

FINE CHINESE CERAMICS  
AND WORKS OF ART  
中國瓷器及工藝精品

*London 5 November 2019*  
倫敦2019年11月5日



CHRISTIE'S











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# FINE CHINESE CERAMICS AND WORKS OF ART

## 中國瓷器及工藝精品

LONDON 5 NOVEMBER 2019

### AUCTION

Tuesday 5 November 2019  
at 10.30 am (lots 1-97)  
and 2.00 pm (lots 98-227)

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

### VIEWING

Friday	1 November	10.00am – 4.30pm
Saturday	2 November	12.00pm – 5.00pm
Sunday	3 November	12.00pm – 8.00pm
Monday	4 November	9.00am – 4.30pm

### AUCTIONEERS

Leila de Vos van Steenwijk and Katie Lundie



### AUCTION CODE AND NUMBER

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# CHRISTIE'S

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年八十二同  
杜京華





## CONTENTS

<b>2</b>	Specialists and Services for this Auction
<b>3</b>	Auction Information
<b>6</b>	Property for Sale
<b>254</b>	Conditions of Sale • Buying at Christie's
<b>257</b>	VAT Symbols and Explanation
<b>258</b>	Important Notices and Explanation of Cataloguing Practice
<b>259</b>	Storage and Collection
<b>260</b>	Christie's International Asian Art Department
<b>269</b>	Absentee Bids Form
<b>270</b>	Worldwide Salesrooms and Offices and Services

OPPOSITE:  
Lot 102

FRONT COVER:  
Lot 85

BACK COVER:  
Lot 116

INSIDE FRONT COVER:  
Lot 180

INSIDE BACK COVER:  
Lot 173





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION  
(LOTS 1-3)

\*1

**A BRONZE RITUAL FOOD VESSEL AND COVER, GUI**  
WESTERN ZHOU DYNASTY (1100-771 BC)

The body is cast with horizontal grooves between a double band of stylised scale patterns to the rim and a lappet band to the foot and is flanked by two animal-head C-form handles. The vessel is supported on three claw-form feet with animal heads to the top. The cover is similarly decorated with concentric grooves and a further band of scale patterns. There is a later-added inscription to the interior base of the vessel and to the interior of the cover.

12½ in. (31.8 cm.) wide, across the handles

£30,000-50,000

US\$38,000-62,000

€34,000-57,000

**PROVENANCE:**

C.T. Loo, Paris, by repute.

Private European Collection, acquired prior to 1998.

Compare the current vessel to a *gui* of very similar form in the Sackler Collection, dated to the late Western Zhou period, supported on tripod feet and with comparable horizontal grooves characteristic of the late Western Zhou dynasty, illustrated by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Arthur M. Sackler Foundation, 1990, p. 446, no. 57. The Sackler example is decorated with three single bands of scale patterns to the mouth rim and foot of the vessel, and to the rim of the cover, whereas the present *gui* is cast with a double band of scale patterns to the rim and an attractive lappet band to the foot.

西周 青銅簋

來源:

巴黎古董商盧芹齋(1880-1957)(傳)

歐洲重要私人珍藏·於1998年前所購





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**\*2**

**A BRONZE RITUAL TRIPOD FOOD VESSEL, *DING***

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The tri-lobed body is raised on three columnar legs and is cast above each leg with a large *taotie* mask with rounded eyes, all reserved on a *leiwen* ground. A pair of inverted U-shaped handles rises from the rim. There is a later-added inscription on one side of the interior. The bronze has a grey and mottled milky-green patina.

8½ in. (20.7 cm.) high

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

**PROVENANCE:**

With C.T. Loo, Paris, by repute.

Private European Collection, acquired before 1998.

*Liding* with large, relief-cast *taotie* masks on each lobe of the body represent one of the most popular vessel types in the late Shang and early Western Zhou periods. Two very similar *liding*, from the Sackler Collection, cast with an additional pair of descending dragons flanking each *taotie* mask, are illustrated by R. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D. C., 1987, pp. 486-91, nos. 93 and 94. In his entry for the one of the Sackler *liding*, no. 93, Bagley illustrates seven related *liding* to support his assertion that there was a "wide geographic distribution of the type in late Anyang times", with a continuation into the early Western Zhou period. Another two *liding* from a distinguished European collection, were sold at Christie's New York, 22 March 2019, lot 1502 and 1507.

晚商 青銅鼎

來源:

巴黎古董商盧芹齋(1880-1957)(傳)

歐洲重要私人珍藏·於1998年前所購







PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**\*3**

**A BRONZE RITUAL WINE VESSEL, *GU***  
SHANG DYNASTY (1600-1100 BC)

The trumpet-form neck is cast with four *leiwen*-filled blades rising from a band of S-shaped serpents. The middle section and spreading foot are cast in high relief with the disconnected parts of a *taotie* mask reserved on a fine *leiwen* ground divided by notched flanges, either side of a band of *kui* dragons. A two-character clan mark, *zi mi*, is cast inside the foot. The bronze has a mottled milky-green patina.

12½ in. (30.7 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

**PROVENANCE:**

With C.T. Loo, Paris, by repute

Private European Collection, acquired prior to 1998.

The *gu* is the quintessential vessel type in Shang ritual paraphernalia, and together with a *jue* or *jiao* it forms the basic wine vessel set for aristocrats to perform rites. The higher the rank of the aristocrat, the greater number of *gu-jue/jiao* vessel sets. *Gu* were one of the most important vessels used in Shang ritual practices, attested to by the inclusion of fifty-three in the tomb of Fu Hao. The present *gu* is associated with the 'mature' style of *gu* from 13th to 11th century BC, which all exhibit the same distinctive structure and the same decorative format of motifs.

商 青銅觚

來源:

巴黎古董商盧芹齋(1880-1957)(傳)

歐洲重要私人珍藏·於1998年前所購



(inscription)





## A MASSIVE POTTERY FIGURE OF A CAMEL AND RIDER

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唐 胡人騎駱駝陶俑





PROPERTY OF A NOBLE EUROPEAN GENTLEMAN

4

**A MASSIVE PAINTED POTTERY FIGURE OF A CAMEL AND RIDER**  
TANG DYNASTY (618-907)

The large camel is modelled with its head slightly turned to the left with protruding eyes, flaring nostrils and ears lying against its neck, its mouth held wide open with its tongue hanging out to one side. A detachable saddle bag hangs between its humps and is surmounted by a bearded Sogdian rider, who is seated in a relaxed posture with his right arm raised to goad the camel, and the other hand holding a barrel to the side of his waist.

30¾ in. (78.1 cm.) high

£80,000-120,000

US\$100,000-150,000

€91,000-140,000

**PROVENANCE:**

Acquired in Hong Kong 2 November 1989

With Priestley & Ferraro, London, 2002

Collection of a European Nobleman

This camel and rider belong to a group of Tang pottery that are remarkably realistic and each model appears to be unique. Figures of foreigners, perhaps a Turk or Sogdian, are generally used in such groupings of Tang pottery and reflects the prosperity of Tang China, one of the greatest empires in the medieval world, marked by successful diplomatic relationships and economic expansion along the silk roads. A related large painted pottery group of camel and foreign rider, dressed in a fur coat and wearing a large pointed hat, excavated from the tomb of Wang Chen (buried 679), Changzhi, Shaanxi province in 1954 and now in the Museum of Chinese History, Beijing, is illustrated by Li Jian (ed.), *The Glory of the Silk Road. Art from Ancient China*, The Dayton Art Institute, 2003, p. 170, pl. 85. Another related pottery figure of a Bactrian camel and rider from the The Chihuatang Collection, was sold at Christie's Hong Kong, *Important Chinese Ceramics and Works of Art*, 29 November 2017, lot 2919.

The result of Oxford Authentication Thermoluminescence Test number C102c48 is consistent with the dating of this lot.

**唐 胡人騎駱駝陶俑**

來源:

1989年11月2日購自香港

倫敦Priestley & Ferraro, 2002 年

歐洲貴族珍藏

此器經牛津熱釋光測年法測試(編號C102c48), 證實與本圖錄之斷代符合



(detail)





PROPERTY OF A SWISS GENTLEMAN

■5

**A LARGE BROWN AND GREEN-GLAZED POTTERY FIGURE OF A HORSE AND A CARRIAGE**

THE POTTERY HORSE HAN DYNASTY (206 BC-AD 220), THE CARRIAGE AND FITTINGS PROBABLY LATER

The horse is shown standing foursquare with head facing forward, its ears pricked, nostrils flared and teeth bared, covered overall with glazes of green and brown tones with details of hair picked out in black. The horse has a U-shaped fitting on its back carrying a separately-made carriage, elevated by two large wheels. The coachman sits in the open compartment of the carriage with both hands raised as if to hold the reins.

46½ in. (118 cm.) high

£60,000-80,000

US\$75,000-100,000

€68,000-90,000

**PROVENANCE:**

By repute, Private American Collection, 1984.

Flores and Ivey Arts and Antiques, New York, 24 November 2000.

Private European Collection, acquired in 2004 from Flores and Ivey Arts and Antiques, New York.

The result of Oxford Authentication Ltd. thermoluminescence test no. PH 004/792 is consistent with the dating of the horse.

漢 陶馬

來源:

美國私人珍藏, 1984年(傳)

紐約Flores and Ivey Arts and Antiques, 2000年11月24日

歐洲私人珍藏, 於2004年購自紐約Flores and Ivey Arts and Antiques

瑞士私人珍藏

此器經牛津熱釋光測年法測試(編號PH 004/792), 證實與本圖錄之斷代符合



(another view)







PROPERTY FROM A PRIVATE UK COLLECTION  
(LOTS 6-10 AND LOT 156)

**6**

**A QINGBAI EWER AND COVER AND A QINGBAI FOLIATE BOWL**  
NORTHERN SONG DYNASTY (960-1127 AD)

The ewer has an eight lobed body rising to a tall flaring neck, the strap handle and cover both have loops for attachment. The lobed bowl has a foliate rim and is supported on a short foot.

The ewer, 6 $\frac{7}{8}$  in. (17.5 cm). high

£5,000-8,000

(2)

US\$6,300-10,000

€5,700-9,000

**PROVENANCE:**

The ewer: With Luen Chai Curios Store, Hong Kong, 23 August 2000.

The bowl: With Blitz Chinese Ceramics and Works of Art, purchased at the International Ceramics Fair, London, 21 June 1999.

The form of this ewer may be compared to the Qingbai ewer (20 cm. high), without its cover, in the Victoria and Albert Museum, C.112-1929, illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Ed. Stacey Pierson, London, 2002, p.122, no. 62, and also to the Qingbai ewer (16.5 cm. high) in the British Museum, 1973.7-26.342, also with no cover, illustrated in the same publication, p. 121, no. 61, where the author writes that the form is known from the Tang dynasty (618-907).

**北宋 青白釉執壺及碗**

來源:

英國私人珍藏

執壺: 香港聯齋古玩店, 2000年8月23日

碗: Blitz Chinese Ceramics and Works of Art, 1999年6月21日購自倫敦國際瓷器展



**7**

**A QINGBAI CARVED 'LOTUS' JAR AND COVER**  
SONG DYNASTY (960-1279)

The jar is crisply carved to the exterior with three layers of overlapping lotus petals, the domed cover is similarly decorated and surmounted by a loop finial. The jar is covered with a pale blue glaze pooling in the recesses.

5 $\frac{1}{2}$  in. (15 cm.) high

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

**PROVENANCE:**

With Jan van Beers, London, 21 May 1999.

A slightly smaller *qingbai* jar and cover (9.4 cm. high) of similar form and decoration in the Museum of Oriental Ceramics, Osaka, 10841-1, is illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, ed. Stacey Pierson, London, 2002, p. 170, no. 90.

**宋 青白釉蓮紋蓋罐**

來源:

英國私人珍藏

倫敦Jan van Beers, 1999年5月21日



8

**A CARVED YAOZHOU CELADON BOWL AND A YAOZHOU DISH  
AND A CARVED CELADON-GLAZED DISH**

SONG DYNASTY (960-1279)

The conical bowl is decorated with a freely carved design of stylised peony stems, their curly leaves enhanced with a combed decoration, covered all over with a crackle-suffused glaze of olive-green tone that stops in a neat line above the foot. The Yaozhou dish is carved with wave design with combed decoration below a crackle-suffused glaze of deep olive tone. The second dish is carved with a leafy floral spray including a lotus bloom.

The largest 4 $\frac{1}{2}$  in. (12.5 cm.) diam

(3)

£5,000-8,000

US\$6,300-10,000

€5,700-9,000

**PROVENANCE:**

The Yaozhou bowl, with Jan van Beers, London, 30 April 1999.

One Yaozhou dish, with Luen Chai, Hong Kong, 23 August 2000.

The carved and combed decoration to the interior of this bowl can be compared to the Yaozhou bowl in the Fitzwilliam Museum, Cambridge, UK, C51-1946, illustrated by Mary Tregear in *Song Ceramics*, London, 1982, p 115, no.135.

宋 耀州窯青釉碗及盤, 青釉盤一組三件

來源:

耀洲碗: 倫敦Jan van Beers古董商, 1999年4月30日

耀洲盤: 香港聯齋古玩店, 2000年8月23日

9

**A RARE YAOZHOU CELADON TRIPOD JAR**

FIVE DYNASTIES (907-960)

The jar has a well-rounded, lobed body and is supported on three claw feet. It is covered all over in an attractive glaze of pale greyish-green tone that stops in a line above the base.

4 $\frac{1}{2}$  in. (11 cm.) high

£5,000-8,000

US\$6,300-10,000

€5,700-9,000

**PROVENANCE:**

With Priestley & Ferraro Chinese Art, London, 11 November 2000.

A Yaozhou jar of similar shape, size and dating was included in the exhibition and illustrated in *The Masterpieces of Yaozhou Ware*, Museum of Oriental Ceramics, Osaka, 1997, p. 18, no. 13.

五代 耀州窯青釉三足罐

來源:

倫敦Priestley & Ferraro Chinese Art, 2000年11月11日





PROPERTY FROM A PRIVATE UK COLLECTION

**10**

**A YAOZHOU CELADON BOWL AND COVER**

SONG DYNASTY (960-1279)

The bowl is of plain form and is supported on a low foot, the domed cover is surmounted with a button finial. Both the cover and bowl are covered with a glossy, crackle-suffused glaze of olive tone, with the exception of the base and foot ring.

5¼ in. (13 cm.) diam.

£5,000-8,000

US\$6,300-10,000

€5,700-9,000

**PROVENANCE:**

With Spink & Son Ltd., London, 12 February 1997.

A slightly larger Yaozhou bowl and cover (14.8 cm. diam.) of similar form was sold at Christie's Hong Kong, 30 November 2016, lot 3117.

宋 耀州窯青釉蓋碗

來源:

倫敦Spink & Son Ltd, 1997年2月12日

英國私人珍藏



PROPERTY OF A PRIVATE COLLECTOR

11

**A RARE JIZHOU BLACK AND RUSSET STREAKED VASE,  
MEIPING**

SONG-JIN DYNASTY (960-1234)

The elegantly potted vase is boldly decorated with streaks of russet and  
purplish-cream glaze.

8¼ in. (21 cm.) high

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

**PROVENANCE:**

Acquired in London in the 1970s.

宋/金 吉州窯梅瓶

來源:

私人珍藏,於1970年代購自倫敦







12



**12**

**A SMALL JUN TRIPOD CENSER**  
SONG DYNASTY (960-1279)

The compressed body is raised on three short cabriole legs and is covered overall with a pale, milky blue glaze that thins to a mushroom tone at the edges of the legs and the mouth rim. The tips of the legs and the interior base remain unglazed. 2¼ in. (5.7 cm.) wide, Japanese wood box

£6,000-10,000

US\$7,500-12,000

€6,800-11,000

**PROVENANCE:**

Private Japanese Collection, acquired in the mid-20th century.

宋 鈞窯天青釉三足小爐

來源:

日本私人珍藏, 20世紀中所購



13

PROPERTY FROM A PRIVATE ASIAN  
COLLECTION

**13**

**A SMALL JUN 'BUBBLE' BOWL**  
YUAN-MING DYNASTY (1279-1644)

The bowl is supported on a short ring foot. It is covered with a smooth glaze of sky-blue tone, thinning to mushroom on the rim and stopping just above the foot. The base is also covered with the same sky-blue glaze. 3⅞ in. (8.5 cm.) diam.

£5,000-8,000

US\$6,300-10,000

€5,700-9,100

元/明 鈞窯天藍釉小碗

來源:

亞洲私人珍藏

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**14**

**A SMALL JUN TRIPOD CENSER**

YUAN - MING DYNASTY (1279-1644)

The vessel is supported on three feet, the rounded body rising to a waisted neck and everted rim. It is covered all over in a glaze of lavender-blue tones that thins at the rim to reveal the mushroom body. It has a later Japanese reticulated white metal cover.

2¾ in. (7 cm.) high, with Japanese reticulated white metal cover, Japanese wood box

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

Private European Collection, acquired prior to 2000.

This lot can be compared to the slightly smaller Jun tripod censer (5 cm. high), also with a Japanese reticulated metal cover, sold at Christie's New York, *The Classic Age of Chinese Ceramics: The Linyushanren Collection PII*, 15 September 2016, lot 721 and the Jun tripod censer of the same size and form sold at Christie's Hong Kong, 2 October 2017, lot 100.

元/明 鈞窯天藍釉三足爐

來源:

歐洲私人珍藏,於2000年前所購







(top view)

**\*15**

**A LONGQUAN CELADON WASHER**

SOUTHERN SONG DYNASTY (1127-1279)

The washer is finely potted with an angular profile rising from the short foot to a slightly everted rim, and is covered overall with an attractive glaze of even sea-green tone with the exception of the foot ring.  
5¾ in. (14.5 cm.) diam.

£40,000-60,000

US\$50,000-75,000

€46,000-68,000

**PROVENANCE:**

Private Japanese Collection

The glaze of this washer is silken to the touch and is of the most sought after even, bluish-green celadon tone often referred to by the Japanese term 'kinuta'. Exquisite glazes with such refined texture and color were rarely achieved outside of the imperial Ru and Guan kilns. The glaze of the present lot may be compared with the slightly smaller Longquan kinuta washer (14.3 cm. diam.) sold at Christie's New York, 22 March 2019, lot 1742.

南宋 龍泉青釉洗

來源:

日本私人珍藏







16

**16**

**A FINELY CARVED AND INCISED DING 'FISH' DISH**  
NORTHERN SONG DYNASTY (960-1127)

The dish has gently flaring sides and a six-petal foliate rim. The centre is carved and incised with a fish swimming in water amongst waterweeds.  
7 $\frac{1}{2}$  in. (19.3 cm.) diam.

£5,000-8,000

US\$6,300-10,000  
€5,700-9,000

**PROVENANCE:**

A private European Collection.

北宋 定窯刻魚藻紋盤

來源:

歐洲私人珍藏



17

**17**

**A RARE PAINTED CIZHOU JAR**  
SONG-MING DYNASTY (960-1644)

The exterior is delicately painted in brown slip with a wide band of flowers on leafy branches, beneath a narrower foliate band encircling the shoulder, all set against the white slip ground which extends into the interior and stops above the foot ring to reveal the buff stoneware body.  
5 $\frac{1}{2}$  in. (14.3 cm.) high

£8,000-12,000

US\$10,000-15,000  
€9,100-14,000

**PROVENANCE:**

Sotheby's Hong Kong, 14 November 1983, lot 70.  
Private Collection of a Lady of Title

See a similar jar which was exhibited at the Burlington Fine Arts Club in London in 1910 and illustrated by R. L. Hobson in *The George Eumorfopoulos Collection Catalogue of the Chinese, Korean and Persian Pottery and Porcelain*, vol. 3, London, 1925-1930, vol. 3, pl. 51, no. C 278.

The dating of the current lot is consistent with the results of Oxford Authentication Thermoluminescence test No P119m9.

宋至明 磁州窯花卉紋罐

來源:

香港蘇富比, 1983年11月14日, 拍品70

歐洲貴族私人珍藏

此器經牛津釋光測年法測試(測試編號766d21),證實與本圖錄之斷代符合

18

**A RARE GUAN-TYPE JARDINIÈRE**

YUAN-MING DYNASTY (1279-1644)

The *jardinière* is elegantly potted with sides rising from four foliate-form feet towards an everted mouth rim. The body is covered overall with a pale brownish-grey glaze suffused with a network of black and russet crackles. 5¾ in. (14.1 cm.) wide

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

Compare the present lot to a Guan vessel in the Beijing Palace Museum, illustrated by Li Huibing in *Songdai Guan yao ciqu/Official Kiln Porcelain of the Song Dynasty (960-1279)*, Beijing, 2013, pl. 53, and another in the Taipei

National Palace Museum, included in the exhibition *Precious Morning Star: 12-14th Century Celadons in the Qing Court Collection*, National Palace Museum, Taipei, 2016, cat. no. IV-11. Also see a Guan lobed *jardinière* dated to the Southern Song-Yuan Dynasty from the Collection of Mrs Alfred Clark (1890-1976), illustrated by Sir Percival David, *Chinese Connoisseurship: The Ko Ku Yao Lun. The Essential Criteria of Antiquities*, New York, 1971, pl. 22d, and sold at Sotheby's London, 25 March 1975, lot 102, then again at Sotheby's Hong Kong, 3 April 1979, lot 105.

元/明 仿官釉花盆





PROPERTY FROM A PRIVATE JAPANESE COLLECTION

**\*19**

**A RARE LONGQUAN CELADON BRUSH WASHER, XI/  
SOUTHERN SONG DYNASTY (1127-1279)**

The washer is finely potted with straight sides rising from a short, tapering foot to an everted, flattened rim that thins towards the edge. It is covered overall with an unctuous glaze of even bluish-green tone that is suffused with a few crackles to the interior and that fades to a pale mushroom tone in a thin line at the rims. The unglazed foot rim is fired orange.  
6¾ in. (17.2 cm.) diam.

£80,000-120,000

US\$100,000-150,000  
€91,000-140,000

**PROVENANCE:**

Private Japanese Collection, acquired in Japan in the 1970s.

南宋 龍泉粉青釉盤口洗

來源:

日本私人珍藏, 1970年代購自日本





The present washer is covered with an exceptionally beautiful glaze, of soft bluish-celadon tone. Longquan glazes of this type are held in the highest regard. The production of such high-quality celadon wares at the Longquan kilns was influenced by the establishment of the Guan kiln after the Song court settled in Hangzhou.

Several comparable examples in Museum collections are known. A Longquan celadon washer of similar form and identical size to the present vessel, now in the collection of the Sichuan museum, was excavated in 1974 from a Yuan tomb in Yuanyichang, Dongxi, Jianyang county. See Zhu Boqian (ed.), *Celadons from Longquan Kilns*, Taipei, 1998, p. 172 fig.144-1 and fig.144-2. A similarly proportioned Longquan brush washer in the collection of the National Palace Museum, Taipei, is illustrated in *Porcelain of the National Palace Museum - Lung-ch'üan Ware of the Sung Dynasty*, Hong Kong, 1962, p. 61, pls. 18 & 18a. Another Longquan brush washer from the Qing Court Collection is in the collection of the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 145, no. 130. The Beijing brush washer also has a fine bluish glaze, but with some crackle reminiscent of Guan ware. A glaze similar to that on the current vessel can be seen on another similarly shaped washer in the Percival David Foundation. This Longquan washer has an uncrackled glaze, and a copper band has

been applied to its mouth rim, probably to disguise minor damage. See *Masterpieces of Chinese Ceramics from the Percival David Collection*, Osaka, 1998, p. 53, no. 23.

Depictions of fine Longquan celadon wares in 18th century imperial paintings indicate a particular appreciation for these wares by the Yongzheng (1723-1735) and Qianlong (1736-1795) emperors. A Longquan brush washer of comparable form to the present vessel can be seen in an imperial scroll in the Percival David Foundation, *Guwan tu*, 'Ancient Playthings', depicting items from the imperial collection, dated by inscription to the sixth year of Yongzheng (1728). See Evelyn S. Rawski and Jessica Rawson, *China: The Three Emperors 1662-1795*, London, 2005, pp. 252-253, no. 168. The washer appears to be of similar color to the present vessel and is painted with a crackled glaze. Another Longquan brush washer is illustrated in a leaf from a Qianlong-period album entitled *Refined Ceramics of Collected Antiquity*, in the collection of the National Museum, Taipei, illustrated in *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, pp. 224-25, no. 104. (Fig. 1).

A similarly-formed but slightly smaller Longquan washer in the Linyushanren Collection was sold at Christie's New York, 15 September 2016, lot 719.



THE ESTATE OF  
ALBERT AND LEONIE  
VAN DAALEN, GENEVA,  
SWITZERLAND  
(LOTS 20-34)

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Albert and Leonie van Daalen Röell, at home with their collection

Albert (1927-2018) and Leonie van Daalen-Röell (1930-2018) were descendants of well-respected Dutch families who followed family tradition in amassing an extensive art collection. Their collection ranged from Chinese ceramics and works of art to Old Master paintings, Dutch Delft, silver and furniture. They bought from leading international auction houses and renowned European and London dealers across a period that spanned several decades. Christie's are delighted to present their collection here, from lots 20-34, and also in the single owner online auction, *The van Daalen Collection of Chinese Art*, that is open for bidding from 30 October to 6 November 2019.

The van Daalen's had a special interest in Chinese art that was initially triggered by an armorial plate inherited by Albert with

the Sichterman coat-of-arms. His family descended from Jan Albert Sichterman (1692-1764), pictured here, who was the famous Dutch East India (VOC) governor in Bengal for 27 years. Sichterman returned to the Netherlands a wealthy man with a fine collection of Chinese art. A large blue and white cistern and cover bearing the Sichterman coat-of-arms is offered here, lot 33, while a selection of pieces from several 'Sichterman' armorial dinner services are offered in *The van Daalen Collection of Chinese Art*. An Anglo-Indian ivory inlaid ebony and ebonised document box, Vizagapatana, c.1760, also bearing the Sichterman coat-of-arms is offered in *The Collector: English and European Furniture* on 13 November 2019.

Over the years the focus of the van Daalen's collecting tastes broadened from Chinese

armorial and export porcelain to include Tang pottery, Song dynasty ceramics, Ming dynasty blue and white porcelain and cinnabar lacquer works of art.



Jan Albert Sichterman (1692-1764)  
C.L. Haverkamp, 1755, Collection of Groninger Museum  
Photograph: Marten de Leeuw



**\*20**

**A LARGE PAINTED POTTERY FIGURE OF A PRANCING HORSE**  
TANG DYNASTY (AD 618-907)

The figure is powerfully modelled with front right leg raised, the mouth open, the head turned slightly to the left, the tail braided, and the saddle cloth painted with elaborate details highlighted in red pigment.  
23 in. (57 cm.) long

£6,000-8,000

US\$7,500-10,000  
€6,800-9,000

**PROVENANCE:**

With Vandervén & Vandervén, The Netherlands, November 1996.

**唐 彩繪陶馬**

來源:

荷蘭Vandervén & Vandervén, 1996年11月

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏



**\*21**

**A RARE SMALL SANCAI-GLAZED POTTERY FIGURE OF A RAM**  
TANG DYNASTY (618-907)

The ram is modelled standing foursquare, facing forwards with its curled horns resting upon its back. It is covered with a mottled glaze of amber, green and buff tones.

2 7/8 in. (7.2 cm.) high

£6,000-8,000

US\$7,500-10,000  
€6,800-9,000

**PROVENANCE:**

Collection of Umberto Draghi, Brussels, illustrated in *Art Chinoise: du Néolithique au Song*, *Collection Umberto Draghi*, Catherine Noppe, Françoise Lauwaert et al, Musée royal de Mariemont, 1990, p117, fig.47.  
With Spink & Son Ltd., London, prior to 1990.

**唐 三彩小羊**

來源:

布魯塞爾Umberto Draghi珍藏, 載*Art Chinoise: du Néolithique au Song*,

*Collection Umberto Draghi*, Catherine Noppe, Françoise Lauwaert et al, Musée royal de Mariemont, 1990年, 頁117, 圖47.

1990年前購自倫敦Spink & Son Ltd.

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏





**\*22**

**A SMALL RARE YAOZHOU CELADON FIGURE OF A SEATED MONK**

SONG DYNASTY (960-1279)

The figure is shown wearing long robes that fall over his knees, and holding a scroll in his right hand. He is covered overall in a greyish-green glaze that pools in the recesses.

3¾ in. (8.5 cm.) high

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

With Ben Janssens Oriental Art, London, 3 April 2014.

Compare this figure to a seated Yaozhou figure of Guanyin, dated to the Jin dynasty (1115-1234), in the collection of the Palace Museum, illustrated in *Porcelain of the Song Dynasty I. The Complete Collection of Treasures of the Palace Museum*, 1996, p. 146, fig. 132.

**宋 耀州青釉和尚像**

來源:

倫敦 Ben Janssens Oriental Art, 2014年4月3日

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏



**\*23**

**A CIZHOU MARBLED STONEWARE BOWL**

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The bowl is formed with rounded sides and is raised on a short foot ring. The marbled brown and beige ware is applied with a plain creamy-white slip on the mouth rim, all covered in a clear glaze.

3¾ in. (9.5 cm.) diam.

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**北宋 磁州窯紋胎碗**

來源:

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏





**\*24**

**A RARE WHITE-GLAZED BISCUIT 'LINGLONG' BOWL**  
MING DYNASTY, 17TH CENTURY

The skillfully worked bowl is decorated to the exterior with five medallions enclosing figures in high relief, separated by stylised *wan* characters in openwork, all between four flower heads with tendrils below the mouth rim and five *ruyi*-heads to the foot rim. The base has an apocryphal Chenghua mark in underglaze blue.  
3½ in. (8.9 cm.) diam.

£8,000-12,000

US\$10,000-15,000  
€9,100-14,000

**PROVENANCE:**

Vrijman Collection, United Kingdom.  
With Vandervan Oriental Art, the Netherlands, 24 April 2014.

Bowls of this type were known as 'devils' work', *guigong* in Chinese, which may be a reference to the 'devilish' skills required. Due to the openwork technique, they were also called *linglong* which can be translated as 'delicate-openwork'. A similarly-decorated bowl with applied figures in high relief can be found in the collection of the Rijksmuseum, illustrated by Christiaan J.A. Jörg in *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam. The Ming and Qing Dynasties*, 1997, p. 47, fig. 28.

明末十七世紀 白釉鏤刻人物圖碗

來源:

英國Vrijman珍藏

荷蘭Vandervan & Vandervan Oriental Art, 2014年4月24日

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏



**\*25**

**A RARE AND FINELY CARVED LOBED CINNABAR LACQUER  
'WASHING THE ELEPHANT' DISH**

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

The octafoil shaped dish is magnificently carved through thick layers of cinnabar lacquer with an elephant next to a large wooden basin being washed by a servant standing on the animal with a broom, watched by Bodhidharma and two monks beside a servant carrying a water bucket, all on a patterned ground. The rim is enclosed by a band of eight delicately carved flower heads such as peony, chrysanthemums and lotus amongst loosely arranged leaves. The exterior is decorated with scrolling tendrils above the black lacquered base bearing the incised mark.

8¾ in. (22.2 cm.) wide

£20,000-40,000

US\$25,000-50,000

€23,000-45,000

**PROVENANCE:**

With Ben Janssens Oriental Art, London, 1999.

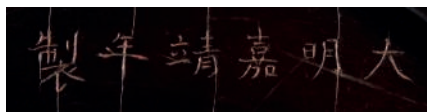
The decoration on this dish is a scene known as 'Washing the Elephant' (*saoxiang*, literally 'sweeping the elephant'), and is associated with the Buddhist idea of Spiritual Purification. An initial link between the white elephant and Buddhism was revealed in connection with the birth of the Buddha. According to legend, his mother, Queen Maya, was childless for many years after her marriage, but one night she had a very vivid dream in which she was transported by four *devas* (spirits) to Lake Anotatta in the Himalayas. She was then visited by a white elephant holding a white lotus in its trunk, which walked around her three times before entering her womb through her right side. Tradition has it that the Buddha took the form of a white elephant in order to be reborn for the last time on Earth. Illustrations of this scene were popular on late Ming and early Qing dynasty porcelains and other works of arts. It is, however, very rare to find a cinnabar lacquer dish depicting this scene.

明嘉靖 剔紅掃象圖盤 「大明嘉靖年製」楷書刻款

來源:

倫敦Ben Janssens Oriental Art, 1999年

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏



(mark)







**\*26**

**A RARE BLUE AND WHITE 'BOYS' 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 three boys bathing in a large tub and three further boys playing in a fenced garden beside a pine tree, one fishing with a large rod, all enclosed by two pairs of confronted five-clawed dragons in pursuit of the flaming pearl to the rim. The exterior is decorated within a border of six leafy branches, including pomegranate, persimmon and peaches. 7 in.(17.8 cm.) diam.

£6,000-8,000

US\$7,500-10,000

€6,800-9,000

**PROVENANCE:**

With Ben Janssens Oriental Art, London, 20 March 2002.

The depiction of children at play is a visually pleasing, auspicious subject matter that was popular in Chinese art during the Ming dynasty. The subject has its roots in Buddhist beliefs, influenced by Daoism, but by the Tang dynasty (AD 618-907) had become a secular theme associated with the auspicious wish for sons and grandsons. One boy is depicted holding a lotus stem and this may be a rebus or visual pun. The word for lotus in Chinese is *lian* which is a homophone for a word meaning continuous or successive, and when combined with a boy suggests the successive birth of sons and

grandsons. Another Chinese word for lotus is pronounced *he*, which sounds like the word for harmony, suggesting that there will be harmony among the sons and grandsons.

明萬曆 青花嬰戲圖盤 雙圈六字楷書款

來源:

倫敦Ben Janssens Oriental Art, 2002年3月20日

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏



(mark)





**\*27**

**A BLUE AND WHITE JAR AND COVER**

TRANSITIONAL PERIOD, MID-17TH CENTURY

The jar is decorated to the exterior with a continuous scene of an official with two attendants in a garden landscape with clouds. The shoulder is incised with a flower band and the neck is further embellished with two large flower tendrils. The cover is decorated with two figures in a mountainous landscape. 7¼ in. (18.4 cm.) high

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

With Ben Janssens Oriental Art, London, 2 June 1999.

Blue and white porcelain in the shape of the present jar with figural decoration was very popular with European nobility and collectors in the late 17th and early 18th century. The motifs were often taken from popular Chinese novels, transferred from illustrated books or woodblock prints to porcelain. A larger jar and cover, also dated to the Transitional period and from the Walter and Phyllis Shorenstein collection, was sold at Christie's New York, 24 March 2011, lot 1681.

明末清初 青花人物山水圖蓋罐

來源:

倫敦Ben Janssens Oriental Art, 1999年6月2日

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏







**\*28**

**A BLUE AND WHITE 'THREE-STRING' VASE, LAIFU ZUN**  
KANGXI PERIOD (1662-1722)

The vase is decorated to the body with a river landscape with a fisherman on a boat passing by rocks and pine trees. The slender neck is decorated with two bamboo sprays above three moulded bow-strings to the shoulder. The base has an apocryphal Chenghua mark.  
9 7/8 in. (23.8 cm.) high.

£6,000-8,000

US\$7,500-10,000  
€6,800-9,000

**PROVENANCE:**

With Vandervén & Vandervén Oriental Art, the Netherlands, 25 November 1998.

The shape of this vase *laifu zun*, 'turnip-shaped vase', refers to the custom of naming porcelain forms after plants by Chinese scholars. The shape is also called *sanxuan zun* (three string vase) and was popular among peachbloom-glazed wares of the Kangxi reign. This shape derives its name from the rings around the neck which recall the strings used on Chinese musical instruments.

清康熙 青花人物山水圖菜菔尊

來源:

荷蘭Vandervén & Vandervén Oriental Art, 1998年11月25日

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏





**\*29**

**A BLUE AND WHITE BRUSH POT, *BITONG***  
TRANSITIONAL PERIOD, MID-17TH CENTURY

The exterior of the body is finely decorated with a continuous scene depicting 'Washing the Elephant', *sao xiang*, with one servant holding a broom and a long hook standing on the back of the animal beside a water-filled wooden tub. Another figure wearing loose robes and military boots watches the scene from beneath a tree, all between an incised band to the mouth rim and the foot rim.

7½ in. (18.8 cm.) high

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

With Vandervén & Vandervén Oriental Art, the Netherlands, 25 November 1998.

The scene on the present brush pot, *sao xiang*, which literally means 'sweeping the elephant', is a pun on the Buddhist notion of the illusionary nature of the phenomenal world. Illustrations of this scene were very popular during the late Ming and early Qing period, especially on porcelain but also on other works of art and paintings.

For two small brush pots decorated with versions of this scene see Julia B. Curtis, 'Decorative Schemes for New Markets: The Origins and Use of Narrative Themes on 17th Century Chinese Porcelain', *International Ceramics Fair & Seminar*, London, 1997, p.18, fig. 1, and S. Marchant & Son, *Exhibition of Chongzhen-Shunzhi Transitional Porcelain From A Private American Collection*, London, 2007, p. 5, no. 1. Another pear-shaped vase with the same motif in the Julia and John Curtis collection was sold at Christie's New York, 16 March 2015, lot 3569.

明末/清初 青花洗象圖筆筒

來源:

荷蘭Vandervén & Vandervén Oriental Art, 1998年11月25日

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏





**\*30**

**A BLUE AND WHITE 'FIGURAL' SLEEVE VASE**

TRANSITIONAL PERIOD, MID-17TH CENTURY

The vase is finely decorated with a continuous scene depicting a warrior on horseback holding a halberd and an infant in his arms and another warrior standing by rocks and clouds, all below bands of incised flowers and pendant leaves to the neck.

9¾ in. (24.8 cm.) high.

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

With Ben Janssens Oriental Art, London, 2 June 1999.

The narrative scene on this vase is taken from the 'Romance of the Three Kingdoms', *Sanguo Yanyi*, depicting the rescue of the infant Liu Shan, son of Liu Bei, by Zhao Yun. *Sanguo Yanyi* is one of the most popular novels in China and has been regarded as one of the Four Great Classical Novels of Chinese literature. Scenes from these novels were often taken from illustrated books and copied on to porcelain.

明末/清初 青花人物故事圖瓶

來源:

倫敦 Ben Janssens Oriental Art, 1999年6月2日

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏





**\*31**

**A BLUE AND WHITE 'BOY AND CARP' SAUCER DISH**  
KANGXI PERIOD (1662-1722)

The saucer-shaped dish is finely decorated to the interior with a seated lady in a pavilion watching a young boy at play beside a lake with a leaping carp and a phoenix amongst bamboo. The exterior is painted with three similar carps above rolling waves. The base has an apocryphal Xuande mark.  
6¼ in. (15.9 cm.) diam.

