Sotheby's EST. 1744

IMPORTANT CHINESE ART

LONDON 7 NOVEMBER 2018

FRONT COVER
LOT 18 (DETAIL)

THIS PAGE
LOT 14 (DETAIL)

IMPORTANT CHINESE ART

IMPORTANT NOTICE TO BUYERS

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IMPORTANT CHINESE ART

AUCTION IN LONDON
7 NOVEMBER 2018
SALE L18212

SESSION ONE: 10.30 AM
SESSION TWO: 2.30 PM

EXHIBITION
Saturday 3 November
12 noon-5 pm

Sunday 4 November
12 noon-5 pm

Monday 5 November
9 am-4.30 pm

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LOT 35 (DETAIL)

SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.

SPECIALISTS FOR THIS SALE

Robert Bradlow
Senior Director, Head of Department
+44 (0)20 7293 5145
robert.bradlow@sothebys.com

Stephen Loakes
Director
+44 (0)20 7293 5571
stephen.loakes@sothebys.com

Cherrei Tian
Deputy Director
+44 (0)20 7293 6170
cherrei.tian@sothebys.com

Lauren Long
Cataloguer
+44 (0)20 7293 5371
lauren.long@sothebys.com

INTERNATIONAL TEAM

Nicolas Chow
Worldwide Head and Chairman, Chinese Works of Art, Chairman Asia

Henry Howard-Sneyd
Chairman, Asian Art, Europe and Americas

Julian King
International Specialist, Senior Director

Carrie Li
Senior Specialist, Asia, Senior Director

Dr. Caroline Schulten
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SALE NUMBER

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PRIVATE CLIENT GROUP

+44 (0)207 293 5976
EUROPE
Beatriz Quiralte
beatriz.quiralte@sothebys.com
Fergus Duff
fergus.duff@sothebys.com
ASIA
Shu Zheng
shu.zheng@sothebys.com
INDIA
Gauri Agarwal
gauri.agarwal@sothebys.com
Milaap Patel
milaap.patel@sothebys.com
RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
Lilija.sitnika@sothebys.com
Maryam Kalo
maryam.kalo@sothebys.com
+44 (0)20 7293 5094

SALE ADMINISTRATOR

Alexandra Kett-Bauman
alex.kett-baumann@sothebys.com
+44 (0)20 7293 5492
FAX +44 (0)20 7293 5923

POST SALE SERVICES

Kristy Robinson
Post Sale Manager
FOR PAYMENT, DELIVERY AND COLLECTION
+44 (0)20 7293 5220
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

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SESSION ONE

LONDON
WEDNESDAY
7 NOVEMBER 2018
10.30AM

LOTS 1-69

1

A BLUE AND WHITE ‘FLORAL’ CUP KANGXI MARK AND PERIOD

delicately potted, the rounded sides rising to a slightly flared rim, the exterior painted with six floral sprays, the base inscribed with a six-character mark in underglaze blue
6 cm, 2⅜ in.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清康熙　青花花卉紋盃
《大清康熙年製》款

Mark

2

A BLUE AND WHITE ‘FLORAL’ BELL QING DYNASTY, 18TH CENTURY

the rounded body rising from a gently splayed foot to a domed top, painted and pierced to the top and around the body with large cash symbols, surrounded by meandering floral scrolls, all between a band of plantain leaves at the shoulder and a keyfret border at the foot
22 cm, 8⅝ in.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清十八世紀　青花鏤空纏枝花卉紋鍾

3

A PAIR OF BLUE AND WHITE ‘LOTUS’ BOWLS
DAOGUANG SEAL MARKS AND PERIOD

each with deep rounded sides rising from a short straight foot to an everted rim, painted around the exterior with a broad lotus scroll band above lotus lappets, the interior with a lotus medallion, the base with the six-character seal mark in underglaze blue
(2)
16.6 cm, 6½ in.

PROVENANCE

A European private collection, purchased in China in the 1920s.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清道光 青花纏枝蓮紋盌一對
《大清道光年製》款

來源

歐洲私人舊藏,於1920年代購自中國

Marks

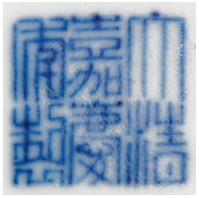
4

A BLUE AND WHITE QUATREFOIL TRAY
JIAQING MARK AND PERIOD

the shallow rounded sides rising from a flat base supported on four shallow bracket feet, painted to the interior with a quatrefoil panel enclosing a poem dated to 1797, within two lotus strapwork bands, the exterior similarly painted and the base inscribed with the seal mark in underglaze blue
16 cm, 6¼ in.

£ 35,000-45,000
HK$ 355,000-456,000 US$ 45,200-58,500

清嘉慶　清嘉慶 青花御題詩海棠式茶盤
《 嘉慶丁巳小春月之中瀚 》，「嘉」，「慶」印，《 大清嘉慶年製》款


Mark

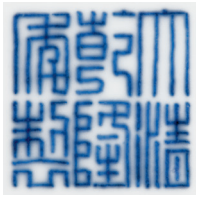
5

A DOUCAI ‘LOTUS POND’ BOWL QIANLONG SEAL MARK AND PERIOD

the deep rounded sides rising from a recessed base to a slightly everted rim, finely painted and enamelled around the exterior with three pairs of mandarin ducks flying and swimming in a lotus pond, all below an underglaze blue band of dragons chasing flaming pearls, the interior with a medallion enclosing a similar pair of ducks in a lotus pond and encircled at the rim by a band of *lança* characters, the base inscribed with the seal mark in underglaze blue
16.5 cm, 6½ in.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

清乾隆　鬥彩荷塘鴛鴦紋臥足盌
《大清年乾隆年》製



Mark

6

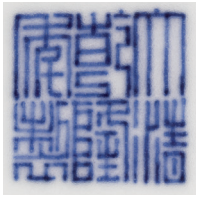
A BLUE AND WHITE HEXAGONAL VASE, HU QIANLONG SEAL MARK AND PERIOD

of archaistic *fanghu* form, the hexagonal body rising from a splayed foot to a waisted neck, flanked by a pair of tubular lug handles, the exterior finely painted in rich cobalt-blue with composite lotus and peony scrolls wreathed by feathery foliage, similarly decorated around the angled shoulders and handles, the neck encircled with a band of crested waves, all between a keyfret band at the rim and stylised florets at the foot, the base with a seal mark in underglaze blue
46.5 cm, 18¼ in.

This large vase, densely decorated with Ming-style composite flower scrolls, belongs to a group of vessels that is inspired by celebrated traditions while being firmly rooted in the modernity of the eighteenth century. Compare a closely related example in the National Palace Museum, Taipei, included in the Museum’s *Special Exhibition of K’ang-Hsi, Yung-Cheng and Ch’ien-Lung Porcelain Ware From The Ch’ing Dynasty*, 1986, cat. no. 68; one in the Capital Museum, Beijing, illustrated in *Gems of the Official Kilns*, Taipei, 1993, pl. 84; and a third example in the Nanjing Museum, Nanjing, published in *Treasures In The Royalty. The Official Kiln Porcelain of The Chinese Qing Dynasty*, Shanghai, 2003, pl. 238. Further vases include two sold in our Hong Kong rooms, the first, from the T. Y. Chao collection, 24th November 1987, lot 75 and again, 1st November 1999, lot 386, and the other, 8th October 2008, lot 2567; one sold in these rooms, 10th June 1986, lot 277; and another sold at Christie’s New York, 30th May 1991, lot 324.

£ 30,000-50,000
HK$ 304,000-510,000 US$ 38,800-65,000

清乾隆　青花纏枝花卉紋貫耳六方壺
《大清乾隆年製》款



Mark

7

A BLUE AND WHITE ‘BOY AND LOTUS’ DISH
KANGXI MARK AND PERIOD

the shallow rounded sides rising from an angled base and short straight foot to an everted rim, painted to the interior in rich cobalt-blue tones with a medallion enclosing a small boy holding a large lotus stalk, all reserved on a dense blue scroll ground, encircled at the rim by a lotus scroll band, the exterior with lotus and prunus sprays and butterflies in flight, the base inscribed with the six-character mark in underglaze blue
15.8 cm, 6¼ in.

PROVENANCE

An American private collection.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清康熙　青花童子戲蓮紋盤
《大清康熙年》製

來源

美國私人舊藏

Mark

8

7

8

A RARE BLUE AND WHITE ‘LOTUS BOUQUET’ SAUCER DISH
QIANLONG SEAL MARK AND PERIOD

the gently rounded sides rising from a short tapering foot to an everted rim, painted in rich cobalt-blue tones to the interior with a medallion enclosing a leafy lotus bouquet, encircled in the well by classic and lotus scroll bands, the exterior with a lotus scroll band between classic scroll and keyfret bands, the base inscribed with the seal mark in underglaze blue
15.2 cm, 6 in.

PROVENANCE

An American private collection.

† £ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300

清乾隆　青花束蓮紋小盤
《大清乾隆年》製

來源

美國私人舊藏

Mark

9

A FINE BLUE AND WHITE BOTTLE VASE
QIANLONG SEAL MARK AND PERIOD

the globular body rising from a short spreading foot to a tall waisted neck with everted rim, moulded around the body with double filets and a further single filet at the stepped shoulder, finely painted in rich 'heaped and piled' cobalt-blue tones with a broad composite flower scroll band, all between lotus lappets and classic scroll bands at the base and a *ruyi* band at the shoulder, the neck with stiff leaf and keyfret bands below a wave band at the rim, the base inscribed with the seal mark in underglaze blue
37.5 cm, 15 in.

PROVENANCE

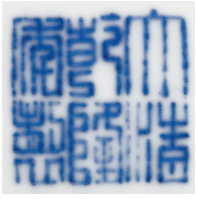
Collection of Louise Dorotea Lamm (1872-1950), Sweden.

£ 40,000-60,000
HK$ 406,000-610,000 US$ 52,000-77,500

清乾隆　青花纏枝蓮紋賞瓶
《大清乾隆年製》款

來源

瑞典Louise Dorotea Lamm (1872-1950)舊藏



Mark

10

A WUCAI 'PRUNUS' MONTH CUP KANGXI MARK AND PERIOD

the delicately potted U-shaped body rising from a short foot to a flared rim, the exterior brightly painted with a white prunus tree growing by craggy rockwork, representing the eleventh month, the reverse with a poetic inscription relating to the depicted flowers, followed by a seal reading *Shang* (appreciation), the base with a six-character mark in underglaze blue
6.5 cm, 2½ in.

PROVENANCE

Sotheby's Hong Kong, 30th October 2002, lot 309.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清康熙　五彩梅花花神盃
《大清康熙年製》款

來源

香港蘇富比2002年10月30日, 編號309

Mark

11

A DOUCAI DRAGON MEIPING QING DYNASTY, KANGXI PERIOD

the tapering body rising from a spreading recessed base to a round shoulder and surmounted by a narrow waisted neck with lipped rim, boldly painted to the exterior with two five-clawed dragons writhing amongst flame scrolls in pursuit of flaming pearls, their mouths open to reveal their sharp fangs, the body covered with green scales
34 cm, 13⅜ in.

PROVENANCE

Sotheby's London, 5th November 2014, lot 58.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

清康熙　鬪彩雙龍戲珠紋梅瓶

來源

倫敦蘇富比2014年11月5日，編號58

10 (Recto)

10 (Verso)

12

A FAMILLE-ROSE CUP
QING DYNASTY, 18TH CENTURY

the inverted bell-shaped body rising from a ribbed spreading foot to an everted rim, finely enamelled around the exterior with Shoulao offering a peach to a young boy held aloft by Fu Xing, with Lu Xing looking on, all divided by a two-column poem, all between iron-red bat bands at the rim and foot
10.5 cm, 4¼ in.

The poem may be translated as follows:
In the heavens, the Three Terraces, On Earth, a first quality vessel.

A similar cup from the Bernat collection, was sold in our Hong Kong rooms, 15th November 1988, lot 37.

It is unusual to find *famille-rose* wares with these borders of red bats, which are more often found on 'birthday' plates, sometimes with Kangxi reign marks, decorated in white slip or gilding with *shou* characters or auspicious inscriptions and dragons.

† £ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

清十八世紀　粉彩三星圖鈴鐺盃
《天上三台重人間一品尊》,《集句》

13

A FAMILLE-VERTE BRUSHPOT QING DYNASTY, KANGXI PERIOD

of cylindrical form, rising from a flat base, painted to the exterior with two large panels, one depicting a man conversing with a dragon, the other with a tiger, each detailed with a poetic inscription to the right, all reserved on an intricate floral patterned ground
14.5 cm, 5¾ in.

£ 8,000-10,000
HK$ 81,500-102,000 US$ 10,400-13,000

清康熙　五彩人物故事圖筆筒
《風雲際會樂亨嘉》,《傅侃書》,
《甲午嘉月竹石昌江寓隆寫》,《述古》

A FINE FAMILLE-ROSE 'ONE HUNDRED BOYS' VASE JIAQING SEAL MARK AND PERIOD

the baluster body rising from a short straight foot to a tall waisted neck with flaring rim, brightly and finely enamelled around the exterior with the Dragon Festival, the river landscape with numerous boys both watching and sailing on dragon boats, all between *ruyi,* keyfret and gilt bands at the shoulder and foot, the neck with lotus strapwork between stiff leaf and *ruyi* bands and reserved on a lime-green ground, the interior of the neck glazed turquoise, the base with the iron-red seal mark reserved on a turquoise ground
35.5 cm, 14 in.

PROVENANCE

An English private collection.
Purchased at a church bazaar in St Albans on 22nd June, 1911 (fig. 1).

Exquisitely decorated with a delightful scene of boys play-acting dragon boat racing, the style of the present vase was pioneered during the Qianlong period to resemble paintings mounted between textile borders. Such vases are considered to have been produced at the imperial kilns in Jingdezhen during the early years of the Jiaqing Emperor's reign. The excitement and joyfulness of the boys is skilfully captured in their animated expressions and poses, which are heightened by the restrained depiction of the rippling water. It successfully combines several decorative elements, from the luxurious green-ground borders to the continuous narrative that is revealed with every turn of the vase, akin to unravelling a textile-mounted handscroll.

The depiction of 'a hundred boys at play', representing the wish for many sons, was a popular theme in the decorative arts of the Ming and Qing dynasties. The 'hundred boys' refers to King Wen of the Zhou dynasty who had ninety-nine sons and adopted one more to make one hundred. As the link between classical education and a prosperous family grew in the Ming period, luxury goods made for the literati increasingly portrayed boys and fertility symbols. The image of children imitating adults, by engaging in activities connected with scholarly pursuits or auspiciousness, reveals an intense ambition among the educated elite for their sons to achieve high intellectual status and preserve the literary prestige of the family.

The boys on the present vase merrily re-enact the Duanwu Festival, also popularly known as Dragon Boat Festival and Zhongxiao Festival, which occurs annually on the fifth day of the fifth month. Dragon boat racing is said to originate from the legend of people paddling out on boats to recover the body of the poet Qu Yuan (343-278 BC), a patriotic poet and exiled official during the Warring States period. He drowned himself in the Miluo River on the fifth day of the fifth month, when his beloved Chu State fell to the State of Qin. Dragon boat races were held annually at the Yuanming yuan, a day that was filled with excitement as crowds eagerly anticipated the arrival of huge wooden boats, elaborately decorated with dragons or sea birds at the prow and stern, and flying flags. Powered by forty to eighty experienced rowers and a drummer who set the rhythm for the oarsmen, crews also contained acrobats or exhorters thus increasing the spectacle of the event.

Compare a smaller vase of related form, but with a slightly broader body and flanked with loop handles, decorated with a similar scene of boys engaged in playful dragon boat racing between blue borders, also with an iron-red Jiaqing mark and of the period, in the National Palace Museum, Taipei, included in the Museum's exhibition *Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, 2016, cat. no. III-33; and a ruby-red ground pair, in the Huaihaitang collection, included in the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 138, together with a yellow-ground Daoguang version, painted with boys cheering adult dragon boat racers with a four-character *Shengdetang* mark, cat. no. 140. The pair to the Daoguang vase was sold in our Hong Kong rooms, 28th April 1992, lot 185, again in these rooms, 8th December 1992, lot 296, and a third time at Christie's Hong Kong, 30th May 2006, lot 1460.

Vases decorated with the theme of boys at play, painted between coloured borders, were produced in numerous variations during the Jiaqing reign; for example see a bottle vase depicting a lively 'hundred boys' scene against a lime-green ground, sold at Christie's South Kensington, 17th May 2013, lot 1504; another, but between turquoise bands, sold at Bonhams Hong Kong, 27th November 2014, lot 187; and another, but decorated with nine boys at play, also against lime-green borders, sold in our New York rooms, 13th September 2017, lot 32. The motif of boys at play is also seen on earlier Qianlong period wares; compare a lantern-shape vase with the *bajixiang* painted on green enamel bands, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing, 1995, pl. 87; and ruby-red ground version, sold at Christie's Hong Kong, 29th/30th October, 1995, lot 756, and again in our New York rooms, 17th March 2009, lot 123.

£ 150,000-200,000
HK$ 1,520,000-2,030,000 US$ 194,000-259,000

清嘉慶　綠地粉彩百子龍舟瓶
《大清嘉慶年製》款

來源
英國私人收藏.
於1911年6月22日購自聖奧爾本斯教堂市集，見圖一

Mark

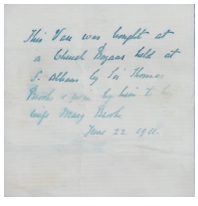


Fig. 1

15

A COPPER-RED BOWL
QIANLONG SEAL MARK AND PERIOD

the deep rounded sides rising from a high spreading foot, the exterior covered in a rich dark red glaze, the interior and base glazed white, the base inscribed with the six-character seal mark in underglaze blue
15 cm, 5¾ in.

† £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清乾隆　霽紅釉盌
《大清乾隆年製》款

Mark

16

A GRISSAILLE AND IRON-RED ENAMELLED VASE
QING DYNASTY, YONGZHENG PERIOD

the slightly curved sides rising from a high spreading foot to a tall waisted neck with galleried rim, finely painted around the body in iron-red and black with scholars examining a scroll, the neck with scholars and boys looking at a large scroll pot, the base unglazed
44 cm, 17½ in.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清雍正　墨彩五老圖敞口瓶

17

A WHITE-GLAZED BOTTLE VASE QING DYNASTY, 18TH CENTURY

the rounded body rising from a splayed foot to an elongated neck and flared rim, carved around the shoulders with a stylised *ruyi*-head border and with a foliate scroll around the neck, decorated with a plantain leaf band under the rim, the base inscribed with an apocryphal six-character Xuande mark in underglaze blue
38.5 cm, 15⅛ in.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清十八世紀　白釉暗刻如意紋長頸瓶

Khotan's jade miners, they find jade boulders in the river; at autumn, the river is at low tide, many precious stones are found; they bend their backs and search meticulously, braving the chilling currents. Jade does not speak, yet its fame is known to all.

Qianlong Emperor (1736-1795)

于阗采玉人，淘玉出玉河；
秋时河水涸，捞得璆琳多；
曲躬逐逐求，宁虑涉寒波。
玉不自言人尽知，那曾隔璞待识之，
卞和三献刖两足，审然天下应无玉。

－乾隆皇帝

An Appreciation of A Qianlong-Era Monumental Spinach-Green Jade Washer

Dr. Xu Lin, The Palace Museum, Beijing

This monumental spinach-green jade washer measures 50 cm in width at its widest point and 12.8 cm in height. Its mouth is 34.8 cm in diameter, and its base is 25.2 cm in diameter. Generously proportioned, the washer is carved from Khotan jade of a relatively dark colour. It has a reflective polished surface and a round base. Its bottom is plain and without decorative patterns. It has a relatively deep base, and is carved with two large beast-head handles with freely-moving rings. Protruding above the washer's body, each beast head has a single horn, a pair of ears, round eyes, a large nose, a large mouth, and eyebrows and cheeks that extend sideward onto the rim of the washer's mouth as curled cloud patterns. The rings of the handles were carved in openwork from the same piece of raw jade as the washer's body. Beneath the rim, on the other sides, are four additional smaller beast-head handles of the same design, also with freely-moving rings carved in openwork. The small and large beast-head handles echo one another in this rare work of art.

This washer was exhibited in the *International Exhibition of Chinese Art*, held at the Royal Academy of Arts in London from November 1935 to March 1936, and was included in the accompanying exhibition catalogue (**fig. 1**)[1]. This exhibition included not only works sent by the Chinese government from the Palace Museum, but also works from many public and private organisations and collections around the world. A total of 3080 works were shown. Impressive in scale, the exhibition was the most extensive international presentation of Chinese art and provided Europeans a rare opportunity to gain a comprehensive understanding of Chinese art. The jade expert Oscar Raphael was responsible for curating the jade exhibits[2]. The present jade washer was selected from a British private collection.

The washer was included by the British author and major jade collector, Stanley Charles Nott (1902-1969) in his 1936 book *Chinese Jade Throughout the Ages* (**fig. 2**)[3]. Equally dedicated to research and collecting, Nott can be regarded as one of the first Western scholars to study the culture of Chinese jades and to develop a profound passion for them. Already in 1927, he began publishing books about Chinese jades, including both academic studies and illustrated catalogues. These publications documented works that had left China and were also testaments to Nott's research on the historical development and craft of Chinese jades.

Compared to similar works currently in the Palace Museum collection, the present washer, which measures 50 cm at its widest point, is exceptionally large. Jade washers of such monumental proportions are very rare, and necessitated the use of a large amount of raw jade. Although relatively dark-coloured, the jade has an extremely rich and "fatty" lustre, one of the distinctive characteristics of spinach-green jade harvested from the Khotan region by the imperial court during the mid-Qing period.

Such a large jade washer would have been nearly impossible during the Kangxi and early Qianlong periods, during which the jade-producing areas of Khotan and Yarkent were occupied by the Dzungars and could not be easily accessed. The imperial court resorted to repurposing jades from past dynasties or using raw jade sent as tribute or smuggled. Thus these early periods produced almost no large works. The Yongzheng Emperor even ordered his ministers in the 10th year of his reign (1732) to "find some good raw jade and bring it here". In the 15th year of the Qianlong reign (1750), the court was still refashioning jade belts of the Ming dynasty, indicating a severe material shortage. In the 24th year

碧玉六獸耳銜環洗賞析

徐琳博士 北京故宮博物院研究員

碧玉獸耳銜環洗（拍品編號第18），最寬50公分、口徑34.8公分、通高12.8公分、足徑25.2公分。整器體型碩大，以色澤較深的和田碧玉雕琢而成。器身光素，圓圈足，底部光素無紋。器腹較深，兩側鏤雕一對較大的獸耳銜活環耳。獸首高出洗身，獨角、雙耳、圓目、大鼻、大嘴，眉尾及兩腮均向兩側延伸出捲曲的雲紋，並攀附於洗沿之上。獸首所銜活環以掏雕技術製作，與洗身渾然一體。洗腹部低於口沿之下有四隻與大獸耳相似的小獸耳銜環，均採用活環掏雕工藝，與兩側大獸耳銜環相互呼應，成為獨具一格的六環洗。

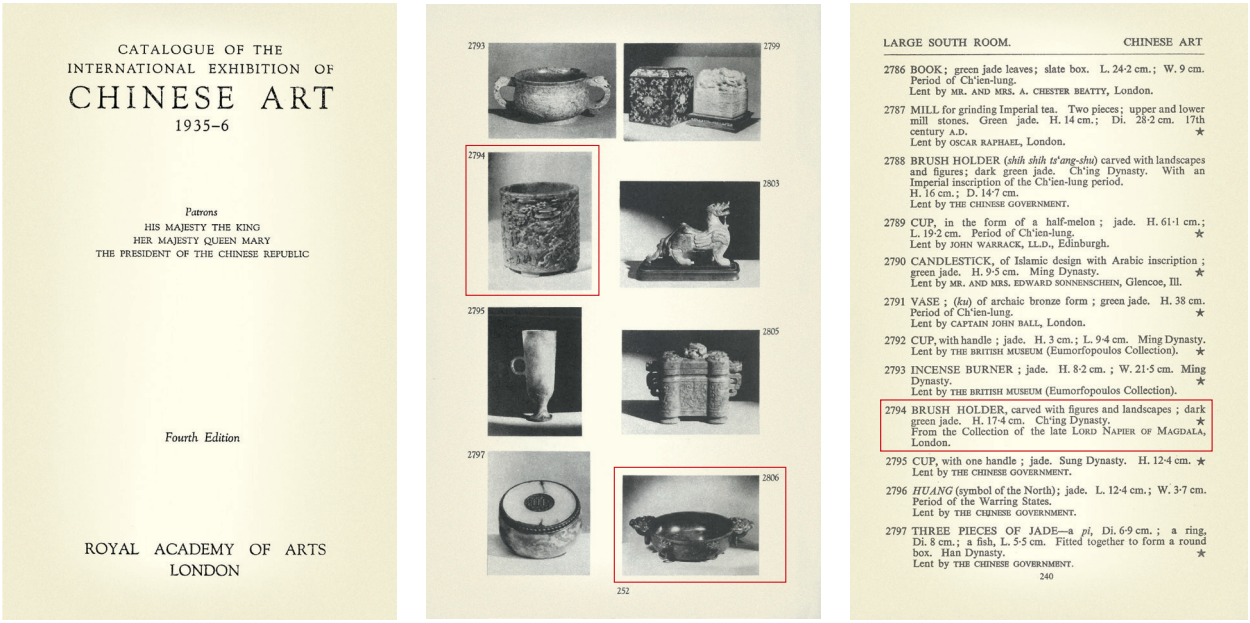
此件玉洗，曾於1935年11月至1936年3月在倫敦皇家藝術學院舉辦的「中國藝術國際展覽會」上展出，並發表在展覽出版的圖錄中（圖一）[1]。這次展覽，不僅有中國政府送來的故宮博物院等單位的參展文物，還彙集了世界各地公私收藏機構和個人的藏品，共3080件展品。這是中國藝術品顯有的全面在國際上亮相，規模空前，也使歐洲人有機會瞭解中國藝術品的全貌。其中世界各地玉器的選定主要由玉器專家拉斐爾（Oscar Raphael）先生負責。[2]這件玉洗，就是選擇英國本地私人藏家的家族藏品。

玉洗也曾被英國作家、玉器收藏大家史坦萊諾·樂提（Stanley Charles Nott）先生收錄于其1936年出版的關於中國玉器研究的書籍《中國玉器源流考》一書中 （圖二）。[3]樂提先生出生于1902年，1957年去世，是一位十分重視中國玉器研究與收藏的學者，早至1927年，他就開始出版關於玉器的書籍，有研究專著也有圖錄，這些書籍的出版一方面收錄了不少流失海外的中國玉器，另一方面也記錄了史坦萊諾對中國玉器的研究成果，包括玉器的發展及製作工藝，可以說史坦萊諾先生是西方世界中較早接觸並研究中國玉文化的學者，也是對中國玉器抱有深切喜好的學者之一。

與現藏北京故宮博物院的同類帶活環玉洗相比，這件玉洗最寬達到50公分，器型十分碩大，非常少見。由此可見原材料更巨。另外玉洗雖然顏色較深，但油性極好，十分接近清代中期宮廷新疆和田地區所產碧玉的特徵。

製作如此大的玉洗，在康熙到乾隆朝前期是不太可能的，因為此時出產美玉的和田、葉爾羌地區被準噶爾部佔領，西北交通不暢，玉路不通，宮廷用玉或為改製前朝舊玉，或靠進貢與走私玉料，大器型玉基本不見。雍正十年還命大臣：「將好玉材料尋些送來」，乾隆十五年，還在改製明代的玉帶板製玉，說明宮廷玉料嚴重不足。乾隆二十四年，清軍徹底擊潰了準噶爾部，鞏固了西北邊疆的統治，設置官府，將新疆地區納入中央政府的統一管轄。

從乾隆二十五年開始第一批玉料進京，形成了正式的貢玉制度。出產美玉的和田、葉爾羌地區年例貢玉分春秋兩季向清廷進貢，每年四千斤，其實最盛時清廷每年收進30萬斤玉料，越到乾隆後期，進貢的玉料越多，塊度也越大。如乾隆五十六年，一次進京就有五千五百八十五塊玉料。加上歷年積攢下來的玉料，到乾隆末期，宮廷的玉料已多的用不完，甚至會挑次等玉和帶有綹道多的子玉拿到北京崇文門外變賣，以補貼內廷開支。


CATALOGUE OF THE
INTERNATIONAL EXHIBITION OF
CHINESE ART
1935–6

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HER MAJESTY QUEEN MARY
THE PRESIDENT OF THE CHINESE REPUBLIC

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LARGE SOUTH ROOM. CHINESE ART

2786 BOOK; green jade leaves; slate box. L. 24·2 cm.; W. 9 cm. Period of Ch'ien-lung. Lent by MR. AND MRS. A. CHESTER BEATTY, London.

2787 MILL for grinding Imperial tea. Two pieces; upper and lower mill stones. Green jade. H. 14 cm.; Di. 28·2 cm. 17th century A.D. ★ Lent by OSCAR RAPHAEL, London.

2788 BRUSH HOLDER (*shih shih ts'ang-shu*) carved with landscapes and figures; dark green jade. Ch'ing Dynasty. With an Imperial inscription of the Ch'ien-lung period. H. 16 cm.; D. 14·7 cm. Lent by THE CHINESE GOVERNMENT.

2789 CUP, in the form of a half-melon; jade. H. 61·1 cm.; L. 19·2 cm. Period of Ch'ien-lung. ★ Lent by JOHN WARRACK, LL.D., Edinburgh.

2790 CANDLESTICK, of Islamic design with Arabic inscription; green jade. H. 9·5 cm. Ming Dynasty. ★ Lent by MR. AND MRS. EDWARD SONNENSCHEIN, Glencoe, Ill.

2791 VASE; (*ku*) of archaic bronze form; green jade. H. 38 cm. Period of Ch'ien-lung. ★ Lent by CAPTAIN JOHN BALL, London.

2792 CUP, with handle; jade. H. 3 cm.; L. 9·4 cm. Ming Dynasty. Lent by THE BRITISH MUSEUM (Eumorfopoulos Collection). ★

2793 INCENSE BURNER; jade. H. 8·2 cm.; W. 21·5 cm. Ming Dynasty. ★ Lent by THE BRITISH MUSEUM (Eumorfopoulos Collection).

2794 BRUSH HOLDER, carved with figures and landscapes; dark green jade. H. 17·4 cm. Ch'ing Dynasty. ★ From the Collection of the late LORD NAPIER OF MAGDALA, London.

2795 CUP, with one handle; jade. Sung Dynasty. H. 12·4 cm. ★ Lent by THE CHINESE GOVERNMENT.

2796 *HUANG* (symbol of the North); jade. L. 12·4 cm.; W. 3·7 cm. Period of the Warring States. Lent by THE CHINESE GOVERNMENT.

2797 THREE PIECES OF JADE—a *pi*, Di. 6·9 cm.; a ring, Di. 8 cm.; a fish, L. 5·5 cm. Fitted together to form a round box. Han Dynasty. ★ Lent by THE CHINESE GOVERNMENT.

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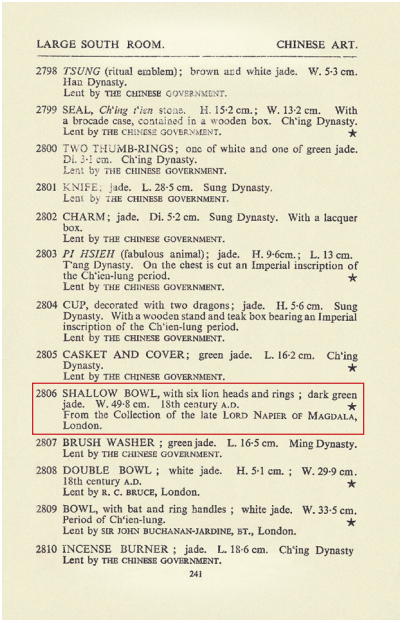
Fig. 1
International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-6, cat. no. 2806.
圖一
國藝術國際展覽會，倫敦皇家藝術學院，1935-36年，圖版2806

of the Qianlong reign (1759), the Qing army defeated the Dzungars decisively and cemented its control in the northwestern border region of Xinjiang, which came under the rule of the central government.

