

FINE CHINESE ART

Thursday 12 May 2016



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FINE CHINESE ART

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We would like to thank Maria Baskhanova for her contribution and Nathan Brown for the design of the catalogue.

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Front cover: Lot 158
Back cover: Lot 79 detail

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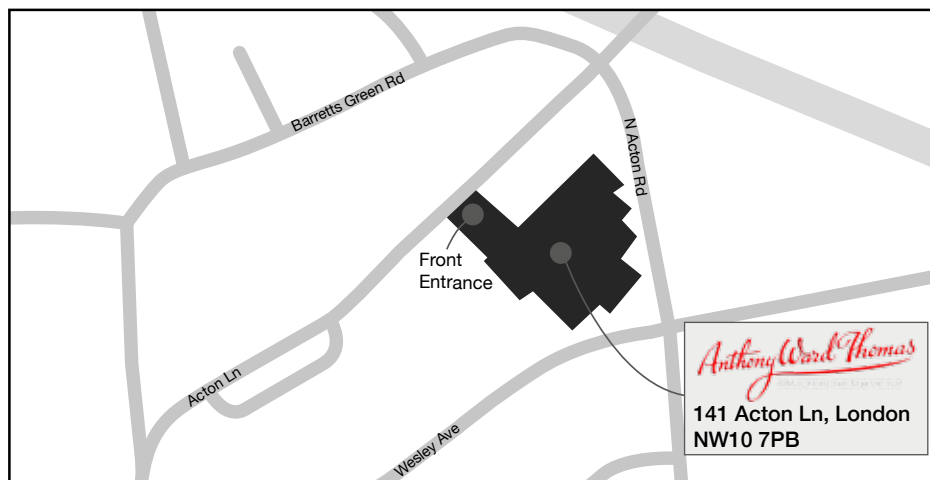
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Please note from March 2016 China has imposed a ban on the import of ivory.

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THE PROPERTY OF A NOBLEMAN 男爵藏品

1 WT

A LARGE PAINTED POTTERY MODEL OF A PRANCING HORSE

Tang Dynasty

The elegantly prancing horse finely modelled with the right foreleg raised high and the head cocked slightly to the left, with a curving mane above the bulging black eyes, the lively folds of the saddlecloth painted in a rusty orange tone swaying from the saddle painted with floral scrolls, the body with traces of an attractive pinkish colouring.

56.5cm (22 1/4in) high

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

唐 陶胎彩繪馬俑

Provenance: a noble European private collection

來源：歐洲貴族私人收藏

The results of a thermoluminescence test, Oxford Authentication Ltd., No.C101w37 dated 19 September 2001, is consistent with the dating of this lot.

The modelling of the present lot is impressive for its sense of energetic movement. The finely painted, unglazed finish complements such confident, lively modelling, allowing the art of the potter to dominate. The Tang emperor Xuanzong (reigned AD712-756), a great patron of the arts, famously kept a trained troupe of horses for his entertainment at court and this may explain the presence of this type of refined prancing horse amongst contemporary tomb furniture.

For a related sculpture in the Idemitsu Museum, Tokyo, dated to the first half of the 8th century, with similarly curling saddle cloth and raised right foreleg, but also with a seated lady rider, see W.Watson, *La Céramique Tang et Liao*, Fribourg, 1984, p.194. For a smaller but similarly modelled horse see an example in the Metropolitan Museum of Art, New York, no.67.62.2.

A related horse with similarly high raised foreleg, Tang dynasty, was sold at Christie's New York, 21 March 2013, lot 1161.



THE PROPERTY OF A NOBLEMAN 男爵藏品

2 WT

A VERY LARGE POTTERY MODEL OF A CAMEL AND RIDER

Tang Dynasty

The two-hump camel modelled striding with left legs forward, neck raised and mouth gaping open to reveal tongue and teeth above the mottled hairy beard, the simple saddle modelled separately and further laden with a separate layer of travel supplies including hanging flasks, rolled blankets and rabbits, the foreign rider perched above his goods wearing a stippled fur jerkin opening to reveal a small paunch, the bearded face looking directly ahead with determined expression below the exotic peaked cap, the left arm outstretched as if to hold reins. Overall 85cm (33 1/2in) high (3).

£12,000 - 15,000

HK\$130,000 - 160,000

CNY110,000 - 140,000

唐 陶胎彩繪胡人騎駱駝俑

Provenance: a noble European private collection

來源：歐洲貴族私人收藏

The result of a thermoluminescence test, Oxford Authentication Ltd., No.C101z92 dated 14 November 2001, is consistent with the dating of this lot.

Handsome, imposing and exotic camels such as the present lot are of great scholarly importance as well as being highly decorative. Much of the evidence of Tang dynasty life comes from archaeological pieces from tomb excavations which bear witness to fear of death as well as a desire to recreate the lifestyle and comforts experienced in this life. Impressive beasts such as this camel, as well as horses and other figures including attendants, officials and servants, were therefore required to accompany the deceased on his journey in the afterlife.

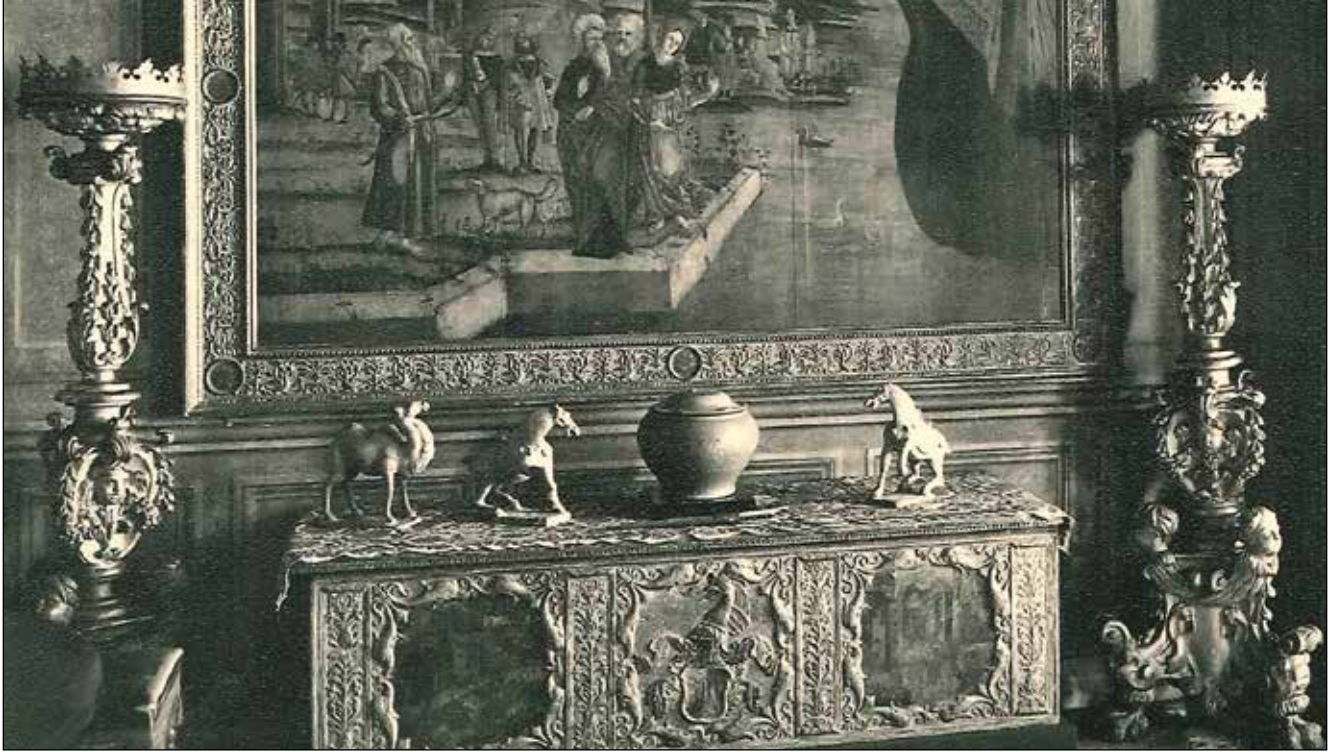
The two-humped Bactrian camel was an exotic beast known in China from the Han dynasty, when it was first introduced as a form of tribute offered by the tribes of Turkestan and Central Asia. Prized for their ability to survive extreme hardships of heat, cold and lack of water when travelling across the desert, camels came to symbolise the freely-flowing trade established along the Silk Road and thus the wealth and cosmopolitan nature of the Tang Court. It is no coincidence that the rider of the present camel is clearly of foreign demeanour and clothing, and sits atop heavily-laden saddle bags. The rider, with his distinctive hat and fur coat, worn skin-side out, probably represents a Sogdian merchant. In addition, imperial camel herds, numbering several thousand, were used for a range of state duties, including the provision of a military courier service for the northern frontier, adding military authority to the significance of the camel.

Examples of Tang dynasty camels, both unglazed and with sancai glaze, are in important museum collections including the British Museum, Musée Guimet and the Metropolitan Museum of Art.

For a comparable figure of a camel with Central Asian rider see Hao Qian, et al., *Out of China's Earth: Archaeological Discoveries in the People's Republic of China*, Beijing 1981, fig.241. For another related group of grey pottery camels excavated from the tomb of Dugu Sijing, dated AD 709, see *Tang Chang'an chengjiao Sui Tang mu (Excavation of the Sui and Tang Tombs at Xi'an)*, Beijing, 1980, pls.65, 70-71.

An unglazed pottery camel with a female rider, of very similar dimensions and with similar comparisons, Tang dynasty, was sold at Sotheby's New York on 20 March 2002, lot 56, and another example with a male rider was sold in the same sale, lot 55.





Palazzo Grassi

Franco Marinotti (1891 - 1966)

Coming from a small city in Italy, the extraordinary journey of Franco Marinotti (1891-1966) began in a textile company near Milan (the Filatura Cascami Seta) at the beginning of the 20th century, where he made his way up to the prominent position of managing the Warsaw and Moscow branches. This enriching experience and strong commercial relationships developed in Russia allowed him to launch his own company in 1921, the CICE - Compagnia Industriale Commercio Estero, and have continuous business links with Russia and South East Asia even following the October Revolution in 1917. The enterprise, which was intended to facilitate and regulate the economic relationships between Italian companies and Russia, resulted in Marinotti becoming a highly influential commercial and political figure.

In 1930, Senatore Borletti, one of the most important Milanese entrepreneurs and financiers, asked Marinotti to become managing director of the SNIA Viscosa. He subsequently became CEO in 1934 and President and shareholder of SNIA until his death in 1966. In these politically and economically troubled times, Franco Marinotti proved to be an exceptional leader bringing the company to an unprecedented international level, revealing himself as a man of great intuition and many talents, with a clear disposition for innovation. His merits were also recognised by King Umberto II, the last King of Italy, who rewarded him with the noble title of Count of Torviscosa, a town founded by Marinotti.

As a philanthropist, he was very much involved in collecting and preserving art, including Antiquities, Old Master Paintings, Oriental and Modern and Contemporary Art. His collection demonstrates his wide range of interests and passion for collecting. In 1949, he bought the Palazzo Grassi through SNIA Viscosa, and founded the 'Centro Internazionale delle Arti e del Costume'. Even through both wars, Mr. Marinotti kept being a supporter of artists, such as the members of the Futurists Movement, as well as ceramics artists and even archaeological sites, which showed once again his extraordinary strong, complex character and unique vision through his career and pursuit of arts and culture. It is possible that his impressive collection of Chinese archaic bronzes and jade and jadeite carvings was acquired during his travels to China in the early 20th century.



Franco Marinotti, Shanghai circa 1918

3 *

A RARE ARCHAIC BRONZE RITUAL INSCRIBED TRIPOD WINE VESSEL, JIA

Late Shang/early Western Zhou Dynasty, BC12th-11th century
The bulbous vessel divided into three bulging lobes each elegantly tapered to a straight leg, simply cast with a pair of bow-strings encircling and outlining the lobes in zigzag form, with a further bow-string to the tall cylindrical neck set with a buffalo head issuing a loop handle, rising to a gently flaring rim cast with a pair of prominent posts with domed caps bearing whorl designs, an inscription beneath the handle reading 'yong quan (hu) fu yi'.
31.8cm (12 1/2in) high

£40,000 - 60,000

HK\$440,000 - 660,000

CNY370,000 - 550,000

商末/西周初 (公元前十二至十一世紀) 青銅罍
「用犬 (虎) 父乙」金文鑄款

Provenance: Franco Marinotti (1891-1966), and thence by descent

來源：意大利企業家Franco Marinotti (1891-1966)收藏，
並由後人保存迄今



4 *

A BRONZE BIRD-SHAPED OIL LAMP HOLDER

Han Dynasty

Finely cast as a standing phoenix with the wings upswept on either side to flank the slender body, with a sinuous, elongated neck, a curling cranial plume and bulging eyes before the long, curving beak grasping the circular lamp tray, its long legs terminating in pronounced talons gripping a ruyi stand, wood box.

56.5cm (22 2/8in) high (2).

£30,000 - 50,000

HK\$330,000 - 550,000

CNY280,000 - 460,000

漢 青銅瑞鳥式燈架

Provenance: Julius Eberhardt

Published: R.Krahl, *Collection Julius Eberhardt: Early Chinese Art*, Hong Kong, 1999, 2004, pp.118-119, no.52

來源： Julius Eberhardt 先生舊藏

出版： R.Krahl著, 《Collection Julius Eberhardt: Early Chinese Art(Julius Eberhardt藏中國早期藝術)》，香港, 1999及2004年, 頁188-199, 編號52

During the Han dynasty, lamps replaced candles as the main sources of light, becoming important household items. Extravagant models were made for high-ranking members of society. In Han burials, lamps provided light for the soul's path to the afterlife, functioning as apotropaic devices that facilitated the deceased's journey to the increasingly alienated, gloomy, and dangerous underworld.

The function of lamps may in fact be examined in connection with the occurrence of documents, such as land deeds, *diquan* (地契) and the 'Celestial Ordinances', *Zhenmuwen* (鎮墓文) which detailed the deceased's possessions and acted as amulets to ward off the harmful spirits of the Netherworld. According to the 'Classic of Mountains and Seas', *Shanhai jing* (山海經), compiled during the Han dynasty, the mythical bird was one of the fantastic creatures inhabiting the immortal lands of the Queen Mother of the West. The phoenix was also one of the four mythical creatures originating from Daoist philosophy of the Warring States period. Indicating South, and thus the sun, warmth and harvest, the phoenix frequently occurred in conjunction with the Turtle, or Black Warrior of the North, as well as the White Tiger of West and the Azure Dragon of the East, positioning the burial within the spatial-temporal features of the universe. For references, see J.Rawson, *The Eternal Palaces of the Western Han: A New View of the Universe*, in 'Bulletin of Far Eastern Antiquities', vol.72, pp.133-189.

Bronze lamps supported by standing birds are rare. A lamp supported by a peacock, however, is illustrated by C.Deydier, *Rituels pour l'éternité*, Paris, 2001, no.17. Another, supported by a mythical bird, was sold at Sotheby's New York, 19 March 2007, lot 516.





Robert H. Ellsworth (1929 - 2014)

Robert H. Ellsworth - warmly titled the 'King of Ming' by one newspaper - was a prominent dealer of Ming dynasty furniture, Chinese painting, archaic jade and other examples of Asian art, who helped enlarge many of the major art collections in the United States. Born in Manhattan in 1929 to an opera singer and a dentist, Mr. Ellsworth never graduated from high school. Yet his deep interest in China and antiques led him to work for a Manhattan antiques gallery, where he met Alice Boney, then the leading dealer in Asian art in the

city. From her, he learnt about Chinese porcelain, painting and furniture. This knowledge would prove to be the cornerstone of his career that placed him among the boldest, most prolific and most prescient dealers of Asian art in the United States. Institutions which purchased from him include the Nelson-Atkins Museum of Art, the Metropolitan Museum of Art, the Cleveland Museum of Art, the Philadelphia Museum of Art and the Museum of Fine Arts in Boston.



5

A RARE ARCHAIC BRONZE HALBERD BLADE

Eastern Zhou Dynasty

The blade cast with a stylised lappet containing keyfret designs and scrolls, pierced with two rectangular slits for attachment, the tang with a narrow slit for hafting, stand.

17.5cm (6 7/8in) wide (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

東周 青銅卷雷紋戈

Provenance: Robert Hatfield Ellsworth (1929-2014), no. GB102A (part)
Sotheby's New York, *The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes*, 19 March 2002, lot 97 (part lot)

來源：安思遠先生(1929-2014)舊藏，藏品編號GB102A（其一）
2002年3月19日於紐約蘇富比「The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes(安思遠珍藏中國高古及鑲金銅器)」專場拍賣，拍品97號(其一)



6

A RARE INSCRIBED GOLD AND SILVER-INLAID BRONZE BIRD FINIAL

Warring States period

Gracefully cast as a recumbent bird head turned back, the curved beak resting on the body, inlaid in gold and silver with a geometric pattern that articulates the animal's plumage, all above a socket scattered with green encrustation.

9cm (3 1/2in) high

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

戰國 銅錯金銀瑞鳥頂飾

Provenance: Robert Hatfield Ellsworth (1929-2014), no. GB102A (part) Sotheby's New York, *The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes*, 19 March 2002, lot 97 (part lot)

來源：安思遠先生(1929-2014)舊藏，藏品編號GB102A（其一）
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7

A RARE SILVER-AND-GILT BRONZE 'TIGER' WEIGHT

Han Dynasty

The recumbent feline elegantly cast in a tightly coiled pose, with almond eyes and curled ears framed by a small bushy mane, its head overlooking its rump, the details finely incised, the body inlaid with silver stripes.

6.7cm (2 5/8in) wide

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

漢 銅鑲金銀伏虎鎮

Provenance: Robert Hatfield Ellsworth (1929-2014), no.GB126
Sotheby's New York, *The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes*, 19 March 2002, lot 116

來源：安思遠先生(1929-2014)舊藏，藏品編號GB126
2002年3月19日於紐約蘇富比「The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes(安思遠珍藏中國高古及鑲金銅器)」專場拍賣，拍品116號

The tiger is one of the oldest and most revered animals in Chinese history. According to Han mythology, the tiger symbolised the Western cardinal point, and in conjunction with the Green Dragon of the West, Vermillion Bird of the South and Black Tortoise of the North, positioned the burial within the spatial-temporal features of the universe. It is possible that tigers were deemed to protect the tomb occupant against the malign influences they may encounter in their afterlife.

See related excavated examples of bronze recumbent tiger paperweights, in the Shenmu County Museum, illustrated in *Bronzes from Northern Shaanxi, Vol.V*, Chengdu, 2009, p.964-966. Two tiger-shaped weights were also exhibited in the Biennale Des Antiquaries, illustrated by C. Deydier, *Ancient Chinese Bronzes*, Paris, 2014, p.49.



8

A PARCEL-GILT BRONZE INCENSE BURNER, GUI

Yunjian Hu Wenming zhi mark, 17th century

Of archaic gui form, the compressed globular body decorated on each side with taotie masks below a waisted neck decorated with stylised phoenix, all supported on a splayed foot with a leafy floral scroll, the sides flanked by a pair of mythical beast handles, all cast and gilt on a diaper ground, the mark incised on a gilt rectangular plaque at the base.

17cm (6 3/4in) wide

£15,000 - 20,000

HK\$160,000 - 220,000

CNY140,000 - 180,000

十七世紀 局部鑲金銅仿古鸞紋簋式爐
「雲間胡文明製」篆書鑄款

The inscription on the bottom reads 'Yunjian Hu Wenming zhi' (雲間胡文明製), which may be translated as 'Made by Hu Wenming of Yunjian'.

Yunjian refers to Songjiang, now in the outskirts of Shanghai. Hu Wenming was one of the best-known and most accomplished master metalworkers of the late Ming period. Gilt-metal pieces from his workshops were especially sought after by scholars and literati to embellish their desks. See R. Kerr, *Later Chinese Bronzes*, London, 1990, p.52. A similar gilt-bronze incense burner is illustrated in *Chinese Incense Burners: Collection of Steven Hung & Lindy Chern*, Taipei, 2000, p.168, no.143.

A related parcel-gilt bronze incense burner, Hu Wenming mark, 17th century, was sold at Sotheby's Hong Kong, 8 April 2014, lot 240.



9 *

A PARCEL-GILT BRONZE INCENSE BURNER

Wenming mark, late Ming Dynasty

Of cylindrical form supported on three bracket feet, finely cast in relief to the exterior with six sprigs highlighted with gilt, variously borne with peach, pomegranate, finger citron, grapes, lychee and orange, all reserved on a whorl-diaper ground below an incised floral band to the rim, fitted box.

8.2cm (3 1/4in) high (2).

£12,000 - 15,000

HK\$130,000 - 160,000

CNY110,000 - 140,000

明末 局部鑲金銅花果折枝紋三足壺式爐
「文明」金文鑄款

A related 'auspicious flowers' cylindrical incense burner, with Hu Wenming mark and dated to the 17th century, was sold at Sotheby's Hong Kong 8 April 2014, lot 236.

10 *

AN ARCHAISTIC BRONZE RITUAL FOOD VESSEL, GUI

17th century

Of archaistic form, raised on a hollow pedestal foot terminating in a flat foot rim, finely cast with stylised animals and taotie masks on a leiwen ground, divided by flanges on both sides, the vessel flanked by a pair of mythical beast-heads issuing loop handles with pendent tabs and decorated with C-scrolls.

24cm (9 1/2in) wide

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十七世紀 青銅仿古饕餮紋簋式爐

11 *

A GOLD-AND-SILVER-INLAID BRONZE POURING VESSEL, JUE

Shi Sou mark, late Ming Dynasty

The three awl-shaped feet with fine silver wire and gold inlay patterns supporting a globular belly, the body cast with a band of taotie masks highlighted with gold and separated by two vertical flanges, on one side a C-shaped mythical beast-head handle, the graceful spout decorated in silver with a phoenix-head and a key-fret border on the rim, Japanese box.

18.4cm (7 1/4in) high (2).

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

明末 銅錯金銀仿古饕餮紋爵
錯銀「石叟」金文款



Most pieces bearing the name Shi Sou ('Old man Shi') are bronzes inlaid with silver wire, dating to the late Ming period. Rose Kerr argued that 'Shi Sou may well have been the trade mark adopted by entrepreneur(s) who co-ordinated the work of a number of outworkers in the Jiangnan region during the late Ming period, ordering sets of items as trade demanded'. See R.Kerr, *Later Chinese Bronzes*, London, 1990, p.65. The present lot, with its archaic design, would have perfectly suited the demands of the late Ming literati who yearned for a return to the ancient golden age of the early Zhou dynasty.

A similar silver-inlaid bronze pouring vessel, with Shi Sou mark, but dated a little later to 17th/18th century, was sold at Christie's Hong Kong, 28 May 2014, lot 3532.



Property from the Cunliffe Collection
of Chinese Art

Cunliffe藏中國藝術珍品

Lots 12 - 38







Rolf, Lord Cunliffe (1899 - 1963)

The Cunliffe Collection: An English Moment in Chinese Connoisseurship

Bonhams is delighted to be offering a second group of fine ceramics and works of art from this famous old English collection. Formed by the second Lord Cunliffe over some two decades from his first purchase at Bluetts in November 1944, it recalls the 'third great period' of collecting Chinese ceramics in England during the 19th and 20th century.

Chinese manufactures, and the culture of China, appealed to the largely uninformed British public as early as 1844, when a huge 'Industrial' Exhibition at Hyde Park included large quantities of modern and old Chinese art objects (of very varying levels of quality). A series of eight catalogue imprints, totalling 125,000 copies sold out to the hundreds of thousands of visitors. This public response clearly demonstrated that the 19th century British fascination with imported 'things Chinese' had outlasted the strongly Neo-Classical taste prevalent during the later 18th century, when fanciful amusing Chinoiserie, and enticing 'Visions of Cathy' had largely lost their earlier appeal. As a result of this revival in enthusiasm for Chinese art during the Regency and early Victorian decades, a forgotten 'first' generation of Victorian-era enthusiasts emerged specifically collecting Chinese ceramics. Familiar with shiny, thinly potted brightly-painted Chinese ceramics since the early 17th century and endlessly attracted to different manifestations of 'Chinoiserie' design, these Victorian British collectors liked 'China' well before being introduced to the novel mysteries of Tang horses, Song Dynasty Ruyao or Ming enamels. The select high-society group included Aesthetic Movement artists and fashion setters like Whistler, Rossetti and Wilde, as well as more serious non-glitterati specialists like Murray Marks and George Salt- ing. Active in the mid-19th century, many suppliers and dealers were based, not as after the 1880s in elegant premises in Mayfair and St James's, but initially in the network of small Georgian terraces around Wardour Street in Soho, originally built for Huguenot settlers and now full of 'junk shops'.

From the late 1890s, a new taste emerged for archaeological and scholarly Chinese ceramics, many for the first time emerging from tombs and excavations. The distinguished Chinese art dealers Bluetts were among the earliest of a group of knowledgeable and

experienced London dealers, later to include John Sparks, Peter Boode and Spinks, who educated several generations of Western (mainly British) buyers in the connoisseurship of Tang sancai, Song monochromes, Imperial Qing porcelain and all the Works of Art which accompanied a well-rounded early collection; cloisonné enamel, archaic bronzes and of course jade carvings dating from the Neolithic period until the great decades of Qing Dynasty spinach and white jades from Khotan.

These Londoners, and a few Continental European specialists like C.T.Loo (unparalleled for his ability to source important early stone sculpture in China) were throughout the 20th century the greatest European dealers in Chinese ceramics. Many of them had academic expertise as good as most contemporaneous museum authorities. Relying in some cases on the information they derived from formal associations with Chinese dealers in Shanghai and Beijing, they were equally confident handling what we now accept are the 'classics' of Chinese ceramics: splendid Song and Ming monochromes, outstanding Ming coloured wares, and early archaeological pottery (when it was still little known but highly rated by Western scholars familiar with the unexciting European ceramics of similar early date). These early trade suppliers to new but enthusiastic buyers like Rolf Cunliffe had the benefit of access to cutting-edge academic knowledge in London. The great early ceramic specialists and authorities, from Brankston through Eumorfopoulos to David, moved seamlessly from museum openings, to OCS private dinners, to the basement at Bluetts. Happily, this close and mutually beneficial relationship in London continues (in a manner unequalled elsewhere in the Chinese collecting fraternity) between the UK's senior Museum experts, art dealers and auction house specialists.

The pre-eminent levels of stock, and active local client bases, that these London dealers and auctioneers enjoyed between about 1910-1960, began to end with the emergence of new, richer, equally well-informed private and trade buyers in Japan and Chinese-speaking Asia. The game was beginning to change significantly during the 1950's. By then, the early 20th century's first great English collectors had seen their collections pass into public ownership (Davis, Raphael); or be dispersed, often at auction (Clark, Sedgwick, Palmer). The two great Eumorfopoulos auctions in 1936 and 1940 mark the end of forming these spectacular early collection but there was still great scope for new English collectors, including the 2nd Baron Cunliffe, to buy regularly and easily.

They were often buying from older English collections, as the provenance footnotes in this catalogue clearly demonstrate. The radical novelty of collecting Chinese ceramics in the 1920s and 1930s was over. The corpus of key basic knowledge about the evolution of Chinese ceramics, stretching from the Neolithic yellow-clay painted jars made in Gansu Province to the spectacular Imperial porcelains commissioned in 18th century Jingdezhen, was established, though still incomplete. No longer were consignments arriving in London and Stockholm from sites at Changsha or excavated railway cuttings in Gansu Province, revealing entirely new categories of early ceramics over which specialists could pore. The ground rules for dating early ceramics over porcelains were in place, and transmitted to a wider public by the OCS (and other) exhibitions in London during the '30s and '40s, notably the unprecedented 1935 Royal Academy Loan Exhibition including masterpieces sent by the Chinese Government. As the present Lord Cunliffe wrote in 2002 when introducing Bonhams' first sale from this famous collection, this 'fun' element still remained a century later, in the 1950s. Easy supply, modest prices and a sense of fun encouraged his father to try to assemble an 'Imperial Yellow' dinner service incorporating only Ming-period saucer dishes! He gave up after buying about fifteen such dishes, when the price began to exceed £5 per dish....

Every collection is formed in its own cultural and social context. This Cunliffe Sale recreates those decades of utterly pleasurable collecting in England, when interesting material was abundant, competition between collectors amiable, and prices relatively static.

Bonhams would like to thank Dominic Jellinek for assistance in researching provenance and purchase information about items in the Collection.

Cunliffe藏中國藝術珍品

英倫傳承、瓷光華韻

邦瀚斯拍賣行將於次拍賣會再度呈獻英國著名藏家·Cunliffe勳爵二世所藏之瓷器及工藝珍品，承蒙支持，實屬榮幸。

此收藏始於1944年Cunliffe勳爵二世向倫敦著名古董商Bluett & Sons Ltd.購藏首件臻品，歷二十多年精挑細選，並窮半生精力蒐藏各方奇珍，方組成迄今所見此一顯貴收藏。鑒賞臻品之時，亦藉此懷緬十九及二十世紀期間英國民間研究及收藏中國陶瓷之風潮盛況。

早於1844年，當時仍對中國藝術及華夏文化所知甚少的英國民眾受於海德公園舉辦之大型工業博覽會感染，泛着一股追慕遠東文化之風潮。是次展覽展出眾多中國古今所製之工藝品，展品質素雖良莠不齊，但入場參觀人次仍成千上萬，遊人蜂擁而至。所印刷十二萬五千套、一套共八冊之特展圖錄更被參觀民眾搶購一空。此一空前盛況足以反映十九世紀期間，英國民間對中國本土事物之追崇，比十八世紀末始盛行之新古典主義藝術更有過之而無不及，從而亦令前此流行之「中國風」以及對遠東風情之幻想迷思逐漸褪色。

在此股於攝政時期至維多利亞初期間復現、追慕中國文化藝術的氛圍下，維多利亞時期熱衷研究遠東文化之民間人士開始蒐藏中國陶瓷文物，並逐漸成為收藏大家。早於接觸盛唐馬俑、北宋汝窯或明代色釉瓷之前，維多利亞時期陶瓷藏家對遠東人文風情之眷戀情懷多緣於十七世紀初始由中國傳入，釉色燦爛、胎身清薄剔透之中國外銷瓷器，以及帶中國風之歐洲仿製陶瓷。此批早期藏家多為當時英國社會上層名流，包括唯美主義藝術家及潮流先驅如Whistler、Rossetti及Wilde，以及其他較傳統低調的專業人士，如Murray Marks及George Salting等。

十九世紀中葉，倫敦古董商多活躍於蘇豪區華都街附近佈滿舊貨店的地區，於原為安置法國流亡的胡格諾派教徒所建之喬治亞式排屋店面經營，而並非1880年代往後般集中於倫敦梅費爾及聖詹姆士區等精華地段。

1890年代末，新一股收藏風氣開始崛起，並針對購藏具考古及學術研究價值之中國陶瓷，包括開始充斥市面，由古代墓葬出土之陶俑明器。當時在業內早已享負盛名的資深古董商如Bluetts，以及較後期開業的John Sparks、Peter Boode及Spinks等經驗豐富，知識淵博的同業皆曾指導、培育了數代西方藏家（以英國藏家為主）的鑒藏眼光，範圍涵蓋唐三彩、宋單色釉、清官窯瓷器，以至其他雜項工藝品：銅胎掐絲琺瑯、先秦青銅禮器及高古至清代玉雕等當年流行收藏的門類。

上述之倫敦商號，以及如盧芹齋先生等少數歐洲大陸之中國古董鑑定專家無疑為二十世紀成就最為非凡的歐洲古董商。他們當中多位學術造詣堪比同時期的博物館權威；而且透過與上海及北京同業就某些情況交流就教，增廣見聞，因此對鑒定當時市面流通的典型器型門類：如宋明單色釉、明代彩瓷、以及高古陶器皆頗具心得（當時專注研究早期歐洲陶瓷的西方學術界對同期中國陶器雖所知甚少，但仍大力推崇其精湛的工藝水平）。

這些新晉買家，如Rolf Cunliffe受惠於早期的倫敦古董商與他們分享當前的學術知識。當時知名的資深陶瓷鑒定專家、資深藏家以及業內權威人士，由Brankston、Eumorfopoulos以至大衛德爵士等則頻密出席博物館開幕典禮、東方陶瓷學會聚會晚宴、和參觀Bluetts的地下倉庫。此種交流模式鮮見於其他各地的藝術收藏圈子，為倫敦古董界獨有，並緊

密連繫博物館資深研究員、古董商及拍賣行專家，令各方裨益，相得益彰，此傳統亦有幸一直延續迄今。

由於市面貨源充裕，加上本土藏家活躍，客源充足，令1910至1960年間倫敦古董界呈現一片昇平境況：拍賣交投熱烈，古董商亦貨如輪轉，生意興隆。然而，隨著同樣知識豐富的亞洲買家，包括日本及大中華地區的富裕藏家及古董商開始崛起，令此風光不再。此一現象由1950年代開始顯現。至此，20世紀初的英國第一代偉大藏家之藏品多已捐贈公有機構（如Davis及Palmer），或是經過拍賣逐漸流散（如Clark、Sedgwick及Palmer）。1936年及1940年兩場重要的Eumorfopoulos拍賣專場正好標誌著英國早期收藏的沒落；然而此一現象亦同時創造難得機遇予新一代藏家，如Cunliffe勳爵二世等輕而易舉地蒐集陶瓷珍品，以此建立自己的收藏。

如本圖錄所述，第二代藏家之藏品大多來自老舊英國收藏，來源清晰。至此1920及30年代新興的收藏熱潮已告終結。而經多年反覆討論研究，業界對中國歷代陶瓷演化的基本資料編纂，對辨別新石器時代彩繪陶器以至十八世紀景德鎮官窯瓷器各時期不同風格特色，雖未臻完整，卻已然建立。此後由長沙或甘肅地區等考古出土的陪葬明器開始絕跡倫敦及斯德哥爾摩的市面，突顯了更需專家細察的其他早期陶瓷門類。有別於瓷器，此時業內人士對鑒別早期陶器之方法準則已趨成熟。1930及40年代所舉行的東方陶瓷學會及其他展覽，和1935年獲中國政府鼎力支持，史無前例將國寶級珍品借展的皇家藝術學院特展等場合皆讓業界得以與社會大眾交流分享，令一般普羅大眾對中國陶藝文化有更廣泛的認識。

正如現Cunliffe勳爵於2002年初次委託邦瀚斯拍賣行拍賣的部分家族珍藏時所述：搜羅尋寶，鑒別真贗，與同好秉燭夜談，交流知識的過程中所帶來的愉悅之情，歷經百年演化，於1950年代期間仍然存在。貨源充裕、價格相宜、加上購藏珍品帶來的無窮樂趣，充分鼓勵其父開展蒐集一整套明代御製黃釉敞口盤的目標。可惜適逢入藏十五件重器之時，同類器物已漸見稀罕，市價更溢至五英鎊以上，方不得留憾放棄。無疑，每一個私人收藏皆窮藏家數十餘載精力眼光蒐集而成，亦會反映當時獨特的文化潮流及社會背景。邦瀚斯拍賣行有幸推出Cunliffe藏中國藝術珍品，祈盼是次機會將昔日英國古董界熾熱的購藏氣氛重現眼前，重塑當年藏家互相切磋交流的良好氛圍，藉此懷緬英倫本土長遠流傳的東方藝術收藏傳統。

邦瀚斯拍賣行幸蒙Dominic Jellinek先生協助整理拍品來源及購藏資料，謹表謝忱。

**PROPERTY FROM THE CUNLIFFE COLLECTION
OF CHINESE ART**

CUNLIFFE藏中國藝術珍品

Lots 12 - 38

12

SEVEN METALWORK PIECES AND A BONE CICADA

Warring States Period/Han Dynasty

Comprising two bronze belt hooks, daigu, one cast as a sinuous dragon motif, with gilt and inlaid with turquoise beads, the other as a clambering chilong with bifurcated tail and a circular knob, 17cm (6 7/8in) and 21.5cm (8 1/2in) long; a pair of gourd-shaped chariot fittings, probably axle caps, decorated with swirling and geometric designs, each 7.8cm (3 1/8in) high; three finials respectively shaped as a hollow porcupine, hare and duck, the largest 4.5cm (1 7/8in) high; and a bone cicada with bulging, circular eyes and folded wings, 5.7cm (2 2/8in) wide. (8).

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

戰國/漢 高古鐵器一組七件及骨雕蟬

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
The Cunliffe Collection, no.A65 (a pair of chariot fittings), and thence by descent

Exhibited, Published and Illustrated:

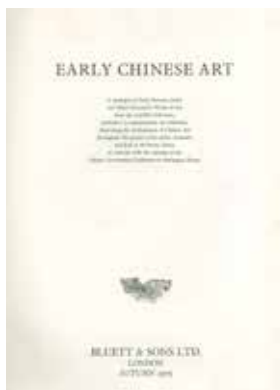
Bluett & Sons Ltd., London, Early Chinese Art, 27 September - 19 October 1973, no.16 (no.A65)

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

Cunliffe收藏，藏品編號A65(青銅飾件一對)，並由後人保存迄今

展覽、出版及收錄：

1973年9月27至10月19日期間於倫敦古董商Bluett & Sons Ltd. 「中國早期藝術(Early Chinese Art)」特展展出，展品編號16 (no.A65)





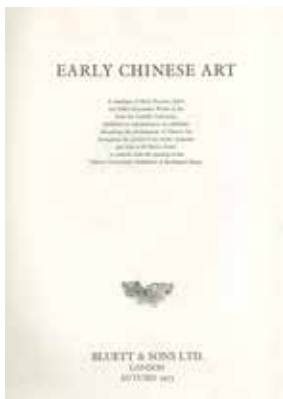


Fig. 1



Image after *Xiqing Gujian*



Fig. 2

13

A RARE SILVER-INLAID BRONZE 'CHAMPION' VASE

Song/Ming Dynasty

The two tubular pedestal vases flanking an eagle standing with extended wings outstretched across both vases, standing on the head of a bear with outstretched limbs, its hindquarters and bifurcated tail protruding at the bottom on the reverse below a handle in the form of a chilong joining the vases, all inlaid in silver with archaic scrolls and interlocking chilong.

9.3cm (3 6/8in) high

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

宋/明 銅錯銀仿古夔龍紋雙聯英雄瓶

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
 Acquired from Theodore Culy by Bluett & Sons Ltd., London, 28 November 1960
 Acquired from Bluett & Sons Ltd., London, 30 November 1960
 The Cunliffe Collection, no.B11, and thence by descent

Exhibited, Published and Illustrated:

Bluett & Sons Ltd., London, *Early Chinese Art*, 27 September - 19 October 1973, no.21 (see fig.1)

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

於1960年11月30日購自倫敦古董商Bluett & Sons Ltd.

Cunliffe收藏，藏品編號B11，並由後人保存迄今

展覽、出版及收錄：

1973年9月27至10月19日期間於倫敦古董商Bluett & Sons Ltd. 「中國早期藝術(Early Chinese Art)」特展展出，展品編號21

Inspired by archaic bronze vessels produced during the Western Han period, this vase encapsulates a highly auspicious symbolism conveyed by the combination of eagle, ying and bear, xiong, which form the rebus for 'champion and hero'. The inlaid decoration, clearly derived from the archaic bronzes of the Warring States period, creates a demonstrable link to the revered Chinese past.

A related 'champion' vase, dated to the Song dynasty, is illustrated by P.Moss and G.Hawthorn, *The Second Bronze Age. Later Chinese Metalwork*, London, 1991, no.35. Another example, bequeathed to the Victoria and Albert Museum as part of the Salting Bequest, is illustrated by R.Kerr, *Later Chinese Bronzes* London, 1990, no.57 (see fig.2).

See also a related larger bronze 'champion' vase sold at Sotheby's Hong Kong, 8 October 2014, lot 3328.





14

FIVE ARCHAIC JADE PLAQUES

Shang and Zhou Dynasties

Comprising a mottled pale whitish-green fish with a long dorsal fin and a shorter side fin, lightly incised with lines, no.JA67, 9.5cm (3 7/8in) long; another smaller black jade fish similarly craved, no.JA24, 8.7cm (3 3/8in) long; two birds carved from a pale even and olive-brown translucent stone, no.JA52, 3.4cm (1 5/8in) wide and no.JA55, 7.5cm (2 7/8in) wide; together with a pale green stone figure of a crouching tiger (JA69), 5.8cm (2 2/8in) wide. (5).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

商及周 高古玉飾件 一組五件

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
 Acquired from Sydney Moss Ltd., London in 1947 (no.JA24)
 Acquired from Rocca by Bluett & Sons Ltd., London on 27 October 1949 (no.JA67)
 Acquired from Bluett & Sons Ltd., London on 29 September 1949 (no.JA67)
 Acquired from Michou by Bluett & Sons Ltd., London in 1949 (no.JA55)
 Acquired from Bluett & Sons Ltd., London on 19 February 1949 (no.JA55)
 Sotheby's London, 3 April 1941, lot 209 (no.JA52)
 Acquired through John Sparks Ltd., London in June 1948 (no.JA52)
 Acquired from T.Y. King by Bluett & Sons on 21 February 1950 (no.JA69)
 Acquired from Bluett & Sons Ltd., London on 22 February 1950 (no.JA69)
 The Cunliffe Collection, and thence by descent

Exhibited: Ashmolean Museum, Oxford, 1962-2002 (no.JA67)
 Ashmolean Museum, Oxford, 1962-2002 (no.JA55)
 Bradford, *Chinese Art*, 1932, no.87 (no.JA52)
 Manchester City Art Gallery, *Chinese Exhibition*, 1936, no.93 (no.JA52)
 Ashmolean Museum, Oxford, 1962-2002 (no.JA69)

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

於1947年購自倫敦古董商Sydney Moss Ltd.(no.JA24)
 於1949年9月29日購自倫敦古董商Bluett & Sons Ltd.(no.JA67)
 於1949年2月19日購自倫敦古董商Bluett & Sons Ltd.(no.JA55)
 1941年4月3日於倫敦蘇富比拍賣，拍品209號(no.JA52)
 於1948年6月購自倫敦古董商John Sparks Ltd.(no.JA52)
 於1950年2月22日購自倫敦古董商Bluett & Sons Ltd.(no.JA69)
 Cunliffe收藏，並由後人保存迄今

展覽：
 於1962至2002年間於牛津阿什莫林博物館展出 (no.JA67, no.JA55, no.JA69)
 1932於布拉德福德展出，展品(no.JA52)
 1936年於曼徹斯特市立藝廊「Chinese Exhibition (中國藝術)」特展展出，展品93號(no.JA52)



15
A RARE POTTERY 'GEESE' SEAL PASTE BOX AND COVER

Song Dynasty

Delicately modelled as pair of recumbent geese with sinuous neck, head turned backward and wings tightly tucked on either side of their elegant body, finely framed by detailed plumes, the base incised with an archaistic inscription.

4cm (1 1/2in) wide

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

宋 陶胎鴛鴦式小印盒



15

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
 The Cunliffe Collection, no.JA93, and thence by descent

Exhibited and Published:

Oriental Ceramic Society, *The Arts of the Sung Dynasty*, London, 16 June - 23 July 1960, no.251

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)
 Cunliffe收藏，藏品編號JA93，並由後人保存迄今

展覽及出版：

1960年6月16日至7月23日於倫敦東方陶瓷學會「The Arts of the Sung Dynasty(宋代藝術)」特展展出，展品251號

16

A BLACK STONE FIGURE OF A LION

Tang Dynasty

Boldly carved sitting on its hind legs, its forepaws supporting the strong body, the ferocious expression defined by an open mouth with bared fangs and lolling tongue, the mane arranged in curls.

19cm (7 1/2in) high

£2,000 - 3,000

HK\$22,000 - 33,000 CNY18,000 - 28,000

唐 石雕瑞獅坐像

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
 Acquired from Galinsky by Bluett & Sons Ltd., London, 3 July 1958
 Acquired from Bluett & Sons Ltd., London, 9 July 1958
 The Cunliffe Collection, no.NN2, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)
 於1958年7月9日購自倫敦古董商Bluett & Sons Ltd.
 Cunliffe收藏，藏品編號NN2，並由後人保存迄今



16

17

A SET OF SIX VERY PALE GREEN JADE WINE CUPS

18th/19th century

Each with tapering sides rising from a short foot to a slightly-everted rim, smoothly carved entirely plain, the semi-translucent stone of very pale green tone with cloudy inclusions, stands.

Each 5.6cm (2 1/4in) diam. (12).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八/十九世紀 青白玉素杯 一組六件

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
The Cunliffe Collection, no.JC30-35, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

Cunliffe收藏，藏品編號JC30至35，並由後人保存迄今





18

A GREY POTTERY FIGURE OF A THREE-HORNED MYTHICAL BEAST

Han Dynasty

The stocky beast moulded in mid stride, its bovine head lowered, modelled with three flame-like spikes issuing from the neck and flattened bosses along the spine, its long tapered tail curved upward. 28cm (11in) long

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

漢 陶胎鎮墓獸

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
 Acquired from William H. Wolff by Bluett & Sons Ltd., London, 3 June 1957
 Acquired from Bluett & Sons Ltd., London, 4 June 1957
 The Cunliffe Collection, no.PH12, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)
 於1957年6月4日購自倫敦古董商Bluett & Sons Ltd.
 Cunliffe收藏，藏品編號PH12，並由後人保存迄今

This fierce-looking animal was interred in Han dynasty tombs and probably deemed to ward off the evil spirits from the afterlife of the tomb occupant. This animal may be one of the fantastic animals described in the *Book of Later Han*, 後漢書, compiled in the fifth century, as creatures providing contacts with the spirit world, heralding in good fortune, keeping evil at bay, or appearing when auspicious events were about to occur.

A similar creature included in the Schloss Collection, is illustrated in *Ancient Chinese Sculpture - Han through Tang*, 1977, vol. 1, pl. 18. another example in the Metropolitan Museum of Art is illustrated by S.Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p.57, no. 50.

A POTTERY FIGURE OF A FEMALE DANCER

Tang Dynasty

The slender figure wearing a tight high-waisted robe with out-flaring shoulder projections and long sleeves falling to her knees above a long skirt with billowing streamers and upturned, ruyi shoes, the hair fashionably arranged in a high chignon and surrounded by an elaborate headdress, holding a round implement wrapped within with strings or ribbons, with traces of polychrome pigments.

43.3cm (17 1/8in) high



£8,000 - 10,000

HK\$88,000 - 110,000

CNY73,000 - 92,000

唐 陶胎彩繪女舞俑

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
The Cunliffe Collection, no.PT28, and thence by descent

Exhibited and Published:

Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, London, 25 February - 30 March 1955, no.30

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，
Rolf Cunliffe勳爵 (1899-1963)
Cunliffe收藏，藏品編號PT28，並由後人保存迄今

展覽及出版：

1955年2月25日至3月30日於倫敦東方陶瓷學會
「The Arts of the T'ang Dynasty(唐代藝術)」特展展出，展品30號

Pottery figures, such as the present one, were incorporated within a complex of furnishing that presented the deceased with a miniaturised universe where they were deemed to continue their after life existence. Underground chambered tombs were thus constructed for the highest ranking members of the Tang society and decorated in a way that suggested a courtly compound consisting of sumptuous halls and luxuriant gardens. Providing the dead with the necessities they needed in their afterlife was viewed as a way to prompt their benign conduct towards their living offspring. Gracious figures of servants, courtiers, musicians, ladies engaging in leisurely pursuits and female dancers, thus complemented the colourful frescoes, depicting the frivolous moments of daily life that reflected the prosperity of the time. For references, see J.Rawson, 'Changes in the representation of life and the afterlife as illustrated by the content of tombs of the T'ang and Song period', in Smith, M.K.H.(ed.), *Arts of the Sung and Yuan*, New York, 1996, pp.23-43.

Compare a related pottery figurine of lady, dated late 7th century - early 8th century, modelled with similar oval face, tight waist and slender legs, in the collection of Robert Rousset, no.MA4724, illustrated in *Compagnons d'éternité*, Paris, 1997, p.173, and another in the Metropolitan Museum, New York, no.1978.345.



20

A PAINTED POTTERY FIGURE OF A FEMALE DANCER

Tang Dynasty

The graceful figure wearing a long-sleeved surcoat belted above the waist and cloud-shaped slippers, the head turned to one side and hair pulled up into two topknots, depicted in animated pose, gracefully stepping forward with one arm raised and the other resting upon her knee.

25.4cm (10in) high

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

唐 陶胎彩繪女舞俑

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from Buschgens, 13 November 1952
Acquired from Bluett & Sons Ltd., London, 18 December 1953
The Cunliffe Collection, no.PT88, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963) 於1953年12月18日購自倫敦古董商 Bluett & Sons Ltd. Cunliffe收藏，藏品編號PT88，並由後人保存迄今



A PAINTED POTTERY FIGURE OF A MUSICIAN

Tang Dynasty

The well-modelled figure wearing a long belted robe with flaring sleeves and loose trousers, vividly depicted with his head and body gently leaning towards the left, both legs bent, the right arm partially raised and the left hand closed as if strumming a pipa, the face with a serene expression and hair gathered in a high knot, with traces of gilding and polychrome pigments.
26.1cm (10 1/4in) high

£5,000 - 8,000**HK\$55,000 - 88,000 CNY46,000 - 73,000**

唐 陶胎彩繪樂師俑

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
C.W. Moller Collection
Sotheby's London, 13 December 1946, lot 27
Acquired from Bluett & Sons Ltd., London, 11 January 1947
The Cunliffe Collection, no.PH8,
and thence by descent

Exhibited and Published:

Oriental Ceramic Society, *Two Thousand Years of Chinese Ceramic Figures*, London, 8 April - 21 June 1947, no.36
Oriental Ceramic Society, *Pre-T'ang Wares*, London, 29 April - 10 June 1953, no.102

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵(1899-1963)
C.W.Moller先生舊藏
1946年12月13日於倫敦蘇富比拍賣，拍品27號
於1947年1月11日購自倫敦古董商Bluett & Sons Ltd.
Cunliffe收藏，藏品編號PH8，並由後人保存迄今

展覽及出版：

1947年4月8日至6月21日於倫敦東方陶瓷學會「Two Thousand Years of Chinese Ceramic Figures(中國陶瓷俑偶二千年)」特展展出，展品36號
1953年4月29日至6月10日於倫敦東方陶瓷學會「先唐器物(Pre-T'ang Wares)」特展展出，展品102號

Music was extremely popular in the Tang dynasty. Institutions were set up to oversee the training and performances of music and dances in the Imperial court such as the Great Music Bureau and the Drums and Pipes Bureau. Tang court music was mainly based on the tuning of the Kuchean lute and drum and thousands of musicians housed within the walls of the Imperial Palace were trained to perform orchestral pieces drawing from Central Asian influences. For reference, see L. Picken, *Music from the Tang Court*, Cambridge, 1985.