£5,000-7,000

US\$6,300-8,700  
€5,700-7,900

**PROVENANCE:**

The collection of Barbro Sonander (1924-2004), acquired in the 1950's.  
With Ben Janssens Oriental Art, London, 3 April 2012.

**清康熙 青花人物圖盤**

來源:

Barbro Sonander (1924-2004), 1950年代所購  
倫敦 Ben Janssens Oriental Art, 2012年4月3日  
瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏





**\*32**

**A BLUE-GROUND YELLOW-ENAMELLED 'DRAGON' BOWL**  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A  
DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The exterior is decorated with two five-clawed dragons amongst clouds  
and flames chasing the flaming pearl, all above a band of overlapping petals  
encircling the foot rim. The interior is similarly decorated with a central roundel  
depicting a single dragon in pursuit.  
5½ in. (14 cm.) diam.

£15,000-20,000

US\$19,000-25,000  
€17,000-23,000

**PROVENANCE:**

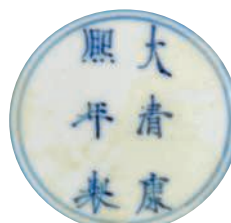
With Roger Keverne, *Winter Exhibition 2000: Fine and Rare Chinese Works of  
Art and Ceramics*, London, 2000, Cat. p. 37, no. 46.

清康熙 藍地黃彩雙龍戲珠紋碗 雙圈六字楷書款

來源:

倫敦Roger Keverne 2000年出版《Winter Exhibition 2000: Fine and Rare  
Chinese Works of Art and Ceramics》, 37頁, 圖46

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏



(mark)





**\*33**

**A LARGE BLUE AND WHITE, IRON-RED AND GILT-DECORATED  
ARMORIAL CISTERN AND COVER**

QIANLONG PERIOD (1736-1795)

The cistern is decorated to the exterior of the body with a wide central band of precious objects amongst leafy fruiting pomegranate branches, all between floral and diaper bands to the mouth and foot. The arms of Sichterman of Groningen incorporating a squirrel is painted to one side, above a pierced hole fitted with a tap. The cover is similarly decorated with the armorial crest, precious objects and pomegranates encircling the bud-form finial.

27¼ in. (69.2 cm.) high

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

The arms are those of Jan Albert Sichterman (1692-1764), who was a Director of the Dutch East India Company and Governor of Bengal from 1734-1744.

清乾隆 青花礬紅彩描金徽章紋蓋瓶

來源:

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏







**\*34**

**A GREYISH-WHITE JADE CARVING OF A MYTHICAL  
WINGED BEAST**

MING DYNASTY, 17TH CENTURY

The mythical beast is seated on its haunches, its sides carved with wings and its double-horned head with bulbous eyes below bushy eyebrows. The stone is of a mottled cream tone with some grey inclusions.

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

£6,000-8,000

US\$7,500-10,000

€6,800-9,000

**PROVENANCE:**

With Oriental Art Gallery Limited, London, 20 March 1996.

明十七世紀 青玉瑞獸

來源:

倫敦Oriental Art Gallery Limited, 1996年3月20日

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏



35

**A SOAPSTONE FIGURE OF A LUOHAN**  
17TH-18TH CENTURY

The figure is shown seated with its long robes falling open at the chest and draped over his knees. He is holding a scroll in his left hand. His robe is incised with lotus flowers and his facial features and hair are finely detailed. The stone is of an opaque yellowish cream tone.  
4 $\frac{7}{8}$  in. (12.5 cm.) high

£5,000-8,000

US\$6,300-10,000  
€5,700-9,000

明末清初 白芙蓉石雕羅漢像



36

**A FINELY CARVED TIANHUANG 'MYTHICAL BEAST' SEAL**  
QING DYNASTY (1644-1911)

The square seal is surmounted by a finial carved as a seated mythical beast with long curved horns. The details of the face, backbone and tail are finely detailed. The stone is of a rich, reddish-honey tone.  
2 in. (5.1 cm.) high, weight 26.4 grams

£8,000-12,000

US\$9,900-15,000  
€9,100-14,000

清 田黃瑞獸鈕方印





**37**

**AN AGATE 'MONKEY AND FINGER CITRON' CARVING**  
QING DYNASTY (1644-1911)

The stone is carved in the form of an upright finger citron, growing from a gnarled branch, with two smaller fruits and several leafy stems to the side. A pair of monkeys is depicted perched amongst the branches and a small bat is carved from an area of russet skin to the top of one finger. There is an apocryphal Jiaqing seal mark to the reverse.

5 in. (12.7 cm.) high

£5,000-8,000

US\$6,300-10,000

€5,700-9,100

清 瑪瑙佛手



(mark)

**\*38**

**A SMALL BANDED AGATE PEBBLE-FORM SNUFF BOTTLE**

The well-hollowed bottle is of rounded oval form, carved from an attractive stone of beige, white, red and purple tones with 'floral' and striped markings. The base with a Qianlong four-character incised seal mark.

1¾ in. (4.3 cm.) high

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

瑪瑙鼻煙壺



PROPERTY OF A LADY

~39

**A ROCK CRYSTAL QUATREFOIL TEAPOT AND COVER**

LATE QING DYNASTY (1644-1912)

The translucent teapot is elegantly carved with four lobes. It has a short spout and a C-shaped handle. The stepped cover is surmounted by an oval finial.

3¾ in. (9.4 cm.) high

£6,000-8,000

US\$7,500-10,000

€6,800-9,000

**PROVENANCE:**

Sotheby's Hong Kong, lot 441 (according to label)

晚清 水晶茶壺

來源:

香港蘇富比, 拍品441

私人珍藏



PROPERTY OF A EUROPEAN GENTLEMAN

**40**

**A RARE PAIR OF PALE GREENISH-WHITE JADE 'MAGPIE' BOXES AND COVERS**  
18TH-19TH CENTURY

Each box is naturalistically carved in the form of a recumbent magpie, with legs tucked under its body, the plumage and tail feathers carved in fine detail. The stone is of an even pale tone, with a few minor areas of mottled inclusion and some subtle enhanced russet skin on one box.

5½ in. (14 cm.) long

(2)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

**PROVENANCE:**

Collection of Mr and Mrs B. Vernes, France, and then by descent within the family.

The prominent long tail seen on the current birds identifies them as magpies. Although Qing dynasty quail-form boxes are relatively common, it is rare to see jade 'bird' boxes specifically in the form of a magpie.

Compare the current 'magpie' boxes to a pair in the collection of the Palace Museum, Beijing, dated to the Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jewellery (III)*, Hong Kong, 1995, p.224, no. 183. These examples are of very similar form to the present boxes but are carved with *lingzhi* sprigs clasped in the beaks of the birds and inlaid with precious stones.

A single jade hardstone-inset 'magpie' box and cover, dated to the Qianlong period (1736-1795) was sold at Bonham's London, 13 May 2010, lot 13.

See also a quail-form box and cover, dated to the 18th-early 19th century, sold at Christie's Hong Kong, 29 May 2019, lot 3025.

清十八/十九世紀 青白玉喜鵲蓋盒一對

來源:

法國B. Vernes珍藏,家傳至今

歐洲私人珍藏







PROPERTY OF A NOBLEMAN

**41**

**A FINELY CARVED WHITE JADE  
'PRUNUS' WASHER**  
18TH-19TH CENTURY

The exterior of the washer is finely carved in relief with branches of prunus flowers and buds, some of which extend over the mouth rim. The stone is of an even tone.

5 in. (12.5 cm.) wide

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

**PROVENANCE:**

Royal European Family Collection

清十八/十九世紀 白玉梅花紋洗

來源:

歐洲皇室私人珍藏



**42**

**A PALE GREENISH-WHITE JADE  
'RAMS' CARVING**  
18TH-19TH CENTURY

The group is finely carved in the form of a recumbent ram with its' young, their legs neatly tucked beneath their bodies, a gnarled *lingzhi* sprig in their mouths. The stone is of a pale, even tone with a few minor mottled and streaked russet inclusions.

4¼ in. (10.8 cm.) wide

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

清十八/十九世紀 青白玉臥羊

~43

**A WHITE JADE 'BAT' WASHER**  
QIANLONG PERIOD (1736-1795)

The petal-form washer is finely carved with elegant upright lobed sides. The interior is hollowed out to form a bat in flight with a beribboned coin. The exterior is carved in low relief with a stylized bat and an angled ribbon. The stone is of an even white tone.

4 $\frac{3}{4}$  in. (11.2 cm.) wide, *hongmu* stand

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

The openwork decoration of a bat and two coins represents the rebus *fushou shuangquan* (May you possess both blessings and longevity). According to Teresa Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 169, no. 7.3.8, "while the two bats represent blessings, the two ancient coins are a pun for 'completeness'." White jade washers of this elegant form are well sought-after. The present washer may be compared to a white jade washer of similar form with ring handles and raised on four cloud-form feet, dated to mid-Qing dynasty, illustrated in *Zhongguo Yuqi Quanji* (*The complete collection of Chinese jade*), vol. 6, Shijiazhuang, 1991, p. 219, no. 320.

清乾隆 白玉蝙蝠紋洗





44

**A MOTTLED DARK GREEN AND BROWN JADE 'CAT' GROUP**  
MING DYNASTY (1368-1644)

The jade is carved as two reclining cats, one larger than the other, coiled to face each other. The mottled green stone has areas of russet and black inclusions. 3 1/4 in. (8.3 cm.) wide

£5,000-8,000

US\$6,300-10,000  
€5,700-9,000

**PROVENANCE:**

Private English Collection.

明 青玉雙貓把件

來源:

英國私人珍藏

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

45

**A MOTTLED CELADON AND RUSSET JADE FIGURE OF A TIGER**  
MING DYNASTY (1368-1644)

The tiger is shown in recumbent position and is adorned with sprays of *lingzhi*, flowers and lotus carved in relief. The base is incised with a pattern of scrolls. The opaque stone is of a mottled pale celadon tone with grey, russet and chocolate brown inclusions. 4 7/8 in. (12.5 cm.) long

£6,000-10,000

US\$7,500-12,000  
€6,800-11,000

**PROVENANCE:**

Private English Collection, acquired prior to 1970.

明 青玉臥虎

來源:

英國私人珍藏, 於1970年前所購





~46

**A WHITE AND BROWISH-BLACK JADE FIGURE OF A BOY**  
YUAN-MING DYNASTY (1279-1644)

The figure is carved seated on a cockerel, with a lotus stem slung over his shoulder and a smiling, playful expression on his face. The two-tone stone is of a pale greenish-white and rich brownish-black tone, with attractive streaked inclusions.

3 $\frac{3}{8}$  in. (8.5 cm.) high

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

元/明 巧色玉童子



(another view)







47

**A SMALL WHITE JADE CRAB-FORM BOX AND COVER**

QIANLONG PERIOD (1736-1795)

The cover is naturalistically carved and pierced in the form of a crab, with its claws held in front of its head, resting upon the base which is carved to depict a lotus pad. The stone is of an even translucent white tone.

2½ in. (6.4 cm.) wide

£6,000-8,000

US\$7,500-9,900  
€6,800-9,000

清乾隆 白玉蟹形蓋盒



48

**A MOTTLED GREY, BEIGE AND BROWN JADE RABBIT**

The recumbent rabbit is carved with its ears resting on its back and its legs tucked under the body, with incisions highlighting the texture of its fur. The mottled stone has pale celadon, russet and dark tones.

2 in. (5 cm.) long

£5,000-8,000

US\$6,200-9,900  
€5,700-9,000

青玉臥兔



49

**A SPINACH-GREEN JADE-INSET WHITE METAL BOX AND COVER**

THE JADE, 18TH CENTURY

The cover of the box is inset with a *ruyi*-form spinach-green jade plaque, carved with an archaistic *taotie* design decorated with stylised scrolls, applied with a coral finial for opening. The base and sides are each inset with a plain spinach-green jade panel. The box is inset to the edges with turquoise and hardstone floral motifs and to the front with a pair of white metal dragons.

8½ in. (21.6 cm.) wide

£6,000-8,000

US\$7,500-9,900  
€6,800-9,000

白銅嵌碧玉蓋盒  
玉為十八世紀

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

**\*50**

**A YELLOW-GLAZED DISH**

HONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1488-1505)

The dish is finely potted with rounded sides and a slightly flared rim. The interior and exterior are covered with a glaze of soft yellow tone which stops above the short, tapered foot rim.

8½ in. (21.5 cm)

£5,000-10,000

US\$6,300-13,000

€5,700-11,000

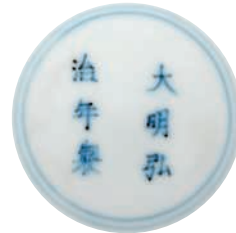
**PROVENANCE:**

Private collection in North America, acquired in the early 1940s and thence by descent within the family.

明弘治 黃釉盤 雙圈六字楷書款

來源:

北美私人珍藏, 於1940年代入藏, 家傳至今



(mark)





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**\*51**

**A RARE INSCRIBED WHITE 'MONK'S CAP' EWER**

YONGLE PERIOD (1403-1424)

The ewer is elegantly potted with a bulbous body raised on a short splayed foot, below a curved handle with a *ruyi*-head tab, all decorated in a soft white glaze, *tianbaiyou*. The neck, shoulder and lower body above the foot are decorated with incised foliate patterns, and the body is incised with a Tibetan inscription in one horizontal line.

8¼ in. (21 cm.) high

£60,000-80,000

US\$75,000-99,000

€68,000-90,000

**PROVENANCE:**

Sotheby's New York, 17 March 2015, lot 119

The Tibetan inscription may be translated as:

'May there be peace and tranquility during the day;

May there be peace and tranquility during the night;

May there be peace and tranquility at noon;

Peace and tranquility day and night;

The Three Jewels (Buddha, Dharma, and Sangha) ensure peace and tranquility.'

Compare this to a similar ewer from the Meiyintang Collection which sold at Sotheby's Hong Kong, 9 October 2012, lot 10.

明永樂 甜白釉刻纏枝蓮如意紋永平安頌銘僧帽壺

來源:

紐約蘇富比2015年3月17日, 拍品119

重要歐洲私人珍藏



## A RARE INSCRIBED WHITE 'MONK'S CAP' EWER

(inscription)

The 'monk's cap' ewer, or *sengmaohu*, originated in the Mongol-led Yuan dynasty, as evidenced by the example excavated from a Yuan dynasty relics site in Beijing. See Rong Dawei, *Beijing: lishi wenwu chenlie*, Beijing, n.d. This example has a pale bluish-white glaze described by some scholars as *danqing* (pale bluish-white), and by others as *qingbai* ware. It is slightly smaller in size (19.7 cm.) than the subsequent early Ming examples, which, like the present ewer, are typically 21 cm. high. The exact origins of the shape of the 'monk's cap' ewer remain unknown, but the shape likely derives from the hat of the karmapas, leaders of the Kagyu school of Tibetan Buddhism, who performed sacred rituals and served as spiritual advisors to the emperor. Before the start of the Yuan dynasty, Khublai Khan, a then governor of the Mongol territory, summoned Karma Pakshi (b. 1204), the Second Karmapa, to his court. Karma Pakshi wore a black hat called a *gomsha* that resembled the top portion of the 'monk's cap ewer.' The Karmapa remained in court during the Yuan dynasty, and his presence aligns with the creation of the first 'monk's cap' ewer during this time. The points on the hat, and thus of the ewer, likely represent the Buddhas of the Five Directions. The five points are also found on initiation crowns used in Vajrayana Buddhist rituals. The hat was first worn by the First Karmapa a century earlier during the performance of important rituals, and functioned as a symbol of the karmapa's power. Moreover, the karmapas were thought to be *bodhisattvas* in their own right, who manifested as Guanyin when wearing the famed hat. Because of the long history of ceramics being fashioned after metalwork prototypes in Buddhist material culture, scholars have held the presumption that 'monk's cap' ewers were based on an earlier Tibetan metalwork prototype. However, there are no extant metalwork examples known predating the Yuan dynasty ewers and all known examples have been dated to the eighteenth century or later. A nineteenth-century Tibetan copper and tin example dating to the 19th century, which has an additional handle to one side (as opposed to the one handle on the ceramic 'monk's cap' ewer), is in the collection of the Victoria and Albert Museum, accession number IM.7-1915. This metalwork example is 38.8 cm. high, significantly larger than the extant ceramic examples. It remains possible that the 'monk's cap' ewer was an innovation of the Yuan court and derives directly from Buddhist costume, and that the metalwork examples are based on the ceramic ewers. This is substantiated by evidence in the *Yuan Shi* (Official History of the Yuan Dynasty), *juan* (section) 88, that documents that hat and ceramic production were supervised by a single bureau—The Bureau for Imperial Manufactures. The *Yuan Shi* states that this bureau supervised both the Fuliang Porcelain Bureau (the bureau that oversaw porcelain production in the Yuan dynasty) and the production of hats made of horsehair, coir (coarse fiber) and rattan. The first 'monk's cap' ewers of the Ming dynasty were made during the Yongle period (1403-1425), when the present ewer was made. In this period, 'monk's cap' ewers were made in monochrome glazes of copper-red and underglaze-blue, but *tianbai*, or 'sweet white', were the most popular. Over fifty-five examples of Yongle 'monk's cap' ewers have been excavated from Jingdezhen, and the majority were *tianbai*. Notably, 98% of excavated shards from the Yongle period were also *tianbai*, illustrating the popularity of white ceramics at this time. Scholars speculate that the Yongle emperor commissioned many rituals using white vessels in ceremonies memorializing his parents in order to

prove his legitimacy, as he had usurped his nephew's throne. The Fifth Karmapa, known as Halima or Deshin Shekpa (1384-1415), was invited to the Yongle court to preside over these ceremonies, once again aligning the presence of karmapas in the court with ewer production. The Ming *shi lu* (The Veritable Records of the Ming Dynasty), *xiyu* section 3, documents the Fifth Karmapa's importance at court and his presiding over memorial ceremonies at Linggusi. White 'monk's cap' ewers like the present ewer may have been made to give to the Karmapa as gifts after the completion of ritual ceremonies (Li Xianyi, ed., *Jingdezhen Zhushan chutu: Yongle Xuande guanyao ciqi zhanlan*, Hong Kong, 1989, 62). While many of the Yongle *tianbai* 'monk's cap' ewers are plainly decorated, several notable *tianbai* examples are decorated in *anhua* with Tibetan inscriptions, like the present ewer. One very similar example is in The Metropolitan Museum of Art, accession number 1991.253.36, which bears the same inscription as the present ewer. This canonical Tibetan Buddhist inscription appears on Tibetan Buddhist prayer flags. Interestingly, the letters on the inscription are fairly uniform in height, suggesting that the text was drawn by someone unfamiliar with Tibetan script, typical for an imperial piece made in Jingdezhen at this time. This same Tibetan inscription also appears on a Xuande period blue and white stem bowl in The Metropolitan Museum of Art. For an example of a white *tianbai* 'monk's cap' ewer with *anhua* decoration that still bears its original cover, see Chen and Wang, *Xueyu cangzheng: Xizang wenwu jinghua*, Shanghai, 2001, p. 177, no. 88. 'Monk's cap' ewer production continued into the Xuande period (1426-1435) in new colors, motifs, and decoration. One of the most notable innovations of the 'monk's cap' ewer in the Xuande period is the blue and white ewer. One notable example is decorated similarly to the present ewer with a Tibetan inscription around the body but in blue and white, excavated in 1983 from the Ming imperial kiln site in Zhushan and is illustrated in Zhang Bai (ed.), *Zhongguochutu ciqi quanji*—14—Jianxi, Beijing, 2008, p. 170. The other type of blue and white ewer is decorated with a Tibetan inscription around the body, but with a dragon on the neck, replacing the design of Buddhist emblems found on the other ewers with Tibetan inscriptions. Like in the Yongle period, Xuande examples were also made in monochrome glazes of red and blue, but experimental glazes were also found in excavations from Zhushan. Two unusual examples of celadon 'monk's cap' ewers were excavated, and are illustrated in Liang Sui (ed.), *Jingdezhen chutu Yuan Ming gongyao ciqi*, Beijing, 1999, no. 248, and *Jingdezhen chutu: Ming Xuande Guanyao ciqi*, Taiwan, 1998, p. 124, no. F30. Though misfired and thus likely discarded, they show the range of innovation in ceramic production of the period. The other, perhaps most notable example, are six fragments of a spotted copper, iron and cobalt 'monk's cap' ewer, also excavated from Zhushan and published in *Jingdezhen chutu: Ming Xuande guanyao ciqi*, Taiwan, 1998, 124, no. F32, where the author notes that this is the only time this technique of combining dots and splashes of iron, copper and cobalt has been seen. No complete example of a spotted 'monk's cap' ewer has been found. After the Xuande period, production of the 'monk's cap' ewer came to a halt for over two-hundred years, only to reappear in the Qing dynasty, when they were revered by emperors for their unusual shape and superb quality.



\*52

**A RARE SET OF FIVE YELLOW-GROUND GREEN-ENAMELLED  
'LOTUS' SAUCER DISHES**

JIAJING SIX-CHARACTER INCISED MARKS AND OF THE PERIOD  
(1522-1566)

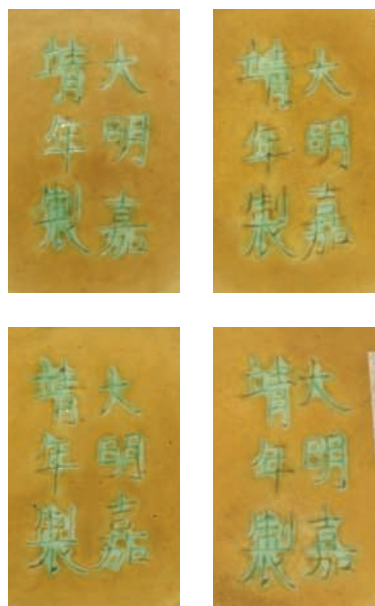
Each dish is delicately potted with rounded sides supported on a short tapered foot, the interior incised and decorated in green enamel with five lotus blooms with auspicious emblems. The exterior is similarly decorated with lotus blooms. The yellow base is incised with a six-character mark in green enamel. (5)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

Compare the present lot to a slightly larger Jiajing mark and period dish (12 cm. diam.) in the British Museum, published by Margaret Medley in *Illustrated Catalogue of Ming Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 1978, p. 25, no. 56. Also see another saucer dish of similar size and bearing the same incised Jiajing mark decorated in green from the Collection of Roger Pilkington (1928-69), sold at Sotheby's Hong Kong, 6 April 2016.



(marks)

明嘉靖 黃地綠彩蓮紋碟一組五件 六字楷書刻款



**A LARGE BLUE AND WHITE 'DRAGON' JAR**

JIAJING PERIOD (1522-1566)

The jar is decorated to the exterior in inky tones of cobalt blue with two winged dragons chasing flaming pearls amidst scrolling clouds, above a band of waves, all between a band of Buddhist lions and brocade balls to the shoulder and a stylised lappet band to the foot.

13¼ in. (33.6 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

This type of winged dragon is sometimes called a *ying long*, and sometimes a *feiyu*. The winged dragon was one of a group of winged or flame-propelled animals associated with the sea - commonly known simply as *haishou* or sea-creatures - who appear on porcelains of the Ming dynasty. It has been suggested that this was a reflection of China's maritime supremacy in the early Ming period (see L.A. Cort and J. Stuart in *Joined Colors: Decoration and Meaning in Chinese Porcelain*, Washington, DC, 1993, p. 40). This may be

so, but in fact these creatures have a much earlier origin in the *Shanhaijing* or 'Classic of Mountains and Seas', which was a literary work revised by Guo Pu in the Eastern Jin period (AD 317-420), but which regained popularity in the early Ming dynasty. All of the sea-creatures seen on Ming porcelains can be identified from descriptions in the *Shanhaijing* (see Chen Ching-kuang, 'Sea Creatures on Ming Imperial porcelains', in Rosemary Scott (ed.), *The Porcelains of Jingdezhen*, London, 1993, pp.101-22). These appear as a group on 15th century imperial porcelain and on those of the Wanli reign. Two of the group appear individually on porcelains of the Jiajing reign - the winged horse and the winged dragon. Compare the decoration of this jar to a very similarly decorated fish basin sold at Christie's London, 9 November 2010, lot 219.

明嘉靖 青花雲龍戲珠紋罐



54

**A DEHUA FIGURE OF GUANYIN**  
17TH-18TH CENTURY

The finely modelled figure is seated on rocks wearing voluminous robes that fall in graceful folds around the body. She holds a child with a lotus bud in his hand on her raised knee. She wears a beaded necklace and the hair is elegantly coiffed in a topknot adorned with jewellery. The figure is covered overall in a creamy glaze of ivory tone. The back is impressed with a seal reading *He Chaozhong yin* (the seal of He Chaozhong).

13 in. (33 cm.) high

£6,000-8,000

US\$7,500-10,000

€6,800-9,000

明末清初 德化白釉觀音像



54

55

**A WHITE-GLAZED ARCHAISTIC 'LIBATION' CUP**  
QIANLONG PERIOD (1736-1795)

The cup is moulded with two pairs of confronting small *chilong* to the upper section and a raised band of taotie masks to the waist, all above a ground of incised lappets. The openwork handle is formed by one large and three small *chilong* climbing towards the rim. The cup is covered overall with a pale blueish-white glaze.

4¾ in. (12.1 cm.) high

£6,000-8,000

US\$7,500-10,000

€6,800-9,000

The present cup represents a group which was inspired by similarly-decorated rhinoceros horn cups of related shape, such as the rhinoceros horn example from the collection of the late Dr. Ip Yee, illustrated by J. Chapman in *The Art of Rhinoceros Horn Carving in China*, London, 1999, p. 130, no. 135. Compare to a similarly decorated cup from the Collection of the late Professor E.T. Hall, C.B.E., sold at Christie's, London, 7 June 2004, lot 213, and again at Christie's New York, 24 March 2011, lot 1770.

清乾隆 白釉螭龍紋杯



55



56

**A RARE DEHUA FIGURE OF LIUHA1**

17TH-18TH CENTURY

The figure is modelled standing on a sea-rock base, holding a pair of peaches in one hand and a string of cash in the other, with his three-legged toad perched at his feet and a woven hat, vase and *lingzhi* sprig slung over his shoulder. His long, curly hair is finely incised and he has an animated laughing expression on his face. The reverse is impressed with an illegible mark.

14½ in. (36.8 cm.) high

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

清十七/十八世紀 德化白釉劉海立像



THE PROPERTY OF A EUROPEAN GENTLEMAN (LOTS 57-60)

•57

**A LONGQUAN CELADON 'DRAGON' URN AND COVER**  
SOUTHERN SONG DYNASTY (1127-1279)

The exterior of the vessel is moulded and incised with overlapping stylised lotus petals below a moulded dragon chasing a small dog and a bird to the neck and shoulder. The cover is decorated by four vertical rows of curled flanges surmounted by a bird finial. Both the jar and cover are covered in a rich olive-green glaze.

11¼ in. (28.5 cm.) high

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

**PROVENANCE:**

With Sydney L. Moss Ltd., London.

Sotheby's London, 10 November 2004, lot 537.

From the collection of a private European collector.

南宋 龍泉青釉塑瑞獸紋蓋罐

來源:

倫敦古董商Sydney L. Moss Ltd.

倫敦蘇富比2004年11月10日,拍品537

歐洲私人珍藏





58

•58

**A CLAIRES DE LUNE-GLAZED TWO-HANDLED VASE**  
QING DYNASTY (1644-1911)

The vase is carved to either side of the body with a stylised *kui* dragon roundel, between a pair of archaic animal handles. The base is incised with an apocryphal Yongzheng mark.  
8¾ in. (21.3 cm.) high

£5,000-8,000

US\$6,300-9,900  
€5,700-9,000

天藍釉雙獸耳龍紋瓶

來源:

歐洲私人珍藏



•59

**A GILT-SPLASHED BRONZE TRIPOD CENSER**  
17TH-18TH CENTURY

The circular censer is cast with a compressed bulbous body resting on three small tapering feet and is decorated to each side with two *qilin* handles which coil over the neck and rim. The exterior surface is finely decorated with an array of gilt splashes. The base bears an apocryphal Xuande mark.  
7½ in. (19 cm.) wide, across the handles

£5,000-8,000

US\$6,300-10,000  
€5,700-9,000

清十七/十八世紀 灑金銅雙麒麟耳三足爐

來源:

歐洲私人珍藏

•60

**A RARE GILT-LACQUERED STONE FIGURE OF 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

£6,000-8,000

US\$7,500-9,900  
€6,800-9,000

**PROVENANCE:**

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

或為韓國 十七至十九世紀 漆金石雕佛坐像

來源:

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



A RARE GILT-BRONZE  
FIGURE OF SHAKYAMUNI



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

61

**A RARE GILT-BRONZE FIGURE OF SHAKYAMUNI**  
MING DYNASTY, 15TH CENTURY OR EARLIER

The Buddha is seated in *vajrasana* on a double lotus base with beaded rims before a mandorla formed of lotus buds. The right hand is held in *bhumisparsa mudra*, the gesture of 'touching the earth', and the left hand is held with palm facing upwards on his lap, centred with an integral bronze pin likely to have supported an alms bowl. The serene figure has downcast eyes and the forehead is centred with an urna. The figure wears a robe, draped over the shoulders and open at the chest, the hems with beaded details and incised floral scrolls. The lotus base is cast to the lower register with an unusual design of a leafy stem scrolling around lotus buds with three distinct centres: striped, ring-punched and dotted. The underside base plate is sealed.

7½ in. (19 cm.) high

£50,000-80,000

US\$62,000-99,000

€57,000-90,000

**PROVENANCE:**

Private English Collection, acquired in the UK in the 1970s.

The figure contains metal sculptures as part of its consecration and is a rare example of an early sculpture with its consecration intact. The X-ray reveals the presence of at least two metal sculptures: a miniature Buddha and a Buddhist stupa. The Buddha is seated in *padmasana* on a lotus throne, his left hand help in *dhyanamudra*. The process of consecrating a Buddhist sculpture was an elaborate ritual executed in accordance with canonical texts describing the process in detail. The most important part of the ritual was filling the sculpture with relics, for the vast majority comprising paper scrolls with mantras. In special circumstances, the lama included metal sculptures of deities and ritual objects associated with a renowned Lama. For a discussion on the consecration of Buddhist sculptures, see the essay by G. Leonov in *Wisdom and Compassion, The Sacred Art of Tibet*, M Rhie and R. Thurman, New York, 1991, pp351-353.

明十五世紀或更早 鑲金銅釋迦牟尼佛生像

來源:

英國私人珍藏,於1970年代購自英國



(x-ray)

(x-ray detail of miniature Buddha and stupa)





# A SEATED GILT BRONZE SCULPTURE OF THE BUDDHA SHAKYAMUNI

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This unusual gilt bronze sculpture represents a Buddha seated on a double-lotus pedestal. Presented in the guise of a monk, the robes, urna, ushnisha, benevolent countenance, distended earlobes, small snail-shell curls of hair, and webbed fingers identify the figure as a Buddha. Typically represented by a painted disk or an inset cabochon jewel—and often incorrectly termed a “third eye” or even a “caste mark”—the urna appears here as an integrally cast, raised dot in the “V” where the eyebrows meet on the forehead above the nose; according to the canonical texts, the urna is the curl of white hair between the Buddha’s eyebrows from which issues a ray of light illuminating all worlds. The ushnisha, or cranial protuberance atop the head, symbolizes the expanded wisdom that the Buddha gained at his enlightenment; it serves as the Buddha’s diagnostic iconographic feature, as only Buddhas possess an ushnisha. Open at the center, a halo in the form of a slender ring of lotus buds on a vine scroll encircles the Buddha’s head, emblemizing his divine status. (Symbolizing divinity, a halo is a circle, or disc, of light that appears behind the head of a deity; a mandorla is a full-body halo<sup>1</sup>.) The gilded surfaces not only make the sculpture appropriate for representing a deity but symbolize the light that, according to the sutras, or sacred texts, radiates from his body.

The Buddha sits in vajrasana, a cross-legged, yogic position, or asana, in which the feet are placed on the opposing thighs, soles up, the heels as close to the abdomen as possible, and the knees and legs arranged as symmetrically as possible; placed atop the left thigh, the right foot and leg thus conceal from view the left shin, ankle, and foot. (Also termed padmasana, or lotus position, this position is known as vajrasana in Chinese and Tibetan Buddhism.) The Buddha lowers his right hand in the bhumisparsha-mudra, or earth-touching gesture, in which he extends his right hand, palm outward, over his right knee to touch the earth in order to call it to witness his enlightenment. (A ritual hand gesture, a mudra symbolizes a particular action, power, or attitude of a deity.) As the Buddha had been meditating immediately before attaining enlightenment, his left hand remains in his lap, palm upward, in the dhyana-mudra, or meditation gesture.

“Buddha” means “the Enlightened One”<sup>2</sup>. A Buddha is an individual who has attained enlightenment and has entered into nirvana. Typically presented in the trappings of a monk, the Buddha generally is depicted with a single head, two arms, and two legs; he may be shown standing or seated and always displays a benevolent countenance. He wears a monk’s robes and may be shown either barefoot or with sandals (usually of plaited straw, if represented); like monks, he usually is portrayed without jewelry. The distended earlobes—which resulted from the heavy earrings that he wore in his youth as the crown prince of a small kingdom in the foothills of the Himalayas, in present-day Nepal—symbolize his rejection of worldly life and his embrace of the religious life. He may be represented with a shaven pate or with short hair arranged either in wavy locks or in small, snail-shell curls, as in the case of the present sculpture. The sutras state that Buddhas bear the “Thirty-two Marks of a Great Man”; the most typically portrayed of those marks are the urna, or circular mark at the center of the forehead, the webbed fingers and toes, the ushnisha, or cranial protuberance atop his head, and the suggestion of light emanating from the body (through gilding and through the presence of a halo, mandorla, or both).

Mahayana Buddhism, the predominant form followed in traditional China, holds that there are an infinite number of Buddhas, all of whom are deities. The Buddhas most widely worshipped in China, and thus those most frequently portrayed in sculpture and painting, are Shakyamuni

(the Historical Buddha), Amitabha (the Buddha of Infinite Light), and Bhaisajyaguru (the Medicine Buddha).

The particular Buddha represented by this sculpture most likely represents Shakyamuni, the Historical Buddha. In fact, any Buddha may be shown seated and with the hands arranged in the bhumisparsha-mudra, due to the gesture’s association with enlightenment; even so, according to traditional Buddhist iconographic conventions, usually only the Buddha Shakyamuni is shown with the right hand held in the earth-touching gesture.

Revered by virtually all sects of Buddhism, Shakyamuni, whose name means the “Sage of the Shakya Clan”, is the most recent Buddha to have lived in this world, so he is often called the Historical Buddha. He taught a Middle Way between sensual indulgence and severe asceticism and self-mortification. His teachings are transmitted in many sutras but principally in the Lotus Sutra, known in Sanskrit as Saddharma Pundarika Sutra and in Chinese as Miaofa Lianhua Jing. He is best remembered for his Four Noble Truths, the essence not only of his teachings but of Buddhism itself:

All life is suffering.

Suffering is caused by desire, or attachment.

To eliminate suffering, one must eliminate desire.

To eliminate desire, one must follow the Eight-Fold Path.

Since Tang times (618–907), the Buddha Shakyamuni typically has been shown together in a triad with Bodhisattvas Manjushri, the Bodhisattva of Transcendental Wisdom, and Samantabhadra—Wenshu and Puxian in Chinese—standing on either side of him. (A bodhisattva<sup>3</sup> is a benevolent being who has attained enlightenment but who has selflessly postponed entry into nirvana in order to assist other sentient beings in gaining enlightenment and thereby release from the samsara cycle of birth and rebirth<sup>4</sup>.) In earlier times—and occasionally in later times, as well—Shakyamuni is sometimes shown in the company of Maitreya who, as the Buddha of the Future, eventually will succeed Shakyamuni.

The style of this sculpture incorporates Chinese, Tibetan, and Nepalese elements, but the sculpture’s precise date and place of creation have yet to be determined with precision. Even so, it is likely that it was produced in the fifteenth century in an area removed from Beijing, perhaps in the far northwest of China. From the Chinese tradition, this sculpture drew the figure’s stocky proportions, the relatively plain drapery enlivened with a meticulously wrought hem sporting a floral arabesque, and the arrangement of the robes that fall over the upper left arm in an elegant pattern of folds and that cover the right shoulder, even as they leave the upper portion of the chest bare. From the Tibetan style, the sculpture drew the compressed double-lotus base and the figure’s relatively square face with fleshy cheeks, small features pulled toward the center, dimples on either side of the mouth, the slight S-curve to the upper eyelids, and the subtle ridges that define the eyebrows. And from the Nepalese style, it drew the narrow, circular halo open at its center, and likely also the somewhat rectangular openings in the elongated earlobes<sup>5</sup>.

The halo and the base arguably are the sculpture’s most unusual features; virtually unique, their styles are difficult to place in terms of date and location of creation. Differing from the typical Tibetan, or Tibeto-Chinese, double-lotus base—which includes two tiers of lotus petals, one upward facing and one downward facing, as if reflected in the waters of a lotus pond—the two tiers of this base feature upward facing lotus petals in the top register and a floral arabesque with a vine scroll encircling alternating lotus blossoms and lotus seedpods in the bottom register. In established fashion, a row of beading, worked after casting, borders the top and bottom of the base; an

additional row encircles the base's subtly constricted waist, separating one register from the other. Introduced to China from Nepal and Tibet during the Yuan dynasty (1279–1368), the double-lotus base gained popularity in the early fifteenth century, in the early Ming period, and would be used from that time on for sculptures in Tibetan-influenced styles.