The jade tribute system was formalized in the 25th year of the Qianlong reign (1760). From then onwards, raw jade from Khotan and Yarkent would be sent every spring and autumn to the court, amounting to 4000 *jin* every year. In fact, at the height of this tributary traffic, the Qing court received some 300,000 *jin* of raw jade every year. The raw jade supplied increased in both quantity and size throughout the Qianlong reign. In the 56th year (1791), for example, 5585 pieces of jade were sent to the court. By the latter part of his reign, the court had accumulated so much raw jade that it would sell samples of inferior quality or with too many blemishes at Chongwenmen to supplement its income.

This influx of raw jade provided the material foundation for the Golden Age of Chinese jade during the Qianlong reign. Famous monumental jade sculptures produced during the middle and late Qianlong period include *Jade Mountain with Great Yu Controlling the Waters* and *Jade Mountain with the Nine Elders of Huichang*, as well as several monumental jade *weng* pots carved with dragons and clouds. During the same period, ordinary works meant for display also increased in size, including archaistic jade *ding* tripods and *bi* discs, large-scale *hu* vases carved with birds and fishes, and incense tubes. All these works were made possible by the ample and stable supply of raw jade.

Comparing the Qianlong Emperor's jades and the poems he wrote about them, I find that he often referred to both spinach-green (*biyu*) and Khotan-green (*qingyu*) jade as "green jade" (*lüyu*), suggesting that he could not distinguish between them. Khotan-green jade that had a darker shade was referred to as green jade, but historically the category encompassed greyish and whitish green shades. In modern geological terms, Khotan-green jade and spinach-green jade are in fact very easy to distinguish. The former is formed through the corrosion of magnesium-rich marble and consists primarily of tremolite. The latter is formed through the corrosion of ultramafic and, while consisting primarily also of tremolite, it includes ferroactinolite. It tends to be green and often contains black dots. The category of "spinach-green jade" includes not only jade from Khotan, but also stones harvested in Manas in northern Xinjiang, Russia, Canada, and Pakistan. The rich colour of spinach-green jade is due to the small amount of chromium that it contains. Most of the Qing court's spinach-green jade was sourced from Xinjiang, particularly the Khotan area but also partly from Manas. However, Manas jade only began to be sent to Beijing during the latter part of the Qianlong reign, and was not favoured by the Emperor because it tended to be marked by large white spots and to lack "fattiness". Consequently, the finer examples of Qianlong-period spinach-green jade, those on which the Emperor composed original poems, were virtually all created from raw spinach-green jade from the Khotan region.



LARGE SOUTH ROOM. CHINESE ART.

2798 *TSUNG* (ritual emblem); brown and white jade. W. 5·3 cm. Han Dynasty.
Lent by THE CHINESE GOVERNMENT.

2799 SEAL, *Ch'ing t'ien* stone. H. 15·2 cm.; W. 13·2 cm. With a brocade case, contained in a wooden box. Ch'ing Dynasty.
Lent by THE CHINESE GOVERNMENT. ★

2800 TWO THUMB-RINGS; one of white and one of green jade. Di. 3·1 cm. Ch'ing Dynasty.
Lent by THE CHINESE GOVERNMENT.

2801 KNIFE; jade. L. 28·5 cm. Sung Dynasty.
Lent by THE CHINESE GOVERNMENT.

2802 CHARM; jade. Di. 5·2 cm. Sung Dynasty. With a lacquer box.
Lent by THE CHINESE GOVERNMENT.

2803 *PI HSIEH* (fabulous animal); jade. H. 9·6cm.; L. 13 cm. Tang Dynasty. On the chest is cut an Imperial inscription of the Ch'ien-lung period. ★
Lent by THE CHINESE GOVERNMENT.

2804 CUP, decorated with two dragons; jade. H. 5·6 cm. Sung Dynasty. With a wooden stand and teak box bearing an Imperial inscription of the Ch'ien-lung period.
Lent by THE CHINESE GOVERNMENT.

2805 CASKET AND COVER; green jade. L. 16·2 cm. Ch'ing Dynasty. ★
Lent by THE CHINESE GOVERNMENT.

2806 SHALLOW BOWL, with six lion heads and rings; dark green jade. W. 49·8 cm. 18th century A.D. ★
From the Collection of the late LORD NAPIER OF MAGDALA, London.

2807 BRUSH WASHER; green jade. L. 16·5 cm. Ming Dynasty.
Lent by THE CHINESE GOVERNMENT.

2808 DOUBLE BOWL; white jade. H. 5·1 cm.; W. 29·9 cm. 18th century A.D. ★
Lent by R. C. BRUCE, London.

2809 BOWL, with bat and ring handles; white jade. W. 33·5 cm. Period of Ch'ien-lung. ★
Lent by SIR JOHN BUCHANAN-JARDINE, BT., London.

2810 INCENSE BURNER; jade. L. 18·6 cm. Ch'ing Dynasty
Lent by THE CHINESE GOVERNMENT.

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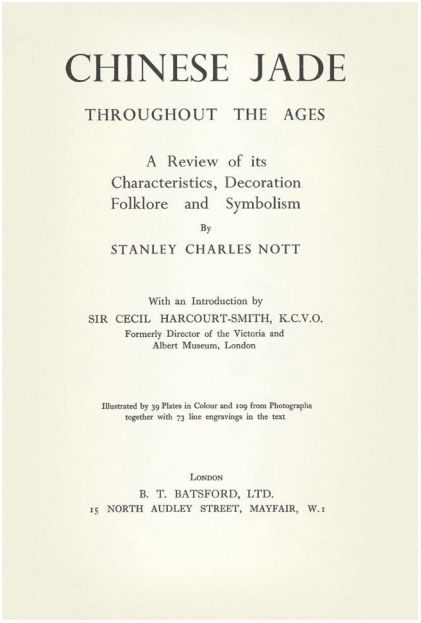

CHINESE JADE

THROUGHOUT THE AGES

A Review of its
Characteristics, Decoration
Folklore and Symbolism

By

STANLEY CHARLES NOTT

With an Introduction by
SIR CECIL HARCOURT-SMITH, K.C.V.O.
Formerly Director of the Victoria and
Albert Museum, London

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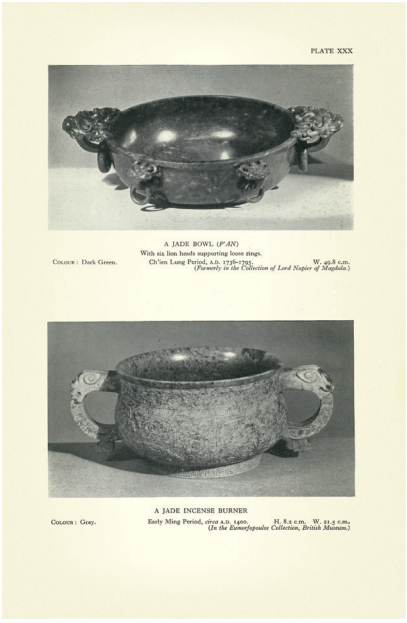

PLATE XXX

A JADE BOWL (*P'AN*)
With six lion heads supporting loose rings.
Ch'ien Lung Period, A.D. 1736-1795. W. 49.8 cm.
COLOUR: Dark Green. *(Formerly in the Collection of Lord Napier of Magdala.)*

A JADE INCENSE BURNER
Early Ming Period, *circa* A.D. 1400. H. 8.2 cm. W. 25.5 cm.
COLOUR: Grey. *(In the Ramsdepoulos Collection, British Museum.)*

Fig. 2
Stanley Charles Nott, *Chinese Jade Throughout the Ages*, London, 1936.

圖二
史坦萊諾·樂提著《中國玉器源流考》，英國肯特郡，1936年

大批玉料進宮，為乾隆朝玉器的繁盛局面提供了堅實的原料基礎，而且越到乾隆後期，大型玉雕件越多，且不說幾件著名的大型玉雕山子「大禹治水圖玉山」、「會昌九老圖玉山」，還有幾件大型雲龍紋玉甕都出現在乾隆中後期。一些普通的陳設用玉也是越做越大，如大的仿古玉鼎，玉璧和超過四十公分以上的大型凫魚壺、玉香筒等都出現在這一時期。這一切，皆因充足的玉料來源保障。

對照乾隆所寫的御題詩和玉器實物，筆者發現乾隆時期常常把碧玉和青玉都稱之為綠玉，可見乾隆帝是分不清色綠的青玉和碧玉的。當然被稱之為綠玉的青玉一般都是那些顏色偏綠的青玉，青灰色和青白色的玉依然屬於當時人認知的青玉範疇。根據現在地礦學的發展，青玉和碧玉其實非常容易區分，青玉主要由鎂質大理岩蝕變而成，主要成分為透閃石。碧玉主要由超基性岩蝕變而成，多由透閃石組成，但也有一部分為陽起石，顏色均為綠色，常常帶有黑點。如和田碧玉、新疆北部的瑪納斯碧玉、俄羅斯碧玉、加拿大碧玉、巴基斯坦碧玉等。碧玉之所以有比較鮮豔的綠色，是因為玉礦中含有少量的鉻（Cr）元素。清代碧玉原材料主要來自新疆，以和田碧玉子料為主，也有部分新疆北部瑪納斯所產的碧玉製品，但瑪納斯碧玉在乾隆後期才有部分進入宮廷，且因大多玉料有大片白色斑塊且油性不足，乾隆帝並不喜歡，製作精美或常常帶有乾隆御題詩的碧玉器基本以和田碧玉為主。

和田碧玉目前看來主要是子料，在和田地區有玉龍喀什河和喀拉喀什河兩條河產子料，前者又稱之為白玉河，後者稱之為墨玉河。據上世紀五十年代以後在和田專門替國家收購玉石的工作人員回憶，白玉河和墨玉河均產碧玉，相比起來產自白玉河的碧玉品質最好，顏色鮮豔，油性足。墨玉河的碧玉塊度大，顏色相對偏深，發黑，但油性也很足。以筆者目前的認識，這件玉洗的原料可能來自於墨玉河。

玉洗造型優美，規整，雖器身光素，但獸耳銜環的雕琢工藝難度較大，尤其是六個活環，完全是在一塊完整的玉料上掏雕而來。玉雕工藝是減法的藝術，稍有不慎就會前功盡棄。在沒有現代機械電動工具，而是用鐵砣桌式砣機（又稱水凳）為主要工具的手工治玉時期，要想將一塊大料原石雕成一件完美的帶活環的器皿，必須要經過審料、畫稿、去料、粗坯、打鑽、掏環、細繪、雕花、打磨、拋光等十餘道工序才得以完成。大件玉雕因原石巨大，還需用吊秤將其吊起，慢慢琢磨製成，所費之工較小件玉雕遠甚。

清代玉雕最盛之時當為乾隆時期，查閱此時檔案文獻，發現無論是清宮造辦處製作、蘇州織造、揚州的兩淮鹽政製作，還是地方進貢的玉器中，帶活環的洗一般分為雙環洗、四

Fig. 3
Jade washer with flower-shaped handles
© Collection of the Palace Museum, Beijing

圖三
碧玉雙魚紋花耳活環洗 ， 北京故宮博物院

Fig. 4
Jade washer with four handles
© Collection of the Palace Museum, Beijing

圖四
碧玉三多紋四耳活環洗，北京故宮博物院

Raw spinach-green jade mostly originated in the White Jade (Yurungkash) River and the Black Jade (Karakash) River. According to the recollections of the officials who purchased jade for the government from the 1950s onwards, both rivers produced spinach-green jade, but raw jade from the White Jade River was superior because of its rich colour and "fattiness". Jade from the Black Jade River tends to be larger, darker and closer to black in colour, and is still sufficiently "fatty". Based on my current understanding, I believe that the present washer was carved from raw jade harvested from Black Jade River.

The washer has an elegant and regular form, and its surface is polished to a fine gloss. The beast-head handles and especially the six freely moving rings were difficult to carve from a single piece of jade. Jade carving is a subtractive process that does not allow for any error. At a time before modern electric tools, jade was cut primarily by hand on a standalone iron mill. The creation of a monumental work of such perfection required the careful execution of a dozen procedures, including the examination and selection of raw jade, drafting of the design, rough carving, hole-boring, articulation of the rings, fine carving, detailing, and polishing. In this case, the monumental size of this washer even required that it be suspended on a crane during some of these procedures, making it much more labour-intensive than smaller works.

The Qianlong reign was the Golden Age of Qing dynasty jade. According to palace documents of the period, jade washers with freely-moving rings, whether created at the palace workshop (*Zaobanchu*), at the Suzhou Manufactory, or under the Lianghuai Salt Administration, typically came with two, four, or six rings (**fig 3 and 4**). For example, a *qingbai* ('greenish white') jade washer with two rings received from Suzhou was recorded on the 26th day of the second month of the 57th year of the Qianlong reign (1792)[4]; a *heibai* ('black and white') jade washer with two rings received from Suzhou was recorded on the 26th day of the first month of the 58th year (1793)[5]; and a spinach-green washer with six rings sent as a tribute by the Governor of Guangxi was recorded on the 25th day of the seventh month of the 59th year (1794)[6]. Furthermore, an entry dated to the 18th year of the Daoguang reign (1838) in *Qinggong chenshe dang* records a Khotan-green washer with six rings displayed in Chengsudian (Hall of Sincere Solemnity) (**fig. 5**)[7].

Court records suggest that jade washers with two rings were by far the most common. Entries dated to the middle and later Qianlong period record the creations of such works almost every month and at different locations. Because of the difficulty to make them and the amounts of resources they required, jade washers with four rings were less common, and those with six rings were even rarer. Moreover, Khotan-green jade washers with six rings were more common than spinach-green ones, due to the preponderance of raw Khotan-green jade over raw spinach-green jade. Spinach-green jade washers with six rings are thus extremely rare.

The present jade washer has an archaistic form. The Qianlong Emperor admired and was deeply influenced by classical Han Chinese culture, and was very fond of antiques. Many court paintings picture him wearing Han-style clothing and surrounded by antiques, among them ancient bronzes and jades imitating them (**fig. 6**). The Qianlong court also collected many bronzes it had inherited from the Ming. Driven by

環洗和六環洗（圖三、圖四），均是偶數，成對出現。如乾隆五十七年二月二十六日，將蘇州送到：舊玉蒼龍觥一件（紫檀木座）；青白玉雙環洗一件（紫檀木座）……呈覽。奉旨：玉蒼龍觥交懋勤殿貼詩呈覽；玉雙環洗交如意館刻款……欽此[4]。

乾隆五十八年正月二十六日，郎中五德、員外郎大達塞、庫掌福海、舒興將蘇州送到皮糙玉蒼龍觥一件，黑白玉雙環洗一件…….交太監鄂魯裡呈覽。奉旨：玉蒼龍觥留下作詩，雙環洗交養心殿，三等[5]。

乾隆五十九年七月二十五日，廣西巡撫陳用敷差把總劉健標進貢，……奉旨，交熱河：玉瓶花掛屏一對，碧玉六環洗一件[6]。

另外，道光十八年的《清宮陳設檔》中記載有一件在誠肅殿的青玉六環洗（圖五）[7]。

從檔案文獻看，玉雙環洗數量最多，幾乎在乾隆中後期每個年份都有雙環洗的記載，且不止一處。四環洗相對就少一些，六環洗更少，且多是青玉六環洗，少見碧玉六環洗，這和此時青玉的數量遠遠多於碧玉有關。加之六個獸首銜活環的工藝比一般的雙環、四環難度要大，所費玉料也多。故而真正的碧玉六環洗數量還是極少的。

從造型看，這件獸耳銜環玉洗亦是仿古器。乾隆帝深受漢文化的薰陶，尤好古物，故宮舊藏中有多件乾隆帝身著漢服，身旁擺著各類古物，品古鑒古的繪畫作品。其中就有許多青銅古器以及仿青銅器之玉器（圖六）。乾隆宮中也收藏有大量前朝遺留及其收羅的各類青銅器。愛古之情深，乾隆帝於十四（1749年）開始，命梁詩正等奉敕纂修《西清古鑒》，乾隆二十年（1755年）完書。其仿北宋《宣和博古圖》，收錄了內府所藏商周至唐代的銅器一千五百餘件，而以商周古鼎彝器為多，書中因圖系說，詳盡尺寸，輕重，並鉤勒款識，摹繪精審，毫釐不失，非以往圖譜所能及，代表了當時國家成書的最高水準。《西清古鑒》共四十卷，附《錢錄》十六卷。後沿用此書體例，乾隆五十八年，王傑等又奉敕編成《西清續鑒甲編》二十卷，收錄清宮藏商周至唐宋以後銅器、璽印，總計九百七十五件。同年，王傑等還奉敕編成《西清續鑒乙編》，亦二十卷，收錄盛京（瀋陽）清宮藏商周至唐代銅器九百件。乾隆年間，《甯壽古鑒》成書，共十六卷，收錄甯壽宮藏商周至唐代銅器七百零一件。

以上四部乾隆時期宮廷收藏銅器的大型著作，被稱之為

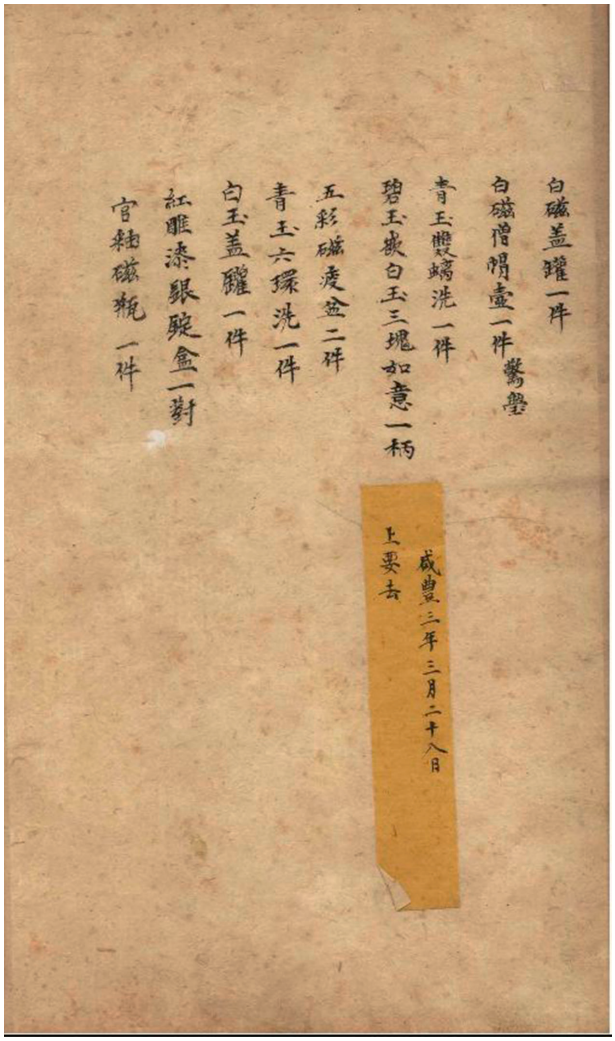

Fig. 5
Qinggong chenshe dang, the 18th year of Daoguang

圖五
道光十八年《清宮陳設檔》

《西清四鑒》，其中的許多青銅器，成為乾隆仿古玉器的常用樣稿。

筆者查閱《西清四鑒》，並沒有發現與此玉洗一模一樣的青銅器，在考古發掘及各博物館收藏的青銅器中，亦沒有發現一模一樣的六環洗。但是，雙環盤及四環盤倒是多見（圖七），這說明以玉器製作的雙環洗及四環洗的造型來源是模仿青銅盤而來，六環洗只是在製作時工匠在雙環、四環基礎上的創新之作，這種創新或有玉料原料較大，可做器型較大，增加兩環更加美觀、更為平衡的因素在內。但因畢竟費工費料，縱觀乾隆時期的玉器，六環洗並不多見。

既然這種獸耳銜環洗的造型來源於青銅盤，為何我們不稱其為盤而稱為洗呢？

Fig. 6
Anonymous court artists, *One or Two?*, colour on paper, hanging scroll, Qing dynasty, Qianlong period,
© Collection of the Palace Museum, Beijing

圖六
清乾隆《弘曆是一是二圖》，北京故宮博物院

his love of the past, the Emperor ordered Liang Shizheng and others to begin the compilation of *Xi Qing gujian*, an illustrated catalogue of the bronzes in the imperial collection. Completed in the 20th year of the Qianlong reign (1755), the catalogue was modelled on the *Xuanhe bogu tu* of the Northern Song dynasty, an illustrated catalogue of bronzes in the Song imperial collection, and included some 1500 bronzes in the imperial collection dating from the Shang and Zhou through the Tang dynasties, with Shang and Zhou ritual bronzes predominating. *Xi Qing gujian* accurately illustrates each work and details its dimensions, weight, and inscription, far surpassing similar catalogues of the past and setting a new standard for Chinese publications at the time. It consists of forty volumes and an appendix of sixteen volumes. In the 58th year of the Qianlong reign (1793), Wang Jie and others were ordered to compile *Xi Qing xujian jiabian*, a twenty-volume supplement of *Xiqing gujian* in the same format that records 975 bronzes and seals in the Qing imperial collection dating from Shang and Zhou through Tang, Song, and subsequent periods. In the same year, Wang Jie and his colleagues compiled also *Xi Qing xujian yibian*, a twenty-volume catalogue of the bronzes in the Shengjing (present-day Shenyang) Palace dating from the Shang and Zhou through the Tang periods. Also produced during the Qianlong reign, the sixteen-volume *Ningshou gujian,* another supplement, catalogues 701 bronzes dating from the Shang and Zhou through the Tang, housed in Ningshougong 'Palace of Tranquil Longevity' in the Forbidden City.

The four large-scale catalogues of bronzes in the Qianlong imperial collection are known collectively as *Xi Qing sijian* ('four *Xi Qing* catalogues'). The many bronzes documented therein often served as models for archaistic jades created by the Qianlong court.

I have not found a single bronze that has the form of the present washer in *Xiqing sijian* or among extant excavated bronzes and bronzes in museum collections. However, *pan* dishes with two or four rings are relatively common (**fig. 7**). This suggests that jade washers with two or four rings were based on bronze *pan* dishes, and craftsmen sometimes chose to create jade washers with six rings. This innovation may have been because the additional rings improved the aesthetic appeal and visual harmony of jade washers as they increased in size during the Qianlong period. However, such jade washers with six rings were still very rare because of the amount of human and material resources they required.

先說盤，盤流行於商代至春秋戰國之時，為盛水器。商周時期宴饗之時，宴前飯後要行沃盥之禮。《禮記·內則》中雲：「進盥，少者奉盤，長者奉水，請沃盥，盥卒授巾。」[8]沃是澆水的意思，古人盥手，是需要有人舀水從上面澆下洗的，故曰沃盥。西周晚期到春秋戰國，盤與匜常常相伴出土，且匜置盤中。故盤是盛水和接水的容器，匜則是盛水澆手之器。

盤的特徵是口大而敞，腹淺而平，圈足便於放置，雙耳便於端捧。先秦時期盤的耳有多種，但多為兩側的折耳。西周中期到戰國有活環耳，其中有普通的圓環耳，雙環、四環者均有，故宮博物院有一件清宮舊藏戰國時期的三足雙環青銅盤（圖八）。另外也有獸耳銜環耳，如著名的虢季子白盤就有八個獸耳銜環耳。而前述那件被乾隆認為是漢代的魚藻四環青銅盤，現在看來是戰國時期的，限於古時非如今考古之發達，先秦文物有著清晰的脈絡可尋，乾隆帝對古物 的認識常常言必稱漢，斷代錯誤也是情有可原。

先秦僅有盤，不見洗。戰國以後，沃盥之禮漸廢，盤逐漸被「洗」替代。不過漢時，洗還是個動詞，非器皿的名稱之詞。如《說文解字》：「洗，灑足也，從水先聲。」[9]說明洗本意是用水洗腳的動作。以後逐漸演變成名詞，成為器皿之名。

考古出土品中，目前所見最早的玉質洗為浙江省衢州市南宋史繩祖墓中出土的一件青玉荷葉形洗，器型如一張開的荷葉，捲曲的莖部為柄，以自然植物取材，構思巧妙，當開明清植物類玉洗之先河[10]。此後，玉質洗漸多，但多為文房用具中的筆洗，造型均小巧實用。清代玉洗在繼承明代玉洗的造型基礎上又有了極大的發展，尤其是乾隆時期。不僅有大量各式玉筆洗，還有各類陳設用洗。

翻閱《清宮造辦處各作成做活計清檔》，發現一個有趣的現象，如果是帶環的洗，常常在名稱前面直接冠之以雙環、四環甚至六環的修飾詞，讓人一眼而知是什麼器型。但獨獨不見玉盤前面加雙環、四環、六環的首碼，甚至連個「環」字都找不見。可見，清代是將這類器物稱之為洗的，並不認為是盤。而盤在檔案中也比比皆是，如：

「乾隆四十一年二月十八日，接得員外郎六格押帖一件，內開，二月初七日，將做杯盤山料玉拉開，畫得杯一件、盤一件、壺蓋一件，交太監胡世傑呈覽，奉旨：此玉不必做杯盤，改畫宴盤、宴碗，欽此」[11]。

因此類記載很多，可知清宮裡的盤指的多是大宴桌上所用的餐具玉盤以及盃盤、果盤之物，多為實用之物。而這種大型的六環洗則是乾隆的仿古創新之物，更多的功能是陳設，而非實用。

總之，無論從玉料、工藝、造型、紋飾上看，這件六環洗都體現了清代中期皇家用玉的特色。

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2.胡健：《斐西瓦樂·大維德與1935年倫敦中國藝術國際展覽會》，《文物世界》，2009年第6期。中國第二歷史檔案館，劉楠楠選輯：《北平故宮博物參加倫敦中國藝術國際展覽會史料選輯》，《民國檔案》，2010年3月。

3. Stanley Charles Nott, Chinese Jade Throughout the Ages, Tonbridge, Kent, 1936.

4. 中國第一歷史檔案館、香港中文大學文物館合編：《清宮內務府造辦處檔案總匯》，第52冊，各作成做活計清檔，記事檔，621頁，人民出版社，2005年。

5. 中國第一歷史檔案館、香港中文大學文物館合編：《清宮內務府造辦處檔案總匯》，第53冊，各作成做活計清檔，記事檔，132頁，人民出版社，2005年。

6.《清宮內務府造辦處檔案總匯》，第55冊，貢檔，123頁，人民出版社，2005年。

7. 網路版《清宮陳設檔》第08972頁：/殿/誠肅殿/誠肅殿陳設檔案（陳211，道光十八年七月初一日立）

8. 楊天宇撰：《禮記譯注》，內則第十二，頁452，上海古籍出版社1997年4月第1版。

9. 許慎撰：《說文解字》，卷一一上，頁237，北京：中華書局，1963年12月第1版。

10. 衢州市文物管理委員會：《浙江衢州市南宋墓出土器物》，=《考古》1983年11期。

11. 中國第一歷史檔案館、香港中文大學文物館合編：《清宮內務府造辦處檔案總匯》，第38冊，各作成做活計清檔，如意館，87頁，人民出版社，2005年。

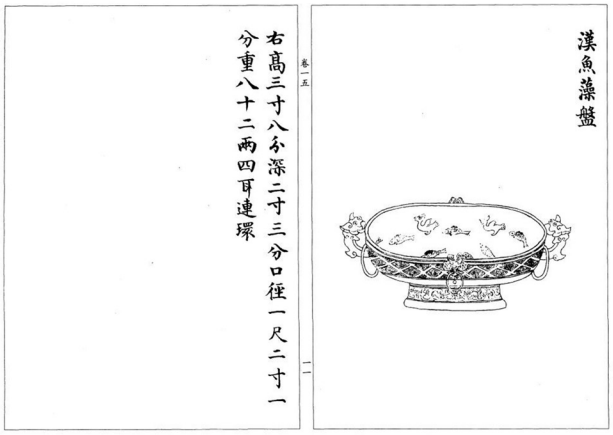

Fig. 7
Bronze dish with double rings
Xiqing sijian. Volume 15

圖七
漢魚藻盤，《西清四鑒》，卷十五

Fig. 8
Bronze tripod pan with two-ringed
© Collection of the Palace Museum, Beijing

圖八
戰國三足雙環青銅盤， 北京故宮博物院

If the form of these jade washers with beast-head handles and rings originated in bronze *pan* dishes, why do we refer to them as washers and not *pan*?

Let us first consider *pan* dishes. They originated in the Shang, Spring and Autumn, and Warring States periods as water vessels. During the Shang and Zhou periods, a hand-washing ritual known as *woguan* was performed before and after banquets, as recorded in the *Book of Rites*[8]. In this ritual, water would be poured on someone's hands by another person from the top. *Pan* dating from the late Western Zhou through the Spring and Autumn and Warring States periods tend to be excavated with *yi* ewers placed inside them. This indicates that *pan* were used to collect and contain water, and *yi* were used to pour it.

The *pan* dish is characterised by a large and flat opening, a shallow and flat body, a circular base that enables stable placement, and two handles that facilitate lifting. *Pan* from the pre-Qin era came with various kinds of handles, but generally featured fixed handles on opposite sides. From the Western Zhou through the Warring States periods, *pan* began to feature one, two, or four loose ring-shaped handles. In the Palace Museum is a three-footed, two-ringed bronze *pan* from the Warring States period and formerly in the Qing imperial collection (**fig. 8**). *Pan* also came with beast-head handles with rings in the mouths, including the famous Guoji Zibai *pan*, which has eight handles and rings. Mentioned above, the bronze pan with four rings featuring aquatic scenes that the Qianlong Emperor thought to date from the Han dynasty is now believed to date from the Warring States period instead. It is understandable that, without the knowledge of pre-Qin artefacts furnished by modern archaeology, the Emperor often mistakenly attributed antiques to the Han dynasty.

During the pre-Qin period, only *pan* existed and not washers. After the Warring States period, the *woguan* washing ritual became defunct, and *pan* gradually came to be replaced by washers. However, during the Han dynasty, *xi* remained a verb ('to wash') and did not refer to a vessel type, as evidenced by the corresponding entry in the Han dynasty dictionary *Shuowen jiezi* ('Explaining graphs and analysing characters'): "The character *xi* refers to the washing of feet." In other words, the original meaning of *xi* is the action of washing one's feet[9]. Only later did the word gradually come to be used as a noun referring to a vessel type.

The oldest known and extant jade washer is a spinach-green washer. It was excavated from the mausoleum of Shi Sheng in Quzhou, Zhejiang, dating from the Southern Song dynasty[10]. The washer ingeniously takes the natural form of a lotus leaf, with its curled stem serving as the handle, and anticipated Ming- and Qing-

In its material quality, craftsmanship, form, and decorative programme, the present washer embodies the distinctive qualities of mid-Qing imperial jade.

Dr. Xu Lin

period jade washers based on plant forms. After the Song dynasty, jade washers became more common, but initially they were used primarily for washing brushes and thus limited in size. During the Qing dynasty and especially the Qianlong period, jade washers underwent a significant evolution; they retained the basic Ming-dynasty form but came to serve various display purposes as well.