Related examples of Tang musicians are illustrated by R. Krahl, *Collection Julius Eberhardt, Early Chinese Art*, Hong Kong, 1999, pl. 125 and in Galerie Lafayette, *Les Tresors de la Dynastie Tang*, Paris, 1993, cat. no. 6.





22

22

A SANCAI-GLAZED DUCK WATER DROPPER

Tang Dynasty

Naturalistically modelled, the layered feathers of the broad wings delineated with rows of curls, tapering towards the upturned tail, glazed in bands of blue, amber and cream.

4.5cm (1 3/4in) high

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

唐 三彩鴛鴦式水注

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
The Cunliffe Collection, no.PT22, and thence by descent

Exhibited and Published:

Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, London, 25 February - 30 March 1955, no.294

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

Cunliffe收藏，藏品編號PT22，並由後人保存迄今

展覽及出版：

1955年2月25日至3月30日於倫敦東方陶瓷學會「The Arts of the T'ang Dynasty(唐代藝術)」特展展出，展品294號



23

23

A GREEN-GLAZED LOBED VASE

9th/10th century

The body moulded with eight lobed petals rising from a slightly splayed foot to a flared mouth rim, covered overall with a rich leaf-green glaze pooling to a darker colour in the recesses, the base unglazed to expose the buff ware.

21cm (8 2/8in) high

£1,500 - 2,000

HK\$16,000 - 22,000

CNY14,000 - 18,000

九/十世紀 綠釉花口瓶

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from Walter Burchard by Bluett & Sons Ltd., London, 8 March 1944

Acquired from Bluett & Sons Ltd., London by F. Howard Paget, 13 March 1944

Acquired from the Estate of F.Howard Paget by Bluett & Sons Ltd., London, 1 October 1945

Acquired from Bluett & Sons Ltd., London, 10 October 1945

The Cunliffe Collection, no.PT13, and thence by descent

Exhibited, Published and Illustrated:

Oriental Ceramic Society, *Wares of the T'ang Dynasty*, London, 27 April - 8 June 1949, no.149

Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, London, 25 February - 30 March 1955, no.152

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

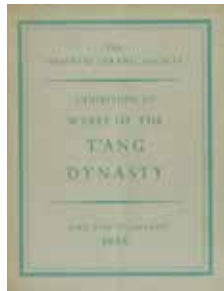
於1945年10月10日購自倫敦古董商Bluett & Sons Ltd.

Cunliffe收藏，藏品編號PT13，並由後人保存迄今

展覽、出版及收錄：

1949年4月27日至6月9日於倫敦東方陶瓷學會「Wares of the T'ang Dynasty(唐代器物)」特展展出，展品149號

1955年2月25日至3月30日於倫敦東方陶瓷學會「The Arts of the T'ang Dynasty(唐代藝術)」特展展出，展品152號



**A RARE BLUE AND SANCAI-GLAZED
POTTERY JAR**

Tang Dynasty

Of globular form, supported on a short spreading foot and surmounted by a short waisted neck and rolled lip, boldly decorated around the exterior with wide olive-green bands centred by rows of resist dots bordered in amber and blue and separated by narrow vertical rows of resist-glazed small white dots, the glaze topping above the foot in an undulating line to reveal the pinkish-buff body, the neck and rim amber-glazed.

18.3cm (8 1/8in) high

£8,000 - 12,000

HK\$88,000 - 130,000 CNY73,000 - 110,000

唐 藍釉三彩罐

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
The Cunliffe Collection, no.PT23, and thence by descent

Exhibited and Published:

Oriental Ceramic Society, *Wares of the T'ang Dynasty*, London, 27 April - 8 June 1949, no.26

Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, London, 25 February - 30 March 1955, no.98

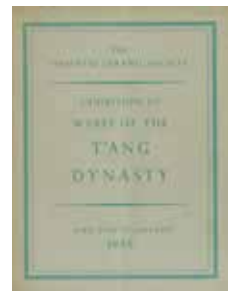
來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)
Cunliffe收藏，藏品編號PT13，並由後人保存迄今

展覽及出版：

1949年4月27日至6月8日於倫敦東方陶瓷學會「Wares of the T'ang Dynasty(唐代器物)」特展展出，展品26號

1955年2月25日至3月30日於倫敦東方陶瓷學會「The Arts of the T'ang Dynasty(唐代藝術)」特展展出，展品98號

Compare with a very similar Tang dynasty sancai-glazed jar illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, pp.222-223, pl.205. Another is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.31.





25

A JIZHOU BROWN-GLAZED CONICAL BOWL

Southern Song Dynasty

The interior with a dark brown glaze freely decorated with an abstract design of orchids in a light buff glaze, the exterior entirely plain and under a dark brown glaze falling short of the knife-cut edge to the low foot.

13.8cm (5 3/8in) diam.

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

南宋 吉州窯褐釉盃

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from John Sparks Ltd., London
The Cunliffe Collection, no.T5, and thence by descent

Exhibited and Published:

Oriental Ceramic Society, *Sung Dynasty Wares: Chun and Brown Glazes*, London, 1-31 May 1952, no.182

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

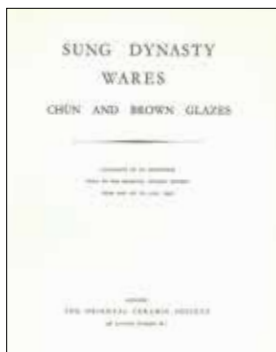
購自倫敦古董商John Sparks Ltd.

Cunliffe收藏，藏品編號T5，並由後人保存迄今

展覽及出版：

1952年5月1日至31日於倫敦東方陶瓷學會「Sung Dynasty Wares: Chun and Brown Glazes(宋代器物：鈞釉及褐釉陶瓷)」特展展出，展品182號

For a very similar example, attributed to the Jian kilns at Yonghe, Jiangxi province and dated to the Southern Song/Yuan period, see R.Mowry, *Hare's Fur, Tortoiseshell and Partridge Feathers: Chinese Brown and Black Glazed Ceramics, 400-1400*, Harvard University Art Museums, 1996, no.95; and for another attributed to the Jizhou kilns in Jiangxi province and dated to the 12th/13th century, see H.Li, *Chinese Ceramics: The New Standard Guide*, London, 1996, p.164, no.301. Compare also with a similar bowl in the Victoria and Albert Museum, illustrated by M.Medley, *Yuan Porcelain & Stoneware*, London, 1974, pl.118a. For a bowl of similar type, but decorated with plum sprays, see G.Baochang, *Selection of Plates of Porcelain Wares Collected by Jin Ming*, 1993, no.18, p.48, where the author makes an interesting note on the characteristics and composition of traditional Chinese painting, which makes good use of empty space, and the ability of the Jizhou craftsmen to transfer this imagery to porcelain with great artistic effect.





26

A JIZHOU RESIST-DECORATED BOWL

Southern Song Dynasty

The interior with papercut decoration of densely-patterned floral sprays reserved in dark brown on a variegated buff ground, the exterior with a dark brown glaze falling short of the unglazed footring.
11.5cm (4 1/2in) diam.

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

南宋 吉州窯剪紙貼花紋盃

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from C.W.Wright by Bluett & Sons Ltd., London, 14 February 1951
Acquired from Bluett & Sons Ltd., London, 16 February 1951
The Cunliffe Collection, no.T38, and thence by descent

Exhibited:

Musee Cernuschi, Paris, Autumn 1956, no.120/121

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)
於1951年2月16日購自倫敦古董商Bluett & Sons Ltd.
Cunliffe收藏，藏品編號T38，並由後人保存迄今

展覽：

1956年秋於巴黎賽努奇亞洲藝術博物館展出，展品編號120/121

27

A HENAN RUSSET-SPLASHED BROWN-GLAZED BOWL

Jin Dynasty

The bowl with rounded sides rising to an inverted rim, the interior covered with a rich lustrous black glaze enriched with streaked patches of caramel-brown, the exterior with a narrow band of glazing ending irregularly to expose the pale stoneware body above the straight-cut foot.

14.3cm (5 5/8in) diam.

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

金 吉州窯黑釉褐斑盃

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge

Acquired from Captain E.H. Villiers by Bluett & Sons Ltd.,
14 October 1947

Acquired from Bluett & Sons Ltd., London, 16 October 1947
The Cunliffe Collection, no.T24, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵
(1899-1963)

於1947年購自倫敦古董商Bluett & Sons Ltd.

Cunliffe收藏，藏品編號T24，並由後人保存迄今





28

A HENAN RUSSET-PAINTED BLACK-GLAZED JAR, GUAN

Jin/Yuan Dynasty

The large ovoid vessel rising from a small circular foot to a bulging belly, rounded shoulders and short lip, the globular body freely painted in broad russet strokes with four abstractly rendered birds in flight, all reserved on a rich lustrous black glaze.

17cm (6 3/4in) high

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

金/元 黑釉鐵鏽彩三鳳紋酒罐

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from Dunt King by Bluett & Sons Ltd., London, 11 July 1951
Acquired from Bluett & Sons Ltd., London, 2 August 1951
The Cunliffe Collection, no.ZC13, and thence by descent

Exhibited and Published:

Mostra D'arte Cinese, Venice, 1954, no.505
Oriental Ceramic Society, *The Arts of the Sung Dynasty*, London, 1960, no.75

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

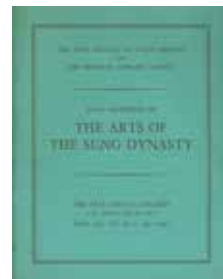
於1951年8月2日購自倫敦古董商Bluett & Sons Ltd. Cunliffe收藏，藏品編號ZC13，並由後人保存迄今

展覽及出版：

1954年於威尼斯「Mostra D'arte Cinese(中國藝術)」特展展出，展品505號

1960年於倫敦東方陶瓷學會「Arts of the Sung Dynasty(宋代藝術)」特展展出，展品75號

Compare with a similarly shaped ovoid jar with related decoration of stylised birds in flight, dated to the Jin Dynasty, illustrated by R.D.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black Glazed Ceramics, 400-1400*, Harvard University Art Museums, 1996, pp.163-164, no.54.





29

A HENAN OLIVE-GLAZED OVIFORM WINE JAR

Jin/Yuan Dynasty

The exterior covered with a rich dark glossy olive glaze, painted around the broad body in a darker iron-brown with long curling leafy sprays of peony, the short neck with a raised central rib.

21.5cm (8 1/2in) high

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

金/元 橄欖綠釉花紋罐

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from Perret-Vibert, Paris by Bluett & Sons Ltd., London, 10 April 1949
Acquired from Bluett & Sons Ltd., London by Dennis Barnham, 6 May 1949
Acquired from Dennis Barnham by Bluett & Sons Ltd., London, 22 December 1949
Acquired from Bluett & Sons Ltd., London by Rupert A. Willis, 28 December 1949
Acquired from Rupert A. Willis by Bluett & Sons Ltd., London, 27 August 1954
Acquired from Bluett & Sons Ltd. London, 14 September 1954
The Cunliffe Collection, no.ZC16, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

於1954年9月14日購自倫敦古董商Bluett & Sons Ltd.

Cunliffe收藏，藏品編號ZC16，並由後人保存迄今

Compare with a similar olive-glazed jar dated to the Jin/Yuan dynasty, formerly in the Falk Collection, which was sold at Christie's New York, 20 September 2001, lot 86. See also a related oviform jar, with stylised chrysanthemum sprays, illustrated by R.D.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black Glazed Ceramics, 400-1400*, Harvard, 1996, pp.165-166, no.55.

**A FINE HENAN BLACK-GLAZED PEAR-SHAPED VASE,
YUHUICHUN PING**

Jin Dynasty

Of broad pear shape rising from a low foot to a waisted neck and flared rim, covered overall with a lustrous brownish-black glaze speckled with rust-brown and two stylised birds in flight boldly painted in caramel-brown.

28cm (11in) high

£10,000 - 12,000

HK\$110,000 - 130,000

CNY92,000 - 110,000

金 黑釉鐵鏽斑玉壺春瓶

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Dennis Haworth Collection

Acquired from Dennis Haworth by Bluett & Sons Ltd., London, 25 May 1949

Acquired from Bluett & Sons Ltd., London, 29 June 1949

The Cunliffe Collection, no.ZC10, and thence by descent

Exhibited and Published:

Manchester City Art Gallery, *Chinese Art Exhibition*, Manchester, 3 April - 16 May 1936, no. 245

Oriental Ceramic Society, *Sung Dynasty Wares: Ting, Ying Ch'ing and Tz'u Chou*, London, 9 November - 17 December 1949, no.151

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

於1949年6月29日購自倫敦古董商Bluett & Sons Ltd.

Cunliffe收藏，藏品編號ZC10，並由後人保存迄今

展覽及出版：

1936年4月3日至5月16日於曼徹斯特市立藝廊「Chinese Art Exhibition(中國藝術)」特展展出，展品245號

1949年11月9日至12月17日於倫敦東方陶瓷學會「Sung Dynasty Wares: Ting, Ying Ch'ing and Tz'u Chou(宋代器物：定窯、影青及磁州陶瓷)」特展展出，展品151號

A similar brown painted pear-shaped vase in the British Museum is illustrated by M.Medley, *Yuan Porcelain & Stoneware*, London, 1973, pl.109a. Compare also with a related pear-shaped bottle vase with decorations of stylised birds in flight, illustrated by R.D.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black Glazed Ceramics, 400-1400*, Harvard University Art Museums, 1996, pp.159-161, no.52. For a further example of similar decoration of birds in flight from the Jin Dynasty, but on a globular jar, see *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, New Orleans Museum of Art, 2000, pp.110-111, no.40.



Chinese Exhibition
Manchester, 1935
ART FAUCET
6702





31

A DINGYAO MOULDED SAUCER DISH

Jin Dynasty

The interior finely moulded in the centre with a pair of geese and a turtle amidst bamboo issuing from rockwork and a two-character inscription *qi shou*, encircled by a chrysanthemum petal band at the gently curved well, the exterior entirely plain, all covered in a milky-white glaze, the rim unglazed.

14.5cm (5 5/8in) diam.

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

金定窯印龜鶴齊壽小盤

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from H.R.N.Norton in 1946
The Cunliffe Collection, no.TT16, and thence by descent

Exhibited:

National Museum of Wales, 1991-2002, no.NMWA(L)780

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

於1946年購自英國私人藏家H.R.N.Norton先生
Cunliffe收藏，藏品TT16，並由後人保存迄今

展覽：

1991至2002年期間於威爾斯國立博物館展出，展品編號NMWA(L)780

The two characters moulded in the centre are *qi shou* '齊壽' which may be translated as 'all with longevity'.

For two similar examples, see J.Wirgin, *Sung Ceramic Designs*, pls.102a and 101a; for another example dated to the Jin Dynasty and from the National Museum, Tokyo, see M.Tregear, *Song Ceramics*, New York, 1982, no.68, p.69.

A JUNYAO LAVENDER-GLAZED BOWL

Jin/Yuan Dynasty

The gently curved shallow sides rising to a short everted rim, covered overall with a thick slightly crackled light lavender-blue glaze thinning at the rim to a characteristic buff tone and globules pooling irregularly to the underside.

18.5cm (7 1/4in) diam.

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

金/元 鈞窯天藍釉大盃

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge

Acquired from Sir Ernest Debenham by Bluett & Sons Ltd. London,

17 July 1946

Acquired from Bluett & Sons Ltd., London, 18 July 1946

The Cunliffe Collection, no.CY8, and thence by descent

Exhibited:

National Museum of Wales, 1991-2002, no.NMWA(L)763

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

於1946年7月18日購自倫敦古董商Bluett & Sons Ltd.

Cunliffe收藏，藏品編號CY8，並由後人保存迄今

展覽：

1991至2002年期間於威爾斯國立博物館展出，展品編號NMWA(L)763

Compare with a similar bowl, also dated to the Jin/Yuan dynasty and described as a brush-washer, illustrated by Yu Pei-Chin, *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999, no.50.



33

A LONGQUAN CELADON WARMING BOWL, ZHUGE WAN

Early Ming Dynasty

The thickly potted body freely carved to the centre of the shallow interior with a floral roundel encircled by a trellis and flower head band below the flattened rim, the exterior with stylised peony and ruyi scrolls, all covered with a pale celadon glaze save for the pierced foot burnt orange in firing.

15.5cm (5 7/8in) diam.

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

明初 龍泉青釉刻花纏枝紋供碗

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge. Acquired from John Sparks Ltd., London in May 1959. The Cunliffe Collection, no.PM132, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963) 於1959年5月購自倫敦古董商John Sparks Ltd. Cunliffe收藏，藏品編號PM132，並由後人保存迄今



33

34

TWO THAI SAWANKHALOK CELADON-GLAZED JARS

15th century

Of globular form, the broad shoulders set with two lug handles below the short everted neck and bulbous mouth, carved with bands of lotus leaves divided by encircling lines.

The larger 16.5cm (6 1/2in) high (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十五世紀 暹羅宋加洛青瓷條紋雙繫罐 一組兩件

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge, and thence by descent. Peter Boode, London (label) (no.QP12); Sothebys London, 24 January 1947, lot 228 (no.QP4). Acquired from Bluett & Sons Ltd., London, 18 March 1947 (no.QP4)

Exhibited and Published:

Oriental Ceramic Society, *Exhibition of Celadon Wares*, London, 20 October - 20 December 1947, no.115 (no.QP4)

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963) 倫敦古董商Peter Boode (標籤) (no.QP12); 1947年1月24日於倫敦蘇富比拍賣，拍品228號 於1947年3月18日購自倫敦古董商Bluett & Sons Ltd.(no.QP4) Cunliffe收藏，藏品編號QP12及QP4，並由後人保存迄今

展覽及出版：

1947年10月20至12月20日出展於倫敦東方陶瓷學會「Exhibition of Celadon Wares(青釉陶瓷)」特展，展品編號115(no.QP4)



34







35

35

A COPPER-RED PETAL-MOULDED BOWL

Yongzheng

Well potted, finely moulded with two registers of petal panels, incised with thin lines and rising from the foot corresponding to the lobed rim, painted around the exterior with two deer, a leafy branch of peaches and two bats.

20.3cm (7 7/8in) diam.

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

清雍正 鑿紅福祿壽瓣口盃

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
The Cunliffe Collection, no.PC5, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)
Cunliffe收藏，藏品編號PC5，並由後人保存迄今

36

A RARE YELLOW-GLAZED SAUCER DISH

Wanli six-character mark and of the period

The shallow rounded sides rising from a short tapering foot to the flaring rim, covered overall with a speckled lemon-yellow glaze, the base glazed white.

18.5cm (7 1/4in) diam.

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

明萬曆 黃釉敞口盤
青花「大明萬曆年製」楷書款

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from John Sparks Ltd., London, June 1959
The Cunliffe Collection, no.PM133, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)
於1959年6月購自倫敦古董商John Sparks Ltd.
Cunliffe收藏，藏品編號PM133，並由後人保存迄今



A RARE UNDERGLAZE-BLUE YELLOW-GROUND 'GARDENIA' SAUCER DISH

Zhengde six-character mark and of the period

With shallow rounded sides, freely painted in shaded tones of cobalt blue reserved on a rich yellow ground, the interior with a central medallion depicting a single leafy branch bearing two five-petalled gardenia blooms and a bud emerging from the top, encircled on the cavetto by fruiting branches of pomegranate, grape, peach and a beribboned lotus bouquet, all between double line borders, the underside with a continuous scroll of blooming peonies between double lines at the rim and foot, the recessed base with a six-character reign mark within a double circle.

19.8cm (7 7/8in) diam.

£20,000 - 25,000

HK\$220,000 - 270,000

CNY180,000 - 230,000

明正德 黃地青花折枝花果紋盤
青花「大明正德年製」楷書款

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
Acquired from Peter Boode, London, 22 May 1947
The Cunliffe Collection, no.PM76, and thence by descent

Exhibited:

The Fitzwilliam Museum, Cambridge, 1950-1956

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

於1947年7月18日購自倫敦古董商Peter Boode
Cunliffe收藏，藏品PM76號，並由後人保存迄今

展覽：

1950至1956年7月期間於劍橋菲茨威廉博物館展出

Dishes depicting gardenia designs in cobalt blue on a yellow ground were produced from the Xuande through to the Jiajing reigns. Examples dating to the Zhengde period, however, are very rare. Highly regarded for its auspicious symbolism underscoring wishes for honour and happiness, the gardenia is combined with peaches and grapes; both symbolic of longevity, lotus and pomegranate, conveying the wish for fertility; and peonies, symbolic for wealth and happiness.

A closely related dish is illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red*, Hong Kong, 2000, pl.23. Another is included in the collection of the Metropolitan Museum of Art, New York, accession no. 19.28.10; see also from the Percival David Collection of Chinese Art, illustrated in *Oriental Ceramics. The World's Great Collections*, New York, 1983, vol. 5, pl. 187; another was included in the exhibition, *Born of Earth and Fire, Chinese Ceramics from the Scheinman Collection*, The Baltimore Museum of Art, 1992, no.81; one is illustrated by R.Krahl, *Chinese Ceramics From The Meiyintang Collection*, London, 1994, vol.2, no.681. A similar dish was sold at Christie's Hong Kong, 28 November 2012, lot 2209.



Image courtesy of the Palace Museum, Beijing

大明正
德年製





38

A VERY RARE BLUE AND WHITE 'LOTUS' BOWL, LIANZI WAN

Yongle

The deep sides rising from a slightly tapered foot, the exterior finely painted in dark blue tones with a band of elongated lotus petals below a keyfret band around the rim, the interior with a central spray of fruiting loquat within double circles, surrounded by leafy scrolls of alternating blossoming camellias and chrysanthemum flowerheads below a band of breaking waves at the rim, the deep tones of cobalt containing extensive 'heaping and piling', fitted box.

20.8cm (8 2/8in) diam. (2).

£15,000 - 20,000

HK\$160,000 - 220,000

CNY140,000 - 180,000

明永樂 青花蓮瓣花卉紋蓮子盃

Provenance: Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge
 Acquired from Peter Boode, London, 22 May 1947
 The Cunliffe Collection, no.PM73, and thence by descent

來源：劍橋菲茨威廉博物館東方藝術部名譽主任，Rolf Cunliffe勳爵 (1899-1963)

於1947年5月22日購自倫敦古董商Peter Boode
 Cunliffe收藏，藏品編號PM73，並由後人保存迄今

An identical bowl is included in the collection of the Freer Gallery of Art, at the Smithsonian Institute, Washington, no.F1951.14a-b. Another is illustrated in *The Complete Collection of Treasures of the Palace Museum: Underglaze blue and red porcelain wares*, Hong Kong, 2000, pl.75. Three examples are in the Palace Museum, Beijing, illustrated by Geng Baogang, *Gugong Guoyu Yuan Cang Ming chu Qinghua Ci*, Beijing, 2002, pp.125-127, nos.65-67. The Percival David Foundation also has a similar bowl, illustrated in *Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art*, London, 2004, no.B637, p. 85; and a final example is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol.2, fig.670.

Two related bowls were sold at Christie's Hong Kong, 1 December 2009, lot 1871, and 31 May 2010, lot 1851.



39

A BLUE AND WHITE BEAKER VASE, GU

Circa 1640

The flaring neck vibrantly painted with a scene of a kneeling attendant presenting an official's cap to a dignitary surrounded by attendants with a horse and soldiers carrying banners, the mid-section decorated with a scholar reclining at leisure next to a pile of books while his boy-attendant brings his zither in its silk case, the lower section with pendent leaf lappets, the rim incised with a floral scroll and around the lower body a chevron band.

43.2cm (17in) high

£8,000 - 12,000

HK\$88,000 - 130,000 CNY73,000 - 110,000

約1640年 青花加官圖花瓶

According to Scarlett Jang, generic representations of the emperor's emissary handing a scroll or cap of official appointment was a popular motif of Zhe school and court painters during the Ming dynasty. The present vase highlights a dilemma faced by the scholar-officials after the fall of the Ming dynasty in 1644. To serve the emperor was to fulfill the highest Confucian obligation, but to serve the invading Manchu emperor would compromise loyalty to the fallen Ming. See J.Curtis, *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, New York, 1995, p.144.

Compare a dish, dated to the Shunzhi period, with a similar motif illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2002, pp.4-5.

PROPERTY FROM A DISTINGUISHED BELGIAN COLLECTION 顯貴比利時私人藏品

40

A LARGE BLUE AND WHITE 'KRAAK PORSELEIN' DISH

Wanli

The interior boldly painted in deep cobalt-blue with a shaped panel encircling a scene of a white elephant beside a horse in a river, a white rabbit gazing at both from a short distance behind a rock, all amidst dynamic rockwork and various blooming flowers, all framed by shaped panels enclosing various diaper grounds, surrounded by large floral lappets enclosing further geometric patterns, peaches and auspicious objects extending over the cavetto and wide flaring rim, the exterior painted with roundels enclosing floral sprays.

50cm (19 3/4in) diam.

£8,000 - 12,000

HK\$88,000 - 130,000 CNY73,000 - 110,000

明萬曆 青花克拉克三獸俱渡圖大盤

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏





40

41

A BLUE AND WHITE DOUBLE-GOURD 'SEVEN SAGES' VASE

Chongzhen

The lower section painted in vivid blue with a continuous scene of the seven sages of the bamboo grove reciting poetry to each other amidst plantain leaves and bamboo, all beneath a leafy scroll dividing the upper section painted with a further languid scholar resting against rockwork as his attendant brings books, all beneath a further scroll of floral sprays.

33cm (13in) high

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

明崇禎 青花竹林七賢圖葫蘆瓶

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏



41



42

42
A BLUE AND WHITE 'ROMANCE OF THE WEST CHAMBER' BOWL

Chenghua six-character mark, Kangxi
 Finely painted in vivid underglaze blue with a continuous scene of three ladies within a walled pavilion visible from a large circular window, under the plantain leaves two men by the wall look across to a military general brandishing a halberd on horseback followed by an attendant carrying a flag, in the distance a tent with banners and spears, the interior painted with a languid scholar leaning on a bundle of scrolls, gazing into the distant landscape beneath wispy clouds.
 19.3cm (7 5/8in) diam

£4,000 - 6,000
HK\$44,000 - 66,000 **CNY37,000 - 55,000**

清康熙 青花西廂記圖盤
 青花「大明成化年製」楷書款

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏

On the exterior is an inscription which reads:

孤孀子母無投奔，
 赤緊的先亡過了我有福之人。
 耳邊金鼓連天震

This may be translated as:

'Orphan and widow, child and mother, we've nowhere to flee.
 Truly, he who passed away first turned out to be the lucky one!
 Within earshot, gongs and drums quake to the heavens.'

The scene is from the 'Romance of the West Chamber' (*Xixiang ji* 西廂記), vol II, act I. In the play, as depicted on the present bowl, the bandit Flying Tiger Sun sealed off the temple gate with five thousand troops in attempt to capture the beautiful lady Yingying trapped inside. Yingying's mother agreed that whoever could defeat and drive away the bandit general could have Yingying's hand in marriage. The hero, scholar Zhang Sheng, manages to get help from General Du and the bandits were forced to retreat. See S. West and W. Idema, *The Story of the Western Wing*, Berkeley, 1995, p.153.

43
A PAIR OF BLUE AND WHITE BALUSTER JARS AND COVERS

19th century
 Similarly painted around the body with a continuous scene of a pair of cranes above a deer, all amid rockwork and pine trees, the necks surrounded by ruyi borders, the domed covers with mountainous landscapes.
 Each 46.5cm (18 1/4in) high (4).

£4,000 - 6,000
HK\$44,000 - 66,000 **CNY37,000 - 55,000**

十九世紀 青花鶴鹿同春蓋罐 一對

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

Exhibited, Published and Illustrated:
 The Oriental Ceramic Society of Hong Kong, *Exhibition of Chinese Blue and White Porcelain and related Underglaze Red*, Hong Kong, February 1975, no.119

來源：
 英國私人收藏，於1967至1989年間蒐於香港，並由後人保存迄今

展覽、出版及收錄：
 1975年2月於香港東方陶瓷學會「中國青花瓷」特展展出，展品119號





43



44

A BLUE AND WHITE 'PHOENIX-TAIL' VASE

Kangxi

Finely painted around the body with a continuous scene of scholars and fishermen amidst a mountainous river landscape with pavilions and birds in flight, the flaring neck with an similar scene, the rim and foot with cloud scroll border, wood stand.

44cm (17 1/3in) high (2).

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

清康熙 青花高士山水圖鳳尾尊

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

Exhibited, Published and Illustrated:

The Oriental Ceramic Society of Hong Kong, *Exhibition of Chinese Blue and White Porcelain and related Underglaze Red*, Hong Kong, February 1975, no.100

來源：

英國私人收藏，於1967至1989年間蒐於香港，並由後人保存迄今

展覽、出版及收錄：

1975年2月於香港東方陶瓷學會「中國青花瓷」特展展出，展品100號



44



45

45

A BLUE AND WHITE 'DRAGON' TRIPOD INCENSE BURNER

Chenghua six-character mark, Kangxi

Of compressed globular form supported on three short tapering feet, painted in vivid shades of cobalt blue to the bulbous body with two striding five-clawed dragons in mutual pursuit of the flaming pearl, interspersed with billowing clouds and scrolling flames, all underneath a key-fret band to the waisted neck.

20.5cm (8 1/8in) diam.

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清康熙 青花雙龍趕珠紋三足香爐

青花「大明成化年製」楷書款

46 *

A BLUE AND WHITE 'EIGHT IMMORTALS' 'PHOENIX-TAIL' VASE

Chenghua six-character mark, Kangxi

The waisted body rising to a tall trumpet neck, finely painted around the body and neck with eight cloud-shaped panels, each enclosing a Daoist Immortal with their respective attribute, all reserved on a diaper ground.

45.7cm (18in) high

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

清康熙 青花錦地開光八仙圖鳳尾尊

青花「大清成化年製」楷書款

Compare with a similar blue and white phoenix-tail vase, Kangxi period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p.33, pl.27. Another related phoenix-tail vase, Kangxi period, is illustrated in the *Compendium of Collections in the Palace Museum: Ceramics 21*, Beijing, 2013, pp.180-181, pl.108.

47

A PAIR OF BLUE AND WHITE 'MASTER OF THE ROCKS'-STYLE DISHES

Kangxi

Well painted with three small figures standing beside a boldly outlined tree on a promontory in the foreground, while a boat heads toward them, higher up the mountain with oscillating curvilinear lines are thatched huts, a broad river curves away to the left with undulating mountains and a waterfall, further mountains in blue wash visible in the distance, the exterior painted with three long bamboo sprays.

The larger 34.3cm (13 1/2in) diam. (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

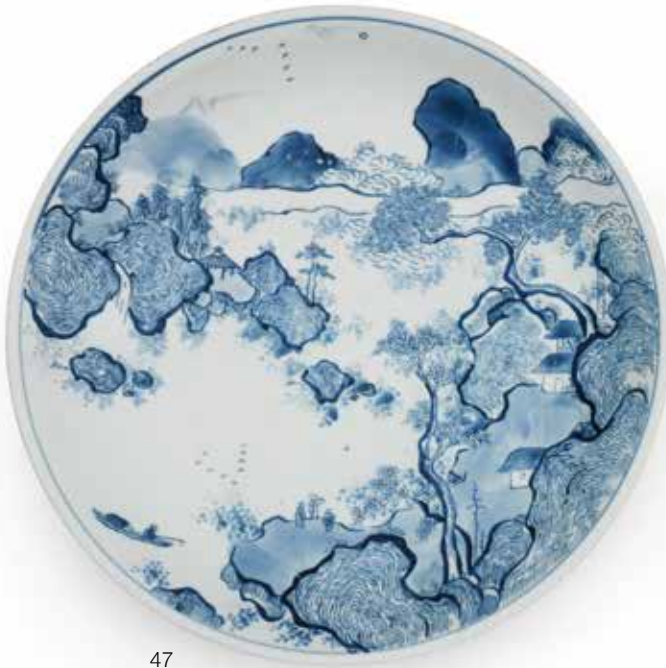
清康熙 青花披麻皴山水圖盤 一對

The term 'Master of the Rocks' was introduced by the collector and author Gerald Reitlinger, and describes the distinctive style of depicting landscapes on a diagonal composition, with thick curvilinear strokes providing the outlines and thinner, parallel contours used to create the depth of the rockwork. Such landscapes represent one of the most important developments in ceramic decoration during the seventeenth century.

Compare with a very similar 'Master of the Rocks' dish in the Butler Family Collection, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2005, pp.234-235. See also J.Curtis, *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, New York, 1995, pp.72-73.



46



47



48

A BLUE AND WHITE BALUSTER JAR

Kangxi

Well painted in inky tones with a continuous scene depicting the joyful birthday reception for the Tang dynasty general Guo Ziyi, seated on a throne beside a landscape scene within a secluded pavilion surrounded by children, military and civilian officials, amidst rockwork, trees and wispy clouds and Auspicious Emblems to the neck, wood stand and cover.

The jar 35.3cm (13 7/8in) high (3).

£7,000 - 9,000

HK\$77,000 - 99,000

CNY64,000 - 83,000

清康熙 青花郭子儀祝壽圖罐

The scene depicts a celebration of the birthday of General Guo Ziyi (AD697-781) of the Tang dynasty. Guo Ziyi was famous for quelling the An Lushan rebellion as well as repelling Tibetan invasions. He lived to the age of 85 and became known in popular folklore as a God of Wealth and Prosperity.



48



49



THE PROPERTY OF A LADY OF TITLE

女爵藏品

Lots 49 - 51

49

A PAIR OF BLUE AND WHITE BOWLS

Kangxi

With gently sloping sides raising to a slightly everted rim, painted to the exterior in shades of cobalt blue with two leafy gnarled branches borne with prunus and peony blossoms, issued from reticulated rocks, separated by a pair of magpies in flight, the interior well similarly decorated with reticulated rocks issuing flowers and bamboo, with a floral band to the interior rim, wood stands.
Each 13.1cm (5 1/8in) diam. (4).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

清康熙 青花喜鵲花卉圖盤一對

Provenance: a European private collection

來源：歐洲私人收藏

50

A BLUE AND WHITE 'EIGHTEEN SCHOLARS' BRUSHPOT, BITONG

Kangxi

Vibrantly painted with a continuous scene of scholars engaged in various leisurely activities, on a table scholars play a game of chess, while others gather to view a hanging scroll painted with bamboo, another group sit on the ground and listen to the zither, all within a garden setting with rockwork.

17cm (16 3/4in) high

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清康熙 青花登瀛洲圖筆筒

Provenance: a European private collection

來源：歐洲私人收藏

The eighteen scholars on the brushpot most likely represent the eighteen scholars of the Zhenguan era (AD627-649) who were brought together under the Tang Emperor Taizong. The motif became popular as an analogy for the mutual respect and dependence between the imperium and the scholar-gentry.

Compare with a similar Kangxi brushpot formerly in the Sun Yingzhou collection, illustrated in *Sun Yingzhou de taoci shijie*, Beijing, 2005, p.161, no.90; and also in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2009, p.58, pl.50; for the motif of the eighteen scholars see *Ibid*, p.16, pl.12.

51

A SMALL BLUE AND WHITE 'FIVE MAGPIES' BRUSHPOT, BITONG

Kangxi

With gently spreading foot and flaring neck, painted in underglaze blue to the waisted body with five magpies variously in flight or perching on a gnarled cherry branch, issued from craggy rocks beside a leafy bamboo stalk, the base inscribed with a four-character mark reading 'Wenzhang Shandou', wood stand.

13cm (5 1/8in) high (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清康熙 青花喜上眉梢小筆筒
青花「文章山斗」楷書款

Provenance: a European private collection

來源：歐洲私人收藏



50



51

52 †

A RARE MING-STYLE BLUE AND WHITE 'THREE ABUNDANCES' SOFT-PASTE VASE, MEIPING

18th century

The ovoid body rising from a slightly splayed foot to broad shoulders, well painted in bright cobalt blue tones 'heaped and piled' effect, the body with alternating flowering and fruiting branches of pomegranate, citron and peach, 'The Three Abundances', all above a band of upright lappets and beneath a ruyi fringe, the shoulders and foot with stylised floral blossoms on scrolling foliage, the neck with three floral sprays to the neck, the white body with craquelure throughout.

35.6cm (14in) high

£30,000 - 50,000

HK\$330,000 - 550,000

CNY280,000 - 460,000

十八世紀 仿明青花三多折枝紋梅瓶

The elegance of the branches and fruits depicted on this vase are reminiscent of designs found on meipings manufactured during the Yongle period. Similarly, the subtle use of the blue and white palette imitates the early Ming dynasty imported cobalt blue, high in iron content, that resulted in dark blue spots on the surface, also known as the 'heaping and piling' effect.

Citrons (*yuan* 櫛) hints at the title conferred on the scholar who came first in the highest imperial examination (known as a *zhuangyuan* 狀元). Pomegranates (*shiliu* 石榴), symbolise progeny. The citron and pomegranate occurring with the lotus (*lian* 蓮), which is a homophone for 'continuously' (*lian* 連), underscore the blessing: 'May you have many sons who will continually come first in the Civil Service examinations' (*duozi lianyuan* 多子連元).

The present vase contains further puns. The Buddha's Hand citron, which can be interchangeable with other citrons, together with the peach and pomegranate, are known collectively as 'The Three Abundances' (*sanduo* 三多), which express the wish for abundant blessings, long life, and many sons. Painted together with the wish-granting ruyi heads (*ruyi* 如意) on the border, the Three Abundances point to the added blessing of: 'May you also be blessed with the Nine Similitudes' (*sanduo jiuru* 三多九如), referring to the the felicitous wish, mentioned in the *Classic of Poetry*: 'May you be as the mountains and the hills, as the greater and the lesser heights, as the streams which flow in all directions, having constancy of the moon, like the rising sun, with the longevity of the Southern Mountain and the green luxuriance of the pine and cypress tress'.

A related blue and white soft-paste meiping, Yongzheng, is illustrated by A. Du Boulay, *The Taft Museum: Chinese Ceramics And Works of Art*, New York, 1995, p.594.

A blue and white porcelain meiping, Qianlong mark and period, sold at Christie's, Hong Kong, 27 November 2007, lot 1686.



53 *

A MING-STYLE BLUE AND WHITE LANTERN-SHAPED JAR

Qianlong

Painted in vibrant blue with flowers, leafy sprigs, stylised waves and lotus enclosed within an Islamic-style geometric honeycomb pattern, between bands of floral scrolls, the short straight foot with a band of demi-florettes and the wide neck with a border of stylised breaking waves, Japanese box.

23.5cm (9 1/4in) high (2).

£15,000 - 20,000

HK\$160,000 - 220,000

CNY140,000 - 180,000

清乾隆 仿明青花花卉錦紋壯罐

In Chinese, this jar was commonly known as a *zhuangguan* (狀罐), literally translated as 'robust jar'. It is recorded that in 1748, 'Emperor Qianlong made a command to Tang Ying that 'robust jars' be made in accordance with those made during the Ming dynasty, without seal mark...After firing, they were transported to Beijing on the fourteenth day of the fifth month of the fourteenth year of the reign of Emperor Qianlong.' It is possible that the present lot was part of the Qianlong Emperor's order. See *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.323, for another similar jar with its cover dated to the Qianlong period, in the Nanjing Museum.

A similar jar is illustrated by Y.Peilan, *Appraising Ancient Chinese Ceramics*, Taipei, 1994, pp.122-123, where early Ming examples of this form and design, attributed to the Xuande period, are compared with 18th century examples. The original Xuande period prototypes were inspired by Islamic geometric patterns, highlighting the significant cross-cultural links between China and the Middle East at that time.

Another jar included in the Shanghai Museum, is illustrated by Lu Minghua, *Qingdai Yongzheng Xuanton guanyao ciqu*, Shanghai, 2014. See also *Sun Yingzhou de taoci Shijie*, Beijing, 2005, pp.240-241.

A similar jar was sold at Christie's London, 8 November 2011, lot 389.



THE PROPERTY OF A LADY 女士藏品

54

A MING-STYLE BLUE AND WHITE BALUSTER VASE, HU

Daoguang seal mark and of the period

Painted in vibrant cobalt-blue tone, the baluster body encircled by two bands, the upper with continuous lotus scroll, the lower with a composite floral scroll, all between slightly raised double-line borders, the shoulder set with animal mask and mock-ring handles, below the waisted flared neck decorated with stiff ruyi-bordered upright plantain leaves and a narrow wave band around the rim, the lower register with a further wave band above a band of pendant petal panels encircling the foot.

24.8cm (9 3/4in) high

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清道光 青花纏枝蓮紋鋪首耳尊
青花「大清道光年製」篆書款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Vases of the same shape as the present one are thought to have first been made at Jingdezhen during the Yongzheng reign. A closely related vase, dated to the Daoguang period, is illustrated by Geng Baochang, *Ming Qing ciqi jian ding*, Hong Kong, 1993, p.302, pl.510.





PROPERTY FROM THE HANS GOLDSTEIN COLLECTION
HAN GOLDSTEIN 先生藏品

55

A BLUE AND WHITE AND COPPER-RED 'IMMORTALS' BOWL

Qianlong seal mark and of the period
 Painted around the exterior in blue with the Eight Daoist Immortals on a ground of copper-red crested waves, the interior with a central medallion enclosing Shoulao beside a deer holding a staff, the base with a six-character zhuanshu seal mark, wood stand.
 22.2cm (8 3/4in) diam. (2)

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

清乾隆 青花釉里紅八仙渡海圖碗
 青花「大清乾隆年製」篆書款

Provenance: Wilfred A. Evill (d.1963)

Bluett & Sons Ltd., London

According to the family, acquired by Hans Goldstein probably between 1948-1981, and thence by descent

來源：

Wilfred A. Evill舊藏（1963年卒）

倫敦古董商Bluett & Sons Ltd.

傳由Hans Goldstein先生於1948至1981年間購得，並由後人保存迄今

The Eight Immortals, a group of legendary deities depicted in Chinese Daoist mythology, are led by Lu Dongbin, and consist of another seven members including He Xiangtu, Lan Caihe, Zhang Guolao, Han Xiangzi, Zhongli Quan, Li Tieguai and Cao Guojia.

The scene depicted on the present lot of the Eight Immortals flying above breaking waves, is a reference to the well-known Ming dynasty folklore, 'The Eight Immortals Crossing the Sea'. Legend has it that the Eight Immortals were en route to attend the Conference of the Magical Peach when they encountered an ocean. Exercising their individual magical abilities, by using their unique attributes that are depicted with the figures on the present lot, they crossed the vast body of water. The Chinese proverb of *Baxian guohai, gexian shentong* is derived from this legend, which conveys the moral of each individual doing their part to make a plan successful.

Bowls of this type were also produced in blue and white and are rarer still in *doucai* enamels. See a blue and white bowl with the Immortals on the exterior, Yongzheng mark and period, from the collection of Sir Harry Garner, illustrated by S.Jenyns, *Later Chinese Porcelain*, London, 1971, pl.LX.

Compare with a bowl of similar size and decoration which was sold at Christie's New York, 22-23 March 2012, lot 2010; see also another sold at Christie's New York, 19-20 September 2013, lot 1409.









56

A LARGE LONGQUAN CELADON-GLAZED CARVED DISH

14th/15th century

Heavily potted, carved to the interior centre with a cash and trellis diaper pattern, surrounded by peonies borne on foliate meander to the gently rounded sides, beneath a scrolling band to the rim, all covered under a thick and lustrous glaze of olive-green colour.

43.5cm (17 1/8in) diam.

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十四/十五世紀 龍泉青釉連錢紋刻花大盤

Compare a similar Longquan celadon-glazed dish with everted rim and interlocking cash motif, late 14th to early 15th century, in the Collection of Lawrence W.T. Chan, illustrated in *The Radiant Ming (1368-1644): through the Min Chiu Society Collection*, Hong Kong, 2015, p.93, no.69.



57

57
**A LONGQUAN CELADON-GLAZED 'LUDUAN' INCENSE
 BURNER AND COVER**

16th century
 The mythical beast standing four-square with a bulbous body intricately incised with scales and flames, the cover shaped as the animal's head with bulging eyes, a single horn, mouth agape and flowing mane below the chin, covered overall with a lustrous green glaze, Japanese wood box.
 13cm (5 1/8in) high (3).

£3,000 - 5,000
 HK\$33,000 - 55,000 CNY28,000 - 46,000

十六世紀 龍泉青釉用端式小薰爐



58

58
**A LONGQUAN CELADON-GLAZED FIGURE OF THE
 BODHISATTVA WENSHU RIDING A BUDDHIST LION**

Ming Dynasty
 Stoutly modelled wearing a leafy cap above the biscuit face and chest with an elaborate necklace, enveloped by a thick green shawl and bearing a long curving ruyi sceptre, seated cross-legged on the back of a luxuriously ornamented Buddhist lion covered in a rich celadon glaze.
 22.8cm (9in) high

£4,000 - 6,000
 HK\$44,000 - 66,000 CNY37,000 - 55,000

明 龍泉青釉文殊騎獅像

For a related biscuit and celadon-glazed figure of the Bodhisattva Puxian riding an elephant, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.501, noting that this would have been paired with Wenshu, the Buddhist Bodhisattva of Universal Wisdom.

59 †

A RARE BLANC-DE-CHINE FIGURE OF DAMO

17th century

Finely moulded standing barefoot on a reed and vase of lotus floating above tempestuous swirling waves, his hands clasped beneath the voluminous folds of his long robes draped from his rounded shoulders, his head flanked by heavy earlobes slightly downcast with an intense expression highlighted by his fiercely curling eyebrows, moustache and beard, all covered in a creamy white glaze.

35.5cm (14in) high

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

十七世紀 德化白瓷達摩立像

Provenance: Captain J. Meuldijk

來源：J. Meuldijk上尉收藏

Often depicted standing barefoot on a reed leaf, recalling his crossing of the Yangzi River to evade his pursuers, Damo was an Indian monk credited with the transmission of Chan Buddhism in China.

Compare with a related blanc-de-chine figure of Damo, dated 1650-1700, illustrated by P.J.Donnely, *Blanc De Chine*, New York, 1969, pl.87a. The graceful modelling of the figure and exquisite attention paid to detail, such as the folding of the drapery and the curling of the crashing waves, carefully rendered amidst blossoming lotus, is related to the sculptural style of the venerated Ming dynasty potter, He Chaozong. A Damo figure by He Chaozong is illustrated in *Zhongguo meishu quanji, gongyi meishu bian 3: Taoci*, Shanghai, 1993, no.142. Another example, in the Wang Xin Lou Collection, is illustrated in China Institute Gallery, *Divine Images in Porcelain*, New York, 2002, no.27.

Compare with a similar standing figure of Damo which was sold at Christie's New York, 26 November 2014, lot 3120.



A BLANC-DE-CHINE FIGURE OF LIU HAI

Circa 1900

The cheerful figure of the God of Wealth with one leg raised teasingly above his three-legged toad with bulging eyes, his intricately moulded robes partially covering his emaciated body with accentuated spine and rib-cage, a loincloth of leaves beneath the bare belly, his robe tied to his right side with a gnarled lingzhi fungus, the figure standing on stylised swirling clouds.

33cm (13in) high

£2,500 - 3,000

HK\$27,000 - 33,000 CNY23,000 - 28,000

約1900年 德化白瓷劉海踏蟾蜍立像

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏

Liu Hai and his three-legged toad - both symbols of wealth and prosperity - are popular members of the pantheon of Chinese folk deities; and there are many myths and legends surrounding them that have come down to us.

One such legend is that Liu Hai was an alchemist and Daoist practitioner who passed by a village where a three-legged toad inhabited a local pond. This three-legged toad would emit a poisonous vapour and harm the villagers; so Liu Hai tempted the toad out with a chain of gold coins and made it his pet.

How a toad became linked to wealth and riches could be due in part to the nature of certain Chinese dialects. The Chinese word for 'toad' is *chan* (蟾), which in some dialects is a homophone for 'money' or *qian* (錢). Thus, in a dialect, one could easily hear 'Liu Hai playing with the toad' as 'Liu Hai playing with gold coins'.



A FINE BLANC-DE-CHINE FIGURE OF GUANDI

17th century

The figure finely modelled wearing a cloth cap tied in a simple knot over the head with two trailing ribbons, the face with frowning brows and the mouth surrounded by holes for a moustache and beard, the hands held to one side and concealed beneath long flowing robes, all covered in a rich creamy glaze, wood stand.

36cm (14 1/8in) high (2).

£20,000 - 30,000

HK\$220,000 - 330,000 CNY180,000 - 280,000

十七世紀 德化白瓷關聖帝君坐像

The figure represents Guandi, the God of War, who is the deification of a historical hero General Guan Yu (died AD217). He was a warrior of renowned bravery and honour and was lionised in the popular Ming novel *'Romance of the Three Kingdoms'* by Luo Guanzhong. Under constant threat of foreign incursions, the late Ming government under the Wanli emperor sponsored the cult worship of Guan Yu as the God of War as well as the God of Wealth to help raise martial spirit among the population. Compare with a very similar figure of Guandi, dated from 1625-1675, illustrated by P.J.Donnely, *Blanc De Chine: The Porcelain of Tehua in Fukien*, New York, 1967, pl.97a.



62

A BLANC-DE-CHINE FIGURE OF DOUMU

Impressed Boji Yuren seal mark, late Qing Dynasty
Exquisitely modelled seated in dhyanasana on a lotus pedestal with eighteen arms holding various attributes, the primary hands held before the chest in namaskaramudra, another pair held in dhyanamudra, the loose robes open at the chest to reveal beaded jewellery, the face with serene expression beneath an intricate crown centred with Buddha flanked with elaborate beaded pendants dressing the long plaits, all supported on a lotus base above curling stylised waves, the back impressed with a double-gourd mark reading *dehua*, and a square mark reading *boji yuren*, wood stand and box.

