to new shapes that were pioneered at the time.





(mark)



308

PROPERTY OF A EUROPEAN LADY

308

A GUAN-TYPE QUATREFOIL JARDINIÈRE

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

The finely potted body is of square shape with four shaped bracket feet, all covered in a thick aqua-coloured glaze with a wide network of crackles. 8 $\frac{1}{8}$ in. (22.5 cm.) wide.

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

E. T. Hall Collection (1924-2001) (partial label to base).

With Mathias Komor Chinese Art, New York (label to base).

清乾隆 仿官釉方盤 六字篆書款

來源:

E. T. Hall (1924-2001) (見舊標籤)

Mathias Komor Chinese Art, 紐約(見舊標籤)

歐洲私人珍藏

309

A GUAN-TYPE VASE, HU

MING DYNASTY (1368-1644)

The vase is covered with a crackled grey glaze, continuing into the interior and stopping at the unglazed foot rim.

9 $\frac{1}{8}$ in. (23.2 cm.) high

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

明 仿官釉雙耳瓶



309

***310**

A RU-TYPE-GLAZED TWIN-HANDLED LOBED VASE

18TH CENTURY

The lobed vessel is elegantly potted with a pair of handles shaped as *ruyi* sceptres, and is decorated overall in a soft bluish-celadon glaze. The base has an apocryphal Xuande seal mark in underglaze blue.

7½ in. (19 cm.) high

£25,000-35,000

US\$33,000-46,000

€30,000-41,000

清十八世紀 仿汝釉雙如意耳瓶



***311**

A LARGE CELADON-GLAZED MOULDED FLORAL BOWL

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

The exterior is elaborately moulded and incised with a continuous leafy scroll bearing six peony flowers, between an archaistic cloud-scroll surrounding the mouth rim and a keyfret band around the foot. The interior is incised with a central peony spray surrounded by further peony scrolls around the cavetto. The bowl is covered in a lustrous celadon glaze pooling to a darker colour in the incised decoration and thinning on the moulded extremities. 10¼ in. (26 cm.) diam.

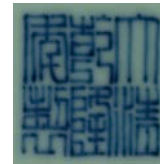
£25,000-35,000

US\$33,000-46,000

€30,000-41,000

清乾隆 粉青釉刻牡丹紋碗 六字篆書款

Compare the present lot to three similar bowls sold at Christie's Hong Kong: the first on 31 October 1994, lot 631; the second on 28 November 2006, lot 1587; and the third on 1 June 2011, lot 3710. A Yongzheng example, decorated with a lotus pond scene and sold at Christie's Tokyo, 17th February 1980, is illustrated by Anthony du Boulay in *Christie's Pictorial History of Chinese Ceramics*, London, 1984, p. 219.



(mark)





312

312

A SMALL FAMILLE ROSE 'QUAILS' BOWL
THE PORCELAIN, 18TH CENTURY

The bowl is decorated to the exterior with two quails amongst narcissus, prunus, and nandina berries growing beside rocks.
3½ in. (8.8 cm.) diam.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

粉彩鸕鶿紋碗
瓷胎為十八世紀



313

PROPERTY OF A EUROPEAN GENTLEMAN (LOTS 313 AND 314)

313

A FAMILLE ROSE AND IRON-RED DECORATED 'GOLDFISH' VASE, MEIPING
19TH-20TH CENTURY

The vase is decorated with numerous iron-red goldfish against a white enameled rippled ground, all between a band of ruyi-heads and a band of stylized petals. The base has an apocryphal Qianlong mark.
14¾ in. (37.5 cm.) high

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

十九/二十世紀 粉彩鑲紅金魚紋梅瓶

來源: 歐洲私人珍藏

314

A GREEN-ENAMELLED 'DRAGON' JAR

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

The ovoid jar is outlined to the exterior in underglaze blue and enamelled in green with two five-clawed dragons chasing flaming pearls amongst flames and *ruyi*-head shaped clouds. The shoulder is decorated with a band of the Eight Buddhist Emblems, *bajixiang*. The cover is similarly decorated with a dragon in pursuit.

8 in. (20.3 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Private European Collection.