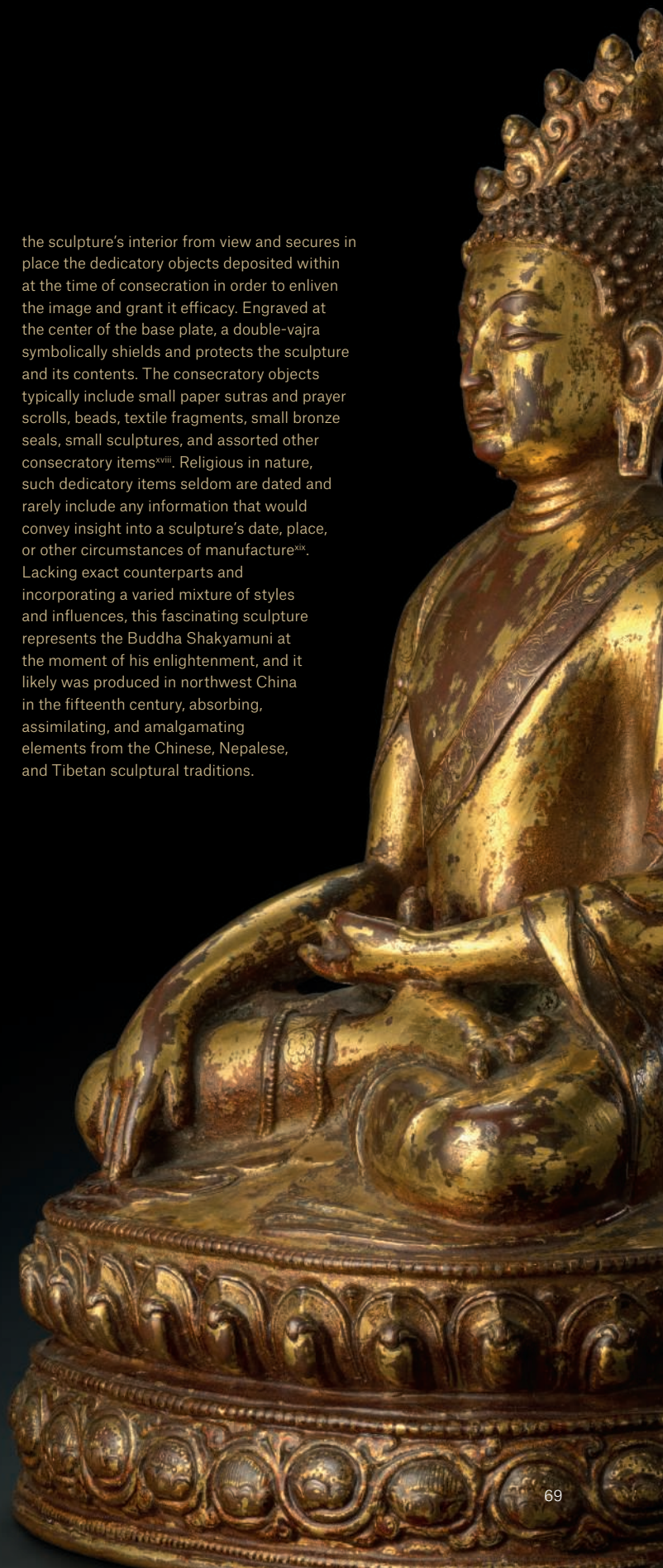
The base of the present sculpture finds parallels in that of a gilt bronze sculpture of Tathagata Amoghasiddhi from fourteenth-century Tibet and now in the Bertl Aschmann Foundation of Tibetan Art at the Museum Rietberg, Zurich, Switzerland, which has a double lotus in its narrow upper tier and a floral arabesque with a vine scroll encircling lotus blossoms in its comparatively tall lower tier<sup>x</sup>. The vine scroll in the base of the present sculpture also is akin to those in the fifteenth-century, Chinese or Tibetan, embroidered silk panels incorporated into the mountings of some fifteenth-century Tibetan paintings<sup>xi</sup>.

The present sculpture's slender, ring-like halo recalls those of early Nepalese bronze sculptures, such as the eighth-century Tara in the collection of the Victoria and Albert Museum, London (IS.9-1989)<sup>xii</sup>, the tenth-century Avalokitesvara in the Metropolitan Museum of Art, New York (1982.220.14)<sup>xiii</sup>, and the tenth-century Vajra (an Emanation of the Buddha Amitabha) in the Cleveland Museum of Art (1971.170)<sup>xiv</sup>. Despite superficial similarities, however, the halo of the present sculpture differs markedly from those of early Nepalese sculptures, as it comprises a ring of lotus buds incorporated into a vine scroll—echoing the lotus scroll encircling the base—whereas the Nepalese haloes feature tongues of flame.

Though distant from China, Nepal and its sophisticated sculptural styles came to play an important role in China during the Yuan dynasty due to the influence of Anige (1245–1306), a young Nepali artist who was brought to Beijing in 1262 by Drogön Chögyal Phags'pa (1235–1280), an influential Tibetan monk of the Sakya sect and state preceptor for Kublai Khan (1215–1294), the founder of the Yuan dynasty. Anige played an important role at the Mongol court, serving as the director of all artisan classes and the controller of the Imperial Manufactories Commission<sup>xv</sup>.

In this context, it is very possible that the sculpture dates to the fifteenth century and was made in the northwest of China, in the area that, during Song times (960–1279), comprised the independent kingdom of Xixia, or Western Xia—also known as the Tangut Empire—which existed from 1038 until 1227, when it was conquered by the Mongols. Encompassing the present-day provinces of Gansu, Ningxia, eastern Qinghai, and portions of yet others, Xixia occupied a large territory of northwestern China, including the Hexi Corridor, also termed the Gansu Corridor, which claimed that stretch of the Northern Silk Route that served as the most important trade route between North China and Central Asia for both traders and the military. As such, people, objects, and influences from many lands and cultures passed through and intermixed to advantage in Xixia<sup>xvi</sup>; indeed, it is said that the people of the kingdom made significant achievements in literature, art, music, and architecture, their culture characterized as “shining and sparkling”<sup>xvii</sup>. Trade continued to pass through that area, as did people, art, and influences, from Song times through the Yuan dynasty and into the Ming (1368–1644). None of those circumstances proves that this sculpture was produced in that area; even so, those circumstances could well account for sculpture's unusual features and their distinctive blend. The traces of red lacquer on the sculpture's surfaces further argue for a Chinese origin, though they do not prove such, as they are not integral to the sculpture's manufacture. A metal plate covers the open base of this hollow-cast sculpture. The base plate, sometimes termed a consecratory plate, conceals

the sculpture's interior from view and secures in place the dedicatory objects deposited within at the time of consecration in order to enliven the image and grant it efficacy. Engraved at the center of the base plate, a double-vajra symbolically shields and protects the sculpture and its contents. The consecratory objects typically include small paper sutras and prayer scrolls, beads, textile fragments, small bronze seals, small sculptures, and assorted other consecratory items<sup>xviii</sup>. Religious in nature, such dedicatory items seldom are dated and rarely include any information that would convey insight into a sculpture's date, place, or other circumstances of manufacture<sup>xix</sup>. Lacking exact counterparts and incorporating a varied mixture of styles and influences, this fascinating sculpture represents the Buddha Shakyamuni at the moment of his enlightenment, and it likely was produced in northwest China in the fifteenth century, absorbing, assimilating, and amalgamating elements from the Chinese, Nepalese, and Tibetan sculptural traditions.





<sup>[i]</sup> The urna is variously termed 光毫, 玉毫, 白毫, and 素毫 in Chinese; the ray of light issuing from the urna is generally termed 眉間白毫相. In fact, many Hindu deities indeed have a third eye at the center of the forehead, but Buddhist deities, and particularly the Buddhas, have a magical curl of hair between the eyebrows. The urna is one of the thirty-two special physical characteristics of the Buddha, known as the Thirty-Two Signs of a Great Man. This refers to the laksana-vyanjana, known in Chinese as the xianghao 相好, with xiang referring to the thirty-two major marks, and hao 好 to the eighty secondary signs on the physical body of Buddha.

<sup>[ii]</sup> In Sanskrit, a halo behind the head is termed prabhamandala or siras-cakra, while the mandorla, or full-body halo, is called a prabhavali.

<sup>[iii]</sup> For books on Buddhist art relevant to this sculpture, see: Pratapaditya Pal et al., *Light of Asia: Buddha Sakyamuni in Asian Art* (Los Angeles: Los Angeles County Museum of Art), 1984; Denise Patry Leidy, *The Art of Buddhism: An Introduction to Its History and Meaning* (Boston: Shambhala; distributed in the United States by Random House), 1st ed., 2008; 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: Yale University Press), 2010; Pratapaditya Pal, *The Arts of Nepal* (Leiden, The Netherlands: E. J. Brill), 1974; Pratapaditya Pal, ed., *On the Path to Void: Buddhist Art of the Tibetan Realm* (Mumbai, India: Marg Publications), 1996.

<sup>[iv]</sup> Note that 菩薩 is a contraction of 菩提薩埵, which is a Chinese transliteration of the Sanskrit term "bodhisattva".

<sup>[v]</sup> For information on bodhisattvas, see: Robert E. Buswell, Jr. and Donald S. Lopez, Jr., *The Princeton Dictionary of Buddhism* (Princeton, NJ: Princeton University Press), 2013; Damien Brown, *A Dictionary of Buddhism* (Oxford, England, and New York: Oxford University Press), 2003; Paul Williams, *Mahayana Buddhism: The Doctrinal Foundations*, 2nd ed., in the *Library of Religious Beliefs and Practices* series (New York: Routledge), 2009.

<sup>[vi]</sup> Compare the fourteenth-century gilt bronze Buddha Shakyamuni in Nepalo-Chinese style illustrated in: Robert R. Bigler, *Before Yongle: Chinese and Tibeto-Chinese Buddhist Sculpture of the 13th and 14th Centuries* (Zurich, Switzerland: Robert R. Bigler Asian and Egyptian Art), 2015, pp. 92-93, no. 21.

<sup>[vii]</sup> See: Helmut Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich* (Zurich, Switzerland: Museum Rietberg), 2011, pp. 73-74, no. 31.

<sup>[viii]</sup> See: Karl Debreczeny, ed., *Faith and Empire: Art and Politics in Tibetan Buddhism* (New York: Rubin Museum of Art; distributed by Seattle: University of Washington

Press), 2019, p. 54-55, figs. 2.1, 2.2, and 2.3.

<sup>[ix]</sup> See: <https://collections.vam.ac.uk/item/O25029/the-buddhist-goddess-tara-sculpture/>

<sup>[x]</sup> See: <https://www.metmuseum.org/art/collection/search/39351?searchField=Al&sortBy=Relevance&ft=1982.220.14&offset=0&rpp=20&pos=1>

<sup>[xi]</sup> See: <http://www.clevelandart.org/art/1971.170>

<sup>[xii]</sup> 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, pp. 148-151, no. 37.

<sup>[xiii]</sup> On this topic, see: Xie Jisheng 谢继胜, "Acala/Trailokyavijaya in Silk: A Tangut Synthesis of Tang Esoteric and Tibetan Tantric Traditions" in Debreczeny, ed., *Faith and Empire*, 2019, translated by Zhu Renxiao. Also see, by the same author: Xie Jisheng, *Xixia Zang chuan huihua: Heishuicheng chutu Xixia tangka yanjiu* [Tibetan-Style Painting in Xixia: Research on Xixia Thangkas Excavated at Heishuicheng] (Shijiazhuang: Hebei Jiaoyu Chubanshe), 2002, in the series *Xizang yishu yanjiu xilie* [Research on Tibetan Art], 2 volumes / 谢继胜著, 《西夏藏传绘画: 黑水城出土西夏唐卡研究》(石家庄市: 河北教育出版社, 2002年, 《西藏艺术研究系列》, 2卷).

<sup>[xiv]</sup> Zhao Yanlong, "Qiantan XiXia gongwen wenfeng yu gongwen zaiti" [A Brief Discussion on the Writing Style in Xi Xia Official documents and on Documental Carriers], *Xibei Minzu Yanjiu* [Research on Northwest Nationalities], vol. 45, no. 2 (2005), pp. 78-84 / 赵彦龙, "浅谈西夏公文文风与公文载体", 《西北民族研究》, 45, no. 2 (2005年), 78-84页.

<sup>[xv]</sup> For the classic English-language study on the inclusion of dedicatory objects within the cavities of hollow religious sculptures, see: John M. Rosenfield, "The Sedgwick Statue of the Infant Shotoku Taishi," *Archives of Asian Art*, vol. 22 (1968-69), pp. 56-79; also see: Chandra L. Reedy, "The Opening of Consecrated Tibetan Bronzes with Interior Contents: Scholarly, Conservation, and Ethical Considerations", *Journal of the American Institute for Conservation*, vol. 30, no. 1 (1991), pp. 13-34.

<sup>[xvi]</sup> For an image of the interior of a Yongle period 永乐年 (1403-1424) gilt bronze sculpture with dedicatory objects packed inside, 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: Yale University Press, 2010, p. 151, fig. 110; for an image of one of the miniature scrolls removed from that sculpture and unfurled, see: Leidy and Strahan, *Wisdom Embodied*, pp. 150-151, fig. 109.



62

**A GILT-BRONZE STANDING FIGURE OF MANDARAVA**  
16TH-17TH CENTURY

The deity is depicted standing on a lotus base, leaning slightly to the side, holding a *kapala* in one hand, and the other held in *vitarka mudra*. She wears a long robe with incised and beaded borders and an elaborate headdress, foliate-shaped earrings and garland, inset with two coral beads  
6 in. (15.2 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Christie's New York, 23 March 1999, lot 130.

Mandarava was the wife of Padmasambhava, the famous Indian teacher, and founder of the Nyingmapa order of Tibetan Buddhism. According to legend, as discussed by Rinpoche Tulku Thondup in *Buddhist Civilization in Tibet*, 1987, p. 32, Padmasambhava enraged the king of Sahora by preaching Buddhism to his daughter. He was ordered to be burnt alive in a valley filled with wood and oil. However, his miraculous powers saved him by turning the oil into a lake as he emerged accompanied by dancing dakinis on a lotus stalk. The king overwhelmed by the display converted to Buddhism and gave his daughter to Padmasambhava in marriage.

十六/十七世紀 鑲金銅曼達拉娃佛母像

來源:

紐約佳士得1999年3月23日·拍品130



63

**A GILT-BRONZE FIGURE OF AVALOKITESHVARA**  
15TH-16TH CENTURY

The figure is cast seated in *dhyanasana* on a double lotus base, dressed in long robes and with elaborate inlaid and beaded jewellery. The hands are held in *dhyanamudra*, clasping an attribute. The face has a serene expression and the hair is fashioned into a chignon centred by a figure of Amitabha Buddha behind an elaborate crown. The base is sealed.

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

£15,000-20,000

US\$19,000-25,000  
€17,000-23,000

十五/十六世紀 鑲金銅觀音菩薩坐像



64

**A BRONZE MODEL OF A STUPA**  
15TH CENTURY

The stupa rests on a double-lotus base, supporting a bell shape below a square platform on which a coiled cone rests. It is surmounted by a lotus-bud finial. The base is sealed.

6 $\frac{3}{4}$  in. (17 cm.) high

£8,000-12,000

US\$10,000-15,000  
€9,100-14,000

Compare to a similar shaped bronze stupa dated to the 13th Century, sold at Christie's New York, *Indian and Southeast Asian Art including 20th Century Indian Paintings*, 19 September 2002, lot 118. Another example from the Burkhart Collection was sold at Christie's New York, *Indian and Southeast Asian Art*, 13 September 2011, lot 335.

十五世紀 鑲金銅佛塔



PROPERTY FROM THE COLLECTION OF RAINE, COUNTESS SPENCER  
(LOTS 65-71)

**65**

**A RARE CLOISONNÉ ENAMEL 'LOTUS' BOWL AND COVER**

MING DYNASTY, 17TH CENTURY

The circular bowl is decorated to the exterior with peonies rising from leafy and scrolling stems. The base is similarly decorated with a central lotus blossom. The slightly stepped cover has a bud-form finial and is decorated with a band of six large lotus heads amongst leafy tendrils and a band with auspicious symbols. Each band is bordered with classic scrolls on a blue ground.

8¼ in. (21 cm.) diam.

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

明末十七世紀 掐絲琺瑯花卉紋蓋碗

來源:

英國史賓沙伯爵夫人蕾妮珍藏







66



66

**A PAIR OF CLOISSONNÉ ENAMEL BOWLS AND A VASE, FANGHU**  
MING DYNASTY (1368-1644)

Each bowl is decorated to the interior with large lotus and peony blossoms in blue enamels against a white ground. The exterior is decorated with eight chrysanthemum heads amidst scrolling tendrils, all against a turquoise ground. The small vase is decorated with large lotus heads amongst leafy tendrils, the neck is applied with a pair of animal-head ring handles.

The bowls: 4 $\frac{7}{8}$  in. (12.3 cm.) diam.

The vase: 6 $\frac{7}{8}$  in. (17.5 cm.) high

(3)

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

明 掐絲琺瑯花卉紋碗及方壺一組三件

來源:

英國史賓沙伯爵夫人蕾妮珍藏



67

67

**A CLOISSONNÉ ENAMEL 'BIRDS AND FLOWER' SQUARE VASE, FANGHU**  
MING DYNASTY, 17TH CENTURY

The vase is decorated to each side with a bird on a flowering branch, including a kingfisher and a parrot, all on a turquoise ground. Each side of the neck and foot is decorated with a large lotus head with leafy tendrils.

15 $\frac{1}{4}$  in. (40 cm.) high, on softwood stand

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

Although the motif of birds sitting on a flowering branch is a very popular design for cloisonné enamel of the late Ming period, it is very rare to find a depiction of a kingfisher on such vessel.

明末十七世紀 掐絲琺瑯花鳥圖方壺

來源:

英國史賓沙伯爵夫人蕾妮珍藏

**A CLOISONNÉ ENAMEL 'DOUBLE FISH' BOWL**  
MING DYNASTY, 15TH-16TH CENTURY

The deep bowl is decorated to the centre with a large carp and a smaller carp leaping from waves above rocks. The gently rounded sides are decorated to the interior with stylised chrysanthemums with leafy scrolls below a band of stylised flower heads encircling the rim. The exterior is similarly decorated with six large lotus heads divided by six smaller blossoms interlinked by leafy tendrils, all between a band of chrysanthemum blossoms encircling the mouth rim and a lappet band to the foot.

10¾ in. (27.3 cm.) diam.

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

*Cloisonné* enamel vessels of this period decorated with fish is rare to find. Compare a *cloisonné* enamel dish decorated with a single fish and dated to the second half 15th century, illustrated by Brinker and Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pl. 33. Another bowl with fish motif was sold at Christie's London, 9 November 2010, lot 234.

明十五/十六世紀 掐絲琺瑯雙魚蓮花紋大碗

來源:

英國史賓沙伯爵夫人蕾妮珍藏





69

**A RARE PAIR OF CHAMPLEVÉ ENAMEL 'LUDUAN' CENSERS AND COVERS**

QIANLONG PERIOD (1736-1795)

Each of the censers is cast as a mythical beast, *luduan*, with its rotund body finely decorated with flower heads amongst tendrils, highlighted in blue and red *champlevé* enamels against a turquoise ground. The small bell is cast above a stripe of pink enamelled scales to the chest. The hinged head is cast with an open mouth revealing sharpened teeth, bulging eyes inset with *cabouchon* stones and a snout-like nose between pricked ears and a single horn. Each *luduan* is standing foursquare on a hexagonal plate chased with scrolling peonies against a ring-punch ground, above a waisted stand with two confronting rows of lappets above foliate feet.

10 in. (25.4 cm.) high

(2)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

Mythical beasts of this form are known as *luduan*, legendary creatures capable of distinguishing between good and evil. Because of these qualities incense burners of this form were placed beside or in front of the imperial throne to symbolise that the emperor, protected by these animals, was a virtuous and intelligent ruler.

A *luduan*-form censer of similar size to the present lot also dated to the Qianlong period was sold at Christie's Hong Kong, 28 May 2014, lot 3538.

清乾隆 鑲胎琺瑯甬端香爐一對

來源:

英國史賓沙伯爵夫人蕾妮珍藏







**A SMALL CLOISSONNÉ ENAMEL RECTANGULAR CENSER  
AND COVER**

QIANLONG PERIOD (1736-1795)

The censer is decorated to each side with a rectangular cartouche depicting two confronting *kui*-dragons flanking a *shou*-roundel, in reserve on a ground of densely arranged lotus flower tendrils. The body is supported on four similarly-decorated cylindrical legs with meandering flower tendrils and is applied to the shoulder with two upright S-shaped loop-handles. The cover is pierced with a gilt-bronze band of confronting dragons flanking a *shou*-roundel beneath scrolling foliage, the *cloisonné* cover further embellished by blue hardstone *cabouchons* and surmounted by a circular finial. There is an effaced mark within a gilt rectangular panel to the underside of the base.

6 $\frac{5}{8}$  in. (16.8 cm.) high

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

清乾隆 掐絲琺瑯蓮花夔龍紋方蓋爐

來源:

英國史賓沙伯爵夫人蕾妮珍藏





71

**A LARGE CIRCULAR CLOISONNÉ ENAMEL 'DEER AND CRANE'  
BOX AND COVER**

QIANLONG-JIAQING PERIOD, CIRCA 1800

The cover is decorated with a central roundel enclosing a scene of three deer below a pine tree intertwined with fruiting peach branches with several crane in flight above. The sides of the box and cover are decorated with four shaped 'bird and flower' cartouches separated by gilt bronze dragons amongst clouds and the base is decorated with a floral diaper ground.

19 in. (48.3 cm.) diam.

£30,000-50,000

US\$38,000-62,000

€34,000-57,000

清乾隆/嘉慶 掐絲琺瑯鶴鹿同春圖圓蓋盒

來源:

英國史賓沙伯爵夫人蕾妮珍藏







PROPERTY OF A EUROPEAN COLLECTOR (LOTS 72-78)

**72**

**AN APPLE-GREEN JADEITE BELT-BUCKLE**

QING DYNASTY, 19TH CENTURY

The upper sections are skillfully carved in openwork to depict coiled *chilongs* amongst *lingzhi* sprays, one half with a dragon-head hook, the other with a loop. The stone is of an emerald-green tone with some paler emerald inclusions.

4⅞ in. (10.5 cm.) long

£35,000-45,000

US\$44,000-56,000

€40,000-51,000

A similarly carved two-part jadeite belt-buckle dated to the Late Qing dynasty was sold at Christie's New York, *Fine Chinese Ceramics and Works of Art, Part I & II*, 18.-19. September 2014, lot 1303.

清十九世紀 翠玉龍紋帶扣

來源:

歐洲私人珍藏



(another view)



PROPERTY OF A EUROPEAN COLLECTOR

**73**

**A PALE GREY AND BLACK JADE HORSE**  
17TH CENTURY

The recumbant beast is carved lying on its back, its legs tucked under its body and one hoof touching its raised head, the mane, facial features and tail all finely detailed. The stone is of a mottled pale grey and black tone with veins.

2¼ in. (5.8 cm.) long

£5,000-8,000

US\$6,300-9,900

€5,700-9,000



明末清初 巧色玉雕臥馬

來源:

歐洲私人珍藏

PROPERTY OF A EUROPEAN COLLECTOR

**74**

**A PALE GREYISH-GREEN JADE**  
**MOUNTAIN-FORM BRUSH REST**  
YUAN-MING DYNASTY, 14TH-15TH  
CENTURY

The brush rest is carved as a series of mountain peaks, the naturalistic surface skillfully worked and pierced to suggest a rocky terrain. The stone is of a pale greyish-green tone.

7½ in. (19 cm.) long

£15,000-20,000

US\$19,000-25,000

€17,000-23,000



元/明 青玉筆山

來源:

歐洲私人珍藏

PROPERTY OF A EUROPEAN COLLECTOR

75

**AN INSCRIBED DUAN STONE 'DUCK AND LOTUS POND'  
TABLE SCREEN**

QIANLONG PERIOD (1736-1795), DATED BY INSCRIPTION TO 1786

The screen is skillfully carved in high relief and incised with two ducks in a lotus pond, the ducks, water and leafy reeds are all finely detailed. The screen is further embellished in soapstone with lotus buds and two large lotus leaves and bears the incised eight-character inscription reading 'Qianlong *bingwu* dong yue Shi'an' that may be translated as 'Winter month in the cyclical year of *bingwu* (corresponding to 1786), Shi'an'.

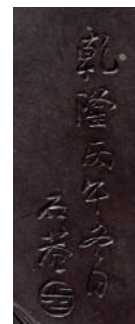
16 $\frac{1}{8}$  in. (43 cm.) high, including hardwood stand

£30,000-50,000

US\$38,000-62,000

€34,000-57,000

Liu Yong (1719-1805), whose other name was Shi'an, was a famous Qing calligrapher and politician active during the Qianlong reign.



(inscription)

清乾隆1846年 端石蓮塘鴛鴦紋插屏

來源:

歐洲私人珍藏





PROPERTY OF A EUROPEAN COLLECTOR

**76**

**A LACQUERED BRONZE FIGURE OF BUDDHA**

QIANLONG SIX-CHARACTER CAST MARK IN A LINE AND OF THE PERIOD (1736-1795)

The Buddha is finely cast seated in *dhyanasana* on a lotus base with hands held in *dharmachakra mudra*, the gesture of teaching. The figure has a serene expression and the hair is arranged in tight curls, surmounted by a tall *ushnisa*. The robe has a floral scroll incised at the hems and falls in loose folds to the plinth that has beaded rims and a Qianlong mark cast in relief in a horizontal line. 6 $\frac{3}{4}$  in. (16.2 cm.) high

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

清乾隆 局部鑲金加漆銅佛像 「大清乾隆年製」款

來源:

歐洲私人珍藏





PROPERTY OF A EUROPEAN COLLECTOR

**77**

**A LARGE PAIR OF BRONZE BUDDHIST  
LION CANDLE HOLDERS**  
18TH CENTURY

The Buddhist lions are cast standing in mirror image, their heads turned towards each other, teeth barred, their manes and tails with tight curls. Each ferocious beast supports a vase on its back that is decorated in relief with *chilong* amongst leafy scrolls, on a saddle cloth that is further embellished with dragons.

13¾ in. (35 cm.) high

(2)

£80,000-120,000

US\$99,000-150,000

€91,000-140,000

清十八世紀 銅瑞獅燭臺一對

來源:

歐洲私人珍藏







PROPERTY OF A EUROPEAN COLLECTOR

**78**

**A BRONZE TRIPOD CENSER**  
17TH CENTURY

The censer has a compressed globular body supported on three tapering feet with a pair of flaring loop handles to the rim above a short, waisted neck. The interior is cast with an apocryphal sixteen-character Xuande workshop mark and the base is cast with an apocryphal six-character Xuande mark.  
6¼ in. (16 cm.) diam.

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



(mark to interior)

明末清初 銅三足爐

來源:

歐洲私人珍藏





79

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**\*79**

**A CIRCULAR GILT-BRONZE 'LOTUS' CENSER**  
17TH CENTURY

The heavily cast censer is decorated to the sides with stylized upright lotus lappets, divided to the central section with a double-string band, just above the apocryphal Xuande mark in a vertical line. Each side is applied with a handle in the shape of a mythical beast with horns. The base is similarly decorated with a band of lappets pointing downwards and the interior is cast with straight lines towards a central circular bottom.

5½ in. (14 cm.) wide across the handles

£4,000-6,000

US\$5,000-7,500  
€4,600-6,800

**PROVENANCE:**

With C.T. Loo, Paris, 17 March 1987.

Private European Collection, acquired prior 1998.

明末清初 鎏金銅蓮花紋雙耳爐

來源:

巴黎盧芹齋古董商1987年3月17日

歐洲私人珍藏, 於1998年購自法國

歐洲重要私人珍藏

**80**

**A LARGE INSCRIBED BRONZE CENSER**

ZHENGDE PERIOD, DATED BY INSCRIPTION TO THE THIRD YEAR OF THE ZHENGDE REIGN, CORRESPONDING TO 1509

The censer is cast with deep rounded sides, with the characters *Zhengde san nian*, 'third year of the Zhengde reign', incised below the mouth rim to the exterior. The top of the mouth rim is inscribed with two characters which appear to read *yuan long*, possibly the pseudonym for the maker.

10⅞ in. (27.5 cm.) diam.

£5,000-8,000

US\$6,300-9,900  
€5,700-9,000

明正德三年 銅香爐



80

87



81

**81**

**A PARCEL-GILT BRONZE 'MYTHICAL BEAST' CENSER AND COVER**  
17TH CENTURY

The censer is cast with a band of mythical beasts galloping amongst waves, all above stylised lappets to the raised foot. The sides are flanked by a pair of animal-head handles. The reticulated cover is decorated with two pairs of dragons and phoenix amongst scrolling clouds, encircling a coiled dragon-form finial.

6¾ in. (17.2 cm.) wide

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

明十七世紀 局部鑲金銅雙獸耳龍鳳紋蓋爐



82

**82**

**A GILT-SPLASHED BRONZE CENSER**  
17TH CENTURY

The compressed globular censer is elegantly cast with two loop handles to the shoulders, and supported on a slightly splayed foot. The exterior and the base are covered with splashes of gilt. The base is cast in relief with an apocryphal six-character Xuande mark.

7⅞ in. (20 cm.) wide across the handles.

£8,000-12,000

US\$9,900-15,000

€9,100-14,000

**PROVENANCE:**

Acquired in the late 19th-early 20th Century, and thence by descent to the present owner.

明末清初 灑金銅爐

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



83

### A SILVER STEM CUP

The goblet-form cup is raised on a short, knopped stem foot with spreading base, and the sides are finely chased with several animated tigers, clambering on tree branches and pursuing birds in flight, above an endless knot border, all reserved on a ring-punched ground.

3½ in. (8.9 cm.) high

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

#### PROVENANCE:

Peter Harris Collection  
Sotheby's London, 26 April 1955, lot 133  
Sydney L. Moss, London

The present cup, originally part of the Peter Harris Collection, was dated as Tang dynasty (608-917) when offered by Sotheby's London in 1955. The combination of the elongated form, angular top to the long stem, as well as the finely incised tiger and bird decoration above the delicate endless knot band could suggest a Liao (907-1125) or Jin-Yuan dynasty (12th-13th century) dating. In the absence of thorough scholarship and known comparable examples, it is difficult to pinpoint the exact date of manufacture. However, it is clear that the delicately-incised decoration is beautifully executed.

### 銀瑞獸紋高足盃

來源:

Peter Harris珍藏

倫敦蘇富比1955年4月26日·拍品133號

倫敦古董商Sydney L. Moss



~†84

**A LARGE GILT-SPLASHED LOBED BRONZE CENSER**

17TH-18TH CENTURY

The large censer is finely cast to each side with a C-shaped handle modelled as a bamboo branch with long leaves in openwork-form. The body is embellished to the exterior with gilt splashes and is supported on four bamboo feet. The base has a four character *zhen bao yong bao* (precious treasure to be cherished forever) mark.

14½ in. (36.8 cm.) wide, *hongmu* cover and stand.

£20,000-40,000

US\$25,000-50,000

€23,000-45,000

清十七/十八世紀 灑金銅海棠形竹紋雙耳銅爐





A MAGNIFICENT RARE IMPERIAL  
GILT-BRONZE BELL, *BIANZHONG*





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

\*85

**A MAGNIFICENT RARE IMPERIAL GILT-BRONZE BELL, *BIANZHONG***

QIANLONG PERIOD, DATED BY INSCRIPTION TO THE EIGHTH YEAR OF THE QIANLONG REIGN, CORRESPONDING TO 1743

The bell is powerfully cast to the exterior in high relief with a wide band depicting a pair of five-clawed dragons surrounded by scrolling clouds above crashing waves, separated by two rectangular inscribed panels. One panel encloses the incised reign mark *Qianlong ba nian zhi*, 'made during the eighth year of the Qianlong reign', and the other panel contains the incised characters *beinanlu*, indicating that the bell's musical pitch is the low octave of the tenth note. The band of dragons is set between narrow bands of foliate sprays and cloud scrolls, all above two circular striking discs, one to the front and the other to the back. The bell is surrounded by a pair of five-clawed dragons which intertwine to form the handle. 10¾ in. (27.3 cm.) high

£800,000-1,200,000

US\$1,000,000-1,500,000  
€910,000-1,400,000

**PROVENANCE:**

With Yamanaka & Co., Ltd.

The American Art Galleries, New York, *The Notable Yamanaka Collection of Artistic Oriental Objects and Decorative Art*, 5 February 1921, lot 579.

Collection of William Randolph Hearst (1863-1951), purchased from the above auction.

Collection of Blanche Wilbur Hill (former daughter-in-law of William Randolph Hearst), purchased from the above collection on 9 January 1961.

Sotheby's New York, 15-16 September 2015, lot 160.

清乾隆八年(1743年) 御製鑒金銅交龍鈕雲龍趕珠紋「倍南呂」編鐘  
《乾隆八年製》款

來源:

山中商會

The American Art Galleries, 紐約, 《The Notable Yamanaka Collection of Artistic Oriental Objects and Decorative Art》, 1921年2月5日, 編號579

William Randolph Hearst (1863-1951)收藏, 購自上述拍賣

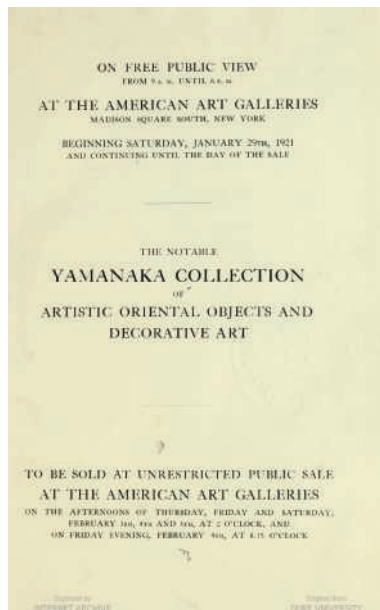
Blanche Wilbur Hill (William Randolph Hearst前兒媳) 1961年1月9日購自上述收藏

紐約蘇富比, 2015年9月15-16日, 拍品160

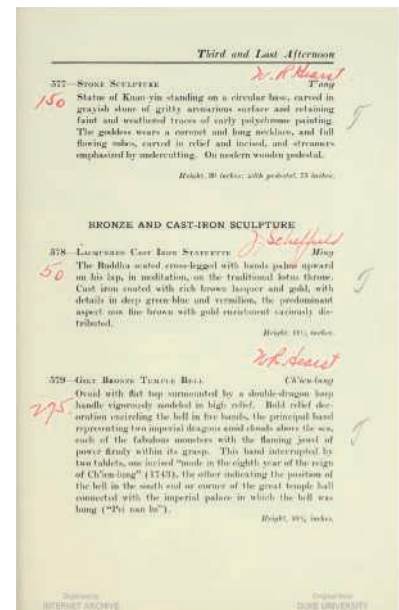
重要歐洲私人珍藏



William Randolph Hearst (1863-1951)



Yamanaka catalogue cover



Yamanaka catalogue entry







## IMPERIAL RESONANCE: AN EXTREMELY RARE IMPERIAL GILT-BRONZE BELL

Rosemary Scott, Senior International  
Academic Consultant, Asian Art

This magnificent and rare gilt-bronze bell bears an inscription dating it to the eighth year of the Qianlong reign, equivalent to AD 1743, and a further inscription identifying the tone of the bell. Bells of this type were known as *bianzhong* and were usually assembled in sets of sixteen, providing twelve musical tones with four repeated notes in lower or higher octaves. The twelve Chinese musical tones are arranged in the following sequence: *Huangzhong* (1st), *Dalü* (2nd), *Taicu* (3rd), *Jiazhong* (4th), *Guxi* (5th), *Zhonglü* (6th), *Ruibin* (7th), *Linzong* (8th), *Yize* (9th), *Nanlü* (10th), *Wuyi* (11th), and *Yingzhong* (12th). In Chinese musicology, the twelve main tones alternately provide *yang*, positive, and *yin*, negative, notes. The four repeated bells of lower octaves, making up the total of sixteen, are *Bei Yize*, *Bei Nanlü*, *Bei Wuyi*, and *Bei Yingzhong*. The current bell bears an inscription identifying it as *Bei Nanlü*. The sixteen bells were arranged in accordance with the musical note of the individual bells, which was determined by their thickness. The height of the bells in a set did not vary, only the thickness. The current bell was one of the heaviest and would have been hung from the lower horizontal beam of the frame, third from the right. The bells were cast from bronze then hand finished to achieve precisely the right pitch before being gilded. While a small number of such bells are known, the heavier *bei* bells are very rare.

*Bianzhong* bells were essential in conducting Confucian rituals at the Imperial altars and other state ceremonies, including ascension ceremonies when a new emperor took the throne, formal banquets and other court assemblies, and during processions of the Imperial Guard. It may be significant that the current bell is dated to the eighth year of Qianlong, 1743, since it was in this year that the Qianlong Emperor made his first 'Northern Tour' to visit the ancestral tombs in Mukden (modern day Shenyang in Liaoning province). Undoubtedly, formal music would have been required for the rituals performed in honour of the imperial ancestors. This tour, which lasted 107 days, was very important to the Qianlong Emperor, and he commemorated it



by writing *Ode to Mukden* in the classical Chinese *fu* style. The ode was originally written in Chinese as *Yuzhi Shengjing fu* and was later translated into Manchu as *Han-i araha Mukden-i fu* (or *fujurun*) *bithe*. The Emperor would have wished to have ritual accoutrements of the highest quality for use in the ceremonies conducted during the tour.

Sets of bells were part of a group of musical instruments that were required by court protocol to play the dignified music which formed an important part of significant occasions. This music was divided into two types and played by two sets of musicians. One was the *Zhonghe shaoyue*, which was known as the Eight Tones, since the sixteen types of musical instrument that took part were made from eight different materials – metal, stone, silk, bamboo, gourds, pottery, leather and wood. The *Zhonghe shaoyue* musicians and their instruments were usually placed within the area in which the ceremony was taking place. *Zhonghe shaoyue* music could also include singers. The frame from which the bells hung was placed to one side, and a frame from which hung sixteen jade *bianqing* chiming stones was placed on the other. The second group of musicians was associated with *Danbi dayue* music and they were usually stationed within an appropriate gate. No singers accompanied *Danbi dayue* musicians.

Spectacular bells, like the current example, would have been suspended in two tiers of eight, attached to a tall lacquered wooden frame, and were part of the assemblages required on certain formal occasions at court. The frame holding the bells was usually decorated at either end of the top horizontal beam with a dragon, while the vertical poles of the frame stood on felines. A set of these bells, along with a set of chiming stones, is depicted in a court painting of 1754 attributed to Giuseppe Castiglione (1688-1766 Lang Shining) entitled, *Imperial Banquet in Wanshu Garden*, (illustrated by Chuimei Ho and B. Bronson, *Splendors of China's Forbidden City*, Chicago, 2004, p. 52, pl. 42). The Wanshu Garden was in the imperial palace at Chengde, Hebei province, and the banquet depicted in the painting was for the leaders of the Torgut Mongols. Another set of such bells can also be seen on the terrace in front of the Taihe dian (Hall of Supreme Harmony) in the Forbidden City, Beijing, in a scroll painting depicting the wedding of the Guangxu Emperor in 1889 (illustrated in *Daily Life in the Forbidden City*, Wan Yi, Wang Shuqing and Lu Yanzhen (eds.) Rosemary Scott and Erica Shipley (trans.), Viking, Harmondsworth, England, 1988, pp. 46-7, pl. 61). A similar set of sixteen bells dating to the Qianlong reign and



Fig. 1. Imperial gilt-bronze bell dated to 1743, sold at Christie's Hong Kong, 27 May 2008, lot 1540.