Reading through the records of the Qing Palace Workshop (*Zaobanchu*), one notices an interesting phenomenon: the titles of washers often directly mention the existence of two, four, or even six rings, allowing the reader immediately to understand the vessel types. By contrast, the titles of jade *pan* dishes never mention the existence of such rings or feature even the character for 'ring'. It is evident that the Qing court did not regard such washers as the same vessel type as *pan*, which are frequently mentioned in its records.

These records indicate that *pan* at the Qing court referred mostly to dining utensils and other food containers serving practical purposes. By contrast, the present monumental jade washer with six rings is a work of innovative archaism created under the auspices of the Emperor himself, its primary purpose being display and aesthetic appreciation.

In its material quality, craftsmanship, form, and decorative programme, the present washer embodies the distinctive qualities of mid-Qing imperial jade.

1. *International Exhibition of Chinese Art,* Royal Academy of Arts, London, 1935-6, cat. no. 2806.

2. Hu Jian, 'Percival David and the 1935 London International Exhibition of Chinese Art', *Wenwu shijie*, 2009:6. China Second Archive and Liu Nannan, eds., 'Select Historical Sources for the Beijing Palace Museum's Participation in the London International Exhibition of Chinese Art', *Minguo dang'an*, March 2010.

3. Stanley Charles Nott, *Chinese Jade Throughout the Ages*, London, 1936.

4. China First Archive and the Art Museum of the Chinese University of Hong Kong, ed., *Qinggong Neiwufu Zaobanchu dang'an zonghui* [Complete compilation of the archival material of the Qing dynasty imperial workshops], Beijing: Renmin chuban she, 2005, vol. 52, p. 621.

5. *Ibid.*, vol. 53, p. 132.

6. *Ibid.*, vol. 55, p. 123.

7. *Qinggong chenshe dang* [Display archive of the Qing palace], internet version, p. 08972 (Chen 211, dated to the first day of the seventh month of the 18th year of the Daoguang reign, 1838).

8. Yang Tianyu, ed., *Liji yizhu* [Annotated Book of Rites], Shanghai: Shanghai *guji chuban she*, 1997, inner chapter 12, p. 452.

9. Xu Shen, ed., *Shuowen jiezi*, Beijing: Zhonghua shuju, 1963, vol. 11, first part, p. 237.

10. Quzhoushi wenwu guanli weiyuanhui, '*Zhejiang Quzhoushi Nansong mu chutu qiwu*' [Objects excavated from a Southern Song tomb in Quzhou, Zhejiang Province], *Kaogu*, November 1983.

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AN IMPERIAL MONUMENTAL KHOTAN GREEN JADE WASHER QING DYNASTY, QIANLONG PERIOD

the rounded sides rising from a short slightly spreading foot, the galleried rim flanked by a pair of large intricately carved *taotie*-mask handles above a loop suspending loose rings, the sides with four further smaller *taotie* handles supporting loose rings, the stone of a deep spinach-green tone with lighter green inclusions and dark green mottling
49.8 cm, 19⅝ in.

PROVENANCE

Collection of Robert Napier, First Baron Napier of Magdala (1810-1890).

EXHIBITED

International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-36, cat. no. 2806.

LITERATURE

The Chinese Exhibition. *A Commemorative Catalogue of the International Exhibition of Chinese Art at the Royal Academy of Arts, November 1935 – March 1936*, London, 1936, pl. 53.
Stanley Charles Nott, *Chinese Jade Throughout the Ages*, London, 1936, pl. XXX top.

£ 600,000-800,000
HK$ 6,080,000-8,110,000 US$ 775,000-1,040,000

清乾隆　御製和闐碧玉仿古六獸耳銜環洗

來源

馬格達拉男爵一世羅伯特·內皮爾（1810-1890年）收藏

展覽

《中國藝術國際展覽會》，英國皇家藝術學院，倫敦，1935-36年，編號2806

出版

《中國藝術國際展覽會》，英國皇家藝術學院，倫敦，1935年11月-1936年3月，編號53
史坦萊諾·樂提，《中國玉器源流考》，倫敦，1936年，圖板XXX上方

This majestic spinach-green basin ranks among the most impressive jade vessels remaining in a private collection, and appears to be the largest jade basin recorded. Jade boulders of the immense size and intense, even colour as would have been required to create this piece are extremely rare and were rarely cut down to manufacture vessels, but would rather have been left more or less intact and turned, with minimal surface carving, into scenic miniature mountains. Jade vessels of any form, of the size of this piece, are therefore otherwise virtually unknown from this or any earlier period, and the present piece is further remarkable and exceedingly rare because of its six freely moveable rings suspended from animal masks.

The Qianlong Emperor (r. 1736-1795), who was particularly enamoured with jade, secured access to the region, where the raw material was mined, the Tianshan region around Hetian, or Khotan, in modern Xinjiang province in China's far West, in 1759 through military campaigns. While his predecessor, the Yongzheng Emperor (r. 1723-1735), had still been faced with a severe shortage of good nephrite material and had to fall back on ordering his craftsmen to rework earlier items, from the latter half of the Qianlong reign onwards, large quantities of fine jade became available to be fashioned into vessels or items of decoration.

Yet only two jade dishes of the Qianlong period larger than the present basin appear to be recorded, a pair of flat-rimmed spinach-green jade chargers (65.3 and 66.6 cm) in the Palace Museum, Beijing, without handles or any decoration except for a fine line around the rim, but each engraved in the centre with a long poem by the Qianlong Emperor, see *Gugong Bowuyuan cangqi daxi. Yuqi bian.* 10: *Qing/Compendium of Collections in the Palace Museum. Jade,* vol. 10: *Qing Dynasty*, Beijing, 2011, pls 184 and 185. Otherwise, 18th century or earlier jades generally measure well below 30 cm; vessels of around 40 cm are already exceptional and rare even in the Palace collections; but the Palace Museum, Beijing, holds one archaistic vase of Qianlong mark and period that is 48 cm tall, see *ibid.*, pl. 6.

In the West, basins of this type – but generally much smaller – are generally called 'marriage bowls', and some related bowls indeed are carved with a pair of fish in the centre, symbols of conjugal unity. In China, such bowls are generally known as 'washers' – and the smaller ones may well have been used for washing brushes – or 'loose-ring basins', on account of their freely moveable rings, which represent a particular challenge to fashion from the hard stone. While such basins typically have two handles with loose rings, examples with four do exist, but six are hardly ever seen.

One other remarkably large 'marriage bowl', but smaller than the present piece, is a green jade example formerly in the W. Williams, K.B. Kitson, and S. Bulgari collections, 41.2 cm wide, with only two bat handles with loose rings and overall carved decoration, sold in our London rooms, 14th February 1956, lot 158 and 21st February 1961, lot 305, and at Christie's Hong Kong, 27th May 2008, lot 1604.

此碧玉洗制式恢宏，實屬私人收藏玉器當中至臻珍品，更屬現時記載所知最大型之玉洗。觀察本玉洗，可想像原玉必然尺寸龐大而色澤鮮綠均勻，如此玉材極其鮮見，多隨玉形製成山子，紋飾甚簡，如本品般製成器皿，無論器皿種類，均屬極罕。而本玉洗帶六獸耳銜環，則更為珍稀。

眾所周知乾隆愛玉，1759年出兵西域和闐（現今新疆省），平定該區，廣開玉路。其父雍正帝年間玉料匱乏，故命玉匠取前人玉器加工雕琢，直至乾隆朝後半期間，佳玉方始源源不絕，製成玉雕或為器皿、或作陳設。

雖然如此，乾隆年間較本洗更大之玉盤，僅只兩品，一對碧玉盤（65.3及66.6公分）現存北京故宮博物院，無盤耳或紋飾，僅沿邊環刻細紋一道，盤心刻長篇幅乾隆帝御制詩，載於《故宮博物院藏文物珍品大系．清代玉器》，卷10，北京，2011年，圖版，圖版184 及185。除此之外，十八世紀或之前玉器多數小於30公分，達40公分者則屬極罕，即如故宮亦收藏極少，唯可比較北京故宮博物院收藏仿古玉瓶例，乾隆年器並款，48公分高，出處同上，圖版6。

西方常稱此類器謂「marriage bowls」（意為婚慶之盤），唯尺寸遠較本品細小。而部份玉洗中心雕刻雙魚紋飾，意祝連理之美。而中國則稱此類器曰洗，較小者或用於清洗毛筆，亦有活環耳洗之稱，以洗耳之活環為名稱，玉材堅硬，雕刻活環作耳，殊不輕易，足見藝匠造詣。此類洗多帶雙耳，亦由四耳之例，而六耳之洗，則屬極罕。

再比一大型玉洗例，出自W. Williams, K.B. Kitson及S. Bulgari收藏，闊41.2公分，尚比本品較小，僅帶兩活環耳，遍施紋飾，三度易手拍賣場，先後為倫敦蘇富比1956年2月14日及1961年2月21日，編號305，以及香港佳士得2008年5月27日，編號1604。

A Constant Friend: On the Spinach-Green Jade 'Wulao Tu' Brush Pot

Dr. Xu Lin, The Palace Museum, Beijing

When it comes to brush pots, I always think about the following line inscribed by the bamboo carver Pan Xifeng on one of his bamboo brush pots: 'Void is its heart, firm are its joints. It serves me in my study, accompanying me every day and night'.

The brush pot was an indispensable part of the scholar's study in classical China. Even in our increasingly computerised society, an elegant brush pot on a desk remains a loyal companion and a source of aesthetic pleasure.

The present spinach-green jade 'Five Immortals' brush pot is 16.5 cm in height. Its mouth and base both measure 17 cm in diameter, and its base measures 1.1 cm in height. Carved from spinach-green jade, the brush pot has a straight cylindrical form, with five geometric cloud motifs on its base. The body is carved in shallow relief with a continuous landscape scene of a tranquil forest with five elderly figures, each striking a different pose. One crosses a bridge holding a magical peach, trailed by a young servant holding a staff; in front of him is a high platform with a table, and on the table stands a vase holding blooming peonies, auspicious symbols of prosperity and good fortune. Two elderly figures are walking together, one holding *lingzhi* fungus and a staff and looking back, the other proceeding forward with a peach. The pair appear to be in conversation. Another two figures are holding a peach and *lingzhi* fungus respectively; behind them, a small pavilion with square double roofs stands in the shade of a *wutong* tree. In the distant background are rolling hills with pine trees and vines, as well as auspicious clouds. In the foreground, a river runs amidst pines and cypresses. The hills, river, vegetation, and pavilion together form an otherworldly paradise of peace, tranquillity, and comfortable enjoyment.

This complicated composition was created through a variety of techniques, including subtractive carving in high and low relief, incision, and drilling. The resultant scene, resembling a continuous scroll painting, is extremely illusionistic. In its material, craftsmanship, and composition, this brush pot is characteristic of the jade art of the mid-Qing imperial court.

The brush pot was exhibited in the *International Exhibition of Chinese Art*, held at the Royal Academy of Arts in London from November 1935 to March 1936, and was included in the accompanying exhibition catalogue (**fig. 1**)[1] . Initiated by Sir Percival David, the major British scholar and collector of Chinese art, the exhibition aimed at promoting "the global appreciation of Chinese art and sympathy between the peoples of China and United Kingdom" and received support from the government of the Republic of China. A total of 1022 fine exhibits were selected from the Palace Museum, Academica Sinica, Antiques Exhibition Bureau, Beijing Library, and other Chinese collections, encompassing virtually all areas of classical Chinese art—ceramics, paintings and calligraphy, bronzes, jades, enamels, *kesi* textiles, lacquer carving, furniture, and other media. Among them, 735 were works from the Palace Museum that had been brought to southern China due to Sino-Japanese conflicts. The *International Exhibition of Chinese Art* also received the enthusiastic support of public and private collections around the world and featured works loaned from the U.K., United States, Germany, France, Japan, the Netherlands, India, Russia, Sweden, and Turkey. In sum, the exhibition featured 3080 works from 240 collections and 15 countries. It was an unprecedented opportunity for Europeans to gain an overview of Chinese art. Jade expert

與共朝夕話筆筒－碧玉五老圖筆筒賞析

徐琳博士 北京故宮博物院研究員

筆筒是中國古代不可或缺的文房用具，即使是智慧化辦公日漸興盛的當今社會，一款優雅別致的筆筒也是中國人書案上一道亮麗的風景，與共朝夕，相伴主人。

碧玉五老圖筆筒(拍品編號第19），高16.5公分、口徑17公分、底徑17公分、足高1.1公分。碧玉質，直圓筒形，五個幾何形卷雲垂足。器身減地浮雕山水人物通景畫。蔥郁靜謐的山林，五位老人姿態各異置身其中：或老人手捧鮮桃走在橋上，後有小童抱杖跟隨，前面聳立高高的平臺，臺上置几，几上置瓶，瓶中牡丹花開綻放，寓意平安富貴；或結伴而行，一人手持靈芝策杖回首，一人捧桃前行，兩人似在交談；或兩老人各自手捧鮮桃和靈芝，後有重簷四角小亭掩映在梧桐樹下。遠處山巒疊嶂，松蘿疊蔓，祥雲繚繞。近處流水潺潺，蒼松翠柏。山石、溪水、藤蘿，亭台，呈現出一幅和諧安然、吉祥瑞意，曲徑通幽的世外桃源景色。

筆筒構圖複雜，採用減地高浮雕、淺浮雕、陰刻及大小管鑽等多種工藝手法，使畫面極具立體感，似一幅卷起來的山水畫卷。其玉料、雕工及構圖風格具有清代中期宮廷用玉特徵。

此件玉洗，曾於1935年11月至1936年3月在倫敦皇家藝術學院舉辦的「中國藝術國際展覽會」上展出，並發表在展覽出版的圖錄中（圖一）[1]。這次展覽，是由英國資深的中國藝術品學者、收藏家大維德（Sir Percival David）爵士發起組織，為謀求「中國藝術品之國際欣賞，藉以增進中英感情」之名舉辦的。展覽得到了民國政府的支持，從故宮博物院及中央研究院、古物陳列所、北平圖書館等機構共選定文物精品1022件，包括了瓷器、書畫、青銅、玉器、琺瑯、緙絲、摺扇、剔紅、家俱、雜件等文物，幾乎涵蓋了中國古代藝術品的各個方面，這其中有735件來自故宮博物院的南遷文物。除中國政府送來的參展文物外，這次展覽還獲得了世界各地公私收藏機構和個人的積極回應，英、美、德、法、日、荷蘭、印度、俄羅斯、瑞典、土耳其等公私收藏單位均借出他們收藏的中國藝術精品，最後共有15個國家和240個公私收藏單位和個人的藏品參展，一共3080件展品。這是中國藝術品罕有的全面在國際上亮相，規模空前，也使歐洲人有機會瞭解了中國藝術品的全貌。其中世界各地玉器的選定主要由玉器專家拉斐爾（Oscar Raphael）先生負責[2]。這件玉筆筒和一件六環玉洗均是來自英國本地同一私人藏家家族的藏品。

作為文房用具之一的筆筒，並不像筆的出現那麼早。筆筒一詞最早出現在三國吳人陸璣的《毛詩草木鳥獸蟲魚疏》中，其中「螟蛉有子:取桑蟲負之於木空中或書簡筆筒中，七日而化為其子」[3]。據揚之水先生考證，此處所說筆筒非我們常見之明清時期的筆筒，乃是「筆套也，為秦漢時期常見的兩根竹管連載一起而在其中置一對毛筆的雙筒套」，並認為宋代文獻《傳信適用方》所載：「治喉閉如聖散」一味藥，服藥時用筆筒灌在喉中。」此筆筒應也是筆套。同時，揚之水先生也認為宋代無名氏的《致虛雜俎》中提到的「（王）獻之有斑竹筆筒名裘鐘」，應也是筆套之屬[4]。

明以前的考古墓葬出土品中，目前確實還不見如明清以來的桶形筆筒，但細長的筆套確實出土過。故而桶形筆筒最

Oscar Raphael was responsible for curating the jade exhibits, and he selected the present brush pot, along with the washer, lot 18, from a private British family collection[2].

As one of the Four Treasures of the Study, the brush pot appeared later than the brush. The term *bitong* was first used in *Maoshi caomu niaoshou chongyu shu*, a 3rd-century commentary on the Confucian Classic *Shijing*, by Lu Ji, who lived in the Wu Kingdom during the Three Kingdoms period[3]. According to research by Yang Zhishui, the *bitong* mentioned there was not the same as the brush pot familiar to us from the Ming and Qing periods, but rather "a brush case, common in the Qin and Han periods, consisting of two bamboo segments attached together and containing a pair of brushes". The Song-dynasty medical recipe book *Chuanxin shiyong fang* mentions the use of *bitong* as a tool to feed liquid medicine, and another Song text, *Zhixu zazu*, mentions that "[Wang] Xianzhi owned a *bitong* named *qiuzhong* ('fur cup') made from spotted bamboo". Yang believes that both were brush cases rather than brush pots[4].

Indeed, excavated tombs predating the Ming dynasty have yielded no cylindrical brush pots, but they have yielded long and narrow brush cases. When cylindrical brush pots first appeared remains a question for further investigation.

After cylindrical brush pots became fashionable in the mid-Ming period, the form began to appear in different materials. During the Qing dynasty, the quantity and material variety of brush pots both increased. Although the majority were still made from bamboo or wood, there appeared also ceramic, lacquer, jade, ivory, glass, enamel, and bronze examples. The Palace Museum collection contains some 1500 Ming and Qing brush pots made from a dozen or so different materials, documenting the rich variety of brush pots used at the imperial court.

The popularity of the brush pot was in part due to the ritual significance invested in it by the literati. Consider, for example, the Ming literatus Zhu Yizun's *Inscription on the Brush Pot*:

'A brush on a desk can tilt or lean. This is like a person behaving improperly. To contain a brush within a brush pot is like giving a traveller a home. It is to constrain its wandering heart, to return it to a state of moral purity'[5].

This analogy between a brush in a brush pot and a person behaving with ritual propriety became an important theoretical justification for the use of the brush pot by the Ming and Qing literati.

Jade brush pots required raw jade that was not only relatively large but also free from too many blemishes, chips, and other imperfections. Consequently, jade brush pots were rarer and more valuable than bamboo, wood, or porcelain brush pots, and tended to be concentrated in the homes of the nobility and the wealthy.

The earliest extant jade brush pot dates from the Ming dynasty, but overall the Ming and the early Qing periods produced relatively few of them. After the mid-Qianlong period, as the supply of raw jade from Khotan to the court became ample and reliable, jade brush pots increased in quantity. The Palace Museum collection contains approximately 200 jade brush pots dating from the mid-Qing and later, and most of these postdate the mid-Qianlong period. These were created by the *Zaobanchu* (Palace Workshop), the Suzhou Manufactory, and under the supervision of the Lianghuai Salt Administration, or sent as tributes by local officials. The production of jade brush pots accelerated during the Qianlong reign. According to *Zaobanchu* records, during the 59th and 60th years of the Qianlong reign alone (1794/5), the court created or received as tributes over ten jade brush pots[6].

The ample supply of raw jade after the mid-Qianlong reign meant that the Emperor's need for jade desk items could be fully satisfied. The former Qing imperial collection contained many different kinds of brush pots, including those made from spinach-green, *qingbai* ('greenish white'), white, Khotan-green, and yellow jade, as well as those made from crystal, agate, and other colourful stones. They encompassed also various different shapes, including cylindrical, rectangular, tree-branch, and bamboo forms, although the cylindrical type predominated. They came polished and undecorated, or carved with decorative designs featuring bamboo and plum, flowers and birds, or figures in landscapes. The Qianlong Emperor especially favoured brush pots carved with landscapes and human figures, composed poems about them and had them inscribed.

早何時出現還有待考古進一步證實。

明代中期以後，隨著竹木刻筆筒的出現，常見的桶形筆筒造型蔚然成風，筆筒材質開始多樣化。到了清代，筆筒製作更多，材質則更為豐富，最多的當屬竹刻及木雕筆筒，其次是瓷質筆筒，還有漆筆筒、玉質筆筒、牙骨雕筆筒、玻璃筆筒、琺瑯筆筒、銅筆筒等等。故宮博物院收藏有明清筆筒一千五百餘件，材質多達十餘種，體現了宮廷用器的豐富多彩。

筆筒之流行和文人賦予其禮儀內涵有關。明代文人朱彝尊《筆筒銘》曰:

筆之在案，或側或頗，猶人之無儀，筒以束之，如客得家，閑彼放心，歸無邪。[5]

將筆筒比作文房用具中的禮儀之器，筒以束之，如人之有禮。此語道出了筆筒在文房用器中的儀禮內涵，也成為文人使用筆筒的理論依據。

在各類筆筒中，材料價值最高的當是玉質筆筒。筆筒的製作不僅要求玉料要相對大、完整，且不能有大綹裂和太多雜質。材料的珍貴性使得玉質筆筒的數量比竹木筆筒、瓷筆筒等少的多，且大多集中在宮廷和富豪權貴之家。

目前看到最早的玉質筆筒是明代的，但整個明代及清代早期玉質筆筒均不太多。乾隆中期以後，隨著貢玉制度的形成，大量的和田玉源源不斷的輸入宮廷，玉質筆筒增多，故宮博物院收藏的清代中期的玉筆筒大約有200件左右，大多為乾隆中期以後的作品，其中有清宮造辦處製作，也有蘇州織造、兩淮鹽政等地方機構承做，亦有地方官員的進貢。而且越到乾隆晚期，數量越多。如造辦處檔案記載，僅乾隆五十九年和乾隆六十年兩年裡，各地做好和進貢的玉筆筒就達　十件以上。如：

「乾隆五十九年三月二十五日，江蘇巡撫奇豐額差把總喬宏駿進 貢：……玉筆筒一件……。

三月二十八日,長蘆鹽政征瑞進貢:……玉大筆筒一件……

十二月二十六日,署兩淮鹽政全德差貢:……碧玉筆筒成件……[6]。

乾隆六十年廣木作，十二月十一日，員外郎大達塞，庫掌舒與、祝林，催長恒善，筆帖式延祥來說：太監鄂魯裡交碧玉筆筒一件（隨銅座）。傳旨：另配木座、銅座。欽此。」

乾隆中期以後的筆筒，因玉料的充足，可以充分滿足乾隆帝對玉質文房用具的要求。清宮舊藏的玉質筆筒多種多樣。從玉料看，有青玉、青白玉、白玉、碧玉、黃玉幾個大類，還有水晶、瑪瑙等彩石類筆筒。從器型看，有圓筒形、方筒形、樹樁形、竹節形等多種，但主要以圓筒形為多。從紋飾看，有光素、竹梅、花鳥、山水人物圖等。其中山水人物圖筆筒是乾隆帝最為看重，並最能體現其藝術欣賞品味的一類，也是乾隆帝為之賦詩、刻款最多的一類。

乾隆中晚期極力宣導將繪畫入玉雕，他認為紙壽千年，但作為天地精華的玉石則永不敗毀。所以，這一時期，許多和繪畫、書法同題材的玉雕作品出現，這些玉雕作品要麼是以繪畫為藍本畫樣而來，要麼就是書畫作品在玉器上的完全再現，就如石刻碑帖一樣將書法、繪畫作品保留下來，如玉雕的「三希堂法帖」、玉雕的「蘭亭集序」等，均是完全按照書法作品摹勒刻在玉上。但是更多的則是以同題材的繪畫作品做為玉雕樣稿製器。最著名的當屬 「大禹治水圖玉山」，此玉山以清宮舊藏宋人所繪《大禹治水圖》為粉本，乾隆四十六年畫出紙樣四張，賈銓照圖在玉上臨畫，同年撥蠟樣，兩淮鹽政以此再刻成木樣琢製。乾隆五十二年八月，歷經兩任兩淮鹽政圖明阿、徵瑞才得以完成。送回京城後安放在樂壽堂內。乾隆五十三年，命朱永泰刻字，所刻長篇文字即為乾隆帝所作《題密勒塔山玉大禹治水圖》詩文。在詩中，乾隆帝明確表達「畫圖歲久或湮滅，重器千秋難敗毀」的觀點，這也是他將大量繪畫作品變成玉雕作品的一個重要原因。

在這種思想的支配下，文房用具中的筆筒已然成為繪畫作品的重要載體。筒身似一幅圍起來的畫軸，面積較大，又規矩周正，十分適合書畫題材的雕琢，在竹木雕的筆筒中已經常見此類題材作品。清代乾隆時期，這一形式被借用到玉質筆筒上。君子高士、山林隱逸等山水人物題材畫意

Fig. 2.
Jade brush pot carved with the Six Recluses of Zhuxi,
© Collection of the Palace Museum, Beijing

圖二
玉竹溪六逸圖筆筒，北京故宮博物院

Fig. 3.
Jade brush pot carved with the Elegant Gathering at the West Garden
© Collection of the Palace Museum, Beijing

圖三
玉西園雅集圖筆筒，北京故宮博物院

During the middle and later parts of his reign, he vigorously promoted the introduction of painting subjects into jade carving. He believed that while paper could last a thousand years, jade—the crystallized essence of heaven and earth—was indestructible. Consequently, many themes common in painting and calligraphy began to appear in jade carvings, which either were modelled on or inspired by pictorial prototypes or directly reproduced works of painting and calligraphy in the same way as stone stelae. For example, the Qianlong court workshop faithfully carved in jade calligraphies from the anthology *Sanxitang fatie* ('Model calligraphies from the Hall of Three Rarities') and the famous *Lantingji xu* ('Preface to the poems composed at the Orchid Pavilion'). More common, however, were jade works depicting themes of painting. Most famous among these was the *Jade Mountain with Great Yu Controlling the Waters*, which was initiated in the 46th year of the Qianlong reign (1781) and finished only in the 52nd year (1787), and required the translation and transfer of the Song-dynasty painting *Great Yu Controlling the Waters* to four large-scale sketches on paper, a wax model, a wood model, and a drawing on the raw jade. The finished work was sent to the Summer Palace and housed in the Leshoutang (Hall of Joyful Longevity). The following year, the Emperor ordered his long commemorative prose-poem to be inscribed on this jade mountain. In it, he articulates an important motivation behind his transference of many paintings into jade carvings: "a painted picture may disappear as time passes, but a solid [i.e. jade] work can hardly be destroyed even after a thousand years".

Under the Qianlong Emperor's auspices, the jade brush pot became an important medium for pictorial subjects. Its cylindrical form yields a suitably large, continuous, and regular pictorial surface, as could be seen already on many bamboo and wood brush pots. During the Qianlong reign, this format was transferred to jade. Through the various techniques of high- and low-relief carving, openwork carving, incision, and drilling, craftsmen realised an increasing quantity of compositions with figures in landscapes on jade brush pots. Possessing not only the continuity of a scroll painting but also the volumetric illusionism of sculpture, these brush pots fully embodied the aesthetic and moral values of the literati.

Common figure-in-landscape subjects include the historical narratives of the Four Sages of Shangshan, the Five Elders of Juyang, the Six Recluses of Zhuxi, the Seven Sages of the Bamboo Grove, the Eight Immortals of the Wine Cup, the Nine Elders of Huichang, the Elegant Gathering at the West Garden, Immortals on Mount Fantong, the Spring Evening Banquet in a Peach Blossom Garden (after a poem by Li Bai), and so on (**figs 2 and 3**), as well as such auspicious or didactic subjects as clouds and waterfalls, and the Three Friends of Winter[7]. Many of these brush pots faithfully illustrate historical stories or pictorial themes, but others, especially those dating from the late Qianlong reign, interpret their source materials innovatively. The present jade brush pot shows an innovative interpretation of the theme of the Five Elders of Juyang.

的設計大量出現，工匠們把各式各樣的玉雕工具變成手中之筆，通過各種高浮雕、淺浮雕、減地、鏤雕、陰刻、管鑽等技法將一幅幅文人畫作品搬到玉質筆筒上，不僅使之成為一幅卷起來的玉圖畫，而且還是有立體感的玉圖畫，詩情畫意，成為文房用具中最能表現文人情懷的實用器。

最常見的玉雕筆筒上的山水人物圖就有「商山四皓、睢陽五老、竹溪六逸、竹林七賢、飲中八仙、會昌九老、西園雅集、樊桐仙侶、李白春夜宴桃李園」等以歷史人物故事為題材的作品（圖二、圖三）[7]，還有「雲瀑飛欞、歲寒三友」這樣的常見繪畫題材。這些筆筒中，許多圖畫較為忠實的反映了歷史故事及書畫作品原貌，但也有相當一部分經過了加工和創新，且越到乾隆晚期越是如此。以此件碧玉五老圖筆筒為例，　就是以睢陽五老為原型的創新之作。

睢陽五老，乃是北宋時期的朝中重臣，有丞相祁國公杜衍、禮部侍郎王渙、司農卿畢世長、駕部郎中馮平、兵部郎中朱貫五人，辭官後即隱居在今河南省商丘市睢陽頤養天年。五人常常在一起聚會賦詩，時稱睢陽五老會。這五位均是長壽老人，年至耄耋。杜衍80歲、馮平87歲，朱貫88歲、王渙90歲，畢世長年紀最大，去世時已94歲。如此耆壽高年且德高位尊之人必然讓世人尊敬和豔羨。以此為題材的老人畫作也流行開來。乾隆晚期，對長壽的渴望，使得玉雕中出現了許多以老人為主題，且有福壽如意祥瑞內涵的作品。這件筆筒雖然描繪的是山林隱逸的故事，但每位老人手中捧著壽桃如意的道具明顯透露出使用者對長壽的嚮往。當然，製作筆筒者也可能特意為之以討上面歡喜。

清中期的筆筒在材料顏色的選擇上，也會十分貼切山水人物的風景。在清宮舊藏的筆筒中，可以發現，凡是碧玉製作的筆筒，大多都是山水人物題材的，這使得玉質的顏色和大自然樹林的顏色十分一致，雕琢出來的山水人物更顯得山林靜謐，清幽。其實乾隆帝對玉色的解讀一向很准，在其選擇玉雕山子原料時，常常會用青綠色的青玉和碧玉，即使玉中有綹裂或者雜質也無所謂，乾隆帝認為，這反而可以更好的表現自然景色。如故宮博物院所藏的丹台春曉圖大玉山，原名叫「南山積翠圖」，乾隆四十六年(　1781年)製成後，乾隆帝曾賦詩一首《詠和闐玉丹台春曉圖》，其中就有：「青質白章如設色，鏤峰刻樹自成形」之語。玉雕巧妙的利用了玉料的青色和白色，雕琢自然界的青山綠水，碧樹巒峰，將玉色和玉雕作品巧妙的結合在一起，而不是一味的只崇尚白玉，對於今天的玉雕界，也是有一定的指導意義的。

1. International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-6, 圖片2794。

2. 胡健：《斐西瓦樂-大維德與1935年倫敦中國藝術國際展覽會》，《文物世界》，2009年第6期。中國第二歷史檔案館，劉楠楠選輯：《北平故宮博物參加倫敦中國藝術國際展覽會史料選輯》，《民國檔案》，2010年3月。

3. 吳陸璣撰：《毛詩草木鳥獸蟲魚疏》卷下，《四庫全書》經部，詩類，毛詩草木鳥獸蟲魚疏，卷下。

4. 揚之水、郭學雷：《筆筒、詩筒、香筒》，《收藏家》，2006年第3期。

5. 朱彝尊：《曝書亭集》，卷六十一，《四庫全書》集部，別集類。

6. 中國第一歷史檔案館、香港中文大學文物館合編：《清宮內務府造辦處檔案總匯》，第55冊，貢檔、各作成做活計清檔，人民出版社，2005年。

7. 張廣文主編：《故宮博物院藏文物珍品全集一一玉器》下冊，圖168、169，生活·讀書·新知三聯書店，商務印書館（香港）有限公司，1996年9月第1版。

The Five Elders of Juyang were high ministers of the Northern Song court: Du Yan, Wang Huan, Bi Shichang, Feng Ping, and Zhu Guan. After retiring from office, they lived reclusively in Juyang (in present-day Shangqiu, Henan) and often gathered to compose poetry. They were all blessed with longevity: Du Yan lived to 80, Feng Ping 87, Zhu Guan 88, Wang Huan 90, and Bi Shichang 94. They garnered the respect and admiration of their contemporaries, and their story became a popular painting subject. In his old age, the Qianlong Emperor yearned for longevity, and this was reflected in the many longevity-themed works of jade carvings produced during his reign. Although the present jade brush pot depicts the Five Elders as recluses in nature, the peaches and *lingzhi* fungi they hold make explicit the Emperor's wish for a long life. Of course, it is also possible that the craftsmen wanted to curry the Emperor's favour by proactively emphasizing the theme of longevity.