清乾隆 綠彩雙龍戲珠八寶紋罐 六字篆書款

來源: 歐洲私人珍藏



(mark)



PROPERTY OF A GENTLEMAN

~315

**A FINE IRON-RED, FAMILLE ROSE AND GILT-DECORATED
TRIPOD CENSER**

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

The censer is finely decorated to each side with a pair of confronting five-clawed dragons in pursuit of the flaming pearl amongst bats and clouds. A bat and cloud design further embellishes the twin pierced upright handles, recessed neck and cabriole legs. The rim, sides of the handles and base of the feet are decorated with classic S-scrolls. The six-character mark is in a straight line to the rim. The recessed ring to the base is decorated in pink enamels with bats and clouds encircling a central iron-red 'bat and cloud' design. The interior is enamelled turquoise.

14¼ in. (36.2 cm.) high, pierced hongmu cover with carved agate 'lingzhi' finial

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

清嘉慶 琺瑯紅彩描金雙龍戲珠紋雙耳三足爐 六字篆書款

來源: 私人珍藏



316

**A FINE PAIR OF SMALL YELLOW-GROUND AUBERGINE AND GREEN ENAMELLED
'DRAGON' DISHES**

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

The interior of each dish is skilfully decorated to the centre with a green and an aubergine dragon
contesting a flaming pearl amongst fire scrolls, their scaly bodies and facial details finely incised. Each
exterior is decorated with four double clusters of grapes.

5⅞ in. (13 cm.) diam.

(2)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Collection of Lieutenant General Louis E. Woods, Washington, D.C., acquired in China in the mid 1940s as
a Christmas present from Major General Hu Chung Ching, Director of Foreign Affairs Department, with
presentation card (presentation card within its box).

來源:

美國華盛頓Louis E. Woods中將珍藏，於1940年代中期由國民政府外交部所贈(盒中附頒贈卡)



PROPERTY FROM A PRIVATE DUTCH COLLECTION

317

**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. (12.7 cm.) diam.

£7,000-10,000

US\$9,200-13,000

€8,200-12,000

PROVENANCE:

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

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

See 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

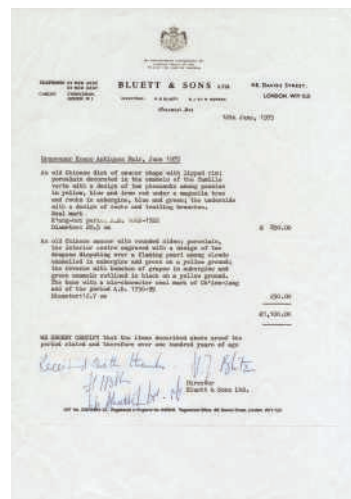
來源:

1975年6月12日購自倫敦古董商Bluett & Sons Ltd.

荷蘭私人珍藏,於1975年所購,家傳至今



(mark)



(Bluett & Sons invoice)



318

A FAMILLE ROSE GREEN-GROUND 'FLORAL' VASE

DAOGUANG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1821-1850)

The vase is decorated with various flower sprays and butterflies on a lime-green ground, with a band of *ruyi*-heads and a lappet-boarder around the mouth and foot.

13 in. (33 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



(mark)

清道光 綠地粉彩花卉紋瓶 鑒紅六字篆書款





319

A FAMILLE ROSE BLUE-GROUND SGRAFFIATO IMPERIALLY-INSCRIBED WALL VASE
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1736-1795)

The vase is decorated with two iron-red and gilt handles shaped as *kui* dragons. The body is moulded with a shaped panel enclosing an imperial poem eulogising the beauty of wall vases and signed Qianlong *yuzhi* (imperial made), all reserved on a vibrant blue *sgraffiato* ground decorated with scrolling flowers. The turquoise base bears the reign mark.

9 in. (23 cm.) high

£60,000-80,000

US\$79,000-100,000

€70,000-93,000

The current vase may be compared with the slightly smaller *famille rose* blue-ground *sgraffiato* vase (19.2 cm. high) in the collection of the Percival David Foundation of Chinese Art illustrated by Rosemary E. Scott in *Qing Porcelain for the Imperial Court*, 1997, London, no.3, p 52. The poetic inscription on this vase written by the Emperor Qianlong in 1742, describes how this vase should be hung in a sedan chair and filled with wild flowers.