34.3cm (13 1/2in) high

£5,000 - 8,000

HK\$55,000 - 88,000 CNY46,000 - 73,000

清末 德化白瓷斗母元君坐蓮像
「博及漁人」篆書印款

Provenance: a British private collection, acquired in Hong Kong, circa 1970s

來源：英國私人收藏，於約1970年代購自香港

The Daoist Goddess Doumu or 'The Dipper Mother', as her name implies, is the mother of the seven stars of the Northern Dipper (Ursa Major). In her hagiography, it is recounted that she made a vow to 'give birth to sacred children who would assist the Universe'. When she was incarnated as a woman named Lady of Violet Light, consort to King Zhou Yu, she bathed in the Pool of Warm Jade and Golden Lotuses. After she suddenly felt 'moved', lotus buds in the pool blossomed to reveal children that eventually became stars in the sky. Doumu was worshipped to undo the effects of negative karma. See *Taoism and the Arts of China*, Chicago, 2000, pp.282-283.

Compare with another very similar Dehua figure of Doumu, 18th century, which was sold at Sotheby's, Hong Kong, 5 October 2011, lot 2013.



63

**A RARE WHITE-GLAZED ANHUA 'DRAGON'
DISH**

Kangxi six-character mark and of the period
With flared rounded sides rising from a wide foot,
the centre incised with a writhing dragon chasing a
flaming pearl amidst clouds, the exterior with two
further dragons between single line borders, all
covered in a milky-white glaze, wood box.
25cm (8 1/8in) diam. (2).

£6,000 - 8,000

HK\$66,000 - 88,000 CNY55,000 - 73,000

清康熙 白釉暗刻龍紋盤
「大清康熙年製」楷書刻款

Provenance: Sotheby's London, 1 April 1974,
lot 260
Sotheby's London, 7 June 1988, lot 333
An English private collection

來源：1974年4月1日於倫敦蘇富比拍賣，
拍品260號
1988年6月7日於倫敦蘇富比拍賣，拍品333號
英國私人收藏

64

**A RARE PAIR OF WHITE-GLAZED ANHUA
'DRAGON' BOWLS**

Chenghua six-character marks, 17th/18th century
Each delicately potted with deep rounded sides
rising to a flared rim from a narrow cylindrical foot,
subtly carved in faint anhua with two scaly five-
clawed dragons in pursuit of a flaming pearl around
the interior walls, all under a smooth creamy
glaze, box.
Each 12.5cm (4 7/8in) diam. (3).

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

十七/十八世紀 白釉暗刻龍紋盃一對
青花「大明成化年製」楷書款

Provenance: Chait Galleries, New York (labels)

來源：紐約古董商Chait Galleries(標籤)



63



64



65 †

A RARE AND LARGE ARCHAISTIC 'SWEET WHITE' JAR

Qianlong

The ovoid body rising from a slightly flaring foot to a waisted neck, carved in low relief with a band of archaistic foliate chilong with bodies arranged in angular scrollwork, all below upright leaf tips on the broad neck and a key-fret band encircling the rim, covered overall with a translucent white glaze of a pale bluish tone.

49.5cm (19 1/2in) high

£30,000 - 40,000

HK\$330,000 - 440,000

CNY280,000 - 370,000

清乾隆 甜白釉仿古夔龍紋大罐

Monochrome wares coated with an exceptionally lush and mellow, semi-translucent white glaze, were first manufactured by the Imperial kilns of Jingdezhen during the reign of Emperor Yongle (1402-1424) of the Ming Dynasty. Much favoured at court, most probably for the importance attributed to the colour white in Buddhist ritual ceremonies, which the Emperor patronised, the visually appealing glaze enriched the elegant and balanced shapes with a superbly crisp, glossy and rich presence.

The elaborate archaistic design on the present jar is clearly inspired by the decoration on Shang and Zhou dynasty bronzes, which was promoted by the Qianlong emperor as a means to revive the values of the past and shape contemporary aesthetic and morals.

A famille rose and green-glazed vase, attributed to the Qianlong period and decorated with a related band of kui dragons, is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl.161.

A large robin's-egg-ground gilt-decorated archaistic vase decorated with a related band of dragons, formerly in the collection of J.T.Tai, was sold at Sotheby's Hong Kong, 7 October 2010, lot 2128.



THE PROPERTY OF A GENTLEMAN 士紳藏品

66

A RARE BISCUIT PORCELAIN RELIEF-CARVED 'LANDSCAPE' JAR

Daoguang seal mark and of the period

Finely and meticulously carved on the exterior with a fenced pavilion, inside a scholar at a desk while another figure fetches tea, all within a continuous landscape of heaped mountains, bamboo, pines and wutong trees, in the distance a moored boat and a distant bridge, exquisitely delineated to create an enchanting scene, all between floral scrolls on a diaper-pattern ground on the neck and base, wood stand.
16cm (6 1/4in) high (2).

£15,000 - 20,000

HK\$160,000 - 220,000

CNY140,000 - 180,000

清道光 素胎浮雕瓊樓玉宇圖小罐
「大清道光年製」篆書款

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

來源：

英國私人收藏，於1967至1989年期間蒐於香港，並由後人保存迄今

The elaborate yet delicate landscape carving style, as exemplified by the present jar, suggests it was carved by one of the great craftsmen of the time, possibly Chen Guozhi 陳國治 (circa 1820-1860). Chen was a native of Qimen, Anhui province, and was renowned for his ability to carve designs on porcelain with the intricacy and elegance of those found on paintings. He was active during the Daoguang and Xianfeng reigns and may have worked for the imperial court, suggested by the appearance of an Imperial reign mark and his name on some of his wares.

Although Chen was an accomplished artist of the period, little was mentioned about his career in 19th century literary sources. One such account appears in Richard John Lynn's 1991 translation of Zhao Zhiqian's book on snuff bottles of the late nineteenth century. In this account, the unique quality of Chen's workmanship was described as similar to 'carved porcelain bottles with the technique of a painter ... just as they might appear in an album of paintings done by the Song-era Painting Academy... although there are others who try to imitate his work, no one ever manages to match it.' Another account by Jin Wuxiang, author of *Suxiang Suibi* in the Guangxu period, stated the value of Chen's work as 'every piece being valued at ten pieces of gold', and the magistrate named Jiang Juting presented him with a calligraphy couplet in praise, reading 'Earth and clay turned to gold and jade; a man in plain cloth becomes of royal rank'. See H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection. Vol.6. Part 3. Arts of the Fire*, Hong Kong, 2008, pp.759-762.

Compare with a related relief-carved biscuit vase, Daoguang seal mark and of the period, of similar shape decorated with landscape scenes and lotus scrolls to the waisted neck, in the collection of the Hong Kong Museum of Art, illustrated in *The Wonders of the Potter's Palette: Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, p.162, no.107. Another related biscuit porcelain relief-carved brushpot of similar style, Daoguang seal mark and of the period, which was sold in our rooms, 6 November 2014, lot 192.



Image courtesy of the Hong Kong Museum of Art





THE PROPERTY OF A LADY 女士藏品

67

**A TURQUOISE-GLAZED BALUSTER VASE,
MEIPING**

Incised Kangxi six-character mark and of the period. The elegant vase covered on the exterior with a light turquoise-blue glaze with a fine crackle, pooling to a darker hue at the foot and paling slightly on the shoulders, the rim black.

17.8cm (7in) high

Turquoise is among the rarest of glaze colours found on marked Imperial monochromes. A related turquoise-glazed vase of meiping form, dated to the Kangxi period, but incised with dragons and floral sprays, is illustrated in *Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, pl.A565.

£8,000 - 12,000

HK\$88,000 - 130,000 CNY73,000 - 110,000

清康熙 孔雀綠釉小梅瓶
「大清康熙年製」楷書刻款

Provenance: an English private collection

來源：英國私人收藏





68

A FINE YELLOW-GLAZED BOWL

Kangxi six-character mark and of the period

The elegantly potted bowl with deep rounded sides supported on a short straight foot, the exterior and interior all covered under an attractive lemon-yellow glaze.

12cm (4 3/4in) diam.

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

清康熙 黃釉蓮子盃
青花「大清康熙年製」楷書款

Compare with a similar yellow-glazed bowl, Kangxi mark and of the period, which was sold at Sotheby's New York, 16 March 2016, lot 317.



69

A YIXING PEWTER-ENCASED TEAPOT AND COVER

Cyclically dated to Jiyou year, corresponding to AD 1849 and of the period

Of hexagonal form with spreading sides, the pewter surface incised with lotus flowers and bamboo, signed 'Pin Qi', beside four lines of inscription in Lishu script to the reverse signed 'Zhu Cun', inset with jade pieces forming the tapering spout, loop handle and the finial of the cover, impressed with four-character seal mark to the interior reading 'Hongshanguan zhi'.

13.6cm (5 3/8in) wide

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

己酉年 (AD1849) 錫包砂刻花題字六方三香壺
「竹邨」、「拼畦」行書刻款
「紅珊館製」篆書印款



70

A LANGYAO-GLAZED GILT-DECORATED BOTTLE VASE

18th/19th century

The bulbous body and straight neck richly gilt with a pair of magpies amidst shrubs of blossoming peonies and rockwork, all set between a border of lappets at the foot, bands of diaper and key fret at the shoulder and upright leaves and ruyi at the neck, the crackle-suffused glaze of deep crushed-strawberry-red colour thickening above the unglazed foot and thinning to a pale tone below the white rim.

21.6cm (8 2/8in) high

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八/十九世紀 郎窯紅釉描金花卉紋天球瓶

Compare with a related vase, Qianlong seal mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, 1999, pp.202-203.

71

A FLAMBÉ-GLAZED INCENSE BURNER

18th century

The cylindrical body raised on three bracket feet, all covered with a deep crimson glaze with a delicate crackle, pooling a little at the foot and thinning at the rim to a creamy colour, the interior a deep red with hints of a purplish-blue glaze, the base unglazed.

10.6cm (4 1/4in) high

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十八世紀 窯變釉三足小香爐



69 (two views)



70



71



72 *

A LARGE WUCAI FOLIATE-SHAPED 'DRAGON' BASIN

Wanli six-character mark and of the period

Heavily potted with foliate rim and deep sides, vividly painted and enamelled in the well with a blue five-clawed dragon amidst flaming pearls and wispy clouds, the sides and rim similarly decorated with alternating blue, red and green dragons, the exterior decorated with lotus scrolls under the rim as well as the 'Eight Buddhist Emblems' on the sides surrounded by lotus scrolls, Japanese box. 38cm (15in) diam. (2).

£12,000 - 15,000

HK\$130,000 - 160,000

CNY110,000 - 140,000

明萬曆 五彩盤龍戲珠紋花口折沿洗
青花「大明萬曆年製」楷書款

Similar basins, Wanli mark and of the period, are illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pls.204, 726 and 754.

Another example from the Jingguantang Collection, was sold at Christie's New York, 20 March 1997, lot 89.



73 *

**A FINE YELLOW AND GREEN-ENAMELLED
LOTUS BOWL**

Jiaqing six-character mark and of the period
With deep rounded sides rising steeply from a
narrow foot, vividly decorated in the interior and
exterior with lotus blooms in aubergine enamels,
issuing from leafy sprigs in emerald-green, all on
a yellow-lemon ground, the straight foot further
decorated with floral scrolls beneath upright curling
petal lappets, Japanese box.
18.3cm (7 1/4in) diam. (3).

£15,000 - 20,000
HK\$160,000 - 220,000 CNY140,000 - 180,000

明嘉靖 黃地紫綠彩纏枝蓮紋盃
青花「大明嘉靖年製」楷書款

Provenance: Nagoya Bijutsu Kurabu, Nagoya,
4 March 1918

Published and Illustrated:
Sekai toji zenshu, 11, Tokyo, 1956, p.217, pl.129

來源：1918年3月4日於日本名古屋美術俱樂部拍賣

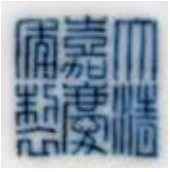
出版及收錄：
《世界陶磁全集：卷11，元明篇》，東京，1956年，
頁217，圖129

**The catalogue *Sekai toji zenshu*, 11 and
photocopy of the auction catalogue are offered
as part of the lot**

本拍品將附贈《世界陶磁全集：卷11，元明篇》，
以及拍賣目錄影印本各一冊



73 (two views)



74

THE PROPERTY OF A LADY 女士藏品

74

A YELLOW AND GREEN-ENAMELLED 'DRAGON AND PHOENIX' BOWL

Jiaqing seal mark and of the period

Brightly enamelled to the exterior in a translucent green glaze with two five-clawed dragons in pursuit of flaming pearls and two phoenix amidst stylised flames and cloud scrolls above a band of lappets, the well decorated with a central shou character within a circle, all reserved on a rich yellow ground.

11.5cm (4 1/2in) diam.

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

清嘉慶 黃地綠彩龍鳳呈祥紋蓮子盃
青花「大清嘉慶年製」篆書款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with an identical yellow and green-enamelled 'dragon and phoenix' bowl with Jiaqing seal mark, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shenzhen, 2009, p.141, pl.115.

PROPERTY FROM A DISTINGUISHED BELGIAN COLLECTION

顯貴比利時藏品

75

A PAIR OF IRON-RED AND GILT 'BAT AND SHOU CHARACTER' BOWLS

Daoguang seal marks and of the period

The bowls with shallow rounded sides supported on a slightly tapering foot rising to a flared rim, each painted around the exterior in iron red and gilt enamels with five Shou characters between two borders of bats neatly arranged in a row hanging upside.

Each 12cm (7 1/8in) diam. (2).

£4,000 - 6,000

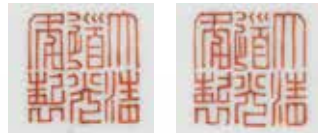
HK\$44,000 - 66,000

CNY37,000 - 55,000

清道光 礮紅描金百福團壽紋墩式盃 一對
礮紅「大清道光年製」篆書款

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏



75

THE PROPERTY OF A LADY 女士藏品

76

A PAIR OF JUN-STYLE 'QILIN' INCENSE BURNERS AND COVERS

Late Qing Dynasty

Each plump beast standing four square with a rotund body and separate head modelled with bulging eyes and a single horn, the mouth open with sets of sharp teeth, decorated overall with bright splashes of turquoise and purple enamels, wood stands.

Each 18cm (7 1/8in) high (6).

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

清末 仿鈎釉灑金用端蓋爐一對

Provenance: a European private collection, and thence by descent

來源：歐洲私人收藏，並由後人保存迄今



76



THE PROPERTY OF A LADY 女士藏品

77

A PAIR OF FAMILLE ROSE RUBY-BACK SAUCER DISHES

Yongzheng

Delicately potted, each with semi-eggshell thin bodies, one dish enamelled to the interior with white and yellow chrysanthemums, the other with prunus and peony, both backs covered in a ruby enamel. Each 11.5cm (4 1/2in) diam. (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

清雍正 外胭脂紅地內粉彩花卉圖盤 一對

Provenance: M.H.Turner Collection, no.21 (label on one dish)

An English private collection

來源：M.H.Turner收藏，藏品21號（標籤）
英國私人收藏

Compare with a related pair of small ruby-back dishes, decorated with peony in famille rose enamel, but with Qianlong mark, illustrated in *Ming and Qing Chinese Arts from the C.P.Lin Collection*, Hong Kong, 2014, p.189, pl.92.





THE PROPERTY OF A LADY 女士藏品

78

A FAMILLE ROSE SGRAFFIATO BLUE-GROUND SAUCER DISH

Jiaqing seal mark and of the period

Vibrantly enamelled with sprays of leafy yellow and pink flowers, all reserved on a sgraffiato ground of delicate sky blue, the well decorated with a scene of five elegant ladies playing musical instruments and two attendants carrying lanterns, all gathered around a dancing long-sleeved lady in a fenced garden setting, the reverse with similar sprays on a sgraffiato ground of delicate sky blue.

19cm (7 1/2in) diam.

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

清嘉慶 藍地軋道粉彩開光仕女樂圖盤
礬紅「大清嘉慶年製」篆書款

Provenance: an English private collection

來源：英國私人收藏

THE PROPERTY OF A LADY 女士藏品

79

A RARE IMPERIAL FAMILLE ROSE 'CHILONG' BOTTLE VASE

Qianlong seal mark and of the period

The vase finely potted with a compressed, globular body rising from a short spreading foot to a tall waisted neck and flared mouth, vividly decorated in shaded pastel tones of pink, yellow, green, purple and underglaze blue with four panels each depicting a pair of confronted scrolling chilong grasping at fruiting branches of peaches below hovering bats, amidst lotus blooms and buds issuing from scrolling foliage with undulating vines and tendrils, all set between a ruyi collar around the shoulders and lotus lappets at the foot, the neck similarly decorated with a leafy lotus strapwork above a band of key-fret and classic scrolls.

32.9cm (13in) high

£50,000 - 80,000

HK\$550,000 - 880,000

CNY460,000 - 730,000

清乾隆 粉彩雙螭拱福壽紋賞瓶

青花「大清乾隆年製」篆書款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今



Incorporating Western techniques and Chinese traditional designs, the present vase is a remarkable example of the ability of craftsmen during the Qianlong period. The so-called 'Western Colours' palette (yangcai 洋彩), was highly regarded by the emperor, as well as the delicate shading for the flowers and the pointillist technique that created a three-dimensional effect to the animals. The Rococo-inspired curling leaves and feathery pointed petals, further expression of the emperor's penchant for exoticism, are skilfully combined with powerful Chinese symbols such as dragons, emblematic of Imperial sovereignty and lotus flowers symbolic of purity and peaches, underscoring wishes for immortality.

A related vase, Qianlong seal mark and of the period, decorated with the same unusual colour palette and techniques as the present lot is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl.95.

Compare with another vase, Qianlong seal mark and of the period, was sold at Sotheby's Hong Kong, 7 April 2015; a similar bottle vase but with overglaze blue enamel, Jiaqing seal mark and of the period, was sold in these rooms, 7 November 2013, lot 181.



80 †

A FAMILLE ROSE 'BAJIXIANG' TRIPOD INCENSE BURNER

Jiaqing seal mark in a horizontal line and of the period

The body enamelled with the Eight Buddhist Emblems surrounded by lotus blossoms issuing from foliate scrolls beneath a band of ruyi heads below the neck with further lotus scrolls, the pierced upright curved handles on each side with further lotus flanked by red bats, the three stoutly rounded cabriole legs each with a lotus bloom in foliate scrolls, wood cover and stand.

27cm (10 2/3in) high (3).

£18,000 - 24,000

HK\$200,000 - 260,000

CNY170,000 - 220,000

清嘉慶 粉彩纏枝蓮托八吉祥紋三足鼎式爐
礬紅「大清嘉慶年製」篆書款

This incense burner is likely to have been part of a five-piece altar garniture set, known as the Five Offerings, *wugong* (五供), which were widely used in Buddhist rituals to entertain and seek protection from the deities. In shape and decoration, the vessels included in these sets, which also comprised a pair of candlesticks and wine containers, recall those employed to perform ancestral sacrifices during the Shang and Zhou periods. Restoring the ancient Chinese ways through the reinterpretation of archaic forms was viewed by the Qing rulers as one way to reinstate the importance of performing filial acts, the core value of Confucian thought that legitimised the emperors' right to rule.

Compare with an incense burner illustrated by G.Avitabile, *From The Dragon's Treasure. Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection*, London, 1987, no.5, p.22. Compare with another similar incense burner in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pp.374-375.

A related pink-ground incense burner was sold at Christie's London, 11 November 2015, lot 682 and another at Sotheby's New York, 19th March 2013, lot 220.





81

**81
A LARGE FAMILLE ROSE 'ROMANCE OF THE THREE KINGDOMS' FISH BOWL**

19th century
Of globular form, finely enamelled with a continuous garden scene drawn from the 'Romance of the Three Kingdoms' depicting a group of dignitaries sitting beside a table laid with antiquities and landscape screens watching a performance of martial arts, below bands of cracked ice, diaper, whorls and butterflies to the shoulder, waisted neck and mouth rim.

35.5cm (14in) high

£3,000 - 5,000
HK\$33,000 - 55,000 CNY28,000 - 46,000

十九世紀 粉彩三國演義圖大缸

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏

**82
A FAMILLE ROSE CELADON-GROUND VASE, HU**

Guangxu six-character mark and of the period
Modelled after an archaic bronze form with indented corners and a pair of lug handles, moulded to the front and rear face with a large peach-shaped panel and covered in a pale celadon glaze, decorated with various fruits, flowers and insects.

29cm (11 1/3in) high

£4,000 - 6,000
HK\$44,000 - 66,000 CNY37,000 - 55,000

清光緒 豆青地粉彩錦上添花貫耳方壺
青花「大清光緒年製」楷書款

**83 *
A FAMILLE ROSE 'HUNDRED BATS' VASE**

Iron-red Guangxu six-character mark and of the period

The compressed globular body rising to a straight cylindrical neck, brightly enamelled with iron-red bats and billowing multi-coloured ruyi clouds, all below a ruyi head border at the rim and above borders of lappets, the rim and foot gilded.

32cm (12 1/2in) high

£4,000 - 6,000
HK\$44,000 - 66,000 CNY37,000 - 55,000

清光緒 粉彩流雲百福葶苈瓶
礬紅「大清光緒年製」楷書款

Provenance: Meijer A.Homeijer, Amsterdam (labels)

來源：阿姆斯特丹古董商Meijer A.Homeijer (標籤)

Compare with a vase of different shape, but with an identical design of bats among clouds, dated to the Guangxu period, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.467.

大清光緒
年製



82

大清光緒
年製



83



84

A FAMILLE ROSE 'DREAM OF THE RED MANSION' ROULEAU VASE

Qianlong seal mark, circa mid 20th century

The body exquisitely enamelled with a continuous scene of ladies and Jia Baoyu from the famous novel 'Dream of the Red Mansion' engaged in the various elegant pastimes of chess, flower picking, painting, music and catching butterflies, all within a garden, the shoulder and neck with concentric bands of scrolling flowers and geometric designs, upright leaves and key-fret borders.

33.5cm (13 1/4in) high

£3,000 - 4,000

HK\$33,000 - 44,000 CNY28,000 - 37,000

二十世紀中葉 粉彩紅樓夢圖棒槌瓶
鑿紅「大清乾隆年製」篆書款

The inscribed poem reads:

‘郊外風光欣堪賞
群集一團樂有餘’

This may be translated as:

‘The outskirts scenery is so enjoyable,
gathering in a group there is abundant joy’

The scene depicted on the vase is from the famous Qing dynasty novel 'Dream of the Red Mansion' written by Cao Xueqin (1715 or 1724 – 1763 or 1764). This vernacular novel, with forty major characters and over five hundred additional ones, primarily narrates the romantic rivalry between Lin Daiyu and Xue Baochai for the effeminate Jia Baoyu. The novel is considered a masterpiece of Chinese literature.



THE PROPERTY OF A GENTLEMAN 士紳藏品

85

A LARGE FAMILLE ROSE 'LANDSCAPE' PLAQUE

Signed Wang Yunquan, cyclically dated to Bingshen year, corresponding to AD1956, and of the period Enamelled with two farmers in the foreground of a mountainous landscape crossing a bridge over a stream, one carrying a hoe, the other riding a buffalo leading a small herd, with two further figures in the distance along a path leading to a pavilion, inscribed and sealed at the top right, wood frame.
61cm (24in) long x 36.5cm (14 3/8in) high

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

王雲泉丙申年(AD1956) 粉彩秋色山水圖瓷板

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

來源：

英國私人收藏，於1967至1989年期間蒐於香港，並由後人保存迄今

款識：

耕牛背我出山村
樹色靈光綠未明
卻好西風晚來急
布帆無恙送歸程

時屬丙申年(1956)冬月上浣
蕩山王雲泉畫於珠山

The inscription may be translated as:

'On the back of a buffalo I am taken out of the mountain village,
The divine light not illuminating the green of trees.
But how good the westerly breeze blows in the evening,
On our way in good health we journey home.'

Painted by Wang Yunquan of Zhushan (Soaring Hill; in Jingdezhen) in Zhushan (Pearl Hill; also in Jingdezhen), in the first ten days of winter of the Bingshen year (1956).



THE PROPERTY OF A GENTLEMAN 士紳藏品

86

A DOUCAI 'EIGHT DAOIST EMBLEMS' OGEE DISH

Qianlong seal mark and of the period

With deep rounded sides rising from a tapered foot, the interior brightly enamelled with a central swirled medallion surrounded by peaches and demi-flowerheads, the cavetto decorated with the Eight Daoist Emblems tied to flower sprays with fluttering ribbons, the exterior with a continuous floral meander above a colourful ruyi-head border around the foot, wood stand.

20.3cm (8in) diam. (2).

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清乾隆 鬪彩八仙鴻寶束腰盤
青花「大清乾隆年製」篆書款

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

Exhibited, Published and Illustrated:

The Oriental Ceramic Society of Hong Kong, *Ch'ing Polychrome Porcelain*, Hong Kong, 5 February - 6 March 1977, no.83

來源：

英國私人收藏，於1967至1989年間蒐於香港，並由後人保存迄今

展覽、出版及收錄：

1977年2月5日至3月6日於香港東方陶瓷學會「清代彩瓷」特展展出，展品83號

Compare with a similar ogee dish in the Nanjing Museum, Qianlong seal mark and of the period, illustrated in *Qing Imperial Porcelain: of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, pl.106.

A similar example, in the Inder Rieden Collection, Qianlong seal mark and of the period, was sold in these rooms, 10 November 2011, lot 97; see also a similar dish, Qianlong seal mark and period, sold at Sotheby's Hong Kong, 6 April 2016, lot 3627.





The Property of a European Family

歐洲家族藏品

Lots 87 - 108







87

87

A DOUCAI 'POMEGRANATES AND VINE' DISH

Chenghua six-character mark, Kangxi
 Finely enamelled to the well with a stylised leafy pomegranate tree, surrounded by further pomegranate, vine and rose sprays, the exterior with scattered fruiting branches.
 16cm (6 2/8in) diam.

£3,000 - 5,000
 HK\$33,000 - 55,000 CNY28,000 - 46,000

清康熙 鬥彩流傳百子圖敞口盤

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

88

A DOUCAI 'DRAGON AND PHOENIX' DISH

Chenghua six-character mark, Kangxi
 Elegantly potted with gently shallow sides, finely enamelled in vivid colours to the centre with a sinuous five-clawed dragon and a long-tailed phoenix in mutual pursuit amidst billowing clouds, the exterior similarly decorated with a dragon and phoenix striding amidst scattered clouds.
 24.7cm (9 7/8in) diam.

£10,000 - 15,000
 HK\$110,000 - 160,000 CNY92,000 - 140,000

清康熙 鬥彩龍鳳呈祥紋盤
 青花「大明成化年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年期，並由後人保存迄今



88 (two views)



89

A DOUCAI 'DRAGON' BOWL

Chenghua six-character mark, Kangxi

Each with deep rounded sides, delicately enamelled to the exterior with two five-clawed dragons each in pursuit of a flaming pearl, striding amidst billowing clouds and scrolling flames, the interior well decorated with a further flaming pearl.

11cm (4 3/8in) diam.

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清康熙 闕彩雲龍趕珠紋盃
青花「大明成化年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

A PAIR OF DOUCAI 'LOTUS' BOWLS

Yongzheng six-character marks and of the period

Each finely potted in conical shape, delicately enamelled to the exterior with scrolling foliage issuing four small lotus flower heads above a band of lotus lappets to the tall straight foot, the interior centre similarly decorated with a small lotus flower head borne on a leafy stem, wood stands.

Each 11.3cm (4 1/2in) diam. (4).

£8,000 - 12,000

HK\$88,000 - 130,000

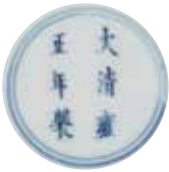
CNY73,000 - 110,000

清雍正 闐彩纏枝蓮紋盤一對
青花「大清雍正年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今





91

91
A DOUCAI 'STAG AND PINE' SAUCER DISH

Yongzheng six-character mark and of the period
Decorated at the centre with a deer grazing beneath a pine tree within a fenced garden below wispy clouds, encircled by further deer alternating with rockwork, foliage and sprigs of lingzhi, the exterior with a continuous foliage scroll.
16cm (6 3/8in) diam.

£6,000 - 8,000
HK\$66,000 - 88,000 CNY55,000 - 73,000

清雍正 闕彩松蔭仙鹿圖敞口盤
青花「大清雍正年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

Compare a related doucai dish similarly decorated with deers under pine trees, Xuande six-character mark, Kangxi period, in the Shanghai Museum Collection, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, p.262-263, no.170. Another similar example, Chenghua six-character, Kangxi period, was sold in Sotheby's New York, 19 March 2013, lot 175.

92
A DOUCAI 'LOTUS POND' DISH

Yongzheng six-character mark and of the period
The interior delicately enamelled in a soft palette with two birds flying and swimming in a lotus pond with stalks rising amidst the waves, the cavetto inscribed with a band of stylised Shou characters, the exterior with further birds amidst lotus stalks.
17.2cm (6 7/8in) diam.

£8,000 - 12,000
HK\$88,000 - 130,000 CNY73,000 - 110,000

清雍正 闕彩蓮塘飛雁圖壽紋敞口盤
青花「大清雍正年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今



92 (two views)



93

93

A DOUCAI 'LOTUS SCROLL' SAUCER DISH

18th century

The shallow sides rising from a short foot, painted to the interior with a central medallion depicting a blossoming lotus surrounded by scrolling leafy tendrils, the cavetto similarly decorated, the exterior with three flowering sprigs.

26.3cm (10.3in) diam.

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十八世紀 闢彩纏枝蓮紋敞口盤

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

94

A PAIR OF DOUCAI 'LOTUS POND' DISHES

Yongzheng six-character marks and of the period

Each enamelled in vivid colours, the interior decorated with a scene of a lotus pond depicting a pair of swimming ducks, beside blossoming lotus flowers and lotus leaves, surrounded by a similar continuous scene around the deeply rounded cavetto, the exterior with four scattered floral sprigs.

Each 20.2cm (8in) diam. (2).

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清雍正 闢彩蓮塘鴛鴦圖敞口盤 一對
青花「大清雍正年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

大清
雍正
年
集



大清
雍正
年
集





95

A FAMILLE ROSE RUBY-BACK 'LADY AND BOYS' DISH

Yongzheng

The semi-eggshell plate delicately enamelled with a leaf-shaped panel at the centre depicting a lady seated on a platform wearing elegant robes, flanked by a large wine jar and two boys presenting her with blossoming lotus, all reserved on a gilt ground embellished with bands of flowering foliage, ruyi, flower heads and diaper. 23.5cm (9 2/8in) diam.

Compare with a similar dish from the collection of Quincy Chuang, illustrated in, *An Anthology of Chinese Ceramics*, Hong Kong, 1980, no.160; another example, included in the collection of the Victoria and Albert Museum, is illustrated by W.B.Honey, *Guide to the Later Chinese Porcelain*, London, 1927, pl.88, and p.53; a further example in the Louvre Museum, Paris, is illustrated by G. C. Williamson, *The Book of Famille Rose*, London, 1927, pl.LXII. A closely related example was sold at Christie's London, 10 May 2011, lot 225.

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清雍正 外胭脂紅地內粉彩春閨嬰戲圖盤

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今



96

A GILT AND GRISAILLE-DECORATED RUBY-BACK 'DRAGON BOAT' DISH

Yongzheng

Finely enamelled with a central scene of a large imperial dragon boat containing the Sui emperor Yang and his attendants being tugged along the grand canal by women, followed by a smaller boat with musicians, visible on both banks of the canal are mounted soldiers with lances, all within an urban landscape with city walls, houses and pavilions interspersed with willow trees, surrounded by concentric bands of floral scrolls and diaper patterns on the everted rim. 21.2cm (8 3/8in) diam.

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

清雍正 外胭脂紅地內墨彩描金龍舟出行圖盤

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

Emperor Yang (AD569-618) of the short-lived Sui dynasty (AD581-618), is perhaps best known for having reunited China through military might and completing the extraordinary engineering feat of the Grand Canal. This canal, which still exists to this day, connected the Hai river in the north with the Qiantang river in the south and greatly helped economic growth and prosperity.

Apart from his military and engineering achievements, Emperor Yang is infamous for his extravagant behaviour. According to some records, when the canal was completed in AD609, Emperor Yang floated 65 miles on the canal in a large, expensive dragon boat pulled by hundreds of his most beautiful palace ladies and followed by a flotilla containing musicians and entertainers. It was said that along the shore, sounds of merriment could be heard for a hundred miles. See Y.Ma and J.Lau, *Traditional Chinese Stories: Themes and Variations*, Boston, 1986, p.313. See also V.Xiong, *Emperor Yang of the Sui Dynasty: His Life, Times, and Legacy*, New York, 2012, pp.75-94.



97

97

A GREEN-GLAZED 'LOTUS AND EGRET' MOULDED VASE

Kangxi

Well modelled in the form of a large wrapping lotus leaf detailed with veins, issued from a curling stem forming the handle, flanked by an egret enamelled in white standing on a spray of reed, all reserved on a bright apple-green glaze.

11.6cm (4 1/2in) high

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

清康熙 綠釉模印一路連科花插

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

98

A CARVED CELADON-GLAZED, BLUE AND COPPER-RED BEAKER VASE, GU

Kangxi

Of archaistic form with a bulbous mid-section supported on a gently spreading foot, raising to a elegant trumpet neck, the exterior finely decorated with eight underglaze blue panels each enclosing a riverscape scene scattered with trees and figures, the details highlighted in copper-red, all reserved on an attractive celadon ground of olive-green colour densely carved with scrolling foliage issuing blossoming peonies.

46cm (18in) high

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

清康熙 豆青釉刻花開光青花釉里紅山水圖花觚

Provenance: acquired from Heinrich Peters Ostasiatische Kunst, Berlin, 19 October 1966

A European private collection, and thence by descent

來源：於1966年10月19日購自柏林古董商Heinrich Peters Ostasiatische Kunst 歐洲私人收藏，並由後人保存迄今

The decorative palette of the present lot, combining the techniques of incising motifs on a monochrome ground and rendering narrative scenes in cobalt blue, is considerably rare. Compare a related brushpot, similarly decorated with underglaze blue and copper red landscape panels reserved on a carved celadon ground, in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, p.242, no.220.





99

99

A PEACHBLOOM 'BEEHIVE' WATERPOT, TAIBO ZUN

Kangxi six-character mark, late Qing Dynasty

With rounded sides rising to a narrow waisted neck below a short lipped mouth rim, subtly incised around the exterior with three medallions, each formed of the curled bodies of dragons, all covered in crimson-red glaze characteristically suffused with shades of lighter pink and greenish-beige spots.

12cm (4 3/4in) wide

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清 豇豆紅釉刻團龍紋太白尊
青花「大清康熙年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

100

A COPPER-RED-GLAZED SEAL PASTE BOX AND COVER

Kangxi six-character mark, 19th century

Of compressed cushion form with recessed concave base, the exterior covered in a rich raspberry-red glaze pooling slightly at the foot, the interior and underside of the base covered with a bluish white glaze. 7.4cm (3in) diam. (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十九世紀 霽紅釉印色盒
青花「大清康熙年製」楷書款

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今



100

101

A FINE PAIR OF COPPER-RED-GLAZED SAUCER DISHES

Qianlong six-character marks and of the period

Each with shallow rounded sides, covered overall with a rich strawberry-red glaze stopping neatly below the mouth rim and just above the foot rim.

Each 17.6cm (7in) diam. (2).

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

清乾隆 霽紅釉敞口盤一對
青花「大清乾隆年製」楷書款

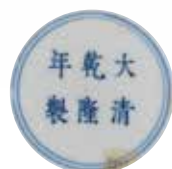
Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

Compare with an identical red-glazed saucer dish, Qianlong six-character mark and of the period, illustrated in *Treasures of Imperial Porcelain: Official Kiln Porcelain of the Qing Dynasty Collected by Hangzhou Tu Huo Zhai Museum of Antique Ceramics*, Hangzhou, 2011, pp.90-91. Another example, Qianlong six-character mark, was sold at Sotheby's Hong Kong, 8 October 2014, lot 3611.



101



101



102



103

102

A FLAMBÉ-GLAZED BALUSTER VASE, MEIPING

18th/19th century

The tapering sides rising to rounded shoulders supporting a short waisted neck, the exterior covered with a rich glaze of streaked crushed-raspberry and lavender tones draining to a crackled greyish-beige tone at the neck and rim.

32cm (12 1/2in) high

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八/十九世紀 窯變釉梅瓶

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

103

A SMALL ROBIN'S-EGG-GLAZED BOTTLE VASE

18th century

The oviform body rising from a short, slightly recessed foot to a tall cylindrical neck, covered overall with an opaque glaze of finely mottled turquoise and purplish-blue tone.

15.5cm (6 1/8in) high

£2,000 - 3,000

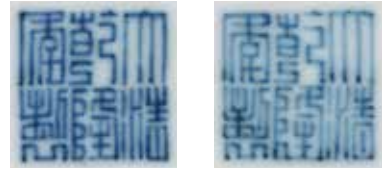
HK\$22,000 - 33,000

CNY18,000 - 28,000

十八世紀 爐鈞釉小天球瓶

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今



104

104

A PAIR OF CAFÉ-AU-LAIT-GLAZED OGEE-SHAPED BOWLS

Qianlong seal marks and of the period

The bowls supported on a straight foot, with deep rounded sides and a constricted waist, covered in a rich glaze of caramel-brown tone, the interior and base unglazed.

Each 15.5cm (6 1/8in) diam. (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

清乾隆 米黃釉折腰盤 一對
青花「大清乾隆年製」篆書款

Provenance: acquired from Heinrich Peters Ostasiatische Kunst, Berlin, 19 October 1966

A European private collection, and thence by descent

來源：於1966年10月19日購自柏林古董商
Heinrich Peters Ostasiatische Kunst
歐洲私人收藏，並由後人保存迄今

Compare with a very similar pair of café-au-lait-glazed ogee-form bowls, Qianlong seal marks and of the period, in the Sir Percival David Collection, museum no. PDF,A.572 and 573, illustrated by S.Pierson, *A Collector's Vision: Ceramics for the Qianlong Emperor*, London, 2002, p.112, no.98. Another example in the Zhuyuetang collection, is illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, p.229, no.152.

A similar pair of bowls, Qianlong seal marks and of the period, was sold at Sotheby's London, 13 May 2015, lot 185.



105^Y

A RHINOCEROS HORN 'CHILONG' LIBATION CUP

17th/18th century

Skilfully carved in the form of a lotus leaf finely detailed with y-shaped veins, the exterior decorated in relief with three sinuous chilong with bifurcated tails, variously writhing, clambering and emerging from a ground of breaking waves wrapping the foot and extending to the base.

12cm (4 7/8in) wide

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

十七/十八世紀 犀角螭龍戲水紋蓮葉盃

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

Finely carved with chilong dragons rising above crashing waves, the cup yields an impressive evocation of the Emperor's majestic and benevolent rule. Capable of flying high in the sky and diving back in the sea, dragons were, since the earliest phases of Chinese history, empowered with supernatural, auspicious powers that mirrored those of the ruler, master of all under heaven and centre of the universe. A related cup, from the collection of Thomas Fok is illustrated in *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.50, pl.3. Another, dated to the 17th century, was sold at Sotheby's Hong Kong, 8 April 2011, lot 2709.

106 YΦ

A STAINED IVORY 'LINGZHI' BRUSHWASHER

Qianlong

Finely carved in the form of a shallow section of a large lingzhi fungus with two cloudlike swirls, issuing further lingzhi and green leafy tendrils that curl into the interior, naturalistically carved with two crawling beetles and a delicate orchid.
19cm (7 1/2in) wide

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清乾隆 染牙靈芝筆搨

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

Compare with a related stained ivory brush washer in the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shenzhen, 2009, p.128, no.99. Compare another one also in the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.202, no.166.



107^YΦ

**A RARE 'GUANGZHOU IMPERIAL TRIBUTE' STAINED IVORY
'PEONY AND POMEGRANATE' RUYI SCEPTRE**

Qianlong

Exquisitely carved in relief and openwork as a gnarled tree branch bearing auspicious lingzhi fungus and naturalistically rendered sprays of flowering narcissus with long leafy stems to one end, the arched shaft entwined with subsidiary branches and gracefully curling leaves stained in bright green, scattered with small blossoming peony flowers and buds, raising to a large interweaved cluster of blooming peonies, flower buds and splitting pomegranates forming the ruyi head.

35cm (13 3/4in) long

£30,000 - 50,000

HK\$330,000 - 550,000

CNY280,000 - 460,000

清乾隆 染牙鏤雕富貴多子如意

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今

The meticulous carving of the present ruyi is exceptionally rare. It demonstrates the high level of craftsmanship available in the 18th century and distinguishes this example from many other sceptres carved as plants.

The word 'ruiyi' (如意) can be translated as 'as you like', which symbolises the wishes of good fortune and longevity. The Qianlong emperor highly rated ruyi sceptres as auspicious gifts, made in various materials including jade, wood, hardstones, lacquer and other materials. Several ruyi are also included in the famous *Guwan tu* painting (Pictures of Ancient Playthings) in the Victoria and Albert Museum no.E.59-1911, which illustrates the Qing Court interest in ruyi sceptres.

Compare a related stained ivory ruyi sceptre, Yongzheng/Qianlong, exhibited in the Hong Kong Museum of Art and illustrated in *Splendour of the Qing Dynasty*, Hong Kong, 1992, pl.270. See also related examples of ruyi sceptres in the form of gnarled leafy branches made in different materials in the Palace Museum, illustrated by E.Rawski and J.Rawson, *China: The Three Emperors 1662-1795*, London, 2005, pp.366-369, nos.273 and 275. Compare also a carved openwork stained ivory ruyi sceptre, sold at Christie's Hong Kong, 27 November 2013, lot 3351.







108

A LARGE BANDED AGATE BOWL

18th/19th century

Rising from a short, splayed foot to an irregular blossoming flower head, the stone of various tones ranging from pale beige to deep reddish brown.

20.5cm (8 1/8in) diam.

£3,000 - 5,000

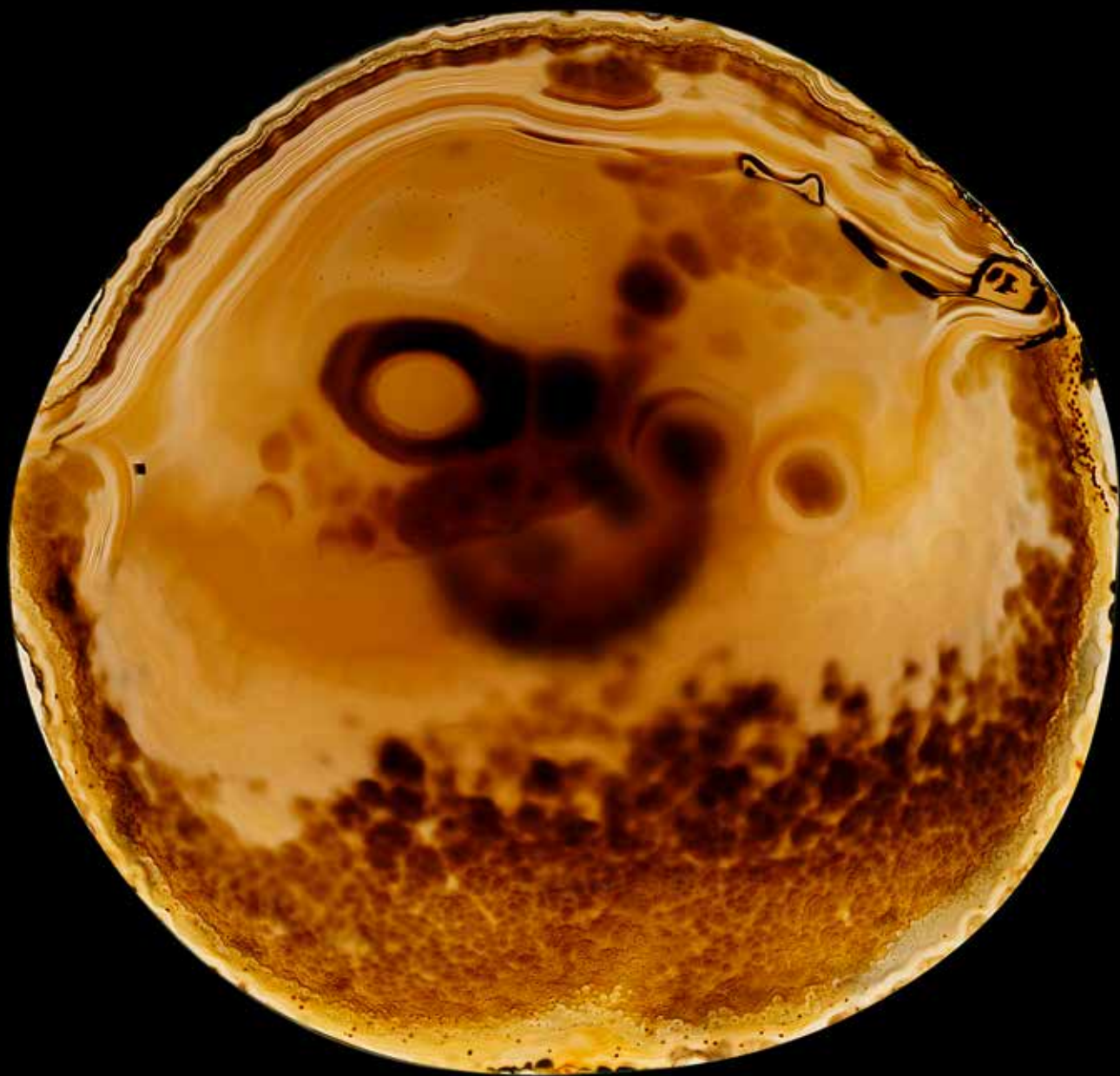
HK\$33,000 - 55,000

CNY28,000 - 46,000

十八/十九世紀 瑪瑙隨形大盃

Provenance: a European private collection, acquired between 1960-70, and thence by descent

來源：歐洲私人收藏，蒐於1960至1970年間，並由後人保存迄今





109⁺ Y Φ

AN EXCEPTIONAL ROCK CRYSTAL VASE, WATERPOT AND LINGZHI GROUP WITH IVORY STAND

Qianlong

Boldly carved as an archaistic hu vase with scrolling kui dragon handles flanking the waisted neck, and a well-fitted cover with gently-sloping edges, beside a globular water pot, all surrounded by entwining gnarled lingzhi stems and leafy branches of peaches, 22cm (8 5/8in) wide; the ivory stand meticulously carved with openwork designs of interlocking chilong surrounded by branches of lingzhi and peaches. 23.7cm (9 3/8in) wide (3).

£50,000 - 80,000

HK\$550,000 - 880,000

CNY460,000 - 730,000

清乾隆 水晶壽桃靈芝帶染牙座雙尊

A rock crystal vase, waterpot and lingzhi group of high artistry and craftsmanship, such as the present lot, is extremely rare. The accomplishment of Qing imperial craftsmen is exemplified in a related rock crystal vase group, carved with phoenix, bat and auspicious plants, illustrated by S. Bushell, *Chinese Art, vol 1*, London, 1921, pl.102. See also a similar crystal vase with lingzhi illustrated in *Qing dai yu diao zhi mei*, Taipei, 1997, pl.128.

Inspiration was also drawn from jade carvings, compare with a jade vase group with auspicious animals, Qianlong mark and of the period, illustrated in *Compendium of Collections in the Palace Museum: Jade 10*, Beijing, 2010, p.57, pl.30, which highlights the similar exquisite quality and form of carving.

The ivory stand that supports the rock crystal vase is no less exceptional and is typical of eighteenth century Qing imperial craftsmen. The fine mastery of the carving can be compared to that on an ivory screen, Qianlong period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pp.220-221, pl.179.





110† Y Φ

A RARE ROCK CRYSTAL QILIN WATER DROPPER AND COVER WITH STAINED IVORY STAND

Qianlong

Well carved as a recumbent qilin with two horns and smiling mouth, the circular cover carved as a small qilin reclining on the larger qilin's back, the ivory stand dyed red and expertly carved with three dynamic chilong among clouds.

12.5cm (4 7/8in) long (3).

£30,000 - 50,000

HK\$330,000 - 550,000

CNY280,000 - 460,000

清乾隆 水晶麒麟式帶染牙座水盂

Highly regarded as a natural mineral with the 'brilliance of water' and as being 'a beautiful material imported from Persia', rock crystal was associated with 'simple beauty' by the scholarly elites, who fashioned many objects from this material to decorate their studios.

A rock crystal cup and vase, Qianlong period, is illustrated in *The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2004, pls.22-23; a brushpot is illustrated in *Arts from the Scholar's Studio*, Hong Kong, 1986, no.130; and a crystal water container in the form of a wild duck is illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shenzhen, 2009, p.194, pl.181. See also, a ewer carved as a duck which was sold at Sotheby's Hong Kong, 8 April 2010, lot 1986.

The stained ivory stand is also of exceptional quality and is comparable to the high artistry and skill of a stained ivory ruyi-head cloud stand, Qianlong period, illustrated in *Gugong zhenbao*, Beijing, 2004, pp.212-213.





111

111
**A LARGE ROCK CRYSTAL INCENSE
 BURNER AND COVER, DING**

Late Qing Dynasty
 The globular body supported on three paw feet issuing from animal masks, flanked by a pair of animal-mask loose-ring handles, the domed cover similarly carved with three animal mask loose-rings and surmounted by two coiling Buddhist lions, one playing with a ball. box. 23cm (9in) wide (3).

£2,500 - 4,000
 HK\$27,000 - 44,000 CNY23,000 - 37,000

清末 水晶鋪首銜環耳鼎式蓋爐

Compare with a related rock crystal incense burner illustrated in *Qing dai yudiao yishu*, Taipei, 1990, p.102.

112
**A GILT FILIGREE TOURMALINE-INSET
 'PEACH' BELT BUCKLE**

Late Qing Dynasty
 The transparent stone of light pink tone carved as a peach, surrounded by a gilt-metal filigree border, the reverse with fastenings and openwork designs of prunus on a cracked-ice ground.
 7cm (2 3/4in) wide

£4,000 - 6,000
 HK\$44,000 - 66,000 CNY37,000 - 55,000

清末 花絲鑲金嵌碧璽帶飾

A related belt-buckle inlaid with tourmaline is included in the Palace Museum collection in Beijing and illustrated in *Gugong Zhenbao*, Beijing, 2006, p.135; another of gilt copper inlaid with tourmaline was included in an exhibition of Qing dynasty costume accessories at the National Palace Museum, Taipei, illustrated in *Qing dai fushi zhanlan tulu*, Taipei, 1986, no.53.



