



Bonhams

Fine Chinese Art

New Bond Street, London | 8 November 2018







Fine Chinese Art

New Bond Street, London | 8 November 2018 at 10.30am

Lots 101 - 295

VIEWING

Sunday 4 November
11am - 5pm
Monday 5 November
9am - 7.30pm
(partially opened from
4.30pm - 7.30pm)
Tuesday 6 November
9am - 4.30pm
Wednesday 7 November
9am - 4.30pm

SALE NUMBER

24596

CATALOGUE

£20.00

BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please
visit bonhams.com

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed. Bidding by telephone will only be accepted on lots with a low estimate of £1,000 or above.

Live online bidding is available for this sale

Please email bids@bonhams.com with 'live bidding' in the subject line 48 hours before the auction to register for this service.

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman

ENQUIRIES

Colin Sheaf
+44 (0) 20 7468 8237
colin.sheaf@bonhams.com

Asaph Hyman
+44 (0) 20 7468 5888
asaph.hyman@bonhams.com

Benedetta Mottino
+44 (0) 20 7468 8236
benedetta.mottino@bonhams.com

Sing Yan Choy
+44 (0) 20 7468 8369
singyan.choy@bonhams.com

Edward Luper
+44 (0) 20 7468 5887
edward.luper@bonhams.com

Sophie Plender
Department Administrator
+44 (0) 20 7468 8248
sophie.plender@bonhams.com

We would like to thank
Natalia Brusa for the
design of the catalogue.

CUSTOMER SERVICES

Monday to Friday 8.30am - 6pm
+44 (0) 20 7447 7447

Please see page 4 for bidder information including after-sale collection and shipment

拍賣品之狀況
請注意: 本目錄並無說明任何拍賣品之狀況。按照本目錄後部份所載之「競投人通告第15條」, 準買家必須拍賣前親自確定拍賣品之狀況。
純為方便準買家, 本公司如果拍賣開始前24小時收到準買家的要求, 本公司可提供書面上的狀況報告。該報告是依據「競投人通告第1.6條」提供。

ILLUSTRATIONS

Front cover: 153
Back cover: 241

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 15 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids.us@bonhams.com

To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/24596 and click on the Register to bid link at the top left of the page.

Bonhams 1793 Limited

Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams International Board

Robert Brooks Co-Chairman,
Malcolm Barber Co-Chairman,
Colin Sheaf Deputy Chairman,
Matthew Girling CEO,
Patrick Meade Group Vice Chairman,
Asaph Hyman, Caroline Oliphant,
Edward Wilkinson, Geoffrey Davies, James Knight,
Jon Baddeley, Jonathan Fairhurst, Leslie Wright,
Rupert Banner, Shahin Virani, Simon Cottle.

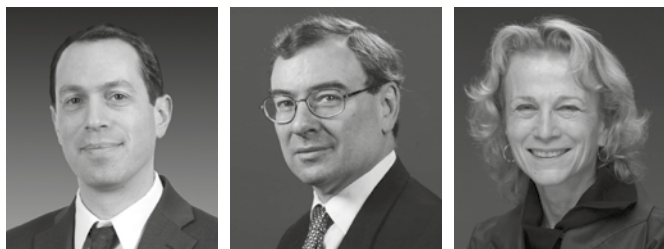
Bonhams UK Ltd Directors

Colin Sheaf Chairman,
Harvey Carmell Deputy Chairman,
Emily Barber, Antony Bennett,
Matthew Bradbury, Lucinda Bredin,
Simon Cottle, Andrew Currie,
Charles Graham-Campbell, Matthew Haley,
Richard Harvey, Robin Hereford,
Charles Lanning, Grant MacDougall,

Gordon McFarlan, Andrew McKenzie,
Simon Mitchell, Jeff Muse, Mike Neill,
Charlie O'Brien, Giles Peppiatt, India Phillips,
Peter Rees, John Sandon, Tim Schofield,
Veronique Scorer, Robert Smith, James Stratton,
Ralph Taylor, Charlie Thomas, David Williams,
Michael Wynell-Mayow, Suzannah Yip.

International Chinese Ceramics and Works of Art team

Global

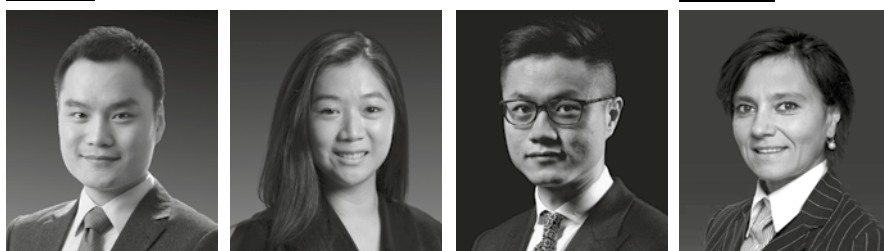


Asaph Hyman
Global Head, Chinese Art

Colin Sheaf
Deputy Chairman

Dessa Goddard
US Head, Asian Art

Asia



Xibo Wang
Hong Kong

Gigi Yu
Hong Kong

Keason Tang
Hong Kong

Benedetta Mottino
London, New Bond Street

Europe



Sing Yan Choy
London, New Bond Street

Edward Luper
London, New Bond Street

Rachel Hyman
London, Knightsbridge

Rosangela Assennato
London, Knightsbridge



Ben Law Smith
London, Knightsbridge

Ian Glennie
Edinburgh

Asha Edwards
Edinburgh

Aude Louis Carves
Paris

USA

Bruce MacLaren
New York



Ming Hua
New York



Harold Yeo
New York



Henry Kleinhenz
San Francisco



Australia

Daniel Herskee
San Francisco



Ling Shang
San Francisco



Rachel Du
Los Angeles



Yvett Klein
Sydney



Asia Representatives

Jessica Zhang
Beijing



Jenny Tsai
Taipei



Bernadette Rankine
Singapore



Sale Information

BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
www.bonhams.com

PAYMENTS

Buyers
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue
or to take out an annual subscription:
Subscriptions Department
+44 (0) 1666 502 200
+44 (0) 1666 505 107 fax
subscriptions@bonhams.com

SHIPPING

For information and estimates
on domestic and international
shipping as well as export
licenses please contact Alban
Shipping on +44 (0) 1582 493 099
enquiries@albanshipping.co.uk

BUYERS COLLECTION & STORAGE AFTER SALE SOLD LOTS MARKED TP

All sold lots marked **TP** will
be removed to Cadogan Tate,
241 Acton Lane, London, NW10 7NP
from 9am Friday 9 November 2018
and will be available for collection
from 12pm Monday 12 November
2018 and then every working day
between 9am-4.30pm

Collections are by appointment only
& a booking email or phone call
are required in advance to ensure
lots are ready at time of collection,
photographic id will be required at
time of collection & if a third party is
collecting written authorisation from
the successful buyer is required in
advance. Photographic id of the third
party will be requested at the time of
collection.

To arrange a collection time please
send a booking email to: collections@
cadogantate.com or telephone call to
+44 (0)800 9886 100 to ensure lots
are ready at time of collection.

All other sold lots will remain in the
collections room at Bonhams New
Bond Street without charges until
5.30pm Wednesday 21 November
2018. Lots not collected by this time
will be returned to the department
storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge for
the first 14 calendar days from &
including the sale date of Thursday
8 November 2018. Charges will
apply from 9am Wednesday 21
November 2018.

Furniture and Large Items:
£6.05 per day + VAT
(Please note: Charges apply
every day including weekends
and Public Holidays.)

Handling Charges will apply from Wednesday 21 November 2018

After the first 14 calendar days from
& including the sale date of Thursday
8 November 2018, the following
handling charges will apply per Lot:
Furniture and Large Items:
£45.00 + VAT

Loss and Damage

Extended Liability cover for the value
of the Hammer price will be charged
at 0.6% but will not exceed the total
value of all other transfer and storage
charges.

VAT

Will be applied at the current rate
on all above charges

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% 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

Y These lots are subject to **CITES**
regulations, please read the
information at the back of
the catalogue.

Payment

All charges due to Cadogan
Tate may be paid to them in advance
or at the time of collection from their
warehouse. Payment may be made
by cash, cheque with banker's card,
credit, or debit card (Please note:
Amex is not accepted).

Information on charges due
is available by email at
collections@cadogantate.com or
telephone on +44 (0)800 988 6100

Payment in Advance

(Telephone to ascertain amount due)
by: cash, cheque with banker's card,
credit, or debit card.

Payment at time of collection by:

cash, cheque with banker's card,
credit, or debit card

IMPORTANT NOTICES

IVORY

The United States Government has
banned the import of ivory into the USA.
Lots containing ivory are indicated by the
symbol Φ printed beside the lot number
in this catalogue.

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

RHINOCEROS HORN

A post-sale license to export a rhinoceros
horn object from the UK to any
destination outside the European Union
may be granted by the United Kingdom
Government, following an application by
the Buyer on the basis of value/weight
formula and authentication as a pre-1947
genuine and original work of art by an
authorised member of the designated
signatory panel. The rules may be subject
to further revision by the United Kingdom
Government and Bidders are requested
to contact the department for further
information in advance of the sale.





(pictogram)

101

AN ARCHAIC BRONZE RITUAL WINE VESSEL, GU

Shang Dynasty, 13th-11th century BC

Of slender form rising to an elegantly flared trumpet neck, cast on the mid-section with a pair of *taotie* masks detailed with raised eyes and divided by notched flanges, the gently splayed foot decorated with four stylised dragons reserved on a *leiwen* ground, all beneath two bowstrings, the interior foot with a pictograph reading 'Wei'.
27cm (10 5/8in) high.

£12,000 - 15,000

CNY110,000 - 140,000

商（公元前十三至十一世紀） 青銅饕餮紋觚

Provenance: a Japanese private collection, prior to the 1980s

來源：1980年代前由日本私人藏家收藏

Bronze *gu* were among the most important vessels used in state rituals during the late Shang dynasty. Similar archaic *gu* vessels, Shang dynasty, are illustrated by R.W.Bagley, *Shang Ritual Bronzes in the Arthur M.Sackler Collections*, Cambridge MA, 1987, pp.216-227.

Compare with a related archaic bronze ritual wine vessel, *gu*, late Shang dynasty, which was sold at Sotheby's London, 9 November 2016, lot 106.



102

**A LARGE GREEN-GLAZED POTTERY
THREE-STOREY WATCHTOWER**

Eastern Han Dynasty

The square building rising on sturdy stilts from a circular pond of ducks, fish and geese within a straight-sided circular basin ending with an everted rim, the upper storeys with figures holding crossbows and curved knives, standing on the openwork balconies, beneath overhanging ridged roofs, covered overall with a rich olive-green glaze with patches displaying a brilliant silver iridescence. 77cm (30 3/8in) high.

£6,000 - 8,000

CNY54,000 - 72,000

東漢 原始青瓷樓閣式瞭望塔

Pottery models of watchtowers and pavilions were typically manufactured for interment in the highest-ranking tombs of the Eastern Han dynasty and greatly varied in height, number of storeys, architectural features and types of animals and human figures portrayed. During this time, improved methods of construction involving the use bricks and wood made it possible to devise tall towers. While some of the towers dating to this period were heavily fortified and thus constructed for security purposes, others were surrounded by animals and birds, such as the present one, and appear to represent pleasure pavilions for the Han elites to engage in hunting game birds.

Compare with a green-glazed model of a watchtower, Eastern Han dynasty, in the Cleveland Art Museum, Ohio, acc.no.1989.71. A similar green-glazed pottery of a watchtower was sold at Sotheby's New York, 20 March 2002, lot 37.





THE PROPERTY OF A GENTLEMAN 士紳藏品

103

A SET OF FIVE PAINTED POTTERY FIGURES OF BOYS

Tang Dynasty

Well modelled as three seated boys, two holding a yellow ball, one holding a lotus branch, and two standing boys holding a plate, all wearing teal cloth with black collar and red cuff, black belt fastened with a piece of triangular emerald green coloured fabric decorated with red and black designs.