清乾隆 藍地軌道粉彩開光御製詩壁瓶 單行六字篆書款



(mark)

官汝稱名品
新餅製更嘉隨行
供嘯咏沿路擷芳

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官汝稱名品
 新餅製更嘉隨行
 供嘯咏沿路擷芳
 華掛處輕車稱簪
 來野卉斜紅塵安
 得近香籟度帷紗
 乾隆御製

~320

A GRISAILLE-DECORATED 'LANDSCAPE' PLAQUE MOUNTED AS A TABLE SCREEN
18TH-19TH CENTURY

The plaque is decorated to the centre with a scholar and his attendant crossing a bridge heading towards a further figure in a pavilion amongst high rocky mountains. The panel is surrounded by a *faux-marble* frame executed in iron-red and grey enamels. The scene bears an iron-red seal mark reading 'tao' which may be translated as 'ceramic'. The plaque is set in a *hongmu* frame and stand.

£6,000-8,000

US\$7,900-10,000
€7,000-9,300

PROVENANCE:

Christie's London, 9 Nov 2012, lot 1107.

來源:

倫敦佳士得2012年11月9日, 拍品1107





321

A FAMILLE ROSE CORAL-GROUND DISH

18TH CENTURY

The dish is decorated on the exterior with four foliate medallions variously enclosing blossoming lotus, peonies and chrysanthemums on a yellow ground, all reserved on a coral-red ground embellished with further lotus heads on scrolling foliage. The interior is decorated with a central iron-red *shou* medallion.

6½ in. (15.6 cm.) diam.

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Sotheby's London, 5 December 1995, lot 448.

A pair of Qianlong period *famille rose* coral-ground dishes with a closely related design and with *Caixiutang zhi* hall marks were sold at Christie's New York, 22-23 March 2012, lot 2040.

清十八世紀 珊瑚紅地粉彩開光花卉紋盤

來源: 蘇富比倫敦1995年12月5日, 拍品448





(marks)



322

***322**

A RARE PAIR OF *FAMILLE ROSE* MOULDED 'ORCHID' CUPS
 DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE
 AND OF THE PERIOD (1821-1850)

Each cup is moulded in relief and delicately picked out in *famille rose* enamels
 with four sprays of blossoming orchids.

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

(2)

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

***323**

A *FAMILLE ROSE* 'DRAGONFLY AND ROSE' DISH
 XUANTONG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
 AND OF THE PERIOD (1908-1911)

The dish is delicately enamelled to the exterior with large blossoming rose
 branches growing from the foot which extend over the rim into the interior of
 the dish, all below a dragonfly in flight.

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

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

清道光 粉彩蘭花紋杯一對 六字篆書款

清宣統 粉彩過枝芙蓉蜻蜓紋盤 六字楷書款



323



(mark)

***324**

A PAIR OF IRON-RED-DECORATED BLUE AND WHITE 'BATS' DISHES

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

Each dish is finely enamelled to the interior with five iron-red bats surrounded by a band of further bats in the well. The exterior is similarly decorated with bats above a band of underglaze-blue keyfret around the foot.

6 in. (15.4 cm.) diam.

(2)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

The depiction of bats in iron-red provides a rebus for vast good fortune, as the character for 'bats', *fu*, is a homonym for 'fortune' while the character for red, *hong*, is a homonym for 'vast'. It appears that dishes of this pattern continued in production from the Qianlong (1736-1795) to the Guangxu (1875-1908) period. Compare a Yongzheng example with a *shou* character in the centre, sold at Christie's Hong Kong, 28 November 2005, lot 1354.

清道光 青花礬紅彩洪福齊天盤一對 六字篆書款



(marks)



325

A WUCAI 'DRAGON AND PHOENIX' BOWL

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

The bowl is decorated to the exterior with an iron-red dragon and a green dragon chasing the flaming pearl between two phoenix descending on a ground scattered with floral sprigs, 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.
6¼ in. (16 cm) diam.

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

清道光 五彩龍鳳紋碗 六字篆書款



(mark)



***326**

A PAIR OF FAMILLE ROSE GILT-DECORATED 'BARAGON TUMED' BOWLS

DAOGUANG PERIOD (1821-1850), IRON-RED 'BARAGON TUMED' MARKS IN MONGOLIAN SCRIPT

The bowls are each decorated to the exterior with the 'Seven Regal Treasures', including the Wheel of the Law, the elephant, the horse, the jewel, a male deity, the Minister and the General, all supported on lotus blossoms and stylised waves. The foot and mouth rims are decorated with *shou* characters alternating with the Eight Buddhist Emblems and the interior has an open pink lotus bloom.

4 $\frac{5}{8}$ in. (11.8 cm.) diam.