112

113
**A LARGE ROSE QUARTZ 'DOUBLE PINE-
 TRUNK' VESSEL**

Late Qing Dynasty
 Carved as two tree trunks surrounded by swooping bats beside a large lingzhi fungus, joined by gnarled leafy branches issuing peaches and smaller lingzhi fungi, the reverse with a phoenix perched on a rocky platform.
 19.4cm (7 5/8in) wide

£4,000 - 6,000
 HK\$44,000 - 66,000 CNY37,000 - 55,000

清末 粉水晶福至心靈雙松椿筆插



113



114

114

**A LARGE AMETHYST 'AUSPICIOUS
POMEGRANATE' GROUP**

Late Qing Dynasty

The main fruit naturalistically carved bursting to expose the seeds, borne on a gnarled stem forming the base and issuing further smaller fruits, blooms, and foliage flanked by a perching bird and a clambering frog.

14.5cm (5 6/8in) wide

£6,000 - 8,000

HK\$66,000 - 88,000 CNY55,000 - 73,000

清末 紫水晶榴開百子擺件

Provenance: Spink & Son Ltd., London (label)

來源：倫敦古董商Spink & Son Ltd. (標籤)



115

115

A SOAPSTONE FIGURE OF A VAJRAPUTRA

18th century

The smooth stone of greenish hue finely carved as the shaven-headed, serenely smiling Vajraputra luohan seated with knees slightly raised and leaning to his left, with both hands supporting a playful Buddhist lion, the body draped with flowing robes and gilded cloak, incised with ruyi-clouds and intricate floral hems coloured red, blue and green, with original zitan stand intricately carved as rockwork, floral sprigs and gnarled branches.

8.3cm (3 1/4in) high (2).

£2,500 - 4,000

HK\$27,000 - 44,000

CNY23,000 - 37,000

十八世紀 壽山石羅漢坐獅擺件

Compare with a related soapstone figure of Vajraputra and Buddhist lion cub, 17th century, which was sold at Sotheby's New York, 19-20 March 2007, lot 571.



116

116

A DOCUMENTARY PAINTED SOAPSTONE FIGURE OF A LUOHAN

Cyclically dated to Renwu year, corresponding to AD1622 or 1682 and of the period

With gentle face downcast, the figure seated with one leg up and hands resting on the knee, the body hidden beneath a thickly folded robe incised with scrolling clouds and floral hem variously painted red, green and yellow, zitan wood stand.

18cm (7 1/8in) high (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

壬午年(AD1622或1682) 壽山石加彩羅漢坐像

Provenance: acquired by the owner's grandfather in Johannesburg during the early 20th century, and thence by descent

來源：

由現藏家之祖父於二十世紀初購自約翰內斯堡，並由後人保存迄今

The first inscriptions on the base maybe translated as:

The natural world gives rise to sufficient joy like complete fortune and abundant virtue.

Carved by You Shishi (Mr Friend of the Stone) at Er Mei Xuan (Two Fools Pavilion)

The other inscription maybe translated as:

Laugh at those whose eyes are most ignorant,
That do not see the lungs and livers but only the skin;
When people arrive at misfortune they spout in vain,
Seated on the praying mat, meditating, is a man.

Done in the Seventh Month, Autumn, of the Renwu year, my dear young friend Rong Mingxiang in Zhuibu Mountain Garden.

117

A FINE CARNELIAN AGATE CARVING OF A RECUMBENT MYTHICAL BEAST, LUDUAN

18th/19th century

The body with pronounced backbone and ribs, its head turned to one side with a single horn and bushy eyebrows.

7cm (2 6/8in) long

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八/十九世紀 紅玉髓甬端把件



118



118[≈]

A PAIR OF 'BUTTERFLY AND DRAGONFLY' HEADDRESS ORNAMENTS

Late Qing Dynasty

Both with freshwater pearls forming the eyes, antennae, thorax and abdomen issuing exquisitely carved jadeite wings, all attached with springs onto a metal frame adorned with intricate gilt filigree inlaid with iridescent blue kingfisher feathers, box.

Each 12cm (4 3/4in) long (3).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清末 點翠嵌寶穿珠鈿子一對

Provenance: Richard J. Palmer Will Trust

來源：Richard J. Palmer Will基金會收藏

Pins in the form of butterflies and dragonflies would have adorned *liang patou* headdresses worn by noble Manchu ladies. For an example, see B. Jackson, *Kingfisher Blue: Treasures of an Ancient Chinese Art*, Toronto, 2001, p.79. Compare with a similar jadeite, pearl and gold filigree 'butterfly' hat pin in the Metropolitan Museum of Art in New York, no.02.18.781. For a related butterfly pin with pearls and kingfisher feather inlay, see also *Gugong zhenbao*, Beijing, 2004, p.113.

119*

AN AMBER 'DRAGON' CARVING

Qing Dynasty

In the form of a pebble, carved with a ferocious scaly dragon in flight and breathing fire, emerging from a ground of wispy clouds extending to the reverse, fitted box.

5.6cm (2 2/8in) long (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

清 琥珀蛟龍穿雲紋佩飾

119





120^y

A PAIR OF PAINTED ENAMEL QUATREFOIL JARDINIÈRES WITH JADE AND HARDSTONE TREES

19th century

The jardinières painted on each side with an ogival cartouche enclosing sprays of blossoming flowers within gilt rococo borders, on a dense ground of lotus blooms and leafy tendrils, all brilliantly enamelled in varying shades of blue within gilt bands of lappets, key fret and stylised acanthus leaves, each jardinière 'planted' with a gnarled tree bearing peaches and pomegranates highlighted with hardstone seeds, surrounded by flowering plants, rocks and a small image of a sage.

Each 53.5cm (21in) high (2).

£30,000 - 50,000

HK\$330,000 - 550,000

CNY280,000 - 460,000

十九世紀 銅胎畫琺瑯描金纏枝花卉紋嵌百寶盆景一對

Miniature gardens were highly regarded by the scholarly elites of Late Imperial China. Deemed to function as analogues to their real counterpart, these model landscapes provided the learned men with a perfect escape from the world of mundane affairs. The peaked and pitted rocks occurring within these gardens were in fact reminiscent of mountains, whose ability to produce water, the life-giving element, provided the closest connection with Heaven and the world of Immortals. Thus, in the same way as images of literary men surfaced on the walls of burials constructed during the period of turmoil that followed the Han dynasty, manuals containing instructions on how to build garden containers and scholarly items manufactured from natural materials such as wood, bamboo, or unusual natural stones, became increasingly popular from the Ming dynasty.



For references on garden containers, see A.Stein, *The world in miniature: container gardens and dwellings in Far Eastern religious thought*, Stanford, 1990; and J.Rawson, 'Cosmological systems as sources of art, ornament and design', in *Bulletin of the Museum of Far Eastern Antiquities*, 2000, pp.133-189.

A selection of miniature gardens made of semi-precious stones within gilded enamelled jardinières included in the collection of the Palace Museum, Beijing, is illustrated in *Gugong Zhenbao*, 2004, pp. 199-203. A related pair of jardinières containing miniature gardens, dated to the 18th/19th century, was sold in our London Knightsbridge rooms, 11 May 2015, lot 154; another pair was sold at Christie's New York, 20 March 2011, lot 1628.







THE PROPERTY OF A GENTLEMAN

士紳藏品

Lots 121 - 136

A NOTE FROM THE OWNER

'This collection was formed by the present owner's mother who was born in Shanghai in 1897, one of seven daughters and a son of an official in the Imperial Maritime Customs. In 1929 she married an Englishman with whom she had a daughter and a son, the present owner, born in Beijing in 1936. By the outbreak of the Second World War the family were living at 'Nassim Lodge' in Singapore.

On the 8th February 1942, the young family was among 1,100 mainly women and children who were evacuated aboard the 'MV Felix Roussel', the last Free French Ship to leave the island, just hours before the Japanese army began landing. The ship was the target of aerial attacks by Mitsubishi bombers in the Banka Straits before finally reaching the safety of India.

The father had remained behind on secret business and was presumed dead. In fact, he had escaped some time later, disguised as a Malay fisherman, in a small sailing boat. Navigating by the stars at night and hiding on islands by day, he was eventually picked up by a British destroyer and landed on Ceylon, thence making his way to Bombay for an emotional reunion with his family. He enlisted with the Indian Navy for the remainder of the war and the children were sent south to their great-aunts' mission school in the tranquillity of the Nilgiri Hills. With the war over, the family moved to Hong Kong where, in 1949, the father was made General Manager of the Union Insurance Society of Canton. The family built a new family house, 'Bracken Hill', on The Peak, still considered one of Hong Kong's loveliest homes. This was a period which allowed the mother to seek out more pieces to add to her precious collection.

Their only son was sent to England aged 8 for his formal education. He went up to Christ Church, Oxford in the 1950's reading Classical Chinese and joining the Bullingdon Club.

This was followed by 2 years National Service in the army which he underwent on Kowloon with the Queen's Own Hussars.

His career began working for Lord Thomson on The Sunday Times, followed by a job with the publisher Hamish Hamilton who, with his wife, became lifelong friends. In 1975 he was elected to the Garrick Club and the following year he took the brave step of establishing his own Literary Agency in partnership with an old school friend. The business thrived with a long list of authors including Salman Rushdie, Martin Amis and the Estate of Agatha Christie. An office was opened in New York and names such as Ginsberg and Philip Roth were added to their list of distinguished writers.

In retirement, the parents fulfilled their dream of returning to England, settling in the Suffolk countryside surrounded by treasured memories of China. After their tumultuous lives they both died not many years later.

Their son, now in his 80th year, has lived in the same home in London for over 50 years. He remains a fervent admirer of the Chinese people, their art and culture, but always feels happiest and most at home when confronted by a feast of their great national cuisine, to the sounds of their spoken language.'

121

**A PALE GREEN JADE ARCHAISTIC
TWO-HANDLED CUP**

Ming Dynasty

The deep rounded sides raised on a stepped foot, carved with bands of whorls beneath a key-fret border on the rim, flanked by a pair of scroll handles carved on the top with a taotie mask, the stone of pale green tone with cloudy inclusions, wood stand and box.
12.6cm (5in) wide (3).

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

明 青白玉仿古勾雲紋雙耳杯

Provenance: a distinguished English private collection, and thence by descent

來源：

顯貴英國私人收藏，並由後人保存迄今

Compare a related pale green jade two-handled cup, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, pl.131.



121

122

**A PALE GREEN AND RUSSET JADE
ARCHAISTIC VASE, HU**

Ming Dynasty

The pear-shaped body carved with confronting stylised chilong above overlapping lotus leaves, the neck flanked by pair of mythical beast masks, each suspending a loose ring, the high foot with a keyfret band, wood stand and box.
22cm (7 1/8in) high (3).

£2,000 - 3,000

HK\$22,000 - 33,000 CNY18,000 - 28,000

明 青白玉帶皮仿古夔龍紋鋪首銜環耳壺

Provenance: a distinguished English private collection, and thence by descent

來源：

顯貴英國私人收藏，並由後人保存迄今

Compare a related green jade archaistic hu vase, Ming dynasty, with tubular handles, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2010, pl.14.



122

123



123

A FINE WHITE JADE 'ELEPHANT AND BOYS' GROUP

18th/19th century

Crisply carved as an elephant with head turned sharply to the left, wearing a ruyi-cloud saddle-cloth surmounted by two auspicious bats, a boy on each side holding a vase containing lingzhi and floral sprays, the stone of even white tone, wood stand. 5.4cm (2 1/8in) wide (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十八/十九世紀 白玉童子洗象擺件

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

124



124

A WHITE AND RUSSET JADE CARVING OF A CRANE AND PEACH BRANCH

18th century

Elegantly carved as a crane with its head turned to look backwards and grasping in its beak a branch laden with two peaches on one side, the slender legs and claws tucked underneath the body, wood stand.

6.5cm (2 7/8in) long (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十八世紀 白玉帶皮仙鶴銜桃枝把件

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

125

A WHITE JADE 'HORSE AND MONKEY' GROUP

18th century

Smoothly carved as a recumbent horse with its head turned to its left, its legs folded and tucked underneath its body with tail between the hind legs, a butterfly rests by the delicately carved mane while a monkey clambering down the horse's back playfully bites and tugs on the rope that winds around the horse stemming from the bridle, wood stand.

4.5cm (1 3/4in) long (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八世紀 白玉馬上封侯把件

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

The carving of a bee or wasp (*feng* 蜂), monkey (*hou* 猴), and horse (*ma* 馬) is a rebus for the blessing 'May you immediately be conferred a high ranking position (*mashang fenghou* 馬上封侯).





126

A FINE WHITE JADE 'LOTUS' BRUSHWASHER

Qianlong

The body of compressed circular form, carved in the form of a lotus bloom with down-turning lotus petals around the rim and upturning lappets around the recessed base, wood stand and box.

7cm (2 3/4in) wide (3).

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清乾隆 白玉蓮花式洗

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

127

A VERY PALE GREEN JADE BALUSTER VASE AND COVER

Qianlong/Jiaqing

The translucent even pale green elegantly carved as a smooth flattened baluster vase supported on a stepped spreading foot, with a high shoulder and tapering neck flanked by a pair of mythical beast-head handles, the cover surmounted by a bud finial, wood stand. 13.5cm (5 1/3in) high (3).

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清乾隆/嘉慶 青白玉獸首耳蓋瓶

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

The present jade vase was left unadorned except for the handles by the master craftsman, emphasising the faultless quality of the jade stone. Compare with a related larger white jade vase and cover, Qianlong, illustrated by T.Fok, *The Splendour of Jade: The Songzhuatang Collection of Jade*, Hong Kong, 2011, pl.135.





128

128

A PALE GREEN JADE CARVING OF A LUOHAN

18th/19th century

Crisply carved as a recumbent luohan probably Bodhidharma, the thick folds of the robe falling from his broad shoulders revealing just his hands tucked into his sleeves as well as his feet at the hem, the intense expression of contemplation highlighted by his furrowed brow, fierce curling moustache and beard beneath his bald head,

wood stand and box.
11cm (4 1/3in) wide (3).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十八/十九世紀 青白玉菩提達摩擺件

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

129

A WHITE JADE STANDING LADY CARRYING A TRAY WITH THE 'THREE ABUNDANCES'

Late Qing Dynasty/ Republic Period

The slender figure gracefully carved wearing long, belted robes that cover her feet and a celestial scarf billowing behind the shoulders, her hair tied in a chignon, holding a tray in her right hand with a tray with peach, a pomegranate and a Buddha's hand citron, wood stand and box.

15cm (6in) high (3).

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清末/民國 白玉仕女捧三多立像

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今



129



130

A FINE PAIR OF PALE GREEN JADE BOWLS

18th/19th century

Both with simple and unembellished rounded sides rising from a neatly finished short footing to a slightly everted rim, the translucent stone of even pale green tone with minor striations, wood stands and box.

Each 9.6cm (3 3/4in) diam. (5).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八/十九世紀 青白玉素盃 一對

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今



131

A FINE PAIR OF VERY PALE GREEN JADE BOWLS AND COVERS

18th/19th century

Both with plain rounded sides rising from a neatly finished short footring to a slightly everted rim, fitted with a low domed cover surmounted by a circular flared knob, the translucent stone of even, very pale green tone with minor characteristic striations and cloudy inclusions, wood stands.

Each 11.2cm (4 3/8in) diam. (6).

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

十八/十九世紀 青白玉蓋盃 一對

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

132

A FINE SMALL WHITE JADE 'DOUBLE-GOURD AND BAT' BRUSHWASHER

Qianlong

Delicately carved in the form of a double gourd separated by an auspicious bat, the interior of the brush washer hollowed and the exterior crisply carved with a single leafy sprig, supported on three short tapering feet, the stone of even pale white tone with some minor cloudy inclusions, wood stand.

7cm (2 3/4in) long (2).

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清乾隆 白玉福祿雙全葫蘆洗

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

The combination of the gourd, 葫蘆 hulu, and bat, 蝠 fu, represents the wish 'May you have both blessings and wealth', 福祿雙全 fulu shuangquan.

The present lot is particularly charming, with a finely hollowed interior, restrained carving and elegant low feet. Compare a very similar white jade double-gourd brushwasher illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shenzhen, 2009, p.201, pl.189. See also a related double-gourd washer with a bat illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.194 and another example with similar low feet is illustrated *ibid.*, vol.9, no.75. Compare also another related washer, from the Anthony K.W. Cheung collection, illustrated by H.K.F.Hui and T.Y.Pang, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, pl.69.

A similar white and russet jade double-gourd brushwasher, Qianlong, was sold in these rooms on 6 November 2014, lot 324.



Image courtesy of the Palace Museum, Beijing





133 (inscription)

133

A RARE WHITE AND RUSSET JADE CARVING OF A BOY AND DRUM

Inscribed Zigang, 18th century

Finely carved as a smiling boy holding a string of coins clambering atop a large circular drum as he attempts to avoid a bee gliding past his right leg, the drum inscribed underneath with seal script calligraphy, wood stand.

3.4cm (1 3/8in) wide (2).

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

十八世紀 白玉帶皮童子擊鼓把件
「子岡」金文刻款

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

On the underside of the drum the inscription reads:

‘擊壤豈逢賢聖世，登豐大有樂昇平。子岡’

Which may be translated as:

‘If damaged how can one come upon the era of sages and worthies? Ascending abundance there will be great joy and increasing harmony. Zigang.’

The present carving is exceptional for the superb lustrous white jade stone combined with a delightful playful carving of a boy clambering on top of a drum. The quality is further enhanced by the accomplished inscription on the underside and Zigang seal, marking this outstanding carving as worthy of the most famous jade carver.

The depiction of children, and in particular, boys, can be found in various media in Chinese art including painting, porcelain, lacquer and jade carvings. The boy on the present carving is seen possibly holding a ruyi shaped string of cash, both auspicious. Combined the carving symbolises the wish for a son and prosperity. See a related very pale green jade carving of boys playing with a drum, Qing dynasty, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2010, pl.46.

A related but uninscribed white jade carving of two boys with a drum, 18th century, was sold in these rooms on 8 November 2012, lot 166.



134

A FINE WHITE JADE ARCHAISTIC BEAKER VASE, GU

Qianlong

Finely carved, the bulbuous mid-section depicting with taotie masks separated by flanges, the flared neck and splayed foot carved with cicada leaves, wood stand.

9.8cm (3 7/8in) high (2).

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清乾隆 白玉仿古饕餮紋小觚

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

The archaistic form and decoration inspired by early bronzes, is consistent with the style advocated by the Qianlong emperor. As noted by Chang Li-tuan in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, p.49, the Qianlong emperor proposed to 'restore ancient ways', suggesting that jade carvers turn to antiquity for models, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance. For a related very pale green jade gu vase, 18th century, see R.Keverne, ed., *Jade*, London, 1991, p.161, fig.85.

Compare a related white jade archaistic gu vase, 18th century, sold in these rooms on 8 November 2012, lot 188.



135

**A RARE CARNELIAN AGATE 'MOUNTAIN AND BAT'
BRUSHREST**

Qianlong

The brushrest intricately carved as a three-peaked mountain surrounded by breaking waves and swirling clouds interspersed with flying bats, original boxwood and zitan stand.

8cm (3 1/8in) wide (2).

The skill and artistry of Qing dynasty craftsmen is encapsulated in the finely carved boxwood and zitan stand, formed as breaking waves, which can be compared with other wood stands in the Palace Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shenzhen, 2009, p.129, pl.100.

£4,000 - 6,000

HK\$44,000 - 66,000

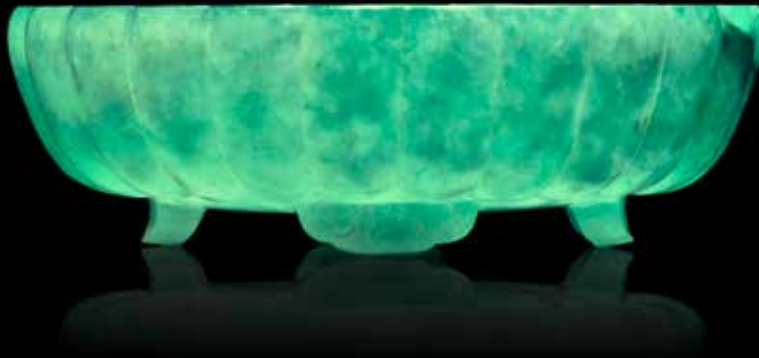
CNY37,000 - 55,000

清乾隆 紅玉髓巧色雲蝠紋筆架

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今





136~

**AN EXCEPTIONAL APPLE-GREEN JADEITE
'CHRYSANTHEMUM' WASHER**

Qianlong/Jiaqing

Exquisitely carved in the form of a chrysanthemum with lobed petals, the interior with a roundel in raised relief of leafy vines bearing three lobed melons and two butterflies, all raised on four short splayed bracket feet, the translucent stone with bright apple-green striations and cloudy inclusions, box.
10cm (4in) diam. (2).

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

清乾隆/嘉慶 翠玉瓜瓞綿綿紋葵瓣小盤

Provenance: a distinguished English private collection, and thence by descent

來源：顯貴英國私人收藏，並由後人保存迄今

This lot is accompanied by a certificate from the Gemmological Certification Services dated 1 March 2016

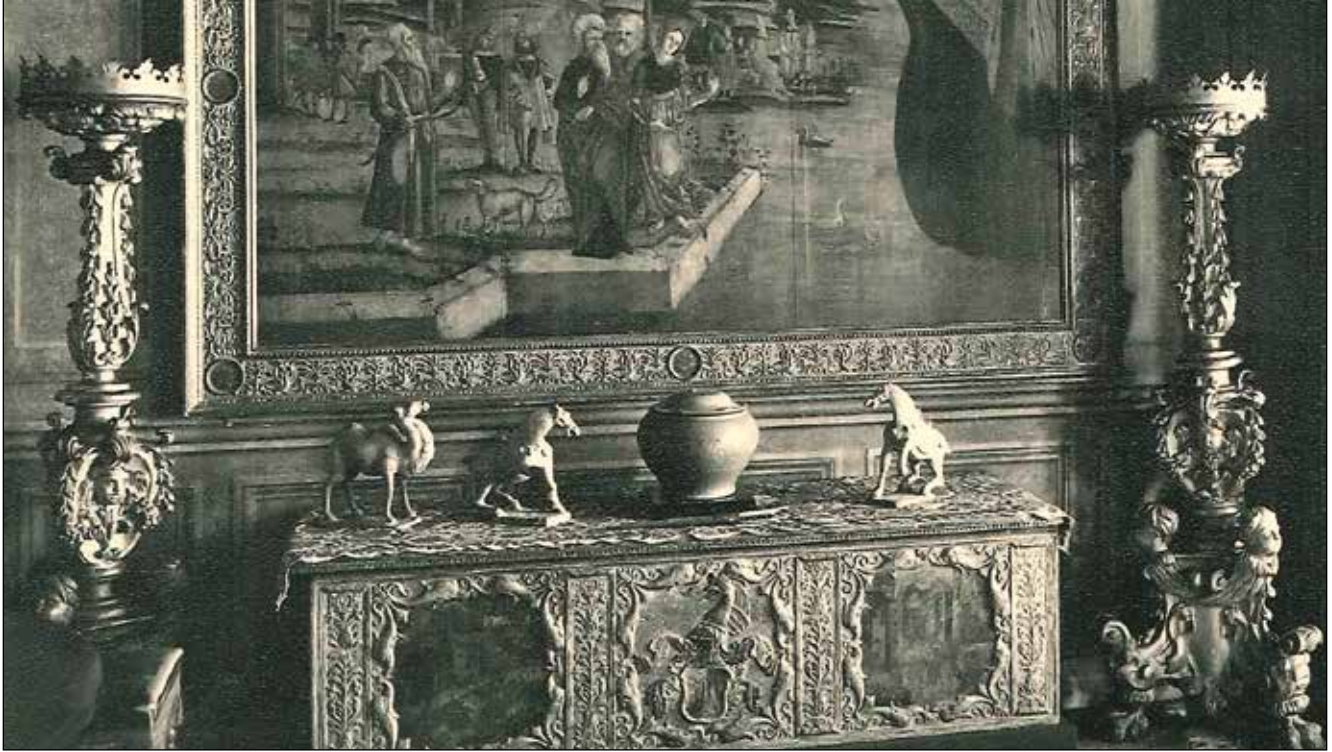
The exquisite jewel-like washer is exceptional in the quality of the lustrous translucent apple-green tone jadeite stone, visibly demonstrated in the unadorned sides. The masterful carving of the craftsman is evident in the complex auspicious chrysanthemum form, the raised and slightly flared ruyi feet and the crisply carved relief decoration in the interior depicting intertwined leafy melons.

In the centre of the dish is a finely carved melon, or (*gua* 瓜). Because of the melon's many seeds, it became a symbol of progeny. Together with butterflies (*die* 蝶), which is a homophone for another type of melon (*die* 瓞), a rebus is created for 'the blessing of ceaseless generations of sons and grandsons' (*guadie mianmian* 瓜瓞綿綿). This blessing originates from a line in a poem included in the 'Classic of Poetry' (*Shi Jing* 詩經), China's most ancient anthology of poetry.

This phrase carried a particularly auspicious meaning during the New Year's Eve ceremony and would have been a suitable imperial gift or special commission. For a related larger chrysanthemum form jadeite dish, dated to the Qianlong period, but with openwork handles, see *The Woolf Collection of Chinese Jade*, London, 2013, pp.86-87.

Compare with a Qianlong/Jiaqing period jadeite bowl which sold in our rooms, 7 November 2013, lot 159.





Palazzo Grassi

Franco Marinotti (1891 - 1966)

Coming from a small city in Italy, the extraordinary journey of Franco Marinotti (1891-1966) began in a textile company near Milan (the Filatura Cascami Seta) at the beginning of the 20th century, where he made his way up to the prominent position of managing the Warsaw and Moscow branches. This enriching experience and strong commercial relationships developed in Russia allowed him to launch his own company in 1921, the CICE - Compagnia Industriale Commercio Estero, and have continuous business links with Russia and South East Asia even following the October Revolution in 1917. The enterprise, which was intended to facilitate and regulate the economic relationships between Italian companies and Russia, resulted in Marinotti becoming a highly influential commercial and political figure.

In 1930, Senatore Borletti, one of the most important Milanese entrepreneurs and financiers, asked Marinotti to become managing director of the SNIA Viscosa. He subsequently became CEO in 1934 and President and shareholder of SNIA until his death in 1966. In these politically and economically troubled times, Franco Marinotti proved to be an exceptional leader bringing the company to an unprecedented international level, revealing himself as a man of great intuition and many talents, with a clear disposition for innovation. His merits were also recognised by King Umberto II, the last King of Italy, who rewarded him with the noble title of Count of Torviscosa, a town founded by Marinotti.

As a philanthropist, he was very much involved in collecting and preserving art, including Antiquities, Old Master Paintings, Oriental and Modern and Contemporary Art. His collection demonstrates his wide range of interests and passion for collecting. In 1949, he bought the Palazzo Grassi through SNIA Viscosa, and founded the 'Centro Internazionale delle Arti e del Costume'. Even through both wars, Mr. Marinotti kept being a supporter of artists, such as the members of the Futurists Movement, as well as ceramics artists and even archaeological sites, which showed once again his extraordinary strong, complex character and unique vision through his career and pursuit of arts and culture. It is possible that his impressive collection of Chinese archaic bronzes and jade and jadeite carvings was acquired during his travels to China in the early 20th century.



Franco Marinotti, Shanghai circa 1918

THE PROPERTY OF A GENTLEMAN

士紳藏品
Lots 137 - 138

137 *~

A FINE JADEITE RITUAL VESSEL AND COVER, DOU

Late 19th/early 20th century

Raised on a spreading foot supported on a circular stand with bracket feet, the alms-bowl-shaped vessel with rounded curving sides rising to an everted rim, flanked by a pair of handles in the form of a stylised archaic dragon holding loose rings, carved in low relief to each side with a taotie mask, the domed cover similarly decorated by a relief band of taotie masks, surmounted by a hollow lotus-bud finial.

20.5cm (8 1/6in) high (2).

£6,000 - 8,000

HK\$66,000 - 88,000 CNY55,000 - 73,000

十九世紀末/二十世紀初
翠玉仿古饗鬶紋夔龍銜環耳豆

Provenance: Franco Marinotti (1891-1966), and thence by descent

來源：意大利企業家Franco Marinotti (1891-1966)舊藏，並由後人保存迄今



137

138 *

A PAIR OF SPINACH-GREEN JADE BOWLS

Qianlong/Jiaqing

Each finely carved with deep, gently rounded sides rising to a galleried rim and supported on four small everted ruyi-feet, the elegant surface left plain, the lustrously polished stone of spinach-green tone with cloudy-white and darker inclusions.

Each 11.8cm (4 5/8in) diam. (2).

£2,000 - 3,000

HK\$22,000 - 33,000 CNY18,000 - 28,000

清乾隆/嘉慶 碧玉素盃 一對

Provenance: Franco Marinotti (1891-1966), and thence by descent

來源：意大利企業家Franco Marinotti (1891-1966)舊藏，並由後人保存迄今



138

THE PROPERTY OF A LADY 女士藏品



139

139

A PALE GREEN JADE BRUSHWASHER

17th century

The washer finely carved in high relief as a hollow prunus blossom borne on leafy, flowering branches and entwined stems to form the base and openwork handle, the stone of semi-translucent pale green tone with grey and brown inclusions, wood stand. 12.5cm (4 7/8in) long (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十七世紀 青玉鏤雕花紋洗

Provenance: an English private collection

來源：英國私人收藏

Compare with related examples of jade brush washers with openwork design and dated as Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 7*, Beijing, 2011, pls.176, 187, 202 and 204.



140

A GREY AND RUSSET JADE 'CHILONG' CUP

Incised Zigang seal mark, Ming Dynasty

Of circular form with deep rounded sides, the rim clambered by two reticulated chi dragons with bifurcated tails forming the loop handles, separated by a smaller dragon coiling at the edge, the reverse carved with a relief roundel enclosing a stylised shou character beside a small swooping bat.

12.8cm (5in) wide

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

明 灰玉蟠螭龍柄福壽紋小盃

「子綱」金文刻款



140

141

A PALE GREEN AND RUSSET JADE TRIPOD POURING VESSEL, YI

Ming Dynasty

Modelled after an archaic bronze yi vessel, the broad body supported on three small feet and carved in shallow relief with stylised mythical beasts and clouds, the handle carved with a mythical beast head biting the rim, the stone of pale green tone with russet inclusions.

15.5cm (6 1/8in) long

£10,000 - 15,000

HK\$110,000 - 160,000 CNY92,000 - 140,000

明 青白玉帶皮卷雲紋仿古螭龍柄匜

Compare with a distantly related pouring vessel with dragon-shaped handle, but with lychee patterns, dated to the Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 7*, Beijing, 2011, p.81, pl.67.

141



142

A SMALL PALE GREEN JADE TWO-HANDLED CUP

Carved Zigan seal mark, Ming Dynasty

The semi-translucent stone of even pale green tone, carved in low relief on each side with a gnarled branch and prunus blossoms, on one side a poetic inscription, flanked by a pair of mythical beast-heads issuing loop handles.

10.5cm (4 1/2in) wide

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

明 青白玉梅枝紋題詩雙耳盃
「子岡」篆書刻款

142





143 *

A PALE GREEN AND RUSSET JADE RHYTON CUP

Ming Dynasty

The well-hollowed vessel supported by the long tusks and trunk of an elephant head with almond-shaped eyes, the central band carved with archaistic designs beneath a further band of lappets with key-fret borders, a chilong with bifurcated tail clambering up the side, the pale stone with russet and milky-white inclusions, box and wood stand.
8.2cm (3 1/4in) high (3).

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

明 青白玉帶皮仿古勾雲紋象首觥

Compare with a related archaistic elephant-head shaped rhyton cup, but dated to the Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jewellery (III)*, Hong Kong, 1995, pl.140.

A RARE ARCHAISTIC JADE POURING BOWL

16th/17th century

Of compressed globular form, rising to the short waisted neck and everted rim, flanked by a pair of handles, each carved as a joint tongue issuing from the open jaws of two confronted dragons, with a separately made dragon-head spout set at the centre of the body carved with a main band of whirl medallions, between two pairs of confronted archaistic pacing dragons, and above incised petal panels each enclosing a pair of confronted archaistic dragon-heads, the slightly recessed base with an archaistic script seal mark, the stone of cream tone with brown streaks and cloudy inclusions.
25cm (9 7/8in) wide

£10,000 - 15,000**HK\$110,000 - 160,000****CNY92,000 - 140,000**

十六/十七世紀 玉雕團紋龍鈕鉢

Provenance: a Belgian private collection

來源：比利時私人收藏

The russet-streaked creamy tone of the jade stone is typically associated with the Ming dynasty. The generous proportions of the pouring vessel suggest it would have been a prized possession. As dragons in Chinese folklore have strong associations with water, believed to rule moving bodies of water, it would have been appropriate to use a dragon head to form the spout. Compare a bronze pouring vessel with a dragon head-shaped spout and dragon tail-shaped handle, illustrated by P.K.Hu in *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections*, St Louis, 2008, p.68.

The pouring vessel is flanked by a pair of handles. For related jade handles on Ming dynasty vessels see Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade 7 - Ming Dynasty*, Beijing, 2010, pls.32-36. Similar 'whirl' motifs can be found on Ming dynasty jade and bronze vessels; for a pale green jade gui, see Zheng Xinmiao, *ibid.*, pl.32; for a bronze incense burner dated by inscription to AD1481, see S.Riddell, *Dated Chinese Antiquities 600-1650*, London, 1979, pl.123. For a related dragon head-shaped spout on a jade vase, Ming dynasty, from the Palace Museum, Beijing, see Zheng Xinmiao, *ibid.*, pl.30.





145

145

A MUGHAL-STYLE BROWNISH-WHITE JADE CUP

18th/19th century

The shallow cup carved with a continuous low-relief band of leaves encircling the exterior of the rim, above a further band of smaller leaves at the foot, the handle formed as a curling leaf, wood stand.

14.5cm (5 7/8in) wide (2).

£2,000 - 3,000

HK\$22,000 - 33,000 CNY18,000 - 28,000

十八/十九世紀 褐白玉痕都斯坦式莨菪紋瓜瓣盤

Provenance: acquired from Louis Joseph, London, 13 May 1969

An English private collection, and thence by descent

來源：於1969年5月13日購自倫敦古董商Louis Joseph 英國私人收藏，並由後人保存迄今

The intricate 'half-gourd' shape of the present cup was inspired by Mughal jades from India as is demonstrated in the extensive collection of such cups from the Qing Court Collection and now in the National Palace Museum; see Teng Shu-p'ing, *Exquisite Beauty: Islamic Jades*, Taipei, 2007, pls.90-93 (dating to the 17th and 18th century). Mughal jades were presented to the Qing Court as tribute, and documentation for such tributes survives from the Qianlong reign period. The Qianlong emperor demonstrated his admiration for 'Hindustan' jade and composed poems which were inscribed on jade artefacts. This imperial interest prompted Indian jades to be traded through the Muslim regions and into China and indeed for jades to be carved in India as export to China and to be carved in China in the 'Hindustan' style; see *ibid.*, p.241.



146

146

A WHITE JADE 'MAGNOLIA' VASE

Qianlong/Jiaqing

The white jade of remarkable even tone crisply carved as three tall magnolia blossoms issuing from a single curling stem, each blossom formed by layers of overlapping petals and the larger two with the petal tips beginning to curl away from the centre of the opening flower revealing a hollow vase, wood stand.

11.4cm (4 1/2in) high (2).

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

清乾隆/嘉慶 白玉玉蘭花插

Provenance: acquired probably from Louis Joseph, London, prior to 20 August 1968

An English private collection and thence by descent

來源：於1968年8月20日前購得，或購自倫敦古董商Louis Joseph 英國私人收藏，並由後人保存迄今

The magnolia is a symbol of purity, making it extremely suitable as a subject for carving from this piece of fine white jade. This combination of white jade forming a white magnolia also embodies a particularly apt pun on the name for the flower (*yulan* 玉蘭) which incorporates the word for jade (*yu* 玉).

Compare a related but larger white jade magnolia vase illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, no.78.



147

147

A PALE GREEN JADE INCENSE BURNER

Ming Dynasty

Of archaic form, with rounded sides rising from a short foot, carved in low relief with stylised taotie masks below a waisted neck with curling chilong interspersed with animal heads and key-fret, flanked with dragon-headed loop handles, the stone of a pale green tone with russet, grey and cloudy inclusions, with wood stand.
17cm (6 7/8in) wide (2).

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

明 青白玉仿古饕餮紋簋式爐

148

A PALE GREEN JADE GROTTO GROUP

19th century

The group carved in deep relief with the lady immortal Magu wearing long, flowing robes, holding a peach and standing on a ledge beside an attendant, all within the pierced walls of a grotto and plantain leaves, the softly polished stone of opaque tone.
18.5cm (7 2/8in) high.

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

十九世紀 青白玉麻姑獻壽山子

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏

149

A SMALL 'CHICKEN-BONE' JADE BOULDER

18th century

Finely carved with a group of boys playing, one boy carrying a flag and beating a drum to announce the arrival of the boy on a hobby-horse, followed by another boy pretending to be an attendant carrying a lotus parasol, another boy releases a bird while another clammers above the boulder to peek on the passing procession below, on the reverse a floral spray, the stone of beige tone with russet inclusions and characteristic black striations, wood stand.
10cm (4in) wide (2).

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

十八世紀 雞骨白玉嬰戲圖小山子

Provenance: Bluett & Sons Ltd., London (label)
An English private collection, and thence by descent

來源：

倫敦古董商Bluett & Sons Ltd. (標籤)
英國私人收藏，並由後人保存迄今



148



149



150



150 (invoice)



151

THE PROPERTY OF A GENTLEMAN 士紳藏品

150
A PALE GREEN JADE ARCHAISTIC VASE AND COVER

Qianlong

The flattened vase flanked by a pair of stylised scrolling handles, each side well carved in relief with a taotie mask to the central register beneath a band of lappets, the cover surmounted by a circular rope-twist finial, the stone of greenish-white tone with cloudy inclusions. *21cm (8 1/4in) high (2).*

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清乾隆 青白玉仿古饕餮紋蓋壺

Provenance: acquired from Spink & Son Ltd., London on 14 May 1963

A distinguished European private collection, and thence by descent

來源：

於1963年5月14日購自倫敦古董商Spink & Son Ltd.

顯貴歐洲私人收藏，並由後人保存迄今

151

A SMALL VERY PALE GREEN JADE BOWL AND COVER

18th/19th century

Carved from an attractive translucent stone of even pale green tone, the shallow bowl with deeply rounded sides raised on a neatly carved short foot, accompanied with a gently domed cover.

8.1cm (3 3/8in) diam. (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十八/十九世紀 青白玉小蓋盅



152

152

A LARGE SPINACH-GREEN JADE 'PEONY AND BUTTERFLIES' MARRIAGE BOWL

19th century

Flanked by a pair of butterfly loose-ring handles, their wings and head extending over the rim, the exterior with a main band of continuous lotus scroll, the interior delicately carved with a spray of lingzhi and peony, raised on six lobed feet, the stone of translucent green flecked with black inclusions.

29.8cm (11 3/4in) wide

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

十九世紀 碧玉花卉紋活環耳洗

153

A SPINACH GREEN JADE 'DOUBLE PINE-TRUNK' VASE

18th century

Intricately carved as two hollow pine tree trunks issuing gnarled branches, lingzhi sprays, peaches and bamboo branches, a bat swooping down on the side, wood stand.

12cm (4 3/4in) high (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十八世紀 碧玉福至心靈雙松椿花插



153

Compare with a related spinach-jade 'pine' double vase, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, pl.185. For another related example, 18th century, see R.Keverne, ed., *Jade*, London, 1991, p.151, fig.57.



154

154

A PALE GREEN JADE CARVING OF TWO LADY MUSICIANS

Late Qing Dynasty/Republic Period

Crisply carved from an attractive pale stone with cloudy inclusions as two ladies with serene expressions and long flowing robes, one lady seated on a barrel-shaped chair holds a pipa, while the lady standing holds a sheng, or reed pipe, both with intricately carved topknots, wood stand.
12.6cm (5in) high (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清末/民國 青白玉仕女奏樂擺件

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

來源：英國私人收藏，於1967至1989年期間蒐於香港，並由後人保存迄今



155

155

A BLACK AND GREY 'XIWANGMU AND EIGHT IMMORTALS' JADE BOULDER

18th century

The stone of mottled black and grey tone, ingeniously carved in varying relief depicting the Eight Daoist Immortals gathering to celebrate the birthday of Xiwangmu holding a peach above a terrace overlooking Zhang Guolao carrying a fish-drum, Cao Guojiu holding castanets, Lan Caihe with a basket of flowers, Han Xiangzi playing the flute above the deeply carved alcove, He Xiangu carrying lotus, Li Tiegua with crutch, Lu Dongbin and Zhongli Quan, all set in a rocky mountain landscape of pines and peach trees, the reverse with a deer, crane, waterfall and sprays of lingzhi fungus.

15cm (5 7/8in) high

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八世紀 墨玉八仙祝壽山子

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

來源：英國私人收藏，於1967至1989年期間蒐於香港，並由後人保存迄今

Xi Wangmu, literally the Queen Mother of the West is often depicted within her palace on the mythological Mount Kunlun, which is supposedly in the far fringes of western China. Her palace was believed to be a paradise where the Daoist Immortals gathered to celebrate her birthday, thus making this carving a particularly suitable and auspicious birthday gift.

156

A RARE VERY PALE GREEN JADE CARVING OF A STAG

17th/18th century

Expertly carved from an attractive stone of even pale tone, the recumbent stag with raised head and long prominent antlers, a spray in its mouth issuing three *lingzhi* fungi, its legs neatly folded and tucked underneath, wood stand.

9.3cm (3 5/8in) wide (2).

The carving of the deer is particularly noteworthy for its naturalistic carving, with the finely delineated ribs, the arched back and rounded sides, the reticulated undulating horn and fine *lingzhi* fungus sprig.

Compare a related pale green jade deer, from the Tuyet Nguyet collection, illustrated in H.K.Hui and T.Y.Pang, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, pl.101.

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十七/十八世紀 青白玉仙鹿銜靈擺件

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

來源：

英國私人收藏，於1967至1989年期間蒐於香港，並由後人保存迄今



157

**A FINE PALE GREEN JADE CARVING OF THREE RAMS,
SANYANG**

Qianlong

Deftly carved, the larger ram with its head turned to the side and issuing from the mouth swirling clouds carrying the yin yang symbol, the two smaller rams nestled beside, all with hooped legs tucked under their bodies, the pale green stone with some cloudy inclusions, wood stand.

13cm (5 1/8in) wide (2).

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

清乾隆 青白玉三羊開泰擺件

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

來源：

英國私人收藏，於1967至1989年期間蒐於香港，並由後人保存迄今

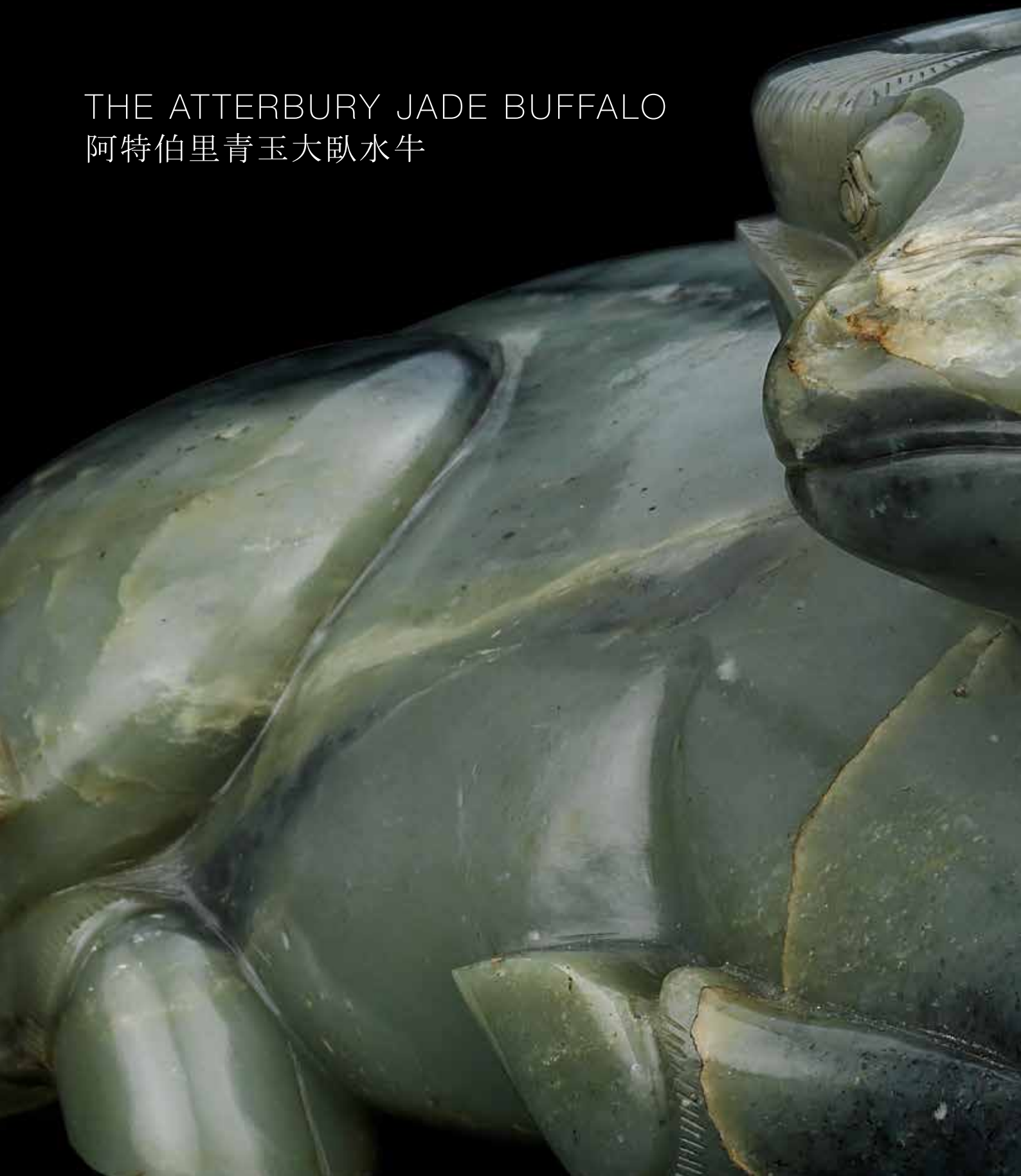
The character for the sheep or goat, *yang* (羊), appeared as early as the Han dynasty as a pun for *xiang* (祥) meaning auspicious or lucky. By the Qing period, the image of sheep had become heavily associated with *yang* (陽), another homophone but signifying the sun or warm, positive, masculine force in Chinese cosmology. In the present carving, the connection with this *yang* force is made apparent with the yin and yang symbol issuing from one of the rams.

The sheep imagery then developed into three sheep, *san yang* (三羊), which is a reference to the favourable arrival of spring, since the phrase *sanyang kaitai* (三陽開泰), points to the period between the winter solstice and the New Year. This was the period when the warm yang energy is emergent, as detailed in the ancient Chinese classic of prognostication, the *Yijing*, or Book of Changes.

Compare with a related jade three sheep group, with ying and yang symbol, illustrated in Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade*, 9, Beijing, 2010, pl.143.



THE ATTERBURY JADE BUFFALO
阿特伯里青玉大臥水牛





THE ATTERBURY JADE BUFFALO

Carol Michaelson

The Atterbury jade buffalo is a very impressive and imposing sculpture, worked from a generous sized piece of grey-green jade and its confident stance epitomizes the skill of the jade craftsman who made it. It is also one of a small, select group of magnificent jade buffaloes and horses, dating most likely to the late Ming to mid Qing period, many of which are well known carvings in well-known collections.

The buffalo was one of the animals appearing in jade as early as the Shang dynasty (BC1500-1050) as three dimensional sculpture, where it was usually depicted as a very tame creature reclining on four legs, with its two pointed horns curving back horizontally from the forehead. (The British Museum has several examples in its collection dating to this period).^{*} Buffaloes and oxen were important sacrificial animals and their scapulae were used in ancient oracle bone divination. They are used in the traditional methods of agriculture, as dairy animals, and even occasionally for their meat. The dung of the buffalo is a good fertilizer and when dried, it can be used as a fuel in households. These animals are also used to carry heavy loads and are maintained as pack animals.

Water buffaloes therefore came to be regarded as symbols of the countryside and the simple rustic life that was idealized by many Chinese scholars and government officials. Jade sculptures of water buffalo became especially popular at a later period during the late Ming and Qing dynasties as increasing numbers of people left their rural homes and flocked to the cities in search of richer economic and cultural opportunities. Most late Ming and Qing water buffalo sculptures depict the beast lying contentedly at rest, indicating that the world was at peace. Some buffalo were also shown holding rice grains in their mouths suggesting a good harvest. Several sculptures also depict small boys acting as cowherds riding or leading the buffalo which might indicate an auspicious wish for lots of sons and good harvests.

Buffaloes are also recorded as having an important role in certain imperial ceremonies during the Ming and Qing dynasties, particularly in Beijing in the third lunar month, when the emperor personally ploughed three furrows within the grounds of the Temple of Agriculture, (*Xiannongtan*) where he made sacrifices to the god of Agriculture. This annual ceremony was meant to mark the beginning of the agricultural year and ensure a good harvest. Various emperors of the Qing dynasty were depicted in paintings and in manuals, such as the *Gengzhi tu* (Pictures of Agriculture and Sericulture), in rural type clothing and directing a plough.

A DATING CONUNDRUM

The traditional dating of these buffaloes has been assigned to the late Ming period, possibly during the transitional period between the Ming and the Qing, mid-17th century. Jessica Rawson in her catalogue of the Hotung collection, *Chinese Jades from the Neolithic to the Qing*, London, 1995, referred to these large jade animals as belonging to a small and relatively distinct group of creatures, mainly horses and buffaloes, carved on a larger scale than was general for animals in jade. Further, she said they are all in the same range of green opaque tones of different shades. In the absence of comparable material to date these figures precisely she recorded that for the moment the traditional date of the Ming to Qing transition should be adopted, as

has been done for the Atterbury buffalo.