Fig. 2. Imperial gilt-bronze bell dated to 1743, sold at Christie's Hong Kong, 3 June 2015, lot 3119.

preserved in the Forbidden City, Beijing, is illustrated in *Daily Life in the Forbidden City*, *op. cit.*, p. 39, pl. 43. Another set of sixteen Qianlong bells, decorated with trigrams, is preserved in the Confucian Temple, Beijing (illustrated by Bruce Doar in 'The Preservation of Beijing's Confucian Temple', *Orientations*, vol. 26, July/August 1995, p. 63). It has been noted that in 1741, the Qianlong Emperor set up a Music Division for court music and specified melodies of his choice for the various court functions, which prevailed until the early 20th century (see *Splendors of China's Forbidden City*, *op. cit.*, p. 52). A bell of dragon design, closely related to that of the current bell, also dated to the 8th year of the Qianlong reign (AD 1743) but of *Zhonglü*, 6th, tone, was sold at Christie's Hong Kong, 27 May 2008, lot 1540 (fig.1). Another Qianlong bell with dragon decoration, again dated to 1743, but of *Nanlü*, 10th tone, was sold by Christie's Hong Kong, 3 June, 2015, lot 3119. Two further comparable dragon-decorated bells, dated to 1744, are in the Palace of Fontainebleau, illustrated in *Le Musée chinois de l'impératrice Eugénie*, Paris, 1994, p. 47 fig. 34. From the illustration, these bells appear to be incised with the characters, *Nanlü*, the 10th tone, and *Yingzhong*, the 12th tone. On the Fontainebleau bells the characters denoting their musical tones are rendered *intaglio*, as on the current bell, rather than cast in relief, as on the example sold by Christie's Hong Kong in 2015. Two different versions of the *bianzhong* bells appear to have been cast in 1743. The larger version (height: 27.3 cm.), represented by the current bell, has particularly crisply cast decoration, which includes two narrow bands of classic scrolls. Each of the inscription plaques stands on a double lotus stand, as well as being framed by clouds, and has a single disc below each



Fig. 3: Two Imperial gilt-bronze bells dated to 1744, Palace of Fontainebleau, France. Photo © RMN-Grand Palais (Château de Fontainebleau)/Gérard Blot

plaque in the lowest register of the decoration. The smaller version (height: 21 cm.) has fewer minor bands in the design, only a simple outline on the inscription plaques and eight discs, alternating with clouds, in the lowest register of the decoration. In the case of both the current 1743 bell and the smaller 1743 bell sold by Christie's in 2015, the loop on the top of the bell – from which it would have been suspended on a frame – is cast in the shape of a dragon, depicted with a head at either end. This dragon is Pulao, one of the nine sons of the dragon, who was believed to be quite small in size but with a roar that could shake heaven and earth. Pulao was believed to roar particularly loudly when he saw a whale, and thus the instrument used to strike the bells is often shaped like a whale to suggest the loudest sound. A set of sixteen gold bells bearing the marks 'Qianlong *wushiwu nianzhi*' (made in 55th year of Qianlong reign, equivalent to AD 1790), is also preserved in the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum – 57 - Treasures of Imperial Court*, Hong Kong, 2004, pp. 6-7, no. 5.). This gold set was given to the Qianlong Emperor by officials in celebration of his eightieth birthday. Being gold, rather than gilded bronze, they would not have produced clear notes when struck and were thus symbolic and for display, rather than for musical use in ritual like the current bell. It appears that the last Qing emperor, Puyi, used these gold bells as lien against a loan from Beijing's Yanyue Bank, but they were returned to the Palace in 1949 (discussed *ibid*, p. 6).

The current bell was once in the impressive and eclectic collection of the famous American businessman William Randolph Hearst (1863-1951). A man of indomitable energy and determination, Hearst became both a major, and extremely influential, publisher and the owner of an art collection of immense size and scope. Indeed, according to one of Hearst's obituaries, during the 1920s and 1930s his purchases accounted for some twenty-five percent of the international art market. Hearst kept much of the collection at Hearst Castle, San Simeon, California. Following the death of his mother in 1919, William Randolph Hearst inherited thousands of acres of land in the San Simeon area, and in the succeeding years he purchased more land, which eventually extended to 250,000 acres. He worked with the architect Julia Morgan (1872-1957) to create a retreat, which he named La Cuesta Encantada (Enchanted Hill). This retreat came to comprise some 165 rooms as well as 123 acres of gardens, terraces walkways and pools. It was also designed to showcase Hearst's remarkable collection of art. Although Hearst had to leave La Cuesta Encantada in 1947, before it was finally completed, due to ill health, the collection remained at San Simeon, and much of it can still be seen there today.

On 5th February, 1921, the current bell was offered for sale by one of the most famous Asian art dealers of the day, Sadajiro Yamanaka (1866-1936), in a sale at the American Art Galleries, New York entitled 'The Notable Yamanaka Collection of Artistic Oriental Objects and Decorative Art', where it was listed as lot 579. Bought by Hearst, records show that the bell was sent to San Simeon on 3rd May 1921. After the death of William Randolph Hearst in 1951 the bell was stored with other items from the collection, but on 9th January, 1961, it was purchased by Hearst's former daughter-in-law Mrs. Blanche Wilbur Hill, and passed by descent within the family.

The Qianlong Emperor is regarded by many scholars as the greatest of all the Chinese Imperial collectors, and it is perhaps fitting that this rare and magnificent bell should have been acquired by William Randolph Hearst - one of the greatest American collectors of the 20th century.









(Reign mark)

## 御製鑒金銅交龍鈕雲龍趕珠紋 「倍南呂」編鐘

蘇玫瑰

佳士得國際資深學術顧問

此御製鑒金銅編鐘華金熠熠，氣宇軒昂，紋飾精緻，瑰麗堂皇，精鑄巧造，極為珍罕，一面銘刻「乾隆八年製」款，即公元1743年製造，另一面為「倍南呂」，屬編鐘音律專稱。編鐘多為一組十六枚，根據中國傳統樂律之十二本律及四倍律，以陰陽各八音為音階制式編製。十二律由低至高依次為「黃鐘」（第一律）、「大呂」（第二律）、「太簇」（第三律）、「夾鍾」（第四律）、「姑洗」（第五律）、「仲呂」（第六律）、「蕤賓」（第七律）、「林鍾」（第八律）、「夷則」（第九律）、「南呂」（第十律）、「無射」（第十一律）及「應鍾」（第十二律）。傳統樂律又有陰陽之分，奇數為「陽律」，偶數稱「陰呂」，各佔六音，前後相間，合組為「十二律呂」。十六枚編鐘分上下兩層均距排列，懸掛在專稱為「虞」的鐘架之內，餘下四鐘位列下層，發四倍律，分別為「倍夷則」、「倍南呂」、「倍無射」及「倍應鍾」。按鐘壁銘文所示，此編鐘乃四倍律鐘「倍南呂」。十六枚編鐘依音階排序，按鐘壁厚薄發出特定音調，各鐘雖厚薄不一，惟尺寸高低皆同。此鐘甚重，按音階規格應置於鐘虞下層右起第三。編鐘先以響銅澆鑄，再以匠師巧手調製，務求令音色臻至完美，然後才施加鑒金步驟。傳世編鐘數量稀少，四倍律鐘更是寥寥無幾。

編鐘為儒家禮樂重器，不論皇帝登基，臨朝聽政，抑或大型盛宴，官府升堂，乃至閱兵慶典，都會用以集臣和歌，是宮內必不可少之金樂之首。此編鐘的製作年份別具意義，皆因乾隆皇帝於在位之第八年，即1743年，首次北赴盛京（即現今遼寧瀋陽）謁陵祭祖。如此盛大祭典，無疑必備奏樂儀式。整場謁祖盛典歷時107天，及後乾隆皇帝詩興大發，寫下《御製盛京賦》，歌頌先賢創業偉功。由此可測，巡禮其間之儀仗禮樂，定必用上至高規格、氣派十足的頂級佳器。

中國自古設有禮樂典章，每當舉行朝見祭祀等重大儀式，必會出現以編鐘為首的一系列宮廷樂器，奏起神聖莊嚴的悅耳樂章。古時的宮廷音樂分為兩大類型，由兩組樂師專責演奏。其一為「中和韶樂」，以「

八音」合奏，即以金、石、土、革、絲、木、匏、竹八大材質所製之鐘磬琴瑟等十六種樂器。樂師與樂器同列於儀式範圍之內，亦可設歌者和唱。樂器的編置方位須按照特定規格，一虞十六枚編鐘，與一虞十六枚編磬，各立一方，左右為鄰。另一樂制為「丹陛大樂」，由另一組樂師演奏，設於宮殿大門檐下，不附歌唱部分。

如前文所述，編鐘上下各八枚排成兩列，以漆製高架懸掛，連同各八音古樂因應各類儀式所須置於殿內。古稱「鐘拊」或「鐘虞」的架子，由直柱「虞」及橫木「簣」各兩根縱橫搭構，上簣兩端多飾龍像，兩側虞頂則常設獅像。編磬與編鐘相若，同為直立懸掛，以一虞為單位，鐘磬同場的奏樂場面可參考1754年傅郎世寧（1688—1766年）等繪畫之《萬樹園賜宴圖軸》，載於《Splendors of China's Forbidden City》，Chuimei Ho及B. Bronson合著，芝加哥，2004年，頁52，圖版42。作品描繪乾隆皇帝於河北承德避暑山莊萬樹園內，設宴款待漠西蒙古土爾扈特部族領袖，場面盛大。另一宮廷繪畫例子有1889年的《光緒皇帝大婚典禮圖》，畫中顯示編鐘立於太和殿正前階，載於《Daily Life in the Forbidden City》（《清宮生活圖典》），萬依、王樹卿及陸燕貞編，蘇玫瑰及Erica Shipley譯，維京出版，哈蒙茲沃斯，英國，1988年，頁46—7，圖版61。

同類乾隆年製一虞十六枚編鐘有兩例，一例藏於北京故宮，見《Daily Life in the Forbidden City》，同上，頁39頁，圖版43。另一例藏於北京孔廟，飾八卦紋，見Bruce Doar著〈The Preservation of Beijing's Confucian Temple〉，載於《Orientations》，第26期，1995年7/8月，頁63。1741年，乾隆皇帝設立樂部，制訂宮廷樂律，沿用至二十世紀初。（見《Splendors of China's Forbidden City》，同上，頁52。）與本鐘類近之例，可參考一枚「仲呂」（第六律）鐘，同製於乾隆八年（1743年），皆飾龍紋，香港佳士得售出，2008年5月27日，拍品1540。另有一「南呂」（第十律）鐘，同飾龍紋，香



港佳士得售出，2015年6月3日，拍品3119。法國楓丹白露藏兩枚龍紋編鐘，1744年製，詳見《Le Musée chinois de l'impératrice Eugénie》，巴黎，1994年，頁47，圖34。該插圖顯示兩鐘銘文分別為「南呂」（第十律）及「應鍾」（第十二律），與本鐘同以陰刻銘文，有別於上述香港佳士得在2015年售出一例之浮雕鑄造。

1743年鑄造之編鐘形制有二，一為尺寸較大者即本鐘（高27.3釐米），紋飾細緻精奇，線條清脆俐落，上下各飾一周卷紋圖案，典雅華麗。壁腹兩側落款，直銘長方雙框內，下飾雙蓮座，周邊添雲紋繚繞四方，底鑄敲擊用之圓塊「音乳」。另一制式尺寸較少（高21釐米），紋飾趨於簡約，長方框銘款周邊亦無上述細節，下飾一周八顆音乳，以角雲紋相間，例子有前段所引香港佳士得2015年售出之「南呂」鐘。該鐘與較大型及精細之本鐘同製於1743年，兩鐘鐘頂皆飾交龍鈕，作垂掛之用。此龍又稱「蒲牢」，為龍生九子之一，相傳體型纖小，惟吼叫聲極之宏亮，能響遏行雲，可震天攝地。據說蒲牢一旦遇見巨鯨，便會發出異常巨大的聲浪，故敲擊編鐘的槌棒多呈鯨狀，象徵洪洪鐘聲。

北京故宮博物院藏一虞十六枚金製編鐘，銘款「乾隆五十五年製」（即公元1790年），見《故宮博物院文物珍品全集——卷57——宮廷珍寶》，香港，2004年，頁6—7，編號5。該組金鐘由朝官為乾隆皇帝慶賀八十歲壽辰而製，全以黃金鑄造，非如本鐘用銅胎鑲金，僅為美觀性質，取其象徵意義，音色相對渾濁，遠遜鑲金銅鐘諸如本品，只為展示，不作敲奏。清末皇帝溥儀曾向北京鹽業銀行貸款，以該虞編鐘作抵押，其後於1949年送回紫禁城（同上，頁6）。

本編鐘為美國著名富商威廉·蘭道夫·赫斯特（William Randolph Hearst，1863—1951年）舊藏。赫斯特為人剛毅不怠，行事果斷，辦報成績輝煌，對業界影響深遠。赫斯特不僅為大名鼎鼎的報業大王，更是一位相當顯赫的收藏家，其藏品琳琅滿目，博大精深，論規模之大、視野之廣，皆令人嘆為觀止。據其訃聞所述，在1920至30年代，赫氏收藏佔整個國際市場的四分之一。赫斯特之珍貴收藏，主要藏於加州聖西蒙赫斯特城堡（Hearst Castle）。赫斯特在1919年母親去世後，繼承聖西蒙地區廣袤土地，隨後多年持續購地擴充，面積由起初數千英畝，增至後期25萬英畝之廣。他聘請建築師朱麗亞·摩根（Julia Morgan，1872—1957年）協助構建一個大型莊園，並命名為「迷人山莊」（La Cuesta Encantada）。莊園設有165間客房，以及佔地123英畝的花園、陽臺步道與游泳池，同時供展示赫斯特珍藏的藝術瑰寶，氣派非凡。1947年莊園尚未竣工，赫斯特卻因病患搬離山莊，惟珍貴藏品依然留在聖西蒙，而且大部分保存至今。

1921年2月5日，首屈一指的東方藝術巨商山中定次郎（1866—1936年）在紐約American Art Galleries舉辦了一場名為「The Notable Yamanaka Collection of Artistic Oriental Objects and Decorative Art」的拍賣會，當中的拍品579號，正是本編鐘，由赫斯特購得。按紀錄所載，編鐘在1921年5月3日運送至聖西蒙。1951年赫斯特去世，編鐘與其他藏品一同保存，及至1961年1月9日，由其前媳婦布蘭奇·威爾伯·希爾（Blanche Wilbur Hill）夫人購下，自此在家族流傳。

乾隆皇帝被學術界視為中國宮廷歷代鑑藏家之首，而威廉·蘭道夫·赫斯特（William Randolph Hearst）則為二十世紀美國收藏界巨頭之一。本編鐘先後納入史上兩大收藏大王名藏之列，價值固然非同凡響，名副其實為稀世珍寶。





PROPERTY OF A EUROPEAN COLLECTOR

**86**

**AN UNUSUAL MASSIVE 'FOREIGNERS' BRONZE CENSER**

17TH CENTURY

The rectangular censer has loop ring handles to either end that are held by two finely cast bearded, barefoot foreigners with curly, coiffed hair, dressed in loose-fitting trousers. They are cast leaning back on their heels, their toes slightly raised off the ground, their facial features finely detailed.

25½ in. (65 cm.) wide

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

The foreigners are readily identifiable by their clothes and distinctive facial features. Foreigners were often represented in Chinese art during the 17th and 18th centuries reflecting a fascination with all things foreign at this time. A hand scroll in the collection of the Palace Museum, Beijing, illustrates many figures described as being from the West whose attributes are discussed in both Chinese and Manchu. See *Splendors of a Flourishing Age*, Macau, 1999, no. 42. The present lot may be compared with a similar 'foreigners' censer sold at Christie's New York, 14-15 September 2017, lot 925.

明末清初 銅胡人雙耳方爐

來源:

歐洲私人珍藏







87

**A LARGE CARVED DING 'LOTUS' BOWL**

SONG DYNASTY (960-1279)

The large bowl with rounded sides is carved to the interior with two large lotus blossoms amongst leafy sprays, all covered under an ivory-white glaze. 10 in. (25.5 cm.) diam.

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

**PROVENANCE:**

Collection of Friedrich Otto Hasse (1886-1964), Bremen, acquired in the 1920s thence by descent within the family.

Compare this bowl to a bowl of similar size and dating in the collection of the Idemitsu Museum of Arts, Tokyo, illustrated by Masahiko Satō in *Toji takei* 37: Hakuji [Compendium of Ceramics Vol. 37: White Porcelain], Tokyo, 1975, no. 71 and no. 72.

宋 定窯刻花蓮紋大碗

來源:

德國弗雷德里希·奧托·哈塞(1886-1964)珍藏, 於1920年代所購, 此後家族



88

**A RARE RETICULATED LONGQUAN CELADON 'PEONY' VASE,  
YUHUCHUNPING**  
MING DYNASTY (1368-1644)

The pear-shaped body is decorated with a broad peony band in openwork revealing the inner vase, all between a band of stylised lappets and classic scrolls to the foot rim and *ruyi*-heads to the shoulder. The mouth rim is encircled by a geometric band above upright lappets to the neck. It is covered overall with a glaze of olive-green tone except the unglazed foot rim.  
10½ in. (25.8 cm.) high

£30,000-50,000

US\$38,000-62,000  
€34,000-57,000

Longquan celadon glazed vases of this type are rare. Compare a similarly decorated Longquan celadon bottle vase pierced with peony band fitted with a gilt-bronze base and neck sold at Sotheby's London, 7 November 2012, lot 221.

明十五世紀 龍泉青釉鏤雕牡丹紋瓶





## 89

### A LARGE BLUE AND WHITE 'DRAGON' *JARDINIÈRE*

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

The heavily potted vessel with deep flaring sides is decorated with two sinuous winged dragons in pursuit amongst large lotus heads and buds, interlinked with scrolling tendrils. The rim is encircled by a band of *ruyi*-shaped clouds. The foot is encircled by a band of stylised lappets stopping just above the unglazed base.

18¾ in. (47.6 cm.) diam.

£50,000-80,000

US\$63,000-99,000

€57,000-90,000

*Jardinières* from the Jiajing period of similar size and decorated with dragons striding through scrolling lotus are very rare. Compare the present *jardinière* to another similarly-shaped example with dragon motif sold at Christie's Hong Kong, 1 June 2016, lot 3318.

明嘉靖 青花雙龍穿蓮紋大缸 六字楷書橫款



**A MING-STYLE BLUE AND WHITE PEAR-SHAPED VASE,  
YUHUCHUNPING**  
18TH CENTURY

The vase is decorated with a continuous scene of bamboo and plaitain amongst rocks in a fenced garden below a band of *ruyi*-heads, scrolling foliage, and spearheads to the neck. The foot rim is encircled by a band of lotus lappets above tendrils.

14¾ in. (37.5 cm) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

Blue and white vases of this form and design are based on early Ming originals and were very popular during the reigns of Kangxi through to Guangxu. A similarly decorated Qianlong-marked vase from the National Palace Museum is illustrated in *Blue and White Ware of the Ch'ing Dynasty*, Book II, Hong Kong, 1968, pp. 44-45, pl.12, and included in the *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain*, Taipei, 1986, Catalogue no. 72. Another Qianlong-marked vase, slightly larger in size, was sold at Christie's London, 8 November 2016, lot 73.

清十八世紀 青花翠竹芭蕉紋玉壺春瓶





91

**A LARGE FAMILLE ROSE 'DRAGON' BOWL**

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

The bowl is decorated to the exterior with nine five-clawed dragons emerging from a band of waves, chasing flaming pearls, all on a *sgraffiato* petal ground. The interior is decorated with a central roundel enclosing a bold writhing dragon and flaming pearl, encircled by a band of flowers and fruits to the rim. 10¾ in. (27.4 cm.) diam.

£4,000-6,000

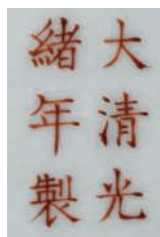
US\$5,000-7,500

€4,600-6,800

清光緒 粉彩戲珠龍紋碗 六字楷書款



(detail)



(mark)



-92

**A FAMILLE ROSE PLAQUE-INSET ZITAN BOX AND COVER**

THE PORCELAIN, 18TH-19TH CENTURY

Each side of the box and the top of the cover are inset with a plaque decorated in *famille rose* with a central polychrome medallion encircled by composite floral scrolls. The *zitan* framing components are decorated with mother-of-pearl borders alternating with bats and various precious symbols.

6½ in. (17 cm.) high, 15 in. (38 cm.) wide, 8¾ in. (22.5 cm.) deep

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

紫檀嵌粉彩花卉紋瓷板蓋盒

瓷板為十八/十九世紀



**A WHITE JADE 'RAM' LOBED TEAPOT AND COVER**  
QING DYNASTY (1644-1911)

The globular teapot is carved with lobed sides, with the spout in the form of a ram's head, the curled horns resting upon the sides, opposite a C-scroll handle. The domed cover is similarly-formed with lobed sides below a bud-form finial. The stone is of an even white tone.  
8 $\frac{3}{4}$  in. (21.3 cm.) wide

£30,000-50,000

US\$38,000-62,000

€34,000-57,000

The present teapot relates to a series of Qianlong period (1736-1795) jade teapots, ewers and other vessels carved with a ram's head handles or spouts. This type of jade vessel appears to have been inspired by the Qianlong emperor's fascination for Hindustani jades, which he began to collect in 1756. Examples from the imperial collection can be found in the National

Palace Museum, Taipei, illustrated in *Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum*, Taipei, 1983. A teapot with trifold jade handles and a ram's head spout is illustrated on p. 275, pl. 74 (fig. 6). For a related lobed teapot with a ram's-head spout and cloisonné enamel handle, with an engraved *Jiaqing yuyong* mark, see *The Complete Collection of Treasures of the Palace Museum, Jadeaware (III)*, no. 216 (fig. 5). Another example of this type is in the collection of Sir John Woolf, illustrated in *The Woolf Collection of Chinese Jades*, London, 2013. An example dating to the Qianlong period but without inscription was sold at Sotheby's, Hong Kong, 3 October 2017, lot 3613.

清 白玉羊形茶壺







## A Rare Song Dynasty Carved Lacquer Bowl

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

This bowl is a very rare example of a Song dynasty lacquer bowl with carved floral decoration. While excavated examples of Song dynasty carved lacquer are rare, a piece was published as early as 1957 (see Shi Shuqing, *Qi lin zhi xiaolu* (A short note on lacquer inscriptions), *Wenwu*, No. 7, 1957, pp. 56-7. Unfortunately, the 1957 report in *Wenwu* only illustrated a rubbing of the design on the top, but the piece is, nevertheless, interesting for two reasons. Firstly, it has on the base an inscription reading Zhenghe *nian zhi* (made in the Zhenghe reign, AD 1111-1118) and secondly on the interior of its lid is a seal mark reading *gong bao* (palace treasure), which makes it fairly clear that as early as the beginning of the 12th century carved lacquers were being made for the Northern Song court.

Close examination of the current bowl reveals that although the upper surface of the decoration is black, the overall depth of lacquer through which the decoration is carved is, in fact, made up of alternating layers of red and black lacquer. This is reminiscent of the Song wares with carved linear scrolling decoration, which are often referred to as *guri* lacquer, but should more properly be called 'carved layered lacquer' in English. The name *guri* is a Japanese term referring to the designs on the lacquer, which resemble the form of a sword pommel. In China this type of lacquer is called *tixi* (literally carved rhinoceros). These lacquers with carved scrolling designs came to prominence in the Song dynasty, and examples were excavated in the 1980s and 1990s from Southern Song dynasty tombs at Wujin in Jiangsu province and at Fuzhou City. Song dynasty lacquer wares with carved designs of flowers are much rarer, but may be linked to an important group of Chinese lacquers preserved in Japan.

Forty-three Chinese lacquers are recorded as being brought to Japan by the Chinese Buddhist monk Xu Ziyuan (1226-1286, known in Japan as Bukkō

Kokusi), who arrived in Kamakura in 1279 and became the first abbot in the Engaku-ji. As the monk arrived in the last year of the Song dynasty, the lacquers may be assumed to have been made in the late Southern Song period. In 1363 an inventory of the more important works of art in the collection of the Hōjō regents of Kamakura, *Butsu-nichi-an kōmotsu mokuroku*, was compiled by a priest of the Butsu-nichi-an, a sub-temple of the Engaku-ji (see Sir John Figgess, 'Ming and Pre-Ming Lacquer in the Japanese Tea Ceremony', *Transactions of the Oriental Ceramic Society*, vol. 37, 1967/69, p. 37-51. This includes details of both carved lacquers and marbled lacquers (*xipi* literally, rhinoceros hide) - those described as *xipi* probably included some which would more properly be called *tixi* (carved layered lacquers). Although it is not possible to be absolutely certain that the pieces still preserved in the Engaku-ji are those brought by Xu Ziyuan in 1279, it is extremely likely that they are. Four of the Southern Song carved lacquers from the Engaku-ji were included in an exhibition at the Nezu Institute of Fine Arts, Tokyo, in 2004 and are illustrated in *The Colors and Forms of Song and Yuan China - Featuring Lacquerwares, Ceramics, and Metalwares*, Tokyo, 2004, nos. 80, 92, 94 and 105. Several features, including the relatively flatter surface and less rounded edges of the carving of floral designs on these Engaku-ji Southern Song pieces, compared to the later Yuan dynasty examples, can also be seen on the current bowl.

In addition, the current bowl has been fitted with metal liners, both on the interior of the vessel, and inside the foot ring. As the liners curve over the edges of the mouth rim and foot rim, they would have protected these vulnerable areas of the precious lacquer from damage. It is also probable that the metal liner on the interior would have been of benefit if the bowl was to be used in association with hot liquids.

94

**A RARE CARVED RED AND BLACK LACQUER 'PHOENIX' BOWL**  
SONG DYNASTY (960-1279)

The bowl is supported on a short circular foot and is carved through layers of red and black lacquer with a band enclosing two phoenixes surrounded by large peony blooms. The mouth rim and foot rim are encircled with bands of classical scroll and geometric patterns. The interior and base are mounted in metal.

8¼ in. (21 cm.) diam.

£40,000-60,000

US\$50,000-74,000

€46,000-68,000

**PROVENANCE:**

Sotheby's New York, *Informing the Eye of the Collector: Chinese Ceramics and Works of Art from J. T. Tai & Co.*, 22 March 2011, lot 230 (part).

A visually almost identical bowl of similar size and dating with a carved lacquer stand is in the collection of the Linden Museum Stuttgart, illustrated by Klaus Joachim Brandt in *Chinesische Lackarbeiten*, Stuttgart, 1988, p. 67, no. 21.

宋 剔犀富貴鳳凰紋碗

來源:

紐約蘇富比 *Informing the Eye of the Collector: Chinese Ceramics and Works of Art from J. T. Tai & Co.* 專場拍賣, 2011年3月22日, 拍品230 (其一)



**\*95**

**A VERY RARE CARVED POLYCHROME LACQUER 'CHRYSANTHEMUM' BOX AND COVER**  
SONG DYNASTY (960-1279)

The box and cover are carved through layers of brown, yellow and red lacquer with an intricate network of chrysanthemum flowers growing from leafy stems. The cover is formed with lobed sides to accommodate the flower-form brass ring-handles applied to the long side of the box.

5⅞ in. (14.9 cm.) long, inscribed Japanese box

£60,000-80,000

US\$75,000-99,000

€68,000-90,000

**PROVENANCE:**

Collection of Maeyama Hisakichi (1872-1937), Tokyo Bijutsu Club, 18 February 1941, lot 136

The interior of the box is inscribed in ink, stating that the carved lacquer box was given to Nishimura Shijun by the lord of the Owari-Tokugawa Clan when he made a trip to the Nagato province. The inscription is dated to 1864 and signed by Gensensai (1833-1908), studio name Shigetsu-an IV, with seal, Soyu Bosai.

It is interesting to note that the style of carving of this box and cover is related a dish in the collection of the Tokyo National Museum, decorated to the centre with boys in a moonlit garden and encircled by a broad band of leaves and flowers, illustrated by Derek Clifford in *Chinese Carved Lacquer*, London, 1992, p. 27, pl. 13. Another stylistically related lacquer bowl and stand of similar carving style and dating is in the collection of the Linden Museum Stuttgart, illustrated by Klaus J. Brandt in *Chinesische Lackarbeiten*, Stuttgart, 1988, p. 67, fig. 21.

**宋 剔彩菊花紋蓋盒**

來源:

前山久吉(1872-1937)珍藏

東京市美術俱樂部・1941年2月18日・拍品136









96

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**96**

**A CARVED CINNABAR LACQUER RUYI SCEPTRE**

QIANLONG PERIOD (1736-1795)

The sceptre is finely carved in relief with the Eight Buddhist Emblems, *bajixiang*, amongst lotus blooms and scrolling foliage on a diaper ground and within keyfret borders to the sides. The reverse is similarly carved with a diaper ground.

16½ in. (42 cm.) long

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

With Guest & Gray, London, 31 March 1995.

清乾隆 剔紅八吉祥紋如意

來源:

倫敦Guest & Gray, 1995年3月31日

歐洲私人珍藏

**97**

**A CARVED CINNABAR LACQUER STEM BOWL**

MING DYNASTY, 16TH CENTURY

The deep bowl is carved with four large long-tailed birds amongst flower sprays and pomegranate, all on a diaper pattern and below a key fret band to the mouth rim. The stem with splayed foot is similarly decorated with further flower sprays. The interior is lined with metal.

3¾ in. (9.5 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

With its dark reddish-brown colour and deep sharp cuts, the present stem bowl belongs to a group of lacquer typified by scholars as 'Yunnan carved lacquer', originating from Southeast China and generally dated to the mid-Ming dynasty. Compare a very similar stem cup in the British Museum, illustrated by Sir Harry Garner, *Chinese Lacquer*, London, 1979, pl. 69. Another stem bowl was sold at Christie's Hong Kong, 30 May 2012, lot 4226.



97

明十六世紀 剔紅花鳥圖高足碗



Afternoon Session  
2.00 PM (lots 98-227)

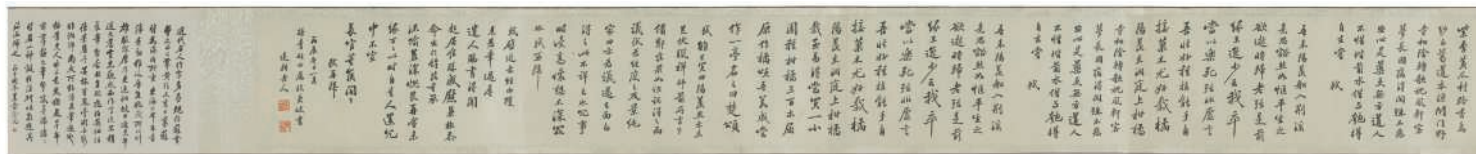
下午場  
2:00時 (拍品98-227)







98



99

PROPERTY OF A PRIVATE EUROPEAN GENTLEMAN

## 98 AN IMPERIAL EDICT

### KANGXI TO DAOGUANG PERIOD (1662-1850)

This edict reads from left to right in Manchu and repeated from right to left in Chinese characters, the first sections of each text are woven in the silk brocade, the subsequent hand written inscriptions correspond to the 21st year of Kangxi (1682), 8th year of Yongzheng (1730), 24th year of Qianlong (1759), 15th year of Jiaqing (1810), 18th year of Jiaqing (1813), and the 17th year of Daoguang (1837), all stamped with impressions of the imperial *zhi gao zhi bao* seal.

Handscroll, ink on embroidered silk brocade  
12¼ x 161¼ in. (31 x 410.8 cm.)

£5,000-8,000

US\$6,300-9,900  
€5,700-9,000

#### PROVENANCE:

From a private European collection, acquired in Asia in the early 20th Century.  
Property of a private European Gentleman.

清康熙至道光 詔命

此詔命記載了賽音查克康熙二十一年 (1682) 世襲三等阿思哈尼哈番爵位，此後於雍正八年 (1730)、乾隆二十四年 (1759)、嘉慶十五年 (1810)、嘉慶十八年 (1813)、道光十七年 (1837)，其後代續承襲此爵位。

水墨織錦

來源:

歐洲私人珍藏，於二十世紀初購入亞洲

歐洲私人珍藏



PROPERTY FROM A PRIVATE CANADIAN COLLECTION

**\*99**

**XU SHICHANG (1855-1939)**

*Calligraphy after Su Shi*

Signature and three seals of the artist, dated *bingchen* year (1916)

Colophon by Xu Yuan (1880-date of death unknown) dated *bingzi* year (1936) with one seal of the artist

Handscroll, ink on paper

11¼ x 201½ in. (29.5 x 510.9 cm.)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

Gifted to the maternal grandmother of the present owner, thence by descent within the family.

Xu Shichang was born in Anhui province, into a family originally from Tianjin. Xu served as President of the Republic of China from 10 October 1918 until 2 June 1922, having previously held senior official posts at the end of the Qing dynasty. His calligraphy followed a model established by eleventh century scholar aesthete Su Shi (1037-1101), with minor variations. Xu cites Su as the explicit model for this work. Xu was also a skilled landscape painter and capable poet.

加拿大私人珍藏

徐世昌

書法

徐世昌題識：(文不錄)

徐世昌款識：丙辰冬十一月。梧青姪女屬臨東坡書，退耕老人。

徐世昌鈐印：天遠樓、徐世昌印、菊人長壽

徐沅題識：(文不錄)

徐沅款識：丙子開冬姜盒徐沅。

徐沅鈐印：徐沅之印

水墨紙本 手卷 一九一六年作

來源：

徐世昌一九一六年贈予現藏家外祖母，家傳至今。

徐世昌，字菊人，號汝齋，別署水竹村人，天津人。青季翰林，官至東三省總督，體仁閣大學士。辛亥革命後，於一九一八年曾任大總統。工山水，頗清秀。書宗蘇軾，略變其體。能詩，設晚晴移詩社，羅致詩友，編印清詩匯。有歸雲樓題畫詩集，成於一九二四年。「風園書友錄」。

節錄自《中國美術家人名辭典》，第700頁





**\*100**

**ANONYMOUS (15TH-EARLY 17TH CENTURY)**

*Luohan and Attendants*

Hanging scroll, ink and colour on silk

38¼ x 35½ in. (97 x 90.5 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

明中晚期 無款

羅漢圖

絹本設色 立軸





PROPERTY FROM A BELGIAN PRIVATE COLLECTION

**101**

**FANG ZHAOLING (1914-2006)**

*Red Lotus / Late Summer Lotus (two paintings)*

*Red Lotus*: signature and one seal of the artist

Dated 1977

*Late Summer Lotus*: signature and one seal of the artist

Dated winter *guichou* year (1973)

Two scrolls, each mounted and framed, both ink and colour on paper

*Red Lotus*: 54¾ x 31¼ in. (139.2 x 79.5 cm.)

*Late Summer Lotus*: 40% x 13% in. (103.2 x 34.6 cm.)

(2)

£6,000-9,000

US\$7,500-11,000

€6,800-10,000

**PROVENANCE:**

Acquired from the artist's family in Hong Kong, 1979-1982, thence by descent within the family.

Two further works by Fang Zhaoling from this collection, *Impressions of Hangzhou* and *Gulin Landscape*, were sold at Christie's Hong Kong, Chinese Contemporary Ink, 27 May 2019, lots 803 and 804.

比利時私人珍藏

方召麐

紅荷

款識：七七年召麐。

鈐印：方召麐

暑荷

款識：癸丑年（1973）冬，梁溪方召麐作。

鈐印：召麐之印

紅荷：設色紙本 鏡框 一九七七年作

暑荷：設色紙本 鏡框 一九七三年作

紅荷：54¾ x 31¼ in. (139.2 x 79.5 cm.)

暑荷：40% x 13% in. (103.2 x 34.6 cm.)

來源：

原藏家於1979年至1982年間從方召麐家屬購入，家傳至今。

PROPERTY FROM A PRIVATE CZECH COLLECTION

**102**

**QI BAISHI (1863-1957)**

*Peaches and Chrysanthemums*

Inscribed and signed with two seals of the artist  
Hanging scroll, ink and colour on paper  
41 x 13 $\frac{5}{8}$  in. (104 x 34.5 cm.)

£120,000-240,000

US\$150,000-300,000  
€140,000-270,000

**PROVENANCE:**

Formerly in the collection of Josef Ševčík, translator and interpreter at the Czechoslovak Embassy in Beijing 1959-1964.

Jozef Ševčík studied Chinese at the Chinese language department of Peking University and at the Beijing Diplomatic Institute in the mid-1950s. After completing his studies Ševčík was appointed as an official interpreter and translator at the Czechoslovak Embassy in Beijing, where he served from 1959 to 1964. During Ševčík's time in Beijing he met with many leading modern Chinese artists, including Jiang Zhaohe (1904-1986) and Li Keran (1907-1989), acquiring their works for his personal collection.

捷克私人珍藏

齊白石

菊盛桃腴

款識：齊璜白石時年八十又一同在京華。

鈐印：齊大、人長壽

設色紙本 立軸

來源：

約瑟夫·賽伏契克舊藏

約瑟夫·賽伏契克先生五十年代中期於北京大學及北京外交學院讀中文。一九五九至一九六四年間賽伏契先生負責駐北京捷克大使館的傳譯及翻譯。他在華期間結識幾位近代國畫名家，例如蔣兆和及李可染，並收其畫。



(Ren chang shou seal)







103

103

**SHINA KOGEI ZUKAN, A SET OF 14 VOLUMES**

TEIKOKU KOGEI SHA, 1932-1933

The set comprises 14 volumes mostly illustrated in black and white, with a few printed in colour. LIMITED EDITION of 200 sets.

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

昭和7-8年(1932-1933) 日本東京出版 限量版《支那工藝圖鑑》1-5冊 共14本

《支那工藝圖鑑》由日本帝國工藝會編輯發行，限量200套。以英、日雙語出版，黑白及少量彩色圖版。共五冊分專題內容，第一冊金工編（香取秀真著錄），第二冊陶瓷編（奧田誠一著錄），第三冊漆工、染織工編（六角紫水、鹿島英二著錄），第四冊瓦磚編、玉石雕工編（關野貞著錄），第五冊紋樣及建築裝飾（安田祿造、伊東忠太著錄）。書中瓷器皆標明收藏家姓名，包括橫河民輔、岩崎小彌太等。



104

104

**PORCELAIN OF THE NATIONAL PALACE MUSEUM, A COMPLETE SET OF 33 VOLUMES**

PUBLISHED BY CAFA COMPANY LIMITED, HONG KONG, 1961-1969

Compiled by the Joint Board of Directors of the National Palace Museum and the National Central Museum, Taichun, Taiwan, Republic of China. Hong Kong: Cafa Company Limited, 1961-1969.