19cm (7 1/2in); 19cm (7 1/2in); 14.3cm (5 5/8in); 14cm (5 1/2in); 15cm (5 9/10in) high (5).

£20,000 - 30,000

CNY180,000 - 270,000

唐 陶胎彩繪童戲像 一組五件

Provenance: a European private collection

來源：歐洲私人收藏

Pottery figures of boys, dating to the Tang dynasty, are rare. This remarkable group, depicting colourfully attired boys engaging in various leisurely pursuits, embodies symbolic wishes for fertility, male progeny and immortality. The seated boy wearing a lotus leaf on his head and holding a lotus bud is strongly symbolic of the Double Seventh Festival which celebrated the love encounter between the Weaver Maid and the Cowherd. During this time, children ran through the streets carrying lotus flowers and images depicting children and lotus were also purchased by women desiring sons. Children emerging from lotus calyxes also symbolised the heavenly rebirth in a Buddhist realm, according to scriptures, but also the mindless state of spontaneous actions advocated by Daoists as a necessary means to attain immortality. For references, see A.E.Barrott Wicks, *Children in Chinese Art*, Honolulu, 2002, pp.6-15. See also E.Johnston, 'Auspicious Images of Children in China', in *Orientalism*, no.27, pp.47-52.

The result of Oxford Authentication Ltd. thermoluminescence test no.C118c68, performed on one of the five figures and dated 26 March 2018, is consistent with the dating of this lot.



104

104

A SANCAI-GLAZED TRIPOD INCENSE BURNER

Tang Dynasty

The compressed globular body rising from three short curling legs with claws to a short waisted neck and everted rim, the exterior of this burner glazed overall with irregular green, ochre and cream splashes falling short of the underside revealing the pale pinkish-buff body.

11.8cm (4 2/3in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

唐 三彩三足爐

Provenance: Ben Janssens Oriental Art Ltd., London, 10 April 2018

來源：

2018年4月10日購自倫敦古董商Ben Janssens Oriental Art

Compare with two very similar *sancai* glazed tripod jars, Tang dynasty, of similar shape and with legs carved as animal feet, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, pp.142-143.

The result of Oxford Authentication Ltd. thermoluminescence test no.C114f51, dated 12 June 2014, is consistent with the dating of this lot.



105

105

A MOULDED SANCAI-GLAZED 'FLOWER' DISH

Liao Dynasty

Rising from a short foot ring up to a slightly everted rim, moulded on the interior with a chrysanthemum in the centre surrounded by amber glazed peony blossoms and green glazed leaves against a ivory ground, the sides partially covered with amber glaze.

25.4cm (10in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

遼 三彩印花盤

Compare with a very similar *sancai* dish found in Chifeng, Inner Mongolia, which is illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vol.4, Beijing, 2008, p.72; compare also with a very similar dish illustrated by Tsugio Mikami in *Ceramics Art of the World*, vol.4, 1981, p.19, pl.9.



106

A QINGBAI-GLAZED LOBED EWER

Song Dynasty

Elegantly potted with an eight-lobed body rising to a tall cylindrical neck flaring at the rim, set on one side with a slender, curving spout opposite a strap handle with a small ring at the top, decorated with an incised band just below the rim, a lightly incised series of lines around the mid-section of the body, covered overall with a transparent pale-blue glaze pooling to a darker tone within the recesses, the base and footrim unglazed.

22.5cm (8 7/8in) high.

£10,000 - 15,000

CNY91,000 - 140,000

宋 青白釉瓜棱式水注

Inspired by Middle Eastern glass and metal prototypes, this ewer is a fine example of Qingbai wares. A related ewer was excavated from a Song dynasty tomb at Yanshan near Shaowu in Fujian Province, and is illustrated in *Kaogu*, 1981:5, pl.11, fig.8. Published examples of this form include one from the Yokogawa collection in *Illustrated Catalogues of Tokyo National Museum*, vol.1, no.378; another in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.417; a third in *Song Ceramics from the Kwan Collection*, 1994, pp.272-273, no.118; one in the Victoria and Albert Museum, London is illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, pp.96-97, no.97; and another in the British Museum, in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.120-121, no.61. See also several more similar qingbai ewers, Song dynasty, illustrated in *Mayuyama: 70 Years*, vol.1, Tokyo, 1976, p.145, pls.422-425.

Compare with a similar qingbai 'lobed' ewer and cover, Northern Song dynasty, formerly in the collection of Sakamoto Goro, which was sold at Sotheby's New York, 17 March 2015, lot 3.



107

THE PROPERTY OF A GENTLEMAN 士紳藏品

107

A JUNYAO-GLAZED DISH

Yuan Dynasty

Potted with shallow rounded sides raised on a short foot, covered all under a thick glaze of lavender-blue colour with an irregularly-shaped splash of purple tone, thinning to a mushroom tone to the rim and falling short to expose the buff coloured biscuit. 19.4cm (7 5/8in) diam.

£4,000 - 6,000
CNY36,000 - 54,000

元 鈞窯天青釉紫斑盃

Provenance: Frank Partridge Ltd., London (label)
An English private collection

來源：
英國古董商Frank Partridge（標貼）
英國私人收藏



108

THE PROPERTY OF A LADY OF TITLE 女爵藏品

108

A JIZHOU GREEN-GLAZED PAINTED BOWL AND A BLACK-GLAZED BOWL

Song Dynasty

The greenish-glazed bowl with gently rising ribbed sides rising from a short slightly flared foot, covered with a dark-olive green glaze save for a circular band in the interior, the interior painted with loose and bold strokes depicting stylised flowers, wood stand, 19.2cm (7 1/2in) diam.; the black-glazed bowl of similar form with steeper sides and covered with a lustrous blackish-brown glaze stopping unevenly above the foot revealing the biscuit body, wood stand, 18.5cm (7 1/2in) diam. (4).

£1,500 - 2,000
CNY14,000 - 18,000

宋 吉州窯茶葉末釉盃及黑釉盃

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Margaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

According to the collection inventory list, the Jizhou bowl acquired from King Koo Chai, Shanghai, 19 July 1943; the black-glazed bowl acquired from Tung Koo Tsar Chinese Curios & Co., Shanghai, 17 December 1938

來源：
佛朗西斯高·瑪利亞·塔里安利·得·馬基奧侯爵（1887-1968）及馬加烈特·奧地利-托斯卡納女大公·塔里安利·得·馬基奧女侯爵（1894-1986）伉儷收藏。
茶葉末釉盃：於1943年7月19日購自上海古董商晉古齋文玩號；
黑釉盃：於1938年12月17日購自上海古董商通古齋古玩號





109 (inscription)

109

A LARGE LONGQUAN CELADON-GLAZED DISH

15th century

Sturdily potted, the gently rounded sides rising from a short footring to a slightly everted rolled rim, the interior carved with a simplified peony in the centre encircled by freely incised scrolling lotus, the underside undecorated, covered overall with a lustrous olive-green glaze except the wide ring on the recessed base burnt russet in the firing, Arabic inscription to the reverse reading 'Mustafa Agha'. 45.5cm (17 10/11in) diam.

£4,000 - 6,000

CNY36,000 - 54,000

十五世紀 龍泉青釉纏枝蓮紋大盤

Provenance: a European private collection

來源：歐洲私人收藏

The Arabic inscription appearing on the reverse of the present dish reads 'Mustafa Agha' — آغا یفطصم، which may refer to the name of a previous owner.

Compare with a related Longquan celadon glazed dish, 15th century, decorated with floral sprays on the well and lotus buds on the cavetto, illustrated by R.Krahl and J.Ayers in *Chinese Ceramics in the Topkapi Saray Museum Istanbul: A Complete Catalogue*, vol.1, London, 1986, p.320, no.322; another Longquan celadon glazed dish, 15th century, bearing the same inscription 'Mustafa Agha' scratched on the reverse, is also illustrated in *Ibid.*, p.321, no.324.

110

A LONGQUAN CELADON-GLAZED MOULDED JAR

Early Ming Dynasty

Heavily potted, the slightly compressed globular body rising to a straight neck and lipped rim, densely moulded around the exterior with peony and chrysanthemum flowers borne on scrolling foliage, between continuous bands of lappets to the shoulder and the foot.

19.8cm (7 3/4in) high.

£4,000 - 6,000

CNY36,000 - 54,000

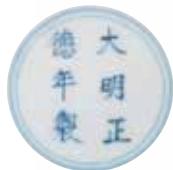
明初 龍泉青釉印纏枝花卉紋罐



109



110



111

THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 111 - 118

111

A RARE YELLOW-GLAZED BOWL

Zhengde six-character mark and of the period

The deep rounded sides rising from an in-sloping foot to a gently everted rim, applied overall with a rich lemon-yellow glaze of deep even tone, the unglazed footring burnt orange around the inner edge, the white base inscribed in underglaze blue with a six-character reign mark within a double ring.

17.5cm (6 7/8in) diam.

£7,000 - 10,000

CNY63,000 - 91,000

明正德 黃釉素盃

青花「大明正德年製」楷書款

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

A similar bowl is illustrated by J.Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl.155. A bowl of this type, but of slightly smaller size, formerly in the collection of Lord Cunliffe, is illustrated by R.Krahl, *Chinese Ceramics from the Meijintang Collection*, vol.2, London, 1994, pl.1418.

112

TWO RARE YELLOW-GLAZED SAUCER-DISHES

Zhengde six-character marks and of the period

Each potted with a crisp flaring rim, standing on in-sloping feet, all under a vibrant lemon-yellow glaze, the inside of the foots reserved white.

The largest 20.3cm (8 1/8in) diam.

£30,000 - 40,000

CNY270,000 - 360,000

明正德 黃釉素盤 一組兩件

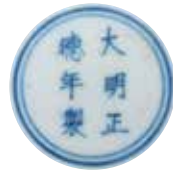
青花「大明正德年製」楷書款

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

The deep and rich yellow covering this dish is characteristic of Imperial yellow wares of the Zhengde reign, achieved through a slight increase in the amount of iron oxide to the iron-yellow enamel. Zhengde mark and period dishes of this form and glaze are held in important museum and private collections worldwide; see for example one illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pl.41; another yellow glazes dish from the Sir Percival David Collection and now in the British Museum, London, is illustrated by M.Medley, *Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, pl.597; and a third is illustrated by J.Ayers, *Chinese Ceramics: The Koger Collection*, London, 1985, pl.69.

Compare with a yellow-glazed dish, Zhengde mark and period, which was sold at Sotheby's New York, 21 March 2018, lot 517.



112



113

113

A YELLOW-GLAZED INCISED 'DRAGON' DISH

Daoguang seal mark and of the period

Finely potted with shallow rounded sides rising from a short straight foot, the central medallion in the interior incised with a writhing five-clawed dragon in pursuit of a flaming pearl amidst cloud scrolls and flames, covered in a rich mustard-yellow glaze save the base glazed except within the foot.

7.2cm (6 3/4in) diam.

£3,000 - 4,000

CNY27,000 - 36,000

清道光 黃釉刻雲龍趕珠紋盤
青花「大清道光年製」篆書款

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

114

A PAIR OF YELLOW-GLAZED BOWLS

Daoguang seal marks and of the period

Each finely potted, the rounded sides rising from a short foot to slightly everted mouth rims, the undecorated bowls covered in a rich lemon-yellow glaze except within the foot.

Each 16.1cm (6 1/4in) diam. (2).

£6,000 - 8,000

CNY54,000 - 72,000

清道光 黃釉素盃 一對
青花「大清道光年製」篆書款

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



114



115



115

THREE YELLOW-GLAZED SAUCER DISHES

Daoguang seal marks and of the period
Each with shallow rounded sides rising from short
straight feet, applied overall with a semi-translucent
yellow glaze of rich egg-yolk tone, save for the base
left white.

The largest 20.3cm (8 1/8in) diam. (3).