(2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

These bowls form part of a service made at the imperial factories to celebrate the marriage of one of the Daoguang emperor's daughters to a Mongolian prince of the Tumud banner in 1842. Compare the present lot to a larger bowl (17.8 cm. diam.) of the same design and inscribed with the 'Baragon Tumud' mark in the British Museum, illustrated by S. Jenyns, *Later Chinese Porcelain*, London, 1987, pl. CXII. A pair of cups with similar decoration from the Weishaupt collection is illustrated by G. Avitabile, *From the Dragon's Treasure*, London, 1987, no. 54.

清道光 粉彩描金七政寶紋碗一對



(marks)



***327**

A FAMILLE ROSE GILT-DECORATED 'LOTUS' BOWL AND COVER

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

The bowl is enamelled with overlapping pink lotus petals between the green foot decorated in imitation of a stem and a band of yellow stamens at the rim. The cover is similarly decorated with petals surrounding a seed pod, surmounted by a gilt finial.

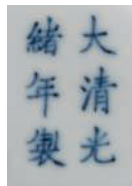
4½ in. (11.4 cm.) diam.

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

清光緒 粉彩描金荷花紋蓋碗 六字楷書款



(mark)



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

328

A PAIR OF GILT-DECORATED POWDER-BLUE-GROUND BOTTLE VASES

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

Each globular body and waisted neck is decorated with gilt floral and animal medallions interspersed with *shou* characters, and the shoulder is encircled by a band of lotus scroll interspersed with further *shou* characters, with stylized lotus lappets encircling the foot and pendant *ruyi*-heads below the gilded rim. 15½ in. (38.4 cm.) high (2)

£10,000-20,000

US\$14,000-26,000
€12,000-23,000

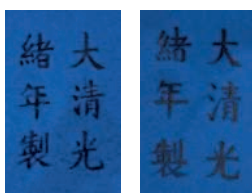
PROVENANCE:

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

For a similar gilt-decorated blue-ground Guangxu-period bottle vase, see *National Museum of History: Major Holdings of the National Museum of History*, Taipei, 1988, p. 72. Another example from the Kwan Collection was exhibited in *Imperial Porcelain of Late Qing*, The Chinese University of Hong Kong, 13 August - 25 September 1983, p. 125, no. 126.

清光緒 藍釉描金團花紋賞瓶一對 描金六字楷書款

來源: 意大利私人珍藏, 1950年代在意大利所購, 家傳至今



(mark)



PROPERTY OF A EUROPEAN GENTLEMAN (LOTS 329-331)

329

A PAIR OF CELADON-GLAZED VASES, CONG

XUANTONG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1908-1911)

Each vase is of square section and decorated to each side in relief with the Eight Trigrams, *bagua*. The bodies are covered overall with a pale bluish-green glaze.

11 $\frac{3}{8}$ in. (28.8 cm.) high

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

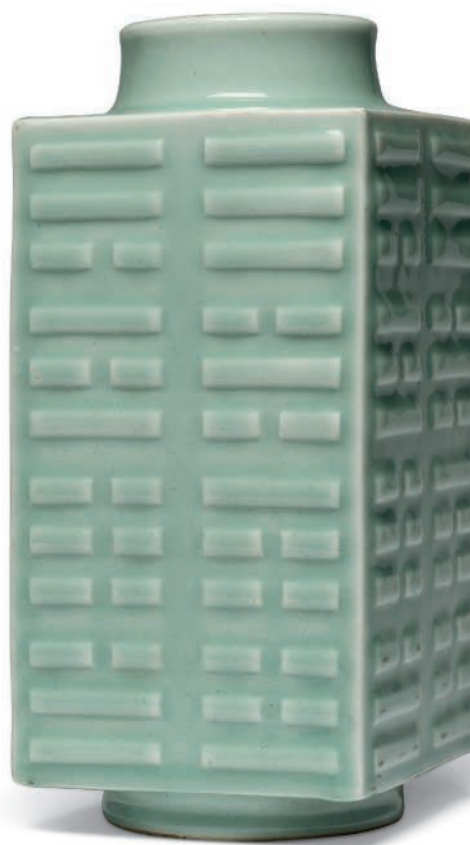
A similar vase was sold at Christie's New York, 22-23 March 2018, lot 828.

清宣統 粉青釉八卦紋琮式瓶一對 六字楷書款

來源: 歐洲私人珍藏



(marks)



330

A PAIR OF FAMILLE ROSE 'HUNDRED BATS' BOTTLE VASES

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

Each vase is decorated to the globular body with a dense-pattern of iron-red bats in flight amongst *lingzhi*-shaped clouds, all between a petal-lappet band to the foot and a band of lotus sprays alternating with gilt *shou* characters to the shoulder. The neck is similarly decorated below a band of *ruyi*-heads enclosing the mouth rim.