Most jade carvings before the 17th-18th centuries were relatively small, their size being restricted by the size of the pebbles from which they were carved. The Chinese invented gunpowder sometime in the 10th century AD and this led to their having the ability to mine jade at source in the mountains, resulting in larger boulders of jade becoming available for working. The earliest three-dimensional jade animals were around maximum 10cm in length or height but from the time of the mining of jade this size increased incrementally though certainly not for quite some time and this was probably due to the lack of access by the Chinese to the jade producing sites in Central Asia. Sometime during the end of the Ming and the first hundred years or so of the Qing, the emergence of really large jade animals, whose measurements reached around 40cm in length, seem first to appear.

There is no direct evidence to help us define precisely when and for what purpose these large creatures were first carved. They do not fit in with the main group of animals of much smaller format and the grey-green stone of several of them is not typical of the Qing period. The first Qing emperor and the second, Kangxi (1662-1722) did not develop a particular interest in jade and increasing domestic unrest threatened the jade supply that came mainly from Xinjiang and this hampered the resumption of jade craft working. The Yongzheng emperor (1723-35) had to struggle to obtain raw jade from Xinjiang so by 1736 jade workers at the imperial jade workshop had crafted relatively few new objects. They seem mostly to have worked on modifying the shapes and designs of older pieces and adding inscriptions to them. Dramatic changes only seemed to have happened during the reign of the Qianlong emperor (1736-95).

It has been said many times that the almost eccentric choice of the grey-green material for these buffaloes, and a group of horses which seem to be tied into this same group, might fit in best with a late Ming date. (Both the Hotung and Woolf collections have horses of this same colouring). The conundrum, however, is that the masculine strength, elegance and simplicity of the sculpting are perhaps more in tune with the stylistic principles of the Kangxi reign whereas the supply of such jade was more likely to have come in the Qianlong period after that emperor's conquest of Dzungaria gave him direct access to the jade producing area of Xinjiang province.

The belief that this select group might have been produced in the late Ming or earlier is founded on a remark that Raphael made when bequeathing his buffalo and a similarly sized horse to the Fitzwilliam Museum. Raphael said that Dr Bushell, the ceramics scholar, had seen them in a corridor of the Winter Palace in Beijing and that they were according to Bushell brought there from Nanjing by the Yongle emperor at the time of the transfer of the capital to Beijing in 1421. According to Bushell the jades were alleged to have dated from the Han dynasty and the story contains other and more fantastic details, but if their association with the Yongle emperor (1403-1424) were a fact they would be at least as early as the 15th century which is highly improbable as so few other similarly large jades exist from that time. (S. Howard Hansford, records this incident in *Chinese Carved Jades*, London, 1968, p.93).

The Qianlong emperor's patronage of jade and the expansion of the imperial workshop were prime factors in the flourishing of jade art

during his reign. He had over 30,000 jades in his collection when he died and about 800 of his more than 45,000 poems refer to the subject of jade, offering descriptions of the beauty of jades, and records of the quarrying and crafting of jade, quotations of textual passages on the subject and critical commentaries. The Qianlong conquests of Dzungaria in the late 1750s gave China direct access to the jade producing area of Khotan (Hetian) in today's Xinjiang province. This coupled with the ability to mine jade at source resulted in much larger chunks of jade being made available to the craftsman, and makes the mid-Qing dynasty a much more likely date for these exceptionally large animals.

Qianlong was one of the great aesthetes of the Qing dynasty. His tastes were demanding and he reorganized the jade and other craft workshops in the imperial city so he could keep a better eye on them. James Watt in his catalogue *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, p.75, says relatively large sculptures of horses and buffalos were carved in Suzhou in the late Qianlong period and even later, at a time when jade was available in quantity and in large chunks. He wrote of a large jade water buffalo, formerly in the jade carvers' guild of Suzhou, which was now in the Suzhou museum. The size and magnificence of these large animal carvings is at the same time a pointer towards the work of the Qing period which saw the fullest development of carving on such a scale. A general conclusion about the dating of these monumental jade sculptures is that perhaps there were two periods for their manufacture. The grey-green jade ones might have been sourced

from somewhere other than Khotan during the late Ming period and perhaps can be dated slightly earlier than the majority of buffaloes in a darker green which were probably a product of the mature Qianlong period.

THE SELECT GROUP OF COLLECTORS OF THESE LARGER JADE ANIMALS

The Atterbury buffalo is one of a select group of such larger buffaloes and horses widely recognised as a special grouping of such jades. The Atterbury buffalo is a prime example of such jades, weighing in at a massive 10.5 kilograms. The E.W.L. Atterbury and Henry Tozer collections were made in England in the 1940s and '50s. Tozer bought the "Atterbury" buffalo for £1,400 in 1949. It was sold at Sotheby's on 26th July 1960 by his executors for £6,000 along with 22 lots of Chinese porcelain, and lots of early bronzes, works of art and jades. (See R. Davids & D. Jellinek, *Provenance*, London, 2011, p.424).

Such collections tend to have a direct link to the great Burlington House International exhibition of 1935 which exhibited over 800 Chinese art objects, and had opened the eyes of many Europeans to the long history and importance of jade to the Chinese people. This exhibition was followed up by the Oriental Ceramic Society exhibition, organised jointly with the Arts Council of Great Britain in 1957, entitled *The Arts of the Ming Dynasty*, which included the Atterbury/Tozer buffalo, (no. 344). The 1975 exhibition of Chinese jade at the



Chinese Jade Throughout the Ages. Victoria and Albert Museum, I75, no.397, previously in the collection of Somerset de Chair; image courtesy of the Oriental Ceramic Society

Victoria and Albert Museum, jointly organized by that Museum and the Oriental Ceramic Society, exhibited several large jade carvings of buffaloes and horses, belonging to collectors who were inspired to begin collecting jade – as well as other Chinese art – at this time. Several buffaloes were also exhibited at the V&A including one from the Fitzwilliam Museum, length 43.2cm, and another at 29.9cm, now known to have belonged to the Hon. Mary Anna Marten. There were also five horses, purportedly belonging to this same monumental group, exhibited with the buffaloes.

Oscar Raphael's buffalo is comparable to the Atterbury example. Raphael was one of the great jade collectors of the early 20th century. He was the fourth and youngest son of a wealthy bullion merchant and, according to his obituary in the Times, he was a collector from childhood, a fine shot and a keen sportsman. Raphael believed strongly that the British Museum did not have enough early jade material, particularly jades of the Neolithic, Shang and Zhou periods (up to BC221). He subsequently bequeathed most of his early jades to the British Museum but because of a strong tie to Cambridge (he had an honorary degree from Cambridge) left his later jades to the Fitzwilliam Museum in Cambridge including this buffalo. The Raphael buffalo had been previously exhibited in the international exhibition at Burlington House in 1935 (no.480) and the catalogue of this exhibition repeated a story associated with this beast which was of its having been brought to Beijing and installed at court in the time of the emperor Yongle (1403-1424) as a precious relic from the Han dynasty. By the time of the 1975 exhibition this was no longer accepted and a late Ming date was the earliest that most authorities were willing to assign it. J.Goette in *Jade Lore*, London, 1937, p.199, said the Raphael/Fitzwilliam buffalo was purchased in Tianjin, when the foreign troops were leaving China following the Boxer rebellion of 1900 and could therefore be assumed to have come from the Palace. This buffalo is an unusually fierce looking animal with a somewhat menacing or bad-tempered air to it in contrast to the other rather supercilious and more docile buffaloes of this large size including the Atterbury example.

The Fitzwilliam Museum also has three other rather different jade buffaloes in its collection. One is a haughty looking green one, dated to the late Ming, length 27.5cm; another is a more brown-green colour, length 17cm and dated to the late Ming to early Qing and the third is a very pale light celadon green animal, dated to the 18th century, length 12.6cm.

There are several other large buffaloes that belong to this group of large buffaloes, which were not exhibited in the V&A 1975 exhibition. One such jade is the monumental carving of a buffalo belonging to the jade collection formed by Sir Joseph Hotung (length 37.3cm). D. L. Goldschmidt writing about this buffalo in her book *Chinese Art, Bronzes, Jade, Sculpture, Ceramics*, New York, 1966, said that the buffalo motif was a recurring theme in Chinese art, one portrayed in archaic bronzes, sculpture and painting as well as the ceramic art where the animal was often shown as a mount for Shoulao, the god of Longevity. It has been reported that this jade buffalo was taken from the Summer Palace during its sacking in 1860 and then brought back to England on board ship. During the voyage two sailors are said to have argued over to whom it really belonged and it was dropped and one of the buffalo's horns was broken off. Subsequently this broken horn was replaced with a bronze one

which gives this carving a very impressive and particularly distinctive air. The buffalo was bought in the UK by Colonel Arthur Jebb of the East Surrey Regiment and then the Rt. Hon. Lord Gladwyn, who had been the Permanent British Representative at the United Nations and Ambassador to Paris, and an outstanding diplomat of his generation. It was acquired by the Hotung collection in 1980.

he buffalo from the Somerset de Chair collection which was also on exhibition in the V&A in 1975 and which he had bought at Sotheby's in 1952, was dated to the late Ming, early Qing and measured 36.5cm in length. The size of the grey and black jade boulder was skilfully selected to represent the natural colours of the water buffalo. Jade of such quality would have been delivered to the emperor's workshops, where during the Qianlong reign we know that he was offered first refusal of all the jade found. The distinctive black and grey colouring is very similar to the Hotung buffalo and several horses of this period, and perhaps specially selected to resemble better the actual animals' skin.

Another monumental buffalo is in the Metropolitan museum, length 41.3cm long. Its great bulk is relaxed, its horns benign, the snout and mouth resigned, and it has a lazy look on its friendly looking face despite its potential strength. It was also traditionally dated to the 17th century and was the gift of Mrs Edward S. Harkness, in 1936. Yet another large buffalo, 28cm long, was sold by Sotheby's in Hong Kong, April 2010, lot 1909, which had belonged to the Hall family since the 1950s. It also has grey green colouring like the Hotung buffalo.

The V&A has a very large buffalo, again traditionally dated to the 17th century, its length 38cm; It looks straight ahead at you and has a star emblazoned on its forehead between the two horns and centred over the eyes, as does the Atterbury matching the de Chair and Hotung ones.

Leona Helmsley's 38cm long dark green buffalo was sold by Christie's on 19th March, 2008, lot 436 The jade buffalo, dated to the 17th/18th century, lies with its feet tucked under its body, but the ridged horns had been shortened sometime after it was originally worked. It had previously belonged to Mrs. James Cromwell.

The De An Tang collection, Hong Kong, has a large buffalo, in grass-green jade, length 32cm, lying on the ground with its head turned looking straight ahead, his ears cocked as if listening to sounds in the distance. His legs are tucked under him and the dewlap is well depicted. This buffalo is also traditionally dated to the Ming, and was previously in the Bulgari collection, sold by Eskenazi and then at Christie's New York, 21 March 2000, lot 126. See Yang Boda, *A Romance with Jade: from the De An Tang collection*, Beijing, 2004, no.73.

The De An collection has three further buffaloes in its collection in addition to the large one mentioned above. One is a white jade buffalo, length 13.5cm, another a grey-green one length 22cm; yet another is 20cm long and the last is a 18cm long depiction of a boy cowering tending a buffalo in a white brown colours, and is dated to the Qing. See *ibid.*, no. 71, 72, 74, 79. All are dated to the Qing dynasty.

The Woolf Charitable Trust, founded on the collection of Sir John Woolf, the well-known film producer, who was collecting in the second half of the twentieth century, has two buffaloes, both attributed to the Qing dynasty, one 28cm length and the 24.9cm. Carved from a large boulder, the larger is naturalistically depicted reclining with its legs tucked beneath the full rounded body and its tail flicked to one side, the head turned to the left to face its hind quarters and its horns curled back to its spine, the stone of a rich green colour. It was originally in the collection of Baron Lionel de Rothschild, then Victor Rothschild, then the collection of Sir Bernard Eckstein and was bought in 1948 by Sir John Woolf. It is now on loan to the British Museum and is displayed in the Selwyn and Ellie Alleyne Jade Gallery, 33B. Sir John Woolf was particularly fond of his buffaloes and he had this animal copied in bronze. Like so many of these large jade buffaloes (and horses), the flaring nostrils and well defined eyes and sockets are notable.

The second Woolf buffalo is smaller at 24.9cm long, and lies recumbent with its legs tucked beneath the full, rounded body and its tail tucked up over its right hind leg, the raised head turned sharply to the right and framed by long ridged horns laid back on the humped neck above large flattened ears, the spine well defined, the stone of a dark mottled green tone with darker and pale green inclusions. It has a rather more quizzical look on its face compared to the larger Woolf example. It was previously in the Collection of Jacob Goldschmidt and was exhibited in Berlin in 1929 and bought by Sir John from Sparks in 1961. See *The Woolf Collection of Chinese Jade*, London, 2013, pp. 99-100.



J.C.S.Lin, *The Immortal Stone: Chinese Jades from the Neolithic Period to the Twentieth Century*, Cambridge, 2009, cat. no.36; image courtesy of the Fitzwilliam Museum, Cambridge

A large white jade water buffalo was sold by Christie's Hong Kong, 1 December 2009, lot 3591, 27cm in length. It had been in the family of a famous Dutch industrialist and collector, Hugo Tutein Nothenius who was a chemist but had a passion for art. It is an unusually large buffalo in white jade though obviously several green coloured ones exceed it in size. It also has a lead-rope attached to its nostrils and the underside has been worked in great detail with the depiction of a small, triangular, lattice-strung beaded cloth with a tassel hanging from it.

Smaller versions of these buffalos also exist in various collections around the world, many of which are also said to have come from the Summer Palace in Beijing.

The Art Museum of San Francisco has two buffalos dated to the Qing dynasty, measuring in length 20.6cm and 20.3cm with the larger being tended to by two cowherds. The other buffalo is shown crouching peacefully on bent legs. Its kind smile is intended to evoke the benevolence and dignity of the god commonly worshipped as the water deity, who controlled irrigation. The characteristic contour of the back and the depressions indicating joints on the body unquestionably show the animal's structural attributes very precisely. The upraised head and flat-topped horns of the piece, however, indicate that it is a Qing dynasty version. See *Zhongguo yuqi quanji*, Hebei, 1991-3, vol.4, pl.149, a Han dynasty (BC206-AD 220) buffalo in the Gugong, in Beijing, which according to the San Franciscan cataloguer, is a possible model for the 18th century carvers.

Yet another exceptional spinach green jade water buffalo was sold by Woolley & Wallis in 2009, length 20.8cm. This buffalo shared the characteristic quizzical look on its face, and slightly supercilious air engendered by the serene mouth, flaring nostrils, with the larger jade examples of the buffalo. The horns were well demarcated and the dewlap beneath the neck naturalistically carved and flowing down to the base. It was accompanied by a gilt bronze base incised with flowers and foliage to the surface above a key fret bank bearing a four character Qianlong mark. This buffalo originally belonged in the West to the 5th Earl of Yarborough who lived 1888-1948 and was a British peer and soldier. In 1940 he was with his wife coming back from Palestine when the ship came under enemy fire and was sunk and as a result the Earl though he survived contracted respiratory problems and this contributed to his early death in 1948 and the buffalo passed to his eldest daughter, Lady Diana Miller who subsequently immigrated to Southern Africa. It then disappeared from sight and was not rediscovered until 2005 when Lady Diana Miller returned to the UK and a large wooden chest, thought to contain porcelain was opened and inside was the buffalo carefully wrapped in newspapers dated 1940.

This select group of large and imposing jade buffaloes are a unique and discrete jade set within the long history of Chinese jade animals. These imposing animals were assiduously collected by some of the great collectors of Chinese art in the twentieth century. Their appreciation of the craftsmanship and history reflected in this particular group of animals is well attested to by the Atterbury buffalo, one of the stars within this group.

阿特伯里青玉大臥水牛

卡羅·邁克森

阿特伯里青玉大臥水牛為一尊氣派堂皇之雕塑擺件，料呈青灰色，用料上乘，雕工精細，造型靈動，相貌凜然，反映工匠的精湛技藝。此尊重器殊為稀有珍罕，極有可能為明末至清中葉之物，同類之出色玉水牛及駿馬現多存於世界各地著名收藏。

早於商代（公元前1500-1050年），中原地區已出現立體的動物雕塑，其時亦見水牛造像。水牛造型多俯臥昂首，雙角橫向後彎，神態溫馴和善（詳見大英博物館藏數件同期例子）。水牛及公牛為古代重要犧牲祭品，其肩胛骨則予以保存，由薩滿祭司作占卜問卦之用。華夏文明以農立國，農業社會側重牛耕，以水牛耕犁千畝良田，馱負作物；而牛糞亦用作肥料，乾枯後可作燃料，溫暖萬家。

水牛因此逐漸轉化為官宦文人所嚮往的簡樸農村生活之圖騰象徵。由明末至清代的近世時代，在城市化與商業化的大趨勢下，農村人口陸續往城市遷移，以改善經濟及文化生活條件。此時期之玉雕水牛廣受歡迎，牠們大多呈安祥躺臥狀，寓意天下太平，國泰民安；部分則口中銜穗，期盼豐年稔歲；而童子騎牛的造型則意喻連生貴子、歲歲豐收。

明清兩朝，作為重要犧牲，水牛仍作祭祀典禮時獻祭之用，以敬天祭祖。每逢仲春亥日，天子須御駕京城先農壇主持祭農儀式，親執耒耜而耕，祭祀先農，祈求風調雨順、五穀豐登、社稷康泰。清代部分宮廷畫作如「耕織圖」，亦多描繪天子庶服犁田，這足以反映農耕文化為國家社稷之磐基，對華夏文明影響深遠。

複雜難解的斷代問題

傳統而言，水牛玉雕多斷為十七世紀中葉製品，介乎明末清初之交接時期。羅森於為何鴻卿爵士珍藏玉器所編寫的圖錄，《中國玉器——新石器時代至清代》一書中指，有別於普遍的玉器動物，這些大型動物玉雕數量稀少。牠們色調雖然深淺不一，但都為青玉籽料。由於未有相類材料以資準確類比，因此羅森亦表明跟傳統斷代，指出包括阿特伯里青玉大臥水牛的動物玉雕大擺件均為明末清初之製品。

十七至十八世紀前的中國玉雕受玉材之大小限制，一般體積較小。中國約於十世紀時發明火藥，因此得以借助火藥大規模開鑿深山玉礦，從而增加大型玉材的供應。早期立體動物玉雕的尺寸最長或最高約為十公分，並逐漸增大。但中原地區大型玉雕的數量並未見大量增加，這可能是中國人及後未能輕易進入盛產玉器的中亞之緣故。直至明朝末年至清代約首一百年，方才出現長達四十公分的大型動物玉雕擺件。由於缺乏具體的證據，關於此類玉雕的時代以及原本用途已無從稽考。

現時尚無具體證據，以助稽考此類玉雕塑造的年代以及實際的用途，它既不屬於主流常見的小型動物玉雕把件，而青玉亦非典型清代所用之籽料。

清初順治及康熙帝(1662-1722)對玉器未有太大興趣，加上當時政局不穩，影響到和闐籽料的供應，阻礙了玉雕工藝的復甦。到了雍正時期(1723-35)，由於從和闐採玉依然艱難，所以直至1736年，由宮廷作坊所製的玉雕可謂寥寥可數。工匠似乎主要將一些古玉重新雕刻，略為修改原來款式，加上題字落款。直至乾隆年間(1736-95)，玉器發展方才出現重大改變。

前文曾多次提到，由於這些水牛玉雕和另一批駿馬玉雕都同樣是以青玉雕成，所以推斷同屬明末出品（何鴻卿爵士以及伍夫玉器珍藏都有相同色澤的駿馬玉雕）。但鑑別年份的困難之處在於這些雕件的造型優美、線條簡潔但雄渾有力，較近似康熙時期的雕刻風格。而籽料的來源，則類似乾隆二十三年（1758）平定中亞細亞的準噶爾部後，在和闐地區玉礦所採的籽料。

我們相信這批精選的玉雕是屬於明末或更早期的出品，是基於拉斐爾(Raphael)將一件水牛玉雕和另一件尺寸相若的駿馬玉雕贈予劍橋費茲威廉博物館(Fitzwilliam Museum)時所言推論。拉斐爾指，陶瓷學者布希內爾博士(Dr Bushell)曾經在北京圓明園門廊上看到這些玉雕。按布希內爾博士所指，這批玉雕是1421年永樂帝遷都北京時

由南京攜往。布希內爾博士所說，這些玉雕據稱源自漢朝，箇中故事耐人尋味。若這批玉雕真的與永樂皇帝(1403-1424)有關，即是玉件最少是來自十五世紀。但這卻不大可能，因為這個時期絕少有如此大型的玉雕。（韓斯福於他的著作裡記錄了此事，詳見《中國雕刻玉器》Chinese Carved Jades, 倫敦, 1968年, 頁93）。

乾隆帝鍾愛玉器，他特別在宮中設立玉器作坊，直接推動了玉器工藝的蓬勃發展。乾隆一生藏有超過三萬件玉器，且喜愛題詩讚玉。他一生所作的四萬五千首詩中，約有八百首是詠玉詩。他亦常為玉器題字撰文，還有記錄開採玉礦雕琢玉器的文章。乾隆於1758年平定準噶爾部後，令朝廷可直接進入主要生產玉石的和闐，即現新疆地區。因為可以開採玉礦，加上籽料的體積也更大，所以這批特別大型的動物玉雕源自清朝中期的定期會較合理。

乾隆是清代最講求唯美主義的皇帝。他的藝術品味極之嚴格，在中造辦處下設玉作坊，還增設「如意館」以便嚴格執行和管理。屈志仁在他為所編寫的《西雅圖藝術博物館中國玉器珍藏圖錄》(Chinese Jades from the Collection of the Seattle Art Museum, 西雅圖, 1989年, 頁75)指出，較大型的水牛和駿馬玉雕都是源自乾隆末期甚或以後，在蘇州雕塑，該段時期無論是玉料的供應數量及大型玉原石的來源都是最豐盛的。他描述了一件大型水牛玉雕，此前存放在蘇州玉石雕刻大師的工作坊，現為蘇州博物館所藏。這批玉雕的尺寸及其精美程度都是清代動物玉雕的極佳指標，同時亦彰顯了該段時期為大型玉雕的黃金歲月。

綜合來說，可以推斷這些具代表性的玉雕，可能是兩個時期的製作：青玉可能是明末由其他地區取得的玉材，而非和闐出產，所屬時代可能比大部份用深綠色玉料雕成的水牛稍早，而後者則屬於乾隆盛世時期的出品。

收藏大型動物玉雕的收藏家

阿特伯里灰青玉水牛屬於最為人認識的珍稀大型水牛及駿馬玉雕珍藏的其中一件瑰寶，是最具代表性的灰青玉擺件，重10.5公斤，是阿特伯里(E.W.L. Atterbury)及亨利圖澤(Henry Tozer)兩人分別在1940年及50年代於英國蒐集得來的珍藏。亨利圖澤於1949年花了1,400英鎊買下這件「阿特伯里」青玉大臥水牛，他的遺產執行人於1960年7月26日透過蘇富比拍賣行以6,000英鎊拍得：該次拍賣還包括有22件中國瓷器，許多早期青銅器、工藝品和玉器。（詳見 R. Davids & D. Jellinek, 《Provenance (來源)》，倫敦, 2011年, 頁424）。

這批珍藏應該跟1935年在倫敦Burlington House舉行有史以來規模最大的中國古代藝術展有直接關連。該展覽共展出超過800件中國藝術珍品，讓歐洲人就中國歷史的源遠流長及玉器對中國人的重要性加深認識。隨之而來是由東方陶瓷協會(Oriental Ceramic Society)與英國藝術理事會在1957年合辦「The Arts of the Ming Dynasty (明代藝術)」展覽，其中一件展品正是先後由阿特伯里及亨利圖澤珍藏的水牛玉雕(編號344)。1975年維多利亞及阿爾伯特博物館與東方陶瓷協會合辦的中國玉器展覽，展出的多件大型水牛和駿馬玉雕擺件，都是屬於一些當年收到啟迪，從而熱愛收藏此時期玉器，甚至其他中國藝術珍品的收藏家。維多利亞阿爾伯特博物館亦收藏了多件大型水牛玉雕，包括來自費茲威廉博物館，長43.2公分，及另一件長29.9公分，現知屬於瑪麗安娜馬爾頓夫人的私人珍藏。此外還有五件駿馬玉雕，據稱都屬於同一年代、具紀念性的玉雕擺件跟這些水牛玉雕一併展出。

拉斐爾(Oscar Raphael)的水牛擺件跟阿特伯里灰青玉水牛不遑多讓。拉斐爾是二十世紀初最顯赫的玉器收藏家之一，其父是一位經營金銀業的富翁，他是幼子，排行第四。據當年刊載於泰晤士報的拉斐爾訪聞，他自小已喜愛收藏，是一位出色的狩獵者和酷愛體育活動。他絕對認為大英博物館收藏的早期玉器藏品，特別是新石器時代、商周三代(直至公元前221年)的高古玉器藏品極為不足。他後來將收藏的大部份早期玉器全部遺贈予大英博物館，但由於跟劍橋大學關係密切(他擁有劍橋大學的榮譽學位)，他將一些較晚期的玉器，包括這件水牛玉雕贈予劍橋的費茲威廉博物館。

拉斐爾(Oscar Raphael)的水牛擺件曾於1935年倫敦伯林頓舉行的

中國古代藝術珍品中展出(編號480)·展覽目錄中亦重複描述了有關這件藏品的故事,即是永樂皇帝(1403-1424)遷都北京時從南京帶回來,原屬於漢朝的珍貴遺產。到了1975年的展覽時,這個說法已被推翻,因為大部份專家最多只能接受這是明末的出品。J.Goette於《Jade Lore》,倫敦,1937年,頁199中指出·拉斐爾/費茲威廉所藏的水牛玉是1900年義和團之亂,八國聯軍撤離中國時購自天津,所以才會被認為是從皇宮帶出。這件水牛雕塑,表情極之強悍和具威肅性,與其他大型水牛玉雕一般都是樣貌溫馴帶點高傲·如阿特伯里青玉水牛,是截然不同的風格。

費茲威廉博物館還收藏了另外三件風格同樣罕見的水牛玉雕,一件是源自明末,長27.5公分,表情傲慢的青玉擺件,另一件則是青玉帶皮擺件,長17公分,屬於明末至清初時期,而第三件是屬於十八世紀·顏色非常淺淡的灰青水牛玉雕,長12.6公分。

同屬這批大型珍藏的水牛玉雕,其中有幾件是沒有於1975年維多利亞·阿爾伯特博物館展出的,其中一件屬於何鴻卿爵士私人珍藏的大型水牛玉雕(長37.3公分),據D. L. Goldschmidt的著作《Chinese Art, Bronzes, Jade, Sculpture, Ceramics》·紐約,1966年,此水牛的紋飾是中國工藝品常用的設計主題,常見於古青銅、雕刻和繪畫,以及其他陶瓷工藝品。據稱這件珍藏是1860年從圓明園掠奪得來,然後運返英國。航行中船上兩名水手在爭議這件玉件誰屬時,意外地把它掉下,令其中一隻牛角斷了,後來用另一隻青銅角補回,令這件擺件別具特色,令人印象深刻。此水牛最先為英國東薩里郡軍團的亞瑟上校(Arthur Jebb)買下,之後為格拉德溫勳爵(Rt. Hon. Lord Gladwyn)收藏,他是英國駐聯合國常任代表及駐巴黎大使,是當時一位出色的外交家。最後藏品於1980成為何鴻卿爵士珍藏。

Somerset de Chair收藏的水牛玉雕擺件,同樣於1975年維多利亞阿爾伯特博物館展出·由藏家於1952年購自蘇富比拍賣行。源自明末清初,長36.5公分,玉料選自大件完整灰黑玉原石,雕工精巧,略帶褐皮,將玉料色澤溫潤的優點完全表露無遺。如此優質的玉料,只會供給皇室御用的製玉坊,因為乾隆年代,所有找到的新玉都必須先經過他篩選。這件顏色罕見的灰黑玉料,跟何鴻卿爵士的水牛玉雕和另外數件同時期的駿馬玉雕極其相近,極可能是因為色澤更貼近動物原來的膚色,所以特別採用這種玉料。

另一件同樣出色的水牛玉雕藏於紐約大都會博物館,長41.3公分,碩大身軀輕鬆悠閒,牛角迴旋,神態溫馴和善,縱有千斤力氣,卻安處於悠然自得的閒息中。同樣是屬於傳統17世紀的珍品,是1936年送贈Edward S. Harkness夫人的一件禮物。還有另一件於2010年四月香港蘇富比拍賣行拍賣的大型水牛玉雕,長28公分,拍品編號1909,是Hall家族於1950年代搜集得來,跟何鴻卿爵士的水牛玉雕同樣都是灰青玉。維多利亞·阿爾伯特博物館有一件特大的水牛玉雕,同樣是屬於傳統17世紀的珍品,長38公分。它的眼睛炯炯有神,前額刻有五星裝飾,跟阿特伯里·Somerset de Chair、何鴻卿爵士的珍藏有同樣特色。

Leona Helmsley的墨綠水牛玉雕,長38公分,於2008年3月19日由佳士得拍賣,拍品編號436,屬於17/18世紀作品,水牛雙腳屈膝而臥,牛角是後來曾經修短過,曾是James Cromwell夫人的舊藏。

香港德安堂藏玉,擁有一件長32公分的大型水牛玉雕,用青綠玉雕,水牛俯臥地上,牛首轉向直視,兩耳豎立,猶如在細聽遠處傳來聲音。雙腳屈膝而臥,頸下垂皮雕工細膩,同樣是屬於傳統明朝出品,是Bulgari的舊藏,曾由Eskenazi售賣,再於2000年3月21日由紐約佳士得公開拍賣,拍品編號126。詳見楊伯達的德安堂藏玉,北京,2004年,編號73。

除了上述的大型玉雕,德安堂藏玉還收藏了另外四件水牛玉雕,一件是白玉,長13.5公分,另一件是灰青玉,長22公分,第三件長20公分,而最後一件長18公分,是一件牧牛童子玉雕,玉料呈白色和褐色,都是清朝出品。詳見ibid 編號71, 72, 74, 79。全部都鑑定為清朝年代。

伍夫慈善信託(Woolf Charitable Trust)是由伍夫爵士(Sir John Woolf)成立,他是一位知名的電影製片人,二十世紀中期開始收集中國藝術珍品,他擁有兩件水牛玉雕,同樣被鑑定為清朝的出品。一件長

28公分,另一件長24.9公分,都是雕自完整碩大的玉原石,較大件的雙腳屈膝臥下,尾巴放在一旁,體積圓潤,牛頭向左轉,向後望,雙角後彎,玉料是豐盈的青色。原先為Baron Lionel de Rothschild男爵所收藏,之後分別是Victor Rothschild和Sir Bernard Eckstein爵士的舊藏。最後由伍夫爵士於1948年購入,現在借予大英博物館於Selwyn and Ellie Alleyne Jade Gallery展出,編號33B。伍夫爵士特別鍾愛水牛擺件,並用青銅複製了同款的水牛雕塑。跟其他大型的水牛和駿馬玉雕一樣,由於五官和輪廓,以及造型皆具有相同特色,所以很容易便可以鑑別出來。

伍夫爵士第二件長24.9公分的水牛玉雕,雙腳完全屈曲放於魁梧、圓潤的身軀之下,尾巴放在右後腿上,頭昂首向右,長長牛角上的脊線細緻分明,體態豐盈,線條利落,玉料是墨綠色,內呈黑及淡青色素。它的樣貌比伍夫爵士第一件較大的玉雕看來較幽默趣致。它是Jacob Goldschmidt舊藏,於1929年在柏林展出,1961年伍夫爵士從Sparks處購買得來。(詳見The Woolf Collection of Chinese Jade,倫敦,2013年,頁99-100)。

2009年12月1日香港佳士得拍賣了一件大型白玉雕臥牛擺件,拍品編號3591,長27公分,是著名的荷蘭工業子及收藏家雨果·圖恬·諾色那斯(Hugo Tutein Nothenius)舊藏,雨果原是化學科班出身,之後投身工業市場,對藝術極為熱衷。本件白玉臥牛用料大器,選用白玉更是難得一見。雖然有其他的青玉水牛傳世,但是白玉質的大件水牛擺件,卻是十分罕見。水牛鼻子上的牽繩由嘴旁掛至背上,牛腹上有一張帶濃密的流蘇的三角形串飾編織的毯子。

類似的小件水牛玉雕在世界各地都有傳世,許多據稱都是源自北京圓明園。

舊金山藝術博物館收藏了兩件源自清朝的水牛玉雕,分別長20.6公分和20.3公分,較大件的是兩個牧牛童子擺件,另一件是祥和地屈膝俯臥的水牛玉雕,它和善的笑臉,意喻喚起慈悲為懷的水神賜福,保佑風調雨順。水牛的神體神韻描繪俱佳,牛頭仰首而望,牛角彎平於上,都是清朝水牛玉雕的特色。詳見《中國玉器全集》,河北,1991-3年,卷4,頁149,一件漢代(公元前206-220年)藏於北京故宮的水牛擺件,按舊金山藝術博物館展覽圖錄製作人的考量,可能是18世紀雕塑師的典範。

2009年伍雷和瓦利斯拍賣行(Woolley & Wallis)拍賣了一件異常罕有的波菜綠色水牛玉雕,長20.8公分,這件藏品同樣帶有幽默趣致的神態和其他大型動物玉雕的風格,再加上鼻頭光亮澤潤,多添一份傲氣,牛角及頸下垂皮的線條細膩,雕工巧妙,配有雕花的青銅底座和乾隆印章。這件水牛擺件最初是屬於英國亞伯勒伯爵五世(5th Earl of Yarborough, 1888-1948),他是一名英國軍人,1940年他跟妻子從巴勒斯坦乘船返國途中,因為遭敵軍開火,船隻沉沒,因而患上呼吸道疾病,終年早逝,這件藏品便傳給了他的次女戴安娜·米勒女勳爵(Lady Diana Miller),女兒後來移居南非,之後這件藏品一直未有入人見過,直到2005年戴安娜·米勒女勳爵返回英國,在一個她以為是存放瓷器的大木箱內找到這件水牛玉雕,還被1940年的報紙包裹著。

這一批絕無僅有、精挑細選的大型水牛玉雕,充分顯示了中國源遠流長的玉器文化,都是一班酷愛中國承傳的傑出收藏家於20世紀悉心搜羅得來的珍稀瑰寶,他們對中國工藝巧奪天工的技藝愛不釋手、珍而重之,而這件阿特伯里灰青玉水牛正是當中一件頂級藏品。

THE ATTERBURY JADE BUFFALO 阿特伯里青玉大臥水牛

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AN IMPORTANT LARGE GREEN JADE CARVING OF A WATER BUFFALO

17th century

The recumbent beast naturalistically modelled with its forelegs and hind legs elegantly tucked under the powerful body accentuated by a pronounced spine, the tail flicked to the right side and head turned to gaze amenably at the viewer, the gracefully curved horns flanking the flat forehead lightly incised with a whorl of hair, the neck skilfully detailed with an undulating dewlap, the jowls, ear edges and base of the horns finely detailed with hair markings, the stone of greyish-green tone with darker and russet inclusions and lighter clouding.

31.5cm (12 3/8in) wide

£450,000 - 600,000

HK\$4,900,000 - 6,600,000 CNY4,100,000 - 5,500,000

十七世紀 青玉大臥水牛

Provenance: E.W.L. Atterbury, England
Sotheby's London, 19 July 1949, lot 154
Henry Tozer, England
Sotheby's London, 26 July 1960, lot 135 (illustrated as frontispiece)
An English private collection and thence by descent
Eskenazi Ltd., London

Exhibited:

Arts Council of Great Britain/ Oriental Ceramic Society, *The Arts of the Ming Dynasty*, London, 1957, no.344

Published:

Arts Council of Great Britain/ Oriental Ceramic Society, *The Arts of the Ming Dynasty*, London, 1957, no.344
H.M.Garner, et.al., 'The Arts of the Ming Dynasty', *Transactions of the Oriental Ceramic Society*, 1955-57, vol.30, London, 1958, pl.93, no.344
Eskenazi, *Early Chinese Metalwork in Gold and Silver; Works of Art of the Ming and Qing Dynasties*, New York, March 2011, no.18
R.Davids and D.Jellinek, *Provenance*, Oxon, 2011, p.424

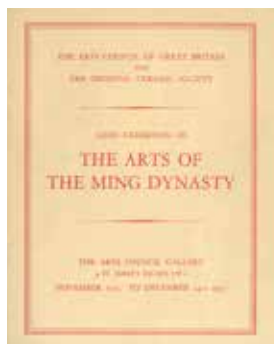
來源：E.W.L. Atterbury先生舊藏
1949年7月19日於倫敦蘇富比拍賣，拍品154號
Henry Tozer先生舊藏
1960年7月26日於倫敦蘇富比拍賣，拍品135號
英國私人珍藏，並由後人保存迄今
倫敦古董商埃斯卡納茨(Eskenazi Ltd.)

展覽：

1957年於英國藝術理事會暨倫敦東方陶瓷學會合辦「The Arts of the Ming Dynasty(明代藝術)」特展展出，展品344號

出版：

英國藝術理事會暨倫敦東方陶瓷學會合著，《The Arts of the Ming Dynasty(明代藝術)》特展圖錄，倫敦，1957年，編號344
H.M.Garner編著，「The Arts of the Ming Dynasty(明代藝術)」，收錄於《Transactions of the Oriental Ceramic Society, 1955-57, vol.30(東方陶瓷學會1955-57年度第30期會報)》，倫敦，1958年，圖93，編號344
埃斯卡納茨著，《Early Chinese Metalwork in Gold and Silver; Works of Art of the Ming and Qing Dynasties(中國高古金銀鐵器及明清工藝珍品)》，紐約，2011年3月，編號18
R.Davids及D.Jellinek合著，《Provenance(來源)》，牛津，2011年，頁424







The exceptional massive jade water buffalo can be traced back as early as 1949, when it was sold by E.W.L. Atterbury. Already at that time it was recognised as 'magnificent' and 'important', words which were sparsely used in those days.

Large jade carvings of water buffalos were highly sought after by some of the most important collectors of jade and museums, such as the one bequeathed by Oscar Raphael in 1941 to the Fitzwilliam Museum, Cambridge; the Colonel Arthur Jebb buffalo, now in the collection of Sir Joseph Hotung; the Metropolitan Museum of Art, New York jade buffalo, gifted in 1936; and the Lionel de Rothschild buffalo, now in the Woolf Charitable Trust and on exhibit in the British Museum, London.

The imposing recumbent beast conveys at once both strength and peacefulness. The sheer size and weight of the jade stone, the muscular haunch, full rounded body, high back and the striking ribbed horns exude power; the recumbent poise and countenance convey tranquillity.

The masterful carving from a single block of the richly-toned prized jade, is evident in the deceptively simple and elegant form, yet highly detailed in its naturalistic contours, the rippling ribbed horns, finely delineated forelock, undulating dewlap and well detailed legs.

Though the provenance of the present lot prior to its documented sale E.W.L. Atterbury in 1949 is unknown, it is very likely that it once graced one of the imperial palaces based on the provenance of similar beasts known to have adorned the imperial palaces. The large green jade buffalo bequeathed by the renowned early 20th century collector Oscar Raphael (1874-1941) to the Fitzwilliam Museum in Cambridge, was noted in the exhibition catalogue *Chinese Applied Art*, Manchester, 1913, no.122, pl.III, to have been 'taken at the sack of the Summer Palace'; the museum further noted the following provenance for another large jade buffalo also bequeathed by Oscar Raphael:

'This buffalo is one of the largest carved Chinese jades in a British collection. Until 1900 it adorned a corridor of the Winter Palace at Beijing, along with a black and grey jade horse and a white jade dragon-horse, both also now in the Fitzwilliam. After the Boxer Uprising, 1898 - 1900, when the Chinese violently rebelled against the Western presence and influence in their country, the three animals were removed from the palace and sold. They ended up in the collection of Oscar Raphael who bequeathed them to the Fitzwilliam in 1941'; see J.C.S. Lin, *The Immortal Stone: Chinese jades from the Neolithic period to the twentieth century*, Cambridge, 2009, nos.36 and 35 respectively.



The provenance for the British Museum jade water buffalo, dated 17th century, previously from the collections of Colonel Arthur Jebb and the Rt.Hon Lord Gladwyn, is described by J.Rawson as 'said to have come from the Summer Palace, Beijing during the China War of 1860'; see J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, Catalogue no.26:19. The provenance for the British Museum buffalo is further detailed in the footnote to lot 11 in Sotheby's London, 15 December 1987, noting that the British Museum jade buffalo was ... looted from the Summer Palace, Peking in 1860 and rescued on the troop ship from a soldier who was attempting to break it up for easier concealment on coming ashore...'. This evidence would therefore strongly indicate an Imperial history for the present lot.

As a familiar beast of the fields, the buffalo underpinned rice production and the rural economy. As such it is emblematic of agriculture and spring time, and represents strength, endurance, dedication to hard work, prosperity and tranquillity. It is also used in artistic representation, in particular in Chinese paintings, to evoke a bucolic, idealised existence in the countryside. This in turn feeds into a more mythical or spiritual side to the buffalo, recalling both Buddhist and Daoist concerns with simplicity and retreat, and the founder of Daoism, the philosopher Laozi, who departed from the borders of the known world on a buffalo. Another aspect of the buffalo is its guardian function, stemming from the legend of the Emperor Yu of the

Xia dynasty casting an iron ox to subdue floods. This connection was most notably represented in the huge bronze ox commissioned by the Qianlong emperor in 1755 and placed gazing out over the Kunming Lake at the Summer Palace. Depicted in jade rather than bronze, with an eternally placid yet watchful expression, the present lot surely also observes and protects its owner. In its size and presence, it is a culmination of Chinese jade sculptural traditions, combining practical, spiritual and protective elements to a far greater extent than other buffalo carvings.

It is extremely rare to find animals of such striking size, and although widely published and much admired, exceptionally large jade animals such as the present lot in fact form a very select and unusual group within the tradition of Chinese jade carving. Usually carved with great sensitivity and naturalness as horses or buffaloes, such pieces have been traditionally dated to the late Ming to early Qing period, based upon a number of factors: the similar mid-green or occasionally greyish colour of the pieces suggest that they were sourced before the quelling of Xinjiang in 1759 gave access to fine and large raw jades sent in as tribute from the new vassal region, however the monumentality, elegance and strength of the carving seem to associate the pieces more with the confident early Qing style.



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A FINE PALE GREEN JADE LINGZHI AND BAT GROUP

17th/18th century

Naturalistically carved in the form of a cluster of lingzhi fungus growing from a stem, a small bat perched on the edge grasping a pomegranate, the stone of a pale green tone with minor russet and cloudy white inclusions.

9cm (3 1/2in) wide

£18,000 - 24,000

HK\$200,000 - 260,000

CNY170,000 - 220,000

十七/十八世紀 青白玉靈芝把件

The bat (*fu* 蝠), a homophone for 'good fortune' (*fu* 福), and lingzhi fungus (*lingzhi* 靈芝), a pun for 'inspiration' (*ling* 靈), create a rebus for the blessing 'May you be inspired when good fortunes arrive'.

THE PROPERTY OF A LADY 女士藏品



160

160

A WHITE JADE BOY CARVING AND A VERY PALE GREEN JADE LINGZHI FUNGUS CARVING

18th century

The first a boy carved lying on his front with head turned to the left, holding a billowing scarf around his neck, the white translucent stone of even tone, 6cm (2 3/8in) long; the second a carving of a lingzhi fungus with a thick, curled stem underneath the cap, the very pale green stone of semi-translucent tone, 5.9cm (2 3/8in) wide (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十八世紀 白玉童子及青白玉靈芝把件 一組兩件

Provenance: Louis Joseph, London (label) (lingzhi fungus)
An English private collection

來源: 倫敦古董商Louis Joseph (標籤) (青白玉靈芝)
英國私人收藏



161

A RARE WHITE JADE CARVING OF A BITTER MELON

18th/19th century

The carving formed as two bitter melons, naturalistically carved with an insect resting on the side and leafy tendrils wrapped around the textured skin, the stone of a celadon tone with small russet inclusions the stone of a pale even tone with minor cloudy inclusions.

8cm (3 1/8in) long

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八/十九世紀 白玉錦荔枝把件

Compare a related white jade bitter melon, Qing dynasty, illustrated in Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2010, pl.164.

See a related pale celadon jade carving of a bitter melon, 18th/19th century, sold at Christie's London, 14 May 2013, lot 55.



Image courtesy of
The Palace Museum, Beijing





162 (two views)

162
A RARE PALE GREEN AND RUSSET JADE ORNAMENT OF GARUDA

Ming Dynasty
 Finely carved as a Garuda, a mythological bird, crouching with wings splayed and the tail fanned out, arms issuing from the front, the characters for sun and moon on the back, small holes for attachment on the reverse, the stone of pale green tone with russet highlights.
 5cm (2in) long

£8,000 - 12,000
 HK\$88,000 - 130,000 CNY73,000 - 110,000

明 青白玉帶皮迦樓羅把件

Compare with a related jade carving of Garuda in the Palace Museum Collection in Beijing, dated to the Liao or Yuan dynasties, illustrated by Zhou Nanquan, *Gu yu ren shen xian fo juan*, Tainan, 1995, pl.263. Another Yuan dynasty jade ornament of garuda is illustrated in *Beijing wenwu jingcui da xi: Yu qi juan*, Beijing, 2002, p.137, no.135.

163
A WHITE AND RUSSET JADE 'BADGERS AND LINGZHI' CARVING

Qianlong
 Delicately carved in the form of two recumbent badgers with clawed feet and heads turned to face one another, laying on a spray of foliate lingzhi grasping another branch in their mouth, their bodies detailed with prominent ribs, the pale green stone accentuated with russet inclusions to highlight the lingzhi leaves, wood stand.
 6cm (2 3/8in) wide (2).

£8,000 - 12,000
 HK\$88,000 - 130,000 CNY73,000 - 110,000

清乾隆 白玉帶皮雙獾銜靈把件

Provenance: an English private collection, acquired mid 20th century, and thence by descent

來源：英國私人收藏，購於二十世紀中葉，並由後人保存迄今

Occurring in association with the lingzhi fungus, growing in the Immortal realms, the pair of badgers, homophone of happiness, convey the auspicious wish for joy, longevity and conjugal union. Compare a related white jade 'double-badger' group from the Tuyet Nguyet Collection, illustrated by H.K.F.Hui and T.Y. Pang, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, no.103.



163

164 *

A PALE GREEN AND RUSSET JADE CARVING OF AN ELEPHANT AND BOYS

Qianlong

Crisply carved as a charmingly-wrinkled elephant with its head turned to the left, covered with a tasselled saddle-cloth incised with auspicious bats above crashing waves and lingzhi fungus, a young boy with jovial expression clambering on his back clutching a lingzhi stem while another boy carrying a branch kneels beside the elephant's head, the stone with russet inclusions, with box.

8cm (3 1/8in) long (2).

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

清乾隆 青白玉帶皮童子騎象擺件

A boy riding on an elephant, *jixiang* (騎象), is a pun for the blessing of 'good fortune', *jixiang* (吉祥).

A pale green and russet jade carving of elephant and boys is illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.170 and subsequently sold at Christie's Hong Kong, 27 November 2007, lot 1562. See also a white jade carving of an elephant and boys, Qianlong period, which sold at Christie's London, 14 May 2013, lot 81. See also a similar 18th century pale green jade carving of elephant and boys which sold in our rooms, 8 November 2012, lot 5, and also 15 May 2014, lot 149.



164



165

165

A FINE WHITE JADE CARVING OF A FISHERMAN ON A SAMPAN

19th century

The even white stone crisply carved as a long boat with a wicker awning and fishing net, at the stern a figure steers the rudder, while another figure paddles at the bow, the third figure with outstretched arms pulling in a fishing net finely incised on the side of the boat.

12cm (4 3/4in) long

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

十九世紀 白玉漁家樂寶船



166

166

A VERY PALE GREEN JADE CARVING OF A BOY

18th century

Carved recumbent as a jubilant kneeling boy in loose robes, holding a long leafy spray of lotus over his shoulder, the stone of even pale green tone with some russet inclusions.

4.5cm (1 3/4in) wide

£3,000 - 4,000

HK\$33,000 - 44,000

CNY28,000 - 37,000

十八世紀 青白玉童子執蓮把件

167

A FINE PALE GREEN JADE CARVING OF A LADY AND BOY

18th century

Crisply carved as a lady standing with a blossoming flower in her left hand and a basket overflowing with peaches on her right hand, a sprig of peaches spilling over the exquisitely detailed basket held in the hands of a small boy by her side, the stone of pale green tone.

11cm (4 1/3in) high

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

The lady carrying a basket of peaches may be identified as Magu, the Daoist Goddess of Longevity, also known as "hemp lady". She is in fact generally depicted as a young female holding a basket of life-granting peaches, or a jar containing the elixir of longevity, and is often accompanied either by a young servant boy or a spotted deer.

For a related jade carving of a lady with attendant grasping peaches, see the *Compendium of Collections in the Palace Museum: Jade*, 8, Beijing, 2011, pl.273.

十八世紀 青白玉仕女執花籃立像





168

168

A PALE GREEN JADE 'EIGHT IMMORTALS' RUYI SCEPTRE

19th century

The large lingzhi-shaped terminal carved in low relief with a mountainous scene depicting Shoulao flanked by a deer, surmounted by a flying crane grasping a branch of peaches amidst vaporous clouds, the arched shaft fitted with a loose ring, carved in high relief with the Eight Immortals holding their respective attributes, the stone of pale green tone with brown and white inclusions.

38cm (15in) long

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十九世紀 青白玉八仙拱壽如意

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏

The auspicious subject matter of the Daoist Immortals on ruyi sceptres was popular in the Qing Court as attested to by two related white jade ruyi sceptres, Qing dynasty, carved with Daoist Immortals, illustrated in *Compendium of Collections in the Palace Museum: Jade, Qing Dynasty*, vol.8, Beijing, 2010, pls.74-75.

169

A PALE GREEN JADE 'HORSE AND MONKEY' BELT BUCKLE

18th century

Crisply carved as a recumbent horse with head turned back over its right shoulder looking at a monkey perched precariously on its back and clasping on the reins, the stone with some cloudy inclusions.

8cm (3 1/8in) wide

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

十八世紀 青白玉馬上封侯帶飾

The monkey (*hou* 猴), is a homophone for 'marquis' (*hou* 侯), which on top of a horse (*mashang* 馬上), also meaning 'quickly', is a rebus for 'quick ennoblement' or rising quickly up the ladder of success in one's career.