33 volumes. Numerous colour photographic plates.

FIRST EDITION. This comprehensive work includes the following: *Chün Ware of the Sung Dynasty* (1 volume, 1961); *Ju Ware of the Sung Dynasty* (1 volume, 1961); *Ting Ware of the Sung Dynasty* (2 volumes, 1962); *Ko Ware of the Sung Dynasty* (2 volumes, 1962); *Kuan Ware of the Sung Dynasty* (1 volume, 1962); *Kuan Ware of the Southern Sung Dynasty* (3 volumes, 1962); *Lung-Ch'üan Ware of the Sung Dynasty* (1 volume, 1962); *Underglaze Red Ware of the Ming Dynasty*

(1 volume, 1963); *Blue-And-White Ware of the Ming Dynasty* (7 volumes, 1963); *Enamelled Ware of the Ming Dynasty* (3 volumes, 1966); *Monochrome Ware of the Ming Dynasty* (2 volumes, 1968); *Fine-Enamelled Ware of the Ch'ing Dynasty Ch'ien Lung Period* (2 volumes, 1967); *Fine-Enamelled Ware of the Ch'ing Dynasty Yung-Cheng Period* (2 volumes, 1967); *Fine Enamelled Ware of the Ch'ing Dynasty K'ang-Hsi Period* (1 volume, 1967); *Blue-And-White Ware of the Ch'ing Dynasty* (2 volumes, 1968); *Enamelled Ware of the Ch'ing Dynasty* (2 volumes, 1969).

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

1961至1969年香港出版 《故宮藏瓷》全套33冊

122

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.

\*105

**A RARE WUCAI/TEAPOT AND COVER**  
17TH CENTURY

The bud-shaped body is decorated with a shaped cartouche enclosing flowering leafy branches in reserve on a densely arranged network of hexagons, each enclosing a stylised blossom. The handle and spout are decorated with loosely arranged stylised clouds. The cover is similarly decorated with three flower roundels on a geometrical ground.

9¼ in. (28.8 cm.) wide

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

The teapot belongs to a group of wares specifically ordered by Japanese connoisseurs from the Jingdezhen kilns in China, from the Chongzhen period (1628-1644) and throughout the 17th century. A wucaï teapot and

cover dating to c.1700, with very similar decoration and shape, in the British Museum, gifted by Sir Augustus Wollaston Franks (1826-1897), is illustrated by S. J. Vainker in *Chinese Pottery and Porcelain. From Prehistory to the Present*, London, 1995, p. 149.

A similarly-decorated large Chinese ewer with overhead handle dated from the Chongzhen (1628-1644) to Shunzhi period (1644-1661) is illustrated in the Idemitsu Museum of Art exhibition catalogue *Kakiemon to Nabeshima* [Kakiemon and Nabeshima], Tokyo, 2008, p. 128, no. 92.

十七世紀 五彩花卉紋茶壺







106

PROPERTY OF A PRIVATE COLLECTOR

**107**

**A BLUE AND WHITE 'PHOENIX' JAR AND COVER**

17TH CENTURY

The body is painted in vibrant tones of blue with six phoenixes with trailing tails among a dense floral scroll, between bands of stylised lappets and *ruyi*-heads. The domed cover is painted with two further phoenixes.

12 $\frac{3}{4}$  in. (32 cm.) high

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

明末清初 青花鳳凰紋蓋罐

來源:

私人珍藏

**106**

**A BLUE AND WHITE BOTTLE VASE**

TRANSITIONAL PERIOD, MID-17TH CENTURY

The vase is decorated to the globular body in vibrant tones of cobalt blue with a continuous scene of several officials beside a pavilion, receiving offerings from two attendants, all within a rocky landscape setting. The slender neck is painted with leafy long-stemmed tulip flowers interspersed with precious objects, separated by a band of lotus scroll on the bulb.

14 $\frac{1}{2}$  in. (36.8 cm.) high

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

明末/清初 青花人物故事圖長頸瓶



107



PROPERTY OF A PRIVATE COLLECTOR

**108**

**A LARGE BLUE AND WHITE SLEEVE VASE**  
TRANSITIONAL PERIOD, MID-17TH CENTURY

The vase is painted with an outdoor scene depicting an official with his attendants in conversation with two barefooted men and a boy leading a water buffalo, all below a band of incised scrolling flowers to the shoulder and stylised lappets to the mouth rim.

17¾ in. (45 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

明末/清初 青花人物故事圖瓶

來源:

私人珍藏





109

**109**

**A BLUE AND WHITE 'PHOENIX TAIL' VASE**

KANGXI PERIOD (1662-1722)

The bulbous body is decorated to one side with a shaped panel enclosing precious antiques and to the other side with a long-tailed bird perched beneath a blossoming tree. The narrow neck below the flared mouth is similarly decorated.

17½ in. (44.3 cm.) high

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

清康熙 青花花鳥紋鳳尾瓶

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**110**

**A LARGE BLUE AND WHITE MING-STYLE VASE, HU**

18TH CENTURY

The vase is applied with a pair of openwork dragon handles and is skillfully decorated to the body with a variety of flower heads on scrolling foliage, including lotus, peony and chrysanthemum. A band of confronting *kui* dragons encircles the shoulders below further bands of geometric designs, floral scrolls and lappets to the mouth rim, neck and base.

15½ in. (39 cm.) high

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

Private European Collection, acquired in Europe prior to 2000.

清十八世紀 青花蓮紋雙龍耳方壺

來源:

歐洲私人珍藏, 2000年前購自歐洲



110



Dr. Friedrich Hirth (1845-1927)

PROPERTY FROM THE COLLECTION OF DR. FRIEDRICH HIRTH  
(1845-1927) (LOTS 82 AND 111-115)

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.

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

清康熙 青花西廂記圖大盤 六字楷書款

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



111

**A BLUE AND WHITE 'ROMANCE OF THE WESTERN CHAMBER' DISH**

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

The deeply potted dish is decorated to the interior with a scene from *Xi Xiang Ji*, Romance of the Western Chamber. The exterior is decorated with two large bamboo sprays enclosing the channelled foot. The base has a Kangxi mark in underglaze blue.

13½ in. (33.3 cm.) diam.

£6,000-10,000

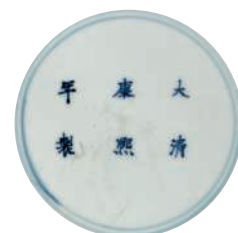
US\$7,500-12,000

€6,800-11,000

**PROVENANCE:**

Acquired in the late 19th-early 20th century, and then by descent to the present owner.

During the Kangxi period, scenes from popular novels were often taken from illustrated woodblock books and transferred onto porcelain. The Romance of the Western Chamber, a novel written by the Yuan dynasty author Wang Shifu is one the most popular motifs. The present dish appears to depict the scholar Zhang Sheng meeting his young lover Cui Yingying with the help of the maid Hongniang.



(mark)



112

# A BLUE AND WHITE FIGURAL 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722), DATED BY INSCRIPTION TO THE FIFTY-EIGHTH YEAR, CORRESPONDING TO 1719

The vase is decorated to the body with dignitaries and attendants in an interior setting. The reverse bears an inscription and dating to the 'auspicious day of the autumn month in the fifty-eight year of Kangxi'. The neck is decorated with scholars and dignitaries with attendants gazing at the full moon.

17½ in. (44.5 cm.) high

£6,000-10,000

US\$7,500-12,000

€6,800-11,000

## PROVENANCE:

Acquired in the late 19th-early 20th century, and thence by descent to the present owner.

清康熙五十八年 (1719年) 青花人物故事圖鳳尾瓶

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



(another view)



113

**A BLUE AND WHITE 'PHOENIX TAIL' VASE**  
KANGXI PERIOD (1662-1722)

The vase is decorated with five monks and a dignitary in an interior setting. The tall flaring neck is similarly decorated depicting two monks in conversation with a seated dignitary in front of a standing lady.

18½ in. (46 cm.) high

£6,000-10,000

US\$7,500-12,000  
€6,800-11,000

**PROVENANCE:**

Acquired in the late 19th-early 20th century, and thence by descent to the present owner.

清康熙 青花人物故事圖鳳尾瓶

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



113

114

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

The elegantly potted vase of waisted form is decorated to the upper body with a pair of birds in flight amongst peonies, plum blossoms, bamboo and rocks. The central register is decorated with interlinked *ruyi*-heads and scrolling tendrils, all above a band of stylised lappets enclosing the foot.

17½ in. (44.2 cm.) high.

£6,000-10,000

US\$7,500-12,000  
€6,800-11,000

**PROVENANCE:**

Acquired in the late 19th-early 20th century, and thence by descent to the present owner.

明末/清初 青花花鳥紋瓶

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



114

115

**TWO LARGE UNDERGLAZE BLUE AND COPPER-RED 'FLOWER' DISHES**

KANGXI PERIOD (1662-1722)

One dish is decorated to the interior with a lotus pond enclosed by six flower sprays including peony, chrysanthemum and magnolia to the rim. The other dish is decorated to the centre with a butterfly in flight above peonies growing beside rocks. The rim is decorated with leafy lotus blossoms. Both dishes are decorated to the exterior with large leafy peonies.

18½ in. (47 cm.) diam.

(2)

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

**PROVENANCE:**

Acquired in the late 19th-early 20th century, and thence by descent to the present owner.

清康熙 青花釉裡紅花卉紋大盤一組兩件

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











Daniel Beale (1759-1842)

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

~116

**A VERY RARE AND MAGNIFICENT PAIR OF IMPERIAL EMBELLISHED LAPIS LAZULI 'DA JI' DOUBLE-GOURD-FORM PLAQUES**

QIANLONG PERIOD (1736-1795)

Each lapis lazuli plaque is intricately carved in the form of a large double gourd, with two roundels attached to the front and small gourds on leafy tendrils depicted to the back. Each plaque is tied around the mid-section with a long gilt-bronze ribbon adorned with bright turquoise kingfisher feathers. The two roundels to the front display the characters *da ji* (great fortune) rendered in jade, each set against a background embellished with kingfisher feathers in a geometric pattern with *wan* symbols and surrounded by a floral scroll with red rubies. The plaques are encircled by gilt-metal attachments decorated with various coloured stones to simulate leafy vines and smaller gourds, with bats in flight depicted in coral, all supported on stained ivory depicting further leafy vines and small gourds. The *zitan* stands are inset with jade, gilt-bronze and stained ivory.

19 in. (48.2 cm.) high overall including zitan stands

(2)

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

**PROVENANCE:**

Collection of Daniel Beale (1759-1842), acquired in China in the 19th century.

Daniel Beale (1759-1842) and his brother Thomas were Scottish Merchants active in Mumbai, Guangdong and Macau, dealing in Indian cotton, sandalwood, tin, pepper, and Chinese tea. In 1797 they were described as the most prominent of the trading houses on the Chinese coast. In order to subvert the East India Company's monopoly they became in succession the Prussian Consul in Canton. Partnerships at that time were fluid but latterly their partnership became Beale & Magniac from which Jardine Matheson originated.

After Daniel Beale had returned to England his brother Thomas was ruined by an unwise speculation in a joint venture with Judge Miguel de Arriaga, whose official position should have precluded commercial activity. Thomas lived on in his fine original Portuguese house, the garden of which boasted a splendid aviary, much admired by contemporary travellers. He was buried in the Protestant Cemetery in Macau.

The current lot is being offered for sale by a direct descendant of Daniel Beale.

清乾隆 青金石嵌百寶蝙蝠「大吉」葫蘆屏連紫檀座一對

來源:

蘇格蘭商人Daniel Beale (1759-1842)於十九世紀購自中國

英國私人珍藏





# Luxurious Good Fortune

Rosemary Scott, *Senior International Academic Consultant*

When these sumptuous *daji* (highly auspicious) plaques were commissioned, it is clear that the patron for whom they were made stipulated that no expense should be spared in their production. The plaques are constructed of precious materials of the highest quality. Each of these large plaques is in the form of a double gourd carved from a single piece of lapis lazuli – both pieces being of unusually deep, even, slightly translucent blue. The two most likely sources for this lapis are north-eastern Afghanistan, and the area west of Lake Baikal in southern Siberia. In view of the depth of colour, it seems probable that the lapis came from the Lake Baikal region, interestingly, an area in which nephrite jade has also been found.

The relief carving on the lapis plaques depicts more double gourds – also known as bottle gourds – on their vines accompanied by well-defined leaves and tendrils. Double gourds were popular motifs, which represented abundance and fertility because of their many seeds, and also longevity through their links with Daoism. One of the Eight Daoist Immortals, Li Tiegui (Iron-crutch Li) is often shown carrying a gourd containing magic potions, as well as the iron crutch which gives him his name. Daoist fairies are also often depicted with double gourds from which fly five red bats – representing the Five Blessings. As a specific rebus, bottle gourds on a vine *huluman* and vines with tendrils *mandai*, suggest the phrase *hulu wandai* ‘May you have numerous descendants’.

The front surface of each plaque bears a complex vine, also with curling tendrils, which bears jade leaves and rose quartz blossoms and small double gourds. A further double gourd vine in stained ivory encircles the base of each plaque. Combined with the larger gourds (*gua*) carved on the plaques themselves, these smaller coral and ivory gourds (*die*) suggest the phrase *guadie mianmian* ‘May you have endless generations of sons and grandsons’. Flying around the vine are red bats carved from coral. In

the Chinese arts bats (*fu*) provide a rebus for happiness (*fu*), while red, as well as being the most auspicious colour is pronounced (*hong*) the same as a word meaning vast or ample (*hong*), thus red bats symbolize vast happiness. There are five bats on the lower section of each plaque, which represent the Five Blessings, mentioned above, of longevity, health, wealth, love of virtue, and a peaceful death. In addition, there are three further bats on the upper section of each plaque, bringing the total number on each plaque to eight – the most auspicious number.

Around the waist of each plaque is a delicately depicted blue ribbon, the ends of which flutter down the sides to the base. These blue ribbons owe their colour to precious, unusually well-preserved, kingfisher feathers. The blue tied ribbons (*shoudai*) also provide another rebus - this time suggesting a wish for longevity (*shou*). The overall message of the plaques is made clear by the two white jade characters which appear in the upper and lower circular panels on each plaque. These read *daji* (highly auspicious). While double gourd shaped plaques bearing these two characters are known in a number of media, from porcelain to cloisonné enamel, it is extremely rare to find them rendered in such extravagant materials. This extravagance is particularly apparent in the panels themselves, which are made with kingfisher feathers used to highlight the 𠂇 *wan* (ten thousand) diaper ground, and rubies decorating the frame.

Each plaque appears to stand in a shallow dish or tray, which contains ornamental rocks made of lapis lazuli and flowers made of rose quartz and turquoise-tipped anthers. This arrangement is reminiscent of the *penzai* ‘tray planting’, which has been a feature of Chinese gardens and interior decoration for centuries. The name *penzai* is pronounced *bonzai* in Japanese, and in the West has come to be applied to miniature plants grown in trays. The other Chinese name for tray arrangements is *penjing* ‘tray landscape’, which



(reverse)

better explains the inclusion of ornamental rocks alongside the miniature plants.

The luxurious nature of this pair of plaques continues in their stands, which are exquisitely made of stained ivory, jade and *zitan*. The exterior of the trays themselves are made of beautifully carved and pierced stained ivory, while between the trays and the upper part of the stands is a band of wood delicately inlaid with silver wire. The upper part of the stand suggests a Buddhist lotus throne and is decorated with descending lotus petals, filled with white jade lotus flowers framed by green jade foliage. The hexagonal horizontal surface on which these petal panels rest is framed by a miniature stained ivory balustrade, carved and pierced with archaic scrolls. Below this, the six feet are joined by a stained ivory apron carved and pierced with vegetal scrolls. However, these feet do not

support the plaques, which is just as well, since they would have been too fragile to survive intact over the years. Each plaque is, in fact, supported on a carved hardwood stand, while the ivory feet do not bear any weight.

These large plaques have been made by very skilled craftsmen using the most precious materials to create not only items of exceptional brilliance and presence, but also numerous auspicious messages – expressed not only in the *daji* characters, but in the careful choice of motifs in order to provide rebuses wishing the recipient abundance, numerous descendants, the Five Blessings, and longevity. It would seem likely that such extraordinary plaques would have been commissioned for the birthday of a very important personage. Indeed, this pair of lapis lazuli double gourd plaques would have been a fitting gift for the emperor.





此對大吉牌金玉生輝，瑞氣吉祥，用料奢華，不惜工本。頂級玉石精鑲細嵌，錯彩鏤金，珠光寶氣。青金石牌碩大渾厚，葫蘆形制，端莊大氣，一石連造，雕琢精成。石色異常濃艷，勻稱純淨，晶瑩剔透。石材來源疑有二處，一為阿富汗東北部，二為西伯利亞南部貝加爾湖以西地區。按此石色澤而言，石材疑來自貝加爾湖一帶，該處同時盛產軟玉。

葫蘆形牌上又添袖珍葫蘆，浮雕飾之，小巧精緻。葫蘆又稱壺蘆，連藤帶蔓，葉形奇特，卷鬚分歧。葫蘆紋飾自古流行，一瓜多籽，寓意多子。八仙之一李鐵拐，手持鐵拐，腰繫葫蘆，內藏仙藥，煉丹濟世，是故葫蘆可喻長生不老，與道教關係密不可分。道教神仙喜以葫蘆旁身，又多見五蝠相隨，象徵五福吉祥。蔓帶諧音萬代，因此葫蘆蔓帶之形象，衍生葫蘆萬代一語，比喻千秋萬世，生生不息。

兩牌正面紋飾紛紜，藤蔓迴繞，枝葉繁茂，花果累累，華麗雅緻，以碧玉成葉，芙蓉石作花，兼飾小葫蘆。底部另有瓜藤盤根錯節，為染色象牙巧製。大小葫蘆意象豐富，先以青金石裁出葫蘆形狀作「瓜」，再以象牙、珊瑚雕成眾多小葫蘆作「瓠」，巧妙拼湊為「瓜瓠綿綿」，以喻百子千孫。珊瑚製橘紅色蝙蝠，盤旋花果藤蔓之間。「蝠」與「福」，「紅」與「洪」，皆同發一音，故「紅蝠」象徵「洪福」，寄寓洪福齊天。葫蘆束腰下截飾蝙蝠五隻，代表「五福」，即壽、富、康寧、攸好德、考終命之五種福氣。束腰上截飾蝙蝠三隻，合共八蝠，取吉祥數字八。

葫蘆腰繫翠藍綬帶，沿兩側緩緩飄垂。藍彩異常絢爛明艷，為翠羽之色，歸功點翠技法，即以金屬澆鑄底托，上繞金絲，再以翠鳥羽毛鑲嵌其中。綬與壽同音，故綬帶象徵長壽。葫蘆上下各一渾圓開光，托白玉雕「大吉」兩字。葫蘆形大吉牌普遍材質廣泛，以瓷製乃至掐絲琺瑯居多，用料名貴鋪張如本品，則極為罕有。開光巧用點翠飾「卍」紋璀璨錦地，外圍一周浮雕金邊，間以紅寶石點綴，姘紫嫣紅，熠熠生輝。

兩牌坐落之葵口托盆，玉石鑲嵌依樣紛陳，以青金石作雅石，芙蓉石作花瓣，綠松石作花蕊。如此佈局狀若盆栽，或曰盆景，即園林縮景之文人雅趣，自古盛行，中日同好。

葵口盆以下之台座，夾雜象牙、翠玉以及紫檀等豐富材質，巧雕細嵌，層層皆精。外壁兩周典雅回紋，皆由染色象牙鏤雕，下接紫檀嵌銀絲，紋路優美。下層鑲嵌一周玉雕蓮紋，白玉作蓮，碧玉成葉，儼如佛像蓮座，神韻盎然。八角台面圍一周仿古回紋，同用牙雕鏤空。各角設牙子，每邊鏤雕卷草紋。象牙質薄，不宜負重，故每層牙雕皆由木座承托，令整器得以完好保存。

如此大型雕飾製作甚艱，惟資深名匠方能駕馭，加上用材矜貴珍稀，奇石美玉交翠相輝，不僅在外觀上力臻完美，內藏寓意同樣千鍾百煉——牌面顧名思義為萬事「大吉」，連帶多組諧音字詞一語雙關，吉祥如意涵不勝枚舉，兼寓富貴、多子、五福、長壽。此對青金石大吉牌巧奪天工，鋪張綺麗，應為壽辰賀禮，特製予豪門貴冑。如斯稀世珍寶，喜頌葫蘆萬代，同賀百福具臻，若說物主為一朝天子，也不足為奇。



117

**A LAPIS LAZULI, TURQUOISE AND AQUAMARINE COURT NECKLACE, CHAOZHU, AND A LAPIS LAZULI AND CORAL ROSARY BRACELET, SHOU CHUAN**

QING DYNASTY (1644-1911)

The necklace includes one hundred and eight lapis lazuli beads carved with *shou* characters, separated by three larger *fotou* turquoise beads, each carved as a knot, a two-part double gourd-form turquoise *fotouta* and a gilt metal-mounted turquoise *beiyun* suspending a drop in orange glass imitating coral hang from the centre. There are three strings of *jinian* comprised of pierced pink glass beads imitating tourmaline and suspending orange glass drops in imitation of coral. The rosary bracelet is comprised of eighteen lapis lazuli beads of even tone, spaced by two *fotou* coral beads. A double-gourd bead hangs from the centre suspending a turquoise *vajra* and an aquamarine pendant and two drop-shaped lapis lazuli toggles carved with *shou* characters. The string is decorated with tiny seed pearls.

Approximately 56¾ in. (144 cm.) long (the necklace) and approximately 3½ in. (9 cm.) diam. (the bracelet) (2)

£5,000-8,000

US\$6,200-9,800

€5,700-9,000

Compare the necklace to a similar one in the Palace Museum collection in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum* - 57 - *Treasures of Imperial Court*, Hong Kong 2004, p. 98, no. 88.

清 青金石朝珠及手串



118



117

~118

**AN ALOESWOOD, JADEITE, AQUAMARINE AND AMETHYST COURT NECKLACE, CHAOZHU**

QING DYNASTY (1644-1912)

The necklace is comprised of one hundred and eight spherical aloeswood beads, spaced by four larger *fotou* agate beads. A double gourd-form coral *fotouta* and jadeite plaque suspending an amethyst toggle mounted with a *cloisonné* enamel bat hang from the centre. Three strings of *jinian* comprised of aquamarine beads suspending further amethyst drop-shaped pendants adorned with similar bats hang from the sides, spaced with coral beads. Approximately 60¾ in. (154 cm.) long

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

清 沉香木朝珠

~119

**A RARE ALOESWOOD FAUX-BRONZE ARCHAISTIC VASE**

18TH-19TH CENTURY

The pear-shaped vase is carved to the exterior in high relief with three bands of *kui*-dragons set against a classic scroll ground, and a band with three *taotie* masks. The neck is detailed with two mythical beast handles.

8½ in. (21.6 cm.) high

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

清十八/十九世紀 沉香木雕饕餮紋仿古雙獸耳瓶



## AN INSCRIBED BAMBOO VENEER TABLE SCREEN

QING DYNASTY (1644-1911)

The front of the screen is decorated in *liuqing* to depict a mountainous riverscape scene featuring a fishing boat and a thatched hut, below a poetic inscription which contains the date *xuchen xiari*, 'summer's day in the cyclical year of Xuchen'. The scene is surrounded by archaistic *kui* dragon borders which are repeated on the stand. The reverse is carved with a cursive script in imitation of the calligraphy of Wang Xizhi, ending with two apocryphal seals of Qianlong. 8 $\frac{7}{8}$  in. (22.5 cm.) wide

£10,000-15,000

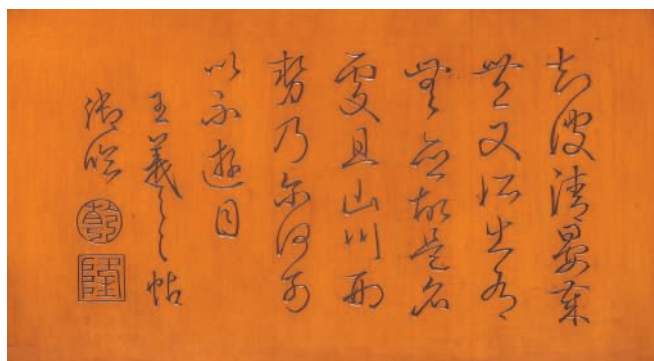
US\$13,000-19,000

€12,000-17,000

*Liuqing*, literally meaning 'retaining the green', refers to the technique in which the green outer skin of the bamboo is retained during carving to portray a range of depths and tones. The landscape scene depicted in *liuqing* on the present screen is reminiscent of the signature work of master carver Zhang Xihuang, who was active in the late Ming to early Qing period. He refined the skill of *liuqing* to show different gradation tones similar to ink painting, by scraping the bamboo skin to reveal base tones in different degrees. Examples of his work were included in the *China Institute of America, Bamboo Carving of China, Catalogue*, p.25, figs.10 and 11, from the Freer Gallery of Art; and p.77, no.16, formerly in the Percival David Collection, now in the Museum of Fine Arts, Boston; and no.17, from The Avery Brundage Collection.

Bamboo veneer, also known as *zhuhuang* or *tiehuang*, involves stripping the inner skin lining of the hollow core of bamboo, soaking it and pressing it flat, and then applying it as a veneer to the base material of the object. This was a time-consuming technique that required extraordinary technical skill.

清 文竹留青山水圖「清晏帖」硯屏



(detail of reverse)





■\*121

**A PAIR OF RARE LARGE MOTHER-OF-PEARL-INLAID LACQUER CABINETS**  
MING DYNASTY, 16TH CENTURY

The front of each cabinet is lavishly decorated with butterflies in flight around tall peony branches and rocks. The sides are decorated with circular and rectangular panels enclosing birds and branches bearing flowers and fruits. The cabinet doors open to reveal three shelves, all supported on four shaped feet.

74¼ in. (188.5 cm.) high, 46½ in. (118 cm.) wide, 22 in. (56 cm.) deep (2)

£80,000-120,000

US\$99,000-150,000

€91,000-140,000

The present pair of cabinets are outstanding examples of the meticulous and skilful technique of mother-of-pearl inlay on lacquer, which can be seen on Chinese furniture throughout the Ming dynasty. It is rare to find two cabinets remaining as a pair. Compare the very similar style of mother-of-pearl inlay seen on the present cabinets to that found on an inlaid black lacquer bed dated to the Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pp. 10-11, no. 3. The way the branches are filled with multiple irregularly-shaped mother-of-pearl pieces is particularly comparable in this case. A single Ming dynasty mother-of-pearl inlaid black lacquer compound cabinet from the Blumenfeld Collection was sold at Christie's New York, 22 March 2012, lot 1338. Another single cabinet, dating to the 17th-18th century, sold at Christie's New York, 24 March 2011, lot 1356 and represents the transition of mother-of-pearl inlaid lacquer furniture from the Ming dynasty to the Kangxi period (1662-1722).

明十六世紀 漆嵌螺鈿大櫃一對









PROPERTY FROM A PRIVATE FRENCH COLLECTION

■~122

**A RARE SET OF FOUR RECTANGULAR HUANGHUALI STOOLS,  
CHANGFANGDENG**

LATE MING - EARLY QING DYNASTY, 17TH-18TH CENTURY

Each stool has a frame top enclosing a soft mat seat, supported on square-form legs terminating in hoof feet and joined by plain aprons and humpback stretchers.

19½ in. (49.8 cm.) high, 18 in. (45.8 cm.) wide, 15¾ in. (40 cm.) deep (4)

£80,000-120,000

US\$99,000-150,000

€91,000-140,000





**PROVENANCE:**

Acquired in Hong Kong in the mid-1990s.

Compare the present stools to two pairs of closely related *huanghuali* stools from the collection of Robert Hatfield Ellsworth sold at Christie's New York, 18 March 2015, lots 130 and 168. See, also, a similar set of four stools from the Feng Wen Tang Collection sold at Christie's Hong Kong, 3 June 2015, lot 2810.

明末清初 黄花梨長方凳一組四件

來源:

法國私人珍藏, 1990年代中期購自香港古董商





123



123

**A LARGE PAIR OF QIANJIN AND TIANQI LACQUER BALUSTER VASES**

QIANLONG PERIOD (1736-1795)

The vases are decorated to each side with two colourfully robed boys in a garden setting with pine trees, peonies, prunus and bamboo, variously playing games with bats and musical instruments, all within shaped cartouches bordered by leafy scrolls and cornered with *chilongs*, on a finely incised geometric ground. The mouth rim, shoulders and base are decorated with bands of bats and lappets and the neck is further embellished with the Flowers of The Four Seasons, and rocks.

23¼ in. (59 cm.) high

(2)

£6,000-10,000

US\$7,500-12,000

€6,800-11,000

清乾隆 彩漆嬰戲圖四方瓶一對



124

124

**AN IRON-RED AND GILT-DECORATED DAJI WALL PLAQUE**

19TH CENTURY

The plaque is moulded in the form of a double gourd vase supported on an integral *faux* wood stand, a yellow ribbon tied at its waist, the upper and lower registers with the characters *da* and *ji*, or good fortune, with a white roundel, in reserve on an iron-red ground decorated with a gilt geometric pattern and five bats in flight.

14½ in. (36 cm.) high

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

清十九世紀 珊瑚紅地描金五福綬帶「大吉」葫蘆形牌

PROPERTY FROM A PRIVATE ENGLISH  
COLLECTION (LOTS 125-132)

**-125**

**A VERY LARGE PALE GREENISH-WHITE  
JADE TWO-HANDLED VASE AND COVER**  
19TH CENTURY

The vase is carved to one side of the body with a phoenix in flight above leafy bamboo sprigs growing from rocks and to the other side with fruiting peach branches below a bat. The neck is flanked by a pair S-form loop handles with loose rings and the cover is carved with bats amidst scrolling clouds. The stone is of a pale tone with some minor creamy white and streaked inclusions. 16½ in. (41.9 cm.) high

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Collection of Mr. H. Whitaker.

**EXHIBITED:**

London, Burlington Fine Arts Club, *Exhibition of Chinese Art*, 1915.

**LITERATURE:**

Burlington Fine Arts Club, *Catalogue of a Collection of Objects of Chinese Art*, London, 1915, no. 18.

清十九世紀 青白玉福壽紋雙活環耳  
大蓋瓶

來源:

H. Whitaker先生珍藏

英國私人珍藏

倫敦1915年Burlington Fine Arts Club展覽

Exhibition of Chinese Art

倫敦1915年Burlington Fine Arts Club, Catalogue of  
a Collection of Objects of Chinese Art, 18號







126

~126

**A PALE GREENISH-WHITE JADE 'CABBAGE' VASE**  
19TH CENTURY

The vase is naturalistically carved in the form of two upright cabbages growing from a rocky base, with a grasshopper perched on one leaf. The stone is of an even pale tone, with some mottled inclusions.

8¼ in. (20.9 cm.) high, *hongmu* stand

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

清十九世紀 青白玉白菜

來源:

英國私人珍藏



127

~127

**A GREENISH-WHITE JADE ARCHAISTIC HEXAGONAL GU-FORM VASE**  
19TH CENTURY

The vase is carved in low relief to the bulbous mid-section with stylised dragon motifs, between two bands of archaistic cicada blades to the flared body. The stone is of a greenish-white tone with some minor areas of creamy streaked inclusions.

9¾ in. (24.8 cm.) high, *hongmu* stand

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

**PROVENANCE:**

John Sparks, London, according to label.

清十九世紀 青玉饕餮紋六方觚

來源:

倫敦古董商John Sparks (標籤)

英國私人珍藏



128

**A FINELY CARVED SPINACH-GREEN JADE RECTANGULAR  
TABLE SCREEN**

QIANLONG PERIOD (1736-1795)

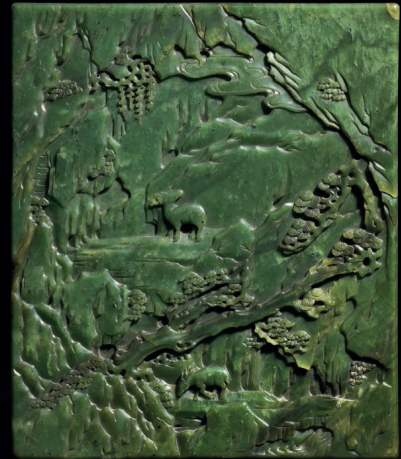
The screen is skillfully carved with a mountainous rocky landscape with Laozi riding a buffalo accompanied by his attendant, and a bearded scholar with his attendant descending from a pavilion above, all surrounded by pine and *wutong* trees and bordered by clouds. The reverse is carved with two deer in a rocky landscape.

9 $\frac{3}{4}$  in. (23.7 cm.) high

£10,000-20,000

US\$13,000-25,000

€12,000-23,000

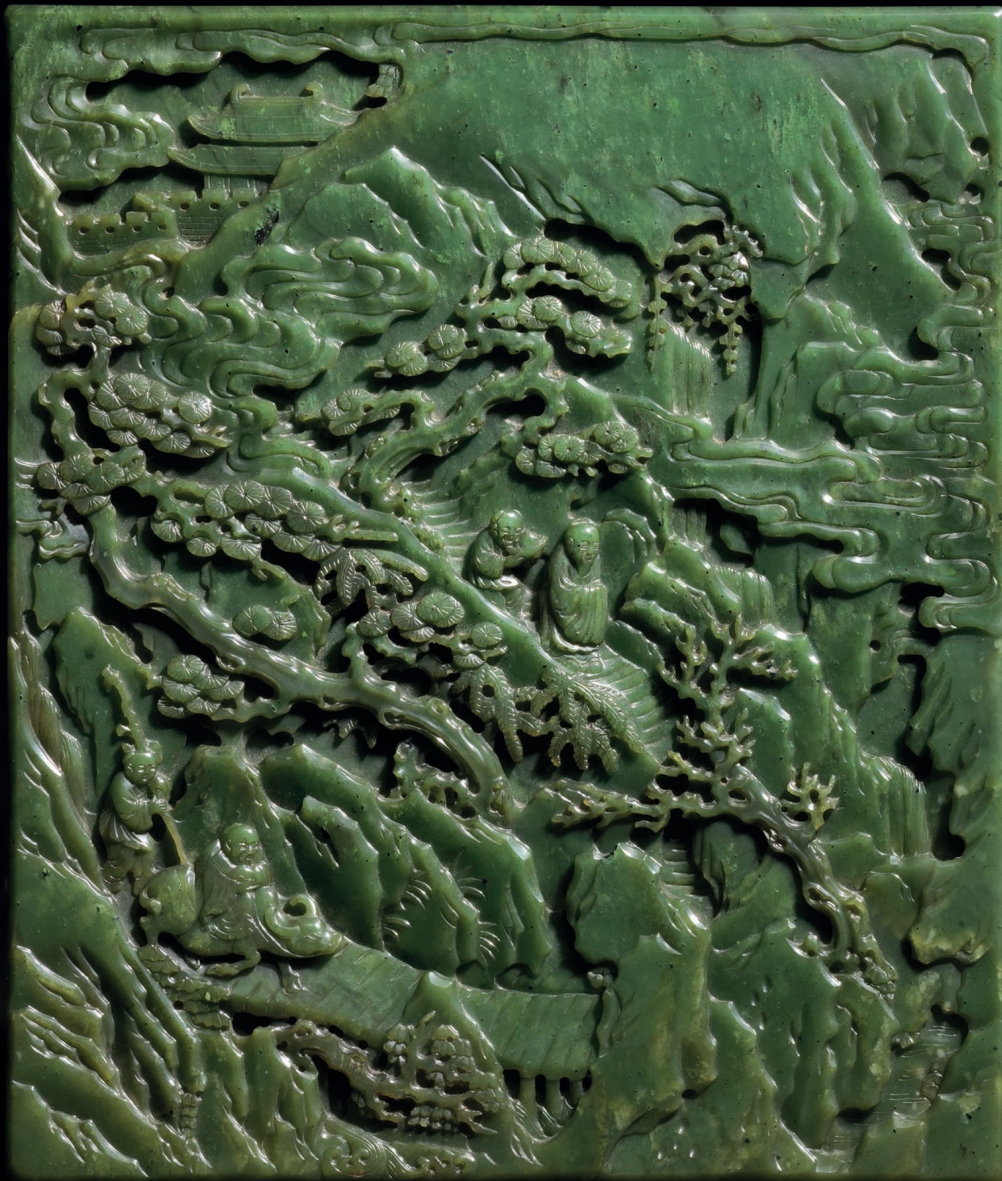


(reverse)

清乾隆 碧玉「老子出關圖」插屏

來源:

英國私人珍藏









129

**A FINELY CARVED WHITE JADE MARRIAGE BOWL**  
QIANLONG PERIOD (1736-1795)

The elegant bowl has lobed sides and is delicately carved on the exterior with subtle foliate designs in low relief. The rim is flanked by a pair of deeply carved and pierced stylised winged dragon handles with loose rings, all supported on four Mughal-style bud-form feet. 12 in. (30.5 cm.) across handles

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

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. The finely carved archaic winged dragons convey a sense of strength and power.

Apart from its finely-carved auspicious decoration, the present marriage bowl is also notable for its thinly-carved lobed sides embellished with upright acanthus leaves and bud-form feet

executed in the Mughal style. The Qianlong Emperor had a particular admiration for Mughal jades, which were sent as gifts and tribute from the West. This in turn, inspired the production of fine imperial Mughal-style jades during the Qianlong reign. It is unusual to find a combination of traditional Chinese motifs, such as the winged dragon-form handles, with Mughal-style form and foliate decoration. It is possible that this bowl represents an early period in jade carving inspired by Mughal originals.

Compare a white-jade marriage bowl with similarly-carved winged dragon-form handles, sold at Christie's London, 10 November 2015, lot 88; and a white jade marriage bowl also with winged dragon-form handles sold at Christie's Hong Kong, 28 November 2018, lot 2938.

清乾隆 白玉瑞獸活環耳花口洗

來源:

英國私人珍藏



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

~130

**AN INSCRIBED LAPIS LAZULI TABLE SCREEN**

QIANLONG PERIOD (1736-1795)

The screen is finely carved to one side with a scene of two scholarly figures within a rocky mountainous landscape, climbing a staircase, amidst pine and *wutong* trees. The upper right corner is incised and gilt with an imperial inscription. The stand is exquisitely carved with two deer beside a waterfall, surrounded by pine, *wutong* and other foliage.