£5,000 - 8,000

CNY45,000 - 72,000

清道光 黃釉素盤 一組三件
青花「大清道光年製」篆書款

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



116

116

A RARE TURQUOISE-GLAZED VASE, MEIPING

Incised Qianlong seal mark and of the period
Rising from a slightly flared foot to high rounded
shoulders, surmounted by a waisted neck and
rounded mouth rim, covered overall with a lustrous
turquoise-blue glaze, pooling neatly above the foot
ring and base of the neck.
24cm (9 1/2in) high.

£6,000 - 10,000
CNY54,000 - 91,000

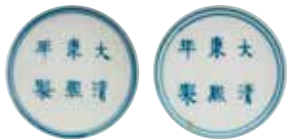
清乾隆 孔雀綠釉梅瓶
「大清乾隆年製」篆書刻款

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

Turquoise is among the rarest of glaze colours found
on marked Imperial monochromes. A turquoise-
glazed *meiping* vase, 18th century, in the National
Palace Museum, Taipei, is illustrated in *Catalogue of
the Special Exhibition of K'ang-hsi, Yung-cheng and
Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty
in the National Palace Museum, Taipei, 1986, no.25.*

Turquoise-glazed Imperial wares continued from
the Kangxi to Yongzheng and Qianlong reigns. See
a similar turquoise glazed *meiping*, but with earlier
incised Kangxi six-character mark and of the period,
which was sold at Bonhams London, 12 May 2016,
lot 67. A large turquoise-glazed fish bowl, incised
Yongzheng seal mark and of the period was also
sold at Bonhams London, 11 May 2017, lot 147.



117

117

**A PAIR OF CORAL-RED GLAZED BOTTLE
VASES**

Kangxi six-character marks, late Qing Dynasty
Each ovoid body rising from a straight foot to a long
slender neck, covered with a rich copper-red glaze
stopping neatly at the mouth and foot rim.
Each 22.4cm (8 7/8in) high. (2).

£3,000 - 5,000
CNY27,000 - 45,000

清末 紅釉膽瓶 一對
青花「大清康熙年製」楷書仿款

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



118

A VERY RARE WUCAI 'SIX-DRAGON' DISH

Longqing six-character mark and of the period
The shallow rounded sides supported on a tapered foot, the interior decorated with a medallion enclosing two five-clawed dragons writhing sinuously amid *ruyi*-shaped clouds and flames in mutual pursuit of a blue 'flaming pearl' in the centre, one dragon with an underglaze-blue body and an iron-red serrated spine and the other decorated in reverse, an iron-red double line bordering the medallion and rim, the exterior similarly decorated with four further striding five-clawed dragons in red, blue, yellow and green.
33cm (13in) diam.

£15,000 - 20,000
CNY140,000 - 180,000

明隆慶 五彩雙龍戲珠紋盤
青花「大明隆慶年造」楷書款

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

Given the short six-year reign of the Longqing emperor, it is very rare to find pieces specifically dated to this period. Those that do survive are often similar in style to those of the late Jiajing and early Wanli periods.

*Wuca*i enamelled ware, as in the present lot, was particularly popular at the Longqing emperor's court, and examples are now included in important museum and private collections. See for example a very similar dish illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no.10:8. Another example is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no.200. A third example in the Percival David Collection, now in the British Museum, London is illustrated by R.Scott and R.Kerr, *Ceramic Evolution in the Middle Ming Period: Hongzhi to Wanli (1488-1620)*, Singapore, 1994, no.20.

Compare with a similar 'dragon' dish, Longqing mark and of the period, which was sold at Sotheby's Hong Kong, 8 April 2014, lot 3105.



119

119

A WUCAI 'IMMORTALS' BOWL

Wanli six-character mark and of the period
 Finely painted and enamelled on the exterior with four Immortals, each carrying their individual attributes within a grove of pine interspersed with four lanterns, all between a border of lotus-head scroll beneath the rim and classic scroll on the foot, the interior with a front-facing dragon encircling a flaming pearl in the well and *ruyi*-heads beneath the rim, box.
 15.5cm (6 1/8in) diam (2).

£8,000 - 10,000
 CNY72,000 - 91,000

明萬曆 五彩道仙故事圖盃
 青花「大明萬曆年製」楷書款

Compare with a related *wucaï* bowl enamelled with Immortals, some flying on cranes, illustrated in *Porcelain of the National Palace Museum: Enamelled Ware of the Ming Dynasty*, Hong Kong, 1966, pls.14 and 14a-d. Another example decorated with scenes of a Daoist ritual and with a different floral meander below the rim is illustrated by P.Y.K.Lam, *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming: The Huaihaitang Collection*, Hong Kong, 2012, no.83.

See also a similar *wucaï* 'Immortals' bowl, Wanli six-character mark and of the period, which was sold at Bonhams London, 6 November 2014, lot 244.



120

120

A PAIR OF WUCAI 'DRAGON AND PHOENIX' BOWLS

Daoguang seal marks and of the period
 Each with deep rounded sides rising to a slightly everted rim, vividly enamelled in green, red, aubergine and yellow with two striding five-clawed dragons striding in pursuit of the flaming pearl, separated by two descending phoenixes amidst leafy meander, all below a band to the rim enclosing the Eight Buddhist Emblems alternating with clusters of *ruyi* heads, the interior similarly decorated with a sinuous iron-red dragon in pursuit of a flaming pearl amidst billowing clouds. Each 15.5cm (6 1/8in) diam. (2).

£8,000 - 12,000
 CNY72,000 - 110,000

清道光 五彩龍鳳呈祥紋盃 一對
 青花「大清道光年製」篆書款

Provenance: an English private collection, acquired in China circa 1950, and thence by descent

來源：英國私人收藏；於約1950年購自中國，並由後人保存迄今

Compare a similar *wucaï* 'dragon and phoenix' bowl, Daoguang seal mark and of the period, formerly in the Kwan Collection, illustrated in *Imperial Porcelain of Late Qing*, Hong Kong, 1983, pp.68, no.44.

A similar *wucaï* 'dragon and phoenix' bowl, Daoguang seal mark and of the period, was sold at Sotheby's Hong Kong, 4 October, lot 3736.



121

A BLANC DE CHINE SEATED FIGURE OF GUANYIN

17th century

The Goddess of Mercy modelled in a relaxed seated pose with the right hand resting on the right leg tucked beneath her, the left hand holding a *ruyi* sceptre resting on a table with lion-heads forming the legs, the eyes gently downcast, the long robe covering the body and falling in flowing folds to surround the body.

19cm (7 1/2in) high.

£6,000 - 8,000

CNY54,000 - 72,000

十七世紀 德化白瓷觀音坐像

Provenance:

A distinguished American private collection

來源：顯貴美國私人收藏

The modelling and hairstyle are similar to a seated figure of Guanyin, He Chaozong mark, 17th century, which was sold at Bonhams London, 16 May 2013, lot 18.

122

A BLANC-DE-CHINE ARCHAISTIC TRIPOD INCENSE BURNER

17th century

Thickly potted and molded with a broad everted rim above raised string bands around the exterior enclosing an impressed design of stylised archaic dragons on a *leiwen* ground, supported on three *ruyi* feet, covered overall with an ivory-white glaze save the base and interior, wood stand.

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

£3,000 - 5,000

CNY27,000 - 45,000

十七世紀 德化白瓷仿古弦紋三足爐

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Margaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).

Acquired from Tung Koo Tsar Chinese Curios Co., Shanghai, 25 May 1942

來源：佛朗西斯高·瑪利亞·塔里安利·得·馬基奧侯爵（1887-1968）及馬加烈特·奧地利-托斯卡納女大公·塔里安利·得·馬基奧女侯爵（1894-1986）伉儷收藏

於1942年5月25日購自上海古董商通古齋古玩號

Compare with a similar cylindrical incense burner with a band of archaic scrolls, early Qing dynasty, illustrated by P.J.Donnely, *Blanc de Chine*, New York, 1967, pl.19B. See also another similar tripod incense burner, mid 17th century, illustrated by R.Kerr and J.Ayers, *Blanc De Chine: Porcelain from Dehua*, Singapore, 2002, fig.77.



121



122

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

123

**A FINE WHITE-GLAZED CARVED
BOTTLE VASE**

18th century

The compressed globular body finely carved around the exterior with a frieze of lotus, peony and camellia flowers, bordered by a band of stiff petal lappets around the base and *ruyi* heads on the shoulders, the tall neck with upright plantain leaves rising from a key-fret border, the everted rim encircled by a *ruyi*-head band, wood stand and box.

29.7cm (11 3/4in) high. (3).

£10,000 - 12,000

CNY91,000 - 110,000

十八世紀 白釉雕花纏枝花卉紋天球瓶

Provenance: E.T.Chow Collection (1910-1980)
Sotheby's Hong Kong, 25 November 1980, lot 59
A European private collection

來源：

仇炎之先生舊藏

1980年11月25日於香港蘇富比拍賣·拍品59號
歐洲私人收藏

Compare with a carved white-glazed bottle vase similarly carved with floral scrolls to the globular body below upright stiff leaves to the waisted neck, illustrated by R.L.Hobson in *The George Eumorfopoulos Collection Catalogue of the Chinese, Korean and Persian Pottery and Porcelain*, vol.5, London, 1927, pl.LXI, no.E344.



Edward T. Chow (1910-1980)

Edward T. Chow resided in the French Concession of Shanghai and lived briefly in New York, before moving to Hong Kong in 1949 and then Switzerland in 1967. He was amongst the most respected dealers of his generation and known for his three fundamental tenets in building his collection: rarity, quality and decoration.

124

A RARE BLUE-GLAZED PEAR-SHAPED VASE

Qianlong seal mark and of the period

The elegant vase with a globular body rising to a tall neck with flaring rim, raised on a short foot, covered around the exterior with a lustrous deep-blue glaze, stopping neatly at the foot, the base and interior glazed white, wood stand.

14cm (5 1/2in) high. (2).

£8,000 - 12,000

CNY72,000 - 110,000

清乾隆 霽藍釉荸薺瓶
青花「大清乾隆年製」篆書款

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent.

來源：

William Henry Wilkinson爵士（1858-1930年）
收藏，1900至1917年期間任駐華領事，並由後人
保存迄今

Compare with a similar but larger blue glazed vase, Yongzheng, illustrated in *Shimmering Colours- Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Hong Kong, 2005, p.123, no.58.



THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 125 - 136



125

125
AN YIXING HEXAGONAL TEAPOT AND COVER

Kangxi

Finely modelled after a European silver form, the faceted globular body with applied moulded floral sprays, flanked with a loop handle and spout, raised on a short foot, the lid with wispy clouds and hexagonal finial.

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

£1,500 - 2,000
CNY14,000 - 18,000

清康熙 宜興紫砂貼塑花卉紋六方茶壺

Provenance: Guest & Gray Ltd., London,
November 2009
An English private collection

來源：

2009年11月由倫敦古董商Guest & Gray所藏
英國私人收藏



126

126

A BLUE AND WHITE BOTTLE VASE

Chongzhen

The bulbous body painted around the exterior in vivid blue with a continuous scene of an attendant holding a vase with three arrows before a dignitary followed by attendants carrying fans, all beneath a leafy scroll dividing the upper section painted with floral sprays.

34.5cm (13 5/8in) high.

£5,000 - 7,000
CNY45,000 - 63,000

明崇禎 青花平升三級長頸瓶

Provenance: Sotheby's London, 6 November 2013,
lot 101
An English private collection

來源：

2013年11月6日於倫敦蘇富比拍賣·拍品101號
英國私人收藏

The scene depicts an attendant carrying a vase with three 'halberds' (*ji* 戟), which is a homophone for 'grade' (*ji* 級). The vase with three halberds, is a rebus for rising within the bureaucracy three grades (*lian sheng san ji* 連升三級), embodying the yearning of every scholar official in Imperial China.

A blue and white brushpot, circa 1635-1645, with similar decoration of a man carrying a vase with halberds or arrows is illustrated in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, pl.42.



127

A PAIR OF BLUE AND WHITE HEXAGONAL VASES

Kangxi, CD monograms

Each with a compressed body rising from a flared foot to a long narrow neck and flared mouth, painted in bright cobalt-blue with shaped reserves of elegant ladies, alternating with panels of 'Hundred Antiques' or a scholar and attendant in a landscape, on a 'cracked-ice' ground, the neck with florets between varying foliate and lappet bands, the foot encircled with wide lappets to each facet.