The colour of this jade brush pot is well suited to the subject matter. Among extant Qing imperial brush pots, we find that those made from spinach-green jade generally depict landscape subjects with figures. The colour of the jade naturally evokes vegetation and infuses the composition with a feeling of peace and tranquillity. Always an astute connoisseur of jade, the Qianlong Emperor favoured spinach-green jade. He often purposefully chose raw jade with imperfections and blemishes because he believed that these could better represent the colours of nature. For example, he extolled the *Jade Mountain Depicting a Spring Morning at Dantai* (originally called *Verdant Colours in the Southern Mountains*), created in the 46th year of his reign (1781), in the following poetic couplet: "The green base colour and the white patterns look as if painted; the carved peaks and trees take on a form of their own". In other words, the craftsmen exploited the colours of the raw jade to depict the mountains, water, trees, and peaks of the scene, ingeniously combining nature and artifice. They did not value white jade blindly and exclusively. This can serve as a lesson for collectors and connoisseurs of jade today.

1. *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-6, cat. no. 2794.

2. Hu Jian, 'Percival David and the 1935 London International Exhibition of Chinese Art', *Wenwu shijie*, 2009:6. China Second Archive and Liu Nannan, eds., 'Select Historical Sources for the Beijing Palace Museum's Participation in the London International Exhibition of Chinese Art', *Minguo dang'an*, March 2010.

3. Wu Luzhen, *Maoshi Cao Mu Niao Shou Chong Yu Shu [Commentary on botanical and zoological terms in the Book of Songs]*, vol II, *Siku Quanshu [Complete Library in Four Sections] – Jing [Literature] Section, Shi [Poetry] Section, Maoshi Cao Mu Niao Shou Chong Yu Shu [Commentary on botanical and zoological terms in the Book of Songs)*, vol II.

4. Yang Zhishui and Guo Xuelei, "*Bitong shitong, xiangtong*", *Shoucangjia*, 2006: vol.3.

5. Zhu Yizun, *Baoshuting ji*, vol. 61 in *Siku quanshu, ji* section, [Collections of individual writers].

6. China First Archive and the Art Museum of the Chinese University of Hong Kong, ed., *Qinggong Neiwufu Zaobanchu dang'an zonghui* [Complete compilation of the archival material of the Qing dynasty imperial workshops], vol. 52, Beijing: Renmin chuban she, 2005.

7. Zhang Guangwen, ed., *Gugong bowuyuan cang wenwu zhenpin quanji – Yuqi 2 / The Complete Collection of Treasures of the Palace Museum – Jade II*, pls 168 and 169, Hong Kong: *Sanlian Publishing and Commercial Press*, 1996.

A brush on a desk can tilt or lean. This is like a person behaving improperly. To contain a brush within a brush pot is like giving a traveller a home. It is to constrain its wandering heart, to return it to a state of moral purity.

Brush Pot: An Epigraph, Zhu Yizun

筆之在案，或側或頗，
猶人之無儀，筒以束之，
如客得家，閑彼放心，
歸於無邪。

– 朱彝尊《筆筒銘》

19

AN IMPERIAL SPINACH-GREEN JADE ‘WULAO TU’ BRUSHPOT QING DYNASTY, QIANLONG PERIOD

of cylindrical form rising from five ogee-bracket feet, the exterior meticulously carved in various levels of relief portraying a gathering scene of five elderly immortals in a secluded landscape setting amongst a forest of gnarled pine and *wutong* trees, two are engaged in conversation, while a third and his attendant makes a peach offering on a bridge, the opposing side with two further figures in front of a pavilion, the stone of a deep spinach-green tone highlighted with darker mottled inclusions
17.2 cm, 6¾ in.

PROVENANCE

Collection of Robert Napier, First Baron Napier of Magdala (1810-1890).

EXHIBITED

The International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-36, cat. no. 2794.

£ 300,000-500,000
HK$ 3,040,000-5,070,000 US$ 388,000-650,000

清乾隆　御製碧玉五老圖筆筒

來源

馬格達拉男爵一世羅伯特· 內皮爾（1810-1890年）收藏

展覽

《中國藝術國際展覽會》， 英國皇家藝術學院， 倫敦， 1935-36年， 編號2794

Green jade brush pots featuring immortals or sages in scenic mountainous landscapes belonged to the classic repertoire of the imperial jade workshops during the Qianlong period (1736-1795), and were occasionally inscribed with the Emperor's own poems. Jade, both white and spinach-green, would appear to have been the most valued medium for such vessels in the Qianlong reign, as contemporary examples in other valued materials, such as precious metals, porcelain, lacquer, cloisonné or bronze, are rare.

On the perfectly cylindrical form of brush pots such as this, the relief carving was treated like a continuous handscroll painting. To create such an even picture with a natural material, required the careful selection of a jade boulder of exceptional quality, the original shape of which can no longer be surmised. The superb composition of the landscapes carved around the sides of these brush pots becomes apparent when panoramic photographs are taken, which enable the full picture to be 'unrolled', as done, for example, with the brush pot in the Sir Joseph Hotung collection, illustrated by Jessica Rawson in the exhibition catalogue *Chinese Jade from the Neolithic to the Qing*, The British Museum, London, 1995, p. 99, fig. 95; p. 416, fig. 3; cat. no. 29: 18.

Green jade brush pots with similar scenes of immortals and sages in scenic landscape settings are preserved both in the National Palace Museum, Taipei, and the Palace Museum, Beijing; for an example from the former collection, but lacking the feet, see *Gongting zhi ya. Qingdai fanggu ji huayi yuqi tezhan tulu/The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, cat. no. 58; for three related pieces from the latter collection, one of them of more narrow proportions, see *The Complete Collection of Treasures of the Palace Museum. Jadeware (III)*, Hong Kong, 1995, pls 168-170; and a fourth without feet, in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 6: *Qing*, Shijiazhuang, 1991, pl. 278.

A spinach-green jade brush pot carved with a similar landscape was also included in the Oriental Ceramic Society exhibition *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 415, together with one, from the collections of E.L. Paget, Sir J. Buchanan-Jardine, Sir Bernard Eckstein and Sir Jonathan Woolf, cat. no. 413, the latter also included in the exhibition *The Woolf Collection of Chinese Jade*, Sotheby's, London, 2013, cat. no. 45. A similar brush pot inscribed with an imperial poem, from the collection of P. Ayers and later the Thompson-Schwab collection, was sold in our London rooms, 31st January 1961, lot 177, and again, 9th November 2016, lot 17.

Compare also a similar spinach-green jade brushpot depicting 'The Five Old Men of Suiyang', from the collection of A. Knight, sold at Christie's London, 21st March 1966, lot 152, and again in our Paris rooms, 22nd June 2017, lot 9. Two slightly smaller examples, but without feet, include one with scholars and immortals in a landscape, inscribed with an imperial poem and dated Qianlong *yimao xia* (summer of 1795), from the collection of George H. Taber, sold in our New York rooms, 20th March 2012, lot 208; and another carved with figures and auspicious beasts, sold twice in these rooms, 3rd April 1951, lot 189, and 5th May 1959, lot 164, and a third time in our Hong Kong rooms, 5th October 2011, lot 1910A.

如本品飾仙人山水紋飾之碧玉筆筒屬乾隆年間清宮造辦處出品典型，部份作例帶清高宗御詩。乾隆年間，筆筒材質以白玉或碧玉最受推崇， 同期金銀、瓷、漆、掐絲或銅器作例則甚為罕見。筆筒，通用於宮廷各處，亦用於御賜高官重臣、或上奉皇帝，器型多樣，碧玉山水筆筒尤受歡迎。此類筆筒傳世作例甚少，而玉材每塊均屬唯一，故此製成之筆筒亦無完全相同者，每品紋飾設計獨一無二。

本筆筒圓柱渾圓無瑕，紋飾環繞筒身而繪，環筒觀賞，猶如捲軸徐徐展開。玉，乃天然材質，如此紋飾手法，必需精挑上乘玉材，紋飾方可如此絲絲入扣，而原玉形狀，則無從稽考。如若環繞筆筒拍攝全景照片，則可更仔細觀賞紋飾構圖之精美絕倫。比較一例，何東爵士收藏，該筆筒紋飾之全景照圖載於 Jessica Rawson，《 Chinese Jade from the Neolithic to the Qing》展覽圖錄，大英博物館，倫敦，1995年，頁99，圖95；頁416，圖3，編號29: 18。

本品紋飾刻劃五位仙人手持壽桃，其中一位身伴童子，山巒起伏，木林青蔥，並刻香椿、梧桐及壽松三樹，寓意祥瑞。

比較數例，仙人山水紋飾相近，現存於台北故宮博物院及北京故宮博物院；台北故宮收藏之例缺筒足，載於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，編號58；北京故宮收藏三例，其一筒型較細長，載於《故宮博物院藏品大系．玉器（三）》，香港，1995年，圖版168-170；再比一無筒足例，載於《中國玉器全集》，卷6：清：石家莊，1991年，圖版278。

此外尚可比較一例，山水紋飾相近，曾展於東方陶瓷學會展覽《Chinese Jade Throughout the Ages》，維多利亞與艾爾伯特博物館，倫敦，1975年，編號415，同書並載一例，曾屬E.L. Paget、J. Buchanan-Jardine爵士、Bernard Eckstein爵士及Jonathan Woolf爵士收藏，編號413，後者曾展於《伍夫收藏中國玉器》，蘇富比，倫敦，2013年，編號45。另比一例，亦帶御詩，曾屬P. Ayers收藏，後轉入Thompson-Schwab雅蓄，兩度售於倫敦蘇富比，先後為1961年1月31日，編號177及2016年11月9日，編號17。

20

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A WHITE JADE VASE, FANGGU QING DYNASTY, 18TH CENTURY

of rhombus section, the protruding centre supported on a high spreading foot surmounted by a tall neck and everted rim, finely incised to the centre with a *taotie* pattern, with stylised plantain leaves extending to the neck and down to the foot, all between keyfret borders at the rim and foot, the stone of an even white tone
19.5 cm, 7⅝ in.

A flanged pale celadon version of more compressed form, in the Palace Museum, Beijing, is illustrated in *Chinese Jades Throughout the Ages. Connoisseurship of Chinese Jades,* vol. 11, Hong Kong, 1996, pl. 39.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清十八世紀　白玉饕餮紋方觚

20

21

21

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A PALE CELADON JADE VASE, ZHI QING DYNASTY, QIANLONG PERIOD

the pear-shaped body rising from a tall foot to a flaring mouth, the exterior intricately carved with two *taotie* masks enclosed by registers of confronting archaistic *kui* dragons at the foot and shoulder, all below a border of sinuous *chilong* at the rim, the stone of a pale green colour
9.7 cm, 3⅞ in.

An earlier version of similar form, with cover, attributed to the Ming dynasty, is illustrated in Zhang Guangwen, *Mingdai yuqi* [Jades from the Ming dynasty], Beijing, 2006, pl. 205.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清乾隆　青白玉饕餮紋觶

22

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A PALE CELADON JADE ‘PRUNUS’ WASHER
17TH/18TH CENTURY

the rounded sides rising from five feet to an everted rim, deftly carved in relief to the interior and exterior with blossoming gnarled prunus branches, below a keyfret border at the rim, the stone of an even pale celadon tone highlighted with russet veins, wood stand
(2)
17.8 cm, 7 in.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清十七/十八世紀　青白玉梅花紋洗

23

PROPERTY OF A GENTLEMAN

A RARE AND LARGE WHITE JADE ‘BATS’ RUYI SCEPTRE QING DYNASTY, 18TH/19TH CENTURY

the large naturalistically carved *ruyi*-shaped head detailed with a bat perched on top with wings outstretched, the curved and elongated arched shaft intricately carved with three smaller bats near the head, with further stylised *ruyi* scrolls along the shaft leading to fruiting nandina berries and foliage at the lower end, with a fifth bat at the terminal resting on a pair of peaches above the reticulated lower edge, the smoothly polished stone of an even white tone
49 cm, 19¼ in.

PROVENANCE

Purchased from Stanley Charles Nott, London, between 1947-1948.

£ 100,000-150,000
HK$ 1,020,000-1,520,000 US$ 130,000-194,000

清十八/十九世紀　白玉五福捧壽如意

來源

1947年至1948年購自史坦萊諾· 查理斯· 樂提， 倫敦

This elaborately carved sceptre is impressive and rare for its large size and complex design. Its complex composition of a naturalistically carved *lingzhi* head, with further *lingzhi* emerging from the shaft above nandina berries and orchid leaves, exemplifies the craftsman’s high level of artistic and technical skill in harmoniously weaving all the elements together. Such skill is further emphasised in the combination of high relief carving and openwork together with finely carved details, evident in the modelling of the plants where different textures have been captured. Furthermore, the natural inclusions of the boulder have been cleverly incorporated within the decoration to enhance the aesthetic of the piece.

Large jade boulders only became available in increased quantities after the Western campaigns of 1759, when the Manchu court gained control over areas of Khotan and Yarkand, in present day Xinjiang. A steady supply of high-quality jade from this jade-rich region was subsequently presented to the Qing court in spring and autumn of every year. The finest specimens were then transformed to aesthetically pleasing objects by artisans working in the *Zaobanchu* (Palace Workshops), as well as in the jade workshops in Suzhou and Yangzhou.

It is rare to find sceptres of these proportions; related smaller naturalistically carved examples include two sold in our Hong Kong rooms, the first carved from white jade, decorated with two smaller *lingzhi* and a bat on the *lingzhi*-form terminal and additional *lingzhi* fungus and leaves on the shaft, attributed to the Qianlong period, sold 19th May 1982, lot 388, and the other carved from celadon and russet jade, rendered with a stylised dragon on the head and two *chi*-dragons on the elongated handle, 17th May 1977, lot 312; a yellow jade version carved with entwined branches of *lingzhi* fungus on the curved shaft, sold at Christie’s Hong Kong, 2nd October 1991, lot 1459; and a celadon jade example, carved with a cluster of *lingzhi* fungus on the shaft, attributed to the 19th century, in the Avery Brundage collection and now in the Asian Art Museum of San Francisco, San Francisco, illustrated in René-Yvon Lefebvre d’Argencé, *Chinese Jades in the Avery Brundage Collection*, Tokyo, 1977, pl. LXXIX.

While the *ruyi* (meaning ‘as you wish’) sceptre is already a highly auspicious object favoured for its form, the carefully chosen motifs on the present piece further emphasise its propitiousness. The bats, together with peaches and *lingzhi* fungus collectively form the rebus ‘May your heart be filled with intelligence when blessings arrive’ (*fuzhi xinling*).

24

PROPERTY OF A PRIVATE ENGLISH COLLECTION

A RETICULATED PALE CELADON JADE ‘DEER AND CYPRESS’ PLAQUE QING DYNASTY, 18TH/19TH CENTURY

of circular form, skilfully rendered in openwork around the central aperture depicting a pair of deer grazing amongst elaborate foliage including pine trees and flowering branches, standing on jagged rockwork, the stone of an even pale celadon tone
12.5 cm, 4⅞ in.

PROVENANCE

Collection of Richard Drew (1938-2017).

£ 3,000-5,000
HK$ 30,400-51,000 US$ 3,900-6,500

清十八/十九世紀　青白玉鏤雕雙鹿梅花紋璧

來源

Richard Drew (1938 -2017年)收藏，曼徹斯特

25

26

A PALE CELADON JADE ‘LANDSCAPE’ BOX AND COVER QING DYNASTY, 18TH/19TH CENTURY

of rectangular form with indented corners, supported on a reticulated foot, the cover carved in low-relief depicting a scholar and his attendant crossing a bridge in a mountainous landscape amidst scrolling clouds, the sides and box decorated with panels of archaistic motifs, with a poetic inscription to one side, all against a brocade ground, the smoothly polished stone of very pale celadon tone
(2)
7.3 cm, 2⅞ in.

£ 5,000-8,000
HK$ 51,000-81,500 US$ 6,500-10,400

清十八/十九世紀　青白玉人物山水圖方蓋盒

24

25

PROPERTY OF A PRIVATE ENGLISH COLLECTION

A PALE CELADON JADE ‘CHILONG’ SCROLL WEIGHT QING DYNASTY, 19TH CENTURY

of rectangular section, carved in low-relief to the top with archaistic scrolls, the top surmounted by a high-relief *chilong* and young, the stone of a pale celadon tone
20.5 cm, 8⅛ in.

PROVENANCE

John Tan Yan Oriental Antiques & Works of Art, London, 1984.
Collection of Richard Drew (1938-2017).

£ 3,000-5,000
HK$ 30,400-51,000 US$ 3,900-6,500

清十九世紀　青白玉螭龍紋紙鎮

來源

候漢華，倫敦，1984年

Richard Drew (1938 -2017年)收藏，曼徹斯特

26

27

AN AGATE EWER AND GOLD COVER MING DYNASTY

the baluster body rising from a short spreading foot to a waisted neck and galleried rim, carved with a loop handle opposite an upright spout, decorated with a band of *ruyi* border at the shoulders, with further stylised scrolls at the bottom of the handle and spout, the domed cover embellished with *ruyi* decorated gold, the stone of a semi-translucent greyish brown tone
(2)
13.2 cm, 5¼ in.

The cover of the present ewer has been rendered in the style of gemstone-embellished gold finials of the early 15th century; see several excavated from the mausoleum of Prince Liang Zhuangwang (1411-1441) in Changtan, Zhongxiang, Hubei province, illustrated in *Liangzhuang Wanmu (Xia) / Mausoleum of Prince Liang Zhuangwang (II)*, Beijing, 2007, pls 151-6.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

明　瑪瑙嵌金如意紋執壺

28

A PALE CELADON JADE VASE QING DYNASTY, QIANLONG PERIOD

the slightly flattened ovoid body rising from a stepped foot to a tall tapering neck and lipped rim, encircled by two sets of raised double fillets at the body and neck, and a single fillet at the shoulders and foot, the body intricately carved in low-relief with archaistic scrolls interspersed between the fillets, the smoothly polished stone of an even pale celadon tone with some russet veining on one side
16.5 cm, 6½ in.

PROVENANCE

A French private collection.

† £ 40,000-60,000
HK$ 406,000-610,000 US$ 52,000-77,500

This vase is notable for the restrained decoration which accentuates the attractive elongated form and even tone of the pale celadon jade. Vases of this type were used as vessels to hold implements, such as a spatula and a pair of sticks, for managing an incense burner.

See a smaller celadon jade vase of similar form, decorated with animal-mask motifs between two narrow bands of plantain leaves, in the National Palace Museum, Taipei, object no. *Zhong-Yu*-00010-N000000000; and a white jade vase carved with a *xi* character on the body, along with an incense burner and a box, from the De An Tang collection, included in the exhibition *A Romance With Jade. From The De An Tang Collection*, Palace Museum, Beijing, 2004, pl. 100.

清乾隆　青白玉饕餮紋瓶

來源
法國私人舊藏

29

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A CELADON AND RUSSET JADE ARCHAISTIC RHYTON 17TH CENTURY

the well-hollowed tapering vessel deftly carved with archaistic motifs to the exterior, finely incised with further stylised scrolls and mythical beasts, the stone of a greyish celadon tone with russet inclusions
12.5 cm, 4⅞ in.

Jade vessels of rhyton form are known to have been produced from as early as the Han Dynasty (206 BC-AD 220), such as one excavated from the tomb of the King of Nanyue, dated to circa 122 BC, illustrated in Peter Lam, *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl. D44.

£ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

十七世紀　青白玉饕餮紋觥

29

30

30

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A PALE CELADON JADE TRIPOD CENSER AND COVER QING DYNASTY, 18TH/19TH CENTURY

the compressed globular body rising from three elongated tubular legs to a waisted neck, surmounted by a pair of curved upright handles, the body finely incised with *taotie* masks, with further archaistic motifs at the neck and on the cover, the foot detailed with stylised plantain leaves, the cover surmounted by a lobed rectangular knop, the stone of a pale green tone
(2)
15.6 cm, 6⅛ in.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清十八/十九世紀　青白玉饕餮紋三足蓋爐

31

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A WHITE AND GREY JADE ‘CHILONG’ DOUBLE VASE GROUP QING DYNASTY, 18TH CENTURY

meticulously carved as an archaistic *gu*-form vase with a sinuous *chilong* clambering on its central section, its bifurcated tail wrapped around the vase and extending to the adjacent flattened baluster vase, facing a second recumbent *chilong* at the bottom, with scrolling *ruyi*-shaped clouds entwined between the two vessels, the stone of a creamy-white tone with dark grey highlights, wood stand
(2)
17.1 cm, 6¾ in.

W £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清十八世紀　白玉雕螭龍祥雲紋雙尊

PROPERTY OF A EUROPEAN LADY

A VERY RARE SMALL PINK-GROUND BEIJING ENAMEL BOTTLE VASE JIAQING MARK AND PERIOD

the rounded sides rising from a short splayed foot to a long slender neck, vibrantly and intricately painted to the exterior with elaborate multi-coloured lotus blooms borne on meandering foliage scrolls connected with smaller buds, the shoulders detailed with a border of mallow flowers across vertical plantain leaves, the neck decorated with similar stylised lotus scrolls below a *ruyi*-shaped border at the rim, with a further foliate border at the foot, reserved on a rich pink ground, all between gilt at the rim and foot, the interior enamelled turquoise, the white base inscribed with a four-character mark within a square in red
10.5 cm, 4⅛ in.

£ 150,000-250,000
HK$ 1,520,000-2,540,000 US$ 194,000-323,000

清嘉慶　御製北京銅胎畫琺瑯粉地番蓮紋箸瓶
《嘉慶年製》款

Mark

This exquisitely enamelled vase is an extremely rare example of Jiaqing marked painted enamel. It is likely to have been produced in the early years of his reign, during the years of the Qianlong Emperor's abdication in 1796 and his death in 1799 when he still retained authority over the imperial workshops in the Forbidden City. The small proportions of the vase and complex yet harmonious design and intricate details of the flower petals, all rendered in vibrant colours against a pink ground, reflect the mastery of the craftsmen in producing unique pieces according to the Emperor's taste.

The fine enamelling and exceptional quality of the vase attests to it being the product of the Enamel Workshop that was in charge of producing cloisonné, champlevé and painted enamel wares on metal, glass and porcelain for the emperor and his family. Located in the Forbidden City, the workshops employed artists of the highest skills who manufactured daily wares as well as one-off, often unconventional, pieces that were frequently commissioned by the emperor himself. The technique of enamelling on metal was originally introduced to the Chinese craftsmen in the Guangzhou area by Jesuit missionaries around 1684. Being a port city, these artisans were the first to be exposed to wares from Europe and had mastered the technical skills necessary.

In style this vase epitomises the fusion of the West with East. The subject of a foliate peony and lotus scroll between stiff leaves and lappets is typically Chinese; however in their rendering they are inspired by the Western *rococo* style. Leaves take on the form of acanthus leaves and the innovative colour palette mirrors the sumptuous taste of French decorative arts of the late eighteenth century.

The small proportions of this vase suggest it was made as a miniature for a curio box. Boxes made to house small carefully collected antiquities were greatly favoured by the Qianlong Emperor. According to the catalogue to the exhibition *Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, National Palace Museum, Taipei, 2016, p. 242, curios from Qianlong boxes appear to have been reorganised and continued to be appreciated in the Jiaqing reign.

33

A LARGE AND RARE CLOISONNÉ ENAMEL TRUMPET VASE MING DYNASTY

the baluster body rising from a high domed spreading foot to a tall trumpet neck with flaring rim, brightly decorated around the exterior with bands of *shou* characters encircled within leafy scrolls, divided by four notched vertical flanges and all reserved on a turquoise-blue ground
68 cm, 26¾ in.

£ 12,000-18,000
HK$ 122,000-183,000 US$ 15,500-23,300

明　掐絲琺瑯萬壽紋出戟花觚

33

34

A PAIR OF CANTON ENAMEL JARDINIÈRES QING DYNASTY, 18TH CENTURY

each of lobed section, rising from a splayed foot to a galleried rim, the body elaborately and brightly painted with multi-coloured stylised lotus sprigs and archaistic scrolls, between a *ruyi* border below the rim and a gilt border at the foot, detailed with a keyfret band and further foliate scrolls at the rim, all reserved against a turquoise ground, the base painted white
(2)
35 cm, 13¾ in.

† £ 30,000-40,000
HK$ 304,000-406,000 US$ 38,800-52,000

清十八世紀　銅胎畫琺瑯夔龍番蓮紋花盆一對

34

35

A RARE LARGE CLOISONNÉ ENAMEL ‘FISH’ BASIN QING DYNASTY, QIANLONG PERIOD

the deep flaring sides rising from a flat base to an everted gilt keyfret rim, decorated to the interior with brightly enamelled carp, small fish, toads and crustaceans swimming amidst aquatic plants, all reserved against a rich turquoise-blue ground, the exterior decorated with a herd of deer and a flock of cranes in a rocky landscape, the base with florets reserved on a rich dark-blue ground
62 cm, 24⅜ in.

PROVENANCE

An American private collection.
Sotheby’s New York, 1st/2nd December 1992, lot 167.
The Mandel Collection.
Christie’s Hong Kong, 30th May 2012, lot 3910.

EXHIBITED

High Museum, Atlanta, Georgia, exhibited on loan 1973-1992.
Norton Museum of Art, Palm Beach, Florida, exhibited on loan, 2007-2012.

‡ £ 150,000-200,000
HK$ 1,520,000-2,030,000 US$ 194,000-259,000

清乾隆　掐絲琺瑯鹿鶴魚藻紋大缸

來源
美國私人收藏
紐約蘇富比1992年12月12日，編號167
文德爾伉儷收藏
香港佳士得2012年5月30日, 編號3910

展覽
1973至1992年間借展於美國佐治亞州High博物館
2007至2012年間借展於美國佛羅里達州棕櫚灘諾頓美術館

Sumptuously decorated with an auspicious design, this large basin embodies the renewed interest and development of cloisonné enamel during the Qianlong period (r. 1736-1795). During his reign, the palette was expanded to more than twenty opaque colours, enabling craftsmen to compose lavish and visually appealing designs, as seen on the present vessel. The clever use of the gilt bronze cloisons in depicting the waters and clouds endows a further sense of lavishness while emphasising the lively movements of the brightly enamelled fish.

Compare a closely related example in the Pierre Uldry collection, included in the exhibition *Chinesisches Cloisonné. Die Sammlung Pierre Uldry*, Rietberg Museum, Zurich, 1985, cat. no. 322; two sold at Christie’s Paris, one from the Juan Jose Amezaga et Maria Dolores Feijoo collection, 7th December 2007, lot 38, and the other, 9th June 2015, lot 58; another sold at Christie’s Hong Kong, 30th May 2018, lot 3039; and a fifth example, sold at Christie’s London, 5th December 1994, lot 258. See also a related basin, but the exterior predominantly decorated in white, from the Avery Brundage collection and now in the Asian Art Museum of San Francisco, San Francisco, included in the exhibition *Cloisonné. Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, the Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York, 2011, cat. no. 113; and another from the C. Ruxton and Audrey B. Love collection, sold at Christie’s New York, 20th October 2004, lot 611.

The dazzling scenes on the present vessel are rich in auspicious symbolism. The idyllic landscapes on the exterior depicting cranes (*lu*), deer (*he*), and gnarled pine trees, all popular emblems of long life, create the phrase *helu tongchun* (May husband and wife enjoy longevity together); while the interior scene of boldly coloured fish (*yu*), a symbol of abundance, swimming in water (*shui)* form the rebus *yushui hexie* (May you be as harmonious as fish and water).

37

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36

A GILT-BRONZE ‘MELON’ BOX AND COVER
QING DYNASTY, 18TH CENTURY

of compressed melon shape with lobed sides, the cover intricately detailed with leafy tendrils of melon vines, the box and cover cast with a short gnarled stem at the end
(2)
11.2 cm, 4⅜ in.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清十八世紀　鎏金銅瓜形蓋盒

37

A GILT-BRONZE ‘SHOULAO’ BRUSHREST
17TH CENTURY

finely cast, the God of Longevity seated on a recumbent deer, wearing a long-sleeved robe and holding a scroll in his right hand, the face with gentle smile and long beard, the base with apocryphal four-character Chenghua reign mark within a rectangle
8.5 cm, 3⅜ in.

† £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

十七世紀　鎏金銅壽老筆擱

A RARE GILT-BRONZE TRIPOD OFFERING STAND EARLY MING DYNASTY

the circular ring platform supported on three slender legs finely cast as stylised *makara* with their sinuous bodies detailed with elaborate foliate scrolls extending to the tails, the platform decorated with a border of lappets around the rim
13.5 cm, 5¼ in.

The present piece belongs to a rare group of stands produced during the early Ming period, likely used to support various Buddhist ritual implements on an altar. With its legs cast as the mythological sea creature, *makara*, this stand was probably part of a *chug tor-chos* (water offering set), where a small flat bowl would rest upon the central platform, employed to propitiate the *nagas,* who are divine serpents believed to dwell in any body of water, as well as various classes of deities.

Compare a Yongle mark and period stand of this type, but without the central platform, sold at Christie's Hong Kong, 31st May 2017, lot 2806; another decorated with larger beads on the exterior of the ring, included in the exhibition *Chinese and Japanese Bronzes, A.D. 1100-1900*, Michael Goedhuis, 1989, cat. no. 14, and sold at Christie's New York, 28th March 1996, lot 148; and a cloisonné enamel example, attributed to the 15th century, sold in these rooms, 7th June 1988, lot 40.

‡ £ 30,000-50,000
HK$ 304,000-510,000 US$ 38,800-65,000

明初　鎏金銅魚龍紋摺疊式三足供

39

A BRONZE TEMPLE BELL MING DYNASTY, CHENGHUA PERIOD, DATED TO 1478

heavily cast with slightly spreading sides flaring towards the base and surmounted by a pair of addorsed dragons, modelled with powerful extended front claws and open mouths revealing pointed fangs, the body cast in relief with two horizontal bands enclosing rectangular panels divided by vertical flanges, inscribed to the lower band with the nine-character inscription *Chenghua shisi nian wuyue jiri* (The auspicious day during the fourteenth year and fifth month of Chenghua), the opposite side inscribed with *Shen Zhangzhi zhi feng* (installed and dedicated by Zhangzhi), the metal patinated to a dark grey
32 cm, 12½ in.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

鑄銅弦紋鐘
《成化十四年五月吉日》鑄款

39

40

40

A BRONZE TRIPOD INCENSE BURNER AND COVER QING DYNASTY, KANGXI PERIOD

the compressed globular body supported on three conical *ruyi* feet and rising to a short everted rim, finely cast in low-relief around the exterior with a pair of *shou* characters flanked by dragons and divided at the shoulder by a pair of *chilong* handles, the base cast with an apocryphal Xuande six-character mark, the domed cover pierced with *taotie* masks and lotus lappet bands and surmounted by a coiled dragon finial
(2)
20.5 cm, 8⅛ in.