Compare with a similar jade carving of a horse and monkey illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pp.234-235.



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170



THE PROPERTY OF A GENTLEMAN 士紳藏品

170
A PAIR OF PALE GREEN JADE BIRD-SHAPED BOXES AND COVERS

Late Qing Dynasty

The pale green stone with some inclusions, carved as two birds with sharp beaks and long feathered tails delicately incised, the rounded wings forming the edge of the covers and fitting snugly over the box rim finely carved as talons.

Each 14cm (5 1/2in) high (4).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清末 青白玉鴛鴦蓋盒一對

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a related pale green jade 'magpie' box and cover which was sold in these rooms, 7 November 2013, lot 141.

THE PROPERTY OF A LADY 女士藏品

171
A LARGE PALE GREEN JADE 'LOTUS' EWER AND COVER

19th century

The body deftly carved as a lotus-seed cup, the handle as a tied sprig of stems issuing blooming lotus and broad leaves curling around the body to form the base and spout, the cover similarly carved as a lotus leaf surmounted by a crane finial, wood stand.

18cm (7 1/8in) high (3).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十九世紀 青白玉蓮花式帶蓋執壺

Provenance: an English private collection

來源：英國私人收藏



171



172

172^Y

A PALE GREEN JADE FLOWER BASKET PENDANT

19th century

Of flattened quatrefoil form, flanked by openwork handles shaped as scrolling foliage, inlaid and suspended with pearls and fitted with a colourful shrub of coral, turquoise and hardstone flowers issuing from a blossoming peony, surmounted by upright loop rings for suspension, box. 9cm (3 1/2in) long. (2).

£3,000 - 4,000

HK\$33,000 - 44,000 CNY28,000 - 37,000

十九世紀 青白玉嵌寶花籃形掛飾

THE PROPERTY OF A GENTLEMAN 士紳藏品

173

A WHITE JADE BELT HOOK AND A VERY PALE GREEN JADE TWO-PIECE BELT BUCKLE

18th/19th century

The white jade belt hook carved with the head of a larger dragon forming the hook, grinning down at a smaller fully-reticulated chilong clambering up the shaft, the stone a pale tone with cloudy inclusions, 12cm (4 3/4in) long; the buckle and hook carved in openwork to each section with a chilong clutching sprigs of leafy lingzhi fungus, the hook shaped as a dragon head, the stone of very pale green tone. 9.5cm (3 3/4in) long (3).

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

十八/十九世紀

白玉蒼龍教子帶鉤及青白玉蟠螭銜靈帶扣 一組兩件

Provenance: a European private collection

來源：歐洲私人收藏

174

TWO PALE GREEN JADE BELT HOOKS

18th/19th century

Each carved in high relief and undercut with a sinuous chilong crawling towards the dragon head hook, the smaller with a flower-head stud on the underside, the stone of pale green tone with some opaque ivory alteration on the larger one. The larger 14cm (5 1/2in) long (2).

£2,000 - 3,000

HK\$22,000 - 33,000 CNY18,000 - 28,000

十八/十九世紀 青白玉蒼龍教子帶鉤 一組兩件

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏



173



174



175

A WHITE JADE GROUP OF TWO CATS AND A DRAGONFLY

18th/19th century

The evenly-white stone skillfully carved as two entwined cats, each with one paw resting on the other's back, their tails sweeping around each other, the larger cat clasping a dragonfly in its mouth.
5cm (2in) high

£12,000 - 15,000

HK\$130,000 - 160,000

CNY110,000 - 140,000

Cats, a symbol of longevity for their homophonic association with *mao* meaning octagenarian, were often combined with dragonflies, to represent wishes for a long life. For comparable examples, see S.Foster, *Chinese jade: the image from within*, San Francisco, 1986, n.219, p.94; *The Complete Collection of Treasures from the Palace Museum: Jade 9*, Beijing, 2001, n.152, p.163 and Xue Guisheng, *Zhongguo Yuqi Shangjian*, Shanghai, 2000, n.451, p.233.

十八/十九世紀 白玉雙貓把件





176

176

A RARE WHITE JADE RETICULATED 'WINGED DRAGON' PLAQUE

Ming Dynasty

The evenly-toned white jade crisply carved with a writhing winged dragon flanked by leafy lingzhi sprigs, all on a finely reticulated ground of foliate scrolls.

7cm (2 3/4in) wide

£10,000 - 15,000

HK\$110,000 - 160,000 CNY92,000 - 140,000

明 白玉鏤雕應龍穿雲紋飾件

Compare with a similar jade plaque dated to the Ming dynasty illustrated by W.Fong and J.Watt, *Possessing the Past: Treasures from the National Palace Museum*, New York, 1996, p. 61, no.25. See also H.Li and M.Knight, *Power and Glory: Court Arts of China's Ming Dynasty*, San Francisco, 2016, pp.26-29, no.1, for a set of belt ornaments with similar dragons amid clouds, excavated from the tomb of Wang Xingzu (buried in AD1371) outside the Central Gate, Nanjing, and now in the collection of the Nanjing Municipal Museum.



177

177

A FINE WHITE JADE 'DOUBLE BAT' PENDANT

Qianlong

Well carved as two bats facing each other with spreading wings entwined and coiling around, the stone of even white tone with some minor inclusions.

6.5cm (2 1/2in) wide

£9,000 - 12,000

HK\$99,000 - 130,000 CNY83,000 - 110,000

清乾隆 白玉雙福臨門飾件

A pair (*shuang* 雙) of bats (*fu* 蝠) is a rebus for 'double blessings' (*shuangfu* 雙福).

178

A VERY FINE WHITE JADE OVAL PLAQUE

Inscribed Zigang, 18th century

Finely carved in low relief on one side with a lady in a fenced garden playing the flute, on rockwork a phoenix raptly listens, the reverse with a low-relief inscription in clerical script and a signature in cursive script terminating in a seal mark Zigang, the smoothly polished stone of even white tone, wood stand.

5.8cm (2 1/2in) long (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八世紀 白玉美人吹簫圖詩文牌
「子岡」篆書刻款

Provenance: an English private collection, assembled in Hong Kong from 1967-1989, and thence by descent

來源：
英國私人收藏，於1967至1989年期間蒐於香港，並由後人保存迄今

The inscription reads:

‘非關采鳳輕飛出，無奈簫聲一片情。子岡戲筆’

鈐印：子岡

Which may be translated as:

‘No need to lock up the vibrant phoenix gently flying away;
It cannot help but feel affection for the sound of the flute.’

Zigang playing with the brush.’

Seal: Zigang.

The present lot is exceptional for the even quality of the white stone and its refined decoration and exemplifies the highest level of jade craftsmanship achieved in the 18th century under the auspices of the Qianlong emperor. The most sought-after jade quality is known as ‘mutton fat’ white jade, or *yangzhi baiyu*. This rare stone was highly sought after for its purity and snow-white translucency.

Little is known regarding Lu Zigang in contrast with his legendary reputation as the finest Suzhou jade carver. Craig Clunas notes that Lu's name appeared in the 1642 edition of the Gazetteer of Taicang Subprefecture, 太倉州志 *Taicangzhou Zhi*, recording him as a native of this district, ‘fifty years ago there was in this prefecture a certain Lu Zigang, whose skill at carving [jade] with the knife remains unsurpassed to the present. Jade hairpins by him sell for fifty or sixty ounces of silver each. The skill was not handed on at Zigang's death’; see C.Clunas, *Superfluous Things. Material Culture and Social Status in Early Modern China*, Honolulu, 1991, p.64.

Compare a related white jade oval pendant, late 18th/early 19th century, illustrated in J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, pl.217. Another related white jade plaque, of similar oval shape and inscribed Zigang, from the Sze Yuan Tang collection, was sold in our Hong Kong rooms, 5 April 2016, lot 51.



178 (two views)



179 *

AN IMPERIALY INSCRIBED WHITE JADE ARCHER'S RING

Qianlong six-character mark, cyclically dated Bingshen year, corresponding to AD1736 and of the period
Carved all around with a poetic inscription in *kaishu* calligraphy, the stone of a pale white tone with milky-white inclusions, box.
2.5cm (1in) high (2).

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清乾隆丙申年(AD1736) 白玉御題詩文扳指
「乾隆丙申御題」楷書刻款

The poetic inscription reads:

‘春光漸可尋，春水一篙深。溪轉看花抱，行舟逐鳥吟。錦叢醺蝶醉，綠藻隱魚沉。物物皆天趣，悠然稱我心。乾隆丙辰（1736）御題’

Which may be translated as:

‘The radiance of Spring is slowly to be found, deep in Spring water the punting-pole. The stream bending to reveal surrounding flowers, as the boat glides a bird calls. The crowd of brocade intoxicate the butterflies, the green algae conceal the fish submerged. All myriad of things have their heavenly endowed charm, at leisure calling to my heart.
Inscribed by His Imperial Highness [Emperor] Qianlong in the Bingshen year (1736)’

The poem can be found within the Emperor's own collected works of poetry, the *Qing Gaozong yuzhi shiwen quanji*, vol 1, p.424. Compare with a similar jade archer's ring with inscription, illustrated in *Qing dai yu zhi mei*, Taipei, 1997, pl.179.



180 (two views)

180

A PALE GREEN JADE 'IMMORTALS' PLAQUE

19th century

The stone of very pale green tone and crisply carved in shallow relief with an Immortal wearing loose flowing robes, standing on a cloud, carrying a basket of lingzhi fungus and leafy sprigs, the reverse carved with another Immortal crossing the sea on a large branch with ripe peaches, all beneath stylised ruyi-head clouds.

7.3cm (2 7/8in) long

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十九世紀 青白玉仙人圖牌

181

A FINE PALE GREEN JADE POMANDER AND COVER

19th century

Shaped as a truncated dome borne on an entwined lotus stem, elaborately carved with openwork designs depicting the Buddhist Emblems and flower heads on a diaper ground, surmounted by a blossoming lotus-shaped cover, the pomander of even pale green tone and the cover of spinach green tone.

6.5cm (2 1/2in) high (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十九世紀 青白玉鏤雕八吉祥紋小香薰

Jade pomanders were popular in the Qing Court as demonstrated by a number of extant examples, Qing dynasty, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2010, pls.175-184.



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THE PROPERTY OF A LADY 女士藏品

Lots 182 - 199

182

A GILT-BRONZE INCENSE BURNER, COVER AND STAND, FANGDING

The jade plaques Ming Dynasty; the vessel early 20th century
Of rectangular archaic bronze-shape, rising on four gilt lion-mask feet, the sides cast with floral scrolls and inset with four Ming dynasty jade reticulated plaques showing wreathing dragons or flying cranes, two square loop handles, the cover similarly decorated with four flanges and surmounted by an amethyst finial carved as two Buddhist lions playing with a ball, the stand inset with a further Ming dynasty jade plaque with two chilong, Qianlong four character mark.
30.5cm (12in) high (3).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

明代玉石 銅鑲金嵌玉飾件香爐
「乾隆御製」楷書鑄款

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

183

A LARGE GREY JADE ARCHAISTIC VASE AND COVER

19th century

Of flattened baluster form, each main side of the vase carved with archaistic beasts, the waisted neck flanked by a pair of elephant-form handles and loose rings, fitted with a lid carved with a Buddhist lion finial, the pale stone with faint gray and buff color inclusions, wood stand.

42cm (16 1/2in) high (3).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十九世紀 灰玉仿古夔鳳紋象耳蓋壺

Provenance: Sydney L. Moss, Ltd., London
A distinguished European private collection

來源：倫敦古董商 Sydney L. Moss, Ltd.
顯貴歐洲私人收藏



184



184

A PALE GREEN JADE CARVING OF TWO BADGERS

18th century

Finely carved as a pair of playful badgers intimately curled towards each other, each grasping a leafy sprig of lingzhi fungus in its mouth, the stone of pale tone with cloudy white inclusions, with stand.
6.5cm (2 1/2in) wide (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十八世紀 青白玉雙獾銜靈把件

Provenance: A distinguished European private collection

來源：顯貴歐洲私人收藏

185



185^Y

A FINE WHITE JADE 'CHILONG' SEAL

18th/19th century

Finely carved with a dynamic chilong with bifurcated tail twisting and coiling around a square loop handle with its head turned back, a further smaller chilong carved on the side peers above, the pale white stone with russet inclusions, wood stand.
3.8cm (1 1/2in) long (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十八/十九世紀 白玉螭鈕印章

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

Compare a related white jade 'chilong' paperweight, Qing dynasty, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2010, pl.49.

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A LARGE JADEITE ARCHAISTIC VASE AND COVER

Late Qing Dynasty/Republic Period

Of flattened baluster form, each side of the vase with a raised taotie-mask design beneath plantain leaves carved with archaistic chilong on the waisted neck, flanked by a pair of mythical beast-handles suspending loose rings, the cover carved with further taotie-mask design and surmounted by a Buddhist lion finial, the mottled pale green stone streaked with brighter apple-green and cloudy inclusions, wood stand.

45cm (17 3/4in) high (3).

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清末/民國 翠玉仿古饕餮紋蓋壺

Provenance: a distinguished European private collection, acquired in Paris in 1959

來源：顯貴歐洲私人收藏，於1959年購自巴黎





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187

A LARGE ROCK CRYSTAL VASE AND COVER

Late Qing Dynasty/Republic Period

The deeply hollowed clear stone carved as a vase surrounded by a long-tailed phoenix, crane, and deer each grasping leafy sprigs with blooms or lingzhi fungus, the vase supported around the base with reticulated lingzhi fungus issuing further branches and a gnarled pine tree, the cover surmounted by phoenix grasping a leafy spray issuing blooming flowers, stand.
38cm (15in) high (3).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清末/民國 水晶鶴鹿同春大蓋壺

Provenance: a distinguished European private collection, acquired in Paris in 1959

來源：顯貴歐洲私人收藏，於1959年前購自巴黎

Compare with a similar rock crystal vase with phoenix and auspicious plants, illustrated in *Qing dai yu zhi mei*, Taipei, 1997, pl.127.

188

A TURQUOISE CARVING OF GUANYIN AND CHILD

Late Qing Dynasty/Republic Period

Crisply carved standing upright with long flowing robes, her left hand tenderly caressing the head of the child beside her, with both hands together in devotion, the deity with serene expression, her head before a flaming mandorla, the light green stone with black striations, stand.
20cm (7 7/8in) high (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清末/民國 綠松石送子觀音立像

Provenance: acquired from William Clayton Ltd., London in 1959

A distinguished European private collection

來源：

於1959年購自倫敦古董商William Clayton Ltd.
顯貴歐洲私人收藏

A HARDSTONE ARCHAISTIC VASE AND COVER

Republic Period

Of flattened baluster form, each side with an archaic *taotie* mask design beneath pendant plantain leaves on the neck, flanked by a pair of mythical beast-handles suspending loose rings, the sides of the vase with two clambering *chilong*, the lid surmounted by a Buddhist lion finial, the emerald-green stone with dark patches and lighter apple-green striations, stand.

35.6cm (14in) high (3).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

民國 翠玉仿古饕餮紋方蓋壺

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏





190^{Y Φ}

A RARE IVORY 'POMEGRANATE' CARVING

Qianlong seal mark, early 20th century

Naturalistically carved as a large pomegranate fruit bursting to reveal the ripe seeds within and attracting three insects, borne on gnarled branches issuing further smaller fruit and blossoms, wood stand. 12cm (4 3/4in) wide (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

二十世紀初 牙雕榴開百子
「乾隆年製」篆書刻款

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

The splitting pomegranate with many seeds or *zi* (子 the same character for child) is a popular subject in Chinese art as 'a hundred seeds from a split pomegranate' (*liu kai bai zi* 榴開百子), encapsulates the wish for the birth of many children, especially boys.

Compare with a very similar ivory pomegranate, Qianlong period, which was exhibited in the Hong Kong Museum of Art and illustrated in *Splendour of the Qing Dynasty*, Hong Kong, 1992, pl.272. Another very similar ivory pomegranate, dated mid Qing dynasty, is illustrated in *Gems from the South: Traditional Crafts of Guangdong Province*, Hong Kong, 2002, pl.27.

A similar pair of rare ivory pomegranates, dated 18th century, was sold at Christie's Hong Kong, 31 May 2010, lot 1889.

191

A GILT-LACQUERED WOOD CARVING OF WEITUO

18th/19th century

The guardian of Buddhist teachings standing astride and dressed as a warrior in finely carved armour over flowing robes, the midriff with a fierce mythical-beast mask girdle, the left hand raised in an auspicious mudra, the face with a gentle expression beneath an elaborate helmet, plinth. 69.8cm (27 1/2in) high (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十八/十九世紀 木漆金韋馱立像

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

Weituo (Sanskrit name Skanda) is a devoted *dharmapala*, guardian of Buddhist monasteries who guards the Buddhist teachings. Large figures of this type, dressed as a Chinese warrior in the elaborate armour worn by military heroes, are usually placed in the first hall of a Buddhist monastery.

190



191



192

192^Y ^Φ

A PAIR OF IVORY KNEELING BOYS

18th/19th century

The two squat figures kneeling on one knee, dressed in flowing robes with red, green and blue pigment, both with round and smiling faces flanked by tufts of hair coiffured into a bun and with arms outstretched behind as if to support a weighty load, wood stands.

Each 9.5cm (3 3/4in) high (4).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十八/十九世紀 牙雕蹲跪童子托 一對

Provenance: A distinguished European private collection

來源：顯貴歐洲私人收藏

Compare with a related ivory figure of a boy enamelled in colours, 18th century, illustrated by R.S.Jenyns, *Chinese Art: Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carvings in Hardstones, Snuff Bottles, Inkcakes and Inkstones*, Oxford, 1981, pl.96. See also a related ivory figure of a kneeling boy dressed as a foreigner, 17th century, which was sold in our London rooms, 16 May 2013, lot 366.

193^Y ^Φ

AN IVORY FIGURE OF VAJRAPUTRA

Late 19th/early 20th century

The crisply carved luohan with long flowing robes supporting on his left hand a Buddhist lion playfully tugging a large earring attached to his pendulous left ear, his face humorously contorted and right hand raised in consternation, wood stand attached.

38cm (15in) high (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十九世紀末/二十世紀初 牙雕伐闍羅弗多羅尊者立像

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏



193



194



195

194 Y Φ

TWO AGATE SNUFF BOTTLES

19th century

The pebble snuff bottle of grey tone with dark brown speckled inclusions, with coral stopper, and stand. 6.4cm (2 1/2in) high; The agate bottle of pale beige tone, using dark brown inclusions to depict a bearded figure grasping a lotus leaf and two mandarin ducks, the reverse with a bat, with coral stopper, stand. 6.4cm (2 1/2in) high (6).

£2,500 - 4,000

HK\$27,000 - 44,000

CNY23,000 - 37,000

十九世紀 瑪瑙鼻煙壺 一組兩件

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏



196



195 Y Φ

A CARVED IVORY SNUFF BOTTLE INLAID WITH JET AND TURQUOISE

Late 19th/Early 20th century

Finely carved on either side with two rounded panels depicting two Buddhist Luohans in black stone inlay seated in meditation and reciting sutras, beneath Sanskrit inscriptions in red, all reserved on a diaper ground and flanked by a pair of turquoise boys faces issuing beaded rings, the narrow cylindrical neck with pendant plantain leaves, with stopper, stand.

6.4cm (2 1/2in) high (3).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十九世紀末/二十世紀初 牙雕嵌寶羅漢圖鼻煙壺

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

196

A WHITE AND RUSSET JADE SNUFF BOTTLE AND A GREY JADE SNUFF BOTTLE

19th century

The white and russet jade snuff bottle finely carved with a bearded scholar holding a fly-whisk gazing at the rock cliffs, the reverse with a single gnarled pine tree, with stopper and stand. 7.3cm (2 7/8in) high; The grey jade snuff bottle with white and darker striations, carved with a continuous scene of a scholar riding a donkey followed by an attendant carrying a branch amidst a landscape with pine trees and a hut on the reverse, with stopper, stand. 7.7cm (3in) high. (6).

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

十九世紀 白玉帶皮高士觀石鼻煙壺及灰玉老子出關鼻煙壺 一組兩件

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏



197

197^Y≈

A JADEITE ROUNDED SNUFF BOTTLE AND A JADEITE 'MELON' SNUFF BOTTLE

19th century

The rounded snuff bottle smoothly polished, with milky-white inclusions and apple-green striations, with stopper and stand. 5.5cm (2 1/8in) high; The 'melon' snuff bottle carved with leafy tendrils, with coral stopper, stand, 4cm (1 1/2in) high (5).

£3,500 - 5,000
HK\$38,000 - 55,000
CNY32,000 - 46,000

十九世紀 翠玉鼻煙壺 一組兩件

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

A related jadeite rounded snuff bottle, dated late 18th or early 19th century, which was given as a gift to Queen Mary from George V on Christmas 1918, is in the Royal Collection Trust, no.RCIN 23843).



198

A RARE GILT AND IRON-RED ENAMEL SNUFF BOTTLE

Daoguang seal mark and of the period. Lavishly gilt, with medallions decorated in red on either side encapsulating a mountainous riverscape with a rustic cottage beside trees and a bridge, sails in the distance, further highlights in gold, stopper, wood stand. 7cm (2 3/4in) high (3).

£4,000 - 6,000
HK\$44,000 - 66,000
CNY37,000 - 55,000

清道光 金地開光礬紅山水圖鼻煙壺 礬紅「道光年製」篆書款

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

Richly gilt snuff bottles, such as the present lot, are exceptionally rare. The plain gilt decoration with only two small round panels containing landscapes, allows one to fully appreciate the snuff bottle's simple and elegant beauty. A gilded porcelain snuff bottle imitating metal is illustrated by Geng Baochang and Zhao Binghua, *Zhongguo bijianhu zhenshang*, Hong Kong, 1992, p.126, no.134.

199^YⓄ

AN IMPERIAL CLOISSONNÉ ENAMEL 'CHILONG' SNUFF BOTTLE AND STOPPER

Qianlong mark and of the period. Superbly enamelled on either side with two confronting chilongs in yellow and red with bifurcated tails amidst dense leafy meandering stems and lotus flowers, between a band of pendant ruyi-heads and petal-lappets, all reserved on a lavender ground, the domed stopper similarly decorated with a lotus bloom, with ivory spoon, wood stand. 6.7cm (2 5/8in) high (3).

£8,000 - 12,000
HK\$88,000 - 130,000
CNY73,000 - 110,000

清乾隆 御製銅胎掐絲琺瑯蟠螭拱蓮鼻煙壺 「乾隆年製」楷書刻款

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏



198

In terms of artistry, technical skill and workmanship, the present lot is of the finest quality of snuff bottle made in the palace workshops during the reign of Emperor Qianlong and is extremely rare. It is perhaps even rarer for the original stopper to have been retained, complimenting the bottle perfectly.

The motif of two confronting archaistic chilong enclosing a lotus amidst a profusion of Rococo-inspired leafy tendrils is quintessential of the Qianlong period and similar designs can be found on porcelain, see *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pp.260-261. See also lot 79.

For a related Imperial cloisonné enamel snuff bottle with stylised dragons, dated mid-Qing, see H.Moss, V.Graham and K.B.Tsang, *The Art of the Chinese Snuff Bottle*, New York, 1993, pp.444-445, pl.266. See also H.Moss, *Snuff Bottles of China*, London, 1971, no.272. For similar examples with original domed stoppers, see R.Hall, *The Snowy Peaks Collection: A Collection of Chinese Snuff Bottles formed by Pamela R. Lessing Friedman*, London, 2005, no.97; and H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Udry Collection*, London, 1989, pl.364.



199



200



201

THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 200 - 201

200 ^Y

AN AGATE SNUFF BOTTLE

19th century

Well hollowed, of flattened, rounded rectangular form, resting on a flat, oval foot, the stone of a pale translucent grey with dark brown inclusions carved in relief as a pair of perching birds below a tree flanked by the sun, scattered clouds and hovering birds, coral stopper carved as a curling Buddhist lion.

6.1cm (2 3/8in) high (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十九世紀 瑪瑙巧雕喜上眉梢鼻煙壺

Provenance: Mary Morrison Collection, Vancouver, Canada
Acquired from the Asian Art Studio, Los Angeles, 28 February 2014
An English private collection

來源：溫哥華Mary Morrison收藏
於2014年2月28日購自洛杉磯古董商Asian Art Studio
英國私人收藏

201 ^{Y Φ}

A BLUE GLASS 'CHILONG' SNUFF BOTTLE

19th century

Simulating aquamarine, elegantly carved in relief on each side with a sinuous, clambering chilong with bifurcated tail chasing a flaming pearl, stopper.

6cm (2 3/8in) high (2).

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十九世紀 藍料蟠螭紋鼻煙壺

Provenance: an English private collection prior to 1970
By repute, acquired from Robert Kleiner & Co. Ltd.
An English private collection

來源：1970年前為英國私人藏品
傳購自倫敦古董商Robert Kleiner & Co. Ltd., 並由後人保存迄今
英國私人收藏



202



203



202[≈]

AN INSIDE-PAINTED AMBER SNUFF BOTTLE

Signed Wang Xisan, before 1964

Painted on the interior with scenes of elegant ladies and attendants in garden settings, with the signature, jadeite stopper.

5.8cm (2.3/8in) high

£2,000 - 4,000

HK\$22,000 - 44,000

CNY18,000 - 37,000

王習三款 AD1964年前作 琥珀內畫仕女圖鼻煙壺

Provenance: acquired in Hong Kong before 1964

Christie's New York, 18 and 19 September 2014, lot 1185

來源：於1964年前購自香港

2014年9月18至19日於紐約蘇富比拍賣，拍品1185號

PROPERTY FROM THE HANS GOLDSTEIN COLLECTION

HANS GOLDSTEIN 先生藏品

203^{Y Φ≈}

TWO INSIDE-PAINTED SNUFF BOTTLES

Signed Ye Zhongshan, cyclically dated respectively bingshen year (AD1896) and gengwu year (AD1930)

The amber bottle painted on one side with a boy riding a water buffalo crossing a shallow stream, the reverse with plants in vases by rockwork beside a series of dated inscriptions followed by the signature of the artist, 6.3cm (2 1/2in) high; the glass snuff bottle painted with a mountainous landscape, in the foreground a man humorously tries to lead his stubborn donkey across a bridge, on the reverse a scholar gazes at a waterfall beneath dated inscriptions followed by the signature of the artist, both with stoppers, 6.8cm (2 1/2in) high (4).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

葉仲三款 丙申及庚午年 (AD1896及AD1930)

琥珀及玻璃內繪鼻煙壺 一組兩件

Provenance: according to the family, acquired by Hans Goldstein probably between 1948-1981, and thence by descent

來源：傳由Han Goldstein先生購於1948至1981年間，並由後人保存迄今



204

A TURQUOISE GLASS BOTTLE VASE

Incised Qianlong four-character mark and of the period

Of globular form raised on a short foot and surmounted by a tall cylindrical neck, the blue surface entirely plain.

34cm (13 1/3in) high

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清乾隆 天青料天球瓶

「乾隆年製」楷書刻款

This vase may be a product of the Beijing Glass Factory, which was established in the Imperial City by the Jesuit missionary Kilian Stumpf during the 18th century. Comparable examples are illustrated by C. Brown and D. Rabiner, *The Robert H. Clague Collection: Chinese Glass of the Qing dynasty*, Phoenix, 1960, pp.36-37.

205

A RARE PAINTED ENAMEL RECTANGULAR CASKET FOR THE MIDDLE EASTERN MARKET

18th century

Meticulously and densely enamelled with interlocking arabesques in red, blue, yellow and green against a white ground, the interior white, with an illegible inscription to the interior.

17.7cm (7in) wide

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

十八世紀 外銷銅胎畫琺瑯卷草花卉紋方蓋盒

The design, shape and decorative motifs of items made for foreign markets were influenced by the specific demands and tastes of the clients in those regions. Objects produced for the Middle East and particularly the Armenian market, such as the present lot, have their own characteristic features. See L.Mengoni, *Reaching Foreign Markets: Chinese Painted Enamels for Export*, London, 2014, p.42, where Mengoni notes that 'Several enamelled objects found in the Middle East were decorated with inscriptions in Arabic or Armenian.'

The present lot with floral motifs against a white ground is reminiscent of the style and palette found on some 16th century Iznik tiles found in the Topkapi Sarai, illustrated by J.Rawson, *Chinese Ornament: The Lotus and the Dragon*, London, 1984, p.188-189. The present lot also echoes elements of Persian carpets, in particular the medallions and lotus patterns on the Ardebil carpet, see *Ibid*, pl.6.





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206

A SUITE OF PAINTED ENAMEL BLUE-GROUND VESSELS

The dishes, Qianlong seal marks and of the period; the others, Qianlong

Comprising two dishes, two cups and two jars, the interior of the dishes decorated in gilt with a central chrysanthemum in the well encircled by ruyi head borders, the cavetto with lotus scrolls, C-scrolls around the rim, the reverse with foliate sprays, the bases of each dish enamelled white and with four-character Qianlong mark, the other pieces similarly decorated with lotus scrolls between spearhead borders, all on a rich blue enamel ground, the interiors white.

The dishes 21cm (8 1/4in) diam.; the cups 9cm (3 1/2in) diam.; the jars 6.5cm (2 1/2in) diam. (6).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清乾隆 銅胎藍透明瑛瑯描金纏枝蓮紋器皿 一組六件
藍彩「乾隆年製」篆書款 (圓盤)

207

A FINE PAINTED ENAMEL 'GUANGZHOU IMPERIAL TRIBUTE' JAR

Qianlong four-character mark and of the period

The jar delicately enamelled on both sides with scenes of European ladies and children amidst fields, European houses and shrubbery, encircled by rococo scrolls, all reserved on an intricate design of pink, yellow and green flowers on a purple ground, between key-fret borders at the rim and foot, and a further band of ruyi-heads on the shoulder.

7.6cm (3in) high

£15,000 - 25,000

HK\$160,000 - 270,000

CNY140,000 - 230,000

清乾隆 銅胎畫瑛瑯開光西洋人物圖小罐
藍彩「乾隆年製」楷書款

Provenance: Spink & Son Ltd., London (label)

來源：倫敦古董商Spink & Son Ltd. (標籤)

During the Qianlong period, the southern port of Guangzhou (formerly known as Canton) was the main interface in trade between Europe and China. Influenced by European painted enamels and oil paintings, local Cantonese craftsmen began producing a large number of painted enamel wares depicting foreign flowers, architecture and Western figures for tribute to the Imperial court in Beijing. See *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, pp.54 and 88.



Compare Qianlong period snuff bottles depicting similar themes and motifs of European women and children, illustrated in *The Complete Collection of Treasures of the Palace Museum: Snuff Bottles*, Hong Kong, 2003, pl.165. See also H.Moss, V.Graham and K.B.Tsang, *The Art of the Chinese Snuff Bottle*, New York, 1993, pp.276-282; and also H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection, vol.6 part 1*, Hong Kong, 2008, pp.152-160. A painted enamel snuff bottle with European figures and with a very similar Qianlong four-character mark within a square border is illustrated in *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1992, pl.14.





208

A PAIR OF CLOISSONNÉ ENAMEL AND GILT-BRONZE OBLONG JARDINIÈRES

Qianlong

Each side set with a panel with a fully-blooming double lotus in bright pink, red, yellow, black and white amid leafy scrolls in shades of blue and green and all on a deep blue ground, the body incised around the inset panels with further lotus scrolls and the rim similarly decorated, all raised on four lobed feet, with two old metal liners, possibly original. Each 24.7cm (9 3/4in) long (4).

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清乾隆 銅鑲金開光掐絲琺瑯纏枝蓮紋倭角盆 一對

Compare with a similarly-decorated gilt-bronze and cloisonné enamel jardinière, but of lobed form, which was sold in our London rooms, 8 November 2012, lot 250.

A FINE SMALL CLOISSONNÉ ENAMEL VASE

Qianlong five-character mark and of the period
Colourfully enamelled around the oviform body
with two bands of stylised taotie masks, above
and below a narrow band of 'C' scrolls, rising to a
tall narrow neck with further 'C' scrolls and flower
heads.

12cm (4 3/4in) high

£18,000 - 24,000

HK\$200,000 - 260,000 CNY170,000 - 220,000

清乾隆 銅胎掐絲琺瑯仿古饕餮紋小瓶
「乾隆年製」、「能」楷書刻款

Driven by the Qianlong emperor's call for inspiration
to be derived from antiquity, decorative designs
on various art objects (including cloisonné enamel)
imitated ancient bronze forms and patterns. This
is demonstrated in the present vase with brightly
enamelled archaic *taotie* masks.

For related examples of archaic designs on Qianlong
period cloisonné vessels, see *The Complete
Collection of Treasures of the Palace Museum:
Metal-bodied Enamel Ware*, Hong Kong, 2002,
pls.94 and 115.

An additional incised character is occasionally found
underneath the Qianlong four-character mark, as
in the present lot, 'neng' (ability). The additional
characters can be a single number between one
and five; an auspicious invocation; or an apparent
instruction to distinguish the use and category.
However, some scholars have suggested that
it could have been a way to number the large
number of objects in a correct order. See H.Brinker
and A.Lutz, *Chinese Cloisonné: The Pierre Uldry
Collection*, New York, 1989, pp.74-79.

For a related cloisonné enamel vase, Qianlong
mark and period, see B.Quette, *Cloisonné: Chinese
Enamels from the Yuan, Ming, and Qing Dynasties*,
New York, 2011, p.291.





210 *

A GILT-BRONZE AND CHAMPLEVÉ ENAMEL INCENSE BURNER

Qianlong seal mark and of the period

The globular body flanked by a pair of elephant handles and enamelled with three lotus flowers on a continuous flowering leafy scroll, all beneath a ruyi-head band, each lotus above an elephant-head foot, box.

14cm (5 1/2in) high (2).

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

清乾隆 銅鑲金填瑯瓏纏枝蓮紋三足爐
「大清乾隆年製」篆書款



A FINE PAIR OF CLOISSONNÉ ENAMEL SEATED ELEPHANTS

Qianlong/Jiaqing

Each seated on its hind legs, forelegs straight, and head with almond eyes looking forward, the trunk curled between long tusks, the striated white body caparisoned with beaded bridle, harness, and a saddle rug decorated with ruyi-heads and lotus blooms.

Each 8.8cm (3 1/2in) high (2).

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

清乾隆/嘉慶 銅胎掐絲琺瑯瑞象一對

A highly powerful symbol in Chinese art, the elephant embodies auspicious connotations related to Buddhism, being associated with the birth of the Buddha and thus with wisdom, monarchy and strength. In addition, emerging from muddy waters, the lotus occurring on the saddle is emblematic of spiritual beauty and a metaphor for perfection, truth and serenity.

Seated cloisonné enamel elephants are quite rare. Two examples of standing elephants enamelled in a related colour palette and decorated with lotus flowers are illustrated in the *Compendium Collection of the Palace Museum. Enamelled wares*, Beijing, 2010, vol. 4, pl. 84 and 85.





212

A PAIR OF CLOISONNÉ ENAMEL MYTHICAL BEASTS, LUDUAN

18th/19th century

Each robustly cast seated on hind legs, one with its face turned to the right and other with its face turned to the left, with bulging eyes beneath bushy brows and mouths parted fiercely to reveal sharp teeth, the heads surmounted by long curving horns and both covered with gilded curly manes along knobby spines, the heads decorated with geometric patterns and small red circles on turquoise-blue ground, and the bodies with turquoise and blue scales.

Each 20cm (7 7/8in) high (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八/十九世紀 銅胎掐絲琺瑯用端 一對

Provenance: a European private collection

來源：歐洲私人收藏

213

A PAIR OF LARGE CLOISONNÉ ENAMEL MOONFLASKS, BIANHU

19th century

Each of flattened spherical form rising from a splayed foot, with a garlic shaped neck below a flared galleried rim, the shoulders set with elaborately cast and gilded dragon handles, the body richly decorated in vibrant tones of red, pink, blue and yellow, with long-tailed phoenix designs amidst a profusion of blooming peonies and rockwork, above a keyfret border around the foot, all on a turquoise-blue ground.

Each 66cm (25 7/8in) high (2).

£8,000 - 10,000

HK\$88,000 - 110,000

CNY73,000 - 92,000

十九世紀 銅胎掐絲琺瑯鳳穿牡丹紋大抱月瓶一對



213



214

A CLOISONNÉ ENAMEL 'BAJIXIANG' BARBED-RIM DISH

18th century

Decorated with a dense pattern of bats amongst the auspicious Eight Buddhist Emblems, all on a turquoise ground and surrounding a central shou character, the water-caltrop-shaped rim with scrolling lotus heads, the reverse with a lotus scroll and the base with petalled flowers on a cracked-ice pattern ground.

20cm (7 7/8in) diam.

£2,500 - 4,000

HK\$27,000 - 44,000

CNY23,000 - 37,000

十八世紀 銅胎掐絲琺瑯八吉祥團壽紋絞口盤



214



215

THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 215 - 216

215
**A BRONZE FIGURE OF MANJUSRI ON A
BUDDHIST LION**

16th century
The Bodhisattva seated on a Buddhist lion cast with a fierce expression, wearing a seven-peaked Buddhist tiara and high chignon, the slender body embellished with heavy jewellery, the hands in dharmachakra mudra, the gesture of teaching, above the left leg stretched out in lalitasana on a lotus pedestal.
28cm (11in) high

£5,000 - 8,000
HK\$55,000 - 88,000 CNY46,000 - 73,000

十六世紀 銅文殊菩薩騎獅坐像

Provenance: a European private collection

來源：歐洲私人收藏

216
A BRONZE FIGURE OF GUANYIN AND CHILD

16th/17th century
The deity cast with a serene expression and downcast eyes, elaborately attired with a long flowing robe and beaded jewellery, crowned by an ornate headdress, the right knee raised supporting her arm, her left hand gently caressing the child Sudhana sitting on her left knee, later gilt-wood lotus stand.
27cm (10 5/8) high (2).

£2,000 - 3,000
HK\$22,000 - 33,000 CNY18,000 - 28,000

十六/十七世紀 銅送子觀音坐像

Provenance: a European private collection

來源：歐洲私人收藏



216

217
**A GILT-LACQUERED BRONZE FIGURE OF
VAISHRAVANA**

16th/17th century
Seated on a waisted throne, holding an offering in his right hand and the spitting-jewel mongoose in his left hand, dressed in a dhoti with incised hems and a billowing sash, adorned with elaborate jewellery, the face with large eyes and hair piled in a high chignon surmounted by a foliate and beaded tiara.
23.5cm (9 2/8in) high.

£4,000 - 6,000
HK\$44,000 - 66,000 CNY37,000 - 55,000

十六/十七世紀 銅漆金多聞天王坐像



217

218

A DOCUMENTARY GILT-BRONZE FIGURE OF GUANDI

Dated first year of Wanli, corresponding to AD 1573 and of the period

The God of War standing defiantly on a pedestal, his left hand drawing back his robe to reveal a suit of finely defined armour underneath, his bearded face cast with fierce expression.

21.5cm (8 1/2in) high

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

萬曆元年 (AD 1573) 銅鑲金關聖帝君立像
「桐汗姚鈞男希元萬曆元年立」楷書刻款

Guandi, the God of War, was originally an important general during the Three Kingdoms period (AD169-280) made by popular by operas and novels. Though his deification can be traced back to the Sui dynasty (AD581-614), it was not until the reign of Emperor Wanli that the state itself endorsed the cult worship of Guandi.



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219

A BRONZE FIGURE OF MAHAKALA

18th century

The ferocious deity standing in alidhasana on a prostrate figure with an elephant head, his six arms holding various attributes including a kapala and karrika on the primary hands, wearing a tiger skin around his waist, a garland of severed human heads and elaborate jewellery.

18.5cm (7 1/4in) high

£2,000 - 3,000

HK\$22,000 - 33,000 CNY18,000 - 28,000

十八世紀 銅大黑天造像

Provenance: a European private collection

來源：歐洲私人收藏

220

A LARGE BRONZE SEATED FIGURE OF BUDDHA

16th century

The Buddha crisply cast in the lotus position with the right hand reaching down towards the ground in bhumisparsha mudra, the left hand held gently in the lap in dhyana mudra, the head raised on the thick neck with a serene face between elongated ears, the robe with an incised floral hem.

31.8cm (12 1/2in) high

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

十六世紀 銅結跏趺坐佛像

Provenance: a European private collection

來源：歐洲私人收藏

221

A LARGE LACQUERED PARCEL-GILT BRONZE FIGURE OF BUDDHA

16th century

Finely cast seated in dhyanasana on a beaded double-lotus base, the hands held gently in dharmachakra mudra, the eyes downcast with a serene face between elongated ears beneath snailshell curls, the broad chest revealed from the graceful robe draped over the shoulders, the cascading folds spreading out to the front of the figure.

42cm (16 1/2in) high

£8,000 - 12,000

HK\$88,000 - 130,000 CNY73,000 - 110,000

十六世紀 局部鑲金銅結跏趺坐佛像

Compare with a related gilt-bronze figure of Buddha in the Munsterberg Collection, dated to the Ming dynasty; see H.Munsterberg, *Chinese Buddhist Bronzes*, New York, 1988, pls.18a and 18b.



220





222

**A GILT-LACQUERED BRONZE FIGURE OF PARAMASUKHA-
CHAKRASAMVARA AND VAJRVARAHI**

16th/17th century

The boldly cast Chakramsamvara stands in firm alidhasana, with three faces, two legs and six arms, with hands in various auspicious mudras and embracing Vajravarahi who holds a vajra and skull cup, both deities adorned with pointed crowns and beaded jewellery, fixed stand. 17.8cm (7in) high (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十六/十七世紀 銅鑲金密集勝樂金剛立像

Provenance: a Belgian private collection

來源：比利時私人收藏

223 *

A GILT-BRONZE FIGURE OF TSONG KHAPA

18th century

Seated cross-legged in dhyanasana on a lotus base the master of the Gelug sect cast with a benevolent face below a pointed pandit hat, dressed in a long robe incised with floral hems, the hands raised in dharmachakra mudra holding two lotus sprays flanking the shoulders issuing the Book of Wisdom. 17cm (6 3/4in) high

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

十八世紀 銅鑲金宗喀巴大師坐像



223

224

A GILT-BRONZE FIGURE OF AMITAYUS

18th/19th century

Seated in dhyanasana on a double-lotus base with hands in dhyanamudra, wearing a tight dhoti incised with a foliate hem, a flowing sash over both arms and various necklaces, the face with downcast eye beneath a tiara. 17cm (6 3/4in) high

£2,000 - 3,000

HK\$22,000 - 33,000 CNY18,000 - 28,000

十八/十九世紀 銅鑲金無量壽佛坐像



224



LIEUTENANT-COLONEL T. S. COX IN CHINA 1900 – 1902

Lieutenant-Colonel T.S.Cox graduated from Sandhurst Military Academy in 1892 and was commissioned in 1894 into the 16th Indian Cavalry, The Bengal Lancers. His noteworthy military service included in 1897, Tochi Field Force, N.W. Frontier; and in 1900, the China Expeditionary Force during the Boxer Rebellion, when he was awarded the US Military Order of the Dragon. In 1901 he was seconded as the Advisor to Chinese Government and awarded an Imperial decoration by Shanqi, Prince Su (1866-1922). In 1903 he was elected to the Royal Geographical Society. In 1903 he served as Captain in the Indian Army; between 1904–1907, he was posted in the D.M.O. War Office, London, the Balkans, Asia Minor, Somaliland, Abyssinia, Russian Central Asia, and Ottoman Middle East; in 1911 he was awarded the King George V Delhi Coronation Durbar medal. Between 1912-1913 he was posted in the Middle East and Central Asia. In 1915, he took part in the Gallipoli Campaign and in 1916 transferred to command the 37th Dogras. In 1917 he served in the Mesopotamian campaign and was wounded whilst serving in the Aden Field Force. In 1920 he served with the Waziristan Field Force, NW Frontier; in 1921 he transferred to command the 3rd Madras Regiment and in 1925 he retired from the Indian Army as Lieutenant-Colonel.

July 1900: Cox was ordered to North China to join the China Expeditionary Force to relieve the siege of the Beijing International Legation Area by Chinese 'Boxers'. Collected a troop of 16th Bengal Lancers in Hong Kong on August 15 1900 and disembarked at Sinho for Tianjin on September 11. Advanced on Beijing September/October 1900. Subsequently placed in charge of a 'Flying Column' sent to capture Boxer leaders at Baoding, a hundred miles south-west of Beijing. Campaign medal, and learned to speak Chinese. Passed 6-day Chinese language examination.

January - June 1901 worked for the British Military Commander, General Sir Alfred Gaselee, and awarded Military Order of the Dragon in April. July 1901 promoted Staff Captain and seconded to raise and train a Battalion of Chinese Railway Police, whose task was to guard the Beijing, Tongshan, and Tianjin districts for the British High Command, stationed at the Temple of Heaven in Beijing.

January 1 – December 25 1902 Cox was the Officer Commanding Railway Police, Chinese Imperial Railways, most of this time under contract to the Chinese Imperial Government. In addition to this role, from June 1 to December 1902 he was 'Confidential Adviser' to His Imperial Highness Prince Su, Governor of Beijing (the Emperor's uncle), and from August 15 to December 1902 also 'Confidential Adviser' to His Imperial Highness Prince Qing, Head of Chinese Octroi (Customs) Department. Cox received a Letter of Appreciation and was awarded a Chinese Imperial Decoration for his services. He left Beijing for India on December 25 1902.

THE PROPERTY OF A GENTLEMAN 士紳藏品

225 *

**A MASSIVE PAINTED WOOD CEREMONIAL
TABLET, GUI**

19th century

Painted with a fearsome dragon head atop a cartouche containing two confronting dragons amidst swirling clouds and four medallions, each encircling a character, the reverse with a wood handle.

114cm (45in) long

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

十九世紀 木胎彩繪龍紋「雨公及私」鎮圭

Provenance: Lieutenant-Colonel T.S.Cox,
and thence by descent

來源：T.S.Cox中校收藏，並由後人保存迄今

The four medallions on the tablet contain the
Chinese characters:

'rain' (*yu* 雨) 'public' (*gong* 公) 'up to' (*ji* 及) 'myself'
(*si* 私)

These can be traced to a line from a poem in
the 'Classic of Poetry' or *Shijing*, China's oldest
anthology of poetry:

'雨我公田，遂及我私'

This may be translated as:

'Rain on my people's fields, so fulfilling me'

The present lot would have been an important
object in agricultural ceremonies calling for
rain which involved the emperor and may have
originated from the Temple of Agriculture in Beijing.
As the son of heaven, the emperor was seen as the
mediator between heaven and earth. A lack of rain
or drought in an agricultural society, such as imperial
China, would not only be disastrous for the common
people, but a sign that the emperor had incurred
heaven's displeasure or even lost heaven's mandate
to rule. See E.Rawski and J.Rawson, *China: The
Three Emperors*, London, 2005, pp.118-121.





226^{WT}

A WOOD STANDING FIGURE OF GUANYIN

Ming Dynasty or earlier

The slender figure carved standing on pitted stones, wearing long, flowing robes falling gracefully above the bare feet, tied with a sash at the waist and open at the chest to reveal an elaborate necklace and chest ornament, the right hand raised, the serene expression with eyes downcast, the hair gathered in a high chignon surrounded by a ruyi tiara.

95cm (37 3/8in) high

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

明或更早 木胎彩繪觀世音菩薩立像

The result of a radiocarbon dating measurement test, RCD Lockinge Radiocarbon Dating Measurement Report, sample no.RCD-8537, states 95% confidence interval for AD1465 to AD1638.

227^{WT}

A WOOD STANDING FIGURE OF GUANYIN

Ming Dynasty or earlier

The figure carved standing on rockwork, wearing a loose flowing robe falling in graceful folds, open at the chest to reveal a flower necklace, the right hand in vitarka mudra, the left holding a slender-necked vase, the hair gathered in a high chignon behind a foliate tiara centred with a small figure of Amitabha seated on a lotus-form base.

107cm (42 1/8in) high

£30,000 - 50,000

HK\$330,000 - 550,000

CNY280,000 - 460,000

明或更早 木胎彩繪灑水觀音立像

The result of a radiocarbon dating measurement test, RCD Lockinge Radiocarbon Dating Measurement Report, sample no.RCD-8528, states 95% confidence interval for AD674 to AD780 (69.6%) and AD788 to AD875 (25.8%).

Venerated in Indian Buddhism as embodiment of the Compassion of the Buddha, Avalokitesvara was incorporated in the Chinese beliefs concerning the rebirth in the Pure Land of Amithaba from at least the 1st-2nd century AD. In this context, the deity effected the spiritual rebirth of the devotees in the blissful land, the ideal atmosphere leading to peaceful nurturing and enlightenment. According to the 'Lotus Sutra', Guanyin assumed a number of different guises, which formed the basis of the bodhisattva's iconography. This representation of Guanyin holding a vase containing the holy water that revived the thirst of the devotees, appears to have been popular since at least the Tang dynasty.

A comparable example, carved in stone and dated to the Tang dynasty, is in the collection of the Victoria and Albert Museum, no.A.216-1946; another, cast in bronze and also dated to the Tang dynasty, is included in the collection of the Harvard University Museum, and illustrated in *Chinese Sculptures*, New Haven, 2006, p.312.





228^{WT}

THREE WOOD FIGURES OF GUANYIN

Ming Dynasty or earlier

The first seated in rajalliasana, the right arm rested on a rocky ledge, the left resting on the left knee, dressed in a thin dhoti and with a shawl covering the shoulders revealing the bare chest adorned with beaded jewellery, the hair arranged in a high chignon behind a foliate tiara, 65.5cm (25 5/8in) high; the other two standing with the right hand raised, the slender body clad with loose robes and adorned with an arched necklace and bracelets, the hair piled in a high chignon surrounded by a lotus tiara, 71.5cm (28 2/8in) high and 89cm (35in) high. (3).

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

明或更早 木胎彩繪觀音造像 一組三尊

229^{WT}

A VERY FINE HUANGHUALI RECTANGULAR LOW TABLE, KANG
17th/18th century

The attractively-patinated flat top formed from well-figured sections, above a plain recessed frieze, all standing on four shaped short legs descending from a symmetrically-scalloped frieze carved with a raised edge.