Each 30cm (11 7/8in) high (2).

£10,000 - 15,000
CNY91,000 - 140,000

清康熙 青花開光人物博古圖六方長頸瓶 一對
青花「CD」畫押款

Provenance: an English private collection

來源：英國私人收藏

The exact meanings of the marks on the bases of the present lot remains a matter of conjecture among scholars. Some argue that it was the monogram of a European client who commissioned the group, while other argue that they were copying Delft wares and that the marks should be read as 'D'. A discussion on the subject of the meaning of the monograms can be seen in D.Suebsman and D.Antonin, *Kangxi Porcelain Treasures of the Kangxi Period*, Dusseldorf, 2016, no.148.



127

128

A BLUE AND WHITE BEAKER VASE, GU

Kangxi

Boldly painted around the upper section with a continuous scene of a seated scholar drinking from a cup surrounded by attendants, the central section with two shaped panels containing flowers and birds, the lower section with a continuous scene of a lady by a table and attendants.

44cm (17 1/4in) high.

£6,000 - 10,000
CNY54,000 - 91,000

清康熙 青花人物故事圖花觚

Provenance: Guest & Gray Ltd., London, March 2006
An English private collection

來源：2006年3月由倫敦古董商Guest & Gray收藏
英國私人收藏

Compare with a related blue and white beaker vase, Kangxi, which was sold at Bonhams New York, 14 March 2016, lot 8090.



128

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



129



129

**A PAIR OF LARGE FAMILLE VERTE
'QILIN AND PHOENIX' DISHES**

Kangxi

Each vividly and brightly enamelled with a mythical *qilin* confronting a phoenix in flight amidst cloud scrolls in a setting of rockwork, peony and pine, encircled by eight cartouches decorated with four various beasts alternating with floral sprays, the everted foliate rims with shaped panels containing butterflies on a diaper-pattern ground. Each 37cm (14 1/2in) diam. (2).

£5,000 - 8,000

CNY45,000 - 72,000

清康熙 五彩瑞獸圖花口折沿大盤 一對

Provenance: Sotheby's London, 19-21 September 2006, lot 712.

An English private collection

來源：

2006年9月19至21日於倫敦蘇富比拍賣，拍品712號

英國私人收藏



130

A related dish with qilin and phoenix, Kangxi, is illustrated by C.J.A.Jorg, *Famille Verte: Chinese Porcelain in Green Enamels*, Amsetrdam, 2011, pp.46.



130

A LARGE FAMILLE VERTE 'ROMANCE OF THE WESTERN CHAMBER' SAUCER-DISH

Kangxi

Well potted with a channelled foot, the interior finely enamelled with a scene of a young scholar surrounded by his attendant and two senior monks in a temple spurring a courageous and strong monk holding a rod, all surrounded by a band of six shaped panels enclosing *qin*, *qi*, *shu*, *hua* and antiques, the underside with a blue and white mark painted within a double circle. 35.5cm (13 3/4in) diam.

£4,000 - 6,000
CNY36,000 - 54,000

清康熙 五彩西廂記圖大盤

Provenance: Bonhams London, 5 November 2007, lot 209.
An English private collection

來源：
2007年11月5日於倫敦邦瀚斯拍賣，拍品209號
英國私人收藏

The scene painted on the present lot is from Act II of the *Romance of the Western Chamber*, 'The Alert at the Monastery'. The young scholar Zhang Junrui standing in the centre has given the fighting monk Huiming, with the rod, a letter asking General Du Que for his help against the bandits who have surrounded the monastery and are trying to seize Zhang's lover, Cui Yingying. See a bowl with the same scene, illustrated and explained by C.J.A.Jorg, *Famille Verte: Chinese Porcelain in Green Enamels*, Amsterdam, 2011, p.99. The same scene can also be seen on a large dish in the Ashmolean Museum, Oxford (acc.no.C.466). A similar dish with the same theme was sold at Christie's New York, 27 January 2014, lot 355.



131

131

A FINE PAIR OF LARGE FAMILLE VERTE 'THREE KINGDOMS' SAUCER-DISHES

Kangxi

Each finely enamelled with a martial scene of soldiers and horsemen dueling with spears and swords, one dish depicting the swarthy general Zhang Fei with bushy beard, the other with general Guan Yu with distinctive halberd and red beard enamelled in red, all surrounded with a diaper border at the rim. Each 39cm (15 1/4in) diam. (2).

£12,000 - 15,000
CNY110,000 - 140,000

清康熙 五彩三國演義故事圖大盤 一對

Provenance: Sotheby's London, 14th May 2008, lot 616
An English private collection

來源：
2008年5月14日於倫敦蘇富比拍賣，拍品616號
英國私人收藏

The two dishes depict the real historical figures of Guan Yu 關羽 (died AD219) and Zhang Fei 張飛 (died AD221) who were glorified in the Ming Dynasty historical novel *Romance of the Three Kingdoms*, attributed to Luo Guanzhong. Their martial exploits were spread by professional storytellers as well as in operas and novels.

132

A FAMILLE VERTE SQUARE BALUSTER VASE

Kangxi

The stoutly potted body with tapered rectangular sides supporting a waisted cylindrical neck and everted rim, each side painted in bright enamels with mythical and legendary figures including Immortals and elegant ladies, the neck with scholars with a mountainous landscape.

47.5cm (18 2/3in) high.

£8,000 - 12,000

CNY2,000 - 110,000

清康熙 五彩人物故事圖方瓶

Provenance: an English private collection

來源：英國私人收藏

The pictorial panels draw upon conventions in painting and print culture. One side depicts the Emperor Tang Minghuang 唐明皇(685-762) asleep, dreaming of his beloved concubine Yang Guifei 楊貴妃 (719-756), the 'femme fatale' he was forced to execute for her inadvertent role in causing the disastrous An Lushan rebellion. One side depicts the traveller and explorer Zhang Qian on a log raft. The other sides depict various Immortals and the Goddess of the Moon Chang'e, identifiable by the rabbit beside her.



133

**A FINE AND RARE FAMILLE VERTE
'TEMPTATIONS OF LU DONGBIN'
ROULEAU VASE**

Kangxi

Exquisitely enamelled around the exterior with a continuous scene of dignitaries and ladies on horseback led by Lu Dongbin, riding towards two ascetics, one wearing a blue tunic with patches and carrying a fly whisk, the other a staff, all amidst a mountainous landscape with trees and wispy clouds. 46cm (18in) high.

£20,000 - 25,000

CNY180,000 - 230,000

清康熙 五彩正陽渡純陽圖棒槌瓶

Provenance: Paul Sobart Collection
An English private collection

來源：

Paul Sobart先生舊藏
英國私人收藏

The decoration depicts a scene from the 'Temptations of Lu Dongbin'. The scholar Lu Dongbin (8th century) once met an old man who invited him for a drink. While the wine was warmed up, Lu Dongbin fell asleep and dreamt of the great fortunes that would befall him. Unfortunately, in the end fate turned against him and he lost his family, his position and all his belongings. When he awoke, he realised it was all an illusion. The old man laughed and said 'A whole life lasts only a few minutes!' Lu then realised that the old man was the Daoist Immortal Zhongli Quan. Zhongli Quan accepted Lu Dongbin as his disciple but on the condition he could resist worldly temptations. After having overcome these temptations, he became one of the Eight Immortals. The particular scene on the present lot probably depicts one of the temptations, when a mad Daoist is trying to sell Lu Dongbin a magic potion, claiming that after drinking it one would immediately be reborn as an immortal. No one dared drink the potion, but Lu did and nothing happened. For a famille verte bowl, with similar decoration, Kangxi, see C.J.A.Jorg, *Famille Verte: Chinese Porcelain in Green Enamels*, Amstredam, 2011, pp.80-81.

Compare with a related figural famille verte rouleau vase, Kangxi, which was sold at Sotheby's London, 11 May 2016, lot 182.





134

134

A LARGE FAMILLE VERTE 'HUNDRED ANTIQUES' JAR AND COVER

Kangxi

Brightly enamelled around the exterior of the broad baluster body with four large panels, alternating between two mountainous landscapes with a wandering scholar and the 'Hundred Antiques', all reserved on a green diaper ground, all between bands of *ruyi*-head panels on the neck and foot enclosing foliate scrolls, the domed cover similarly decorated with various antique vessels, books and scrolls.

35.5cm (14in) high (2).

£5,000 - 7,000

CNY45,000 - 63,000

清康熙 五彩開光博古圖蓋罐

Provenance:

Sotheby's Monaco, 18-19 June 1988, Lot 1413
An English private collection

來源：

1988年6月18至19日於摩納哥蘇富比拍賣，
拍品1413號
英國私人收藏

135

A LARGE FAMILLE VERTE 'RUSE OF THE EMPTY FORT' BOWL

Kangxi

Finely decorated around the exterior with a continuous scene of Zhuge Liang atop a brick wall nonchalantly playing his *qin* beside a sleeping attendant, the large gate beneath left open while heavily armed soldiers and generals on horseback approach with trepidation, the interior with a mythical *qilin* and phoenix, all beneath a floral band.

£6,000 - 10,000

CNY54,000 - 91,000

清康熙 五彩空城計圖大盃

Provenance: an English private collection

來源：英國私人收藏

The 'Ruse of the Empty Fort' is a well known story involving reverse psychology from the Ming dynasty novel, *Romance of the Three Kingdoms* romanticising historical events at the end of the Han dynasty.

In the face of imminent danger from the army of Wei led by Sima Yi, the renowned strategist Zhuge Liang came up with a ploy to hold off the approaching enemy. He ordered that all the gates of the city be opened and instructed soldiers disguised as civilians to sweep the roads while he sat on the ramparts above the gates with two page boys flanking him. He put on a calm image by playing his *qin*. When the Wei army led by Sima Yi arrived, Sima was surprised by the scene of open gates and Zhuge Liang relaxing by playing the *qin*, and he ordered a retreat after suspecting that there must be an ambush inside the city.



135

136

A PAIR OF FAMILLE VERTE JARS AND COVERS

Kangxi

Each of ovoid form rising from a recessed base to a short tapering neck, brightly enamelled around the exterior with large shaped panels enclosing birds and insects perched on or hovering above flowers issuing from rockwork and the 'Hundred Antiques', all reserved on a green diaper ground, the domed covers similarly decorated with precious objects. Each 30.8cm (12 1/8in) high (4).

£10,000 - 15,000
CNY91,000 - 140,000

清康熙 五彩錦地開光花鳥圖蓋罐 一對

Provenance: Chait Galleries, New York (label)
Christie's New York, 21 January 2009, Lot 39
An English private collection

來源：
紐約古董商Chait Galleries (標貼)
2009年1月21日於紐約佳士得拍賣·拍品39號
英國私人收藏

Compare with a related famille verte jar and cover, Kangxi, illustrated by C.J.A.Jorg, *Famille Verte: Chinese Porcelain in Green Enamels*, Amsterdam, 2011, p.38, no.26.

137

A FAMILLE VERTE 'ROMANCE OF THE WESTERN CHAMBER' BRUSHPOT, BITONG

Kangxi

The tall sides delicately enamelled with a continuous scene of a monk squatting on the ground wearing his distinctive cap and holding a fan as he gazes up at a butterfly, beside him two elegant ladies and a gentleman also fix their attention on the butterfly, all set within a terraced garden with rocks and trees. 15.1cm (5 8/9in) high.