‡ £ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

清康熙　團壽紋雙龍耳三足銅蓋爐

41

A LARGE ARCHAISTIC BRONZE TRIPOD CENSER LATE MING DYNASTY

heavily cast with a compressed globular body rising to a stepped neck, supported on three stout cabriole legs issuing from heads of mythical beasts, flanked by a pair of tall S-shaped handles issuing from the shoulder, decorated in low-relief around the neck with a band of *taotie* masks against a *leiwen* ground, the body wrapped in a border of cicada blades
66.3 cm, 26⅛ in.

PROVENANCE

A French private collection.

W **£ 10,000-20,000**
HK$ 102,000-203,000 US$ 13,000-25,900

明末　銅獸面紋朝冠耳三足爐

來源

法國私人舊藏

42

A FINE PAIR OF IMPERIAL BRONZE ALTAR VASES QIANLONG MARKS AND PERIOD

each body of pear shape raised on a high spreading foot to a tall flaring neck and straight rim, cast in high-relief around the exterior with dragons chasing flaming pearls amidst *ruyi*-shaped cloud scrolls, the neck set with a pair of ribs joined by a pair of dragon handles suspending loose rings, all between classic scroll and keyfret bands at the rim and lotus lappet and classic scroll bands at the foot, the side of the foot cast with the six-character mark in relief within a rectangle
(2)
43 cm, 16¾in.

PROVENANCE

A Midwest private collection, USA, purchased in the 1960s.

† £ 200,000-250,000
HK$ 2,030,000-2,540,000 US$ 259,000-323,000

清乾隆　御製鑄銅雲龍戲珠雙耳活環大瓶一對
《大清乾隆年造》鑄款

來源
美國私人舊藏, 購自1960年代

This pair of vases is impressive for their large size and lavish decoration of dragons writhing amongst scrolling clouds, and embodies the grandeur and power of the Qianlong reign (r. 1735-1796). They are a successful marriage of archaism, as seen in the ritual bronze *hu* form, with contemporary design. A closely related vase, from the F. Gordon Morrill Collection, was sold at Christie's Hong Kong, 28th November 2012, lot 2254; two were sold in these rooms, one, 9th November 2016, lot 142, the other, 8th November 2017, lot 46; and a larger pair was sold at Christie's London, 15th May 2012, lot 188. See also a pair of vases cast with phoenixes instead of dragons, which indicates that the pair may have been commissioned as a tribute to the Qianlong Emperor's mother, from the Alfred Morrison collection, sold at Christie's London, 9th November 2004, lot 17.

Such vases would have formed part of a five-piece altar garniture made for specific temples in the Imperial Palace and were generally commissioned as tribute to the emperor. The imposing size would have created a dramatic scene during ritual ceremonies, thus emphasising the importance and solemnity of such events. A set of altar garnitures comprised of two larger vases of this type, two candlesticks and a censer, was sold in these rooms, 11th April 2008, lot 2826; and an undecorated set of similar large size, in the Xianruo Temple, located in the garden of Cining Gong (Palace of Compassion and Tranquillity) within the Forbidden City, where the empress and consorts conducted Buddhist religious ceremonies, is illustrated *in situ* in *Qingdai gongting shenghuo*, Hong Kong, 1985, pl. 467.

Compare also a pair of imperial bronze vases of square section cast with dragons and phoenixes, made for one of the buildings of the Yuanming Yuan (Old Summer Palace), sold three times in our Hong Kong rooms, 29/30th April 1997, lot 730, again, 10th April 2006, lot 1537, and 9th October 2007, lot 1322.

大清乾隆年造
大清乾隆年造

43

A ‘DING’ ‘LOTUS’ DISH
SONG DYNASTY

the gently rounded sides rising from a short straight foot to an everted rim, freely carved to the interior with a leafy lotus spray and covered overall in an ivory-white glaze falling in characteristic ‘teardrops’ down the exterior sides
17 cm, 6⅛ in.

PROVENANCE

Stromstad collection, Norway.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

宋　定窯刻蓮紋盤

來源

挪威私人收藏

43

44

44

A ‘JIZHOU’ ‘LEAF’ BOWL
SONG DYNASTY

the conical body rising from a short foot and covered overall in a deep brown-black glaze, the interior decorated with a leaf, the foot left unglazed revealing the pale body
15.2 cm, 6 in.

PROVENANCE

A Japanese private collection.

† £ 12,000-15,000
HK$ 122,000-152,000 US$ 15,500-19,400

宋　吉州窯剪紙貼花葉紋盌

來源

日本私人收藏

45

A ‘CIZHOU’ CARVED ‘PEONY’ PILLOW 11TH/12TH CENTURY

the octagonal facetted body with slightly dished top, carved through the white slip with two large peony blossoms borne on a leafy stem, all reserved on a punched ground, similarly carved to the sides with two rectangular panels enclosing quatrefoil panels of flowers and covered overall with a glaze of ivory tone that falls to the foot, the flat base unglazed
27.5 cm, 10⅞ in.

‡ £ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

十一/十二世紀　磁州窯白釉刻牡丹紋八方枕

46

46

TWO ‘JUN’ DISHES
NORTHERN SONG DYNASTY

each with shallow rounded sides rising from a short footring, covered overall in a milky lavender-blue glaze stopping unevenly above the foot, thinning to a mushroom tone at the rim
(2)
The larger: 15.7 cm, 6⅛ in.

‡ £ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300

北宋　鈞窯及天藍釉盤一組兩件

47

A ‘YAOZHOU’ ‘PEONY’ BOX AND COVER
SONG DYNASTY

the straight sided box rising from an angled base and short spreading foot to an incurved rim and inner flange, the slightly domed straight-sided cover freely carved with a large leafy peony spray, covered overall in an olive-green glaze
(2)
10 cm, 4 in.

‡ £ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

宋　耀州青釉牡丹紋圓蓋盒

47

48

A RARE ‘YUE’ ‘LION’ CANDLE STAND WESTERN JIN DYNASTY

the rotund body with combed mane and supporting a tubular aperture on the back, the head raised facing forward with large bulging eyes and a broad mouth open to reveal the teeth and fangs, all standing on four small clawed feet, covered overall with a pale olive-green glaze,
19 cm, 7½ in.

‡ £ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300

西晉　越窯青釉獅形燭台

49

A ‘JIAN’ ‘HARE’S-FUR’ TEABOWL SONG DYNASTY

the steep flaring sides rising from a short straight foot to an indented slightly everted rim, covered overall in a rich glossy black glaze finely streaked in russet resembling hare’s fur, the glaze stopping short of the foot to reveal the dark reddish-brown body
12 cm, 4¾ in.

‡ £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

宋 建窯黑釉兔毫盞

50

A ‘JIZHOU’ ‘TORTOISESHELL’ BOWL SONG DYNASTY

the deep flaring sides rising from a short tapering footring to a slightly everted rim, covered overall in a dark chocolate-brown glaze irregularly splashed in cream and caramel, falling short of the base to reveal the light buff body
16.2 cm, 6⅜ in.

‡ £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

宋 吉州窯玳瑁釉盌

49

50

51

A ‘YUE’ ‘MYTHICAL BEAST’ WATERPOT
SIX DYNASTIES

the hollow beast depicted seated with head facing forward and four limbs holding its abdomen, two of the limbs modelled to form a pair of small loop handles flanking the short tubular aperture surmounted on top, the body detailed with incised scales, applied overall with an olive-green glaze save for the base revealing the reddish-brown body underneath
9 cm, 3½ in.

‡ £ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

六朝　越窯青釉坐熊尊

52

A RARE DING-TYPE CARVED EWER FIVE DYNASTIES/EARLY NORTHERN SONG DYNASTY

the ovoid body rising from a short spreading foot to an angled shoulder and a tall tapering ribbed neck with everted rim, the shoulder carved with a band of overlapping lotus petals divided by a short spout, the body carved with large stiff overlapping leaves with double edges, covered overall with a creamy-ivory glaze falling short of the splayed foot to reveal the white body
25.4 cm, 10 in.

‡ £ 50,000-70,000
HK$ 510,000-710,000 US$ 65,000-90,500

五代/北宋初 定系白釉刻葉紋壺

The present ewer is unusual for its elongated ovoid shape and densely carved decoration. Its form appears to have derived from *kundika* ('pure-water bottle'), a metal vessel that was known to have used in Buddhist ceremonies since the Tang dynasty (618-907); see a bronze example in the Idemitsu Museum of Arts, Tokyo, illustrated in *Ancient Chinese Arts in the Idemitsu Collection,* Tokyo, 1989, pl. 328.

White-glazed ewers of this type were known to have been produced at the kilns at the Ding prefecture, modern day Hebei province, from as early as the Five Dynasties period. Early white-glazed wares from these kilns are characterised by the boldly carved design, its depth accentuated by the creamy-ivory colour glaze. Ewers of various forms attributed to the early Northern Song period, were excavated in 1969 from the foundation of Jingzhong Yuan, Dingzhou, Hebei province and preserved in the Dingzhou City Museum, Dingzhou City, including one with a dragon-head spout carved with a band of lappets on the body, and another rendered with stylised scrolls panelled by two bands of lotus petals, illustrated in *Zhongguo dingyao/Ding Kiln of China*, Beijing, 2012, pls 112 and 114 respectively.

53

53

A ‘DING’ ‘LOTUS’ BOWL
NORTHERN SONG DYNASTY

the deep rounded petal-lobed sides rising from a short straight foot to a foliate rim, covered overall in an ivory-white glaze running in characteristic teardrops down the exterior
18.8 cm, 7⅜ in.

‡ £ 2,800-3,200
HK$ 28,400-32,500 US$ 3,650-4,150

北宋　定窯白釉刻蓮紋盌

54

54

A ‘JIEXIU’ BOWL AND COVER
JIN DYNASTY

the deep rounded sides rising from a short narrow neatly cut foot to an indented rim, the domed cover set with a small lotus stalk finial, covered overall with a white glaze save for the base of the interior, the footring and base left unglazed revealing an off-white biscuit
(2)
12.5 cm, 4⅞ in.

‡ £ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

金　介休窯白釉蓋盌

55

A ‘JIAN’ ‘HARE’S FUR’ TENMOKU BOWL
SONG DYNASTY

thickly potted, of deep conical form, the gently rounded sides rising from a short foot to an indented groove beneath the rim, the interior and exterior covered with a thick black lustrous glaze, with brown striations at the rim extending to silvery-blue ‘hare’s-fur’ striations to the sides, the glaze pooling unevenly above the foot to reveal the dark brown stoneware body underneath, the rim mounted in metal
12.6 cm, 5 in.

PROVENANCE

Collection of Philip Whitmore.
Collection of Anthony Du Boulay, no. P368.
Bonhams London, 10th November 2003, lot 154.

† £ 30,000-40,000
HK$ 304,000-406,000 US$ 38,800-52,000

宋　建窯黑釉兔毫盞

來源

Philip Whitmore 收藏

Anthony Du Boulay 收藏，編號P368

倫敦邦瀚斯2003年11月10日，編號154

55

56

A RARE LARGE ‘JIAN’ ‘HARE’S FUR’ BOWL
SONG DYNASTY

the deep flaring sides rising from a short straight foot to an everted rim, covered overall in a lustrous black glaze streaked to the interior and exterior with brown ‘hare’s fur’ marks, falling short of the foot to reveal the brown body, the base inscribed with a single character
19.2 cm, 7½ in.

A related bowl is published in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II),* Hong Kong, 1995, pl. 209; and two others were included in the exhibition *Hare’s Fur, Tortoiseshell and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, Mass., 1995-96, cat. nos 80 and 81.

The single character inscribed on the base of the present bowl may be intended to read *wu* (five) or *zheng* (regular); several Jian ware bowls and fragments with similar inscriptions are illustrated in James Marshal Plumer, *Tenmoku: A Study of the Ware of Chien*, Tokyo, 1972, pls 44-50 and 52.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

宋　建窯黑釉兔毫盞

56

57

57

A ‘CIZHOU’ CARVED ‘PEONY’ MEIPING
YUAN DYNASTY

the slender tapering baluster body rising from a recessed base to a narrow neck with tapering conical mouth, carved through the reddish-brown glaze to the buff-coloured body with a broad peony band, all between lotus lappets at the base and a floral scroll band at the shoulder
36 cm, 14¼ in.

‡ £ 4,000-6,000
HK$ 40,600-61,000 US$ 5,200-7,800

元　磁州窯刻牡丹紋梅瓶

58

A LARGE AND IMPRESSIVE GLAZED POTTERY HORSE
TANG DYNASTY

the animal standing four square on an unglazed rectangular plinth, the head slightly turned and the proud face naturalistically depicted with unglazed bulging eyes, pronounced jaw bones and flaring nostrils, the anatomy rendered with well-defined muscles and bone structure, covered overall with a pale yellow straw glaze, the hooves in ochre
79.5 cm, 31¼ in.

PROVENANCE

Purchased at the Biennale des Antiquaires, Paris, in the late 1960s/early 1970s.

W £ 100,000-150,000
HK$ 1,020,000-1,520,000 US$ 130,000-194,000

唐　黃釉馬

來源

於1960年代末/1970年代初購自巴黎古董雙年展

Grand in stature and naturalistically modelled, this horse exemplifies the thriving ceramic sculptural tradition of the Tang dynasty (618-907). It was during this period when equine sculpture reached a new artistic peak, when craftsmen were able to capture the confidence and vigour of the horse. Through its bulging eyes, flaring nostrils, pricked ears and pronounced cheek bones, both the spirit and individuality of the animal is meticulously portrayed. Together with the simplicity of the unadorned body and imposing size, the physical appearance of the present figure exudes a sense of tamed power and strength.

One of the 'Six Livestock' in ancient China, the horse was the embodiment of the highest honours as well as transferable markers of wealth. During the Tang dynasty, ownership of horse statues was asserted as an aristocratic privilege in an edict forbidding artisans and tradesmen this right. The representation of a large sculpture of distinctive quality, such as the present example, reflects the high rank and importance of the owner and his family.

Compare a horse of similar size, covered in a yellowish-brown glaze, from the collection of George Eumofopoulos and now in the British Museum, London, illustrated in William Watson, *Tang and Liao Ceramic*, London, 1984, pl. 220; another, covered in a rich dark-brown glaze, with patches of cream glaze diffused with splashes of green and ochre on the head, neck and haunches, sold in these rooms, 2nd March 1971, lot 92; and a horse excavated in 1965 from Qinan county, Gansu province, illustrated in 'Gansu qinan xian tangmu qingli jianbao', *Wenwu* [Cultural Relics], 1975, no. 4, pl. 4, fig 3. Smaller horses of this type include one covered in a pale yellowish-green glaze, from the collection of Mr and Mrs William Dieterle, exhibited in *The Arts of the T'ang Dynasty*, Los Angeles County Museum, Los Angeles, 1957, cat. no. 164; and a smaller brown-glazed horse, in the Metropolitan Museum of Art, New York, accession number 51.66.

59

A FINE ‘LONGQUAN’ ‘LOTUS’ BOWL SONG DYNASTY

the deep rounded sides rising from a short tapering foot to a slightly everted rim, carved around the exterior with a band of overlapping lotus petals and covered overall in a glossy bluish-green glaze
15.8 cm, 6⅛ in.

‡ £ 12,000-18,000
HK$ 122,000-183,000 US$ 15,500-23,300

宋　龍泉青釉蓮瓣盌

60

PROPERTY FROM A JAPANESE PRIVATE COLLECTION

A RARE MOULDED ‘LONGQUAN’ CELADON RING-HANDLED VASE YUAN DYNASTY

the pear-shaped body rising from a short spreading foot to a tall trumpet neck set with a pair of mask-headed handles suspending fixed rings, moulded around the body with a wide band of scrolling peonies above a border of upright lotus lappets, covered overall with a bluish-green glaze suffused with a fine network of crackles, Japanese boxes
(3)
35 cm, 13¾ in.

PROVENANCE

Manno Museum of Art, Osaka, no. 1535.

‡ £ 40,000-60,000
HK$ 406,000-610,000 US$ 52,000-77,500

元　龍泉青釉牡丹紋雙耳連環瓶

來源
萬野美術館，大阪，編號1535

59

60

61

A RARE LARGE GILT-BRONZE FIGURE OF BHAISHAJYAGURU ON A LOTUS BASE
MING DYNASTY, 16TH/17TH CENTURY

the Medicine Buddha seated in *vajraparyankasana*, wearing a long flowing garment with floral hem open at the chest, the right hand holding a slice of fruit, the serene face with meditative expression below thin arched brows and an *urna*, surmounted by hair arranged in rows of small whorls and a bud-shaped *ushnisha*, flanked by a pair of pendulous earlobes, all supported on a matched pedestal base densely decorated with overlapping layers of lotus petals, raised on a separate hexagonal balustraded wave base
(3)
81 cm, 32 in.

Notable for its large size and crisp casting, the present figure represents the Medicine Buddha (Bhaishajyaguru), as evident by the *myrobalan* fruit he holds in his right hand. His face is sensitively modelled with a serene countenance, which is echoed in the gentle folds of robes that are embellished with foliate scrolls. The impressive scale of the lotus flower base adds a sense of authority.

A related figure of a Buddha seated on a lotus flower base of this size, but with his right hand held in *blumisparsamudra*, was sold in our New York rooms, 23rd March 2011, lot 692. See also a gilt-bronze and polychrome figure rendered with similar *mudras* to the present, attributed to the Ming dynasty, sold in these rooms, 16th May 2007, lot 43; and a larger gilt-bronze figure rendered with his right hand in *blumisparsamudra*, attributed to the 17th century, sold at Christie's New York, 6th November 1980, lot 212. Further gilt-bronze figures of similar style include a bodhisattva sold in these rooms, 14th November 2000, lot 16; and a figure of Guanyin, attributed to the 16th/17th century, sold at Christie's London, 15th May 2018, lot 166.

W **£ 40,000-60,000**
HK$ 406,000-610,000 US$ 52,000-77,500

明十六/十七世紀　鎏金銅藥師佛像

62

A GILT-BRONZE FIGURE OF TARA
9TH CENTURY

standing in *tribhanga* on a lotus pedestal with a long rod from the base, with the left hand held in *vitarkamudra* and the right hand held to one side possibly holding a partially missing long curled lotus stem, the large bloom resting on one shoulder, draped in a flowing *dhoti* tied with a sash at the waist, the face rendered with a gentle expression, framed by large hoop earrings and a jewelled tiara, wood stand
(2)
13.5 cm, 5¼ in.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

九世紀 鎏金銅度母立像

62

63

63

A BRONZE FIGURE OF SITATAPATR
QING DYNASTY, QIANLONG PERIOD

cast seated in *dhyanasana* on a lotus pedestal base with cloth draped down the front, the left hand clutching a *chatra*, the body adorned with elaborate jewellery, wrapped with a bellowing celestial scarf around the shoulders and arms, the face of a benevolent expression framed by pendulous earrings and surmounted by an elaborate five-point diadem surrounding a high chignon, traces of polychrome
(2)
16.5 cm, 6½ in.

£ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300

清乾隆 鎏金銅大白傘蓋佛母坐像

64

A GILT-BRONZE FIGURE OF AVALOKITESVARA QING DYNASTY, 17TH/18TH CENTURY

the figure seated in *dhyanasana* on a lotus pedestal, the principle hands in *namaskaramudra*, the secondary hands raised with one holding a flower, wearing extravagant jewellery, draped with a billowing celestial scarf around the shoulders and arms falling to the base, the serene face with a downcast expression framed by a pair of large circular earrings and a five-point diadem securing the hair swept in a top knot surmounted by a figure of Amitabha
23.5 cm, 9¼ in.

£ 50,000-70,000
HK$ 510,000-710,000 US$ 65,000-90,500

清　鎏金銅四臂觀音坐像

A GILT-BRONZE FIGURE OF AMITAYUS
TIBET, 15TH/16TH CENTURY

seated in *dhyanasana* on an ungilded separately cast double-lotus pedestal base, with hands held in *dhyanamudra*, wearing a shawl and *dhoti* falling down over his crossed legs in undulous folds and opening at the chest to reveal elaborate jewellery, a celestial scarf around the shoulders and arms, the face with benevolent expression surmounted by an elaborate five-point diadem surrounding a high chignon
29.5 cm, 11⅝ in.

LITERATURE

Helmut Uhlig and Ulrich von Schroeder, *Das Bild des Buddha*, Berlin, 1979, p.177, pl.102.
Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 439, pl.117F.

‡ £ 30,000-50,000
HK$ 304,000-510,000 US$ 38,800-65,000

西藏、 十五/十六世紀 鎏金銅無量壽佛坐像

出版

《Helmut Uhlig and Ulrich von Schroeder, Das Bild des Buddha》, 柏林,1979年,第177頁,圖版102

《Ulrich von Schroeder, Indo-Tibetan Bronzes》, 香港, 1981年, 第439頁, 圖版117F

66

A LACQUERED PARCEL-GILT BRONZE FIGURE OF GUANYIN MING DYNASTY, 16TH CENTURY

seated in *dhyanasana,* the left hand held in *dhyanamudra* while the right is held in *abhayamudra* grasping a *lingzhi* stem, wearing a long flowing robe and *dhoti* bordered by stylised scrolling lotus, the open chest draped in an elaborate necklace, the face with a benevolent expression detailed with downcast eyes beneath high arched brows and above a bud mouth, flanked by long pendulous ears and surmounted by a crown beneath a domed *ushnisha,* with polychrome lacquer decoration and gilding
47 cm, 18½ in.

W ‡ £ 80,000-120,000
HK$ 815,000-1,220,000 US$ 104,000-155,000

明十六世紀　局部鏨金銅觀音坐像

67

PROPERTY OF A PRIVATE EUROPEAN COLLECTION

A THANGKA DEPICTING MAHAKALA TIBET, 18TH CENTURY

depicted in *alidhasana* to the centre with a *torana* of fire behind, surrounded by other immortals, with handprints on the reverse
68 by 47 cm, 26¾ by 18½ in.

£ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

西藏、十八世紀 《大黑天諸護法神》唐卡

67

68

FOUR GILT-BRONZE FIGURES OF GUARDIANS QING DYNASTY, 19TH CENTURY

each cast and seated in relaxed *lalitasana* on a rectangular plinth, dressed in elaborate headdress and armour, with a celestial scarf draped across the shoulders and billowing to the sides, their expressive faces detailed with wide open eyes and knitted brows framed by large earrings, Vaisravana holding a parasol, Virupaksa with a snake winding down one arm and the other holding an alms bowl, Dhritarashtra grasping a *pipa*, Virudhaka holding a sword, with traces of polychrome
(6)
Tallest: 18.5 cm, 7¼ in.

PROVENANCE

An American collection, purchased in Hong Kong in the 1980s.

£ 10,000-20,000
HK$ 102,000-203,000 US$ 13,000-25,900

清十九世紀 鎏金銅天王坐像一組四尊

來源

美國私人舊藏, 於1980年代購自香港

68

69

A SMALL GILT-BRONZE FIGURE OF JAMBHALA
TIBET, 15TH CENTURY

cast seated in *lalitasana* on the back of a mythical beast, holding an attribute in each hand, adorned in elaborate jewellery and a loose celestial scarf exposing his bare abdomen, dressed in a *dhoti*, his face with a benevolent expression framed by long pendulous earrings and a tiered crown, encircled by four smaller figures of bodhisattvas each holding attributes, all on a lotus pedestal
11.2 cm, 4⅜ in.

‡ £ 50,000-70,000
HK$ 510,000-710,000 US$ 65,000-90,500

西藏、十五世紀初　鎏金銅財寶天王坐像

SESSION TWO

LONDON
WEDNESDAY
7 NOVEMBER 2018
2.30PM

LOTS 70-146

Fig 1. Gustav Detring and Constantin von Hanneken photographed with Li Hanneken, Berlin, 1896. Image: akg-images
圖一 德璀琳及漢納根與李鴻章合照，柏林，1896年
圖片: akg-images

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION (LOTS 70-91)

The collection from which a number of the following lots derive was formed during the late Qing period by two of the most influential Germans living and working in Tianjin in the late 19th century: Gustav Detring (1842-1913) and his son-in-law Constantin von Hanneken (1854-1925) (fig. 1). Individually both men operated at the highest levels of the Qing bureaucracy and played historically significant roles in the politics, diplomacy and in the military of the tumultuous late Qing period.

Gustav Detring (1842-1913)

Born in the Northern Rhine-Westphalia, Gustav Detring (fig. 2) moved to China in 1865 to join the Customs Service, working under Sir Robert Hart, Inspector General of the Imperial Maritime Customs Service. By 1872 Detring had risen to become a Customs Commissioner in Tianjin and, six years later was appointed to serve as the private and trusted advisor to Viceroy Li Hongzhang, a position he held for twenty seven years. During his time in China, Detring rose to have one of the senior positions in the Qing bureaucracy, including a post in the Zongli Yamen (Foreign Ministry) and as Commissioner for the Northern Ports. His achievements in China are nothing short of staggering. He negotiated a series of treaties and trade agreements on behalf of the Chinese government; was used by Li during various diplomatic missions in the 1870s-80s; and was relied upon to deal with German arms manufacturers and in hiring military experts. During the Sino-Japanese War, an Imperial edict ordered Detring 'to proceed to Japan to effect a settlement'. In 1896, Detring was conferred with Dingdaihualing 'Rank One' by the Dowager Empress Cixi, making him the highest ranking Westerner in China, as memorialized in a painting now at the Astor Hotel in Tianjin (fig. 3).

Detring's contributions to Tianjin - the city he made his home - were no less commendable. He founded Tianjin University, co-published the Chinese Times, constructed the Tianjin racecourse, paved the roads

Fig 2. Gustav Detring (1842-1913)
圖二 德璀琳 (1842-1913)

Fig 3. Detring conferred as 'Rank One', the highest ranking Westerner in the Qing dynasty, by the Empress Dowager and Li Hongzhang, 1896. This painting is displayed in the Astor Hotel, Tianjin.
圖三 德璀琳受封一品頂戴花翎, 1896年,此畫現於天津順德大飯店

德璀琳及漢納根藏中國藝術精品（編號70-91）

此收藏出自一個來源頗為顯赫的家族。此珍藏集大成於晚清，藏家乃十九世紀下半葉在天津最具影響力的兩位德國人——德璀琳（Gustav Detring 1842-1913）及其女婿漢納根（Constantin von Hanneken 1854-1925）（圖一）。兩位分別在清政府最高權力機構擔任要職，在局勢動蕩的晚清時期於中國政治、外交和軍事等領域扮演了舉足輕重的角色。

德璀琳（1842-1913）

德璀琳（圖二）出生於德國北部萊茵-威斯特伐利亞，於1865年移居中國，在海關總稅務司赫德爵士（Sir Robert Hart）的手下工作。1872年德璀琳開始供職天津海關稅務司，六年後，被委任為總督李鴻章的私人親信顧問，並擔任此職務長達二十七年之久。德璀琳在中國期間，曾任職於總理衙門（外交部）以及北方港口稅務司，皆屬清政府最高權力機構。他在中國取得的成就非常人所能，才能卓越出眾。出於李鴻章的信任，他在1870到1880年代之間代表清政府參與了多項外交條約和貿易協定的談判，並且負責與德國軍火商交易及聘請軍事專家。甲午戰爭時期，他奉旨前往日本議和。1896年，慈禧太后授予德璀琳一品頂戴花翎，使他成為當朝官銜最高的洋人。天津利順德大飯店內懸掛的一幅油畫記錄了這份前無來者的榮耀（圖三）。

德璀琳以天津為家，對天津貢獻良多。他創立了天津大學、合辦了《中國時報》、建造天津賽馬場、在租界地鋪路、修建市政廳，並以英國軍官查理·喬治·戈登 (Charles 'Chinese' Gordon) 的名字將其命名為戈登堂 (Gordon Hall)。德璀琳1913年逝世時，一份中國報紙評論道 ：「他對天津的繁榮發展有著極大的影響。天津公共空間的每一階段的發展，都可看到德璀琳先生對這個社會偉大而寶貴的貢獻。」

漢納根（1854-1925）

漢納根（圖四）生於萊茵河畔的特里爾鎮（Trier），被家人稱為「愛中國主義者」，漢納根曾任普魯士野戰砲兵隊的上尉，後被德璀琳納為軍事顧問。1879年移居中國，迅速成為李鴻章的密友兼幕僚，一直為其工作到1887年。李鴻章委任漢納根負責清軍之重組及現代化，他參與設計建造多處海軍砲台，包括著名的旅順口砲台。漢納根由於1881年建造旅順砲台有功，表現突出，迅速升任統領位置，獲建造大連灣、威海衛砲台之重任。1894年11月中日甲午戰爭爆發，光緒皇帝委任漢納根領總兵銜，並承諾充足的經費和權力，望其帶領新軍擊潰日敵。然而，迫於朝內仇外情緒的壓力，計劃最終被擱置，遂導致旅順砲台和威海衛砲台淪陷。德璀琳與漢納根共同掌管的英資企業開平礦產，是第一家把西方工業技術引進中國的公司。漢納根於1895年與德璀琳長女艾爾莎（Elsa）成婚，實為兩個顯赫家族的完美聯姻（圖五）。

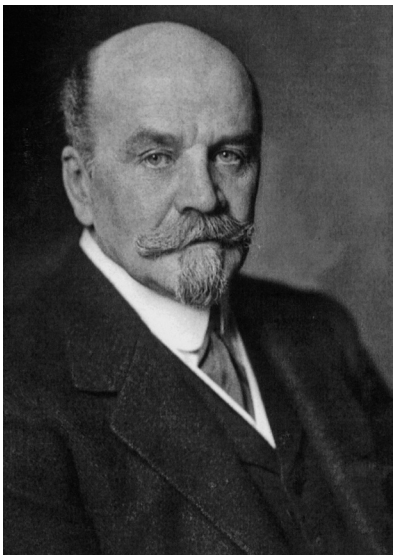


Fig 4. Constantin von Hanneken (1854-1925)
圖四 漢納根(1854-1925)

Fig 5. Residence of Constantin Von Hanneken, Tianjin
圖五 漢納根故居，天津

of the foreign settlement, and was instrumental in the construction of the City Hall, named 'Gordon Hall' after Charles 'Chinese' Gordon. At the time of his death in 1913, a Chinese newspaper wrote: "His Influence upon the permanent prosperity of [Tianjin] is incalculable. We can hardly find a stage of public life in our present society which has not been associated with the great and valuable contribution made by Detring."

Constantin von Hanneken (1854-1925)

Born in Trier on the Rhine, and described by his family as a 'patriot of China', Constantin von Hanneken (fig. 4) had served as a Captain in the Prussian Field Artillery before being hired as one of Detring's military advisors. He moved to China in 1879 to take up the position and quickly established himself as a close friend and advisor to Li Hongzhang, for whom he worked until 1887. Li put von Hanneken in charge of reorganizing and modernizing the Chinese army and in designing and building several naval forts including, most significantly, Port Arthur (Lüshun gang). Von Hanneken was highly decorated for having established Port Arthur in 1881, eventually rising to the rank of Chinese general, and later tasked with the fortification of Talienwan and Weihaiwei by Japanese forces. During the Sino-Japanese war, in November 1894, the Guangxu Emperor issued a decree making von Hanneken commander in chief of China's armies with 'ample funds and power', in the hope that a Western general could defeat the Japanese army. Under pressure from xenophobic factions within the court, the plan was later reversed, eventually leading to the capturing of Port Arthur and Weihaiwei. Together Detring and von Hanneken also oversaw the vast British controlled Kaiping Mining Company, which was the first successful large-scale effort to introduce Western technology and methods into industrial production in China. Von Hanneken married Detring's eldest daughter, Elsa, in 1895, thereby uniting these two prominent families.