97.5cm (38 3/4in) long x 69.5cm (27 1/2in) wide x 30cm (11 13/16in) high

£40,000 - 60,000

HK\$440,000 - 660,000

CNY370,000 - 550,000

十七/十八世紀 黃花梨炕桌

Provenance: by repute, acquired by the father of the present owner circa 1965, and thence by descent

來源：傳由現藏家之父購於約1965年，並由後人保存迄今

Compare with a similar huanghuali low table, illustrated by C.Clunas, *Chinese Furniture*, London, 1997, pl.52. See another similar example illustrated by G.Ecke, *Chinese Domestic Furniture*, Hong Kong, 1962, p.3, pl.3.

A related huanghuali table, late Ming/early Qing Dynasty, was sold at Sotheby's New York, 20 March 2012, lot 122.



230^{WT}

A PAIR OF HUANGHUALI HORSESHOE-BACK CHAIRS

17th/18th century

The sweeping crest rail terminating in outswept hooks above shaped spandrels, above the curved splat carved with a chilong panel flanked by curved standing stiles, the hard mat seat within a beaded, rectangular frame above straight aprons and spandrels, the legs joined by stepped stretchers, with later alterations.

Each 91cm (35 7/8in) high (2).

£40,000 - 60,000

HK\$440,000 - 660,000

CNY370,000 - 550,000

十七/十八世紀 黃花梨團龍紋圈椅 一對



Chuanyi chairs appear to have originated between the Tang and Song dynasties, where they were referred to as *kaolaoyang*, literally, meaning large round baskets made from split bamboo. The elegant curve of the crest rail, the well-carved sweeping hook handles and the sinuous *chilong* carved on the back panel, are rather exceptional features characterising the furniture produced in the early period of the Qing dynasty. For a detailed discussion of the sophisticated joinery employed to construct the curved rails of these chairs elegant and graceful horseshoe-back armchair, see C. Everts, *Continuous Horseshoe Arms And Half-Lapped Pressure Peg Joins*, in 'Journal of The Classical Chinese Furniture Society', 1991, pp.14-18. Comparable chairs were sold at Sotheby's New York, 16 September 2008, lot 178.





231 ^{WT}

A HUANGHUALI RECESSED-LEG PAINTING TABLE, HUA'AN

19th century

The long rectangular top set with a floating panel in a wide moulded frame, supported on square flared legs joined by two stretchers, the straight apron with short and plain spandrels.

77.5cm (30 1/2in) x 42.5cm (16 3/4in) x 206cm (81in) wide

£15,000 - 20,000

HK\$160,000 - 220,000

CNY140,000 - 180,000

十九世紀 黃花梨平頭畫案

232^{WT}

**A LARGE LACQUERED-WOOD 'WATER-MOON' SEATED
FIGURE OF GUANYIN**

19th century

The deity delicately carved seated with the right knee raised supporting her elbow, the left arm rested against rockwork, wearing loose robes opening at the chest to reveal a lotus necklace above a sash tied in a bow at the waist, the plump face and downcast eyes in a meditative expression, the hair gathered in a top chignon, coated overall with dark red, green and black laquer.

99cm (39in) high

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

十九世紀 漆木水月觀音坐像

Seated in *rajalilasana*, the 'pose of royal ease', this figure represents the Bodhisattva Guanyin as the 'Water-Moon Guanyin'. This is an allusion from the *Avatamsaka sutra* where Guanyin was described in this pose seated in his Pure Land, or personal paradise, known as Mount Potalaka, meditating on the ethereal and illusory nature of existence while watching the reflection of the moon in water. See J.Larson and R.Kerr, *Guanyin: A Masterpiece Revealed*, London, 1985, p.7

233

No lot





234

234 WT

A LARGE HUALI ALTAR TABLE

19th century

The long rectangular top above an apron carved with moulded design, supported by paired recessed legs of rectangular section with indented edges, joined by twin stretchers set with inner shaped frames.

95cm (37 3/8in) high x 208cm (81 7/8in) long x 40cm (15 6/8in) deep

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

十九世紀 花梨木平頭案

THE PROPERTY OF A GENTLEMAN 士紳藏品



235

235 WT

A HUANGHUALI AND ROSEWOOD SINGLE-DRAWER ALTAR COFFER

19th century

The single-panel top set within a rectangular frame with everted flanges, supported on wide legs of square section flanked by plain, shaped spandrels, set with a single drawer centred by a flower-head-shaped lock plate and pull above a plain apron and spandrels.

70cm (27 1/2in) high x 77.5cm (30 2/8in) wide x 36cm (14 2/8in) deep

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

十九世紀 黃花梨及黃檀木翹頭悶戶櫥

Provenance: an English private collection, acquired by the owner in London circa 1970

來源：英國私人收藏，於約1970年購於倫敦

236^{WT}

A CARVED AND PAINTED WOOD SEATED FIGURE OF GUANYIN

16th/17th century

Carved seated on rockwork in rajalalitasana with the right arm rested on the right knee, wearing loose robes open at the chest to reveal an elaborate necklace, the face with a benevolent expression beneath the hair piled up into a high chignon behind a foliate tiara enclosing a small Amithaba Buddha.

115cm (45 2/8in) high

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

This sculpture of Guanyin, sitting in the posture of 'Royal Ease', on a rocky throne, would have been the main image in a Buddhist temple. Worshipped as the Bodhisattva of Compassion, the deity had powers to rescue believers and bring them to salvation. It is possible that the sculpture originated from Shanxi Province as Taiyuan and Wutaishan were two important Buddhist centres. The fleshy modelling of the figures with a naturalistic face and a voluminous body were typical features typical of the Song to Ming periods. A related example, dating to the Song dynasty, is included in the Metropolitan Museum of Art, New York, no.28.56; another in the British Museum is illustrated by W.Zwalf, *Buddhism: Art and Faith*, London, 1985, p.206.

十六/十七世紀 木胎彩繪輪王坐觀世音菩薩像

The result of a radiocarbon dating measurement test, RCD Lockinge Radiocarbon Dating Measurement Report, sample no.RCD-8585, states 95% confidence interval for AD1514 to AD1600 (49.0%) and AD1616 to AD1668 (42.4%) and AD1782 to AD1798 (4.0%).





237^{WT}

A VERY FINE HONGMU THREE-DRAWER ALTAR COFFER

Mid Qing Dynasty

The coffer with two-panel top set within a rectangular frame with everted flanges, supported on wide legs of square section flanked by shaped spandrels carved with openwork designs of sinuous chilong amidst leafy scrolls, set with three drawers above a pair of doors above a plain apron with curved spandrels, the hinges and lock plates cast from *huangtong*.

89.3cm (35in) high x 207cm (81 1/2in) long x 52cm (20in) deep

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

清中葉 紅木三閤戶櫥

238

A SANDSTONE HEAD OF GUANYIN

Northern Zhou/Sui Dynasty

The graceful head carved with well-formed lips curved in a gentle smile, the slanted downcast eyes beneath prominent brows flanked by pendulous ears, crowned with an elaborate headdress ornamented with jewels and centred with an image of Amitabha, all backed by the remnants of a halo, mounted.

29.5cm (11 1/2in) high

£12,000 - 15,000

HK\$130,000 - 160,000

CNY110,000 - 140,000

北周/隋 砂岩觀世音菩薩頭像

Provenance: C.T. Loo, Paris

Parke-Bernet Galleries, New York, *Chinese Art: Jades, Porcelains, Sculptures from the Estate of the Late C.T. Loo*, 10-11 October 1962, lot 251

An American private collection, and thence by descent

來源：盧芹齋先生(1880-1957)舊藏

1962年10月10-11日於紐約Parke-Bernet Galleries, 「Chinese Art: Jades, Porcelains, Sculptures from the Estate of the Late C.T. Loo(盧芹齋先生遺產：玉器、瓷器及雕塑珍品)」專場拍賣, 拍品251號 美國私人收藏, 並由後人保存迄今

The artistic features showcased by the present lot: an elaborate headdress that is reminiscence of the preceding Northern Wei style; a subtle and serene facial expression delineated by finely sculpted contours influenced by Northern Qi; and a robust appearance carved in sandstone typical to Xian style of Northern Zhou. Together these are a fine testament to the gradual integration of sculptural styles nurtured in China proper over the course of the Northern and Southern dynasties, accelerated after the collapse of Northern Qi in AD 577, and the reunification of China in 581 by Sui Dynasty. In return, the present lot is evidence of the gradual indigenisation of sculptural styles and techniques of human depictions, arguably a foreign concept, in transition to the sophisticated Tang style.

Compare with a related bust of a Bodhisattva excavated at Liquansi, Xi'an, carved with similar facial features and elaborate headdress, dated to Northern Zhou or Sui dynasty, illustrated in *China: Dawn of a Golden Age (200-750AD)*, New York, 2004, p.270, no.171.



239^{WT}

**A VERY RARE SET OF FOUR HUANGHUALI SQUARE STOOLS,
FANGDENG**

16th/17th century

Each with the wood seat formed by two rectangular panels enclosed within a square mitre, mortise and tenon frame, with a moulded apron resembling a rounded member, supported on thick cylindrical legs joined by wrap-around humpback stretchers and openwork aprons of two vertical posts.

51cm (20in) square x 46cm (18 1/8in) high (4).

£100,000 - 120,000

HK\$1,100,000 - 1,300,000 CNY920,000 - 1,100,000

十六/十七世紀 黃花梨杌凳 四張成堂

Provenance: Fred Mueller Collection
A European private collection

Published and Illustrated:

R.H.Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, pl.16 (one of the four stools; top left stool illustrated in this lot)

來源：Fred Mueller先生舊藏
歐洲私人收藏

出版及收錄：

安思遠著，《Chinese Hardwood Furniture in Hawaiian Collections(夏威夷私人藏中國硬木傢俱)》，檀香山，1982年，圖16(其一)



Compare with a similar huanghuali stool illustrated in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p.73. See also a related pair of huanghuali rectangular stools, in the collection of Robert and Cissy Tang, illustrated in *The Radiant Ming 1368-1644: through the Min Chiu Society Collection*, Hong Kong, 2015, p.288, no.222.





240



241

240^{WT}

A PAIR OF HUALI STANDS, XIANGJI

Qing Dynasty

The stands with a square top set within an 'ice plate' edge, above a plain, narrow waist and plain aprons, all supported on four tall square-section legs joined by arch-shaped stretchers.

Each 53cm (20 7/8in) x 45cm (17 6/8in) x 120cm (47 2/8in) (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

清 花梨木香几 一對

241^{WT}

A HUALI AND NANMU STAND

18th/19th century

The square top of burlwood resembling puddingstone, enclosed within a mitered frame and supported by four straight legs bearing cylindrical section, joined by a four-part stretcher, above a lattice frieze.

84cm (33in) high x 31cm (12 1/8in) long x 31cm (12 1/8in) deep

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

十八/十九世紀 花梨及楠木香几

**A LARGE DOCUMENTARY SANCAI-GLAZED
FIGURE OF GUANDI**

Cyclically dated to Dingchou year, corresponding to AD 1517 and of the period

Glazed in green and yellow, the figure modelled with a ferocious expression, clad in full armour, billowing robes and with a cloth hat, seated in a powerful position with both hands on the knees, all on a low plinth, the side inscribed with the cyclical date dingchou year.

65cm (25 5/8in) high

£8,000 - 10,000

HK\$88,000 - 110,000 CNY73,000 - 92,000

丁丑年 (AD1517) 三彩關聖帝君坐像

For a larger documentary sancai figure, dated AD 1484, in the British Museum, illustrated by J.Harrison-Hall, see *Ming Ceramics in the British Museum*, London, 2001, p.540, pl.19:1; in particular on p.537 the author notes that such large-scale ceramic sculptures are rare survivors from what would once have been a common sight in temples throughout China. Another sancai dated figure is illustrated in *The Burrell Collection*, Glasgow, 1983, p.55, pl.22.

Compare a related sancai figure of Guandi which was sold at Sotheby's New York, 23 March 2004, lot 635.





243

243^{WT}

A HUANGHUALI SQUARE TABLE

19th century

The square five-panel top with slightly everted edges, above a concave, waisted neck decorated with elongated, openwork lozenges, rising from four square legs terminating in hoof feet, joined beneath by a lattice work panel, the apron carved in relief to three sides with stylised geometric designs, the front side and spandrels pierced with pomegranates and flowers within stylised, interlocking chilong dragons.

93cm (36 2/3in) high x 94cm (37in) wide

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

十九世紀 黃花梨鏤雕夔龍拱富貴多子紋方桌

THE PROPERTY OF A GENTLEMAN 士紳藏品

244^{WT}

A RARE LARGE HUANGHUALI 'DRAGON' PANEL

Mid Qing Dynasty

Intricately carved in relief with adult and young writhing dragons rising from breaking waves to whirling ruyi-head clouds, the larger dragon pursuing a peach-shaped flaming pearl and a bat, wood frame.

Overall 77cm (30 1/4in) wide x 125.5cm (49 3/8in) long

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

清中葉 黃花梨蒼龍教子掛屏

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

The motif of an adult and young dragon has been interpreted as conveying the message of the father teaching his son the way of life, and within the imperial family, that of the emperor giving lessons to the prince.





245

245

A GILT-LACQUERED WOOD FIGURE OF GUANYIN

17th/18th century

Seated in dhyanasana and well carved with downcast eyes in a serene expression, the right hand raised in shunya mudra, the left hand resting on the lap, dressed in long flowing robes detailed with draping folds and loosely open at the chest adorned with hanging beaded jewellery.
47.5cm (18 1/2in) high

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

十七/十八世紀 木漆金觀世音菩薩坐像

Provenance: a Belgian private collection

來源：比利時私人收藏

246

A GILT-LACQUERED WOOD FIGURE OF BUDDHA

17th/18th century

Seated in dhyanasana with hands folded in gentle dhyana mudra, the face with serene contemplative expression, flanked by pendulous ears and beneath tight curls with blue pigment surrounding the ushnisha, the long flowing robes over his shoulders tied at the chest and cascading into neat pleats.
40.7cm (16in) high

£2,000 - 4,000

HK\$22,000 - 44,000

CNY18,000 - 37,000

十七/十八世紀 木漆金佛陀坐像

Provenance: an English private collection

來源：英國私人收藏



246

247 * WT

A HUANGHUALI LOW TABLE

Mid Qing Dynasty

The low table with a two-board top set within a mitered, mortise and tenoned frame above a straight apron and bracket spandrels carved in openwork designs depicting archaic, interlocking chilong between square legs terminating in hoof feet with relief ruyi scrolls.

46cm (18in) x 93cm (36 1/2in) x 93cm (36 1/2in)

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

清中葉 黃花梨方桌

248

No lot





Robert Everts (1875-1942)

THE PROPERTY OF A BELGIAN FAMILY 比利時家族藏品
Lots 249 - 250

249^{WT}

A HUANGHUALI TWELVE-PANEL SCREEN

19th century

Each panel carved with openwork designs of archaic interlocking and confronting chilong amidst shou medallions and shaped medallions inlaid with jade and soapstone depicting the Eighteen Luohan and scenes with antiques, the central panels inset with paintings depicting the birthday celebration for the Queen Mother of the West, the reverse with dedicatory couplets on a gold ground cyclically dated to Dingchou year, corresponding to AD1817.
175cm (69in) high x 438cm (172 1/2in) wide

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

十九世紀 黃花梨嵌群仙祝壽圖十二開屏風
「龍飛嘉慶歲在強赤奮若九月朔日 (AD1817)」楷書紀年款

Provenance: Robert Everts (1875-1942), Belgian Ambassadorial Envoy to Beijing from 1910 to 1916 and again from 1920 to 1924, and thence by descent

A distinguished Belgian private collection, acquired from the above in 1970

來源：Robert Everts先生(1875-1942)舊藏，1910至1916年以及1920至1924年間任比利時駐京代表團使節；並由後人保存迄今顯貴比利時私人收藏，購於1970年

Compare with a related Ming/Qing huanghuali twelve-panel screen with calligraphy, illustrated in *In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 1995, pl.266.



249 (two views)



250 WT

A LARGE HUANGHUALI TWELVE-PANEL SCREEN

19th century

Each panel divided into four panels carved in mirror image to the front and reverse, the lower panel with a pair of archaistic chilong contending a flaming pearl and surrounding a shou character, the middle and upper panels with further chilong similarly arranged, the legs joined by shaped stretchers.

241cm (95in) high x 660cm (259 6/8in) wide

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

十九世紀 黃花梨夔龍拱壽紋十二開屏風

Provenance: Robert Everts (1875-1942), Belgian Ambassadorial Envoy to Beijing from 1910 to 1916 and again from 1920 to 1924, and thence by descent

A distinguished Belgian private collection, acquired from the above in 1970

來源：

Robert Everts先生(1875-1942)舊藏，1910至1916年以及1920至1924年間任比利時駐京代表團使節；並由後人保存迄今顯貴比利時私人收藏，購於1970年





251



252

251 ^{WT}

A HONGMU RECTANGULAR LOW TABLE, KANG

19th century

Well proportioned, with a rectangular top composed of two panels set within an ice-plate edge above a narrow-recessed waist and apron of curvilinear form, supported on square cabriole legs ending with key-fret terminals.

35cm (13 6/8in) high x 101cm (39 6/8in) wide x 75cm (29 1/2in) deep

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

十九世紀 紅木炕桌

252 ^{WT}

A HUANGHUALI RECTANGULAR LOW TABLE, KANG

18th/19th century

The top panel set within a wide rectangular frame with beaded, 'ice-plate' edge above a narrow plain waist and shaped beaded apron carved with stylised leafy scrolls, the whole supported on cabriole legs terminating in paw feet.

28cm (11in) high x 106cm (41 6/8in) wide x 40.8cm (16in) deep

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十八/十九世紀 黃花梨炕桌



253



254

253^{WT}

A HUANGHUALI LOW TABLE, KANG

Qing Dynasty

The top panel set within a standard miter, mortise and tenon frame construction over a short, recessed waist set above straight and plain aprons above the legs ending in well-shaped hoof feet, the underside with three stretchers.

44.5cm (17 1/2in) high x 128cm (50 3/8in) wide x 83cm (32 6/8in) deep

£5,000 - 8,000

HK\$55,000 - 88,000

CNY46,000 - 73,000

清 黃花梨炕桌

254^{WT}

A HONGMU LOW TABLE, KANG

18th/19th century

The top panel set into a mitred mortise and tenon frame within an 'ice-plate' edge above a plain waist and beaded, curvilinear aprons carved with stylised leafy scrolls and flower heads, the whole supported on cabriole legs terminating in paw feet.

28cm (11in) high x 76.5cm (30 1/8in) wide x 41cm (16in) deep

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十八/十九世紀 紅木如意紋炕桌



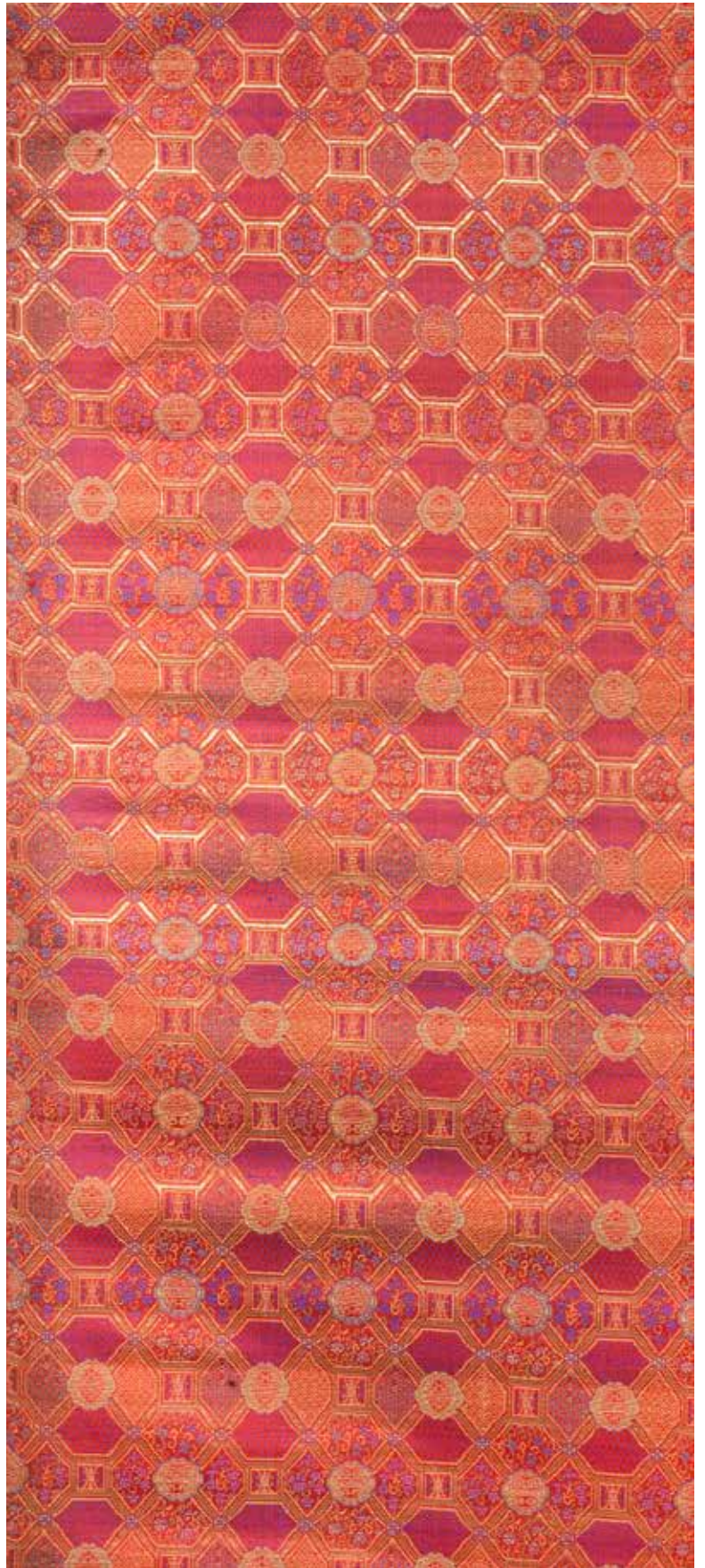
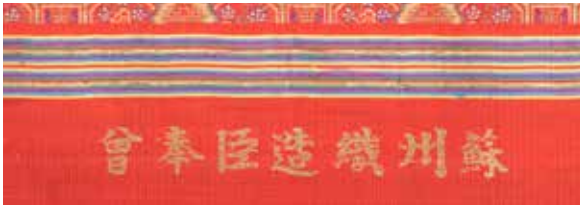
LIEUTENANT-COLONEL T. S. COX IN CHINA 1900 – 1902

Lieutenant-Colonel T.S.Cox graduated from Sandhurst Military Academy in 1892 and was commissioned in 1894 into the 16th Indian Cavalry, The Bengal Lancers. His noteworthy military service included in 1897, Tochi Field Force, N.W. Frontier; and in 1900, the China Expeditionary Force during the Boxer Rebellion, when he was awarded the US Military Order of the Dragon. In 1901 he was seconded as the Advisor to Chinese Government and awarded an Imperial decoration by Shanqi, Prince Su (1866-1922). In 1903 he was elected to the Royal Geographical Society. In 1903 he served as Captain in the Indian Army; between 1904–1907, he was posted in the D.M.O. War Office, London, the Balkans, Asia Minor, Somaliland, Abyssinia, Russian Central Asia, and Ottoman Middle East; in 1911 he was awarded the King George V Delhi Coronation Durbar medal. Between 1912-1913 he was posted in the Middle East and Central Asia. In 1915, he took part in the Gallipoli Campaign and in 1916 transferred to command the 37th Dogras. In 1917 he served in the Mesopotamian campaign and was wounded whilst serving in the Aden Field Force. In 1920 he served with the Waziristan Field Force, NW Frontier; in 1921 he transferred to command the 3rd Madras Regiment and in 1925 he retired from the Indian Army as Lieutenant-Colonel.

July 1900: Cox was ordered to North China to join the China Expeditionary Force to relieve the siege of the Beijing International Legation Area by Chinese 'Boxers'. Collected a troop of 16th Bengal Lancers in Hong Kong on August 15 1900 and disembarked at Sinho for Tianjin on September 11. Advanced on Beijing September/October 1900. Subsequently placed in charge of a 'Flying Column' sent to capture Boxer leaders at Baoding, a hundred miles south-west of Beijing. Campaign medal, and learned to speak Chinese. Passed 6-day Chinese language examination.

January - June 1901 worked for the British Military Commander, General Sir Alfred Gaselee, and awarded Military Order of the Dragon in April. July 1901 promoted Staff Captain and seconded to raise and train a Battalion of Chinese Railway Police, whose task was to guard the Beijing, Tongshan, and Tianjin districts for the British High Command, stationed at the Temple of Heaven in Beijing.

January 1 – December 25 1902 Cox was the Officer Commanding Railway Police, Chinese Imperial Railways, most of this time under contract to the Chinese Imperial Government. In addition to this role, from June 1 to December 1902 he was 'Confidential Adviser' to His Imperial Highness Prince Su, Governor of Beijing (the Emperor's uncle), and from August 15 to December 1902 also 'Confidential Adviser' to His Imperial Highness Prince Qing, Head of Chinese Octroi (Customs) Department. Cox received a Letter of Appreciation and was awarded a Chinese Imperial Decoration for his services. He left Beijing for India on December 25 1902.



THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 255 - 257

255 *

A BOLT OF WOVEN FUCHSIA-GROUND SILK

Late Qing Dynasty

The long bolt woven with polychrome and gilt silk threads with intricate octagonal diaper designs decorated with interlocking, zigzag and wave patterns on a fuchsia ground, together with two related sections woven with a seven-character inscription.

976cm (372 1/2in) wide x 72cm (28 3/8in) long

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

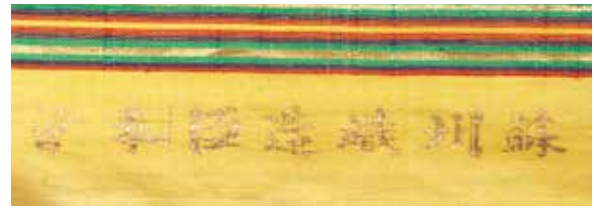
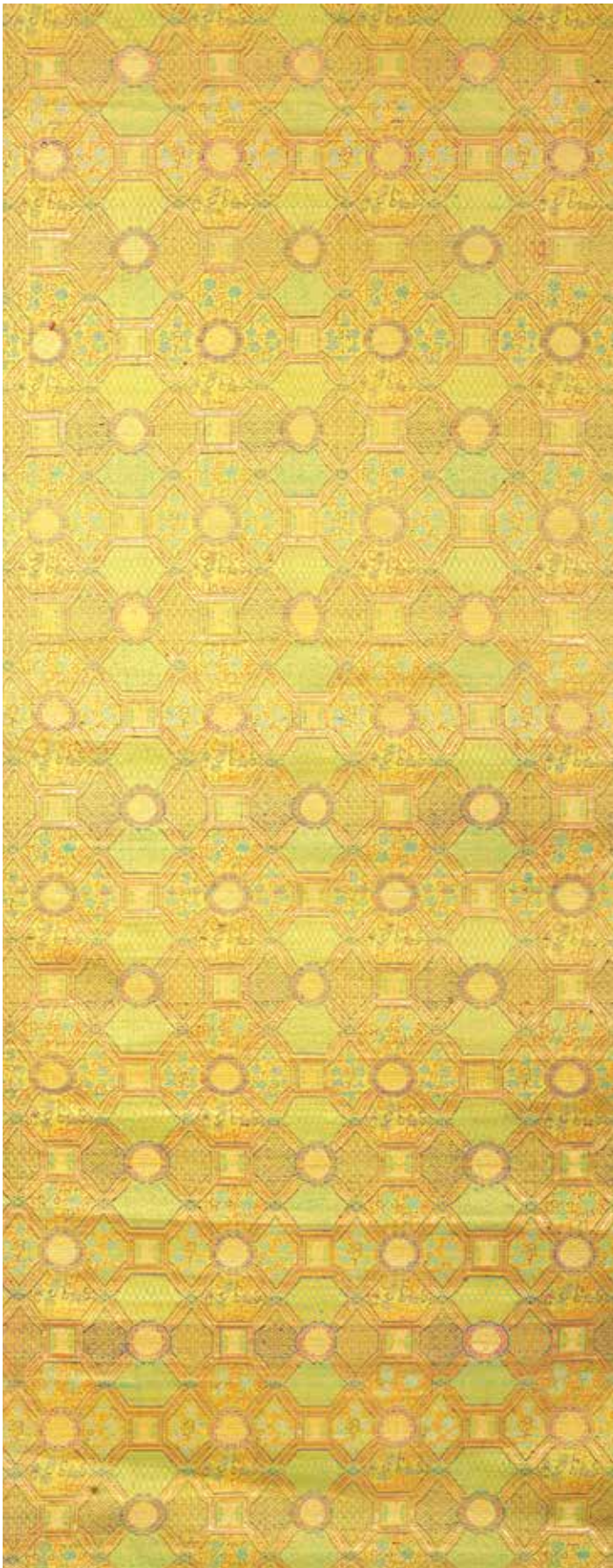
清末 紅錦地團壽紋綢緞
刺繡「蘇州織造臣奉會」楷書款

Provenance: Lieutenant-Colonel T.S.Cox,
and thence by descent

來源：T.S.Cox中校收藏，並由後人保存迄今

The inscription reads: '蘇州織造臣奉會',
which may be translated as 'Made by the
Ministers of the Suzhou weavers'.

255 (detail)



256 *

A BOLT OF WOVEN YELLOW-GROUND SILK

Late Qing Dynasty

The long bolt woven with gilt and polychrome silk threads in the shades of green with intricate octagonal diaper designs decorated with interlocking, zigzag and wave patterns on a rich yellow ground, the terminal part with a seven-character inscription.

1420cm (559 1/8in) long x 71.5cm (28 1/8in) wide

£8,000 - 12,000

HK\$88,000 - 130,000 CNY73,000 - 110,000

清末 明黃錦地團壽紋綢緞
刺繡「蘇州織造臣奉會」楷書款

Provenance: Lieutenant-Colonel T.S.Cox,
and thence by descent

來源：T.S.Cox中校收藏，並由後人保存迄今

The inscription 'Suzhou zhigao Chenfeng Zeng' 蘇州織造臣奉會 may be translated as 'Made by the Ministers of the Suzhou weavers'.

257 *

A PAIR OF YELLOW SILK BROCADE 'DRAGON' HANGINGS

Late Qing Dynasty

The yellow ground woven in gilt thread with a shaped cartouche enclosing two confronted five-clawed dragons chasing a flaming pearl amidst scrolling clouds, each corner with a peony spray, all within scrolling borders.

Each 111cm (43 1/8in) x 109cm (43in) (2).

£8,000 - 12,000

HK\$88,000 - 130,000 CNY73,000 - 110,000

清末 黃地開光雙龍戲珠紋綢緞 一對

Provenance: Lieutenant-Colonel T.S.Cox,
and thence by descent

來源：T.S.Cox中校收藏，並由後人保存迄今

256 (detail)



258^{WT}

**A PAIR OF HUALI TAPERING TWO-DOOR CABINETS,
YUANJIAOGUI**

19th century

Both cabinets of tapered form, the protruding top frame with beaded, rounded edges supported on corner posts bearing a rounded square section framing the panel doors, opening to reveal the interior with one shelf and two drawers, all above plain apron-head spandrels to the front and both sides.

153cm (60 2/8in) high x 75cm (24 1/2in) wide x 37cm (12 1/2in) deep

£15,000 - 20,000

HK\$160,000 - 220,000

CNY140,000 - 180,000

十九世紀 花梨木圓角櫃 一對





259

259^{WT}

A LARGE NANMU RECESSED-LEG LOW TABLE

Mid Qing Dynasty

The single-board top within a mitered frame terminating in everted flanges, above a straight apron and shaped spandrels delicately carved with openwork archaic designs of interlocking chilong and ruyi, the splayed legs with further chilong and ruyi carved in high relief within shaped panels, joined by square-section stretchers, the underside with four transverse stretchers.

62cm (24 1/1in) high x 179cm (70 6/8in) long x 61.5cm (24 2/8in) deep

£10,000 - 15,000

HK\$110,000 - 160,000 CNY92,000 - 140,000

清中葉 楠木翹頭炕案

260^{WT}

A LARGE SQUARE SINGLE-PLANK HARDWOOD TABLE

17th/18th century

The single plank top above a waist and shaped apron carved with openwork rectangular panels, florettes and a stylized leafy archaic scroll, the whole supported on inwardly curved legs joined by bracket stretchers and terminating in hoof feet.

43cm (17 1/8in) x 93cm (36 6/8in) x 93cm (36 6/8in)

£5,000 - 8,000

HK\$55,000 - 88,000 CNY46,000 - 73,000

十七/十八世紀 硬木方桌



260



261



261 WT

A PAIR OF BLACK AND POLYCHROME-LACQUERED ARMCHAIRS

19th century

With a ruyi-shaped crest rail terminating in upturned hooks above shaped spandrels, above a tall splat with a gilt-decorated waterscape, the reverse with sprigs of flowering lotus, the square seat with a central medallion enclosing archaistic, interlocking designs and flower heads surrounded by a profusion of leafy scrolls and floral sprays on the rails, beaded apron and legs and stretchers.

Each 94cm (37in) high (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十九世紀 黑漆彩繪描金山水圖扶手椅 一對



262

262 * WT

A HUALI FOLDING HORSESHOE-BACK ARMCHAIR, JIAOYI

Qing Dynasty and later

The chair with a rounded crest rail terminating in outswept handrests supported by the curved extensions of the front legs, the back splats carved with confronted and curling chilong, the front stretcher beneath the footrest embellished with a central lozenge-shaped metal plaque and edges, comprising later sections.

110cm (53 2/8in) high (2).

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

清及更晚 花梨木交椅



263



263

**263
AN EMBROIDERED BLUE-GROUND SILK
'DRAGON' ROBE AND COLLAR**

19th century

Worked in satin stitch and 'Peking knot' in shades of blue, green, red and violet and couched gold threads with eight five-clawed dragons chasing flaming pearls amidst clusters of clouds interspersed with bats, the Eight Buddhist Emblems and peonies, all reserved on a rich blue ground above the terrestrial diagram with lishui stripe at the hem, with dark ground cuffs, collar and sleeve bands decorated with further dragons and clouds, 145.5cm (56 7/8in) long; together with a shoulder collar, piling, embroidered with similar designs of dragons and lishui stripes in satin stitch and gold thread. 76.5cm (30 2/8in) long (2).

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

十九世紀 藍地緞繡盤龍八吉祥紋吉服袍及雙龍戲珠紋圓領

Provenance: an English private collection

來源：英國私人收藏

**264
A PART-UNCUT BURGUNDY-GROUND
SILK DRAGON ROBE**

Late Qing Dynasty

The festive robe finely woven with gilt-wrapped threads depicting lishui borders and striving dragons chasing flaming pearls amidst vaporous clouds, cranes, lucky ji characters and the attributes of the Eight Immortals.

436cm (181 6/8in) long

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清末 紅緞繡暗八仙九龍紋袍料



264 (detail)

**PROPERTY FROM THE MR. AND MRS. C. LEFEBVRE
COLLECTION OF CHINESE ROBES**

C. LEFEBVRE 伉儷藏中國袍服

LOTS 265 - 269

This collection of Royal women's dress from the Imperial Court of the Qing dynasty was gathered from sources that spanned both Asia and the West.

Women's dress at the Qing court was elaborate, ethereal and elegant. Wonderful garments were created through the ingenious adaptation of the newly-introduced vibrant dyes from the West to the delicate hues of the vegetable dyes already available in the East. The dazzling flowers and symbols decorating these costumes were imbued with auspicious symbolism that conveyed the cultural values and aspirations of their wearer, such as longevity, success and fertility.

Women became butterflies shimmering amongst the heavenly gardens of the palaces, embodying cherry blossoms, prunus, peony and chrysanthemum flowers that symbolised the Four Seasons. The *changyi* or *changfu* informal dresses included in this collection were worn on the occasion of festivities such as court rituals, seasonal changes, birthdays and New Year celebrations. One such festivity includes the Double Ninth Festival, considered auspicious because of the homophonic nature of the number nine with the word 'forever'. On this occasion, women wore chrysanthemum blooms in their hair and on their garments as they attended a ceremony that paid homage to their ancestors.

The Institute of Indulgences, *Ruyi guan*, 如意館, designed the courtly garments through the creation of painted templates that conformed to the court regulations, *Huangchao liqi tushi*, 皇朝禮器圖示, or the fashion style of the moment as it was selected by the Empress. The templates were then sent to the imperial workshops of Suzhou for the production of the finest satin stitch or to Nanjing for the weaving. The workshops worked long hours and often men were the most accomplished embroiderers. Time and precision, elaborate designs, silk threads of exquisite quality and dyes of spectacular colours, showed the power and beauty of the 'butterfly' courtesans of the Qing court.

Women's dress provides a rare insight into the romance and secret court life of the royal ladies, 'a rare chance to peep behind the silk curtain of the court' and own an important aspect of Chinese history.

265

**A BLUE-GROUND SILK EMBROIDERED
'DRAGON' ROBE, JIFU**

19th century

Finely worked in satin stitch and dense couched gold threads with nine writhing four-clawed dragons amidst Auspicious Emblems and clusters of vaporous clouds, all above the terrestrial diagram interspersed with 'Peking knot' peonies and lishui stripe at the hem, all picked out in shades of blue, grey, yellow and bright purple, with a black-ground border at the collar and cuffs.

139cm (54 6/8in) long

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十九世紀 藍地緞繡暗八仙雲龍紋吉服袍

This robe was probably worn by the Marquis of Zhu, the Imperial Clan descended from Ming dynasty royalty. A similar example is in the Museum of Fine Art, Boston, no.11.3883 and another is illustrated by P.Haig, *Threads of Gold*, Atglen, 2006, pp.54-55.

266

**AN ORANGE-GROUND SILK WOMAN'S
'BUTTERFLY' ROBE, CHANGYI**

19th century

Delicately embroidered in satin stitch and 'Peking knot' with a profusion of butterflies flitting around bunches of melons growing out of leafy vines and tendrils, all meticulously executed in three-blue silk threads on a rich orange brick ground within cream and black borders decorated with further butterflies picked out in mauve, turquoise and green.

128cm (50 3/8in) long

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

十九世紀 杏黃地緞繡百蝶紋常服

Emblematic of summer, beauty, romance and dreams, butterflies are a homophone with the word 'repeatedly', thus underscoring the wish for many descendants if combined with seed-bearing gourds, such as in the present example. A related orange-ground robe, embroidered with flowers and butterflies in the multiple shades of blue, is in the collection of the Museum of Fine Arts, Boston, no.1971.90.



265



266



267

267

A SKY-BLUE-GROUND SILK WOMAN'S PADDED WINTER ROBE

Late Qing Dynasty

The light-blue damask intricately woven with the Eight Daoist Emblems on a ruyi ground, richly embroidered in satin stitch with vibrant silk threads depicting hovering butterflies amidst sprays of peonies, prunus, chrysanthemums and orchids, the design repeated on the pale-pink-ground cuffs, with black-ground ruyi borders delicately embroidered with cranes and peacocks within a fenced garden defined by flowering shrubs and rocks, padded. 133cm (52 3/8in) long

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清末 藍地緞繡蝶戀花紋袍服

Wishes concerning the attainment of immortality, conveyed by the Emblems of the Eight Immortals, notorious group of legendary figures possessing semi-divine powers, are reinforced on this robe with the occurrence of cranes, vehicle of the immortals, and the peacocks inhabiting the heavenly realms advocated in Buddhist scriptures.

A related robe, albeit embroidered on a red-ground silk, is in the collection of the Victoria and Albert Museum, illustrated by V.Wilson, *Chinese Dress*, London, 1986, no.241-1963, front and back cover.



268

268

A MIDNIGHT-BLUE-GROUND SILK LADY'S INFORMAL THREE-QUARTER-LENGTH ROBE

19th century

Vibrantly embroidered in satin and 'Peking knot' stitch with multi-coloured butterflies hovering amidst shrubs of blossoming peonies, camellias, prunus and chrysanthemum in three-blue silk threads above foaming lishui waves interspersed with further peonies, also depicted on the matching turquoise-ground sleeve bands.

110cm (43 2/8in) long

£2,500 - 3,500

HK\$27,000 - 38,000

CNY23,000 - 32,000

十九世紀 石青地緞繡蝶戀花紋女便袍



269

A TEAL-GREEN SILK WOMAN'S ROBE WITH BUTTERFLIES, CHANGYI

19th century

Finely worked in satin stitch with multi-coloured butterflies and cranes flitting amidst the Eight Daoist Emblems and a profusion of blossoming peonies, chrysanthemums, orchids, narcissus, prunus, magnolias, lotus and ruyi, all within further butterflies on a cream border and flowers embroidered in three-blue silk threads on a black ground, the same patterns picked out in vibrant shades of pink, blue, red and yellow on the cream cuffs.

141cm (55 1/2in) long

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

十九世紀 湖藍地緞繡富貴仙鶴紋女常服

Several studies suggest that the soft-green silk colour of the robe was reserved for a princess, imperial daughter-in-law or consorts. Replete with auspicious meaning, the decoration on the robe represents wishes for 'long life' and may have thus been worn by a noblewoman for her birthday celebrations. As a homophone with 'septuagenarian', butterflies occur in conjunction with cranes, vehicle of the Immortals, the attributes of the much-celebrated group of the Eight Immortals, the long-lasting lingzhi fungus, prunus and chrysanthemums, all highly symbolic of longevity. Together with lotus, bamboo and orchid, chrysanthemums also symbolise the 'Four Gentlemen of flowers' while lotus symbolises purity.

For reference, see L. Wigglesworth, *Imperial Wardrobe*, London, 1990. Compare with a similar robe in the Museum of Art, Philadelphia, no.1971-61.1.



270

270

A RARE TIANQI LACQUER OVAL LOBED STAND, KANG

Ming Dynasty

Of lobed six-sided form, the top panel painted with an exotic bird in flight beside spreading chrysanthemum blossoms on a red lacquer geometric ground with a black and yellow geometric ground border, all above the reticulated waist above a band of lappets supported on six cabriole legs painted with leafy chrysanthemum at the top and terminating in upturned pointed scrolls painted with floral buds.

49cm (19in) long

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

明 填漆飛雁花石圖海棠花几

Provenance: Arthur M. Sackler, acquired from Sammy Lee in October 1973
Sold at Christie's New York, 1-2 April 2009, lot 368

來源：Arthur M. Sackler舊藏，於1973年10月購自古董商Sammy Lee
2009年4月1至2日於紐約佳士得拍賣，拍品368號

Published and Illustrated: Lee Yu-kuan, *Oriental Lacquer Art*, Tokyo, 1972, pl.244, p.319

出版及著錄：Lee Yu-kuan著《Oriental Lacquer Art》，東京，1972年，圖244，頁319

The chrysanthemum is a symbol of autumn and the flower of the ninth moon. It is a symbol of longevity because of its health-giving properties because of its close association with the Poet Tao Qian, AD365-427, who spent his retirement in simple rusticity tending to his own chrysanthemums.



271

271

A MOTHER-OF-PEARL-INLAID BLACK LACQUER STAND

16th/17th century

Of oval form standing on four curved legs, the waisted top finely inlaid in mother-of-pearl with a garden scene dotted with figures amidst pavilions and pine trees, the apron with cartouches similarly decorated with literati gatherings, the platform with further scholars walking around a lakeside pavilion on a moonlight evening, the legs with blossoming peonies and leafy scrolls.

42cm (16 1/2in) high

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十六/十七世紀 黑漆螺鈿山水人物圖花几

272 † WT

A MOTHER-OF-PEARL-INLAID LACQUERED SQUARE GAMES TABLE AND FOOTREST

19th century, possibly Ryukyu Islands

The removable square top lavishly inlaid with mother-of-pearl medallions enclosing flowers, dragons and butterflies, all within a border of geometric strapwork patterns alternating with floral sprays, the frieze with similar designs, set with four drawers, supported by ruyi spandrels and square legs, 91.5cm (36in) high x 89cm (35in) wide; the footrest similarly decorated.

18cm (7 1/8in) high x 58cm (22 1/2in) wide (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

十九世紀（或琉球製）黑漆螺鈿折枝花卉紋棋桌及腳踏





273

273

A RARE TIXI LACQUER RECTANGULAR BOX AND COVER

14th/15th century

The box of rounded, canted rectangular shape, the cover crisply carved through alternating layers of black and red lacquer with concentric rows of ruyi-head scrolls, surrounded by bands of formal scrolls, the interior and recessed base lacquered black with collectors mark in red.

18.5cm (7 1/4in) long (2).

£5,000 - 7,000

HK\$55,000 - 77,000 CNY46,000 - 64,000

十四/十五世紀 剔犀如意雲紋蓋盒

Provenance: a European private collection

來源：歐洲私人收藏

The current lot is modelled on an earlier Song dynasty prototype, of similar size and shape, illustrated in *Sogen no bi: denrai no shikki o chushin ni*, Tokyo, 2004, pl.62.



274

274

A PAIR OF TIXI LACQUER STEM CUPS

Ming Dynasty

The deep cups with everted lip, crisply carved to the exterior with ruyi designs through layers of red and black lacquer, the interior and base fitted with a metal liner.

8.4cm (3 3/8in) diam. (2).

£1,500 - 2,000

HK\$16,000 - 22,000 CNY14,000 - 18,000

明 剔犀如意雲紋高足盃 一對

Provenance: a European private collection

來源：歐洲私人收藏

Compare with a similar pair of tixi lacquer stem cups, 16th century, in the British Museum (accession number 1974.0226.7).



275

275

A CARVED CINNABAR LACQUER 'BUDAI AND BOYS' CIRCULAR BOX AND COVER

16th century

The cover finely carved with a central roundel enclosing a scene of Budai playing with three children under a pine tree, holding a leaf-fan in his left hand and a ball in his right hand, within a band of four auspicious emblems, with a further four emblems on the box, all on a floral diaper ground, the sides of the box, cover and straight foot decorated with a key-fret border, the interior and base lacquered black.

10.5cm (4 1/4in) diam. (2).

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

十六世紀 剔紅布袋和尚圖圓蓋盒

Compare with a similar circular box and cover with a depiction of Budai playing with two children, 17th century, which was sold at Sotheby's Hong Kong, 27 May 2014, lot 716.



276

276

A CINNABAR LACQUER HEXAGONAL THREE-TIERED 'BUDAI' BOX AND COVER

16th century

The cover finely carved with Budai wearing loose open robes and holding a stick suspending a gourd bottle, all on different diaper grounds indicating the sky and land, the sides carved with leafy floral bands, the interior and base lacquered black.

7.4cm (2 7/8in) high (4).

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

十六世紀 剔紅布袋和尚圖六方三層蓋盒



277

**A LARGE AND RARE IMPERIAL CINNABAR LACQUER
FAN-SHAPED BOX AND COVER**

Qianlong

The cover exquisitely carved with two scholars and attendants on a boat gazing up at a distant crane in the sky, on the terrace a boy-attendant prepares to release another crane while a further attendant holds a cup awaiting the scholars return from their outing, all amidst a lakeside landscape with pine, wutong trees and rocks, the scene enclosed by a key-fret border, the sides of the box and cover carved eight shaped panels of hexagonal floral diaper reserved on a lozenge floral diaper, the interior and base lacquered black, raised on four bracket feet.

38.8cm (15 1/4in) wide (2).

£30,000 - 40,000

HK\$330,000 - 440,000

CNY280,000 - 370,000

清乾隆 御製剔紅放鶴亭記圖扇式蓋盒

The scene of scholars and attendants releasing two cranes from a pavilion refers to Su Dongpo's (AD1031-1101) literary essay 'A Record of Crane Releasing Pavilion' (*Fang he ting ji* 放鶴亭記). Su Dongpo's opposition to the reforms of Wang Anshi (AD1021-1086) at the imperial court forced him to leave for a time to take a lesser position in Xuzhou. With his friend Zhang Tianji, Su went on excursions to the surrounding mountains and built 'Crane Releasing Pavilion'. According to his own essay, as well as drinking and making merry with his friends, he also raised two cranes and released them there. For Su Dongpo, the crane was a symbol of the scholar-official, and releasing them to fly high away in the mountains expressed his desire to rise above the frustrations and factionalism of court politics. For Su Dongpo's essay, see the Qing dynasty anthology of classical prose, *Guwen guanzhi* (古文觀止).

For a related fan-shaped box, Qianlong period and of the same size, see D.Clifford, *Chinese Carved Lacquer*, London, 1992, p.135, pl.108.

A related fan-shaped cinnabar lacquer box and cover, Qianlong, was sold at Christie's Hong Kong, 27 November 2007, lot 1798.





278

A RARE QIANGJIN AND TIANQI LACQUER RUYI SCEPTRE

Incised Qianlong six-character mark and of the period
 Finely decorated in qiangjin and tianqi technique reserved on a brown lacquer ground, the head with a phoenix grasping a peony amidst swirling clouds, the wide mid-section and end of the shaft decorated with four of the Eight Buddhist Emblems encircled by lotus scrolls, the narrow shaft decorated with further blooming lotus, all picked out in blue, red and green within gold-filled incised lines.
 40cm (15 2/3in) long

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

清乾隆 戛金填漆番蓮八吉祥紋如意
 「大清乾隆年製」楷書款

Ruyi sceptres were highly regarded gifts by the Qianlong emperor. Crowned by a heart-shaped end that resembled the curling growth of a lingzhi fungus, these sceptres were thought to bring good fortune to their owners. According to the 'The Divine Farmer's Classic of Pharmaceutics', *Shennong bencao jing* (神農本草經), compiled during the Han dynasty, lingzhi bestowed immortality to whomever ate them. Another Han source, the 'Classic of Mountains and Seas', *Shanhai Jing* (山海經), refers to the phoenix as embodiment of the Queen's attributes of benevolence, righteousness, propriety and wisdom. It is possible, therefore that the ruyi sceptre may have been gifted to the empress or a high-ranking member of the court. Ruyi sceptres were made in a variety of materials including wood, bamboo, ivory, cloisonné enamel, jade and coral. Lacquer examples, such as the present one, however, are rare. For polychrome lacquer wares bearing the mark of the Qianlong emperor preserved in the collection of the Palace Museum, Beijing, see *The Complete Collection of Treasures from the Palace Museum: Lacquer wares of the Qing Dynasty*, Shanghai, 2006, p.125, fig.89.