16 in. (40.6 cm.) high

(2)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Private European Collection.

清光緒 粉彩百蝠紋賞瓶一對 礬紅六字楷書款

來源: 歐洲私人珍藏



(marks)



331

A BLUE-GLAZED VASE, CONG

TONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

The square-section vase is supported on a circular foot and two sides are moulded with elephant-head and fixed-ring handles, all covered in a rich blue glaze stopping at the foot ring. 12 in. (30 cm.) high

£5,000-7,000

US\$6,600-9,100

€5,900-8,100

PROVENANCE:

Private European Collection.

A similar pair of vases was sold at Christie's London, 6 November 2018, lot 300.

清同治 霽藍釉象耳琮式瓶 六字楷書款

來源: 歐洲私人珍藏



(mark)

***332**

A FAMILLE ROSE INSCRIBED 'FIGURAL' PLAQUE

REPUBLIC PERIOD (1912-1949), WITH TWO SEAL MARKS OF WANG QI (1884-1937)

The plaque is painted with a riverscape scene featuring a male figure and a boy attendant in a fishing boat, below a poetic inscription which ends with two iron-red seal marks of Wang Qi, reading 'tao mi' and 'xi chang Wangqi'.

15½ x 10 in. (38.5 x 25 cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Private American Collection since the early 1980s, by repute from an estate in Santa Barbara.

The long inscription contains two lines from Du Fu's Tang poem *Nan Lin* which complements the depicted figural scene, and can be translated as 'the water in autumn is only four or five feet deep, the boat can merely contain two or three people'. The rest of the inscription can be translated as 'in imitation of the style of Huang Shenzhi, by Wangqi in Zhushan'.

民國 王琦繪粉彩人物圖詩文瓷板

饒紅「匋迷」「西昌王琦」印款

題字:

秋水才深四五尺·野航恰受兩三人

撫黃慎之筆法於珠山

西昌匋迷散人王琦並寫

來源: 美國私人珍藏, 於1980年代初入藏, 傳購自聖巴巴拉舊宅



***333**

A LARGE FAMILLE ROSE 'NINE PEACHES' VASE, TIANQIUPING
REPUBLIC PERIOD (1912-1949)

The large vase is decorated with nine peaches and pink and yellow blossoms spreading from large branches. The base has an apocryphal Qianlong seal mark in underglaze blue.

22¼ in. (57.2 cm.) high

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Private American Collection

民國 粉彩九桃天球瓶

來源: 美國私人珍藏



*334

A FAMILLE ROSE INSCRIBED 'FIGURAL' VASE

REPUBLIC PERIOD (1912-1949), WITH THE SEAL MARK OF WANG DAFAN (1888-1961)

The elegantly potted vase is decorated to the exterior with a continuous mountainous landscape scene featuring the famous female poet and musician Cai Wenji riding a camel and accompanied by attendants, one of which is carrying her two young sons in a large basket. There is a long poetic inscription in seal script to the shoulder of the vessel, ending with an iron-red square seal containing the characters 'da fan'. The base has a four-character seal mark in iron-red reading 'kuai yun tan zhi'.

12 in. (30.5 cm.) high

£6,000-8,000

US\$7,900-10,000

€7,000-9,300



(mark)

PROVENANCE:

Private American Collection

The long inscription describes the life story of the protagonist Cai Wenji. The daughter of the famous scholar Cai Yong, Cai Wenji is eulogised as a talented female calligrapher and composer of the Eastern Han period. Cai's husband Wei Zhongdao died shortly after their marriage, and Cai was captured by the Xiongnu when they invaded Han territory. She remarried the Xiongnu chieftain Liu Bao during her captivity, and gave birth to two sons. Twelve years later, she was eventually freed after the Han Chancellor Cao Cao paid a heavy ransom for her release. The story of Cai bidding farewell to her young sons as she returns to Han territory has been portrayed in paintings and plays throughout Chinese history and she continues to be a popular symbol for female resilience.