8¾ in. (22.3 cm.) high, carved *hongmu* stand

£30,000-50,000

US\$38,000-62,000

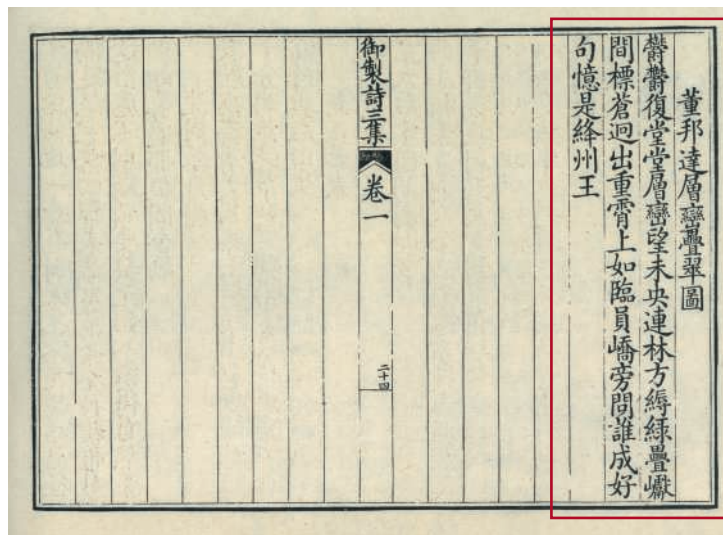
€34,000-56,000

The inscription contains an imperial poem composed by the Qianlong Emperor, entitled *Ceng Luan Die Cui*, which may be translated as 'Trees on Range Upon Range of Mountains'. This poem eulogises the beauty of the mountainous landscape scene, and is recorded in the *Qing Gaozong Yuzhi Shiwen Quanji* (5), Taipei, 1976, *juan* 1:23.

清乾隆 青金石描金題詩層巒疊翠圖插屏

來源:

英國私人珍藏



*Qing Gaozong Yuzhi Shiwen Quanji* (5), Taipei, 1976, *juan* 1:23.

載《清高宗御製詩文全集(五)》御製詩三集卷一





御製層巒疊翠圖詩  
建寧侯堂高望去  
連林大澤沛然如  
出雲臺上如臨萬  
壑龍城好向懷吳  
給州王





131

**A FINELY CARVED SPINACH-GREEN JADE BRUSH POT, *BITONG***  
QIANLONG PERIOD (1736-1795)

The brush pot is intricately carved around the sides with a continuous mountainous landscape. The rocks, pine and *wutong* trees frame various vignettes including a scholar leaning out of a pavilion window; a scholar holding a staff with his attendant beside him; and a scholar with his hands held aloft, his attendant crouching by a cauldron heating a teapot. The underside of the base is carved with a network of overlapping rocks.  
6½ in. (16.5 cm.) high

£80,000-120,000

US\$100,000-150,000

€91,000-140,000

A number of spinach-green jade brush pots of similar date have been published. Two brush pots of similar form in the National Palace Museum, Taipei, are illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, nos. 55 and 58. Another brush pot of this form decorated with a similar Daoism-inspired scene was sold at Christie's, New York, 18 March 2009, lot 411; and an example from the Florence and Herbert Irving Collection was sold at Christie's New York, 20 March 2019, lot 822. Examples with shallow tab feet include one illustrated by Stanley Charles Nott in *Chinese Jades Throughout the Ages*, London, 1937, pl. CXXVI, and one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jade ware (III)*, Hong Kong, 1996, p. 207, no. 169.

清乾隆 碧玉山水人物圖筆筒

來源:

英國私人珍藏







~132

**A FINELY CARVED SPINACH-GREEN JADE 'MARRIAGE BOWL'**  
QIANLONG PERIOD (1736-1795)

The large bowl is skillfully carved with rounded sides rising from five shallow lobed feet. The thick sides are carved to the exterior in high-relief with large chrysanthemum blossoms and leafy tendrils. The bowl is flanked with two intricately carved butterfly handles suspending a loose ring, the outstretched wings and long curling antennae spanning the flattened slightly everted rim. The centre of the interior is similarly decorated with a single chrysanthemum spray with large meandering leaves. The stone is of a dark spinach-green tone with white and grey inclusions.

10% in. (27 cm.) wide across handles, *hongmu* and *padauk* stand

£60,000-80,000

US\$75,000-99,000

€68,000-90,000

A carved spinach-green jade 'marriage bowl' with very similarly carved butterfly handles dated to the 18th Century was sold at Christie's Hong Kong, 31 May 2010, lot 2088.

清乾隆 碧玉菊紋雙蝶活環耳洗

來源:

英國私人珍藏







-133

**A PAIR OF JADE AND GILT METAL JARDINIÈRES OF NARCISSUS**

Each spinach-green jade *jardinière* is carved with lobed sides and is mounted with a wave-decorated gilt-metal panel with three gilt-metal stems hung with greyish-white jade narcissus flowers, with a dragonfly resting on one leaf. The base of the each *jardinière* is carved with a four-character Qianlong mark in gilt. 7½ in. (19.5 cm.) high (excluding cabinet)

£5,000-8,000

US\$6,200-9,900  
€5,700-9,000

碧玉白玉水仙盆景一對



(display cabinet)



**\*134**

**A JADEITE 'MOUNTAIN LANDSCAPE' BOULDER**

QING DYNASTY (1644-1911)

The boulder is carved with figures sitting in a canopied boat on a river below overhanging rocks in a mountainous landscape. The reverse is carved in relief with two pine trees. There is an incised imperial poem eulogising the Red Cliff, describing how the beautiful scenery shifts while the author travels through the landscape by boat. The stone is of a greyish-white colour with areas of russet apple-green inclusions.

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

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

Gemological certificate no. 17781 from The Gem & Pearl Laboratory London confirms the present lot is natural green jadeite.

清 翠玉赤壁圖山子





PROPERTY FROM A PRIVATE UK COLLECTION (LOTS 135-139)

**~135**

**A GROUP OF THREE WHITE JADE CARVINGS**

18TH-19TH CENTURY

The group comprises a pebble-form carving depicting a pair of catfish and two bats highlighted in russet; a carving of a seated monkey and its young, holding a peach; and a carving of a peach growing from a leafy stem with two small bats to one side.

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

(3)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

清十八/十九世紀 白玉把件一組三件

來源:

英國私人珍藏



136

**A LARGE BLUE-GLAZED DISH**

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

The large dish is covered all over with a rich cobalt blue glaze, thinning to white at the mouth rim and stopping just at the channelled foot ring.  
14½ in. (36.8 cm.) diam.

£6,000-8,000

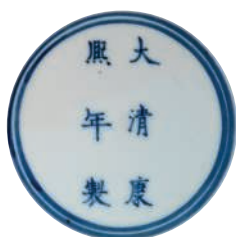
US\$7,500-10,000

€6,800-9,000

清康熙 藍釉盤 雙圈六字楷書款

來源:

英國私人珍藏



(mark)



136

137

**A CELADON-GROUND UNDERGLAZE BLUE AND COPPER RED-DECORATED PEAR-SHAPED VASE, YUHUCHUNPING**  
18TH-19TH CENTURY

The vase is decorated to the exterior in underglaze blue and copper red with two deer beside rocks, bamboo, and *lingzhi*, all below a pine tree and reserved on a celadon-glazed ground.

14 in. (35.6 cm.) high

£5,000-8,000

US\$6,300-10,000

€5,700-9,000

清十八/十九世紀 豆青地青花釉裡紅  
松鹿同春玉壺春瓶

來源:

英國私人珍藏



137



138

**A GROUP OF FOUR IRON-RED DECORATED 'DRAGON' CUPS**

TWO CUPS, TONGZHI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

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

Each cup is decorated in iron-red to the exterior with two striding dragons amongst flame scrolls chasing the flaming pearl, all above a band of waves to the foot.

2¾ in. (6 cm.) diam.

£6,000-8,000

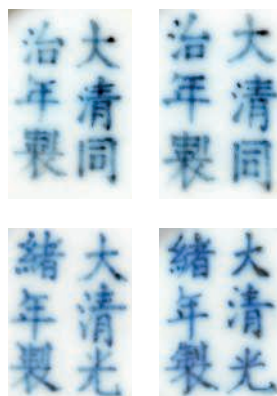
US\$7,500-10,000

€6,800-9,000

清同治及光緒 礬紅彩雙龍戲珠紋盃一組四件 六字楷書款

來源:

英國私人珍藏



(marks)



139

**AN UNDERGLAZE-BLUE AND IRON-RED-DECORATED  
'DRAGON' DISH**

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

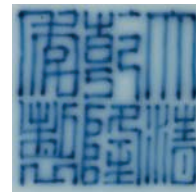
The dish is decorated to the interior with a central medallion depicting an iron-red five-clawed dragon above crashing waves. The exterior is similarly decorated with nine further dragons below a band of stylised blossoms encircling the mouth rim.

7½ in. (18.2 cm.) diam.

£5,000-8,000

US\$6,300-10,000

€5,700-9,000



(mark)

清乾隆 青花礬紅彩海水龍紋盤 六字篆書款

來源:

英國私人珍藏





PROPERTY FROM A PRIVATE COLLECTION, LONDON (LOTS 140-145)

**140**

**A RARE PAIR OF LARGE MING-STYLE BLUE AND WHITE CANDLESTICKS**

18TH CENTURY

Each candlestick is finely decorated with concentric horizontal bands of lotus scroll alternating with stylised leaves, *ruyi*-heads and classic scroll, all in varying tones of vibrant cobalt blue with simulated heaping and piling effect in imitation of the Ming style.

17 in. (43.2 cm.) high

(2)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

These candlesticks compare with a pair bearing a date corresponding to 1740 illustrated by Wiesner, *Chinesisches Porzellan, The Ohlmer'sche Sammlung im Roemer-Museum*, Hildesheim, Mainz, 1981, pl. 52; and another, with a date corresponding to 1741 in the Victoria and Albert Museum, London, illustrated by Rose Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty*, London, 1986, pl. 45. See also a pair of almost identical candlesticks sold at Christie's New York, 22 March 1999, lot 299.

清十八世紀 青花纏枝蓮紋燭臺一對

來源:

倫敦私人珍藏





141

**A GROUP OF THREE BLUE AND WHITE 'FIGURAL' JARS AND COVERS**

KANGXI PERIOD (1662-1722)

Each jar is decorated to the exterior with two panels enclosing scenes of ladies in a castle setting, amongst flower vases, divided by vertical bands of floral scroll, all above two bands of stylised roundels and shaped cartouches. The covers are decorated with a central roundel enclosing precious antiques, encircled by stylised floral cartouches.

The largest, 15½ in. (39.4 cm.) high

(3)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

Spink & Son, Ltd., London, according to label

清康熙 青花仕女圖蓋罐一組三件

來源:

倫敦古董商Spink & Son (標籤)

倫敦私人珍藏



142

142

**A LARGE BLUE AND WHITE 'LOTUS' BOTTLE VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated with multiple large lotus blossoms amongst meandering tendrils and leaves, all below a moulded string band and upright leaves to the upper section of the long neck. The mouth rim is encircled by a broad band of scrolling lotus. The base has an apocryphal Xuande mark.

15½ in. (39 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

Compare a Kangxi period vase of the same shape and similar decoration from the estate of Jerome Zimmerman sold at Christie's New York, 17-18. March 2016, lot 1597.

清康熙 青花纏枝蓮紋長頸瓶

來源:

倫敦私人珍藏





141

143

**A BLUE AND WHITE 'FIGURAL'  
JARDINIÈRE**

TRANSITIONAL PERIOD, MID-17TH CENTURY

The small *jardinière* is decorated to the rounded sides with a continuous scene depicting figures in a garden setting.

8½ in. (21.6 cm.) diam.

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

明末/清初 青花人物故事圖花盆

來源:

倫敦私人珍藏



143



144

**TWO LARGE BLUE AND WHITE 'LOTUS' VASES AND COVERS**

KANGXI PERIOD (1662-1722)

Each vase is decorated to the exterior in vibrant tones of cobalt blue with a dense network of lotus scroll, below two lappet bands to the neck of one vase and a band of stylised flower heads to the other. The covers are both decorated with further lotus scroll surrounding the knob final.

The largest, 29 in. (73.7 cm.) high

(2)

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

清康熙 青花纏枝蓮紋大蓋瓶兩件

來源:

倫敦私人珍藏



145

**A GROUP OF TWENTY-NINE PAINTED POTTERY FIGURES**  
MING DYNASTY (1368-1644)

Decorated in various colors, the group comprises four horse riders, two saddled horses and twenty three grooms. Each figure is modeled in different posture with a separately molded head.

15½ in. (39 cm.) high, the largest

(29)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

Chinese Porcelain Company, New York.

明 彩繪陶俑及陶馬二十九件

來源:

紐約Chinese Porcelain Company

倫敦私人珍藏



(detail)







146

PROPERTY FROM A PRIVATE ENGLISH COLLECTION (LOTS 146-149)

Christie's is delighted to offer this collection of jade carvings, purchased by the vendor's grandmother in the mid-1950s. She acquired many of her jade carvings from the renowned London dealer Spink & Son Ltd, three of which were sold in these rooms in May 2019. The vendor's grandmother was also a benefactor of Durham University's Oriental Museum to whom she donated several Chinese works of art.

**146**

**A PALE GREENISH-WHITE AND RUSSET JADE BUFFALO**

18TH CENTURY

The stone is finely carved as a recumbent buffalo with its legs tucked under the raised head. Its backbone, tail and horns are finely detailed. The jade has some areas of russet inclusions.

3 in. (7.6 cm.) wide.

£6,000-10,000

US\$7,500-12,000

€6,800-11,000

**PROVENANCE:**

Collection of Lady Paget (b.1933).

With Spink & Son Ltd., London, 1 August 1956.

清十八世紀 青白玉臥水牛

來源:

Lady Paget (1933年生)珍藏

倫敦Spink & Son Ltd, 1956年8月1日

英國私人珍藏, 由藏家祖母於1950年代所購, 家傳至今



147

**147**

**A PALE BROWNISH-RUSSET JADE 'MYTHICAL BEAST' CARVING**  
MING DYNASTY (1368-1644)

The pebble form stone is carved as a recumbent mythical beast with its legs tucked under the body resting on clouds. The mane, ear and tail are finely detailed. The stone is of a pale brown tone with areas of honey brown and russet inclusions.

2½ in. (6.7 cm.) wide, with zitan stand.

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

**PROVENANCE:**

Private English Collection, acquired by the vendor's grandmother in the 1950s, and thence by descent within the family.

明 青玉瑞獸

來源:

英國私人珍藏, 由藏家祖母於1950年代所購, 家傳至今



148

**A GREENISH-WHITE AND RUSSET JADE 'BUDDHIST LION'  
WATER-DROPPER**

17TH CENTURY

The jade is carved as a large Buddhist lion with its head turned to one side, the brocade ball under one paw, and a smaller lion climbing on its back. The finial is carved as a recumbent *chilong*. The stone is of a pale greenish-white colour with dark russet and grey inclusions.

3½ in. (8 cm.) wide

£5,000-10,000

US\$6,300-12,000

€5,700-11,000

**PROVENANCE:**

Private English Collection, acquired by the vendor's grandmother in the 1950s, and thence by descent within the family.

明末清初 十七世紀 青玉瑞獅戲球水滴

來源:

英國私人珍藏, 由藏家祖母於1950年代所購, 家傳至今



148

149

**A GREENISH-WHITE JADE BIXIE-FORM WATER DROPPER**

18TH CENTURY

The mythical beast is carved in a crouching position with an earcup protruding from its mouth. It has bulging eyes and horns that extend back to flank the aperture to its back. Its mane, horns and haunches are skillfully worked in relief and finely detailed. The stone is of a greenish-white colour with pale russet inclusions.

3½ in. (9.2 cm.) long

£5,000-10,000

US\$6,300-12,000

€5,700-11,000

**PROVENANCE:**

Private English Collection, acquired by the vendor's grandmother in the 1950s, and thence by descent within the family.

The present lot may be compared to the jade *bixie*-form water dropper from the Tsui Museum of art sold at Christie's New York on 22-23 May 2012, lot 1896 and another, also sold at Christie's New York, 19 March 2009, lot 634.

清十八世紀 青玉瑞獸水滴

來源:



149





150

PROPERTY OF A PRIVATE EUROPEAN GENTLEMAN (LOTS 150-152)

**150**

**A GREENISH-WHITE AND GREY JADE 'BUDDHIST LIONS' GROUP**

The jade is finely carved as a large crouching lioness with its head facing two lion cubs, a brocade ball with long ribbons between them. The stone is of an even greenish-white tone and dark grey tone. 5¼ in. (13 cm.) wide, with zitan stand.

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

巧色玉雕臥獅把件

來源:

歐洲私人珍藏

**151**

**A GREENISH-WHITE AND GREY JADE 'LUOHAN AND GROTTO' GROUP**

The jade is of irregular shape and carved deeply with a meditating *luohan* in a mountain cave with overhanging rocks. The reverse is carved with two deer and pine branches between rocks. The darker grey part of the jade is incised with an imperial poem in praise of tranquil forests and a clear stream under the mountain. The stone is of a pale green and grey tone with some russet inclusions. 5¼ in. (13.4 cm.) high, with zitan stand

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

青白玉羅漢修行山子

來源:

歐洲私人珍藏



151

**152**

**A GREENISH-WHITE AND GREY JADE 'LUOHAN' CARVING**

The jade is carved as a smiling *luohan* in front of a grotto, his body covered in loose robes and seated on a overhanging rock. The wall of the grotto has an inscription. The stone is of a pale greenish-white tone with grey inclusions. 3¾ in. (9.5 cm.) high, zitan stand

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

The inscription identifies the depicted figure as the Eighth Arhat Kanakabharadvaja, one of the Sixteen Arhats or Luohans.

巧色玉羅漢修行山子

來源:

歐洲私人珍藏



152



PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

**153**

**A LARGE PALE GREENISH-WHITE JADE RUYI/SCEPTRE**  
QING DYNASTY (1644-1911)

The curved shaft is finely carved to the centre with a leafy peach branch and a bat in flight. The *ruyi*-shaped head is decorated with two carps encircling a swastika below a further bat in flight. The stone is of an even pale greenish-white colour.

19½ in. (49.5 cm) long

£20,000-40,000

US\$25,000-49,000

€23,000-45,000

清 青白玉雙魚紋如意

來源:

歐洲私人珍藏





**\*154**

**A VERY RARE FAUX BRONZE' MOON FLASK**

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

The moon flask is moulded to either side of the body with a pair of archaistic *kui* dragons with scrolling bodies, surrounding a central *shou* roundel, all on an intricately worked diaper ground, encircled by a classic scroll border. The neck and foot are decorated with a band of stiff leaves, between a pair of animal mask handles applied to the shoulders. The flask is covered in a greenish-brown glaze dusted with gilt and embellished with bluish splashes, in imitation of bronze patina.

17 in. (43.2 cm.) high

£600,000-800,000

US\$750,000-990,000

€680,000-900,000

**PROVENANCE:**

Collection of O. du Sartel, prior to 1881.

Sale of the collection of O. du Sartel, Hôtel Drouot, Paris, 3-5 April 1882, lot 130.

Property from a private French collection.

**LITERATURE:**

O. du Sartel, *La Porcelaine Chinoise*, 1881, pl. XXXII, no. 157.

清乾隆 仿古銅釉描金夔龍壽字紋雙獸耳抱月瓶  
六字篆書款

來源:

O. du Sartel珍藏·1881年前所購

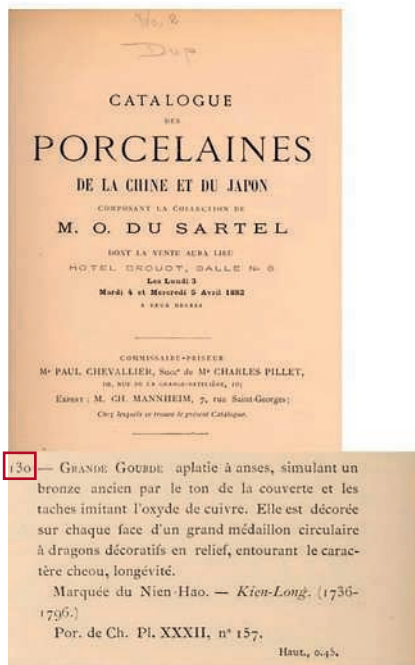
巴黎Hôtel Drouot·1882年4月3-5日·拍品130

出版:

1881年O. du Sartel著《La Porcelaine Chinoise》·圖XXXII·157號



(base with mark)



(Detail, catalogue of O. du Sartel, Hôtel Drouot, Paris 3-5 April 1882)

(Image of the current lot in the O. du Sartel, *La Porcelaine Chinoise*, 1881)













The concept of 'imitation' has been a recurring theme in the arts of China for centuries but became especially prolific in the imperial arts and ceramics of the Qianlong period, in the replication of previous forms, glazes and designs, as well as in the simulation of the appearance and feel of one material through another. Inherently valuable materials such as lacquer, bronze, agate and turquoise, as well as more ordinary materials such as wood and attractive stones were simulated on ceramics.

The Qianlong emperor was an avid collector of antiques and, following in the footsteps of the Northern Song Emperor Huizong (1100-1118), he commissioned numerous illustrated catalogues of his vast collection. His fascination for ancient culture led to a contemporary fashion for artworks being reproduced in historic style. He also greatly appreciated the arts of the West and was inspired by European missionaries such as Giuseppe Castiglione, who were present at the imperial courts, to commission imperial works of art incorporating Western artistic techniques. The emperor was particularly intrigued by the concept of *trompe*

*l'oeil* or 'trick of the eye', as shown by the murals in the Palace of Tranquility and Longevity, *Ningshou Gong*, an area of the Forbidden City built especially for his retirement, representing a 'microcosm' of all things that he appreciated most. Through the use of Western perspective techniques, these impressive murals deceive the viewer into believing that the room extends into the walls and beyond.

It is within this context that the production of the current rare 'imitation bronze' moon flask took place. The imitation of archaic bronze patina on porcelain is more commonly seen on vessels which, as well as imitating the look of bronze material, also replicate the form of ancient bronze vessels from the Shang or Zhou dynasties. This particular vessel is unusual because it combines a shape usually seen in previous porcelain examples with the look and feel of an archaic bronze ware. In this case, the moon flask form is based on Chinese ceramics of the early Ming dynasty, 15th century, which were in turn inspired by Islamic metalwork or glass.



Despite the unusual form displayed by the current flask, the decorative technique is comparable to several other known examples of the Qianlong period. The effect of an ancient metallic surface, with malachite encrustations is cleverly portrayed through the use of a teadust glaze, dusted with gilt highlights and enamelled with blue-green 'robin's egg' splashes. This effect is seen on a *gu*-form vessel with impressed Qianlong seal mark and of the period in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, vol. 39, Hong Kong, 1999, p. 169, no. 150. Two other examples, also of *gu*-form, were previously sold at Christie's; one from the J.M. Hu collection sold at Christie's Hong Kong, 30 May 2005, lot 1239 (fig. 1) and the other from a private collection, sold at Christie's New York, 15 September 2011, lot 1602. Four other notable examples with similar decorative palette and technique but without the teadust-glazed ground and all of archaic bronze form, including a *fanglei*, a *fangding*, a *hu* and a *fanggu* are in the collection of the Shenyang Imperial Palace Museum, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum, The Chinaware volume the second part*, Shenyang, 2007, pp. 210-215, nos. 1-4.

Although these examples all exhibit similar decorative techniques to the current flask, there appears to have been some variation in the methods for the imitation of bronze on porcelain during the Qianlong reign. In some cases, a *café-au-lait* glaze was used as the ground and the decorative details were painted in gilt enamel. See, for example, an archaistic *ding*-form vessel in the

collection of the Palace Museum, Beijing, illustrated in *The All Complete Qianlong: the Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, p. 256, no. II-3.49. Other *faux*-bronze porcelain wares of the Qianlong period achieve the appearance of cast bronze through the use of intricate carved decoration, covered in a matt dark brown glaze. A magnificent and very rare pair of imitation archaic bronze *hu*-form vases were sold at Christie's Paris, 19 December 2012, lot 104 (fig. 2) and display this technique beautifully.

Examples of non-archaic forms decorated with simulated bronze surface include a tripod washer and a square-form two-handled vase, both in the collection of the National Palace Museum, Taipei, illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, 2002, p. 173, no. V-6 and p. 175, no. V-9. The vase (fig. 3) is particularly intriguing when compared with the current moon flask. It is decorated with stylised *shou* roundels to the body, reserved on a classic scroll diaper ground, almost identical to those seen on the moon flask under discussion.

The current moon flask is representative of the Qianlong Emperor's personal tastes. It incorporates elements of China's artistic past in its bronze-like decoration, as well as its 15th century form and makes reference to the Western concept of *trompe l'oeil* by tricking the viewer into believing they are in fact looking at an object made from bronze rather than porcelain. It is truly symbolic of the artistic circumstance of its era, demonstrating innovation, imperial aesthetic taste and sensitivity to Western artistic concepts.



Fig. 1: A *faux* bronze *gu*-form vase, Christie's Hong Kong, 30 May 2005, lot 1239



Fig. 2: A pair of *faux* bronze *hu*-form vases, Christie's Paris, 19 December 2012, lot 104



Fig. 3: A *faux* bronze square-form two-handled vase, collection of the National Palace Museum, Taipei





155

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**155**

**A LARGE COPPER-RED-GLAZED BOTTLE VASE**

18TH CENTURY

The vase is potted with a pear-shaped bulbous body with a long slender neck. The body is covered with a rich copper-red glaze with a network of crackles, thinning to white towards the mouth rim and stopping just above the foot. 15¼ in. (38.8 cm.) high

£6,000-8,000

US\$7,500-10,000

€6,800-9,000

清十八世紀 紅釉膽瓶

來源:

歐洲私人珍藏

PROPERTY FROM A PRIVATE UK COLLECTION

**~156**

**A FLAMBÉ-GLAZED VASE, HU**

GUANGXU INCISED SIX-CHARACTER MARK AND OF THE PERIOD (1875-1908)

The vase is of archaistic *fang hu* form with twin tubular handles and is covered all over with a thick glaze of deep cherry red tone with purple streaks fading to a pale bluish-beige tone at the mouth, sides and handles.

12 in. (30.5 cm.) high

£6,000-10,000

US\$7,500-12,000

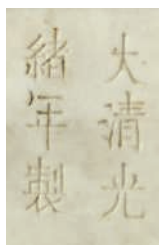
€6,800-11,000

Compare the present vase to a similarly decorated vase dated to the Daoguang period sold at Christie's London, 6 November 2012, lot 209. Another vase was sold at Christie's London, 13 Mar 2016, lot 621.

清光緒 窯變釉雙耳壺 六字楷書款

來源:

英國私人珍藏



(mark)



156

157

**A LANGYAO VASE**

KANGXI PERIOD (1662-1722)

The vase has a long cylindrical neck rising from a bulbous body, with two pierced oval sections to the foot. It is covered in a rich raspberry-red glaze, thinning to white at the mouth rim and stopping neatly at the foot. The base is inscribed in gilt with a poem, ending with a Qianlong *yiwei* cyclical date. 8 $\frac{5}{8}$  in. (21.8 cm.) high

£10,000-20,000

US\$13,000-25,000

€12,000-23,000

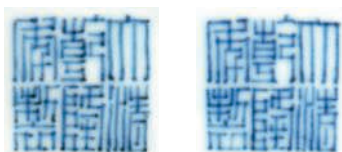
清康熙 郎窯紅釉穿帶直口瓶



(detail)







(marks)



158

PROPERTY OF AN ENGLISH GENTLEMAN

**158**

**A PAIR OF COPPER-RED GLAZED BOWLS**

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

Each bowl is covered to the exterior with a strawberry-red glaze, stopping just above the foot rim.

6 in. (15.3 cm.) diam.

(2)

£10,000-15,000

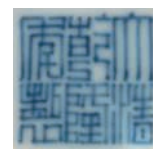
US\$13,000-18,000

€12,000-17,000

清乾隆 紅釉碗一對 六字篆書款

來源:

英國私人珍藏



(mark)

PROPERTY OF AN ENGLISH GENTLEMAN

**159**

**AN INCISED YELLOW-GLAZED BOWL**

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

The well potted bowl is incised to the exterior with four circular, five-petaled flower heads separated by clouds, all above a band of petal lappets. The interior is decorated to the centre with a single flower head. The interior and exterior are covered with a rich yellow glaze.

4 1/8 in. (11.3 cm.) diam.

£6,000-8,000

US\$7,400-9,800

€6,800-9,000



159

清乾隆 黃釉刻花卉紋碗 六字篆書款

來源:

英國私人珍藏

160

**AN AUBERGINE-GLAZED VASE, *MEIPING***

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

The finely potted vase with broad rounded shoulder is covered overall with a rich dark aubergine glaze. The base is also covered with the aubergine glaze over the incised mark.

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

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



(mark)

清乾隆 茄皮紫釉梅瓶 六字篆書刻款







161

△161

**A PAIR OF YELLOW-GLAZED INCISED FLORAL DISHES**  
YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE  
WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each dish is delicately incised to the exterior with a band of large flower heads and leafy scrolls, covered overall in a vibrant yellow glaze.  
5¼ in. (14.6 cm.) diam.

(2)

£5,000-8,000

US\$6,300-9,900  
€5,700-9,000

**PROVENANCE:**

Private French Collection.

Christie's Paris, 22 November 2006, lot 316.

Compare the present lot to a similar example illustrated in Liu Liang-yu, *Ch'ing Official and Popular Wares, A Survey of Chinese Ceramics*, Taipei, 1991, p.103. Also see a slightly larger pair of dishes with incised lotus scroll and Buddhist emblems, illustrated in R. Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 2, London, 1994, p. 232, no. 897

清雍正 黃釉刻纏枝蓮紋盤一對 雙圈六字楷書款

來源:

法國私人舊藏; 佳士得巴黎2006年11月22日拍賣, 拍品316號



162

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

162

**A CARVED YELLOW-GLAZED 'FIGURAL' BRUSH POT, BITONG**  
DAOGUANG INCISED SIX-CHARACTER MARK AND OF THE PERIOD  
(1821-1850)

The brush pot is finely carved to the exterior with the animated figure, charging on his horse amongst clouds, his right hand raised carrying a whip. He is followed by a barefoot attendant holding a vase of flowering branches. It is covered to the interior and exterior with a rich yellow glaze and the base is incised with the six-character Daoguang mark.

5¼ in. (13.4 cm.) high

£6,000-10,000

US\$7,500-12,000  
€6,800-11,000

**PROVENANCE:**

Private European Collection, acquired prior to 2000.

清道光 黃釉人物圖筆筒 六字篆書款

來源:

歐洲私人珍藏·2000年前所購



(mark)

163

**AN INCISED AUBERGINE-GLAZED 'DRAGON' VASE**

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

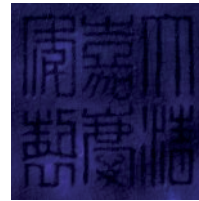
The well potted bottle vase with flaring mouth rim is finely incised to the bulbous body and neck with two confronted dragons amongst *ruyi*-shaped clouds, all above a band of waves and a band of classic scrolls to the foot rim, covered in a rich dark aubergine-glaze.

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

£10,000-20,000

US\$13,000-25,000

€12,000-23,000



(mark)

清嘉慶 茄皮紫釉雙龍紋瓶 六字篆書刻款





~164

**A FINE CELADON-GLAZED 'DOUBLE GOURD' VASE**

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

The elegant vase is covered in a glaze of pale sea-green tone ending in a neat line at the slightly rounded, unglazed foot encircling the countersunk base which is also covered in a celadon glaze.

12¾ in. (32.4 cm.) high, *hongmu* stand with John Sparks Ltd. label

£50,000-80,000

US\$63,000-99,000

€57,000-90,000

**PROVENANCE:**

John Sparks Ltd., London, according to label.

Property from a private English collection, acquired in the 1970s.

Double-gourd vases are also known as *dajiping* 'vase of good fortune', as the double gourd, or bottle gourd, symbolises fertility and good fortune. The shape and glaze colour of the present vase and related pieces appear to be a Qing interpretation of earlier Longquan celadon double-gourd vases from the Song dynasty, such as the example illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, p. 166, no. 484.

Vases of this type are more commonly seen with Qianlong marks and of the period (1736-1795) and would originally have been made with a matching cover. See for example, a vase and cover from the Qianlong period included in the exhibition *Splendour of the Qing Dynasty*, the Hong Kong Museum of Art, 1992, p. 345, no. 212. Another double-gourd vase with its original small cover from the Jingguantang Collection was sold at Christie's Hong Kong, 3 November 1996, lot 571, and again 28 October 2002, lot 723. Qianlong examples without covers include one from the Zande Lou collection, illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, p. 118, no. 42; one included in the *Exhibition of Qing Imperial Porcelain of the Kangxi, Yongzheng, Qianlong Reigns*, The Chinese University of Hong Kong, 1995, no. 69; and one illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, vol. I, Hong Kong, 1987, pl. 106. See, also, the vase sold at Christie's Hong Kong, 28 May 2014, lot 3308; and another from the Gordon Collection sold at Christie's New York, 24 March 2011, lot 1135.

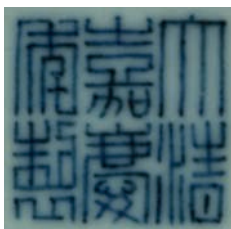
A rare example with Jiaqing mark and of the period was sold at Christie's Hong Kong, 7 July 2003, lot 683.

清嘉慶 豆青釉葫蘆瓶 六字篆書款

來源:

倫敦古董商John Sparks (標籤)

英國私人珍藏, 於1970年代購入



(mark)





## THE COLLECTION OF DRUE HEINZ (1915-2018) (LOTS 165-167)



Drue Heinz, Photo by H.J. Heinz II, Courtesy of the Heinz Family.

Drue Heinz (1915–2018) was a philanthropist and generous supporter of the literary and visual arts. She was an influential figure in cultural, social and literary circles in both the United States and Britain and a board member at a number of prestigious art museums: the Carnegie Museum of Pittsburgh, the Royal Academy in London and the Metropolitan Museum of Art in New York.

Over the course of her three-decade marriage to Henry J. ‘Jack’ Heinz II (1908-1987), of the Heinz foods empire, Drue, who was born in England, assembled a remarkable collection of fine and decorative arts. Much of her collection was formed after her marriage to H.J. Heinz in 1953. Although he joked that “My wife is the art connoisseur, I live from snowfall to snowfall,” Jack, the avid skier, was interested in and supported acquisitions.

Masterpieces from the Collection of Drue Heinz were included in the New York Impressionist and Modern evening sale in May this year, with further highlights offered in specialist sales throughout the year in London and New York.

THE COLLECTION OF DRUE HEINZ (1915-2018) (LOTS 165-167)

**\*165**

**A CLOISSONNÉ ENAMEL TRIPOD CENSER AND COVER**

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

The globular body rests on three cabriole legs and is decorated with meandering lotus scroll on a turquoise ground, beneath a *ruyi* border on the shoulder and a key-fret border encircling the mouth rim. The domed cover is set with reticulated panels enclosing front-facing dragons and surmounted by a tall dragon-form reticulated finial. The base has a Qianlong four-character incised mark

15¼ in. (38.7 cm.) high

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

清乾隆 掐絲琺瑯纏枝蓮紋雙耳三足爐 「乾隆年製」刻款

來源:

英國Drue Heinz(1915-2018)珍藏



(mark)





**\*166**

**A PAIR OF CLOISONNÉ ENAMEL GU-FORM VASES**

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

Each vase is supported on a splayed foot and decorated to the rounded sides with lotus scrolls in bright enamels on a turquoise ground. The tapering neck is flanked by two rings suspended from archaic handles, and the mouth and foot rims are encircled by key-fret borders. The bases have Qianlong four-character marks within a double-square.

11¼ in. (29.8 cm.) high

(2)

£10,000-20,000

US\$13,000-25,000

€12,000-23,000

The shape of the present vase is inspired by ancient archaic bronzes of the Shang (1600-1100 BC) and Zhou (1100-256 BC) dynasties and represents the fashion and taste for archaism during the Qianlong reign. A similarly shaped vase without handles with incised Qianlong mark and of the period was sold at Christie's London, 11 May 2010, lot 110.

清乾隆 掐絲琺瑯纏枝蓮紋雙耳觚式瓶一對 「乾隆年製」刻款

來源:

英國Drue Heinz(1915-2018)珍藏



(marks)



**\*167**

**A PAIR OF CLOISONNÉ ENAMEL 'ELEPHANT-HEAD HANDLE'  
TRIPOD CENSERS AND COVERS**

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

Each censer is decorated with scrolling lotus tendrils on a turquoise ground, supported on three caparisoned elephant-head legs set with hardstones. The reticulated and tiered cover is decorated with further lotus scrolls below an elephant-form finial.

12½ in. (31.7 cm.) high

(2)

£15,000-25,000

US\$19,000-31,000

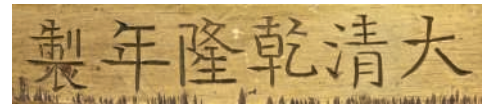
€17,000-28,000

This pair of censers may be compared with a very similar *cloisonné* censer with reticulated cover and elephant-form legs with Qianlong mark, which was sold at Christie's London, 9 November 2007, lot 56.

清乾隆 掐絲琺瑯纏枝蓮紋雙象耳三足爐一對「大清乾隆  
年製」刻款

來源:

英國Drue Heinz(1915-2018)珍藏



(marks)







168

**168**

**A LARGE CLOISSONNÉ ENAMEL MOONFLASK**

QING DYNASTY (1644-1911)

The moonflask is applied to either side of the garlic-head neck with gilt dragon-form handles and is boldly decorated in bright enamels to the circular body with a large phoenix amongst a dense, leafy ground with peonies of different sizes and colours, including a large central red and white peony. 25½ in. (65 cm.) high

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

The present lot may be compared with a large *cloisonné* enamel moonflask (52 cm. high) decorated with peonies, but without the phoenix, from the collection of David B. Peck III sold at Christie's New York, *Rivers of Colour: Cloisonné Enamels from Private American Collections*, 18 September 2014, lot 640.

清 掐絲琺瑯富貴鳳凰紋雙龍耳蒜頭抱月瓶



169

PROPERTY OF A EUROPEAN GENTLEMAN

**169**

**A LARGE CLOISSONNÉ ENAMEL BALUSTER VASE**

QIANLONG PERIOD (1736-1795)

The vase is decorated to the body with four seasonal birds and flowers medallions between scrolling lotus. The shoulder is encircled with a band of deer amongst *lingzhi* sprays below eight fitted studs incised with the Eight Buddhist Emblems. The neck is similarly decorated with bats and tassels amongst tendrils and is applied with two gilded dragon-handles. 28¼ in. (71.8 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Sotheby's New York, 26 November 1991, lot 398.