279

A RARE THREE-COLOUR CINNABAR LACQUER CIRCULAR BOX AND COVER

Qianlong

The cover exquisitely carved through three layers of yellow, green and red lacquer with a detailed scene of Shoulao followed by two boy attendants carrying a large peach and two further immortals, all observed by a boy profiteering a basket of flowers and lingzhi fungus, an antlered deer turning to look at the boy, all set within a mountainous lakeside landscape with pavilions, the sides of the box and cover finely incised with a wan-character diaper, the interior and base lacquered black.

17.8cm (7in) diam. (2).

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

清乾隆 剔彩山水人物圖圓蓋盒

Provenance: John Reeves (1774-1856)

M.A. Goodman

來源：John Reeves(1774-1856)先生舊藏

M.A. Goodman先生舊藏

John Reeves (1774-1856) worked for the English East India Company in China as a tea inspector from 1812 to 1831. An avid enthusiast of horticulture and natural history, he used his contacts in China to collect Chinese flowers and plants. He also amassed a large collection of Chinese drawings of plants and animals which did much to spread knowledge of Chinese natural history in the West. His lucrative position in the East India Company as well as his wide network of contacts no doubt helped him in acquiring this luxuriously carved lacquer box.

A red lacquer box and cover of this form is illustrated by R.D.Jacobsen, *Appreciating China: Gifts from Ruth and Bruce Dayton*, Minneapolis, 2002, p.127, no.70. Compare with a related three-colour cinnabar lacquer circular boxes in the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shenzhen, 2006, p.42, pl.26. Compare also with another related three-colour circular lacquer box and cover, Qianlong period, which was sold in our London rooms, 7 November 2013, lot 307.



280

A LARGE CINNABAR LACQUER 'ELEGANT GATHERING' BOX AND COVER

Jiaqing

The cover crisply incised in the central medallion with a vividly detailed scene of literati and their attendants engaged in the various elegant arts, under a pavilion two scholars play a game of *weiqi*, while another man gazes out to the scholar at his desk painting or writing on a fan between two admiring gentlemen, three boy-attendants gather around the stove to prepare the tea, another scholar is followed by his attendant carrying a *qin*, all within a mountainous scape of various diaper grounds with gnarling pine, bamboo and wutong trees, all enclosed by a lotus scroll band and a key-fret border and lappets, the sides with eight panels containing scenes of scholars and attendants within landscapes, on a ground of densely scrolling lotus.
37.4cm (14 3/4in) diam. (2).

清嘉慶 剔紅西園雅集圖捧盒

Compare with a related box and cover, dated to the 18th century, illustrated in the National Palace Museum, *Carving the Subtle Radiance of Colours Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, pl.160, p.152; another example is illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, pl.37, p.57.

£25,000 - 30,000

HK\$270,000 - 330,000

CNY230,000 - 280,000



THE PROPERTY OF A GENTLEMAN OF TITLE 士紳藏品

281

A CARVED CINNABAR LACQUER BOX AND COVER

Qianlong

Of cushion shape with canted corners, the domed top deftly carved with scholars engaging in leisurely pursuits amongst an idyllic landscape within fenced pavilions amongst cragged rocks and trees, all encircled by key fret and lappets, the sides of the cover and box with rectangular panels enclosing shrubs of blossoming flowers reserved on a cellular diaper ground, the rims and foot surrounded by key fret, lacquered black to the interior and base.

29.3cm (11 1/2in) wide (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

Compare with a related carved cinnabar lacquer box and cover of similar form and motif, Qianlong mark and of the period, which was sold at Sotheby's London, 11 November 2015, lot 90.

清乾隆 剔紅人物山水圖倭角方蓋盒



282

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A MOTHER-OF-PEARL-INLAID WOOD CROSS FOR THE CHRISTIAN MARKET IN ASIA

19th century

The wooden cross inlaid with incised mother-of-pearl to create designs of blooming lotus, grape vines with curling tendrils, small flowers and leafy sprays, all encompassed within an elegant single line border, Japanese inscription on the reverse. 68.5cm (27in) long

£5,000 - 8,000

HK\$55,000 - 88,000 CNY46,000 - 73,000

十九世紀 木胎螺鈿卷草紋十字架

Provenance: S.E. Mgr Caza (label)

A private Scottish collection

來源：S.E. Mgr Caza (標籤)

蘇格蘭私人收藏

Making up a design known as cross *botonée*, used in Western heraldic and religious art, the three upper terminals were thought to represent the Trinity. Compare with a related cross sold at Christie's London, 11 May 2015, lot 14.



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A MOTHER-OF-PEARL-INLAID LACQUER CUP

Qianli mark, Qing Dynasty

With deep rounded sides raising from a short, straight foot to a flared rim, finely decorated with two cartouches each depicting a scholar and an attendant gazing at a riverscape, reserved on a diaper trellis, all inlaid with mother-of-pearl, silver and gold foils on a deep-brown lacquer ground. 9.2cm (3 5/8in) diam.

£2,000 - 3,000

HK\$22,000 - 33,000 CNY18,000 - 28,000

清 黑漆螺鈿錦地開光仕女山水圖小盃
螺鈿「千里」篆書款



THE PROPERTY OF A LADY 女士藏品

284

A RARE MOTHER-OF-PEARL AND HARDSTONE-INLAID ZITAN TRAY

Silver-inlaid Wumen Zhou Zhu four-character mark, 17th/18th century
Exquisitely inlaid with a scene of a huntsman on a galloping horse chasing two deer in a setting with rocks and clouds, in different colours of mother-of-pearl, malachite, carnelian and soapstone, all on a rich, lustrous dark wood ground, the rim inlaid with a silver wire key-fret scroll, box.

18.1cm (7 1/8in) long (2).

£15,000 - 20,000

HK\$160,000 - 220,000

CNY140,000 - 180,000

十七/十八世紀 紫檀嵌百寶胡人狩獵圖盤
「吳門周柱」嵌銀款

Provenance: an English private collection, acquired before 1940, and thence by descent

來源：英國私人收藏，購於1940之前，並由後人保存迄今

Wumen Zhou Zhu (吳門周柱) can be translated as 'Zhou Zhu Wu School', *Wu* signifying the region around the central city of Suzhou. Zhou Zhu was an acclaimed Ming artisan known for developing a technique in the late 16th century of inlaying a complex variety of semi-precious coloured stones on a rich, dense zitan timber, and more often deploying inlay upon inlay. This technique and style which continued long after Zhou Zhu's death became known as 'Zhou work' (*Zhou zhi*). See C.Clunas, *Chinese Furniture*, London, 1997, p.94. See also M.Flacks, *Custodians of the Way: Chinese Scholar's Objects in Precious Woods*, London, 2014, pp.43 and 376.

Compare with a zitan box and cover with a design of a Steppe horseman, attributed to Zhou Zhu and dated to the Jiajing period, which was sold at Sotheby's, Hong Kong, 4 April 2012, lot 116. See also another box and cover attributed to Zhou Zhu, Jiajing period, which sold at Sotheby's, Hong Kong, 8 April 2013, lot 145; and another, cyclically dated to AD1537, sold at Sotheby's Hong Kong, 8 October 2010, lot 2192. Also, see a similar hardstone-inlaid zitan brush palette sold in our Hong Kong rooms, 24 November 2012, lot 308.



285^{YΦ}

A PAIR OF IVORY LEAF-SHAPED 'HUNDRED BOYS' WRIST RESTS

Late Qing Dynasty

Carved in mirror image with a scene of children playing games such as beating drums, pulling carts, spinning tops and waving flags, elegant ladies seated by a table drinking tea watch the children as they play while one holds up a younger boy, another lady tenderly holds the hand of a crying boy, all framed by leafy sprigs and tendrils issuing melons.

30cm (11 3/4in) long (2).

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

清末 象牙鑲雕嬰戲圖臂攔 一對

Provenance: a private English collection

來源：英國私人收藏

286 † † †

A FINE IVORY SET OF THREE 'IMMORTALS AND BOYS'

19th century

The largest group naturalistically carved as the two Daoist Immortals Lu Dongbin and Zhongli Quan, the latter seated next to his fan and gleefully pouring a pitcher of wine into his mouth, head tilted back, his loose robes with coloured hems exposing his chest and rotund belly, the stooped Lu Dongbin with sword and cap watching with amazement and nearly about to spill his own cup, two young boys with cropped tufts of hair joyfully clashing symbols and blowing a trumpet, each with stands.

The largest 16.5cm (6 1/2in) high (6).

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

十九世紀 牙雕道仙童子像 一組三件

Lu Dongbin and Zhang Guolao are two components of The Eight Immortals, a group of legendary figures with semi-divine powers who attained immortality through self-cultivation. The group, formed during the Jin dynasty (1125-1215), achieved massive popularity in the following periods thanks to the imperial patronage and the teachings of the Daoist Quanzhen sect of Shanxi Province.

Lu Dongbin was a subject of popular cults since the tenth century, following his appointment as Miaotong Zhenren, 妙通真人 (the realized man of accomplished excellence) by Emperor Huizong of the Northern Song dynasty (960-1125). Disguised as a magician, street performer and ink seller, Lu was also worshipped as the protector of tradesmen. Thought of originating during the Later Han dynasty (AD 947- 950), Zhongli Quan held many official posts before fleeing to the mountains and becoming disciple of the Lord Emperor of the East Mountain and king of the Immortals.

A related ivory figure depicting the poet Li Bai, dated to the 18th century, from the Fitzwilliam Museum, Cambridge, illustrated in The Oriental Ceramic Society's Exhibition Catalogue, *Chinese Ivories from the Shang to the Qing*, London, 1984, fig. 139 p. 117, shows a similar degree of naturalism and gentle modelling; another related enamelled ivory figure of a boy, from the collection of the late Honourable Mrs Basil Ionides, Sussex, is dated to the 18th century and illustrated by R. Jenyns, *Chinese Art*, Oxford, 1981, fig. 96, p.151.



287^YΦ

A RARE IVORY CARVING OF MAHAKALA

Ming Dynasty

The deity standing in dynamic *pratyaldha*, three billowing sashes hung from his waist dangling to the beaded lotus base, with both hands holding a vajra chopper and a skull bowl, heavily embellished with beaded jewellery and a garland of severed heads, the wrathful face exquisitely carved, surmounted by a high chignon behind a crown of skulls.

8cm (3 1/8in) high

£8,000 - 12,000

HK\$88,000 - 130,000

CNY73,000 - 110,000

明 牙雕大黑天造像

The Primary Wisdom Protector of Himalayan and Tibetan Buddhism, Mahakala is also a meditational deity.

The rarity of ivory carvings in Tibet is discussed in *Art Sacré du Tibet: Collection Alain Bordier*, 2013, p.132, pl.55, which illustrates an equally rare ivory carving of Acala. It is possible that the present figure may date to the 16th century. An ivory roundel, dating to the 16th century and included in the collection of the Metropolitan Museum, New York, includes a related carving of Mahakala, no. 2003.495, and a bronze figure or Kurukulla, displaying closely comparable facial features, gestures and treatment of the ornaments and flowing ribbons and attributed to the 16th century, sold at Christie's New York, 21 March 2001, Lot 117.





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A HUANGHUALI 'CHILONG' BRUSHPOT, BITONG

17th/18th century

Of cylindrical shape, delicately carved in the shape of a blossoming flower with overlapping petals carved around the exterior with sinuous clambering chilong with bifurcated tails flanking sprigs of lingzhi, peaches and various flowers, the wood of reddish-brown tone.

16.3cm (6 1/2in) high

£6,000 - 8,000

HK\$66,000 - 88,000 CNY55,000 - 73,000

十七/十八世紀 黃花梨蟠螭戲珠紋筆筒

Provenance: an English private collection

來源：英國私人收藏



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A ZITAN 'CAMELLIA' BRUSHPOT, BITONG

19th century

The cylindrical sides naturalistically carved in relief with a continuous scene of blooming and budding camellias, curling branches and leafy sprigs, the rim lobed simulating furled petals, the wood a deep rich dark brown colour.

16.4cm (6 1/2in) high

£6,000 - 8,000

HK\$66,000 - 88,000 CNY55,000 - 73,000

十九世紀 紫檀茶花纏枝紋筆筒

For a similar zitan brush pot with floral design, dated Qing dynasty, see *Ming and Qing Chinese Arts: From the C.P.Lin Collection*, Hong Kong, 2014, p.331.

Compare also with a similar, but slightly smaller, carved zitan 'camellia' brushpot, which was sold at Sotheby's Hong Kong, 8 October 2014, lot 3804.

290

A SMALL BAMBOO 'RED CLIFF' BRUSHPOT, BITONG

18th century

Crisply carved in high relief with three scholars on a boating party while a further two attendants guide the boat below craggy pine-strewn cliffs, the reverse left plain showing a patina of reddish brown tone.

12cm (4 3/4in) high

£6,000 - 10,000

HK\$66,000 - 110,000

CNY55,000 - 92,000

十八世紀 竹雕赤壁夜遊筆筒

Provenance: acquired from Spink & Son Ltd., London, circa 1980s (label)

An English private collection

來源：於約1980年購自倫敦古董商Spink & Son Ltd. (標籤)
英國私人收藏

When the Song dynasty litterateur Su Dongpo (1037-1101) was first sent to Huangzhou in exile for opposing reformist policies at court, he passed by the supposed site of the naval battle of the Red Cliffs (AD208). Su wrote the two poems on the Red Cliffs commemorating the valor and bravery of the historical heroes that fought in the battle long past, while also voicing his own sense of nostalgia, loss and receding into the pages of history. His poems have since entered into the Chinese literary canon and are a continuously popular motif for artists and poets. See R.Egan, *Word, Image, and Deed in the Life of Su Shi*, Cambridge MA, 1994, pp.221-228.

Compare with a related brushpot carved with a scene of Su Dongpo cruising under the Red Cliff, dated to the late 18th century, illustrated by Ip Yee and L.Tam, *Chinese Bamboo Carving, Part I*, Hong Kong, 1978, pp.288-289.





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291

A PAIR OF BAMBOO 'RED CLIFF' BRUSHPOTS, BITONG

Signed Shaoxi, cyclically dated to Jiachen year, corresponding to AD1784 or 1844 and of the period

Both exteriors carved in shallow relief with continuous scenes depicting Su Shi's visits to Red Cliff, on one brushpot Su Shi is on a boat with scholarly companions while attendants steer the boat and fan a stove, on the other brushpot the boating party have arrived at their destination and roam amidst the scenery, both brushpots with mountainous landscapes brimming with with craggy pine trees and rocks.

Each 11.5cm (4 1/2in) high (2).

£4,000 - 6,000

HK\$44,000 - 66,000

CNY37,000 - 55,000

甲辰年 (AD1784或1844) 竹雕前後赤壁圖題字筆筒一對
「少溪作」行書刻款

Provenance: a Scottish private collection, acquired circa 1920, and thence by descent

來源：蘇格蘭私人收藏，購於約1920年代，並由後人保存迄今

For a bamboo brushpot also carved and signed by Shaoxi in the collection of Dr Ip Yee, see *Chinese Bamboo Carving Part I*, Hong Kong Museum of Art, 1978, pp.298-299. Another brushpot of similar design dating to either AD1774 or 1834, but by a different artist, is illustrated in the same volume, pp.288-289.

Both brushpots are inscribed, one with the title 'Former Depiction of Red Cliff' (前赤壁圖), the second brushpot titled 'Latter Depiction of Red Cliff' (後赤壁圖). Both are cyclically dated to the Jiachen year, corresponding to either 1784 or 1844. Both brushpots are also signed by Shaoxi: one inscribed 'Made by Shaoxi' (少溪作), the other inscribed 'Mountain Hermit Shaoxi' (少溪山人).





292

A BAMBOO 'SEVEN SAGES OF THE BAMBOO GROVE' BRUSHPOT, BITONG

19th century

Finely carved in high relief of the Seven Sages engaged in the scholarly activities of viewing a scroll and playing chess, all amidst a dense bamboo grove with a thick canopy of leaves carved in shallow relief, the reverse left plain.

18.6cm (7 1/3in) high

£2,000 - 3,000

HK\$22,000 - 33,000

CNY18,000 - 28,000

292

十九世紀 竹雕竹林七賢筆筒

293

A FINE BAMBOO BRUSHPOT, BITONG

18th/19th century

The cylindrical brushpot carved in low relief with a continuous scene of a sage resting, slumped with heavy-lidded eyes and serene expression, beneath a crescent moon, under a willow tree, behind him a mischievous figure steals a sip from the languid sage's jar of wine, incised 'Wang Qi'.

15cm (5 7/8in) high

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

十八/十九世紀 竹雕太白醉酒筆筒

The sage depicted is most likely the Tang poet Li Bai (AD701-762). Li Bai was part of a group of poets known as the 'Eight Immortals of the Wine Cup' who celebrated the joys of wine. One of his most famous poems was 'Drinking alone under the moon' which describes the poet having a private party with three guests: himself, the moon, and his shadow. In this bamboo brushpot, however, the artist has replaced Li Bai's shadow with that of another mischievous figure sipping from his wine undetected, adding a humorous twist to a well-known poem.

For a similar design on a bamboo brushpot depicting Li Bai drinking, see Ip Yee, *Chinese Bamboo Carving Part I*, Hong Kong, 1978, pp.222-223.



293



294^Y

**AN EXTREMELY RARE ARCHAISTIC 'LOTUS AND BOYS'
RHINOCEROS HORN LIBATION CUP**

17th/18th century

The lower section skilfully carved as an archaistic bronze wine gu vessel rising from a splayed base decorated with pendent plantain leaves beneath a band of taotie masks around the raised mid-section and upright triangular blades enclosing stylised cicadas, accented by notched flanges and flanked to each side by a figure of a boy, one crouching, the other holding a lotus stem, the upper section carved in high relief in the form of a splayed, furled lotus leaf emerging from the archaistic base, naturalistically detailed with veins and enveloped around the exterior with four large lotus blooms entwined with large leaves forming the handle and extending to the interior, the horn of a rich amber colour darkening towards the base.

20cm (7 3/4in) high

£60,000 - 80,000

HK\$660,000 - 880,000

CNY550,000 - 730,000

十七／十八世紀 犀角童子拱觚托蓮葉盃





This outstanding cup encapsulates an array of highly symbolic associations. The lotus, an emblem of fertility because of the multitude of its petals and seeds, combined with children, reinforces the wish for male progeny. This auspicious connotation was known in China since at least the Tang dynasty, when children and lotus appeared on images purchased by women desiring sons on the day of the Double Seventh Festival that celebrated the love encounter between the Weaving Maid and the Cowherd. Children emerging from lotus calyxes also symbolised the heavenly rebirth in a Buddhist realm, according to scriptures dating from the fourth century AD, but also the mindless state of spontaneous actions advocated by Daoists as necessary means to attain immortality. Furthermore, the archaistic base, clearly inspired by the bronze wine vessel hu, employed in ancient times to present offerings to the ancestors, underscores the importance attributed to antiquity and Confucian state ideologies as inspirational keys for a harmonious society. For references, see E. Johnston, *Auspicious Images of Children in China*, in *Orientalia*, no.27, pp.47-52.

The very unusual form, combining naturalistic depictions of children and lotus with an archaistic bronze base appears to have only been employed on rhinoceros horn carvings and very few examples have been published. A related example combining a cup carved with branches of mallow and chrysanthemum emerging from the base of an archaistic hu is illustrated by J. Rawson, *The British Museum Book of Chinese Art*, London, 1992, p.183, pl.134. Another example is illustrated by J. Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.159, no.194 and further cup is illustrated by T. Fok, *Connoisseurship of Rhinoceros Horn Carving*, Hong Kong, 1999, p.169, no.119.





295 Y

A RHINOCEROS HORN LIBATION CUP

17th/18th century

Intricately carved in high relief around the exterior with a continuous scene of two cranes, two phoenixes, and two amorous mandarin ducks in a concentric rippling pond, amongst various other birds, as well as plum blossom, bamboo and rockwork, the openwork handle in the form of gnarled paulownia, the horn of a dark rich tone.

13.3cm (5 1/4in) long

£10,000 - 15,000

HK\$110,000 - 160,000

CNY92,000 - 140,000

十七/十八世紀 犀角花鳥紋盃

Provenance: Sotheby's London, 1 March 1977, lot 90

來源：1977年3月1日於倫敦蘇富比拍賣，拍品90號

Phoenixes, cranes and mythical birds inhabiting the paradise of the Queen Mother of the Western Paradise symbolise longevity as well as underscoring felicitous wishes related to marital union, fertility, and happiness. It is also possible that the overall decoration on this bowl may have aided the owner in visualise a heavenly dimension as it was imagined in the minds of Buddhist believers. Cranes, ducks and other rare birds in fact, inhabited the marvellous garden paradise described in the Lotus Sutra as being covered with gold dust and endless flowing waters.

A closely related cup included in the Chester Beatty Library, Dublin, is illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.187.



296^Y

A RARE RHINOCEROS HORN ARCHAISTIC LIBATION CUP

Carved You Kan two character mark, 17th century

Carved in high relief around the handle and body with seven powerful and dynamic chilong dragons, the exterior with a band of stylised dragons on a leiwen ground, the foot encircled by a double-cord design, key-fret borders around the inner and outer lip and base, the handle with the carver's mark 'You Kan' in raised seal script.

13cm (5 1/8in) long

£20,000 - 30,000

HK\$220,000 - 330,000

CNY180,000 - 280,000

十七世紀 犀角仿古夔龍紋八方蟠螭盃
「尤侃」篆書款

The present lot's unique design stems from archaic bronze vessels with octagonal sides. This enthusiasm for archaism and unusual *taotie* mask designs was prompted by archaeological discoveries of ancient bronzes and a desire to return to the perceived golden age of the Zhou dynasty. Compare a similar octagonal cup with various archaic chilong illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.67, pl.20. For another rhinoceros horn with You Kan seal mark, see *ibid.*, p.151, pl.101.

You Kan was a native of Wuxi in Jiangsu. During the middle of the Kangxi reign, You Kan was a highly praised artisan and carver of rhinoceros horn in the imperial workshops. According to Thomas Fok, he was 'the best carver of the region in the early Qing period' and 'his carvings are meticulous and forceful'. See *ibid.*, p.37.



PROPERTY FROM A DISTINGUISHED BELGIAN COLLECTION 顯貴比利時私人藏品

297

TWO RARE FAMILLE VERTE ARMORIAL 'PROVINCE' DISHES FOR THE DUTCH MARKET

Circa 1720

The dishes vibrantly painted and gilt in the centre with the coat of arms of the Dutch towns respectively of Limburgh and Zutphen, each flanked by floral sprays and birds, all surrounded on the lobed sides by foliate petal panels containing landscapes, Immortals, scholars, ladies playing with butterflies and flowers and vases, diaper ground on the edges.

The larger 31cm (12in) diam. (2).

£6,000 - 8,000

HK\$66,000 - 88,000

CNY55,000 - 73,000

約1720年 外銷五彩描金西洋紋徽盤 一組兩件

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏



298

A RARE PAIR OF VERTE-IMARI ARMORIAL DISHES FOR THE PORTUGUESE MARKET

Early Qianlong

Painted in vibrant verte-Imari enamels and gilt to the interior with a medallion enclosing the arms of Don Luis Peregrino de Ataide, governor of Algarve, beneath a coronet and flanked by cherubs rising from architectural scrollwork, all within an elaborate strapwork border incorporating garlands, leaves and bulls' heads.

Each 26.6cm (10 1/2in) diam. (2).

£15,000 - 20,000

HK\$160,000 - 220,000

CNY140,000 - 180,000

清乾隆初 外銷五彩描金西洋紋徽盤 一對

Dom Luis Peregrino de Ataide (1700-1758) was the 10th Count of Atouguia, a member of the Council of King Joao V. For similar dishes See N. de Castro, *Chinese Porcelain and the Heraldry of the Empire*, 1998, pp. 55-61.



299

A VERY RARE FAMILLE ROSE 'DUTCH TOPER' SPIRIT BARREL

Qianlong

Finely modelled as a seated Bacchanalian drinker, with cheerful expression between curly locks beneath a tricorn hat with lid, his hands holding his round belly as he merrily chuckles, the jacket with gold buttons and trousers finely decorated with distinctively Chinese designs of bamboo, butterflies and prunus, his seat decorated with auspicious bats among ruyi-head clouds, a round handle attached to his back and European metal tap issuing from the front of his seat.

34.5cm (13 1/2in) high

£10,000 - 15,000

HK\$110,000 - 160,000 CNY92,000 - 140,000

清乾隆 粉彩洋人抱腹蓄水壺

It is extremely rare to find Chinese examples of cisterns modelled after European table fountains made in the 18th century. Spirit dispensing cisterns modelled as 'topers' or drinkers, were produced in Delft, Brussels, and at Rouen, France. The English 'Toby jug' was also related.

For a similar Chinese famille rose spirit barrel next to the Delft original, see D.Howard and J.Ayers, *China for the West: Chinese Porcelain and other Decorative Arts for Export illustrated from the Mottahedeh Collection*, New York, 1978, p.620, where the author comments that 'Bacchic figures seated on barrels used as spirit flasks were also typical of Delft and other north European potteries of this time (they were even copied in Japanese porcelain), and this development can be traced back to the time of the Renaissance.'





300

300^{WT}

A LARGE CANTON FAMILLE ROSE VASE

19th century

Of baluster shape, well painted with scenes of titled characters from *The Water Margin* amidst mountainous and riverside scenes, the shoulders moulded with clambering chilong and the handles in the form of a lion and cub playing with a brocade ball.

89cm (35in) high

£3,000 - 5,000

HK\$33,000 - 55,000 CNY28,000 - 46,000

十九世紀 廣彩水滸傳圖大瓶

Provenance: a distinguished Belgian private collection

來源：顯貴比利時私人收藏

301

A PAIR OF FAMILLE ROSE BALUSTER VASES

Qianlong

Each enamelled with ogival panels enclosing mountainous landscape scenes interspersed with auspicious emblems and flower vases, all below ruyi-shaped lappets and a cracked-ice band, the neck with scattered peony sprays.

Each 44cm (17 1/4in) high (2).

£3,000 - 4,000

HK\$33,000 - 44,000 CNY28,000 - 37,000

清乾隆 粉彩牡丹紋開光高士山水圖大瓶 一對

Provenance: Wannieck, Paris (label)
Schubert Antichita, Milan (label)

來源：巴黎古董商Wannieck (標籤)
米蘭古董商Schubert Antichita (標籤)

302

A PAIR OF BLUE-GLAZED GILT-DECORATED VASES

19th century

Of hexagonal baluster form, each flanked by a pair of scrolling handles and covered in a dark, lustrous blue glaze thinning at the edges, gilt with pavilions, boats, prunus and floral sprays, a yin yang symbol on the central band between the body and neck.

Each 41.7cm (16 3/8in) high (2).

£4,000 - 6,000

HK\$44,000 - 66,000 CNY37,000 - 55,000

十九世紀 藍地描金花卉紋六方螭耳瓶 一對



301



302



303 WT

ANGLO-CHINESE SCHOOL

Late 18th century

Oil on canvas, depicting a view of men and women at leisure drinking tea, strolling or engaged in conversation, all within in a pleasure garden and pavilions divided by a river with boats, on one of the boats a lady cools her unbound feet in the water, attracting the gaze of men from the far terrace opposite, framed.

Overall 91cm (35 7/8in) high x 127cm (50in) wide

£18,000 - 24,000

HK\$200,000 - 260,000

CNY170,000 - 220,000

十八世紀末 外銷江南水鎮通景油畫

In the 18th century, Guangzhou (sometimes known as Canton), was the only city in China accessible to European and American merchants. Although interaction between Westerners and Chinese was, officially speaking, limited to trade, a new and unique artistic style emerged among Chinese artists influenced by the West. Catering to the foreign merchants' tastes, Chinese artists depicted scenes in oil paints of ships, factories, exotic gardens and local life, employing single point perspective. The paintings they produced offer a fascinating glimpse into 18th century Guangzhou as well as the cross-cultural interactions between Western and Chinese merchants and artists. For more on the Anglo-Chinese School see M.Sullivan, *The Meeting of Eastern and Western Art*, Berkeley, 1989; P.Van Dyke and M.Mok, *Images of the Canton Factories 1760-1822: Reading History in Art*, Hong Kong, 2015, pp.43-56.







304

304 †
**A PAIR OF PAINTINGS DEPICTING SCENES FROM THE
 'ROMANCE OF THE THREE KINGDOMS'**

19th century

Finely painted in colour on paper, both depicting scenes of General Zhong Hui's rebellion against the kingdom of Wei, one painting with Zhong Hui banqueting with his co-conspirator Jiang Wei while a messenger brings news of government suspicion against him, with clouds dividing the painting in time and space, Zhong Hui's officers sign their names declaring their support for him; the other painting depicting Zhong Hui convening a council of war under a tent while news of his rebellion leaks out and his enemies plot to destroy him, with gilt inscriptions in Chinese and Manchu characters.
 Each 44cm (17 1/3in) x 44.5cm (17 1/2in) (2).

£4,000 - 6,000
 HK\$44,000 - 66,000 CNY37,000 - 55,000

十九世紀 鍾會叛亂 設色紙本 一組兩幅

The story of Zhong Hui's 鍾會 (AD225-264) rebellion against the kingdom of Wei in AD264 is featured in chapter 119 of the popular historical novel *Romance of the Three Kingdoms*.

Zhong Hui was known for his cunning. After forging fake documents incriminating his rival generals for cowardice and treason, he became the most powerful military leader of Wei. Together with Jiang Wei 姜維 (AD202-264), Zhong Hui rebelled against Sima Zhao 司馬昭 (AD211-265), the regent and de facto ruler of Wei. However, after some of Zhong Hui's officers feared they in turn might be purged, Hu Lie 胡烈 and Qiu Jian 丘建, depicted in the painting in front of a painted screen, leaked news of Zhong's rebellion, whereupon both Zhong Hui and Jiang Wei were killed by Hu Yuan 胡淵, depicted in armour surrounded by his generals.

The inscriptions in both Manchu and Chinese, as well as the high quality of the painting, suggest that the present lot would have been made for a member of the Manchu nobility which ruled the Qing empire (AD1644-1911).



305
SCHOOL OF BIAN SHOUMIN

Flowers, Geese and Fish

Ink and colour on paper, album of ten leaves. Inscribed and variously signed Bian Shoumin or Shoumin, with twelve seals of the artists, nine seals of the collectors.

Dated Qianlong guihai year (AD1743)
 Each leaf 19cm (7 1/2in) x 27cm (10 1/2in) (10).

£15,000 - 20,000
 HK\$160,000 - 220,000 CNY140,000 - 180,000

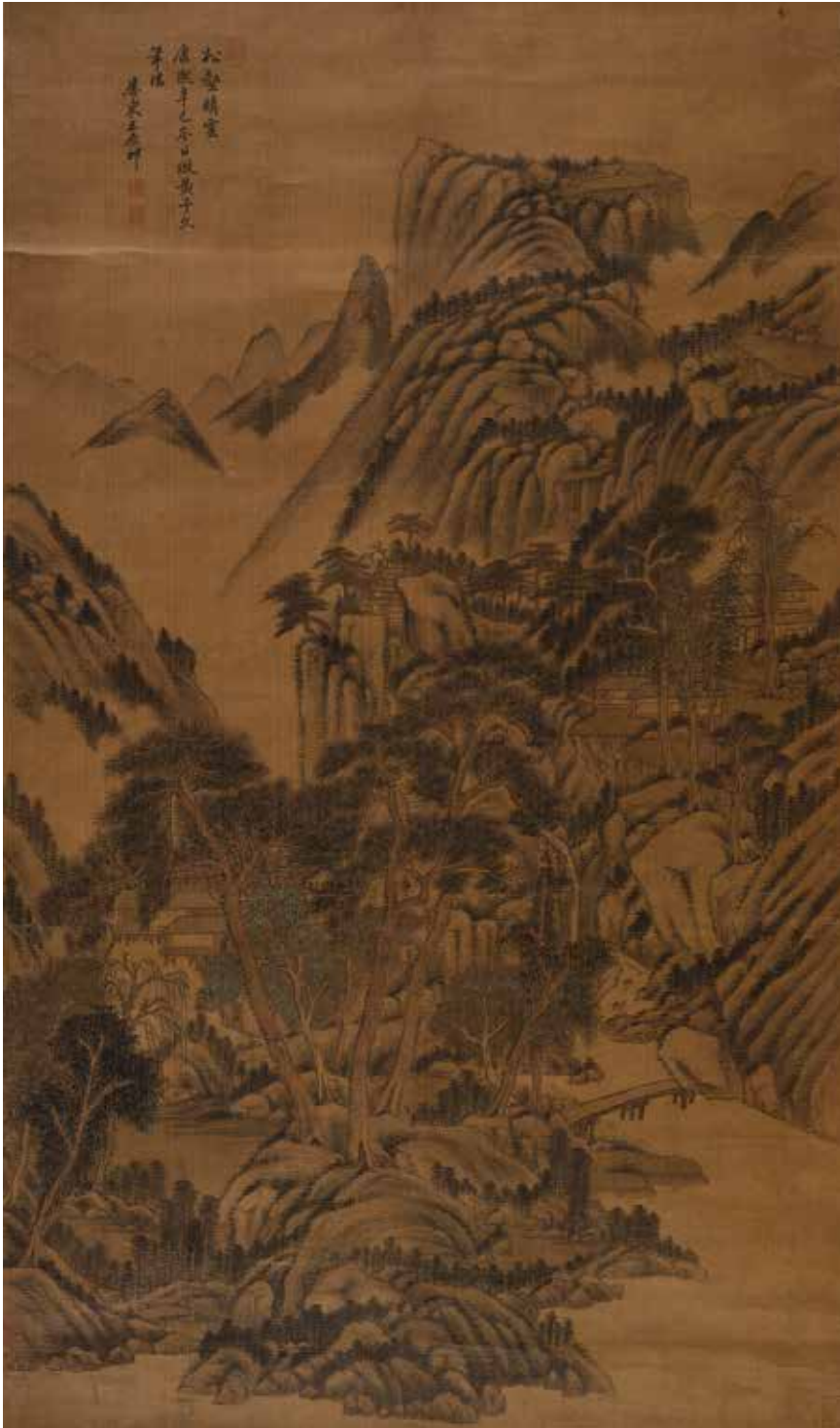
邊壽民 (款) 花卉蘆雁 水墨/設色紙本 冊頁十開 一七四三年作

Provenance: Mrs Ellen B.Elliott (1901-1990)
 Christie's New York, 25 November 1991, lot 35
 A European private collection

來源：
 Ellen B. Elliott (1901-1990)女士舊藏
 1991年11月25日於紐約佳士得拍賣，拍品35號
 歐洲私人收藏

Bian Shoumin (AD1684-1752) was one of the so-called 'Eight Eccentrics of Yangzhou' and famous for his paintings of geese. Bian Shoumin, along with his contemporaries in Yangzhou, were known for their bold, expressive, individualistic style and personal behavior, influenced by the Ming dynasty artist Xu Wei (AD1521-1593).





306

306

**ATTRIBUTED TO WANG YUANQI
(1675-1715)**

Landscape

Ink and colour on silk, hanging scroll
Bearing the signature Wang Yuanqi with
four seals.

143.5cm (56 1/2in) x 84cm (33in)

£3,000 - 5,000

HK\$33,000 - 55,000

CNY28,000 - 46,000

Provenance: a European private collection

王原祁 (傳) 松壑晴雲圖 設色絹本
立軸

款識：松壑晴雲。康熙辛巳冬日仿黃子久筆
法。婁東王原祁。

鈐印：王原祁印、麓台、禦書畫圖留與人
看、西廬後人

來源：歐洲私人收藏

Inscription: Pine Pool and Clear Clouds.
Painted in the style of Huang Ziju in the Winter
of the Xinsi year (1701) of the reign of Emperor
Kangxi. Wang Yuanqi of Loudong.

Seals: Wang Yuanqi yin, Lu tai, Yu shuhua tu
liu yu ren kan, Xi lu houren.

THE PROPERTY OF A GENTLEMAN

士紳藏品

307 WT

LUI SHOUKWAN (1919-1975)

View of Luk Chau, Hong Kong, 1963

Ink and colour on paper, depicting either
twilight or dawn over the islets of Luk Chau
harbour dotted with fishing boats, inscribed
and signed, with two seals of the artist, dated
1963, framed and glazed.

57cm (22 1/2in) x 83.5cm (33in)

£7,000 - 10,000

HK\$77,000 - 110,000

CNY64,000 - 92,000

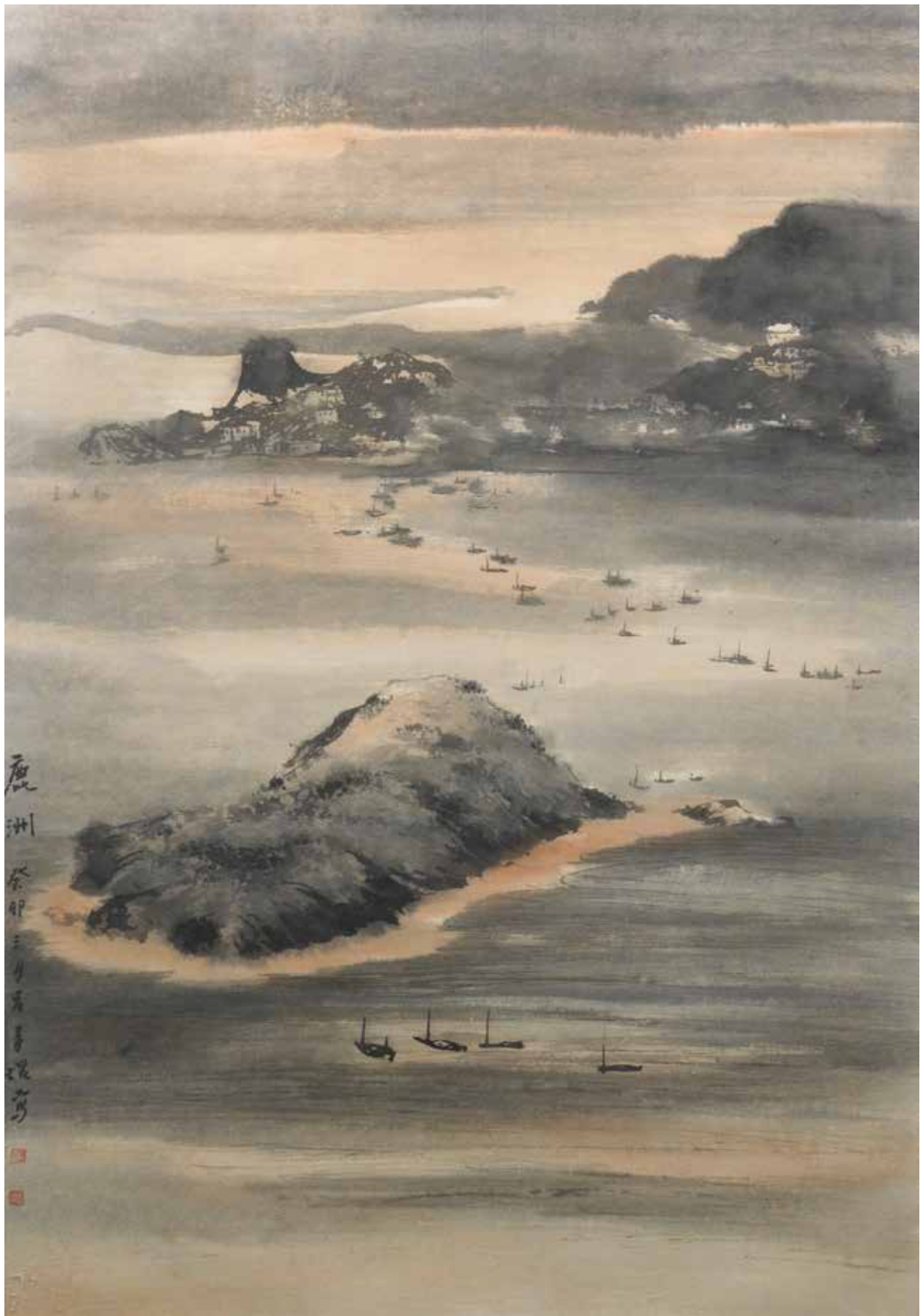
呂壽琨 鹿洲 設色紙本 鏡框 一九六三年作

Provenance: an English private collection

來源：英國私人收藏

款識：鹿洲癸卯三月呂壽琨寫

Inscription: 'View of Luk Chau, sketched
by Lui Shoukwon on the third month of the
Guimao year (1963)'



CHRONOLOGY

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

INTERNATIONAL ASIAN ART AUCTION CALENDAR 2016

2016

ASIAN ART

Tuesday 3 May
Sydney

A EUROPEAN PRIVATE COLLECTION OF NETSUKE

Sunday 8 May
London, New Bond Street

ASIAN ART

Monday 9 May
London, Knightsbridge

FINE CHINESE ART

Thursday 12 May
London, New Bond Street

FINE JAPANESE ART

Thursday 12 May
London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 2 June
Hong Kong

FINE CHINESE WORKS OF ART

Tuesday 21 June
San Francisco

HOME & INTERIORS INCLUDING ASIAN ART

Tuesday 21 June
London, Knightsbridge

ASIAN DECORATIVE ARTS

Wednesday 22 June
San Francisco

ASIAN ART

Wednesday 13 July
Edinburgh

CHINESE WORKS OF ART

Tuesday 13 September
New York

INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART

Tuesday 13 September
New York

FINE JAPANESE WORKS OF ART

Wednesday 14 September
New York

HOME & INTERIORS INCLUDING ASIAN ART

Tuesday 20 – Wednesday 21 September
London, Knightsbridge

ASIAN DECORATIVE ARTS

Tuesday 18 October
San Francisco

ASIAN ART

Monday 7 November
London, Knightsbridge

FINE CHINESE ART

Thursday 10 November
London, New Bond Street

FINE JAPANESE ART

Thursday 10 November
London, New Bond Street

HOME & INTERIORS INCLUDING ASIAN ART

Tuesday 15 November
London, Knightsbridge

ASIAN ART

Wednesday 16 November
Edinburgh

IMAGES OF DEVOTION

December (Please contact department)
Hong Kong

FINE CHINESE CERAMICS AND WORKS OF ART

December (Please contact department)
Hong Kong

FINE CHINESE WORKS OF ART

Tuesday 13 December
San Francisco

ASIAN DECORATIVE ARTS

Wednesday 14 December
San Francisco

FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 2 June 2016
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Hong Kong

A RARE IMPERIAL UNDERGLAZE-BLUE AND IRON-RED ENAMELLED VASE

Qianlong seal mark and of the period
13.1cm (5 1/8in) high

HK\$4,500,000-6,000,000

PROVENANCE:

T.Y.Chao, Hong Kong
Sotheby's Hong Kong, *The T.Y.Chao
Private and Family Trust Collections of
Important Chinese Ceramics and Jade
Carvings: Part II*, 19 May 1987, lot 320
Shimentang collection
Eskenazi Ltd., London, *Qing Porcelain
from a Private Collection*, London, 2012,
no.18

EXHIBITED:

Hong Kong, 1973-74, The Art Gallery,
Institute of Chinese Studies, Chinese
University of Hong Kong

PUBLISHED:

J.C.Y.Watt, *Ch'ing Porcelain from the
Wah Kwong Collection*, Hong Kong,
1973, no.69



**A PAIR OF
EXCEPTIONALLY RARE
IMPERIAL DOUCAI
WATERPOTS**

Yongzheng six-character
marks and of the period
Each: 5.3cm (2 1/8in) high

HK\$10,000,000-15,000,000

PROVENANCE:

The Tsui Museum of Art, Hong Kong
The Jingguantang Collection
Christie's Hong Kong, 3 November 1998, lot 956
The Gerald M. Greenwald Collection, no.88
Christie's Hong Kong, *For Imperial Appreciation:
Fine Chinese Ceramics from the Greenwald
Collection*, 1 December 2010, lot 2816
An important Asian private collection

PUBLISHED AND ILLUSTRATED:

*Catalogue of the 7th Annual Exhibition of Porcelain
of Ch'ing Dynasty. K'ang-hsi, Yung-cheng and
Ch'ien-lung Periods (From 1662 to 1795AD)*,
Min Chiu Society Exhibition, Hong Kong, 1968,
cat.no.57

An Anthology of Chinese Ceramics, Min Chiu Society
Exhibition, Hong Kong Museum of Art, Hong Kong,
1980, cat.no.144

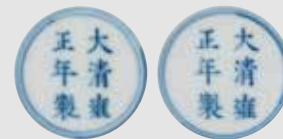
The Tsui Museum of Art, The Tsui Museum of Art,
Hong Kong, 1991, pl.112
Chinese Ceramics. Vol.IV, The Tsui Museum of Art,
Hong Kong, 1995, pl.131

PREVIEWS

7 - 8 May, Taipei
30 May - 1 June, Hong Kong

ENQUIRIES

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chinese.hk@bonhams.com



Bonhams

HONG KONG

IMAGES OF DEVOTION
Including Masterpieces from the
Collection of Ulrich Von Schroeder
December 2016
Suite 2001, One Pacific Place
Admiralty, Hong Kong

**A MONUMENTAL BRASS ALLOY
FIGURE OF CHANDA VAJRAPANI
TIBET, 13TH CENTURY**
3ft. 4in. (104.1cm) high
HKD\$22,000,000 - 28,000,000

ENQUIRIES
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+1 323 436 5430
edward.wilkinson@bonhams.com

Closing date for entries
Friday, 30 September 2016



Bonhams

HONG KONG

bonhams.com/hongkong

FINE CHINESE PAINTINGS

29 May 2016

Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Hong Kong

ZHANG DAQIAN (1899-1983)

Scenery in Carmel

Ink and colour on paper, mounted

Dated 1968

Dedicated to Shao Hua (1901-1973)

53cm x 104cm (20¼in x 40¾in)

ENQUIRIES

+852 2918 4321

chinesepaintings.hk@bonhams.com

HK\$2,600,000-3,600,000

Provenance:

Previously in the family collection of Shao Hua
(1901-1973)



Bonhams

HONG KONG

FINE JAPANESE ART

Thursday 12 May 2016
New Bond Street, London

Preview

7 - 11 May 2016

A FINE GROUP OF MEIJI-ERA (1868-1912)
KYOTO DECORATED IRONWARE FROM
VARIOUS PROPERTIES
Estimates ranging from
£3,000 - 15,000

ENQUIRIES

London
+44 (0) 20 7468 8368
suzannah.yip@bonhams.com

New York
+1 (212) 461 6516
jeff.olson@bonhams.com

Tokyo
+81 (0) 3 5532 8636
tokyo@bonhams.com



Bonhams

LONDON

bonhams.com/japanese

ASIAN ART

Monday 9 May 2016
Knightsbridge, London

**A SELECTION OF BRONZES
FROM THE PROFESSOR R.
BEAVER COLLECTION.
SHANG TO ZHOU DYNASTY**
Estimates ranging: £1,000 - 5,000

ENQUIRIES
+44 (0)20 7393 3883
asianart@bonhams.com



Bonhams

RARE JEWELS & JADEITE

Wednesday 1 June 2016, 3pm
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Admiralty, Hong Kong

**AN IMPORTANT KASHMIR SAPPHIRE
AND DIAMOND NECKLACE
BY VAN CLEEF AND ARPELS**

CIRCA 1960
HK\$5,000,000 – 6,000,000
£455,000 – 545,000
US\$645,000 – 775,000

ENQUIRIES

+852 2918 4321
jewellery.hk@bonhams.com



Bonhams

HONG KONG

bonhams.com/hongkong

International Antiques Fair

國際古玩展

香港會議展覽中心 - 展覽廳5BC
Hong Kong Convention and Exhibition Centre - Hall 5BC

28th - 31st May 2016



中外珍玩 薈萃一堂

Quality and Excellence in Oriental and Western Antiques

展會活動

- 特別展：中國最重要督陶官 - 唐英
- 專題中國青銅器、傢俱、唐英及銀器講座
- 古玩鑑定
- 導賞團

EVENTS

- Special Exhibition of Tang Ying, the most important supervisor of Chinese Porcelain
- Lecture of Chinese Bronze, Furniture, "Tang Ying" & Silver Ware
- Antique Appraisal
- Guided Tours

主辦單位 ORGANIZER：翟氏投資有限公司 CHAK'S INVESTMENT LTD.

TEL : +852 2548 8702

FAX : +852 2559 8568

E-MAIL : info@chaksinvestment.com

www.iaf.com.hk

聯辦活動
Associated
Project



SINCE 1993

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “*you*”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer of Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*' behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*' discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each lot purchased:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
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%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums-cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

≈ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

*, †, ‡, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT	9 THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2 to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3 Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3 to retain possession of the <i>Lot</i> ;	9.3.1 the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4 to remove and store the <i>Lot</i> at your expense;	9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5 to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;		10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9 to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10 MISCELLANEOUS	11 GOVERNING LAW	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		
8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.			

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.
- #### 4 COLLECTION OF THE LOT
- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;</p> <p>7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p> <p>7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;</p> <p>7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;</p> <p>7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;</p> <p>7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;</p> <p>7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;</p> <p>7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.</p> <p>7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.</p>	<p>7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have purchased more than one Lot pro-rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.</p> <p>7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.</p> <p>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:</p> <p>8.1.1 retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or</p> <p>8.1.2 deliver the Lot to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and</p> <p>8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.</p> <p>9 FORGERIES</p> <p>9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.</p> <p>9.2 Paragraph 9 applies only if:</p> <p>9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and</p> <p>9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and</p> <p>9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.</p>	<p>9.3 Paragraph 9 will not apply in respect of a Forgery if:</p> <p>9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or</p> <p>9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.</p> <p>9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.</p> <p>9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.</p> <p>9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.</p> <p>9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.</p> <p>9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.</p> <p>10 OUR LIABILITY</p> <p>10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.</p> <p>10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:</p> <p>10.2.1 handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or</p> <p>10.2.2 changes in atmospheric pressure; nor will we be liable for:</p> <p>10.2.3 damage to tension stringed musical instruments; or</p> <p>10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.</p>
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10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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Madalina Lazen
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20th Century British Art

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U.S.A.
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American Paintings

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Antiquities

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Antique Arms & Armour

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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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Australian Art

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Australian Colonial Furniture and Australiana

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British & European Glass

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Suzy Pai
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British & European Porcelain & Pottery

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Contemporary Art

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Entertainment Memorabilia

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Furniture & Works of Art

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Greek Art

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Golf Sporting Memorabilia

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Irish Art

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Impressionist & Modern Art

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India Phillips
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Islamic & Indian Art

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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern Design

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Motor Cars

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Sporting Guns

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Urban Art

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