£3,000 - 5,000
CNY27,000 - 45,000

清康熙 五彩西廂記圖筆筒

Provenance: Francesco Maria, Marchese Taliani de Marchio (1887 - 1968), Grand Officer of the Italian Crown, Commander of the Order of St Maurice and Lazarus, and Commander of the Order of Pius IX (Ordine Piano), and his wife Archduchess Margaretha d'Austria Toscana, Marchesa Taliani de Marchio (1894 - 1986).
Acquired from Chu Tsun Tsai, 24 March 1940

來源：
佛朗西斯高·瑪利亞·塔里安利·得·馬基奧侯爵 (1887-1968) 及馬加烈特·奧地利-托斯卡納女大公·塔里安利·得·馬基奧女侯爵 (1894-1986)
伉儷收藏
於1940年3月24日購自上海古董商眾珍齋文玩號

The brushpot depicts a scene from the *Western Chamber*, known as 'Beauty's Enchantment' showing Zhang Gong and the monk as well as Cui Yingying and Hong Niang. Compare with a dish with similar decoration illustrated in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, p.181.



136



137







THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 138-139

138

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

The bowl with deep sides rising from a slightly tapered foot, finely painted on the exterior in dark blue tones with a band of elongated lotus petals below a key-fret 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 and a band of breaking waves at the rim, the deep tones of cobalt with extensive 'heaping and piling'.

21cm (8 2/8in) diam.

£60,000 - 80,000
CNY540,000 - 720,000

明永樂 青花蓮瓣纏枝番紋蓮子盃

Provenance: Sotheby's Amsterdam, 14 November 2005, lot 7
A European private collection

來源：2005年11月14日於阿姆斯特丹蘇富比拍賣，拍品7號
歐洲私人收藏

A very similar bowl is included in the collection of the Freer Gallery of Art, at the Smithsonian Institute, Washington DC, 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. Another 'lotus' bowl, Yongle, from the Percival David Collection, now in the British Museum, London is illustrated in *Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art*, London, 2004, no.B637, p.85; a final example is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol.2, fig.670, and was later sold at Sotheby's Hong Kong, 9 October 2012, lot 1851.

Two related bowls were sold at Christie's Hong Kong, 1 December 2009, lot 1871, and 31 May 2010, lot 1851; another, from the Lord Cunliffe Collection, was sold at Bonhams London, 12 May 2016, lot 38.





139

A BLUE AND WHITE 'BUDDHIST LIONS' SAUCER-DISH

Xuande six-character mark and of the period

The finely potted dish with the low rounded sides and a slightly everted rim, the skilfully painted interior with two Buddhist lions gambolling around a ribboned brocade ball amidst various auspicious emblems, the exterior painted with further five lions, two gripping brocade balls in their jaws and the others grasping the flowing ribbons, all within double-line borders encircling the rims and gently tapered foot.

14.9cm (5 13/15 in) diam. (2).

£20,000 - 30,000

CNY180,000 - 270,000

明宣德 青花雙獅戲球紋盤
青花「大明宣德年製」楷書款

Provenance: Christie's Hong Kong, 28 November 2005, lot 1410
A European private collection

來源：
2005年11月28日於佳士得香港拍賣，拍品1410號
歐洲私人收藏

Compare a similar but larger blue and white dish, Xuande mark and period, in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp.410, pl.178.



Image courtesy of the National Palace Museum, Taipei

140

A BLUE AND COPPER-RED 'CARP' SAUCER-DISH

Kangxi

The deep sides rising from a channelled foot, painted in vibrant tones of copper-red and blue with a leaping carp above breaking waves rising towards a setting sun on the horizon, encircled in the cavetto by fish, crabs, shrimp, other crustacea and water weeds, the exterior similarly painted with various fish swimming on a diagonal wave ground with florets. 35cm (13 6/8in) diam.

£2,000 - 3,000

CNY18,000 - 27,000

清康熙 青花釉裡紅鯉躍龍門圖盤

Compare with a very similar dish, Kangxi, in the Victoria and Albert Museum, London illustrated by R.Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1998, no.55.



140

141

A BLUE AND WHITE DOCUMENTARY PORCELAIN INKSTONE

Dated to 1621 and of the period

Of cylindrical form, painted on the sides with flowers in four lobed cartouches among brocade-motifs, the unglazed concave ink palette on the top circled by a ringed depression, underglaze blue inscription on the base reading 'Wanli siqinian Xiong Bing zhiyong mengxiayue jidan'.

9.5cm (3 3/4in) diam.

£4,000 - 6,000

CNY36,000 - 54,000

明萬曆四十七年（公元1621年）

青花錦地開光花卉紋硯台

青花「萬曆四柒年熊昂置用孟夏月吉旦」楷書銘文

The inscription can be translated as 'On the first day of April in the forty seventh year of the Wanli emperor's reign (1621), commissioned and used by Xiong Bing'. Compare with a related blue and white porcelain inkstone, 1591, in the Percival David Collection at the British Museum, illustrated by M.Medley in *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, 1976, pl.VIII, A673.



141 (reverse)



142

142

A RARE BLUE AND WHITE 'ROMANCE OF THE WESTERN CHAMBER' BOTTLE VASE

Chenghua six-character mark, Kangxi
The compressed globular body set with a tall cylindrical neck with a lipped mouth, finely painted around the exterior in cobalt-blue with a continuous scene of Lady Cui Yingying sitting on a terrace of an elegantly decorated pavilion, gazing at her lover Zhang Junrui and his attendants carrying cases, fans and a *qin*, a poem written on the neck.
42.5cm (16 3/4in) high.

£8,000 - 12,000
CNY72,000 - 110,000

清康熙 青花西廂記故事圖長頸瓶
青花「大明成化年製」楷書仿款

The Romance of the Western Chamber, written by Wang Shifu (1250-1300) was immensely popular among all levels of society. Woodblock illustrations in the many editions helped conventionalise images that were instantly recognisable to the general public, thus creating a corpus of motifs that was widely used by painters, silk embroiderers, lacquer workers and other craftsmen.



143

143

A BLUE AND WHITE 'DEER AND CRANES' VASE

Kangxi
Painted around the exterior in vibrant tones of cobalt-blue with a continuous garden scene, various deer and a gnarled pine tree amidst rockwork beneath flying cranes above, all beneath a band of the Eight Buddhist Emblems around the neck, wood cover.
24cm (9 1/2in) high. (2).

£3,000 - 5,000
CNY27,000 - 45,000

清康熙 青花鶴鹿同春圖罐

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent.

來源：
William Henry Wilkinson爵士（1858-1930）收藏，1900至1917年期間任駐華領事，並由後人保存迄今

The scene on this vase is from Act III, Part 4, when Lady Cui Yingying sends Zhang Junrui off to the capital to take the Imperial examination. The poem on the vase, however, is adopted from another story, *Yangjiafu Shidai Zhongyong Tongsu Yanyi* (the story of courageous and loyal generations of the Yang family), first published in 1606, it reads:

遲遲麗日布韶光，春到人間景異常。
雨後江山增秀麗，風前花柳競芬芳。
尋香戲蝶輕翻拍，求友嬌鶯巧奏簧。
景物撩人無限好，不妨收拾入詩腸。

Which may be translated as:

'Late in the gloaming evening, Spring arrives with unusual scenery.
After the rain the mountains and rivers increase in beauty, before the breeze the fragrant willows and flowers vie.
Searching for incense the fluttering butterflies, seeking a friend to play the flute.
Nothing compares to the scenery, so you may wish to etch it on your poetic heart'

Compare with very similar scene on a vase, Kangxi, in the Victoria and Albert Museum, London (acc.no.635&A-1903).



144



145

144

A PAIR OF BLUE AND WHITE 'PEONY' BOWLS

Kangxi six-character marks and of the period. Each finely potted with rounded sides supported on a short straight foot, painted around the exteriors in vivid shades of cobalt-blue with large peony flowers borne on a dense ground of scrolling foliage, the interiors similarly decorated with peony scrolls enclosed in a central circle medallion, wood stands. Each 11.2cm (4 5/8in) diam. (4).

£2,000 - 3,000
CNY18,000 - 27,000

清康熙 青花纏枝牡丹紋盃 一對
青花「大清康熙年製」楷書款

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent.

來源：
William Henry Wilkinson 爵士 (1858-1930)
收藏。1900至1917年期間任駐華領事，並由
後人保存迄今

145

A BLUE AND WHITE 'SPIRALLY-FLUTED' FIVE-PIECE GARNITURE

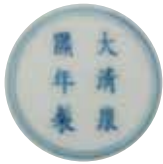
Kangxi
Comprising three baluster vases and covers and a pair of beaker vases, each with spirally-fluted midsection painted in deep, lustrous tones with leafy flowering vine, the domed covers moulded as overlapping petals and surmounted with lotus-bud finials. The tallest 31.7cm (12 1/2in) high. (8).

£3,000 - 5,000
CNY27,000 - 45,000

清康熙 青花纏枝花卉紋五供

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



146



146

A PAIR OF BLUE AND WHITE 'DRAGON AND PHEONIX' SAUCER-DISHES

Kangxi six-character marks and of the period
Both dishes rising from a short foot rim to a slightly rounded side and everted rim, painted with in the centre surrounded by clouds and double-circles, the exterior decorated with pheonix around clouds with double-circles.

Each 11.5cm (4 1/2in) diam.

£2,500 - 3,500

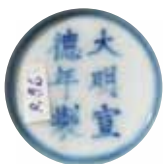
CNY23,000 - 32,000

清康熙 青花螭鳳紋小盤 一對
青花「大清康熙年製」楷書款

Provenance: Chait Galleries, New York (label)

A Spanish private collection, and thence by descent

來源：紐約古董商Chait Galleries (標貼)
西班牙私人收藏，並由後人保存迄今



147

147

A BLUE AND WHITE 'THREE FRIENDS OF WINTER' BOWL

Xuande six-character mark, 18th century

The deep rounded sides rising from a short narrow foot, finely painted around the exterior in vibrant cobalt-blue with gnarled branches of flowering plum blossom, pine, and bamboo, the interior with a medallion enclosing further prunus, bamboo and pine trees.

8.7cm (3 1/2in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 青花歲寒三友紋盃
青花「大明宣德年製」楷書仿款

Provenance:

A distinguished European private collection

來源：顯貴歐洲私人收藏

148

A MASSIVE BLUE AND WHITE FISHBOWL

Late Kangxi/Yongzheng

Well painted on the exterior in varying shades of blue with four rectangular cartouches framed by a sectional *wan* diaper ground interspersed with crane and auspicious character medallions reading *Fu Lu Shou*, the panels enclosing scholars in a mountainous river landscape with pagodas, a mounted rider, groom and attendant, and figures on a sampan with a tall pagoda in the distance, all below a whorl-pattern band below the lipped rim.

60.6cm (23 7/8in) diam.

£40,000 - 60,000

CNY360,000 - 540,000

清康熙末/雍正 青花錦地開光高士山水圖大缸

Provenance: Bonhams London, 10 November 2011, lot 118

來源：2011年11月11日於倫敦邦瀚斯拍賣，拍品118號

Compare with a related blue and white fishbowl, early 18th century, with similar design of landscape, illustrated by J. Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol.1, London, 2016, pp.198-199, no.405.





149

149

A MING-STYLE BLUE AND WHITE 'FLORAL SCROLL' DISH

Yongzheng six-character mark and of the period
With gently curving sides raised on a short straight foot, the interior painted in vivid shades of blue with lotus and peony flower heads borne on a dense ground of scrolling foliage, surrounded by further meander bordered by a stylised scrolling band to the rim, the exterior similarly decorated with floral scrolls beneath a continuous key-fret band.
27.2cm (10 3/4in) diam.

£4,000 - 6,000
CNY36,000 - 54,000

清雍正 仿明青花纏枝花卉紋盤
青花「大清雍正年製」楷書款

Provenance: an English private collection, acquired in China circa 1950, and thence by descent

來源：英國私人收藏，約1950年購於中國，並由後人保存迄今

150

A RARE PAIR OF MING-STYLE BLUE AND WHITE LANTERN-SHAPED JARS AND COVERS

Qianlong
Each painted in vibrant tones of cobalt-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, the domed covers with finials similarly decorated with geometric patterns.
Each 28.5cm (11 1/4in) (4).