Compare the present *cloisonné* vase to a similarly decorated and shaped *hu*-vase with Qianlong mark in the Pierre Uldry collection illustrated by Helmut Brinker and Albert Lutz in *Chinese Cloisonné: Pierre Uldry Collection*, London, 1989, pl. 281.

清乾隆 掐絲琺瑯花鳥紋雙龍耳大瓶

來源:

紐約蘇富比1991年11月26日, 拍品398

歐洲私人珍藏



**\*170**

**A PAIR OF CLOISONNÉ ENAMEL GU-FORM VASES**

QING DYNASTY (1644-1911)

Each vessel is intricately decorated to the flared neck with stylised cicada blades above a band of serpents, interspersed with archaic *taotie* motifs, all reserved on a classic scroll diaper ground. The bulbous mid section and foot are decorated with further *taotie* divided by vertical flanges. The interior of the rim is adorned with elaborate animal masks.

12¼ in. (31.2 cm.) high

(2)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

清 掐絲琺瑯饕餮紋觚一對



~171

**A RARE CLOISONNÉ ENAMEL 'DRAGON' CENSER AND COVER**  
17TH CENTURY

The censer is decorated to the compressed bulbous body with two confronting dragons in pursuit of the flaming pearl, flanked by two cast and gilded mythical beast-handles, all resting on three stout feet decorated with blossoms and tendrils. The domed cover is decorated with three stylized *shou* characters amongst *ruyi*-shaped clouds below the pierced 'cloud' finial resting on a band of cast *ruyi*-heads.

7¼ in. (18.5 cm.) across handles, *hongmu* stand

£25,000-30,000

US\$31,000-37,000

€29,000-34,000

明末清初十七世紀 掐絲琺瑯雙龍戲珠紋雙耳三足蓋爐



■~172

**A SOAPSTONE-INSET HUALI BOX AND COVER AND A  
EUROPEAN PINE WOOD STAND**

18TH CENTURY

The box is inlaid to the top of the cover with a rectangular soapstone panel framed by a thin wood border, carved in low relief to depict a scene of ladies in a court setting beside a pavilion and *wutong* tree, all surrounded by eight rectangular cartouches enclosing mythical beasts, floral sprays and precious antiques, highlighted in blue, red and green pigments. The inlaid sides are decorated with two 'ladies' panels to the front and panels of flowers, fruits, precious objects and aquatic animals to the sides and back. The interior is divided into compartments and the inside of the cover is lacquered black and painted with floral branches, a butterfly and a bird.

The box, 18½ in. (47 cm.) wide, European pine wood stand

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

清十八世紀 花梨木嵌壽山石仕女圖蓋盒配歐洲木座



(Detail)



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**173**

**A PAIR OF DOUCAI CONICAL 'DRAGON' BOWLS AND COVERS**

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

The conical bowls and domed covers are finely enamelled to the exterior with a yellow and a green five-clawed dragon above crashing waves in pursuit of the flaming pearl. The mouth rims have small v-shaped indentations.

8½ in. (20 cm.) diam.

(2)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

**PROVENANCE:**

H.R.H. Prince Henry, The Duke of Gloucester, K.G., K.T., K.P. (1900 - 1974)

Mrs. L. H. Goris; Christie's London, 12 May 1975, lot 155.

Private English Collection, amassed in the UK in the 1970s and thence by descent within the family.

A pair of bowls and covers of this pattern and of the Yongzheng period are illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no. 230. A single bowl and cover was sold at Christie's Hong Kong, 3 June 2015, lot 3147.

清雍正 鬥彩雲龍紋蓋碗一對 雙圈六字楷書款

來源:

英國格洛斯特公爵(1900-1974)舊藏

L.H. Goris 女士珍藏; 倫敦佳士得1975年5月12日, 拍品155

英國私人珍藏, 約1970年代購自英國, 家傳至今。



(marks)







Lot 174, *in situ*

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

~174

**AN UNUSUAL LARGE PAIR OF DOUCAI 'CRANE' VASES, MEIPING**  
18TH CENTURY

Each vase is decorated to the tall sides with twelve cranes in flight, all outlined with underglaze blue and decorated with white enamels, set against a ground of *ruyi*-shaped clouds in the colourful *doucai* palette highlighted in gilt.

17½ in. (44.5 cm.) high, *hongmu* stands

(2)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Acquired by the current vendor's grandfather during his stay in China in the early 20th century, thence by descent within the family.

Compare the present pair of vases to a similar vase sold at Christie's London, 13 May 2008, lot 249.

清十八世紀 鬥彩雲鶴紋梅瓶一對

來源:

英國私人珍藏，現藏家祖父於20世紀初在中國所購，家傳至今







(reverse)

PROPERTY FROM A PRIVATE  
SCOTTISH COLLECTION

**175**

**A DOUCAI 'LONGEVITY' DISH**

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

The dish is decorated to the interior with a central  
medallion depicting a fruiting peach tree, with the  
branches forming a stylised *shou* character beside  
rocks and a *lingzhi* spray. The exterior is similarly  
decorated with three further branches between  
meandering *lingzhi* sprays.

5¾ in. (14.6 cm.) diam.

£10,000-20,000

US\$13,000-25,000

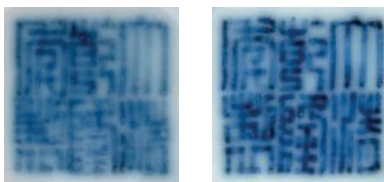
€12,000-23,000

Compare the present lot to a similar dish of the  
same period sold at Christie's Hong Kong, 4  
October 2016, lot 163.

清乾隆 鬥彩壽字紋盤 六字篆書款

來源:

蘇格蘭私人珍藏



(marks)



# Δ\*176

## A PAIR OF FAMILLE VERTE 'MONTH' CUPS

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

Each cup is finely enamelled to the deep flaring sides with clusters of narcissi growing beside blue ornamental rocks and roses, emblematic of the eleventh month of the calendar year.

2¾ in. (6 cm.) diam.

(2)

£10,000-20,000

US\$13,000-25,000

€12,000-23,000

### PROVENANCE:

A private Asian collection

Christie's Hong Kong, 28 November 2006, lot 1549

This pair of cups was made in imitation of the Kangxi month cups, such as the set of twelve from the Percival David Collection illustrated by Rosemary F. Scott in *For The Imperial Court, Qing Porcelain from the Percival David Foundation*, London, 1997, p 83. A set of twelve Kangxi month cups sold in these Rooms, 18 March 1991, lot 543. A single *famille rose* month cup with a Qianlong mark and of the period sold at Christies Hong Kong, 26 November 2014, lot 3371. The present Qianlong cups lack the poems that are usually inscribed beside the main decorative side.

清乾隆 五彩花神盃一對 六字篆書款

來源:

亞洲私人舊藏

香港佳士得2006年11月28日拍賣, 拍品1549號



†177

**A PAIR OF LARGE FAMILLE ROSE FIGURES OF PHOENIXES**

QIANLONG PERIOD (1736-1795)

Each phoenix is elaborately modelled perched upon a pierced rocky base with one claw raised, head held high and beak open to reveal its tongue. Its feathers are exquisitely applied and detailed, intricately overlapping and cascading down the neck, back and tail, painted in vibrant tones of orange, green, purple, blue and yellow.

21 in. (53.3 cm.) high

(2)

£40,000-60,000

US\$50,000-74,000

€46,000-68,000

Compare a very similar pair of *Famille Rose* models of Phoenixes, in the same palette of enamels, illustrated in *Chinese Porcelain and Hardstones*, Edgar Goré & J.F. Blacker, London, 1911, pl. 97. Of particular note, are the details of the birds tails, which are virtual identical to the tails of the Phoenixes in the current lot.

Two other very similar single examples, from the collection of M. v. Wassermann and also dating to the Qianlong period, were exhibited in the *Ausstellung Chinesischer Kunst*, Berlin 1929, p.383, entries 1052 and 1053

清乾隆 粉彩描金鳳凰一對







## The Phoenix - King of the Birds

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

The bird that dominates the decorative arts of China is the mythical phoenix – the King of Birds, which is magnificently represented by the pair of intricately modelled, and brilliantly coloured birds in the current sale. In Chinese mythology the phoenix has many auspicious associations. It is one of the *si ling* – the creatures of the four quarters – who represent each of the four cardinal directions. The phoenix represents the South. It is sometimes referred to as *danfeng* 'red' or 'cinnabar' phoenix because it is said that the bird was born in the *danxue* Cinnabar Cave. It was believed that this cave faced the sun and thus the phoenix represents the warmth of the sun and encompasses the *yang* (male) principle of light, warmth and righteousness. This association has also led to the belief that the phoenix can influence the birth of boy babies. There are many depictions of a phoenix, or pair of phoenixes, surrounded by many other birds. This emphasises the status of the phoenix as the king of birds and gives rise to the phrases *bainiao chao huang* 'hundred birds paying court to the phoenix', and *bainiao chao wang* 'hundred birds paying homage to the king'.

As in the case of the *qilin*, it was believed that the phoenix would only appear when China enjoyed an era of peace and prosperity. It was also thought that the appearance of a phoenix portended the rise of an able ruler or the birth of a great man. Legend states, for example, that a phoenix appeared prior to the birth of Confucius. The benevolence of the phoenix is underlined by the fact that it does not eat other creatures, not even insects, but is thought to eat bamboo seeds. This suggests that it eats infrequently since bamboo famously flowers very rarely. Legend has it that the favourite perch of the phoenix is the *wutong* Chinese parasol tree (*Firmiana simplex*), which is sometimes used to provide a rebus for 'together' in decorative motifs.

The phoenix is also associated with feminine beauty and is the symbol of the empress. The empress' crown was traditionally embellished with a phoenix, and phoenixes were often embroidered on the robes of empresses. The *long* dragon and the phoenix, as the senior and most auspicious of the animals and birds, were often depicted together. The dragon being both the symbol of the emperor and the mythical creature representing the Eastern quadrant, was complemented by the phoenix, which was both the symbol of the empress and represented the Southern quadrant. Together these creatures also represent auspicious omens *longfeng chengxiang*.

In some depictions of two phoenixes the male and female birds – *feng*, the male phoenix, and *huang*, the female phoenix – are differentiated by the style of their long tails. One bird has normal long tail feathers and the other has long scroll-like tail feathers. However, in many depictions, such as the current pair of birds, no distinction is made between male and female. When modelled in three-dimensions the colours of the tail feathers appear to have been chosen simply on aesthetic grounds, but elsewhere the tail feathers appear in the five colours of the five cardinal virtues – *ren* benevolence, *yi* righteousness, *li* propriety, *zhi* knowledge and *xin* sincerity – all of which are associated with the phoenix. When a pair of phoenixes appears together, they are often shown either singing (as the current pair appear to be doing) or flying *fenghuang yufei*, and this offers the wish *shuangfeng heming* 'May you have a harmonious marriage'.



178

**A FAMILLE ROSE 'LOTUS VIEWING'  
LARGE DISH**

YONGZHENG PERIOD (1723-1735)

The large dish is decorated to the interior with a scene depicting the emperor, the empress and court ladies on a large canopied boat, surrounded by further ladies and attendants in smaller boats, viewing lotus blossoms on a pond. The rim is decorated with four leaf-shaped figural cartouches reserved on a seeded-ground with flowering branches.

17 in. (43.2 cm.) diam.

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

**PROVENANCE:**

With Cohen and Cohen, London.

Compare to a similar decorated dish also from the Yongzheng period sold at Christie's London, 30 April 2015, lot 87.

清雍正 粉彩采蓮圖大盤

來源:

倫敦古董商 Cohen and Cohen



178

179

**A FAMILLE VERTE 'WATER MARGIN' DISH**

KANGXI PERIOD (1662-1722)

The dish is finely decorated to the centre with three military characters from the popular novel *The Water Margin*, *Shuihu Zhuan*, each holding a sword, a polearm and a book, their armour finely enamelled and highlighted in gilt. The base has a three-character *Wenxin Zhai* mark in underglaze blue within a double-circle.

8½ in. (20.7 cm.) diam.

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

Two of the three figures on the present dish can be identified by the signs suspending from their belts as characters from the popular novel *Shuihu Zhuan*: The figure on the right holding a sword is Liu Tang, standing opposite Dai Zong holding a polearm. This dish belongs to a set of decorated dishes similarly inspired by Chen Hongshou's illustrations in *The Water Margin*, published in 1657. A distinct feature of these dishes is the absence of any backdrop or complementary pattern in the background. Compare to a set of four similar decorated dishes in the Victoria and Albert Museum, London, one illustrated in Rose Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1986, p. 102-103, no. 81. Another dish from the Shanghai Museum is illustrated by Wang Qingzheng, *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, p. 305, no. 132. Compare also to another dish sold at Christie's New York, *Marchant: Nine Decades in Chinese Art*, 14 September 2017, lot 741.



179

清康熙 五彩「水滸傳」盤





180

**A PAIR OF MASSIVE AND SUPERBLY-DECORATED FAMILLE ROSE  
BALUSTER JARS AND COVERS**

YONGZHENG PERIOD (1723-1735)

Each jar is finely decorated in bright enamels with elaborately dressed and coiffured equestriennes riding through a garden with a trellis covered in flowering plants to one side, with two scholars and an attendant at leisure in a gazebo, all below a *ruyi*-shaped border decorated with a peony floral pattern, the conforming covers further decorated with a figural hunting scene and surmounted by a bud-shaped finial. The bases are unglazed.

30 $\frac{3}{4}$  in. (78.5 cm.) high

(2)

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

**PROVENANCE:**

Private European collection, amassed in the 1950s.

清雍正 粉彩「楊門女將」圖將軍罐一對

來源:

歐洲私人珍藏, 於1950年代所藏





## Fit for a Palace: A Pair of Large *Famille Rose* Lidded Jars

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

This pair of famille rose lidded jars is remarkable both for its large size and also for the exceptional quality of its overglaze enamel decoration. The enamels themselves are of very high quality, with unusual clarity and brilliance, while the painting has been executed with particular skill. Superb monumental vessels of this type were not only appreciated in China, but were much sought-after by the royal and aristocratic owners of palaces and stately homes in Europe, where their display reinforced the grandeur of the palaces and exquisite taste of their owners.

The main decoration on both jars depicts beautifully dressed and coiffured equestriennes riding at full pelt through a garden and away from a mansion with a trellis covered in flowering plants to one side. This was a popular decorative theme on large, high-quality porcelains of the 18th century, but its interpretation has been the subject of some debate amongst art historians. The most usual interpretation is that these ladies represent the female generals of the Yang family. The stories concerning the Generals of the Yang Family derive from a mixture of history, folk tales, plays and novels. The stories take place during the Song dynasty between approximately AD 960 and 1050, and celebrate both the military abilities and the ultimate loyalty of succeeding generations of the Yang family to the Song emperors in their battles against the Khitans of the Liao and the Tanguts of the Xi Xia. At least three of the Yang family protagonists are historical figures – Yang Ye (d. AD 986), Yang Yanzhao (c. 958-1014) and Yang Wenguang (d. 1074), but the tales are mostly fictional – beginning as legends, then being retold in plays during the 14th and 15th centuries, and providing the substance of novels in the 16th-19th century. The two most famous of the Ming dynasty novels are *Records of the Two Songs, South and North* (Liang Song Nanbei Zhizhuan) by Xiong Damu, and *Popular Romance of the Loyalty and Bravery over Successive Generations of the Yang Family* (Yang Jia Fu Shidai Zhongyong Tongsu Yanyi) by Qinhuai Moke (probably the nom de plume of Ji Zhenlun) – both originally written in the 16th century.

While in these pre-Qing versions of the Yang family tales it is the male members of the family who dominate, even in these some of the female characters demonstrate their mettle. She Saihua, the wife of Yang Ye, is credited with joining her husband in battle and shooting one of the invaders with an arrow. Other women from the Yang family administered a serious beating to an official who was disrespectful of the family epitaph, erected on Emperor

Zhenzong's orders. Yang Ye's daughter crossed the border alone to bring back her father's remains and his golden sabre. However, it is the later part of the story that is celebrated in the theme of the Female Generals of the Yang Family. After the death of Yang Yanzhao, the Yang family was bereft of men of military age, and so twelve of the women of the Yang family are supposed to have joined the campaign against the Xi Xia and proved themselves brave and able soldiers, while exacting revenge for the death of their menfolk. This part of the story became more popular in the Qing dynasty and the Jiaqing emperor (1796-1820) ordered the stories about the generals of the Yang family to be included in *Song Book to Enlighten Generations* while in the 19th and 20th centuries it was the subject of operatic performances.

The equestriennes depicted on the current jars and similar large 18th century vessels are often thought to be the female generals of the Yang family leaving their home and riding out to join the loyal troops. However, there is another interpretation of the scene on these jars and other vessels. It is suggested that the scenes come from an historical novel *Sui Tang Yanyi* (Romance of the Sui and Tang) by Zhu Renhuo (active 1675-1695), which is loosely based on events believed to have taken place in the Sui and Tang dynasties. Once again, the name Yang is involved; in this case Emperor Yang of the Sui dynasty (r. AD 604-618), who is regarded as possibly guilty of patricide, a tyrant, but who also embarked on great building projects, such as the Grand Canal and the Great Wall. Emperor Yang also built a luxurious palace at Luoyang and is reported to have required his concubines to find novel ways to entertain him. It may be Emperor Yang who is depicted in the current jars, seated on a balcony watching the equestriennes. In which case the scene shows some of his concubines re-enacting for the emperor's amusement, the story of famed Han dynasty beauty Wang Zhaojun, who was sent, against her will, across the border to marry Huhanye Chanyu leader of the Xiongnu Empire in order to cement a political alliance.

Whichever interpretation of the scenes is accepted, the depictions are exceptionally fine. The jars also bear unusual details on their lids. The bud-shaped finial bears a delicate golden chrysanthemum, while the part of the lid just below the finial has an unusual, but visually effective band which includes well-painted peaches – symbols of longevity – which fully utilise the rich pink enamel. Such magnificent jars would undoubtedly have graced a noble house, adding to the splendour of its furnishings.







\*181

**A PAIR OF FAMILLE ROSE COCKERELS**

QIANLONG PERIOD (1736-1795)

The cockerels are modelled in mirror image perching on mottled green rocks, with their heads turned to one side. The feathers are finely detailed in bright *famille rose* enamels with the combs and wattle decorated in iron-red.

11½ in. (29.5 cm) high

(2)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

This pair of cockerels may be compared to a similarly-decorated pair dated to the 18th Century in the collection of Philadelphia Museum of Art, Accession Number 1955-50-158.

清乾隆 粉彩雄雞一對



~182

**A PAIR OF LARGE FAMILLE ROSE CAPARISONED ELEPHANTS**  
JIAQING-DAOGUANG PERIOD (1796-1850)

Each elephant is modelled standing foursquare with its head turned to one side, wearing a saddlecloth enamelled to each side with a stylised *shou*-character above a large lotus blossom. Each saddle supports a detachable *gu* vase decorated with lotus blossoms amongst scrolling tendrils and lappets. 12½ in. (31.5 cm.) high, *hongmu* stands (2)

£30,000-50,000

US\$37,000-62,000  
€34,000-56,000

The imagery of an elephant carrying a vase represents the rebus *taiping youxiang*, which can be translated as 'may there be a peaceful reign'. This auspicious theme can be seen not only in porcelain, but also in various media such as *cloisonné* enamel, metalwork, jade, and painting. A similar pair of elephants dated to the Qianlong period was sold at Christie's London, 9 May 2017, lot 95.

清嘉慶/道光 粉彩太平有象一對







(another view)

183

**A LARGE FAMILLE ROSE CELADON-GROUND HU-FORM 'LANDSCAPE' VASE**  
JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD  
(1796-1820)

The vase is decorated to either side of the bulbous body with a shaped cartouche enclosing a scene of scholarly figures beside pavilions and *wutong* trees, surrounded by mountainous landscape, all on a celadon-glazed ground. The neck is flanked by a pair of stylised handles decorated with C-scrolls in raised slip. 18½ in. (47 cm.) high

£80,000-120,000

US\$99,000-150,000  
€91,000-140,000

The bold painterly style of the present lot can be compared to the 'landscape' bowls commissioned in sets of ten that were produced from the Jiaqing period onwards; these are listed by Geng Baochang in *Mingqing Ciqi Jianding, Ming and Qing Porcelains on Inspection*, Forbidden City Publishing, 1993, p. 293, as depicting the West Lake in Hangzhou, the Yangzi River, Mount Lu and the Dongting Lake, Hunan province. A pair of two such bowls were sold in Christie's London, 15 May 2012, lot 322 and in Christie's Hong Kong, 29 April 2001, lot 517. Also see a pair of massive 'landscape' vases which were sold in Christie's London, 6 November 2012, lot 246.



(mark)

清嘉慶 豆青地粉彩山水圖雙耳壺 六字篆書款







184



#### 184

**A SMALL BLUE AND WHITE 'LOTUS' DISH**  
YONGZHENG SIX-CHARACTER MARK  
WITHIN A DOUBLE-CIRCLE AND OF THE  
PERIOD (1723-1735)

The dish is decorated to the interior with a large central lotus blossom resting on leafy tendrils. The wall is decorated with six floral heads amongst meandering leaves. The exterior is decorated with two bamboo sprays with *lingzhi*.  
6 in. (15.2 cm.) diam.

£5,000-8,000

US\$6,300-9,900  
€5,700-9,000

清雍正 青花纏枝花卉紋盤 雙圈六字  
楷書款

#### \*185

**A BLUE AND WHITE TRIPOD CENSER**  
QIANLONG SIX-CHARACTER MARK IN  
UNDERGLAZE BLUE IN A LINE AND OF THE  
PERIOD (1736-1795)

The censer is well potted with a compressed globular body decorated with the Eight Buddhist Emblems, *bajixiang*, amongst large lotus blossoms on leafy tendrils, all below a band of *ruyi*-heads. The two upright, pierced handles, the recessed neck 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.

10 in. (25.4 cm.) high

£15,000-25,000

US\$19,000-31,000  
€17,000-28,000

清乾隆 青花蓮托八吉祥紋雙耳三足  
爐 六字篆書款



185

186

**TWO LARGE BLUE AND WHITE JARS AND TWO COVERS**

THE JARS, CIRCA 1640

THE COVERS, KANGXI PERIOD (1662-1722)

Each jar is decorated to the exterior in varying tones of rich cobalt blue with a scene of an official receiving precious offerings, all surrounded by a rocky mountainous landscape and a network of scrolling clouds to the reverse. The covers are decorated with boys encircling a lion-form finial.

The largest, 26 in. (66 cm.) high

(2)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

清初約1640年 青花人物故事圖蓋罐兩件

蓋為清康熙





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**\*187**

**A VERY RARE COPPER-ALLOY-MOUNTED BLUE AND WHITE 'DRAGON' EWER**

THE PORCELAIN, QIANLONG PERIOD (1736-1795); THE MOUNTS, PERSIA, EARLY 19TH CENTURY

The ewer is finely decorated on either side of the pear-shaped body with a peach-shaped cartouche enclosing a writhing, front-facing, five-clawed dragon amongst scrolling clouds, in reserve on a ground of dense lotus scroll. The S-shaped spout is painted with floral motifs and clouds and is attached to the neck with a *ruyi*-cloud-form strut. The handle is Persian copper-alloy, as are the flaring neck and high domed cover which are engraved with roundels containing calligraphic Arabic inscriptions, alternating with rabbits and birds between scrolling arabesques. The finial is inset with green glass.

14½ in. (36.8 cm.) high

£60,000-80,000

US\$74,000-99,000

€68,000-90,000

**PROVENANCE:**

Christie's London, 12 July 2005, lot 169.

清乾隆 青花龍紋執壺連後配銅蓋

來源:

倫敦佳士得2005年7月12日·拍品169

重要私人珍藏

The roundels on the upper and lower parts of the mount are invocations:

*ya ghafran* (O Forgiving One)

*ya sultan* (O Sovereignty)

*ya Hanan* (O Compassionate One)

*ya musta'an* (O Requirer)

*ya 'azum* (O Mightly One)

The inscribed band on the rim is the *basmallah* (invocation in the name of Allah) followed by the Qur'anic text of Surah 68, verse 51: *bismillah al-rahman al-rahim wa an yakad al-din kafaru al-yuzliqunak bi-basrihim lama sami'ua al-dhikaru wa yaqulun innhu lamajnun*. (When they hear Our revelations, the unbelievers almost devour you with their eyes. "He is surely possessed"). (Translation from *The Koran* by N.J. Dawood, Penguin Books, Harmondsworth, revised edition, 1979, p. 63.)

The shape of the metal cover echoes the domes favoured in Islamic architecture, while the engraved decoration consists of flowers, birds and cartouches containing inscriptions and a further inscribed band. The metal mounts may possibly have been fitted in Ottoman Turkey, but the engraved decoration on the mounts is Qajar Persian dating to the 19th century. A very similar metal cover and neck mount, although extending further down the neck, may be seen on a Kangxi blue and white ewer in the Victoria and Albert Museum (inv. 476.18-6). A later metal cover of slightly less rounded form, but with an additional handle strut, can be seen on an early 15th-century Chinese blue and white porcelain ewer in the Topkapi Saray (*ibid.*, p. 519, no. 618). Compare, also, the metal fitting on a Transitional period, mid 17th century, blue and white vase in the Victoria and Albert Museum (illustrated by Harry Garner in *Oriental Blue and White*, London, 1954, pl. 62), which is engraved with similar roundels.

A ewer of this form and decoration, also dated to the Qianlong period, is in the collection of the Topkapi Saray, Istanbul and illustrated by J. Ayers and R. Krah, *Chinese Ceramics in the Topkapi Saray Museum Istanbul, III, Qing Dynasty Porcelains*, Philip Wilson, London, 1986, pp. 1106-7, no. 2566. The Topkapi ewer has lost its handle, and appears to have a diagonal break across the body. Another very similar ewer, with its original handle and including a small, flat cover, is in the Roemer-Museum in Hildesheim and is illustrated by Ulrich Wiesner in *Chinesisches Porzellan. Die Ohlmer'sche Sammlung im Roemer-Museum, Hildesheim*, Mainz am Rhein, 1981, no. 70. A pair of similar Qianlong ewers with handles and covers was sold by Sotheby's, Hong Kong, 1 May 2001, lot 537.

The form of the present ewer relates to Ming dynasty Yongle (1403-1424) and Jiajing period (1522-1566) examples, which in turn were based on Persian metalware prototypes. The practice of mounting Chinese porcelain ewers with Middle Eastern silver or copper-alloy mounts was usually done to disguise damage to the delicate neck or handle. Metal mounts are commonly seen on Chinese porcelain wares made for export, which travelled via the Middle East and Europe through trade and exchange. See, for example, a blue and white ewer from the Jiajing period in the collection of the Victoria and Albert Museum, applied with Persian silver mounts bearing the coat of arms of the Portuguese family of Peixoto (museum number C.222-1931). The popularity of this particular ewer form in Western Asia can be seen in the number of such ewers decorated with underglaze cobalt-blue or in monochrome glazes with gilt decoration, that have been preserved in the Topkapi Saray, Istanbul (see J. Ayers and R. Krah, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, vol. II, Yuan and Ming Dynasty Porcelain, op. cit.*, nos.1017-9, 1642, 1644-9). Although the Ming dynasty examples usually stood on a higher foot than that seen on the current ewer, the link is clear.







Brushpot *in situ* in the 1980s



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**188**

**AN INSCRIBED UNDERGLAZE BLUE AND COPPER RED-  
DECORATED BRUSHPOT**  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND  
POSSIBLY OF THE PERIOD

The exterior of the brushpot is intricately inscribed in blue with the text *Sheng zhu de xian chen song*, 'The Divine Emperor Obtains Worthy Officials', ending with a red seal mark reading *xi chao chuan gu*, which may be translated as 'passing on antiquity from this glorious reign'. The base bears a six-character reign mark to the recessed centre.  
7¼ in. (18.5 cm.) diam.

£20,000-40,000

US\$25,000-49,000  
€23,000-45,000

**PROVENANCE:**

Acquired by the vendor's great, great grandfather in China at the turn of the 20th century, thence by descent within the family.

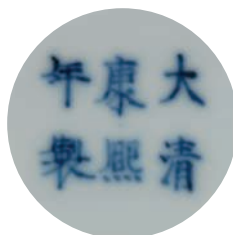
The text *Sheng zhu de xian chen song* was authored by the Western Han poet Wang Bao (c. 84-53 BCE) for the Han Emperor Xuan (74-49 BCE), in praise of the Emperor's obtainment of able ministers. Compare the present lot to a brushpot with the same inscription which was sold at Sotheby's Hong Kong, 28 November 1978, lot 269, then later included in *Exhibition of Ancient Chinese Ceramics* at the Art Gallery, The Chinese University of Hong Kong, and illustrated in the *Catalogue*, Hong Kong, 1981, no. 112. Another similar brushpot was sold at Sotheby's Hong Kong, 8 November 1982, lot 170; then again at Sotheby's Hong Kong, 3 October 2018, lot 141.

清康熙或更晚 青花釉裡紅「聖主得賢臣頌」筆筒

《大清康熙年製》款「熙朝傳古」印

來源:

英國私人珍藏，由藏家曾曾祖父於十九世紀末至二十世紀初期間所購



(mark)

已德以望主不無與之勢估波無為之場休微自至  
之望得遊游自然之勢估波無為之場休微自至  
壽考無疆雍容拱永永萬年何必懷仰屈伸若  
彭祖嘯嗟呼吸如焉松勝然絕俗離世哉詩曰濟  
濟多士文王以寧蓋信乎其以寧也

聖主得賢臣頌



夫荷旂被毳者雖與道統綿之麓密美燕喀模若  
不足與論太牢之滋味今臣僻在西蜀生於窮巷  
之中長於蓬茨之下無有遊觀廣覽之知顧有至  
惡極陋之累不足以塞厚望應明旨雖然敢不累  
陳愚心而抒情素記曰恭惟春秋法五始之要在  
乎審已正統而已夫賢者國家之器用也所任賢  
則趨舍省而功施普器用利則用力少而就效衆  
故工人之用鈍器也勞筋苦骨終日斲砮及至巧  
冶鑄千符之模清水泮其鋒越砥飲其錫水斷蛟  
龍陵刺犀象思若蘇沈屢造如此則快雖要督統  
公輸則聖賢之器用也而不足論者工用



189

**A RARE MING-STYLE BLUE AND WHITE VASE, CONG**

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

The vase is moulded in imitation of a jade *cong*, supported on a broad circular foot and surmounted by a slightly waisted neck. Each side is finely decorated with five large lotus blossoms amongst densely arranged leafy meandering tendrils. The shoulder is decorated with further flowering sprays to each corner. The mouth and foot rims are encircled by an elaborate brocade band. 14½ in. (36.5 cm.) high

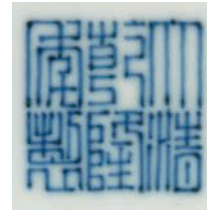
£40,000-60,000

US\$50,000-75,000

€46,000-68,000

**PROVENANCE:**

Private English Collection.



(mark)

清乾隆 青花纏枝花卉紋琮式瓶 六字篆書款

來源:

英國私人珍藏



PROPERTY FROM A PRIVATE  
SCANDINAVIAN COLLECTION

**190**

**A LARGE FAMILLE ROSE 'NINE PEACHES'**  
**VASE, TIANQIUPING**  
19TH-20TH CENTURY

The bulbous vase is decorated to the body with  
a large gnarled leafy branch bearing nine large  
peaches, each picked out in tones of pink and  
yellow and amidst large blooms and buds.  
21 in. (53.3 cm.) high

£6,000-10,000

US\$7,500-12,000

€6,800-11,000

**PROVENANCE:**

Private Scandinavian Collection.

十九/二十世紀 粉彩九桃天球瓶

來源:

北歐私人珍藏







PROPERTY OF A EUROPEAN GENTLEMAN

**191**

**A FAMILLE ROSE TURQUOISE-GROUND TIBETAN-STYLE VASE, BENBAPING**

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

The vase is finely decorated to the globular body with the Eight Buddhist Emblems, *Bajixiang*, amongst lotus heads with scrolling foliage above a band of overlapping petals to the base. The ribbed neck is painted in imitation of a Tibetan banner. The side and top of the tapering cylindrical mouth is adorned with further lotus scrolls, and the raised rim is covered with a pink glaze dotted with blue bosses. The interior and the base are enamelled in turquoise. 10½ in. (26.6 cm.) high

£80,000-120,000

US\$99,000-150,000

€91,000-140,000

**PROVENANCE:**

The Collection of a Noble Italian Consul based in China during the period 1907-1931.

This rare form of altar vase, known as *benbaping* in Chinese, was made to hold Sacred Plants for rituals associated with Lamaist Buddhism, and is related to ewers used to contain Sacred Water for ritual washing. The ewers share with the vases the same globular body and drum-like upper section, but with the addition of a spout emanating from a dragons's mouth. An example of this type of ewer is illustrated by R. Kerr in *Chinese Ceramics - Porcelain of the Qing Dynasty 1644-1911*, Victoria and Albert Museum Far Eastern Series, London, 1986, p. 115, no. 101. The form of the current vase is even more closely related to the gold or silver *Bum-pa* urn which contained the ivory plaques used to confirm the identity of boys who were the reincarnated Grand Lamas (see *Treasures from Snow Mountains - Gems of Tibetan Cultural Relics*, Shanghai Museum, 2001, p. 50, no. 4).

The colourful banding seen on the neck of the current vase has been painted to resemble the multi-coloured silk banners, often hung in cylindrical form, in Buddhist temples. Examples can be seen in the Hall of Long Life of the Potala illustrated in *The Potala*, Encyclopedia of China Publishing House, Beijing, 1995, p. 52, no. 11.

Imperially-marked *famille rose* vases of this form appear from the Qianlong (1736-1795) to the Daoguang (1821-1851) reign, differing only by their coloured enamel ground. A ruby-red-ground vase of this type, previously part of a pair from the Fonthill Heirlooms, the Alfred Morrison Collection, was sold at Christie's London, 4 November 2008, lot 227. Another Jiaqing-marked vase of this unusual shape was included in the *Art Gallery of New South Wales Exhibition of Later Chinese Imperial Porcelain*, Sydney, 1980, illustrated in the Catalogue, no. 10.

清嘉慶 粉彩孔雀藍地八吉祥紋貴巴瓶 六字篆書款

來源:

歐洲私人珍藏, 義大利貴族於1907至1931年間在中國所購





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION  
(LOTS 192-193)

**192**

**A PAIR OF FAMILLE ROSE LIME-GREEN-GROUND FOLIATE-RIMMED OVAL TRAYS**

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

Each dish is decorated to the centre of the interior with a shaped cartouche enclosing an inscription in iron-red, ending with a Jiaqing *dingsi* cyclical date, corresponding to 1797, all surrounded by floral scrolls on a lime-green ground divided by gilt bands at the well and rim. The exterior is similarly decorated with lotus blooms and scrolling foliage and the dish is supported on four low feet highlighted in iron-red.

6½ in. (15.6 cm.) wide

(2)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Christie's Hong Kong, 26 September 1989, lot 750.

These types of wares were used as trays to support one or two tea cups and covers. It is noted that before the Qianlong reign (1723-1735), tea trays were mainly made from lacquer. Paintings depicting Qing court scenes suggest that sets of three porcelain tea wares; a cup, a cover and a tray, were more frequently used from the Yongzheng period (1723-1735) onwards.

An identical dish with the same imperial inscription is in the collection of the National Palace Museum, Taipei.

Another, is illustrated by Soame Jenyns in *Later Chinese Porcelains, the Ch'ing Dynasty, 1644-1912*, London, 1951, pl. CXI.

清嘉慶 粉彩綠地御製詩文海棠式茶盤一對  
礬紅六字篆書款

來源:

香港佳士得1989年9月26日·拍品750號

重要私人珍藏



(marks)

The poem inscribed on the present lot may be found on a small number of Jiaqing-period teapots and tea-trays. S.W. Bushell translates the poem in *Oriental Ceramic Art*, London, 1981 (1896), p. 239 as:

*'Finest tribute tea of the first picking  
And a bright full moon prompt a line of verse.  
A lively fire glows in the bamboo stove,  
The water is boiling in the stone griddle,  
Small bubbles rise like ears of fish or crab.  
Of rare Ch'i-ch'iang tea, rolled in tiny balls,  
One cup is enough to lighten the heart,  
And dissipate the early winter chill.'*



193

**A PAIR OF FAMILLE ROSE LIME-GREEN-GROUND FOLIATE-RIMMED OVAL TRAYS**

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

Each dish is decorated to the centre of the interior with a shaped cartouche enclosing an inscription in iron-red, ending with a Jiaqing *dingsi* cyclical date, corresponding to 1797, all surrounded by floral scrolls on a lime-green ground divided by gilt bands at the well and rim. The exterior is similarly decorated with lotus blooms and scrolling foliage and the dish is supported on four low feet highlighted in iron-red.

6¼ in. (16 cm.) wide

(2)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

**PROVENANCE:**

Christie's London, 16 June 1986, lot 50.

For further discussion on the inscription, see previous note on lot 192.

清嘉慶 粉彩綠地御製詩文海棠式茶盤一對  
鑲紅六字篆書款

來源:

倫敦佳士得1986年6月16日·拍品50號

重要私人珍藏



(marks)







194

194

**A FAMILLE ROSE INSCRIBED OCTAGONAL  
'LANDSCAPE' BRUSH POT, BITONG**  
REPUBLIC PERIOD (1912-1949)

The brush pot is decorated with four mountainous river landscape scenes separated by four narrow panels of inscriptions enclosed within gilt bamboo borders. The mouth and foot rims are surrounded by moulded and gilt classic scrolls, and the four short feet are similarly decorated with classic scrolls. The interior and base are glazed in turquoise, and the base has an apocryphal iron-red Qianlong mark.

£5,000-8,000

US\$6,300-9,900  
€5,700-9,000

The inscriptions describe the landscape scenes depicted in the panels, eulogising the beauty of flowing rivers, misty clouds, red leaves and autumnal forests.

民國 粉彩描金山水人物詩文方筆筒



195

195

**A FAMILLE ROSE LIME-GREEN-GROUND 'KUI  
DRAGON' VASE**

DAOGUANG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1821-1850)

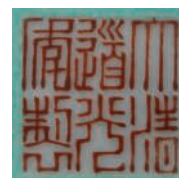
The vase is decorated to the bulbous body and the long neck with archaistic confronting *kui* dragons flanking a gilt chain band, their angular scroll bodies enclosing flowering sprays. The rim and shoulder are decorated with a peach and *ruyi*-head band. The slender neck is applied with two pink-enamelled stylised *shou*-character handles.