民國 王大凡繪粉彩文姬歸漢圖詩文瓶

鑒紅「大藩」篆書印

鑒紅「快雲堂製」篆書款



(two views)

335

A FAMILLE ROSE 'BIRD AND CHRYSANTHEMUM' BOTTLE VASE
REPUBLIC PERIOD (1912-1949)

The vase is finely decorated with a bird preening its tail feathers perched on a leafy blossoming chrysanthemum branch. The reverse is inscribed with a poem about chrysanthemum flowers and it has three iron-red seals. The base bears an apocryphal Qianlong mark.
11 $\frac{1}{2}$ in. (29 cm.) high

£5,000-8,000

US\$6,600-10,000
€5,900-9,300

民國 粉彩花鳥詩文長頸瓶

詩文:

晚香帶冷凝丹粒 秋色封寒點絳蕤
淡映殘虹迷老圃 濃拖斜照落東籬



PROPERTY OF A EUROPEAN LADY

336

A LARGE FAMILLE ROSE 'HORSE' BOTTLE VASE
20TH CENTURY

The large vase is finely potted with a bulbous body decorated with horses in a meadow by a river. The long neck has a flared mouth and bears an inscription eulogising the scene with three seals. There is an apocryphal Qianlong mark to the base.

23½ in. (58.5 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

二十世紀 粉彩伯樂神駒詩文長頸瓶

來源: 歐洲私人珍藏







CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these 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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 Christies 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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

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.

1 WARRANTIES

THE 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.

(j) 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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 on 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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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@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@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: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

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

auctioneer: the individual auctioneer and/or Christie's.

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.
†	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.
θ	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 7839 1611.



ARCHAIC BUDDHIST SPLENDOUR

Hong Kong, 29 May 2019

VIEWING

24-28 May 2019

Hong Kong Convention and Exhibition Centre,
1 Harbour Road, Wan Chai, Hong Kong

CONTACT

Ruben Lien
chinese@christies.com
+852 2978 6734

A MAJESTIC PAIR OF
WOOD STANDING *BODHISATTVAS*
Five Dynasties-Northern Song dynasty,
10th-11th century

56 $\frac{3}{4}$ in. (144 cm.) high

Estimate on Request

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



**FINE CHINESE CERAMICS
AND WORKS OF ART**

New York, 12-13 September 2019

VIEWING

6-11 September 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Olivia Hamilton
asianartny@christies.com
+1 212 636 2180

The Robert B. and Beatrice C. Mayer Family Collection
A LARGE SANCAI-GLAZED POTTERY FIGURE OF A
STRIDING BACTRIAN CAMEL
TANG DYNASTY (AD 618-907)
32 in. (81.3 cm.) high
\$60,000-80,000

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



KATSUSHIKA HOKUSAI (1760-1849)

Fine Wind, Clear Weather (Gaifu kaisei), also known as Red Fuji

From the series the Thirty-six Views of Mount Fuji (*Fugaku sanjurokkei*)

Woodblock print, signed *Hokusai aratame litsu hitsu* (Brush of litsu, changed from Hokusai)

Published by Nishimuraya Yohachi (Eijudo), late 1831

Horizontal *oban*: 25.2 x 36.8 cm. (9 7/8 x 14 1/2 in.)

HK\$3,500,000 - 4,500,000

**MASTERPIECES OF UKIYO-E:
A COLLECTION OF JAPANESE PRINTS
FORMERLY IN A JAPANESE PRIVATE MUSEUM**

Hong Kong, 27 May 2019

HIGHLIGHTS ON TOUR

London, King Street, 10 - 12 May

Beijing, 3 - 4 May

Shanghai, 7 - 8 May

Taipei, 11 - 12 May

infoasia@christies.com

+852 2760 1766

VIEWING

24 - 26 May 2019

Hong Kong Convention and Exhibition Centre,
1 Harbour Road, Wan Chai, Hong Kong

CONTACT

Anastasia von Seibold

avonseibold@christies.com

+44 207 752 3127

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

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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'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

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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**.

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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 △ next to its **lot** number.

○ **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 ○ next to the **lot** number.

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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 ◆.

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**.

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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.

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FOR ORIENTAL PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot
e.g. A BLUE AND WHITE BOWL
18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description
e.g. "... painted in the Ming style"

3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark
e.g. A BLUE AND WHITE BOWL
kangxi six-character mark and of the period

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kangxi six-character mark

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WRITTEN BIDS FORM

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TUESDAY 14 MAY 2019 AT 11.15 AM AND 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: MICHELLE

SALE NUMBER: 17113

(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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% 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**.

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17113

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☐ 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

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If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

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Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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