£40,000 - 50,000
CNY360,000 - 450,000

清乾隆 仿明青花花卉錦紋帶蓋壯罐一對

This type of jar was commonly known as a *zhuangguan* (壯罐), literally translated as 'robust jar'. It is recorded that in 1748, 'Emperor Qianlong made a command to Tang Ying, the renowned supervisor of the Imperial porcelain factories at Jingdezhen, 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 14th day of the 5th month of the 14th year of the reign of Emperor Qianlong.' See *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.323, for another similar jar, Qianlong, 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 similar jar in the Shanghai Museum is illustrated by Lu Minghua, *Qingdai Yongzheng Xuantong guanyao ciqu*, Shanghai, 2014, pls.4-11. See also *Sun Yingzhou de taoci shijie*, Beijing, 2005, pp.240-241. Another similar jar and cover, probably presented by the Qianlong emperor in 1793 to King George III, is illustrated by J.Ayers, *Chinese and Japanese Works of Art in the Collection of her Majesty the Queen*, London, 2016, p.201, nos.420-421.



大清光緒年製
大清光緒年製



151



151

A PAIR OF LARGE BLUE AND WHITE 'DRAGON' DISHES

Guangxu six-character marks and of the period
Each vibrantly painted with a pair of five-clawed dragons writhing amongst flames and cloud scrolls contesting a flaming pearl in the centre of the interior, the exterior with two further dragons chasing a flaming pearl.
44.5cm (17 1/2in) diam. (2).

£8,000 - 12,000
CNY72,000 - 110,000

清光緒 青花雙龍戲珠紋大盤 一對
青花「大清光緒年製」楷書款

Provenance: an Israeli private collection

來源：以色列私人收藏

Compare with a similar blue and white 'dragon' dish, Guangxu mark and of the period, which was sold at Sotheby's Hong Kong, 1 June 2018, lot 510.

152^Y

A MASSIVE BLUE AND WHITE 'RIVERSCAPE' DEEP FISHBOWL
18th century

Robustly potted with steep rounded sides, painted around the exterior in vibrant hues of cobalt-blue with a continuous landscape of mountains and riverscapes dotted with small dwellings and pavilions, all beneath a band of concentric circles below the lipped rim, wood stand.
61cm (24in) diam. (2).

£25,000 - 35,000
CNY230,000 - 320,000

十八世紀 青花江河山水圖大缸

Compare with a similar blue and white fishbowl, 18th century, in the British Royal Collection, illustrated by J.Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, London, 2016, pp.198-199, no.405.



152





AN EXCEPTIONALLY RARE AND
LARGE IMPERIAL UNDERGLAZE-
BLUE AND IRON-RED ENAMEL
'NINE DRAGON' DISH

Qianlong seal mark and of the period

THE PROPERTY OF A GENTLEMAN 士紳藏品

153

**AN EXCEPTIONALLY RARE AND LARGE IMPERIAL
UNDERGLAZE-BLUE AND IRON-RED ENAMEL
'NINE DRAGON' DISH**

Qianlong seal mark and of the period

Exquisitely potted with rounded sides rising from a short tapered foot to a flat everted rim, the interior vibrantly painted with a central medallion enclosing a writhing iron-red five-clawed frontal dragon coiling around a flaming pearl, against a ground of underglaze-blue waves, surrounded on the cavetto with four iron-red dragons striding amidst *ruyi*-shaped clouds rendered in shaded tones of cobalt-blue, each dragon portrayed differently, two of them five-clawed, the other two three-clawed, one winged and detailed with a fish tail, all surrounded by a border of crashing waves on the rim, the exterior vibrantly decorated with four similar dragons striding through clouds. 47.5cm (18 2/3in) diam.

£400,000 - 600,000

CNY3,600,000 - 5,400,000

清乾隆 青花礬紅水波雲龍紋折沿大盤
青花「大清乾隆年製」篆書款

Provenance:

Sir David Newbigging, purchased in China in 1960, and brought from Hong Kong to the United Kingdom in Spring 1984

來源：

David Newbigging 爵士收藏：約於1960年赴華期間購藏，並於1984年春由香港帶赴英國

The present lot encapsulates the exacting and refined taste of the Qianlong emperor together with the high skill and artistry of the artisans as well as the innovation and imagination of the Imperial kiln supervisors such as Tang Ying (1682-1756) in charge of the Imperial porcelain manufactory in Jingdezhen. With bold and powerful dragons leaping through crashing waves and wispy clouds, the trio of emperor, artisan and official ensured that this impressively large dish would exude Imperial splendour, power and refinement at Imperial banquets or special Imperial celebratory occasions.

Only a handful of Qianlong seal mark and period examples of dishes of this impressive size and bold decoration are known to exist in either public or private collections. See one example, however, in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.275. See also another large dish decorated with iron-red dragon on an underglaze-blue background, Qianlong seal mark and of the period,

illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.956; and a further example in the Seikado Bunko Art Museum, Tokyo, illustrated in *Seikado Bunko Art Museum*, Tokyo, 2006, no.53.

Dishes of this design first began during the Yongzheng period, which, in turn, were inspired by an early-Ming dynasty pattern. See for example, a blue and white dish, Xuande mark and period, painted with a side-facing five-clawed dragon in the centre among crashing waves, illustrated in *Xuande Imperial Kiln Excavated at Jingdezhen*, Taipei, 1998, no.87. The Yongzheng emperor applied himself to harnessing the artistic and material resources of his revamped workshop system to forge a new Imperial style bearing his personal imprint and no object could be made and released without his approval, often at every step of the design-make process. Indeed, he was known to have sent antiques from the palace to Jingdezhen both in order to set standards and as a model and inspiration for designs.





Image courtesy of the Palace Museum, Beijing



Image courtesy of the Seikado Bunko Art Museum, Tokyo

Given the Yongzheng emperor's attention to detail the craftsmen responded to the emperor's requests with creative ingenuity. This is evident from the use of space on the dish exhibiting the successful transfer of a pattern originally made for much smaller vessels. The different design elements of the dish are composed so as to avoid any sense of overcrowding or awkward spaces or gaps that would affect the overall harmony. The side-facing dragon of the Ming era has been replaced with a frontal dragon and the crashing waves no longer cover part of the dragon's body, with the effect of giving a greater sense of the creature's dominance and strength. The use of iron-red heightens the contrast between the dynamism of the background and that of the dragons while bestowing upon the scene a stronger sense of auspiciousness. The addition of a band of crashing waves encircling the rim of the dish further attests to the skill and design of the craftsmen and kiln supervisors who recognised the need for a large dish to have a band to frame and bring together the expansive design, an element not necessary for the smaller Ming dishes. See a similar blue and white plate with red dragon, Yongzheng mark and of the period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red*, vol.3, Hong Kong, 2000, pl.223. Another example is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.4, London, 2010, no.1723. Another similar underglaze-blue and iron-red enamel 'dragon' dish, Yongzheng mark and period, is in the Umezawa Gallery, Japan, illustrated in *Mayuyama: Seventy Years*, vol.1, Tokyo, 1976, p.352, no.1055.

Dishes of this type continued into the Qianlong emperor's reign. At first glance, they appear to be almost identical to the Yongzheng period ones, but on closer examination, there are some differences. In comparison to the Yongzheng decoration, the Qianlong rendering

emphasises orderliness and precision, as evident in the uniformity of the clouds and waves. Moreover, the four dragons on the rim placed on the axis of the central dragon on the Yongzheng dish have been shifted 45 degrees anti-clockwise.

According to the *Qinggong neiwufu zaobanchu dang'an zonghui* (General collection of archival records from the Qing imperial household department workshop), on the 25th day in the sixth month of the third year of the Qianlong period, corresponding to 1738, a *Xuanyao hong long qing yun haishui dapan* ('large Xuande-kiln dish with red dragons amongst blue clouds and waves') was presented to the emperor together with other porcelains. For large vessels in this group, drawings were ordered to be produced and sent, together with the smaller vessels, to Tang Ying, the well-known supervisor of the Imperial Porcelain Manufactory in Jingdezhen; see Zhang Faying, ed., *Tang Ying du tao wendang*, Beijing, 2012, pp.148-152. This entry is likely to refer to a Xuande-style dish, possibly produced in the Qing dynasty, rather than a Ming original. Terms such as *Xuanyao* or *Jiayao* ('Jiajing-kiln') were often used in Qing Court record to classify antique-inspired objects. Moreover, there are no known Xuande examples of matching decoration. According to the record, whether the dish mentioned in the record was a prototype or an imitation, due to its large size, a drawing of it had to be sent to Jingdezhen instead. The close resemblance in size, form and decoration between the Yongzheng and Qianlong dishes strongly suggests that such a drawing was likely to have been based on a Yongzheng interpretation of the Ming original.

Compare with a very similar underglaze-blue and iron-red enamel 'nine dragon' dish, Qianlong seal mark and of the period, which was sold at Sotheby's 5 October 2016, lot 3305. Another similar dish was sold at Christie's Hong Kong, 28th October 2002, lot 709.



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

英國私人藏品

Lots 154 - 156

154

A BLUE AND WHITE BOWL

Qianlong seal mark and of the period

With deep rounded sides rising from a short foot to a gently flaring rim, the exterior painted with four *ruyi*-bordered roundels enclosing stylised characters reading *Wanshou wujiang* (Boundless long life), interspersed with lotus sprays supporting beribboned *bajixiang*, the rim with a classic scroll and the foot with a lappet band, the interior with a *shou* character medallion encircled by the *bajixiang*.

18.3cm (7 1/4in) diam.

£10,000 - 15,000

CNY91,000 - 140,000

清乾隆 青花「萬壽無疆」番蓮紋盃

青花「大清乾隆年製」篆書款

Provenance: according to family history, which is supported by family records illustrating the progress of British troops in Beijing at the time, this lot was acquired by a military attaché posted to Beijing at the time of the Boxer Rebellion in 1900. He was attached to the staff of Brigadier-General A.Gaselee, the commander of the British contingent assisting in suppressing the Boxer Rebellion on behalf of the Imperial Court, as one of the Eight Allied Powers.

來源：

據家族歷史記錄，1900年義和團庚子拳亂期間，藏家作為英國隨軍外交官得此拍品於北京。其時，八國聯軍之一的英軍分遣隊由准將阿爾弗雷德·蓋斯利帶領，受清廷委託平息拳亂，藏家亦隨行軍中。

Compare with a very similar pair of blue and white bowls, Qianlong seal mark and of the period, which were sold at Sotheby's London, 7 November 2012, lot 495.





155

A RARE DOUCAI 'ANBAXIAN' OGEE BOWL

Qianlong seal mark and of the period

Exquisitely decorated in the interior with a swirled roundel enclosed by interlinked scrolls issuing alternating leafy peaches and floral blooms, surrounded by the *anbaxian* emblems adorned with long billowing ribbons, the exterior densely decorated with stylised floral blossoms wreathed by undulating leafy scrolls above a band of *ruyi*-heads and upright lappets bordering the foot.

20cm (7 7/8in) diam.

£10,000 - 15,000

CNY91,000 - 140,000

清乾隆 闔彩八仙鴻寶束腰盤
青花「大清乾隆年製」篆書款

Provenance: according to family history, which is supported by family records illustrating the progress of British troops in Beijing at the time, this object was acquired by a military attaché posted to Beijing at the time of the Boxer Rebellion in 1900. He was attached to the staff of Brigadier-General A.Gaselee, the commander of the British contingent assisting in suppressing the Boxer Rebellion on behalf of the Imperial Court, as one of the Eight Allied Powers.

來源：

據家族歷史記錄，1900年庚子拳亂期間，藏家作為英國隨軍外交官得此拍品於北京。其時，八國聯軍之一的英軍分遣隊由准將阿爾弗雷德·蓋斯利帶領，受清廷委託平息拳亂，藏家亦隨行軍中。

Compare with a similar bowl in the Nanjing Museum, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, no.106.



156

A FINE DOUCAI CONICAL 'FLORAL' BOWL

Daoguang seal mark and of the period

Thinly potted in flaring conical shape, the exterior with a frieze of flowering peach tree medallions interspersed with pomegranate sprays in shades of blue, yellow, red and green, above a band of overlapping petals encircling the base.

15.5cm (6 1/8in) diam.