11¼ in. (28 cm.) high

£8,000-12,000

US\$9,900-15,000  
€9,100-14,000

清道光 綠地粉彩花卉夔龍紋雙耳瓶  
鑒紅六字篆書款



(mark)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

196

**A PAIR OF RECTANGULAR FAMILLE ROSE 'EIGHTEEN LUOHAN' VASES**

REPUBLIC PERIOD (1912-1949)

The sides are finely decorated in mirror image with The Eighteen *Luohan* seated in a garden with their specific attributes and accompanied by a lion, a tiger, an elephant and a deer. The short cylindrical necks and feet are painted with bands of classical scroll and *ruyi*. The bases each have an apocryphal Qianlong mark.

10 $\frac{3}{8}$  in. (27.5 cm.) high

(2)

£15,000-20,000

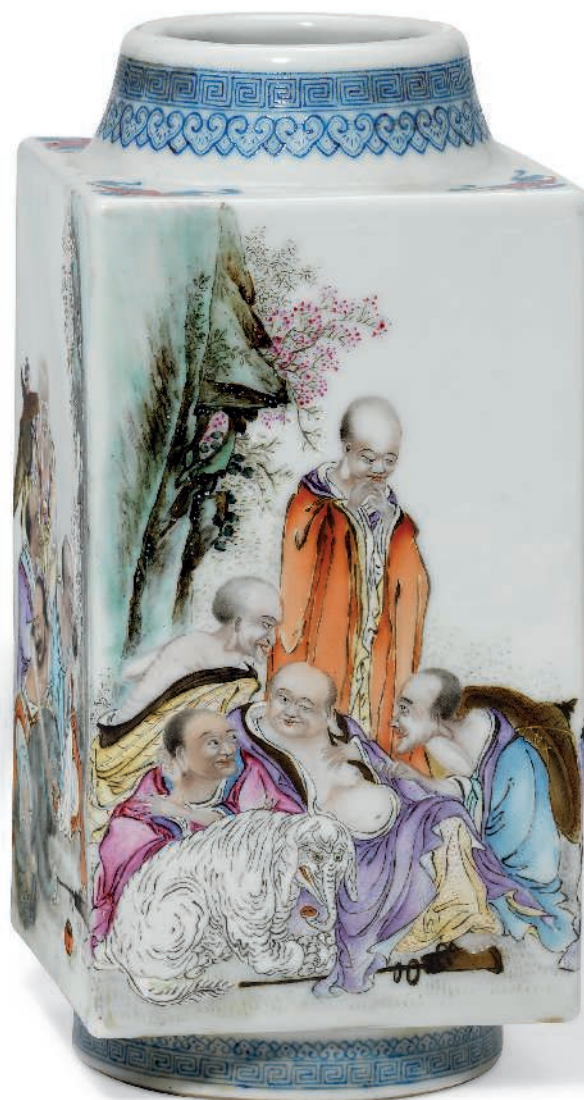
US\$19,000-25,000

€17,000-23,000

民國 粉彩十八羅漢圖瓶一對

來源:

歐洲私人珍藏





197

**A RARE MING-STYLE UNDERGLAZE BLUE YELLOW-GROUND CONICAL BOWL**  
**QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD**  
 (1736-1795)

The bowl has wide flaring sides rising from a slightly spreading foot to an everted rim. The interior is finely decorated with a central floral medallion with a double underglaze blue circle, the cavetto further embellished with six evenly spaced floral sprays including lotus, mallow, camelia, chrysanthemum, gardenia and hibiscus and a decorative floral band at the rim. The exterior is similarly decorated with floral sprays between a band of key fret to the underside of the rim and cloud scroll to the foot, all against a bright lemon-yellow enamel ground, that continues onto the base around the underglaze blue mark, with the exception of the foot rim.  
 10¼ in. (26. cm.) diam.

£80,000-120,000

US\$100,000-150,000  
 €91,000-140,000

The shape and design of this bowl takes its inspiration from a blue and white Xuande period prototype but the addition of a yellow enamel ground was an innovation developed at the imperial kilns at Jingdezhen during the Yongzheng period. In his *Taocheng jishi*, 'Account of Porcelain Achievement', compiled in 1735, Tang Ying lists a 'Xuande-style design on yellow ground' as one of fifty-seven types of wares supplied to the court and noted to be a newly developed category of the period. Similar Qianlong-marked bowls are found in the Qing Court Collection and international museums. The National Palace Museum, Taipei, has nine examples listed on the online archive, museum numbers: zhongci 003353N-003361N. Another example is in the Baur Foundation, illustrated by J. Ayers in *The Baur Collection Geneva*, vol. IV, Geneva, 1974, no. A584; another in the Nanjing Museum, included in the exhibition catalogue *Qing Imperial Porcelain*, Hong Kong, 1995, no. 79, and again illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 216. The present lot may be compared with the bowl sold at Christie's New York, 27 March 2017, lot 1246.

清乾隆 黃地青花花卉紋碗 六字篆書款



(mark)



(another view)





PROPERTY FROM A SCANDINAVIAN COLLECTION

**198**

**A LARGE FAMILLE ROSE 'NINE PEACHES' VASE, TIANQIUPING**  
19TH-20TH CENTURY

The vase is decorated with the spreading leafy branches of a peach tree bearing nine large fruit and numerous pink and white blossoms, the slender leaves decorated in two shades of green, with a pair of iron-red bats to the reverse. The base is painted with an apocryphal Qianlong mark.

21½ in. (53.7 cm.) high

£10,000-20,000

US\$13,000-25,000

€12,000-23,000

**PROVENANCE:**

Scandinavian collection, acquired prior to 1940.

清十九/二十世紀 粉彩九桃紋天球瓶

來源:

北歐私人珍藏,於1940年前購自中國



PROPERTY OF A EUROPEAN GENTLEMAN

199

**A PAIR OF FAMILLE ROSE BUTTERFLY BOTTLE VASES**

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

Each vase is decorated to the globular body and neck in bright enamels and gilt with a colourful multitude of butterflies with a gilt-bordered band of alternating lotus and *shou* characters to the shoulders. Further bands of *ruyi* heads and lappets encircle the mouth rim and the base.

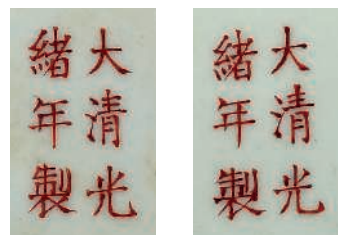
15½ in. (39.5 cm.) high

(2)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000



(marks)

清光緒 粉彩百蝶紋賞瓶一對 六字楷書款





PROPERTY FROM A PRIVATE COLLECTION IN NORTH AMERICA

**\*200**

**A RARE INSCRIBED BLUE-ENAMELLED SQUARE-FORM BRUSH POT**

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

The brush pot is decorated to each of the four sides with a poetic inscription followed by red seal marks within a gilt-bordered cartouche, all surrounded by blue-enamelled chrysanthemum scrolls. The interior and base are enamelled turquoise. The vessel is supported on four short shaped feet highlighted in gilt. 3 $\frac{3}{8}$  in. (9.8 cm.) high

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

**PROVENANCE:**

Property from a private collection in North America, acquired in the 1940s, and then by descent within the family.

The inscriptions on the current brushpot derive from the imperial poems composed by Qianlong in 1731, before his succession to the throne, in praise of the Eight Views of Yanshan. The red seal marks contain the characters for 'Daoguang', 'imperial' and 'wei jing wei yi' ('be pure, be of one mind'). This brushpot appears to be copying an earlier prototype produced during the Qianlong period. An almost identical brushpot with a Qianlong mark to the base is in the National Palace Museum Collection in Taipei, illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, pl. 59, pp. 177-178.

清道光 白地藍彩描金題詩方筆筒 六字篆書款

來源:

北美私人珍藏，於1940年代購入，家傳至今



(mark)



200

PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

**\*201**

**A POWDER-BLUE-GROUND GILT-DECORATED BOTTLE VASE**

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

The globular body and waisted neck are decorated with gilt floral and animal medallions interspersed with *shou* characters, florets and *yin* and *yang* motifs. The shoulder is encircled by a band of *shou* characters amongst lotus scroll, between a *ruyi*-head band to the mouth and a lappet band to the foot.

15 $\frac{1}{2}$  in. (39.4 cm.) high

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

**PROVENANCE:**

Acquired by the owner's father in the 1940s, thence by descent within the family.

清光緒 灑藍地描金團花紋賞瓶 六字楷書款

來源:

藏家父親於1940年代所購，家傳至今

挪威私人珍藏



(mark)



201

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

-202

**A PAIR OF *FAMILLE ROSE* INSCRIBED 'LANDSCAPE' PLAQUES**  
SIGNED BY CHEN YAOXING (1924-1995) AND DATED BY INSCRIPTION  
TO 1992

One plaque is decorated with a mountainous riverside landscape scene featuring magnificent, tall pine trees in the foreground and figures at leisure, below an inscription eulogising the beauty of the pine trees, followed by a date which may be translated as 'autumn month of the cyclical year of renxu' which corresponds to 1992 and the signature of the artist Chen Yaoxing. The other plaque is decorated with another mountainous landscape scene, depicting a waterfall, figures crossing a bridge to reach thatched huts and small boats in the distance. The inscription to the top right of the depicted scene praises the beauty of the multiple colours displayed by the mountains and describes how the waterfall flows into the river, followed by the same date and artist's signature. Both plaques are set with elaborately carved and pierced *hongmu* frames in imitation of bamboo, detailed with grape vines.

29½ in. (75 cm.) x 20 in. (50.5 cm.) including *hongmu* frames (2)

£6,000-10,000

US\$7,400-12,000

€6,800-11,000

陳耀星1992年作 粉彩山水人物圖瓷板連透雕紅木框一對

來源:

英國私人珍藏





# LATER QING DYNASTY PORCELAIN

FROM A PRIVATE EUROPEAN COLLECTION, PART II (LOTS 203-221)



Christie's is delighted to bring to the market Part II of this remarkable collection of late 19th and early 20th century porcelain, following the successful sale of Part I in May 2019. The collection originally comprised over 150 pieces and was lovingly amassed over the past 30 years, mostly acquired from renowned international auction houses and reputable dealers. It is a testament to the collector's discerning taste and passion for this very creative period in the history of porcelain production in China.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION  
(LOTS 203-221)

**203**

**A YELLOW-GROUND GREEN-ENAMELLED 'BAMBOO' ZHADOU,  
A DISH AND A CUP**

TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE  
PERIOD (1862-1874)

Each vessel is delicately enamelled with rows of bamboo sprays against a  
bright yellow ground between rims highlighted in gilt. The exterior of the dish  
is enamelled with three large *famille rose* flower tendrils.

The dish, 10. in. (25.5 cm.) diam.

(3)

£6,000-10,000

US\$7,400-12,000

€6,800-11,000

**PROVENANCE:**

The *zhadou*: With Chak's Company Limited, Hong Kong.

清同治 黃地綠釉竹紋渣斗, 碗及盤一組三件  
鑲紅四字楷書款

來源:

渣斗: 香港古董商永寶齋

歐洲私人珍藏



(marks)







204

204

**A PAIR OF YELLOW-GLAZED BOWLS, AND TWO DISHES**  
PAIR OF BOWLS AND ONE DISH: GUANGXU SIX-CHARACTER  
MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD  
THE OTHER DISH: 19TH CENTURY

The bowls and one dish are covered overall in a bright yellow-glaze stopping just above the foot rim. The deep dish is incised to the centre and the exterior with dragons in pursuit of the flaming pearl. The base has an apocryphal Longqing mark.

The largest, 9½ in. (24.2 cm.) diam.

(4)

£6,000-8,000

US\$7,400-9,900

€6,800-9,000

清光緒 黃釉碗一對 六字楷書款

清光緒 黃釉盤 六字楷書款

清十九世紀 黃釉雲龍戲珠紋盤

來源:

歐洲私人珍藏



205

205

**A GREEN AND AUBERGINE-ENAMELLED YELLOW-GROUND  
'DRAGON' BOWL AND A GREEN-ENAMELLED YELLOW-  
GROUND 'PEACH' BOWL**

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

THE 'PEACH' BOWL: 19TH CENTURY

The larger bowl is incised and enamelled to the exterior with two dragons chasing the flaming pearl. The smaller bowl is incised to the exterior with a densely arranged pattern of peaches and *ruyi*-heads above a band of *ruyi*-heads. The centre is incised with a dragon roundel.

The larger, 6 in. (15.2 cm.) diam.

(2)

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

PROVENANCE:

The 'dragon' bowl: Christie's Singapore, 30 March 1997, lot 361. (part)

清光緒 黃地紫綠彩雙龍戲珠紋碗

六字楷書款

清十九世紀 黃地綠彩壽桃紋碗

來源:

龍紋碗: 新加坡佳士得1997年3月30日, 拍品361 (三件之一)

歐洲私人珍藏



(mark)

206

**A LARGE FAMILLE ROSE YELLOW-GROUND 'BIRTHDAY' BOX  
AND COVER**

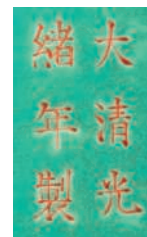
GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE  
PERIOD (1875-1908)

The large box and cover is enamelled with four roundels enclosing the characters 'wan shou wu jiang', which can be translated as 'ten thousands birthdays without end', separated by beribboned wan symbols. The centre of the cover is decorated with a stylized *shou* character encircled by crashing waves. The interiors and the base are covered with turquoise enamel. 10½ in. (26.7 cm.) diam. (2)

£5,000-8,000

US\$6,300-9,900

€5,700-9,000



(mark)

清光緒 黃地粉彩 「萬壽無疆」蓋盒 六字楷書款

來源:

歐洲私人珍藏







207

**A PAIR OF YELLOW-GLAZED BOWLS, TWO SAUCER DISHES  
AND A LARGE DISH**

ONE SAUCER DISH: TONGZHI SIX-CHARACTER MARK IN  
UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)  
TWO BOWLS AND THE LARGE DISH: GUANGXU SIX-CHARACTER  
MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)  
SECOND SAUCER DISH: GUANGXU SIX-CHARACTER BLACK-  
ENAMELLED MARK AND OF THE PERIOD (1875-1908)

Each bowl and dish is covered overall in a rich, bright yellow glaze stopping just  
above the foot rim.

The largest, 10 $\frac{1}{8}$  in. (27.5 cm.) diam.

(5)

£6,000-10,000

US\$7,500-12,000

€6,800-11,000

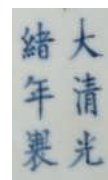
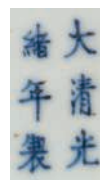
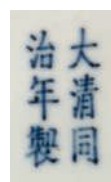
清同治 黃釉小盤 六字楷書款

清光緒 黃釉碗一對及大盤 六字楷書款

清光緒 黃釉小盤 六字楷書款

來源:

歐洲私人珍藏



(marks)



208

**A PAIR OF FAMILLE ROSE YELLOW-GROUND 'MEDALLION' BOWLS**

DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON-RED AND OF THE PERIOD (1821-1850)

Each bowl is finely enamelled to the exterior with four roundels enclosing various precious antiquities and flowers, one roundel with a small cat, all separated by flowering lotus tendrils on a lemon-yellow ground. The centre of the interior is decorated with a roundel depicting a lozenge suspended from a peony branch below a band of peony and lotus blossoms interlinked with tendrils to the interior mouth rim.

5¾ in. (14.6 cm.) diam.

(2)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

Marc Michot, Bruges, Belgium.

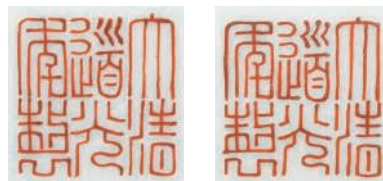
A very similar pair of bowls dated to the Jiaqing period was in the collection of Alfred Morrison, Fonthill House, sold at Christie's London 9 November 2004, lot 43. Another pair was sold at Christie's London, 8. November 2016, lot 32.

清道光 黃地粉彩軋道開光花卉紋碗一對 鑒紅六字篆書款

來源:

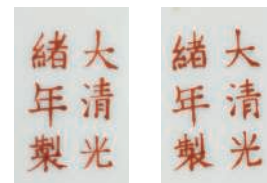
比利時布魯日古董商Marc Michot

歐洲私人珍藏



(marks)





(marks)

209

## 209

**A PAIR OF FAMILLE ROSE YELLOW-GROUND 'BAJIXIANG' DISHES**  
GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1875-1908)

Each dish is delicately enamelled to the interior with the Eight Buddhist Emblems, *bajixiang*, on a bright yellow ground. The exterior rim is decorated with three scrolling flower tendrils.

6 in. (15.2 cm.) diam.

(2)

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

### PROVENANCE:

Sotheby's Amsterdam, 28 November 2000, lot 349.

清光緒 黃地粉彩八吉祥紋盤一對 鑒紅六字楷書款

來源:

阿姆斯特丹蘇富比2000年11月28日, 拍品349號

歐洲私人珍藏

## 210

**A FAMILLE ROSE YELLOW-GROUND 'THREE RAMS' MEDALLION BOWL**

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

The bowl is finely enamelled to the exterior with three roundels, each depicting a ram below a tree amongst flowers. The roundels are separated by three groups of precious objects with flowering branches, all reserved on a lemon-yellow *sgraffiato* ground. The centre of the interior is decorated with a large underglaze blue medallion enclosing three rams, encircled by four leafy branches.

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

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

### PROVENANCE:

Acquired in Paris in 2008.

清光緒 黃地粉彩開光三羊開泰碗 六字楷書款

來源:

歐洲私人珍藏, 於2008年購自巴黎



(mark)

210

211

**A GROUP OF FIVE GRISAILLE-DECORATED YELLOW-GROUND DAYAZHAI DISHES**

20TH CENTURY

Each dish is decorated to the interior with a leafy peach branch, orchids and *lingzhi* sprays. The four smaller dishes are decorated to the exteriors with three bats in flight. The larger dish is decorated to the exterior with two *grisaille*-decorated flower tendrils. Each dish is inscribed with the characters *Dayazhai* in iron-red and has an iron-red *yong qing chang chun* mark to the base. The larger dish has a *tian di yi jia chun* (Spring throughout the heaven and Earth as one family) seal mark.

The largest, 6 $\frac{5}{8}$  in. (16.8 cm.) diam.

(5)

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

**PROVENANCE:**

Two saucer dishes: Sotheby's Amsterdam, 21 May 1996, lot 283.

二十世紀 黃地墨彩壽桃紋盤一組五件

來源:

兩件: 阿姆斯特丹蘇富比1996年5月22日, 拍品283.

歐洲私人珍藏





212

**THREE YELLOW-GROUND FAMILLE ROSE CUPS AND TWO SAUCERS**

TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1862-1874)

Each cup is decorated to the exterior with eight gilt double xi characters separated by a multitude of butterflies in flight, all reserved on a lemon yellow ground. The saucers are similarly decorated to the interior with four xi characters on a bright yellow ground. The exteriors are enamelled with three flower sprays.

The cups, 2¼ in. (5.7 cm.) high.

The saucers, 4 in. (10.2 cm.) diam.

(5)

£6,000-10,000

US\$7,500-12,000

€6,800-11,000



(marks)

清同治 黃地粉彩百蝶囍字杯及碟一組五件  
 礬紅四字楷書款

來源:

歐洲私人珍藏



240

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.

213

**A PAIR OF FAMILLE ROSE YELLOW-GROUND 'BUTTERFLY AND XI' LARGE BOWLS AND A 'BUTTERFLY' BOWL**

THE PAIR OF BOWLS: TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1862-1874)

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

The pair of bowls are finely decorated with four gilt *xi* characters separated by butterflies in flight, all against a lemon-yellow ground. The single bowl is delicately enamelled with a multitude of butterflies, some decorated in iron-red and highlighted in gilt, all against a bright egg-yolk-yellow ground.

The largest, 7¼ in. (19.7 cm.) diam.

(3)

£8,000-12,000

US\$10,000-15,000

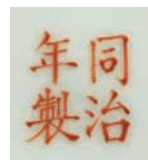
€9,100-14,000

清同治 黃地粉彩百蝶囍字碗一對 鑒紅四字楷書款

清光緒 黃地粉彩百蝶碗 鑒紅六字楷書款

來源:

歐洲私人珍藏



(marks)







214

## 214

### A PAIR OF IRON-RED-DECORATED YELLOW-GROUND 'XI-CHARACTER' BOWLS

TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1862-1874)

Each bowl is decorated to the exterior with three rows of iron-red xi-characters against a lemon-yellow ground, all between borders highlighted in gilt. 5 in. (12.8 cm.) diam. (2)

£5,000-8,000

US\$6,300-9,900

€5,700-9,000

#### PROVENANCE:

With Chak's Company Limited, Hong Kong.

清同治 黃地鑲紅彩囍字碗 鑲紅四字楷書款

來源:

香港古董商永寶齋

歐洲私人珍藏

## 215

### A PAIR OF YELLOW-GLAZED 'DRAGON' BOWLS AND A DISH

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

Each bowl is covered in a rich yellow glaze and incised with two dragons amongst clouds in pursuit of the flaming pearl, all above a band of crashing waves encircling the foot rim. The large dish is incised to the centre with a dragon in pursuit, and the exterior is similarly decorated with two dragons, all covered in a pale yellow glaze. The bowls: 5 in. (14.3 cm.) diam. The dish: 10 in. (27.6 cm.) diam. (3)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

清光緒 黃釉暗刻雲龍戲珠紋碗及盤一組三件  
六字楷書款

來源:

歐洲私人珍藏



215

216

**A SET OF FIVE FAMILLE ROSE YELLOW-GROUND 'BUTTERFLY AND XI' BOWLS**

TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1861-1874)

Each bowl is finely enamelled with eight gilt double *xi* characters divided by a multitude of butterflies in flight, all reserved on a bright yellow ground.

4¼ in. (10.8 cm.) diam.

(5)

£8,000-12,000

US\$9,900-15,000

€9,100-14,000

清同治 黃地粉彩百蝶囍字碗一組五件 礬紅四字楷書款

來源:

歐洲私人珍藏





217

**A PAIR OF YELLOW-GROUND FAMILLE ROSE BOWLS, A PAIR OF VASES AND A JARDINIÈRE**  
19TH-20TH CENTURY

Each bowl is decorated with three medallions depicting a lady in a landscape, the bases with apocryphal Daoguang marks. Each lobed vase is decorated with a dragon and phoenix roundel, the bases with apocryphal Hongxian marks. The *jardinière* is decorated with flower branches with birds and butterflies, the base with an iron-red Dayazai zhi mark.  
The *jardinière*: 7¼ in. (18.5 cm.) diam.

£5,000-8,000

US\$6,300-10,000  
€5,700-9,000

(5)

**PROVENANCE:**

The bowls: Christie's Amsterdam, 7 May 2002, lot 319.

十九/二十世紀 黃地粉彩開光人物圖碗一對, 龍鳳戲珠紋瓶一對及花卉紋花盆

來源:

碗: 阿姆斯特丹佳士得2003年5月7日, 拍品319.

歐洲私人珍藏



217

218

**A GROUP OF FOUR YELLOW-GROUND FAMILLE ROSE BOWLS AND A TEACUP WITH COVER AND STAND**

THE FLOWER BOWL: DAOGUANG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1821-1850)  
THREE BOWLS; CUP, COVER AND STAND: GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1875-1908)

The group comprises: a pair of 'dragon and phoenix' bowls with melons; a 'precious antiques' bowl; a 'birthday' cup with cover and stand and a 'flower' bowl.

The largest, 6 in. (15.2 cm.) diam.

£5,000-8,000

US\$6,300-10,000  
€5,700-9,000

(6)

清道光 黃地粉彩花卉紋碗 鑒紅六字篆書款

清光緒 黃地粉彩開光龍鳳戲珠碗一對 鑒紅六字楷書款

清光緒 黃地粉彩開光五穀豐登碗 鑒紅六字楷書款

清光緒 黃地粉彩萬壽無疆蓋碗及托 鑒紅六字楷書款

來源:

龍鳳戲珠碗一對: 阿姆斯特丹佳士得2007年11月20日, 拍品258

五穀豐登碗: 新加坡佳士得1997年3月30日, 拍品279 (四件之一)

萬壽無疆蓋碗及托: 阿姆斯特丹佳士得1997年5月13日, 拍品255 (二件之一)

**PROVENANCE:**

The pair of bowls: Christie's Amsterdam, 20 November 2007, lot 258.

The 'precious antiques' bowl: Christie's Singapore, 30 March 1997, lot 279 (part)

The cup, cover and stand: Christie's Amsterdam, 13 May 1997, lot 255 (part)



218

244

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.



219

**A FAMILLE ROSE YELLOW-GROUND 'FLOWER' BOWL, A 'FIGURAL' VASE AND A STEM BOWL**

THE BOWL AND THE VASE: GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1875-1908)

THE STEM BOWL: 20TH CENTURY

The bowl is enamelled to the exterior with five large flowers amongst leafy tendrils. The interior is decorated with five iron-red bats in flight. The vase is finely enamelled to each side of the flat body with a cartouche depicting ladies in gardens, enclosed by scrolling lotus on a lemon-yellow ground. The long neck is applied with twin *ruyi*-shaped handles. The stem bowl is enamelled to the exterior with the Eight Buddhist Emblems, *bajixiang*, amongst scrolling lotus, all against a mint-green-ground. The interior is decorated with five iron-red bats in flight. There is an apocryphal Jiaqing mark to the inside of the foot. The vase: 7½ in. (18 cm.) high. (3)

£10,000-12,000

US\$13,000-15,000

€12,000-14,000

**PROVENANCE:**

The bowl: Christie's Singapore 30 March 1997, lot 279 (part).

The vase: Acquired in Paris in 2008.

清光緒 黃地粉彩花卉紋碗 礬紅六字楷書款

清光緒 黃地粉彩人物圖瓶 礬紅六字楷書款

二十世紀 綠地粉彩八吉祥高足碗

來源:

碗: 新加坡佳士得1997年3月30日, 拍品279 (四件之一)

瓶: 於2008年購自巴黎

歐洲私人珍藏



(marks)



## 220

### TWO FAMILLE ROSE YELLOW-GROUND 'FLOWER' DISHES AND A 'BIRTHDAY' BOWL

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

Each dish is enamelled to the exterior with four large blossoms emerging from leafy scrolling tendrils. The interior is decorated with five flying bats in iron-red. The bowl is decorated with four roundels enclosing the characters 'wan shou wu jiang', which can be translated as 'ten thousand birthdays without end', separated by four beribboned wan symbols between clouds and crashing waves. The dishes: 6½ in. (16.8 cm.) diam.  
The bowl: 4¾ in. (12.3 cm.) diam.

(3)

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

#### PROVENANCE:

The dishes: Christie's Singapore, *The Yangzhitang Collection of Imperial Porcelain of the Late Qing Dynasty*, 30 March 1997, lot 297 (part)  
The bowl: Christie's Singapore, *The Yangzhitang Collection of Imperial Porcelain of the Late Qing Dynasty*, 30 March 1997, lot 261.

#### EXHIBITED:

The bowl: Hong Kong, Chinese University of Hong Kong Art Gallery, *Imperial Porcelain of Late Qing from the Kwan Collection*, 1983, cat. no. 136.

清光緒 黃地粉彩花卉紋盤 六字楷書款

清光緒 黃地粉彩花卉紋盤 磬紅六字楷書款

清光緒「萬壽無疆」碗 磬紅六字楷書款

來源:

兩盤: 新加坡佳士得1997年3月30日, 拍品279 (四件之一)

碗: 新加坡佳士得1997年3月30日, 拍品261

歐洲私人珍藏

展覽:

碗: 香港中文大學文物館, 《晚清官窯瓷器》, 香港, 1983年, 編號136



221

**A PAIR OF YELLOW-GROUND IRON-RED 'BATS' CUPS AND COVERS, A LARGE YELLOW-GROUND FAMILLE ROSE 'DRAGON' DISH AND A PAIR OF YELLOW-GROUND INCISED 'DRAGON' DISHES**

THE CUPS AND COVERS: TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1862-1874)

THE DISHES: GUANGXU SIX-CHARACTER MARKS AND OF THE PERIOD (1875-1908)

The pair of yellow-ground cups and covers are decorated with numerous iron-red bats in flight. The large dish is decorated to the interior with a central dragon flanked by two other dragons in pursuit of the flaming pearl. The exterior is similarly decorated with two dragons. Each of the yellow-ground dishes are incised with a central dragon amongst clouds chasing the flaming pearl. The reverse is similarly decorated with two confronting dragons in pursuit.

The largest, 14 in. (35.6 cm.) diam.

(5)

£6,000-8,000

US\$7,400-9,900

€6,800-9,000

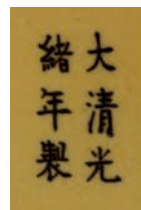
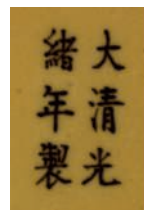
清同治 黃地礬紅彩百蝠紋蓋碗一對 礬紅四字楷書款

清光緒 黃地粉彩戲珠龍紋盤 礬紅六字楷書款

清光緒 黃地暗花雙龍戲珠盤一對 六字楷書款

來源:

歐洲私人珍藏



(marks)







222

PROPERTY FROM A PRIVATE ENGLISH COLLECTION  
(LOTS 222 AND 223)

## 222

### A BROWN-GROUND KESI/ DRAGON ROBE, MANGPAO 19TH CENTURY

The robe is finely woven with nine gold five-clawed dragons chasing flaming pearls amongst ruyi-form clouds and bats. The brown ground is interspersed with beribboned scrolls, chimes, and vases containing peaches and *ruyi*, above cresting waves tossed with auspicious objects and the *lishui* stripe.  
42¾ in. (108.5 cm.) long; 64 in. (162.5 cm.) wide

£5,000-8,000

US\$6,200-9,900  
€5,700-9,000

#### PROVENANCE:

Private English Collection, acquired prior to 2000.

清十九世紀初 褐地龍紋蟒袍

來源:

英國私人珍藏, 2000年前所購

## 223

### AN EMBROIDERED BROWN SILK-GROUND PADDED 'DRAGON' ROBE, MANGPAO, AND A BLUE-GROUND KESI/ 'DRAGON' ROBE, MANGPAO

THE EMBROIDERED BROWN ROBE, SECOND HALF OF 19TH CENTURY

The brown silk ground is worked in couched gold thread and satin stitch on the front and back with nine five-clawed dragons confronting flaming pearls amidst *ruyi*-form clouds, bats, and cranes, all around a central beribboned basket of double peaches. The terrestrial diagram and *lishui* stripe at the hem and arms are both tossed with auspicious emblems. The *kesi* robe is woven with nine dragons on a blue ground decorated with florets within gold quatrefoil borders, all interspersed with *ruyi*-shaped clouds, *wan* emblems, bats, peaches, peonies and lotus flowers above cresting waves and the *lishui* stripe.

The brown silk robe: 55½ in. (141 cm.) long; 56¼ in. (143 cm.) wide

The blue *kesi* robe: 55½ in. (141 cm.) long; 80¾ in. (205 cm.) wide

(2)

£5,000-8,000

US\$6,200-9,900  
€5,700-9,000

#### PROVENANCE:

Private English Collection, acquired prior to 2000.

清十九世紀 褐地龍紋吉服袍及藍地緙絲龍紋袍

來源:

英國私人珍藏, 2000年前所購



223 (part)

PROPERTY FROM THE ESTATE OF ALBERT AND LEONIE VAN  
DAALEN, SWITZERLAND

~\*224

**TWO EMBROIDERED SILK 'BIRD' ROUNDELS**  
19TH CENTURY

One is embroidered with six cranes among pine trees and peonies and the other with a long-tailed pheasant perched on a rock beside peonies and a magnolia tree. Both are embroidered with the female artists' names and seals: the crane roundel with *Pan Qiuyun* and the pheasant roundel with *Pan Ruixia*. 11 in. (28 cm.) diam., *hongmu* frames (2)

£800-1,200

US\$1,000-1,500  
€910-1,400

清十九世紀 粵繡花鳥圖兩件

來源:

瑞士艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏



224



**225**

**A LARGE KESI 'IMMORTALS' PANEL**

18TH-19TH CENTURY

The colourful panel is finely woven in bright colours highlighted with black paint to depict six Daoist immortals with the God of Longevity, Shoulao, and a deer, all below Queen Mother of the West, Xiwangmu, who rides on a phoenix. Two cranes are depicted flying above a tall pine tree and branches bearing peaches.

26 x 50¼ in. (66 x 127.5 cm.)

£30,000-50,000

US\$38,000-62,000

€34,000-57,000

清十八/十九世紀 絳絲群仙祝壽圖





PROPERTY OF A PRIVATE ASIAN COLLECTOR

**\*226**

**AN EMBROIDERED BLUE-GROUND 'DRAGON' ROBE, MANGPAO**  
19TH CENTURY

The blue ground is worked in couched gold thread on the front and back with five-clawed dragons confronting flaming pearls amongst clouds, fire scrolls, bats, cranes and other auspicious emblems. The *lishui* stripe at the hem is tossed with the *bajixiang*, the Eight Buddhist Emblems.

54¼ in. (137.8 cm.) long; 83½ in. (212 cm.) wide

£6,000-10,000

US\$7,500-12,000

€6,800-11,000

**PROVENANCE:**

Private Asian Collection, acquired from a London dealer in Hong Kong, prior to 1998.

The present lot may be compared with the blue-ground dragon robe from the Bass Museum of Art sold at Christie's New York, 17-18 March 2016, lot 1383.

清十九世紀 藍地金龍戲珠紋蟒袍

來源:

亞洲私人珍藏, 1998年前在香港購自倫敦古董商





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**227**

**A RARE EMBROIDERED BLUE SILK GAUZE CHILD'S 'DRAGON'  
ROBE, MANGPAO**  
19TH CENTURY

The front and back of the robe are elaborately embroidered with gold couched dragons chasing flaming pearls, surrounded by bats in flight, peony sprays and scrolling multi-coloured clouds above crashing waves, all set against a dark blue ground.

50¼ in. (127.5 cm.) wide across sleeves

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

With Teresa Coleman Fine Arts Ltd., Hong Kong, October 2013

It is very rare to find formal court robes made for a child, as only sons from high ranking families were occasionally allowed the privilege of attending court.

清十九世紀 藍地金龍紋蟒袍

來源:

英國私人珍藏





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Unless we own a **lot** (▲ 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](http://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](http://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 Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. 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 A next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first phrase of the **catalogue description** (the 'Heading') and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the 'Subheading'). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The authenticity warranty does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** 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** or **Subheading** 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** and **Subheading** 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** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original

buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(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 2000 1000 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](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.



## G COLLECTION AND STORAGE

(a) 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](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase. .

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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.

#### (d) 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**.

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a 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, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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.

#### (h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol V 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 need 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](http://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](http://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](http://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](http://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.

**Subheading**: has the meaning given to it in paragraph E2.

**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

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"><li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li><li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li></ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**  
(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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. 257  
Fax: +44 (0)20 7839 1611.



## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### ○ **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.

#### ○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

#### □ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### 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
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture  
e.g. A BLUE AND WHITE BOWL  
kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture  
e.g. A BLUE AND WHITE BOWL

# STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

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.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
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A MOTHER-OF-PEARL OVERLAID WOOD CASKET  
 Gujarat, Western India, circa 1600  
 14 $\frac{1}{8}$  x 20 $\frac{1}{8}$  x 12 $\frac{5}{8}$ in. (36 x 51 x 32.2cm.)  
 £80,000–120,000

**ART OF THE ISLAMIC AND INDIAN WORLDS  
 INCLUDING ORIENTAL RUGS AND CARPETS**

*London, 24 October 2019*

**VIEWING**

19-23 October 2019  
 8 King Street  
 London SW1Y 6QT

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A BRONZE FIGURE OF PARVATI  
SOUTH INDIA, CHOLA PERIOD, 12TH CENTURY  
€100,000-150,000

**ART D'ASIE**

*Paris, 12 December 2019*

**VIEWING**

7-11 December 2019  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Tiphaine Nicoul  
tnicoul@christies.com  
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**CHRISTIE'S**





A PAIR OF CHINESE REVERSE MIRROR PAINTINGS  
 MID-18TH CENTURY  
 THE ORIGINAL HARDWOOD FRAMES JAPANNED IN ENGLAND  
 EACH 33 X 21½ IN. (84 X 55 CM.)  
 PROVENANCE: MRS FORSYTH WICKES  
 £25,000- 40,000

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*London, 13 November 2019*

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CHRISTIE'S



AN EXCEPTIONAL TWELVE-PANEL COROMANDEL SCREEN  
 DEPICTING NAN'AO ISLAND  
 QING DYNASTY, KANGXI PERIOD, DEDICATED TO GENERAL ZHOU LINWENG, DATED 1699  
 €200,000-400,000

## ART D'ASIE

*Paris, 12 December 2019*

### VIEWING

7-11 December 2019  
 9, Avenue Matignon  
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KITAGAWA UTAMARO (CIRCA 1753-1806)  
*Two beauties, Circa 1797*  
 coloured woodblock print  
 38cm. (14 $\frac{1}{2}$ in.) high; 25.2cm. (9 $\frac{7}{8}$ in.) wide  
 €40,000 – 60,000

## UN OEIL À PART : COLLECTIONS D'UN ESPRIT LIBRE

Paris, 10 & 11 December 2019

### VIEWING

7 - 10 December 2019  
 9, Avenue Matignon  
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CHRISTIE'S



**IMPORTANT CHINESE CERAMICS AND  
WORKS OF ART**

*New York, March 2020*

**CONTACT**

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PROPERTY FROM THE YUNWAI LOU COLLECTION  
AN HEXAGONAL HUANGHUALI INCENSE STAND  
17TH CENTURY

35 in. (88.9 cm.) high, 22 ½ in. (57.2 cm.) wide,  
19 ½ in. (49.2 cm.) deep

\$800,000-1,200,000

**PROVENANCE:**

Eskenazi Ltd., London.

Other fees apply in addition to the hammer price. See Section D  
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**FINE CHINESE CERAMICS  
AND WORKS OF ART**

**TUESDAY 5 NOVEMBER 2019 AT 10.30AM AND 2.00PM**

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

**CODE NAME: BIANZHONG**

**SALE NUMBER: 17114**

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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
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1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
  2. 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.
  3. I agree to be bound by the Conditions of Sale printed in the catalogue.
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**17114**

Client Number (if applicable)

Sale Number

Billing Name (please print)

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**PLEASE PRINT CLEARLY**

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