Fig 6. Residence of Gustav Detring, Tianjin
圖六 德璀琳故居，天津

Fig 6. Residence of Gustav Detring, Tianjin
圖六 德璀琳故居，天津

德璀琳和漢納根在中國取得的汗馬功勞均有詳細的記載，然而他們的收藏愛好卻鮮為人知。因為兩人皆為李鴻章的親信幕僚，長期與清朝廷、慈禧太后和光緒帝密切往來，為他們的收藏提供了極大的便利。其部分藏品為朝廷所賞，部分藏品則為裝點兩人在天津富麗堂皇的宅院而納（圖六）。當時兩人在中國的官場及社交圈結交了許多滿負盛名的收藏家——包括在1876年至1884年間擔任海關稅務總司的賀璧理（Alfred E. Hippisley 1848-1939），他曾擁有著最為重要的清瓷珍藏之一；另有胡佛（Herbert Hoover 1874-1964），曾在開平礦業任工程師，後成為美國第三十一任總統，他偏愛收藏中國青花瓷；而漢納根擔任海關關員的妹夫伊斯特· 奧爾（Ernst Ohlmer 1847-1927），亦收藏有大量中國瓷器，目前藏於德國希爾德斯海市的姆羅默和佩利措伊斯博物館；此外，圓明園遺址的最早的其中一份圖像記錄（攝於1872年），亦出於奧爾之手。

1895年，漢納根回德國暫留了一段時間，出於安全保管的考量，他將大量的中國瓷器帶回德國。1899年，他借出收藏中的160件藏品給希爾德斯海姆羅默博物館。此組藏品於1959年歸還予漢納根伉儷（Constantin and Elsa von Hanneken）。1919年，漢納根一家離開天津，移居漢諾威。時值德國戰後經濟大蕭條，漢納根與家人於1922年回到中國，本期望重掌開平礦產，但於1925年3月卒於天津，其遺孀及子女於1926年返回德國。大部分藏品一直留在德國直到20世紀上半葉。30年代，其子移居美國，亦有帶同部份藏品移居。餘下部份自1932年起與新加入的奧爾收藏同於希爾德斯海姆羅默與佩利措伊斯博物館，直至該館1944年撤空為止。此後，漢納根收藏當中之藏品已經於1959年歸還予其後人，至今仍屬德璀琳及漢納根後人所擁有。

此次拍賣以及「聖喬治街拍場：中國藝術」拍賣呈獻多件出自漢納根收藏之藝術品，其中數品特別能夠顯示漢納根、德璀琳及奧爾三人之間的因緣。例如一件白釉如意耳葫蘆尊（編號73）及一件青花雲龍戲珠紋葫蘆瓶（ 編號70），可見於同一張攝於天津德璀琳府邸大廳之照片中。1928年德璀琳夫人返回德國，此兩件瓷器與其他德璀琳收藏瓷器及藝術品同列於中國清關文件之上。德璀琳夫人離世後，此批藝術品由德璀琳女兒、漢納根夫人艾爾莎承繼。另可比較另一作例，如一件胭脂紅地粉彩纏枝花卉紋盌（編號72），早於1899年便已借展予吕梅尔和佩里扎乌斯博物館，或與出自漢納根收藏的一件白地三彩雲龍戲珠紋梅瓶（編號74）及一件白地綠彩雲龍戲珠紋梅瓶（編號75）一同於1928年捐贈予吕梅尔和佩里扎乌斯博物館，後於1930年展出。

Fig 7. Residence of Gustav Detring, Tianjin
圖七 德璀琳故居，天津

Whilst Detring and von Hanneken's professional endeavours in China are well documented, their collecting activities are less known. Collecting Chinese art appears to have been something of a hobby for both men - no doubt facilitated through their close working relationships with Li Hongzhang as well as their access to the Qing court, including to the Dowager Empress Cixi and to the Guangxu Emperor. Certain works from the collection were likely personally gifted to them by the Qing court, but collecting may well also have been a means of decorating their palatial Tianjin homes (fig. 5, 6 & 7). Furthermore, both men moved in the same professional and social circles in China as some of the most legendary Chinese art collectors of the time, including Alfred E. Hippisley (1848-1939), commissioner of the maritime customs between 1876 and 1884, who formed one of the greatest collections of Qing dynasty porcelain; Herbert Hoover (1874-1964), a mining engineer who worked at the Kaiping Mining operation, later becoming the 31st President of the United States, who collected Chinese blue and white porcelain; and von Hanneken's brother-in-law Ernst Ohlmer (1847-1927), a maritime customs officer better known for providing one of the earliest photographic records of the remains of the Yuanming yuan in 1872, and whose extensive collection of Chinese porcelain is today housed in the Roemer-Pelizaeus Museum in Hildesheim.

Von Hanneken returned briefly to Germany in 1895, bringing a large quantity of porcelain from his collection back with him for safekeeping. In 1899. Approximately 160 pieces from his collection were loaned to the Roemer-Pelizaeus Museum in Hildesheim. They were returned to the heirs of Constantin and Elsa von Hanneken in 1959. In 1919, the family left Tianjin and settled in Hannover, Germany. Against the backdrop of the post-war economic depression in Germany, von Hanneken returned to

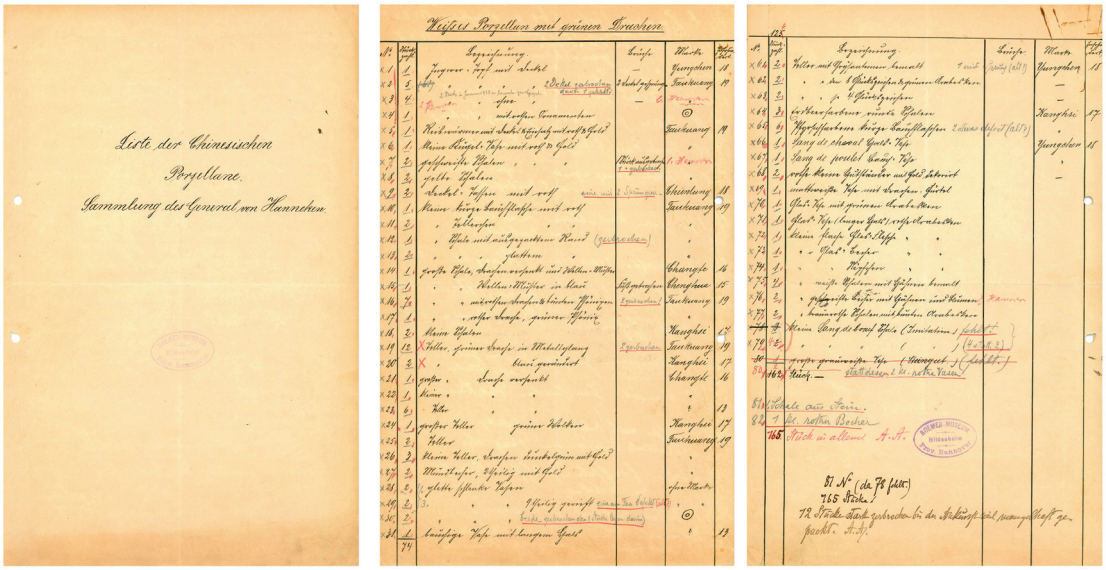


Fig 8. List of Chinese porcelains from the collection of Constantin von Hanneken, Stadtarchiv Hildesheim, SAHi-Best.102 Nr.13831
© Stadtarchiv Hildesheim
圖八 漢納根珍藏中國藝術品之清單

China with his family in 1922 hoping to regain his influence and position in the Kaiping Mining Company. In March 1925 he died in Tianjin, and Elsa and their children returned to Germany in 1926. Most of the collection remained in Germany through the first half of the 20th century. A number of pieces accompanied their son when he emigrated to the United States in the 1930s. The remaining part exhibited together with the Ohlmer collection in the Roemer-Pelizaeus Museum in Hildesheim from 1932 until the evacuation of the Museum's collection in 1944. Since the pieces from the von Hanneken Collection were restituted to the heirs in 1959, they have remained with Detring and von Hanneken's descendants to this day.

Several of the porcelains and works of art from the von Hanneken Collection offered in this sale and in the St George sale illustrate the close ties between Constantin von Hanneken, Gustav Detring and Ernst Ohlmer. For example, the rare white-glazed double gourd vase (lot 73 and the blue and white dragon double-gourd vase (lot 70) are illustrated together in a photograph taken in the 1890s depicting the salon of the Detring home in Tianjin. These two pieces were listed by Chinese customs among other porcelains and works of art from the Detring Collection when his wife Eva Detring returned to Germany in 1928. After her death, they were passed down to Gustav Detring's daughter, Elsa Detring, Constantin von Hanneken's wife. Other pieces, such as the ruby-ground famille rose bowl (lot 72), were on loan to the Roemer-Pelizaeus Museum as early as 1899 and may have been included in selection of porcelains including a green and a blue 'dragon' meiping (lots 74 and 75) from the von Hanneken Collection exhibited alongside the Ohlmer Collection of Chinese porcelains and works of art donated to the Roemer-P Museum in 1928 and exhibited in 1930. (fig.8)

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN EXTREMELY RARE BLUE AND WHITE DOUBLE-GOURD 'DRAGON' VASE JIAQING SEAL MARK AND PERIOD

the upper bulb of slightly compressed globular form rising to a circular mouth, the large lower bulb of globular form and separated by a curved waist, finely painted in meticulous detail with a five-clawed dragon shown in full-frontal position encircling a 'flaming pearl', flanked by a further eight dragons amidst flames and swirling clouds and above turbulent rolling waves around the foot, their undulating scaly bodies prancing around the sides and captured in various poses, all below a *ruyi* band at the mouth rim, the base inscribed with the six-character seal mark in underglaze-blue
30.3 cm, 12 in.

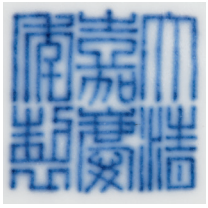
PROVENANCE

Collection of Gustav Detring (1842-1913) and thence by descent.

£ 200,000-300,000
HK$ 2,030,000-3,040,000
US$ 259,000-388,000

清嘉慶　青花雲龍戲珠紋葫蘆瓶
《大清嘉慶年製》款

來源
德璀琳(1842-1913)收藏, 此後家族傳承



Mark

Interior view of Gustav Detring's home, Tianjin, *circa* 1890
德璀琳故居舊景，天津，1890年代

Magnificently painted with nine dragons leaping through clouds above crashing waves, this vase boasts the formidable power of the Qing Empire. In its dynamic composition and skilfully painted design, it belongs to the early years of the Jiaqing Emperor's reign, when the imperial kilns at Jingdezhen were still heavily influenced by the imperial patronage of the preceding Qianlong period. The vivacity of the cobalt blue, superbly rendered dragons and the impeccably finished body emphasise both the craftsmanship of the time and the splendour of the period. In its complex design, it also epitomises the importance of manipulating negative space in the overall composition to achieve balance and harmony.

Jiaqing vases of this type are rare and only two closely related examples appear to be known, both sold in our Hong Kong rooms, one, 11th April 2008, lot 2831, and the other, 31st October 1974, lot 199.

Vases decorated with a central frontal dragon in pursuit of a flaming pearl, and surrounded by secondary dragons, appear to have been a popular motif during the Jiaqing reign, appearing on a variety of pieces of various shapes; for example see two blue and white vases in the National Palace Museum, Taipei, one with a long cylindrical neck, included in the Museum's exhibition *Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, 2016, cat. no. III-36, and a globular example, published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, vol. 2, Tokyo, 1981, pl. 93; and another one sold in these rooms, 2nd May 1995, lot 86.

Double-gourd vases painted with front and side facing dragons in copper-red from the Qianlong period may have served as the inspiration for the present vase. See a closely related Qianlong example sold in these rooms rooms, 20th June 2001, and again in our Hong Kong rooms, 9th October 2007, lot 1216; and another from the collection of T. Y. Chao, included in the exhibition *Ming and Ch'ing Porcelain from the Collection of the T. Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 781, and sold three times in our Hong Kong rooms, 17th November 1975, lot 222, 18th November 1986, lot 71, and 3rd April 2018, lot 3203.

71

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A PEACHBLOOM-GLAZED SEAL PASTE BOX AND COVER KANGXI MARK AND PERIOD

the box and cover of shallow domed shape to form a compressed sphere, covered with a mottled peachbloom glaze, the footring unglazed, the base with a six-character mark in underglaze-blue
(2)
7.2 cm, 2⅞ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

£ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

清康熙 豇豆紅釉印泥盒
《 大清康熙年製》款

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承

Mark

71

72

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A RARE RUBY-GROUND FAMILLE-ROSE ‘FLORAL’ BOWL QING DYNASTY, QIANLONG PERIOD

the delicately potted rounded sides resting on a short foot, finely decorated in bright enamels on the exterior with three flower blooms, all naturalistically detailed with veined leaves in shaded tones of green and reserved on a ruby-red ground of deep crushed-raspberry tone, the interior left white, the base inscribed in underglaze-blue with a *jiuwan shanfang* hall mark
19 cm, 7½ in.

PROVENANCE

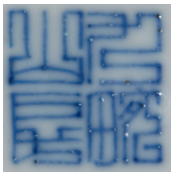
Collection of Constantin von Hanneken (1854-1925) and thence by descent.

£ 40,000-60,000
HK$ 406,000-610,000 US$ 52,000-77,500

清乾隆　胭脂紅地粉彩纏枝花卉紋盌
《九畹山房》款

來源

漢納根(1854-1925)收藏, 此後家族傳承



Mark

72

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A RARE WHITE-GLAZED DOUBLE-GOURD VASE QIANLONG SEAL MARK AND PERIOD

elegantly potted of double-gourd form with a globular lower bulb rising to a waisted neck and a smaller upper bulb with an incurved rim, the mouth flanked by a pair of arched *ruyi*-shaped handles attached to the shoulders on the lower bulb, the neck collared by a raised ring above a faint fillet around the top of the lower bulb, covered overall with an even tone of white glaze of warm milky tone, the base with a seal mark in underglaze-blue
23 cm, 9⅛ in.

PROVENANCE

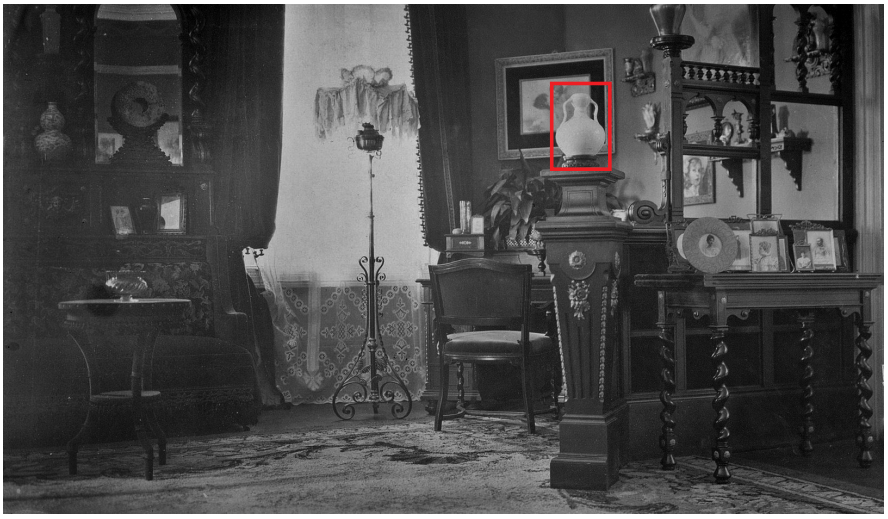
Collection of Gustav Detring (1842-1913) and thence by descent.

£ 200,000-400,000
HK$ 2,030,000-4,060,000
US$ 259,000-520,000

清乾隆　白釉如意耳葫蘆尊
《大清乾隆年製》款

來源
德璀琳(1842-1913) 收藏, 此後家族傳承

Mark



Interior view of Gustav Detring's home, Tianjin, *circa* 1890
德璀琳故居舊景，天津，1890年代

The harmonious form, purity of colour and pleasing tactility of the present vase embodies the voluntary reduction of ornamentation and aesthetic triumph achieved by potters of the Qing dynasty. The revival of the imperial kilns in Jingdezhen under the Kangxi Emperor and his pursuit of the recreation of forgotten glaze recipes was continued under the Yongzheng and Qianlong Emperors. Combined with their love of antiquity, they pushed craftsmen to the limits of their abilities, of which flawless light monochrome wares such as the present represented one of the most understated yet difficult achievements. Such wares required perfection in every stage of production, from the material to the potting, glazing and firing, as any defect would result in the destruction of the piece.

Plain white vases of this type are extremely rare. During the Qing dynasty, three types of white wares are recorded to have been produced: Ding-type wares, which were fired at a higher temperature than the original; soft-paste type wares which were characterised by a yellowish-ivory tinge; and the traditional high-fired wares with a transparent glaze, first created during the Yongle reign of the Ming dynasty, which formed the majority of white wares including the present.

The form appears to derive from early Ming moonflasks (*bianhu*) painted with flower scrolls in underglaze-blue which were revived during the Yongzheng reign and continued into the Qianlong period. This exact shape is better known with an enamelled design of exquisitely painted butterflies and flowers, also with an underglaze-blue Qianlong seal mark, of which only six pieces are known to have been published, including a pair sold at Christie's London, 9th May 2017, lot 99.

Qianlong vases of related double-gourd form and flanked with *ruyi* handles, but with slight variations in proportions, are known; see one covered in a *clair-de-lune* glaze, from the Wah Kwong collection, included in the exhibition *Qing porcelain from the Wah Kwong Collection*, The Art Gallery, Chinese University of Hong Kong, Hong Kong, 1974, cat. no. 15; another sold at Christie's London, 12th June 1989, lot 35A; and one carved with stylised lotus scrolls, covered in a pale celadon glaze, from the collection of the Hosokawa clan, published in *Sekai toji zenshu / Collection of World's Ceramics*, vol. 12: *Shinchou henfu Annan, Thai / Ch'ing Dynasty with a Supplement on Annamese Ceramics*, Tokyo, 1956, pl. 92. A Qianlong mark and period vase of comparable form, decorated with lotus scrolls in underglaze-blue, was included in the exhibition *Ming and Ch'ing Porcelain from the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 88.

For the Yongzheng prototype to this form, see a vase carved with a lotus scroll, in the Palace Museum, Beijing, illustrated in *The Complete Works of Chinese Ceramics*, vol. 14, Shanghai, 1999, pl. 212, together with another decorated in *doucai* enamels, pl. 183.

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN ENAMELLED ‘DRAGON’ MEIPING QING DYNASTY, KANGXI PERIOD

the slender baluster body rising from a recessed base to a rounded shoulder and short narrow neck with everted rim, incised and brightly enamelled in blue, green and yellow with a large scaly dragon pursuing a flaming pearl
23.2 cm, 9⅛ in.

PROVENANCE

Collection of Constantin von Hanneken (1854-1925) and thence by descent.

EXHIBITED

This vase may have been exhibited in the Roemer-Pelizaeus Museum, Hildesheim, in 1930 (possibly no.33. on an unpublished listing).

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清康熙　白地三彩雲龍戲珠紋梅瓶

來源

漢納根(1854-1925)收藏, 此後家族傳承

展覽

據考曾於1930年德國吕梅尔和佩里扎乌斯博物館中展覽, 編號33

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A GREEN-ENAMELLED ‘DRAGON’ MEIPING
QING DYNASTY, KANGXI PERIOD

the slender baluster body rising from a recessed base to a rounded shoulder and short narrow neck with everted rim, incised and brightly enamelled in green with a four-clawed dragon pursuing a flaming pearl
23.5 cm, 9¼ in.

PROVENANCE

Collection of Constantin von Hanneken (1854-1925) and thence by descent.

EXHIBITED

This vase may have been exhibited in the Roemer-Pelizaeus Museum, Hildesheim, in 1930 (possibly no.32. on an unpublished listing).

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清康熙　白地綠彩雲龍戲珠紋梅瓶

來源

漢納根(1854-1925)收藏, 此後家族傳承

展覽

據考曾於1930年德國吕梅尔和佩里扎乌斯博物館中展覽, 編號32

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A BLUE AND WHITE ‘DRAGON’ DISH WANLI MARK AND PERIOD

the shallow rounded sides rising from a short slightly tapered foot to a flared rim, the interior decorated with a dragon chasing a flaming pearl amidst scrolling cloud, the exterior with a continuous scene of mandarin ducks in lotus pond, the base inscribed with a six-character mark within double circles
20.7 cm, 8¼ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

£ 3,000-5,000
HK$ 30,400-51,000 US$ 3,900-6,500

明萬曆　青花雲龍戲珠紋盤
《大明萬曆年製》款

來源
德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承

Mark

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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A UNDERGLAZE-BLUE, COPPER-RED, AND CELADON-GLAZED VASE KANGXI MARK AND PERIOD

of baluster form, the exterior with a tiger in a rocky landscape crouching and looking up at a ferocious dragon emerging from misty cloud scrolls beside a gnarled pine tree, the base with a six-character mark in underglaze blue within a double circle
30.6 cm, 12⅛ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清康熙　釉裡三彩瑞獸紋瓶

《大清康熙年製》款

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承

Mark

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A LARGE YELLOW-GROUND GRISAILLE-DECORATED ‘DAYAZHAI’ STYLE JARDINIÈRE
QING DYNASTY, GUANGXU PERIOD

heavily potted and with steep sides, decorated to the exterior with a bird perched on branches of wisteria and flowers, inscribed in iron-red below the rim with the *Dayazhai* mark surrounded by two confronting dragons within an oval panel reserved in white, all against a thick yellow-enamelled ground
38.5 cm, 15¼ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

清光緒　黃地墨彩藤蘿花鳥紋大缸
《大雅齋》款

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏，此後家族傳承

Mark

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A PAIR OF CHAMPLEVÉ ENAMEL GILT-BRONZE GARLIC-HEAD 'DRAGON' VASES QIANLONG SEAL MARKS AND PERIOD

each of pear-shaped bottle form with waisted neck and encircled by a ring, the 'garlic-head' below a waisted mouth with straight everted lip, all on a spreading stepped foot, decorated overall with stylised lotus blooms and scrolling foliage, between two bands of *ruyi* heads, the neck and body encircled by two gilded *chilong,* cast with a six-character seal mark to the base
(2)
25.2 cm, 9⅞ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

清乾隆 鏨胎琺瑯螭龍蒜頭瓶一對
《大清乾隆年製》款

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承

Marks

80

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN ARCHAISTIC BRONZE TRIPOD CENSER
QING DYNASTY, 18TH CENTURY

the compressed globular form supported on three mythical beast cabriole legs, rising to a slightly everted rim set to either side with a pair of curved handles cast as an elephant's trunk, the midsection decorated with a band of archaistic *kui* dragons against a keyfret background, the base centred with a four-character apocryphal Xuande seal mark
40 cm, 15¾ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清十八世紀 銅瑞象三足爐

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏，自此家族傳承

80

81

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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A LARGE ARCHAISTIC BRONZE ARROW VASE
YUAN DYNASTY

the flattened rounded sides rising from a stepped pedestal base to a long cylindrical neck, flanked by a pair of tubular handles at the rim, the body with six protruding flanges alternating with scalloped panels of animals in relief, the neck decorated with two applied sinous *chilong,* further decorated with archaistic designs at the rim, shoulders and foot, the base inscribed with a four character mark reading *huzhou xue zao* (made by Huzhou Xue)
49 cm, 19¼ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

元 銅饕餮螭龍紋投壺
《湖州薛造》款

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏，自此家族傳承

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A RARE LARGE BRONZE CENSER AND COVER QING DYNASTY, YONGZHENG PERIOD, DATED 1723

the compressed globular body supported on three lion mask cabriole legs and cast around the shoulder with lotus and stiff leaf bands divided by a large pair of S-shaped handles, the detachable straight-sided collar cast and pierced with a broad 'Three Friends of Winter' band, repeated on the domed cover and all surmounted by a coiled dragon finial, cast around the neck with a seven-character mark corresponding to 1723
(3)
70 cm, 27½ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

W **£ 80,000-120,000**
HK$ 815,000-1,220,000 US$ 104,000-155,000

清雍正 纏枝蓮紋雙耳三足大蓋爐
《大清雍正元年》鑄款

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承

IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A SPINACH-GREEN JADE DISH QING DYNASTY, 18TH/19TH CENTURY

the rounded sides rising from a short foot to a slightly flaring rim, the translucent stone of an attractive olive-green tone flecked with lighter inclusions
22.2 cm, 8¾ in.

PROVENANCE

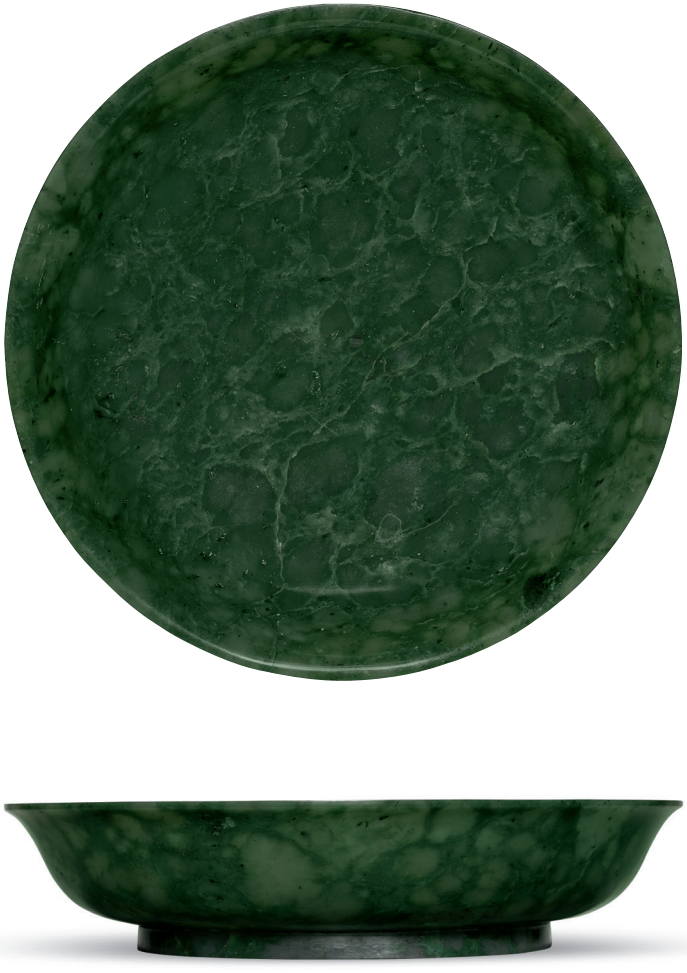
Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

£ 3,000-4,000
HK$ 30,400-40,600 US$ 3,900-5,200

清十八/十九世紀 碧玉盤

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承



IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A RARE GREY LIMESTONE VOTIVE STELE
TANG DYNASTY

octagonally facetted with alternating broad and narrow niches, the broad niche enclosing the Buddha seated on a pedestal base, wearing long flowing robes open at the chest and extending down over the edge of the base in deep U-shaped folds, flanked by similarly dressed standing Bodhisattva, the stone of a pale grey tone
33.5 cm, 13 in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

W **£ 40,000-60,000**
HK$ 406,000-610,000 US$ 52,000-77,500

唐　石灰岩雕釋迦牟尼佛經幢台

來源

德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承

Steles of octagonal section and carved in relief with figures on each side are found in cave temples, such as an earlier version inscribed and dated to 428, commissioned by Gao Shanmu from Jiuquan, Gansu Pronvince during the Northern Liang period (398-439), and now preserved in the Gansu Provincial Museum, Lanzhou, illustrated in *Chinese Sculpture*, New Haven, London and Beijing, 2006, pl. 3.15. See also an octagonal red sandstone stele, inscribed with a *sutra* and dated to the 11th day of the 7th month in the 5th year of the Qianning period, corresponding to 898, from the Sakamoto collection, sold in our Hong Kong rooms, 8th October 2013, lot 113.

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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

A SMOKY CRYSTAL ‘QILIN’ SEAL
QING DYNASTY, GUANGXU PERIOD

of square section surmounted by a *Qilin* seated on its haunches with the body hunched, the beast depicted with a bifurcated mane and taut muscles detailed with fine incisions. the seal face carved with an inscription reading *le min zhi le*, (When a ruler rejoices in the joy of his people, they also rejoice in his joy)
5 cm, 2 in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

A similar seal impression is recorded in the *Guangxu Baosou* (Catalogue of Imperial Seals of the Qing dynasty, Guangxu Section).

£ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300

清光緒　麒麟鈕水晶方印
印文:樂民之樂

來源
德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承

Seal face

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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN ORDER OF THE DOUBLE DRAGON MEDAL LATE QING DYNASTY

First Type (1882-1902), Third Class, Second Grade, badge in gold and applied with kingfisher, with two applied dragons in oxidised silver, the revers incised with a similar design, now lacking its original blue central stone
width: 4.35 cm, 1¾ in.

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925), and thence by descent.

Instituted by the Guangxu Emperor on 7 February 1882, the Order of the Double Dragon, or *'Double Dragon Precious Star'*, was China's first Western-style Order and was instituted solely as a decoration for foreigners.

The forced opening of China after the Opium Wars and 'unequal treaties' engendered immense change, upheaval and the arrival of numerous diplomats, traders, missionaries, railway constructors and military adventurers from abroad. As Gavin Goh, writing in the *Journal of the Orders and Medals Society of America* (September-October 2014, pp 4-15) has shown, many of these individuals rendered long and loyal service to the Qing Court and this was to be duly recognised by the award of the Order of the Double Dragon.

Sir Robert Hart (1835-1911), Inspector-General of Chinese Imperial Customs (and Gustav Detring's immediate superior) was instrumental in the establishment of the Order, first considered in the early 1870s. Designed to symbolise China's efforts to engage the West on a basis of equality and mutual respect, the Order and its insignia took over a decade to prepare. A complicated structure of precedence evolved, comprising five classes of which the first three were each subdivided into three grades. Insignia of the first type were issued for about 20 years but began to be replaced by transitional-type breast stars (and some badges) of rather more European style in the 1890s, culminating in the introduction of a new type Order of the Double Dragon in 1902. This second type was more standardised in form than the first and Chinese citizens finally became eligible to receive the Order in 1908. It is known to have been conferred until the very last days of the Qing Dynasty in 1912.

This and the following five lots are known to have been awarded to either Gustav Detring or to his son-in-law Constantin von Hanneken.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清末　御賜三等第二雙龍寶星

來源
德璀琳(1842-1913) 或漢納根(1854-1925)收藏, 此後家族傳承

御賜雙龍寶星由光緒皇帝御設，首立於1882年2月7日，乃中國首個西方風格勛章，制訂時僅頒予外國人士。

鴉片戰爭後，清廷被逼簽訂不平等條約及對外開放，社會經歷巨變，時勢動蕩，外國來使、商人、傳教士、鐵路建設商及軍事探險家紛紛來華。Gavin Goh於《Journal of the Orders and Medals Society of America》（2014年9-10月，頁4-15）評論道，此批來華人士其中多有長期效忠清廷者，故而獲頒發御賜雙龍寶星。

赫德爵士（1835-1911年）乃海關總稅務司，亦為德璀琳直屬上司，在御賜雙龍寶星訂制過程當中扮演重要角色。該勛章於1870年代初開始構思，以代表中國與西方國家平定交往、互相尊重為旨，從構思至徽章設計等過程共超過十年。勛章分五等、每等各分三級。第一款沿用約二十年，此後漸由歐洲風格更濃厚之胸章取代，1902年改用全新款式。第二款設計較統一，1908年起中國人亦可獲頒此章，直至1912年清朝結束方止。

以下六件拍品乃當時頒發予德璀琳或漢納根之勛章。

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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN ORDER OF THE DOUBLE DRAGON MEDAL
LATE QING DYNASTY

First Type (1882-1902), Second Class, First Grade, uniface neck badge in silver, silver-gilt, green and blue enamels, the centre with two silver dragons surrounding a central engraved and inlaid coral, suspended with a loop from a Chinese embroidered double dragon neck riband in brown
width: 5.60 cm, 2¼ in.