£10,000 - 15,000

CNY91,000 - 140,000

清道光 闔彩團花瑞果紋馬蹄盃
青花「大清道光年製」篆書款

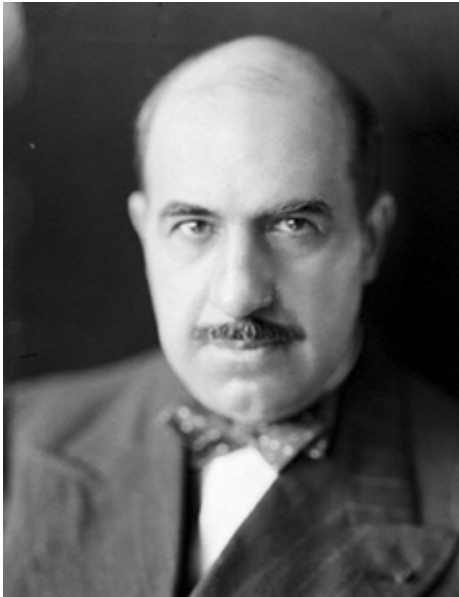
Provenance: according to family history, which is supported by family records illustrating the progress of British troops in Beijing at the time, this lot was acquired by a military attaché posted to Beijing at the time of the Boxer Rebellion in 1900. He was attached to the staff of Brigadier-General A.Gaselee, the commander of the British contingent assisting in suppressing the Boxer Rebellion on behalf of the Imperial Court, as one of the Eight Allied Powers.

來源：

據家族歷史記錄，1900年庚子拳亂期間，藏家作為英國隨軍外交官得此拍品於北京。其時，八國聯軍之一的英軍分遣隊由准將阿爾弗雷德·蓋斯利帶領，受清廷委託平息拳亂，藏家亦隨行軍中。

A very similar bowl, Daoguang seal mark and period, is illustrated in *Imperial Porcelain of Late Qing*, Hong Kong, 1983, no.32.

Compare with a very similar pair of bowls, Daoguang seal marks and of the period, which were sold at Sotheby's Hong Kong, 7 April 2015, lot 3708.



Victor Denain (1880-1952)

Victor Denain (1880-1952) was a French general, aviator and politician. He played a key role in the creation of the Salon-de-Provence Air School and the general development of military aviation in France. Denain graduated from Saint-Cyr in 1901 and joined the French Army's cavalry. In 1915, however, he transferred to the French Air Force where he commanded the aircraft of the Allied armies on the Eastern Front (1916–1918). With the French Air Force, he served in the Levant from 1918 to 1923, mainly in Syria. Denain was later Head of the French Military Mission to Poland from 1924 to 1931. From 1933 to 1934, he served as the Chief of the Air Force General Staff under Air Minister Pierre Cot. Together with Cot, they dealt with the air force's technological issues and built a series of new aircraft. From 1934 to 1936, he was Aviation Minister in the Gaston Doumergue government. During this time, and on behalf of France, Denain announced this his country would organise a Paris to Hanoi air race in 1935, modelled after the London-Melbourne race. By 1936, under the Blum government, General Denain, became High Commissioner of French Morocco.

157

A VERY RARE PAIR OF DOCUMENTARY BRONZE CANNON

Dated to the 21st year of the Daoguang reign, corresponding to 1841 and of the period

Each heavily cast of tapering cylindrical form, with the vent, reinforces, chase and muzzle divided by raised ribs, flanked by a pair of trunnion, inscribed in Chinese and Manchu.

Each 102cm (40 1/4in) long. (2).

£30,000 - 50,000

CNY270,000 - 450,000

清道光 銅紀年火砲 一對
「大清道光二十一年」滿漢銘文

Provenance: General Victor Denain (1880-1952), Nice, France.

A French private collection

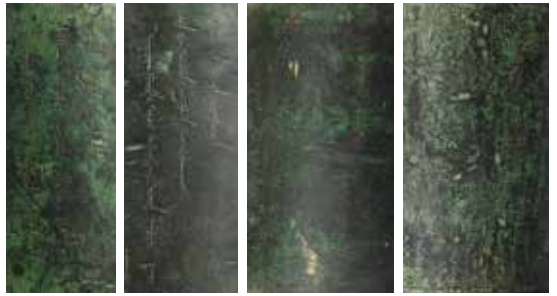
Sotheby's London, 5 November 2014, lot 126

來源：

法國尼斯Victor Denain將軍(1880-1952)舊藏

法國私人收藏

2014年11月5日於倫敦蘇富比拍賣·拍品126號



(inscriptions)





THE PROPERTY OF A LADY 女士藏品

158

**A RARE AND LARGE PAIR OF FAMILLE ROSE
'BLOSSOMING-LOTUS' BALUSTER VASES
AND COVERS**

Qianlong

The rounded shoulders sweeping to a waisted neck, gently tapering to a flared base, the domed covers surmounted with rare blossoming lotus-form finials, superbly enamelled around the exteriors in bright colours with peacocks and pheasants proudly perched on rockwork in a balustraded garden with blossoming peony, magnolia, prunus and butterflies, the shoulders painted with shaped reserves enclosing the 'one hundred antiques' and flowers, on a lime-green ground, the covers similarly decorated, carved wood stands.

Each 91cm (35 3/4in) high (6).

£30,000 - 40,000

CNY270,000 - 360,000

清乾隆 粉彩錦堂富貴圖大蓋瓶一對

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



This outstanding pair of vases required great technical skill during the potting, firing, and enameling. Consequently, vases of this type, which were normally made in pairs, were very difficult and costly to produce. The present vases represent the highest quality of the type. They are decorated in the highly developed famille rose palette with a rare form of blossoming-lotus finial. Most other examples are lotus-bud finials rather than blossoming or open.

The luxurious and exotic style of these vases captures the height of the popularity of chinoiserie that was sweeping through Europe in the 18th century. In response to the current European taste, elements of the Baroque and Rococo aesthetic infiltrated the Chinese craftsman's repertoire. Traditional Chinese motifs were synthesized with Western styles, as indicated by the elaborate lambrequin borders on the neck and shoulder, which combine richly-patterned grounds, leafy tendrils, and C-scrolls with shaped panels containing various auspicious Chinese motifs.

While vases were frequently enamelled with phoenixes and flowers, it is more unusual to find examples depicting pheasants. The craftsman has cleverly captured the exoticism of phoenixes by rendering these pheasants with vibrant, long-flowing feathers.

Compare with a related pair of large famille rose 'soldier' vases and covers, Qianlong, circa 1740, which was sold at Sotheby's New York, 20 March 2018, lot 417. Another related pair of famille rose vases and covers, 18th century, was sold at Sotheby's London, 19 January 2017, lot 304.



159

159

A 'BONELESS' FAMILLE ROSE 'FLORAL' BOWL

Yongzheng six-character mark and of the period

Delicately potted with deep rounded sides rising from a straight foot, superbly decorated in the 'boneless' technique in soft pastel enamels with two large peonies in blush pink tones with smaller attendant blooms and buds, borne on broad leaves furled to reveal their undersides and rendered in varying shades of vivid green, accompanied by two chrysanthemums depicted sprouting across the surface, with a single descending butterfly depicted on the reverse.

18.7cm (7 1/2in) diam.

£10,000 - 15,000
CNY91,000 - 140,000

清雍正 粉彩沒骨花蝶紋盤
青花「大清雍正年製」楷書款

The present lot is notable for its unique style of enamelling which reflects the innovative developments and fresh confidence of craftsmen working during the Yongzheng emperor's reign. Decorated in a technique known as the 'boneless style' for its virtually skeleton and outline-free design, the only lines incorporated into the composition are the lines used to define the veins on the leaves and butterflies. Although this technique was known in painting, it was not widely used on porcelain decoration, most likely because it was too complicated to use on a mass-production scale. It represented a great challenge to the artists as lesser-skilled painters would require outlines to complete their sections of decoration, and if not handled correctly it would give the impression that the piece was unfinished.

Compare with a similar famille rose bowl, Yongzheng mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Falangcai and Famille-Rose*, Hong Kong, 1999, pl.73.

See also a very similar bowl, Yongzheng mark and period, which was sold at Sotheby's Hong Kong, 6 April 2016, lot 3620.

160

A RARE FAMILLE ROSE 'BAJIXIANG' TRIPOD INCENSE BURNER

Jiaqing seal mark in a horizontal line and of the period

The globular body enamelled with the Eight Buddhist Emblems surrounded by lotus blossoms issuing from foliate scrolls all reserved against a maroon-ground, 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 yellow bats, the three stoutly rounded cabriole legs each with a lotus bloom in foliate scrolls, fitted box.

27.3cm (10 5/8in) high (2).

£30,000 - 50,000
CNY270,000 - 450,000

清嘉慶
紅地粉彩纏枝蓮托八吉祥紋三足鼎式爐
鑿紅「大清嘉慶年製」篆書橫款

Provenance: Christie's, 'The Cowdray Sale: Works of Art from Cowdray Park and Dunecht House, Cowdray Park, West Sussex', 13-15 September 2011, lot 237.

來源：
2011年9月13至15日於英國佳士得「The Cowdray Sale: Works of Art from Cowdray Park and Dunecht House, at Cowdray Park, West Sussex」專場拍賣·拍品237號

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 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 a ruby-ground set in the National Palace Museum, Taipei, included in the Museum's exhibition *A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, no.105. See also 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.





161

161

A PAIR OF LARGE FAMILLE ROSE HEXAGONAL VASES

19th century

Each of faceted baluster form, brightly enamelled around the exteriors with figural interior scenes, reserved on a densely decorated floral and peach blossom ground, the shoulders applied with clambering *chi* dragons, the necks flanked by pairs of auspicious *lingzhi* handles, wood stands. Each 90cm (35 3/4in) high. (4).

£8,000 - 12,000

CNY72,000 - 110,000

十九世紀 粉彩開光人物故事圖六方大瓶 一對

Provenance: a European private collection

來源：歐洲私人收藏

162

A FINE FAMILLE ROSE RUBY-GROUND 'MEDALLION' BOWL

Daoguang seal mark and of the period. Rising from a short foot and ending with a slightly everted mouth rim, the rounded sides finely painted with four circular medallions depicting antiques and precious objects, divided by stylised lotus sprays, all reserved on the ruby sgraffiato ground, the interior painted in blue with a faceted flowerhead supporting jardinières, chimes and *lingzhi*, beneath four ribbon-tied lanterns in tasselled canopies. 15cm (5 9/10in) diam.

£6,000 - 10,000

CNY54,000 - 91,000

清道光 紅地軋道粉彩開光博古圖盃
青花「大清道光年製」篆書款

Provenance: Captain George Francis Warre CBE (1876-1957) and Norah Warre. A distinguished English private collection

來源：George Francis Warre 上尉 (1875-1957) 及 Norah Warre 夫人 舊藏
顯貴英國私人收藏

The lantern and ears of grain form the rebus *wugu fengdeng* (無穀豐登), 'May there be a bumper harvest of the five grains', while the vase and elephant form the rebus *taiping youxiang* (太平有象), 'may there be a peaceful reign'.

Compare with a very similar famille rose ruby-ground medallion bowl, Daoguang mark and period, illustrated in *Encompassing Precious Beauty: The Songzhutang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pp.206-207, no.79.

163

A RARE PAIR OF FAMILLE ROSE YELLOW-GROUND 'LOTUS SCROLL' BOWLS

Iron-red Xiezhu Zhuren zao seal marks, Daoguang

Each with rounded curving sides raised on a recessed base, decorated in vivid enamels with four large lotus-flower heads borne on scrolling foliage, below a band enclosing the Eight Buddhist Emblems alternating with clusters of *ruyi* heads on the everted rim, all reserved on a bright yellow ground, wood stands. Each 11.4cm (4 1/2in) diam. (4).

£3,000 - 5,000

CNY27,000 - 45,000

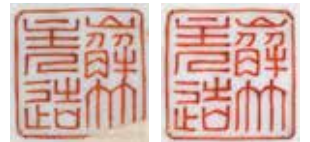
清道光 黃地粉彩番蓮紋折沿盃一對
礬紅「嶺南主人造」篆書款

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent.