PROVENANCE

Possibly awarded to Constantin von Hanneken (1854-1925) in 1894, and thence by descent.

EXHIBITED

Tianjin Museum, between 2006 and 2008.

◉ £ 7,000-10,000
HK$ 71,000-102,000 US$ 9,100-13,000

清末　御賜二等第一雙龍寶星及頸帶

來源

據傳於1894年授予漢納根(1854-1925)，自此家族傳承

展覽

天津博物館，2006年至2008年

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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN ORDER OF THE DOUBLE DRAGON MEDAL
LATE QING DYNASTY

First type (1882-1902), Third Class, First Grade, large neck badge in silver-gilt, with two dragons flanking a central aperture, now lacking its original central coloured glass stone, against a blue and turquoise enamelled ground, the reverse plain save for an impressed Chinese seal, surmounted by a *ruyi* loop
width: 8.62 cm, 3⅜ in.

PROVENANCE

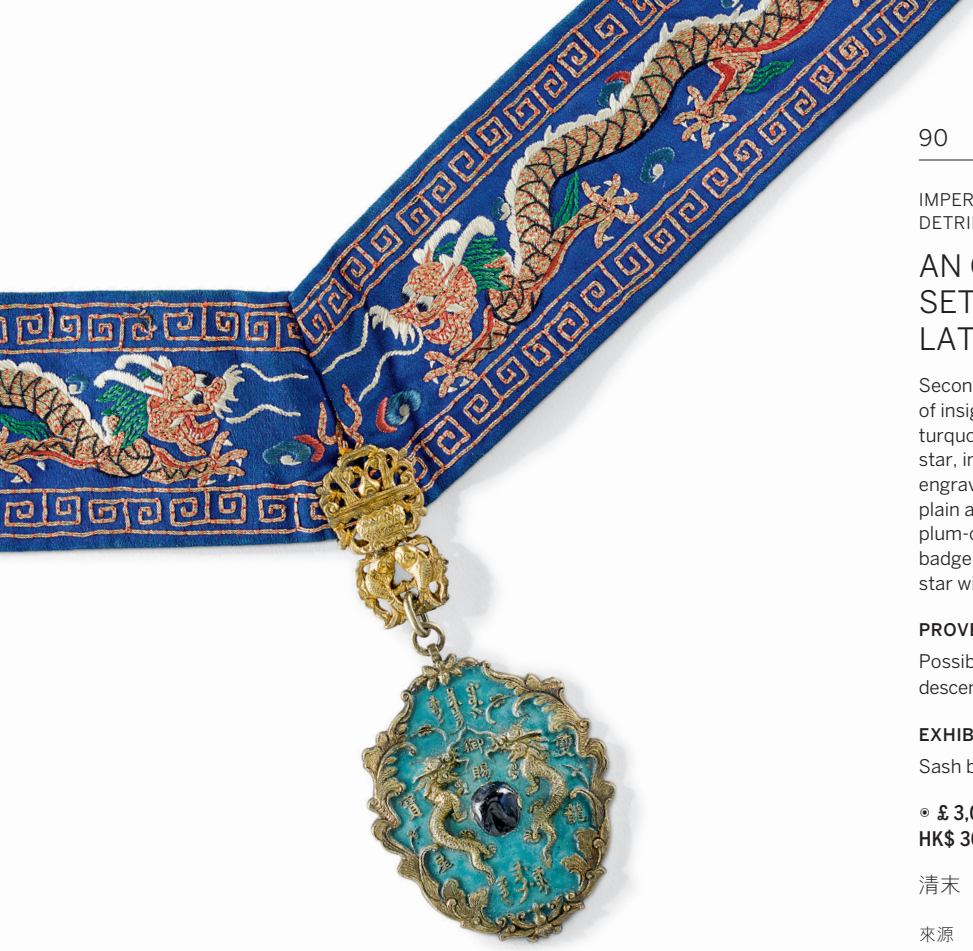
Possibly awarded to Constantin von Hanneken (1854-1925) in 1886, and thence by descent.

£ 7,000-10,000
HK$ 71,000-102,000 US$ 9,100-13,000

清末　御賜三等第一雙龍寶星

來源

據傳1886年授予漢納根(1854-1925)，自此家族傳承



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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN ORDER OF THE DOUBLE DRAGON MEDAL
LATE QING DYNASTY

First or Transitional type (*circa* 1896), Third Class, First Grade, uniface neck badge in silver gilt, with two dragons flanking a central rough-cut blue stone against a turquoise enamelled ground, fitted with a double-sided suspension of European style including a link in the form of two fish, suspended from a Chinese embroidered double dragon neck riband in blue
width: 5.50 cm, 2⅛ in.

PROVENANCE

Possibly awarded to Gustav Detring (1842-1913), and thence by descent.

This medal is extremely rare and was probably commissioned by Li Hongzhang (1823-1901) during his visit to Europe in 1986. Several aspects suggest it was an experimental piece, such as the European style, the probability that Detring and von Hanneken had both already received Second Class insignia of the Order at by the time of its creation, and its rarity. A comparable badge, but without any trace of it ever having had a central stone, and gifted to the American Numismatic Society by Harrold E. Gillingham in 1925, was sold at Morton & Eden London, 26th April 2007, lot 42.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清末　御賜三等第一雙龍寶星及頸帶

來源: 據傳授予德璀琳(1842-1913)，自此家族傳承

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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN ORDER OF THE DOUBLE DRAGON SET OF INSIGNIA
LATE QING DYNASTY

Second Type (1902-1912), Second Class, First Grade, set of insignia comprising a five-point sash badge, in silver and turquoise enamel, with a central engraved coral, and a breast star, in silver, silver-gilt and enamels, inlaid with a central engraved coral and a smaller plain coral above, the reverse plain and fitted with a vertical brooch-pin, with Western-style plum-coloured sash
badge width: 4.70 cm, 1⅞
star width: 9.5 cm, 3¾ in.

PROVENANCE

Possibly awarded to Gustav Detring (1842-1913), and thence by descent.

EXHIBITED

Sash badge and sash: Tianjin Museum, Tianjin (2006-2018).

◉ **£ 3,000-5,000**
HK$ 30,400-51,000 US$ 3,900-6,500

清末　全套御賜二等第一雙龍寶星及綬帶

來源

德璀琳(1842-1913)收藏，自此家族傳承

展覽

綬帶及佩帶副寶星：天津博物館（2006年至2018年）

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IMPERIAL CERAMICS AND WORKS OF ART FROM THE DETRING/VON HANNEKEN COLLECTION

AN ORDER OF THE DOUBLE DRAGON MEDAL
LATE QING DYNASTY

Transitional type (*circa* 1895-1900), Second Class, First Grade, breast star in silver, silver-gilt and highlighted with blue and turquoise enamels, applied with two silver dragons surrounding a central engraved coral, the reverse plain and fitted with a shaped hinged vertical brooch-pin
9.5 cm, 3¾ in.

PROVENANCE

Awarded to Gustav Detring (1842-1913), and thence by descent. This star appears to be that worn by Detring in the portrait photograph as illustrated on p. 105, Fig. 2

EXHIBITED

Tianjin Museum, 2006-2018

◉ £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

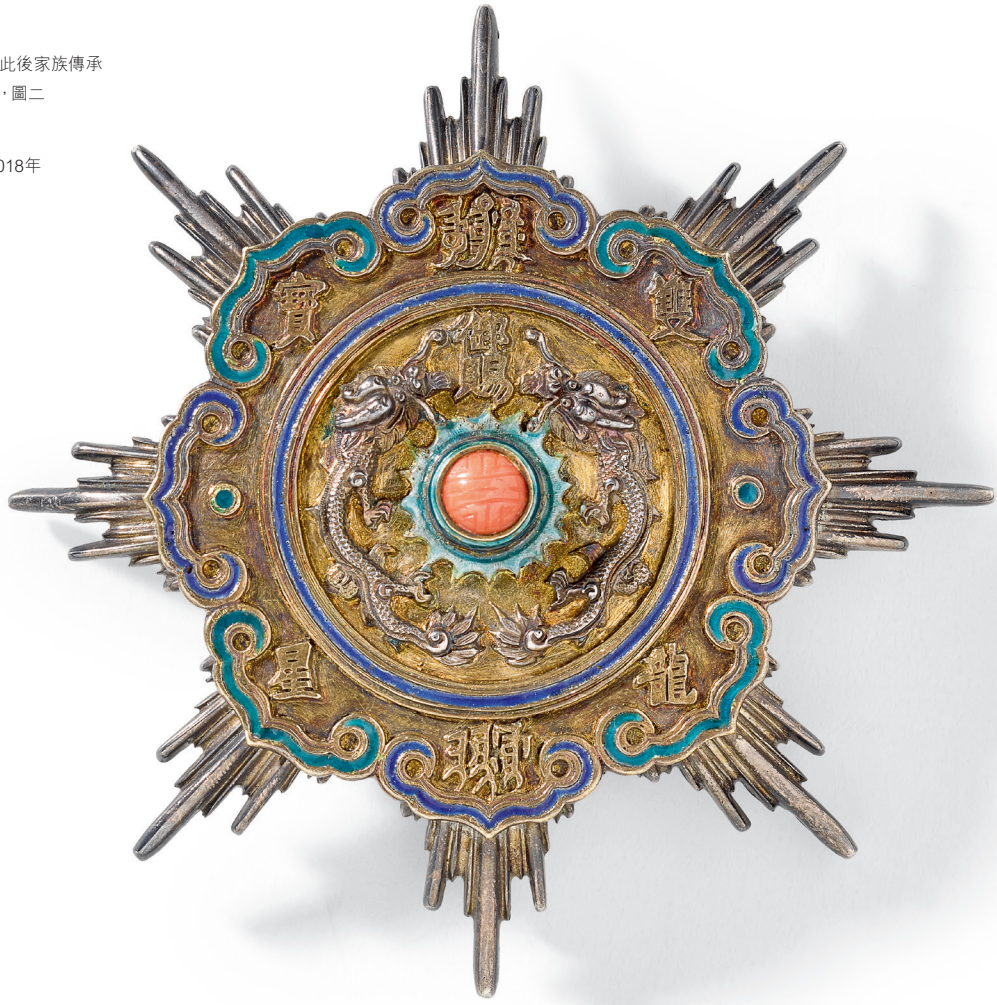
清末　御賜二等第一雙龍寶星

來源

德璀琳(1842-1913) 收藏，此後家族傳承
參見圖錄第105頁中其舊照，圖二

展覽

天津博物館， 2006年至2018年



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A BLUE AND WHITE ‘ZHANGZHOU’ ‘DEER’ DISH MING DYNASTY, LATE 16TH CENTURY

the rounded sides rising from a tapering foot to an everted barbed rim, painted to the interior with deer in a landscape with bamboo and pine, the rim painted with a border of pagodas in a river landscape, the exterior with lotus and peach sprays
41.5 cm, 16⅜ in.

PROVENANCE

Collection of Max Robertson.

EXHIBITED

The Ceramic Art of China, Victoria and Albert Museum, London, 1971, cat. no. 179.
South-East Asian and Chinese Trade Pottery, Hong Kong Museum of Art, Hong Kong, 1979, cat. no. 124.
From the Tang to the Qing: Chinese Ceramics from circa 618-1850 A.D. from the Collection of Dr. and Mrs. Peter Thompson, Hull University, Hull, 1996, cat. no. 70.

LITERATURE

Margaret Medley, *Apollo*, June 1971, p. 454, fig. 12.
Margaret Medley, *The Chinese Potter*, London, 1976, pl. 181.

£ 4,000-6,000
HK$ 40,600-61,000 US$ 5,200-7,800

明十六世紀末　青花百鹿图花口盘

來源: Max Robertson收藏

展覽: The Ceramic Art of China, 维多利亚及阿尔伯特博物馆, 伦敦, 1971年, 圖版179號
South-East Asian and Chinese Trade Pottery, 香港藝術館, 香港, 1979年, 圖版124號

出版: Margaret Medley, Apollo, 1971年6月刊, 第454頁, 圖版12號
Margaret Medley, The Chinese Potter, 倫敦, 1976年, 圖版181號

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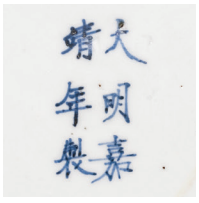
A BLUE AND WHITE ‘DEER’ DISH JIAJING MARK AND PERIOD

the deep rounded sides rising from a short tapering foot, brightly painted in rich cobalt-blue tones to the interior with a medallion enclosing a herd of deer in a river landscape beneath pine trees, the exterior with four pairs of parrots perched on peach trees, the base inscribed with the six-character mark in underglaze blue
35.5 cm, 14 in.

‡ £ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

明嘉靖　青花百鹿圖大盤
《大明嘉靖年製》款



Mark

PROPERTY OF A PRIVATE ENGLISH COLLECTION

A LARGE ‘LONGQUAN’ CELADON ‘LANDSCAPE’ BASIN YUAN/MING DYNASTY

the rounded sides rising from a short foot to an everted barbed rim, the slightly recessed central medallion freely carved with a landscape scene detailed with tall pine trees, encircled by stylised floral sprays at the well and repeated on the exterior, the rim bordered by a scrolling foliage pattern, covered overall in a thick celadon glaze leaving a ring on the underside burnt buff-orange during firing, the foot inscribed in Arabic script (Sultan Sulaiman Shikoh, 1635 – 1662)
43.5 cm, 17⅛ in.

PROVENANCE

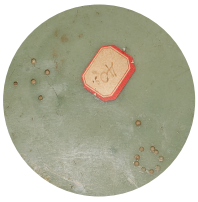
Acquired by the family of the present owner during the early 20th century.
Thence by descent.

The five-drilled-dots pattern on the base of the present dish is also found on celadon wares in the collection of Topkapi Saray Museum, Istanbul, such as a Longquan charger decorated with peony, attributed to the late 14th to early 15th century, illustrated in Regina Krahl, *Chinese Ceramics In The Topkapi Saray Museum Istanbul. A Complete Catalogue. I. Yuan and Ming Dynasty Celadon Wares*, London, 1986, pl. 234.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

元/明　龍泉青釉劃山水紋棱口折沿盤

來源
由現藏家家族購自二十世紀初,自此家族珍藏



Mark

95

95

A POLYCHROME SQUARE BOWL MING DYNASTY, JIAJING PERIOD

the slightly rounded flaring sides rising from a short tapering foot to an everted rim, painted to each side with a cusped panel enclosing two boys, all between chevron and whorl bands and divided by lotus sprays at the corners, the interior with a large *shou* character to the base and a leafy lotus meander at the rim,
13.6 cm, 5¼ in.

‡ £ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300

明嘉靖　彩繪嬰戲圖方碗

96

A PAIR OF 'LOTUS POND' 'GO' JARS AND COVERS MING DYNASTY, JIAJING PERIOD

each compressed globular body rising from a short spreading foot to a short straight neck, white slip-decorated around the exterior with crane in a lotus pond and all reserved on a dark blue ground, the slightly domed cover similarly decorated with a *kylin* amidst fire scrolls, the base inscribed with the four-character mark *fu gui jia qi,* as (beautiful vessel for the rich and honourable)
(4)
12.5 cm, 5 in.

‡ £ 15,000-20,000
HK$ 152,000-203,000 US$ 19,400-25,900

明嘉靖　霽藍留白荷塘白鶴紋蓋罐一對
《富貴佳器》款

96

97

A RARE BLUE AND WHITE SQUARE TEA CEREMONY TRAY
JIAQING MARK AND PERIOD

painted to the top with a river landscape and inscribed with an eight line calligraphic poem 'Peach Blossom and Spring', three sides painted with figures in a landscape, the fourth with a four-character mark of Jiaqing in underglaze blue, the unglazed base with an oval glazed recess inscribed with a Jiaqing four-character reign mark in underglaze blue
28.8 cm, 11¼ in.

Mark

EXHIBITED

Nineteenth Century Mark and Period Porcelain, S.Marchant and Son, London, 1991, cat. no. 5.

For an identical plaque in the collection of Peter and Irene Ludwig, in *China und die Hoffning auf Glück*, see one illustrated Museum fur Ostasiatische Kunst, Koln, 2000, cat no. 47, col. pl. 123.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清嘉慶　青花詩文山訪友圖方瓷板
《嘉慶年製》款

展覽

S Marchant and Son, Nineteenth Century Mark and Period Porcelain, 1991, 圖版5, 第16-17頁.

Mark

98

AN UNDERGLAZE BLUE, COPPER-RED, AND CELADON-GLAZED ‘LANDSCAPE’ BEAKER VASE QING DYNASTY, KANGXI PERIOD

of archaic *gu* shape, the exterior modelled in relief with pavilions within a continuous riverside landscape detailed with tall paulownia and pine trees and craggy rockwork at the foot and neck, the central protruding section decorated with the *sanduo* on gnarled leafy branches, painted in underglaze blue, copper-red and celadon glaze, the base with an apocryphal six-character Jiajing mark in underglaze blue
40.2 cm, 15⅞ in.

£ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300

清康熙　釉裏三彩山水圖花觚

99

A WUCAI SLEEVE VASE
SHUNZHI PERIOD

the slender baluster body rising from a flat base to a broad short waisted neck with rolled rim, brightly painted and enamelled with a group of scholars listening to a seated figure playing a *qin*, the neck with peonies and chrysanthemum issuing from rockwork
48 cm, 19 in.

PROVENANCE

Collection of Hector Beeche (1848-1932).

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

清順治　五彩高士圖筒瓶

來源

Hector Beeche (1848-1932)收藏

100

A LARGE FAMILLE-ROSE BASIN QING DYNASTY, 18TH CENTURY

the deep spreading sides rising from a flat base to a broad everted flaring rim, brightly enamelled to the interior with a medallion enclosing the emperor and his concubine watching young maidens in boats picking lotus flowers from the pond, encircled at the rim by cusped floral panels reserved on a dense leafy lotus ground
41 cm, 16⅛ in.

PROVENANCE

S. Marchant and Son, London, 2011.
Collection of Roy Davids.

£ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300
清十八世紀 粉彩采荷圖折沿洗

來源
倫敦S Marchant and Son,2011年
Roy Davids收藏

101

A LARGE PAIR OF FAMILLE-VERTE JARS AND COVERS QING DYNASTY, KANGXI PERIOD

each baluster body rising from a recessed foot to a short slightly waisted neck with everted rim, brightly enamelled around the exterior with three bands of lotus-lappet panels enclosing flowers issuing from rockwork, all below keyfret and floret and wave bands at the shoulder and floral sprigs at the neck, the domed cover similarly decorated and surmounted by a lotus bud finial
(4)
57 cm, 22½ in.

PROVENANCE

Christie's London, 5th June 2008, lot 193.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800
清康熙 彩繪花鳥紋大蓋罐一對

來源
倫敦佳士得,2008年6月5日,193號

102

102

A RARE FAMILLE-ROSE SILVER-GROUND DISH
QING DYNASTY, YONGZHENG PERIOD

the shallow rounded sides rising from a short tapering foot to a broad everted rim, finely enamelled to the interior with a cusped medallion enclosing a seated lady playing a *qin*, the rim with four purple enamel floral panels divided by gilt and iron-red floral panels, the reverse entirely plain
35 cm, 13¾ in.

PROVENANCE

A French private collection.
Beaussant Lefevre, Paris, 10th March 2006, lot 37.
Collection of Roy Davids.

£ 4,000-6,000
HK$ 40,600-61,000 US$ 5,200-7,800

清雍正　銀地粉彩仕女撫琴圖盤

來源

法國私人舊藏

巴黎Beaussant Lefevre2006年3月10日,編號37, 第8頁

Roy Davids收藏

103

103

A GREEN AND YELLOW 'DRAGON' BOWL
KANGXI MARK AND PERIOD

the deep rounded sides rising from a short slightly spreading foot to an everted rim, finely incised and green enamelled around the exterior with two scaly dragons in pursuit of a flaming pearl, all beneath a classic scroll band at the rim and reserved on a rich egg-yolk yellow ground, the interior with a medallion enclosing a *shou* character, the base with six-character mark in underglaze blue
10.3 cm, 4 in.

PROVENANCE

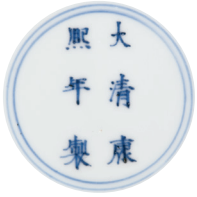
A European private collection.

£ 4,000-6,000
HK$ 40,600-61,000 US$ 5,200-7,800

清康熙　黃地綠彩雲龍戲珠紋盌
《大清康熙年製》款

來源

歐洲私人舊藏



Mark

104

A LARGE BLUE-GLAZED MEIPING QING DYNASTY, 18TH CENTURY

the tapering baluster body rising from a recessed base to a broad rounded shoulder and short narrow neck with rolled rim, covered overall in a rich dark-blue glaze save for the interior and base glazed white
38.2 cm, 15 in.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清十八世紀　霽藍釉梅瓶

105

A GILT-BRONZE MOUNTED TURQUOISE-GLAZED VASE QING DYNASTY, 18TH CENTURY

of compressed pear shape, the broad rounded sides rising from a spreading foot to a tall cylindrical neck, flanked by two vertical tubular handles, covered overall with a rich turquoise glaze with minute crackle draining from a greenish-blue at the rim and pooling to a deeper tone on the body, mounted at the rim and foot
26 cm, 10¼ in.

£ 4,000-6,000
HK$ 40,600-61,000 US$ 5,200-7,800

清十八世紀　孔雀綠釉貫耳長頸瓶

104

105

106

CHINESE SCHOOL, YIHE YUAN SUMMER PALACE QING DYNASTY, 18TH/19TH CENTURY

ink and colour on paper
164 by 285 cm, 64 by 112¼ in.

PROVENANCE

Acquired in Beijing by a member of the Castle family, 1861 (by repute).

EXHIBITED

National Museums Liverpool, Liverpool.

The *Yihe yuan (*Summer Palace), literally meaning 'Gardens of Nurtured Harmony', is located in Beijing. The Summer Palace originated as the Garden of Clear Ripples in 1750 and was based on architectural styles of various palaces in China. The palace suffered two major attacks at the end of the 19th century; however the garden survived and was rebuilt in 1886 and 1902. It was given its current name in 1888 when it served as a summer retreat for the Empress Dowager Cixi.

† W £ 15,000-25,000
HK$ 152,000-254,000 US$ 19,400-32,300

清十八/十九世紀 《頤和園景觀圖》 設色紙本

來源

據傳由Castle 家族成員於1861年購自北京

展覽

National Museums Liverpool，利物浦

107

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTION

WEN ZHENGMING (1470-1559) LANDSCAPE AFTER WU ZHEN

signed *Zhengming*, and with one seal of the artist, W*en Zheng Ming yin*
ink on gold paper, folding fan
16.5 by 44.5 cm, 6½ by 17½ in.

PROVENANCE

Christie's Hong Kong, 30th May 2005, lot 904.

◉ £ 25,000-35,000
HK$ 254,000-355,000 US$ 32,300-45,200

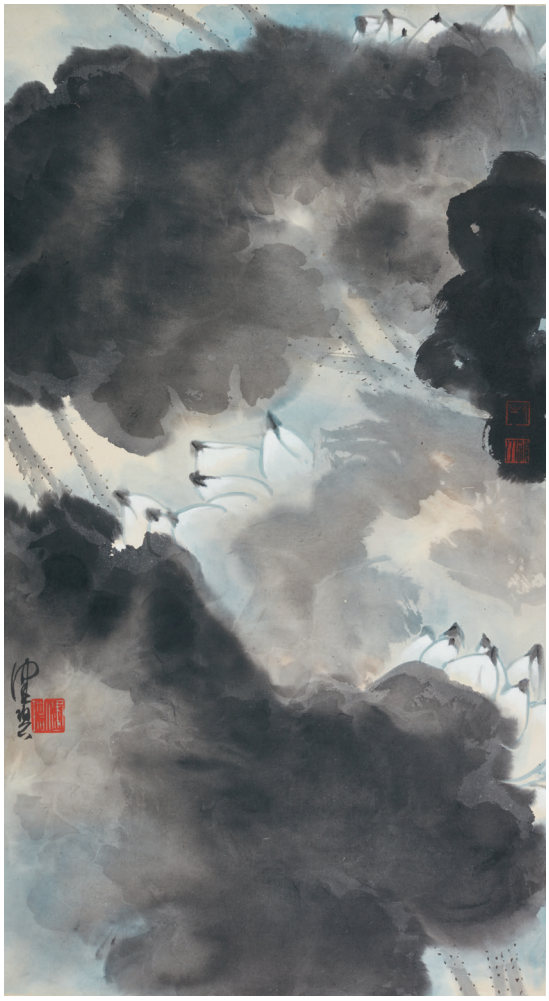
《泛舟圖》 水墨金箋 扇面 文徵明 (1470-1559年)
款識：徵明
鈐印：「文徵明印」

來源

香港佳士得2005年5月30日， 編號904

106

107



108

108

PROPERTY OF AN EUROPEAN GENTLEMAN

CHEN PEIQIU (1922)
LOTUS

Signed Jianbi, and with three seals of the artist, *Jianbi, yizhi, yinchuan*.

Ink and colour on paper, hanging scroll.
70 by 39 cm. 27½ by 15⅜ in.

PROVENANCE

Eastern Art Gallery, London, 1995

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

陳佩秋（生於1922） 墨荷 設色紙本 立軸

款識:健碧

鈐印:「健碧」,「乂之」,「穎川」

來源

於1995年購自倫敦集美齋

109

CHINESE SCHOOL
QING DYNASTY, 19TH CENTURY

oil on canvas, depicting a topographical view of Hong Kong's Victoria Harbour from the Kowloon Peninsula, including British and American ships, the 'godtown' of Jardine Matheson to the far left, a grouping of flags on the Peak at the Hong Kong Signal Station, framed
43 by 77 cm, 16⅞ by 30¼ in.

PROVENANCE

Bonhams London, 6th December 2012, lot 37.

£ 15,000-20,000
HK$ 152,000-203,000 US$ 19,400-25,900

清十九世紀 《維多利亞港遠景》 油彩畫布

來源

倫敦邦瀚斯,2012年12月6日,編號37

110

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A SMALL ‘GURI’ LACQUER CHEST LATE MING DYNASTY

of rectangular form, supported on a curved foot, carved to the exterior through alternating layers of black and cinnabar lacquer with *ruyi*-shaped pommels, the metal hinged door with a lockplate and a drawer pull, the interior with four drawers of varying sizes, the interiors lacquered red, the base lacquered black, Japanese wood box
(7)
17 cm, 6¾ in.

£ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

明末　黑面剔犀如意雲紋多寶盒

111

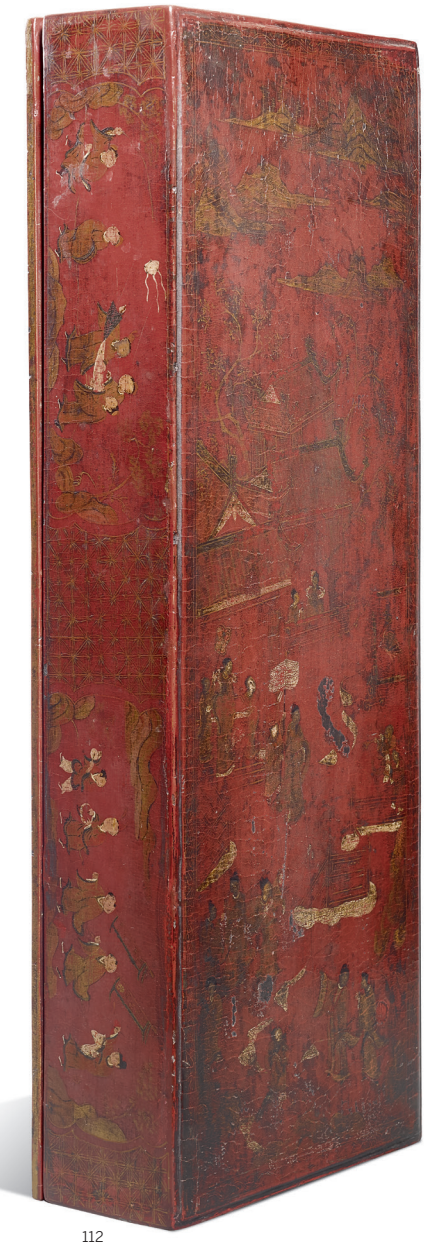
A SMALL YELLOW LACQUER ‘PEONY’ BOX AND COVER MING DYNASTY, 15TH CENTURY

of circular form, the box and cover meticulously carved in varied levels of relief through the ochre-yellow lacquer to the cinnabar-red layer below with a large peony bloom surrounded by leaves naturalistically bending and curling, the interior lacquered black
(2)
4.9 cm, 1⅞ in.

‡ £ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

明十五世紀 剔黃牡丹紋印泥盒

111



112

112

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A PAINTED AND GILT-DECORATED RED LACQUER BOX AND COVER MING DYNASTY, CHONGZHEN PERIOD, DATED TO 1630

of rectangular form, the top of the box intricately painted and gilt depicting a lively celebratory courtyard scene centred by Tang dynasty general Guo Ziyi surrounded by lively musicians and attendants baring gifts, set with a mountainous landscape in the far distance, the exterior of the box with flowering plants and birds, the foot and rim bordered with gilt, all against a red ground, the base and interior lacquered black, the base inscribed in red with *Chongzhen sannian hangchuan zhang shengyuan liande zhi zheng* (Dedicated by Zhang Shengyuan of Hangchuan, during the third year of Chongzhen)
(2)
67.6 cm, 26⅝ in.

Compare two boxes of this type, the first painted with figures arriving at a grand reception, and the other decorated with a scene of visit in the central panel, from the Florence and Herbert Irving collection and now in the Metropolitan Museum of Art, New York, included in the Museum’s exhibition *East Asian Lacquer from the Florence and Herbert Irving Collection*, 1991, cat. nos 66-7 respectively.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

明崇禎三年（1630年） 朱漆描金郭子儀祝壽圖長方蓋盒
《崇禎三年杭川張省源聯德置》、《正》款

113

A ‘TIANQI’ LACQUER ‘BIRD AND FLOWER’ STAND 17TH CENTURY

the lobed hexafoil top supported on a pierced waist and cusped apron extending onto six cabriole scroll legs, the top detailed in polychrome lacquer with a pheasant perched on gnarled leafy branches bearing large peony blossoms issuing from craggy rockwork, with a stem of narcissus beside, framed by a border of stylised lotus and scrolls, the apron and legs decorated with curling grapevines laden with fruits and foliage, all reserved on a red ground, the base lacquered black, Japanese wood box
(2)
44 cm, 17⅜ in.

‡ £ 25,000-35,000
HK$ 254,000-355,000 US$ 32,300-45,200

十七世紀　填漆錦雞花卉紋束腰几

113

PROPERTY OF AN NOBEL EUROPEAN COLLECTION

A CINNABAR LACQUER ‘SCHOLARS’ BOX AND COVER QING DYNASTY, QIANLONG PERIOD

of circular section, carved to the cover in relief with scholars and attendants in a courtyard below towering pine and *wutong* trees, detailed with a mountainous river landscape, the box carved with craggy rockwork amongst further trees, all against diaper grounds, the interior and base lacquered black
(2)
11.5 cm, 4½ in.

PROVENANCE

Gérard Lévy, Paris, 18th June 1977.
Collection Heliot, Paris.

£ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

清乾隆　剔紅雙面雕庭園高士圖印盒

來源

Gérard Lévy,巴黎, 1977年6月18日
Heliot收藏,巴黎

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

A CINNABAR LACQUER CIRCULAR ‘BOYS’ BOX AND COVER QING DYNASTY, QIANLONG PERIOD

of circular section, the cover delicately carved with an animated scene depicting a group of boys engaged in various pursuits in a fenced garden surrounded by pine, *wutong* and rocks, the side of the box and cover with further details of various boys engaged in different activities, the interior and base lacquered black
(2)
16.5 cm, 6½ in.

PROVENANCE

Gérard Lévy, Paris, 18th June 1977.
Collection Heliot, Paris.

Sumptuously carved with a lively scene of boys at play in a garden, this vessel demonstrates the virtuosity of artisans working in the Qianlong period, evident in the complex composition which has been fashioned from an array of angles and depth of carving, the naturalistic fullness of the figures and the folds of their clothes, and the variety of diaper patterns covering the ground.

Compare a related box and cover, inscribed with *wanzi baohe* and a four-character Qianlong mark, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pl. 10. Further boxes of similar design include one, attributed to the eighteenth century, from the Avery Brundage collection and now in the Asian Art Museum of San Francisco, San Francisco, illustrated in *Hai-Wai Yi-Chen. Chinese Art in Overseas Collections. Lacquerware,* Taipei, 1987, pl. 155; another sold in our Hong Kong rooms, 8th April 2007, lot 518; a slightly larger example sold at Christie’s Paris, 14th December 2011, lot 41; and a fourth box sold at Christie’s New York, 14th/15th September 2017, lot 997.

£ 60,000-80,000
HK$ 610,000-815,000 US$ 77,500-104,000

清乾隆　銅胎剔紅錦地百子嬰戲圖蓋盒

來源

Gérard Lévy,巴黎, 1977年6月18日

Heliot收藏,巴黎

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A CINNABAR LACQUER ‘SHOULAO’ LACQUER BOX AND COVER QING DYNASTY, QIANLONG PERIOD

of rounded form, the cover intricately carved in layers with an animated scene depicting Shoulao and two attendants carrying a double gourd and a basket of offerings, under towering paulownia and pine trees within a rocky landscape, enclosed by a keyfret and lappet border, the sides of the cover and box detailed with panels of blooming foliage including peony, prunus and lotus, alternating with auspicious emblems, the interior and base lacquered black
(2)
17.3 cm, 6¾ in.

Compare a larger box of this type carved with scholars and attendants amidst a garden scene, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pl. 37; another published in K. Herberts, *Oriental Lacquer Art and Technique*, London, 1992, pp 26-7; and one, carved with figures in a landscape, in the British Museum, London, registration no. 1958,0729.35.

£ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

清乾隆　剔紅壽老童子圖圓蓋盒

117

A CINNABAR LACQUER ‘BUDDHIST LION’ BOX AND COVER QING DYNASTY, QIANLONG PERIOD

the cover delicately carved in varying levels of relief with three lions dancing around a brocade ball surrounded by auspicious emblems, their tufts of fur finely detailed, all reserved on a geometric diaper ground with the *wan* symbol, enclosed by a keyfret border at the rim, the side of the box and cover carved with floral roundels against a floral diaper ground, the interior and base lacquered black
(2)
18.2 cm, 7⅛ in.

PROVENANCE

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

Lacquer boxes decorated with a related design include one of rectangular form in the National Palace Museum, Taipei, illustrated in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum*, Taipei, 1971, cat. no. 34; a six-lobed box and cover sold in these rooms, 15th June 1979, lot 250; another sold in these rooms, 16th May 2018, lot 37; and a polychrome lacquer circular box sold at Christie’s London, 7th November 2017, lot 115.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清乾隆　剔紅瑞獅戲球紋圓蓋盒

來源

Spink & Son. Ltd.，倫敦（標籤）

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A CARVED CINNABAR LACQUER STAND
QING DYNASTY, QIANLONG/JIAQING PERIOD

of square form, raised on legs joined by stretchers and set with a shaped apron, the top intricately carved with panels of stylised florets against *leiwen* and *wan* diaper grounds and bordered with keyfret around the sides, further decorated across with panels of birds perched on blossoming sprigs of peony and magnolia, with a fourth flying above a scenic waterscape, the legs decorated with lotus scrolls in a dense foliage followed by *shou* characters and keyfrets, the underside lacquered in black
95.5 by 41.5 cm, 37⅝ by 16⅜ in.

Elaborately carved lacquer stands of this type were known to have been made to furnish the interiors of palaces in the imperial compound; see two carved cinnabar lacquer stands, together with a throne and screen, illustrated in *The Palace Museum Collection. A Treasury of Ming & Qing Dynasty Palace Furniture. Volume 2.*, Beijing & Chicago, 2007, pl. 778; and a smaller rectangular lacquer stand carved with a dragon and clouds on the top panel, attributed to the mid-Qing dynasty, originally placed in the Qianqiu Ting (Pavilion of One Thousand Autumns) at the Summer Palace and now preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pl. 158.

W £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清乾隆/嘉慶　剔紅花卉紋香几

119

PROPERTY FROM A GERMAN PRIVATE COLLECTION

A GOOD PAIR OF ‘HUANGHUALI’ ‘OFFICIAL’S HAT’ ARMCHAIRS 17TH CENTURY

each with round yokeback toprail supported on slender round stiles extending to the back legs, the bulging armrests supported on serpentine side posts and ‘goose-neck’ front posts, the S-curved backsplat above the rectangular seat set with soft mat, the feet joined by stretchers and a footrest above humpback aprons, the front legs with a humpback apron carved with foliage
(2)
117 by 60 by 46.5 cm, 46 by 23½ by 18¼ in.

Also known as *nanguanmaoyi* (southern official’s hat chair), this pair of armchairs is notable for its undulating silhouette of the crestrail, which is effectively echoed by the out-curved armrests and reinforced by the foliate scrolls along the front apron.

See a smaller chair of this type, but carved with a central foliate medallion on the backsplat, illustrated in Sarah Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkeley, 2004, p. 118; and another, sold at Christie’s London, 15th May 2018, lot 311. Further related examples were sold in our New York rooms, including two chairs rendered with plain aprons, the first from the collection of The Reverend Richard Fabian, 15th March 2016, lot 13, and the other, 12th September 2018, lot 290; and a pair, decorated with a *shou* medallion on the backsplat, attributed to the 17th/18th century, sold 16th March 2006, lot 280.

⊙ W **£ 20,000-30,000**
HK$ 203,000-304,000 US$ 25,900-38,800

清十七/十八世紀　黃花梨官帽椅一對

120

PROPERTY FROM A GERMAN PRIVATE COLLECTION

A ‘HUANGHUALI’ CORNER-LEG TABLE
QING DYNASTY, 18TH/19TH CENTURY

the panelled rectangular top supported on a straight waist and beaded apron, the square section legs terminating in hoof feet and joined by humpback stretchers
89 by 186.5 by 62 cm, 35 by 73½ by 24½ in.

Pleasing in proportions and elegant in form, tables of this type have been amongst the most admired since the late Ming dynasty as evident in its consistent popularity through subsequent periods. Earlier *huanghuali* tables of this type include a smaller version, attributed to 1550-1650, in the Victoria and Albert Museum, London, illustrated in Craig Clunas, *Chinese Furniture*, London, 1988, pl. 33; one attributed to the early Qing dynasty, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pl. 97; another sold at Bonhams London, 11th May 2017, lot 329; and a fourth table, attributed to the 18th century, sold in our New York rooms, 15th September 2010, lot 340.

◉ W **£ 30,000-50,000**
HK$ 304,000-510,000 US$ 38,800-65,000

清十八/十九世紀　黃花梨束腰馬蹄足長條桌

121

PROPERTY FROM A GERMAN PRIVATE COLLECTION

A PAIR OF INSCRIBED AND METAL-MOUNTED HONGMU ‘OFFICIAL’S HAT’ ARMCHAIRS QING DYNASTY, 19TH CENTURY

each with round yokeback toprail supported on slender round stiles extending to the back legs, the bulging armrests supported on serpentine side posts and ‘gooseneck’ front posts, the S-curved backsplat carved with the Tang Dynasty poem *Wangyue huaiyuan* by Hang Jiuling, above the rectangular seat set with soft mat, the feet joined by stretchers and a footrest above humpback aprons, the front legs with a humpback apron, floral etched white-metal mounts to both ends of the top rail, front corner of the seat and top of the front posts
(2)
117 by 61 by 46 cm, 46 by 24 by 18 in.

◉ W **£ 30,000-50,000**
HK$ 304,000-510,000 US$ 38,800-65,000

清十九世紀　紅木題詩官帽椅一對

Inscription

Inscription

122

122

PROPERTY FROM A GERMAN PRIVATE COLLECTION

A LACQUERED JUMU HIGH YOKE-BACK ARMCHAIR
QING DYNASTY, 19TH CENTURY

with round yokeback toprail supported on slender round stiles extending to the back legs, the bulging armrests supported on serpentine side posts and 'goose-neck' front posts, the S-curved backsplat above the rectangular seat set with soft mat, the feet joined by stretchers and a footrest above humpback aprons, the front legs with a humpback apron
123 by 63 by 43 cm, 48½ by 24¾ by 17 in.

W £ 2,000-3,000
HK$ 20,300-30,400 US$ 2,600-3,900

清十九世紀　櫸木罩漆高靠背官帽椅

123

PROPERTY FROM A GERMAN PRIVATE COLLECTION

A RECESSED LEG HARDWOOD TABLE
QING DYNASTY, 19TH CENTURY

the two piece panelled top above a plain apron carved and pierced with cloud collar scrolls at the spandrels, the square-section legs secured by two pairs of cross braces and humpback stretchers
78 by 104.5 by 67 cm, 30¾ by 41¼ by 26 14 in.

W £ 2,500-3,500
HK$ 25,400-35,500 US$ 3,250-4,550

清十九世紀　硬木雲紋平頭案

123

Mr John T. Irvine, China c.1920.

124

A PAIR OF ‘HUANGHUALI’ AND HARDWOOD HORSESHOE-BACK ARMCHAIRS, QUANYI QING DYNASTY, 18TH/19TH CENTURY

each with curving toprail sloping down to the arms supported on serpentine side posts and terminating in a curved hook beyond the corner posts set with shaped spandrels, the curved backsplat carved with a *shou* character medallion, the back corner posts continuing below the rectangular frame, with soft mat seat, to the back legs joined by stepped stretchers and a footrest, the front legs with a cusped arching apron
(2)
95.8 by 65,8 by 59 cm, 37¾ by 25¾ by 23¼ in.

PROVENANCE

Collection of John T. Irvine, purchased in China in the 1920s.

⊙ W **£ 10,000-15,000**
HK$ 102,000-152,000 US$ 13,000-19,400

清十八/十九世紀　黃花梨配硬木圈椅一對

來源

蘇格蘭John Irving收藏, 於1921年購自中國

125

PROPERTY OF A GENTLEMAN

A FINE ‘HUANGHUALI’ AND NANMU CORNER-LEG TABLE 17TH/18TH CENTURY

the panelled *nanmu* rectangular top supported on a straight waist and beaded apron, the elegant square-section legs terminating in hoof feet
82 by 204 by 65.5 cm, 32¼ by 80½ by 25¾ in.

PROVENANCE

Purchased from Albert Chan, Chan Shing Kee, 1982.

A sense of refined grandeur is successfully captured by the minimalist form of this attractive table, supported by four elegant square legs culminating at horse-hoof feet. This simple design also highlights the rich colour and attractive natural patterns of the grain of the wood. Long tables such as the present are known as *tiaozhuo* and would have been used in the scholar’s studio as its length and absence of stretchers would have made it suitable for sitting at for the creation and admiration of scroll paintings, while holding books, brush holders and other scholar’s objects.

Compare a similar *huanghuali* table in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., placed in a reconstruction of a 17th century scholar’s studio, illustrated in Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p. 21, fig. 1.13; and two further tables sold in these rooms, one attributed to the late Ming dynasty, 11th November 2015, lot 26, and the other, but smaller in size and attributed to the 18th century, 8th November 2017, lot 99.

◉ W **£ 60,000-80,000**
HK$ 610,000-815,000 US$ 77,500-104,000

十七/十八世纪 黄花梨及红木条案

來源

於1982年購自香港陳勝記

126

A PAIR OF ‘HUANGHUALI’ AND ‘HONGMU’ SQUARE-CORNER COMPOUND CABINETS, SIJIANGUI QING DYNASTY, 18TH/19TH CENTURY

each *huanghuali*-veneered cabinet of rectangular form, comprising a smaller top chest resting on a larger bottom one, the top cabinet of mitre, mortise, tenon, tongue-and-grooved flush floating-panel construction with four square uprights, the bottom cabinet similarly constructed with rectangular floating panels set within a narrow frame, the side panels on both the top and bottom cabinets of the same mitre, mortise, tenon, tongue-and-grooved, flush, floating-panel construction, all above plain spandrel aprons, the doors with *baitong* circular hinges, the central circular plates with three openings for the lock receptacles and shaped door pulls
(4)
266 by 126.7 by 59.8 cm, 104¾ by 49⅞ by 23½ in.

Known as *sijiangui* (four-part wardrobes), or *dingxiangligui* (top cupboards and upright wardrobes), massive two-part cabinets of this type were generally made and displayed in pairs. Composed of two cabinets stacked on top of each other, the spacious lower cabinet was used to hold robes and large items, while smaller items, or objects that were not often needed, were reserved for the top, which being so high up often necessitated the use of a ladder. For a further discussion of the history and construction of this type of cabinet, see Sarah Handler, ‘Proportion and Joinery in Four-Part Wardrobes’, *Orientations,* January 1991, vol. 22, no. 1, pp 52-57.

Related cabinets include a pair published in Robert Hatfield Ellsworth, *Chinese Furniture. Hardwood Examples of the Ming and Ch’ing Dynasties*, New York, 1970, pl. 132; another pair, from the collection of Mme Henri Vetch, illustrated in Gustav Ecke, *Chinese Domestic Furniture*, Rutland, 1962, no. 101, pl. 125; and a larger pair, from the Reverend Richard Fabian collection, sold in our New York rooms, 15th March 2016, lot 42.

◉ W **£ 60,000-80,000**
HK$ 610,000-815,000 US$ 77,500-104,000

清十八/十九世紀　黃花梨紅木方角四件櫃一對

127

127

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A TIELIMU RECTANGULAR BENCH QING DYNASTY, 19TH CENTURY

simulating bamboo construction, the rectangular top with inset soft-mat seat, supported on thick straight legs of circular section, the humpbacked stretchers wrapping around the exterior of the legs suggestive of pliant bamboo, connected on the sides by two vertical struts to the cushion-moulded apron
51.5 by 112.7 by 53.5 cm, 20¼ by 44¼ by 21 in.

‡ W £ 5,000-7,000
HK$ 51,000-71,000 US$ 6,500-9,100

清十九世紀　鐵梨木長凳

128

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A LONGYAN SQUARE TABLE QING DYNASTY, 18TH/19TH CENTURY

the square panelled top above the pierced apron, supported on reeded square section legs, joined by humpbacked stretchers and ending in hoof feet, joined by stretchers inset with a fretwork panel
84 by 67.4 by 65.4 cm, 33 by 26½ by 25¾ in.

‡ W £ 2,500-3,500
HK$ 25,400-35,500 US$ 3,250-4,550

清十八/十九世紀　龍眼木方桌

128

129

129

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A ‘ZITAN’ INCENSE STAND QING DYNASTY, 19TH CENTURY

the square panelled top above an elaborate pierced and fluted apron, supported on reeded square section legs carved with *wan* symbols and joined with reeded and medallion inset braces and humpbacked stretchers
80 by 43 by 43 cm, 31½ by 17 by 17 in.

‡ W £ 7,000-9,000
HK$ 71,000-91,500 US$ 9,100-11,700

清十九世紀　紫檀回紋方香几

130

130

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A ‘ZITAN’ INCENSE STAND QING DYNASTY, 18TH/19TH CENTURY

the square panelled top raised on a narrow waist carved with trailing clouds, above the shaped apron elaborately carved in relief to each side with a *ruyi*-shaped panel depicting a figure standing on a bridge beside a river, bordered by trailing clouds, below a band of lappets, raised on legs of square section terminating with scroll feet capped with leaf motifs, supported by a later *hongmu* humpbacked frame and raised on hoof feet
83 by 44 by 44 cm, 32¾ by 17¼ by 17¼ in.

‡ W £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清十八/十九世紀　紫檀如意紋人物山水圖方几

131

131

TWO MARBLE-INSET ‘HONGMU’ STOOLS
QING DYNASTY, 19TH CENTURY

each of barrel shape supported on four short *ruyi*-shaped feet, the top inset with a circular red marble slab, carved with an oval aperture at the widest part of the bowed leg and joined by a continuous band of quatrefoil panels
(2)
50 cm, 19¾ in.

◉ W **£ 8,000-12,000**
HK$ 81,500-122,000 US$ 10,400-15,500

清十九世紀　紅木嵌大理石面繡墩一組兩件

132

132

A ‘HUANGHUALI’ SQUARE CORNER TWO-DOOR CABINET QING DYNASTY, 18TH CENTURY

the rectangular form of miter, mortise and tennon construction with *tielimu* back, the panelled doors with later brass mounts, the interior with a shelf and two drawers
92 by 84.5 by 51 cm, 36¼ by 33¼ by 20 in.

‡ ◉ W £ 15,000-20,000
HK$ 152,000-203,000 US$ 19,400-25,900

清十八世紀　黃花梨方角櫃

133

A CARVED BAMBOO ‘DEER’ LIBATION CUP 17TH/18TH CENTURY

the deep flaring sides carved in high relief and openwork in the form of a trunk section of a pine tree, the exterior depicting a pair of deer’s resting amongst gnarled branches laden with clusters of needles, the surface patinated to a warm reddish-brown colour
11 cm, 4⅜ in.

† £ 5,000-7,000
HK$ 51,000-71,000 US$ 6,500-9,100

十七/十八世紀　竹雕松鹿紋樁式盃

133

134

A BAMBOO ‘LADIES’ BRUSHPOT 17TH/18TH CENTURY

of cylindrical form, the exterior well carved in low relief depicting the lavishly dressed Er Qiao, one lying on an intricately carved daybed beside a large lotus arrangement, the other seated holding a book between them, the reverse with a twenty-character excerpt from Lu Qingzi’s poem, denoting the astonishing beauty of the Qiao sisters, followed by the characters *Tianru Nianweng* (an old man of Heaven’s age) and signed *Zifan,* the patina of a rich reddish-brown colour
14.4 cm, 5⅝ in.

£ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清十七/十八世紀　竹雕二喬共讀圖筆筒
《子蕃》款

134

135

A BOXWOOD RUYI SCEPTER
QING DYNASTY, 18TH CENTURY

the *ruyi*-shaped head carved with a *shou* character below a *wan* symbol, enclosed by three stylised lotus sprays and foliage scrolls, all below a bat in flight with wings stretched, the long curved elegant stem finely detailed with a pair of cranes below a pine tree and scrolling clouds, with a keyfret border at the handle, the smooth patina of a warm reddish-orange tone
43.8 cm, 17¼ in.

PROVENANCE

Water, Pine and Stone Retreat collection.
Sotheby's Hong Kong, 8th October 2010, lot 2195.

The present elegantly formed and finely carved sceptre bears all the characteristics associated with 18th century wood carving in China. The design, carefully planned and executed, is full of auspicious symbolism. The crane (*he*) and the pine (*song*) together form the rebus '*songhe changchun*' meaning 'may you enjoy a life as long as the pine and crane' conveying the wish for longevity. The *lingzhi* fungus is another symbol for longevity, while the *shou* and *wan* characters together form the saying '*wanshou wujiang*' meaning 'may one have long life without boundaries'. The bats represent happiness and good fortune.

‡ £ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

清十八世紀　黃楊木松鶴萬寿紋如意

來源

Hugh Moss Ltd，倫敦
香港蘇富比2010年10月8日，編號2195

136

136

A SMALL ‘ZITAN’ ‘PHOENIX’ TRAY QING DYNASTY, 18TH CENTURY

carved in the form of a stylised phoenix, with the wings fanning out from the head to form a lobed tray, the wood of a characteristic dark reddish-brown colour with an attractive patina
15.5 cm, 6⅛ in.

‡ £ 5,000-7,000
HK$ 51,000-71,000 US$ 6,500-9,100

清十八世紀　紫檀仿痕都斯坦式鳳首盘

137

A SOAPSTONE FIGURE OF GUANYIN QING DYNASTY, 18TH/19TH CENTURY

carved standing dressed in a loose robe cascading in ample folds and delicately engraved with foliate scrolls, holding a scroll in one hand and her sleeves with the other, her face with a benevolent expression framed by a high chignon covered with a veil, the later stand modelled as a pierced rock
15.3 cm, 6 in.

PROVENANCE

Private collections.
Christie’s South Kensington, 7th June 2017, lot 109.

£ 4,000-6,000
HK$ 40,600-61,000 US$ 5,200-7,800

清十八/十九世紀　壽山石雕觀音立像

來源

倫敦佳士得私人珍藏專場, 2017年6月7日, 編号109

137

138

A SOAPSTONE FIGURE OF GUANYIN 17TH/18TH CENTURY

the figure seated in *lalitasana*, holding in both hands a boy seated on one knee, her long robes detailed with stylised cloud scrolls, the boy playfully grasping a long lotus stem, the stone of a creamy beige tone, with a signature of Zhou Bin on the back
11.7 cm, 4⅝ in.

PROVENANCE

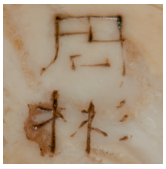
Christie's South Kensington, 7th June 2017, lot 109.

£ 10,000-20,000
HK$ 102,000-203,000 US$ 13,000-25,900

十七/十八世紀 壽山石觀音坐像
《周彬》刻款

來源

倫敦佳士得私人珍藏專場, 2017年6月7日, 編号109



Signature

139

139

AN ARCHAISTIC PALE CELADON JADE INCENSE BURNER AND COVER
QING DYNASTY, 19TH CENTURY

the compressed globular body raised on three cabriole legs, carved around the exterior with *taotie* masks divided by a large pair of dragon head handles suspending loose rings, the domed cover similarly carved and surmounted by a pierced dragon finial, the stone of very pale celadon-white colour with a small area of russet skin
(2)
18.5 cm, 7¼ in.

‡ £ 20,000-30,000
HK$ 203,000-304,000 US$ 25,900-38,800

清十九世紀　青白玉仿古饕餮紋活環三足蓋爐

140

PROPERTY OF A PRIVATE SCANDINAVIAN COLLECTOR

A PALE CELADON AND RUSSET JADE 'SCHOLARS' BOULDER
QING DYNASTY, 18TH CENTURY

fashioned with a craggy mountainscape, the front face deftly worked in various depths of relief with two figures standing on a bridge, sheltered below overhanging pine trees and shrubs amongst jagged rockwork, with a gushing waterfall crashing into foaming currents in the background, the reverse with further rocks and foliage, the stone of a pale celadon-white tone attractively highlighted with caramel-russet skin along the sides and the base, wood stand
(2)
16 cm, 6¼ in.

£ 15,000-20,000
HK$ 152,000-203,000 US$ 19,400-25,900

清十八世紀　青白玉訪友圖山子

140

141

141

PROPERTY OF A GENTLEMAN

A MUGHAL-STYLE PALE CELADON JADE LOBED TRAY
QING DYNASTY, 18TH CENTURY

of lobed septagonal form, the central well carved with a lotus pod inlaid with a hardstone bead, the smoothly polished stone of an even pale celadon tone, with a small silver-gilt spoon
(2)
5.4 cm, 2⅛ in.

£ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

清十八世紀　痕都斯坦式青白玉花瓣式小盤

142

A CELADON JADE MUGHAL-STYLE BOWL
QING DYNASTY, 18TH/19TH CENTURY

the steep sides rising from a short spreading chrysanthemum-shaped foot to a slightly flared rim, carved in low relief to the exterior with a band of mythical beasts between two rows of stylised floral foliates, the stone of a celadon tone, wood stand
(2)
13.4 cm, 5¼ in.

PROVENANCE

Collection of Edward George Robey (1869-1954), (according to label).

£ 15,000-20,000
HK$ 152,000-203,000 US$ 19,400-25,900

清十八/十九世紀　青白玉痕都斯坦式瑞獸花卉紋盌

來源

Edward George Robey （1869-1954）收藏 （標籤）

142

143

AN ARCHAISTIC WHITE JADE BLADE QING DYNASTY, 19TH CENTURY

the blade finely carved and pierced, the stylised confronting *kui* dragons with long tails extending to the *taotie* mask at the centre, with further archaistic motifs on the blade, the stone of an even celadon-white colour
12.3 cm, 4⅞ in.

£ 6,000-8,000
HK$ 61,000-81,500 US$ 7,800-10,400

清十九世紀　白玉鏤雕仿古饕餮紋斧珮

143

144

A RETICULATED PALE CELADON JADE 'CRANES' PLAQUE YUAN/EARLY MING DYNASTY

of oval form, skilfully reticulated with a pair of cranes flying amidst lotus blooms and clusters of foliage, with a smaller bird above, enclosed by a border of circular forms, pierced to the base with six pairs of small apertures, the stone of a pale celadon tone
12.7 cm, 5 in.

£ 8,000-12,000
HK$ 81,500-122,000 US$ 10,400-15,500

元/明初　青白玉鏤雕雙鶴蓮紋飾

144

145

145

A JADE FINGER CITRON
QING DYNASTY

the naturalistically carved 'Buddha's hand' attached to a leafy gnarled stalk, the 'fingers' extending and curling at the tips, the translucent stone of an attractive yellowish-green colour, later carved *zitan* stand
(2)
13.5 cm, 5¼ in.

‡ £ 10,000-15,000
HK$ 102,000-152,000 US$ 13,000-19,400

清 玉佛手

146

A CARVED PALE CELADON JADE 'MYTHICAL ANIMAL'
QING DYNASTY, 18TH CENTURY

carved recumbent with the hind legs tucked beneath the rotund body and the head facing forward, the tail folded between the legs, pierced through the body with a round aperture, the well-polished pale celadon stone with attractive russet highlights
7 cm, 2¾ in.

£ 5,000-7,000
HK$ 51,000-71,000 US$ 6,500-9,100

清十八世紀 青白玉瑞獸把件

END OF SALE

146

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A rare pair of coral-ground Famille Verte
'Floral' bowls, Kangxi Yuzhi marks and period
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18 – 29 October
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12 November
Royal Jewels from the Bourbon Parma Family, Geneva

14 November
Magnificent Jewels and Noble Jewels, Geneva

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Jewels Online

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Magnificent Jewels, New York

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Jewels Online

11 December
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		£
		£
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		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE | COUNTRY

❑ I will collect in person ❑ I authorise you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME | DATE

BIDS DEPARTMENT 34-35 NEW BOND STREET LONDON W1A 2AA | TEL +44 (0)20 7293 5283 FAX +44 (0)20 7293 6255 EMAIL BIDS.LONDON@SOTHEBYS.COM

12/16 NBS_BIDSLIP

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000.
These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential.
For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organiszations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Steet premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers

on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5 pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▵ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

🌩 Premium Lots
In order to bid on "Premium Lots" 🌩 in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application and arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Sotheby's may require such financial references, guarantees, deposits and/or such other security as Sotheby's deems necessary in its absolute discretion as security for any client wishing to bid on a Premium Lot at auction. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted you will be provided with a special paddle number. The Bidnow online bidding service is not available for Premium Lots. Please contact the Bids Department to register.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations.

Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.
- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.
- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation († or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:

HM Revenue and Customs

VAT Overseas Repayments Unit

PO Box 34, Foyle House

Duncreggan Road, Londonderry

Northern Ireland, BT48 7AE

Tel: +44 (0)2871 305100

Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of

service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms).

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:
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Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

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Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

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Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

In respect of fine Chinese paintings, the artists' names recorded in this catalogue (if any) are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. Therefore, none of the fine Chinese paintings in this catalogue (if any) are subject to any guarantee of authenticity and all such property is sold as is in accordance with the Conditions of Business. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Notwithstanding the above, if Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

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(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

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4/13 NBS_GUARANTEE CHINESE

IMPORTANT NOTICES

ESTIMATES IN US & HK DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in US & HK Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:
£1 = US$1.290 £1 = HK$10.127

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

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ENDANGERED & OTHER PROTECTED SPECIES

Please refer to the Buying at Auction section in the printed catalogue for information regarding export outside the EU. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

04/13 NBS_NOTICE CHINESE US$

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements are made subject to the provisions of the Authenticity Guarantee and the Conditions of Business for Buyers.

1 When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as: A BLUE AND WHITE DISH MING DYNASTY, JIAJING (1522 -1566)

2 No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.

3 Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.

4 Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

GLOSSARY FOR CHINESE WOOD

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali' 'Hongmu' 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby'sand demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery,Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

04/17 NBS_GLOS_CHINESE

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Photography
Rick Jenkins
Arabella Shelbourne
Catalogue Designer
Antonella Banfi
Colour Editor
Ross Gregory
Production Controller
David Mountain

新石器時代		NEOLITHIC	10th-early 1st millennium BC
商		SHANG DYNASTY	16th century - c.1050 BC
周		ZHOU DYNASTY	c.1050 - 221 BC
	西周	Western Zhou	c.1050 - 771 BC
	東周	Eastern Zhou	770 - 256 BC
	春秋	Spring and Autumn	770 - 476 BC
	戰國	Warring States	475 - 221 BC
秦		QIN DYNASTY	221 - 206 BC
漢		HAN DYNASTY	206 BC - AD 220
	西漢	Western Han	206 BC - AD 9
	東漢	Eastern Han	AD 25 - 220
三國		THREE KINGDOMS	220 - 265
晉		JIN DYNASTY	265 - 420
	西晉	Western Jin	265 - 316
	東晉	Eastern Jin	317 - 420
南北朝		SOUTHERN AND NORTHERN DYNASTIES	420 - 589
	宋	Song	420 - 479
	齊	Qi	479 - 502
	梁	Liang	502 - 557
	陳	Chen	557 - 589
	北魏	Northern Wei	386 - 534
	東魏	Eastern Wei	534 - 550
	西魏	Western Wei	535 - 557
	北齊	Northern Qi	550 - 577
	北周	Northern Zhou	557 - 581
隋		SUI DYNASTY	581 - 618
唐		TANG DYNASTY	618 - 907
五代		FIVE DYNASTIES	907 - 960
遼		LIAO DYNASTY	907 - 1125
宋		SONG DYNASTY	960 - 1279
	北宋	Northern Song	960 - 1127
	南宋	Southern Song	1127 - 1279
夏		XIA DYNASTY	1038 - 1227
金		JIN DYNASTY	1115 - 1234
元		YUAN DYNASTY	1279 - 1368
明		MING DYNASTY	1368 - 1644
	洪武	Hongwu	1368 - 1398
	永樂	Yongle	1403 - 1424
	宣德	Xuande	1426 - 1435
	正統	Zhengtong	1436 - 1449
	景泰	Jingtai	1450 - 1456
	天順	Tianshun	1457 - 1464
	成化	Chenghua	1465 - 1487
	弘治	Hongzhi	1488 - 1505
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	崇禎	Chongzhen	1628 - 1644
清		QING DYNASTY	1644 - 1911
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	康熙	Kangxi	1662 - 1722
	雍正	Yongzheng	1723 - 1735
	乾隆	Qianlong	1736 - 1795
	嘉慶	Jiaqing	1796 - 1820
	道光	Daoguang	1821 - 1850
	咸豐	Xianfeng	1851 - 1861
	同治	Tongzhi	1862 - 1874
	光緒	Guangxu	1875 - 1908
	宣統	Xuantong	1909 - 1911
中華民國		REPUBLIC OF CHINA	1912 -
	洪憲	Hongxian	1915 - 1916
中華人民共和國		PEOPLE'S REPUBLIC OF CHINA	1949 -

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Paris
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Taipei
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+86 10 6408 8771

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+63 917 815 0075

Shanghai
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Singapore
Esther Seet
+65 6732 8239

Taipei
Wendy Lin
Shuni Li
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