來源：William Henry Wilkinson 爵士 (1858-1930) 收藏，1900至1917年期間任駐華領事，並由後人保存迄今



162



163



164

164

A PAIR OF FAMILLE ROSE 'BOYS' VASES

Iron-red Hongxian four-character marks, Republic Period

Each of baluster form, finely enamelled around the exteriors with a continuous scene of children playing various instruments in a serene garden, the long necks flanked by pairs of stylised dragon handles, fitted boxes.

Each 24.4cm (9 5/8in) high. (4).

£10,000 - 15,000
CNY91,000 - 140,000

民國 粉彩嬰戲圖夔龍耳橄欖瓶一對
鑿紅「洪憲年製」楷書款

Provenance:

Klitz Kainz Collection, no.63 (labels)
An English private collection

來源：
Klitz Kainz先生舊藏，編號63（標貼）
英國私人收藏



165

165

A LARGE FAMILLE ROSE 'DRAGON' BOTTLE VASE

Heavily potted with a globular body raising to a tall cylindrical neck, decorated in vivid enamels of iron-red, green, yellow, rose and blue with five five-clawed dragons striding in pursuit of the flaming pearl amidst billowing clouds above crashing waves, all below a continuous band of crashing waves to the rim, the base with an apocryphal Qianlong seal mark.

53cm (20 7/8in) high.

£8,000 - 12,000
CNY72,000 - 110,000

粉彩雲龍趕珠紋天球大瓶
青花「大清乾隆年製」篆書仿款

166

A FAMILLE ROSE BOTTLE VASE

Guangxu six-character mark, Republic Period
The bulbous gourd-like body rising to rounded shoulder beneath a long cylindrical neck flaring at the mouth, decorated around the exterior with the *bajixiang* amidst floral sprays, the shoulder with bands of flowers and *ruyi*-head lappets, the neck with two sprays of peach and auspicious *lingzhi*.
23cm (9in) high.

£2,500 - 3,000
CNY23,000 - 27,000

民國 粉彩八吉祥紋折腰瓶
青花「大清光緒年製」楷書款

Provenance: Mr Moriani, Villa Vitiano, San Polo, Tuscany, Italy, by repute
Raffaello Landini, Villa Vitiano, San Polo, Tuscany, Italy, circa 1950s, and thence by descent

According to the owner the present lot amongst other Chinese works of art was sold to Raffaello Landini in the 1950s as part of Villa Vitiano and its furnishings, which previously belonged to Mr Moriani.

來源：
據傳為意大利托斯卡尼Moriani先生舊藏
約1950年代為意大利托斯卡尼Raffaello Landini先生收藏，並由後人保存迄今



大清光緒年製

166

慎德堂製

167

A PAIR OF CORAL-GROUND GILT-DECORATED VASES AND COVERS

Shende Tang Zhi marks, late Qing Dynasty/Republic Period

Each enamelled with a bright coral ground and decorated in gilt with six stylised lotus flowers alternating in two rows amid buds and foliate scrolls, the upper blossoms beneath clusters of the Three Auspicious Fruit and suspending tasselled musical stones, all between *ruyi* and lappet borders, the covers each with bud finial and similarly decorated with lotus scrolls.

Each 21.8cm (8 1/2in) high (4).

£6,000 - 8,000
CNY54,000 - 72,000

清末/民國 珊瑚紅地描金纏枝蓮紋蓋罐 一對
礬紅「慎德堂製」楷書款

Provenance: an English private collection
Sotheby's New York, 17 September 2013, lot 352

來源：
英國私人收藏
2013年9月17日於紐約蘇富比拍賣，拍品352號



167

AN ENGLISH PRIVATE COLLECTION
OF JADE VESSELS

英國私人珍藏玉器皿

Lots 168 - 172



THE PROPERTY OF A LADY 女士藏品

Lots 168-172

168

A RARE AND FINE PAIR OF PALE GREEN JADE WINE CUPS

Qianlong

Each with tall sides rising from a short straight foot, smoothly carved and entirely plain, the semi-translucent stone of greenish-white tone with some snowflake-white inclusions.

Each 7.5cm (3in) high. (2).

£4,000 - 6,000

CNY36,000 - 54,000

清乾隆 白玉素盃 一對

Provenance: an English private collection

來源：英國私人收藏

Undecorated jade cups emphasised the subtle qualities of the jade stone. A related white jade wine cup, Qianlong mark and period, is illustrated in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2008, p.76, no.26.



169

A RARE AND FINE WHITE JADE BOWL

Qianlong

Well carved with rounded sides rising from a short circular foot ring to an everted rim, the well-polished translucent stone of even-white tone. 13.7cm (5 2/5in) diam.

£8,000 - 12,000

CNY72,000 - 110,000

清乾隆 白玉素盃

Provenance: an English private collection

來源：英國私人收藏

The white jade bowl with a translucent tone, perfectly finished with a lustrous sheen and carved with gently rounded sides and flaring rim, reflects the high quality of jade made available after the Qianlong emperor's conquest of Khotan in Xinjiang. Compare with a white jade bowl, Qianlong mark and period, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, Beijing, 2011, vol.10, pl.164; compare also with a pair of white jade bowls, 18th century, of similar shape and size, in the British Museum, illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p.400, no.29:13.

See a similar jade bowl, 18/19th century, which was sold at Christie's New York, 14 September 2012, lot 2580; see also another smaller white jade bowl, Qianlong, which was sold at Bonhams London, 9 November 2012, lot 261.





(two views)

170

A VERY RARE WHITE JADE 'CONCH SHELL' WATERPOT

18th century

Naturalistically carved with a spiral point and a fluted body resting on a base of finely incised swirling waves, the well-polished stone of a pale white tone with faint milky-white inclusions.

11cm (4 3/8in) long.

£20,000 - 30,000

CNY180,000 - 270,000

十八世紀 白玉海螺形水盂

Provenance: an English private collection

來源：英國私人收藏

The conch shell is one of the Eight Buddhist Emblems or *bajixiang*, and is symbolic of the pervasive far-reaching sound of the Buddha's teachings, which awakens one from the deep slumber of ignorance. As conch shells were closely associated with Buddhist rituals, it is not common to find jade waterpots or brushwashers in this form as a utensil for the traditionally Confucian literati's desk. The syncretic religious observances of many scholars allowed crossovers of ritual-inspired vessels from various belief systems.

There are ten white real conch shells, 18th century, used in Buddhist rituals at Court in the collection of the National Palace Museum, Taipei, two of which are illustrated in *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, pp.154-155, no.65.

See also a large white jade conch shell, 18th century, the exterior carved in low-relief with the *bajixiang*, from the Walter and Phyllis Shorenstein Collection, which was sold at Christie's Hong Kong, 1 December 2010, lot 2960. Compare also with a similar white jade brushwasher in the form of a conch shell, Jiaqing, which was sold at Sotheby's London, 7 November 2012, lot 249.





171

171

A LARGE SPINACH-GREEN JADE DISH

Russian, Imperial Peterhof Lapidary, late 19th century

Carved with shallow rounded sides rising from a short foot to a slightly everted rim, from a large piece of jade stone of a dark green tone with cloudy and darker speckles, wood stand.

34.9cm (13 3/4in) diam. (2).

£4,000 - 6,000

CNY36,000 - 54,000

十九世紀末 俄羅斯彼得霍夫寶石工廠製 碧玉素盤

Provenance: an English private collection

Published and Illustrated: H.C.Bainbridge, *Peter Carl Faberge: Goldsmith and Jeweller to the Russian Imperial Court: His Life and Work*, London, 1949, pl.40

來源：英國私人收藏

出版及著錄：H.C.Bainbridge著·《Peter Carl Faberge: Goldsmith and Jeweller to the Russian Imperial Court: His Life and Work》·倫敦·1949年·圖版40

Peter Carl Fabergé (1846-1920), was the renowned Russian jeweller to the Czars, noted for his artistry, innovation and high craftsmanship. He is best known for the famous Fabergé eggs. His close relationship with the Imperial Russian family meant that he had access to the important Hermitage Collection, where he was able to study and find inspiration from various cultures, including Scythian goldwork, for developing his unique personal style. The richly speckled green jade of the present dish is complemented by the restrained carving which allows the quality of the stone to be of primary consideration for the viewer.



172

172

A SPINACH-GREEN JADE BOWL

Qianlong

With everted lip and rounded spreading sides, raised on a square-cut ring foot, carved from deep green jade with black mottling and grey veining.

13.8cm (5 3/7in) diam. (2).

£6,000 - 8,000

CNY54,000 - 72,000

清乾隆 碧玉素盃

Provenance: an English private collection

Exhibited and Published: Victoria and Albert Museum, *Chinese Jade Throughout The Ages*, London, 1975, p.131, no.435

來源：英國私人收藏

展覽及出版：維多利亞與艾伯特博物館·《Chinese Jade Throughout The Ages》·倫敦·1973年·頁131·編號435

Compare with a similar but larger spinach-green jade bowl, Qianlong, illustrated in the *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, pl.161.

173

A SPINACH-GREEN JADE DISH

Qianlong seal mark and of the period
The shallow dish carved with gently rounded sides rising from a straight, short foot ring to a gently everted rim, the slightly transparent stone of olive-green tone with cloudy and darker speckles.
17.4cm (6 5/6in) diam.

£3,000 - 5,000
CNY27,000 - 45,000

清乾隆 碧玉素盃
「大清乾隆年製」篆書刻款

Compare with a very similar example, Qianlong seal mark and of the period, in the National Palace Museum, Taipei (acc.no.故-玉-000960-N000000000).

A similar spinach-green jade dish, Qianlong seal mark and of the period, was sold at Christie's London, 5 November 2013, lot 63.



173

174

A SPINACH-GREEN JADE BOX AND COVER

Mid-Qing Dynasty
The domed cover carved in low-relief with a *chi* dragon against a brocade ground, the box raised on a straight, shallow foot, the stone of rich spinach-green tone with small blackish inclusions.
6.5cm (2 5/9in) diam.

£2,000 - 3,000
CNY18,000 - 27,000

清中葉 碧玉螭龍紋蓋盒

Compare with a similar *chi* dragon box illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware*, vol.III, Hong Kong, 1995, p.84.

See a related box and cover, Qianlong mark and of the period, of similar form but slightly larger, decorated with a *shou* character on the cover, which was sold at Christie's New York, 22 March 2013, lot 1375.



174



175

THE PROPERTY OF AN ENGLISH FAMILY
英國家族藏品

175
**A MUGHAL-STYLE PALE GREEN JADE
'FLORAL' BOWL AND COVER**

18th/19th century
The shallow bowl carved with thin rounded sides and raised on a short foot, decorated in relief with four large flower heads borne on scrolling foliage, the domed cover similarly decorated, surmounted by a bud-shaped finial carved with a flower head, the semi-translucent stone of a pale green tone with creamy inclusions.
11.5cm (4 1/2in) diam. (2).

£3,000 - 4,000
CNY27,000 - 36,000

十八/十九世紀
青白玉痕都斯坦式纏枝花卉紋蓋盃

Provenance: an English private collection
來源：英國私人收藏

THE PROPERTY OF A GENTLEMAN
士紳藏品

176 *
A SPINACH GREEN JADE RUYI SCEPTRE

Late Qing Dynasty
Well carved with two peaches issuing from a sinuous branch, flanked by two branches of *lingzhi* at the end, the large *lingzhi* terminal accentuated with 'eyes' and 'brows', the latter formed by a flying bat, the pale green stone with white inclusions, black speckles and russet veins.
34.5cm (13 3/5in) long

£3,000 - 5,000
CNY27,000 - 45,000

清末 碧玉福壽靈芝如意

Provenance: a Swiss private collection

來源：瑞士私人收藏

Compare with a related jade *ruyi* sceptre, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade*, 8, Beijing, 2011, no.72. See also a spinach-green jade *ruyi* sceptre, late Qing dynasty, which was sold at Sotheby's New York, 21 March 2015, lot 696.

THE PROPERTY OF A LADY 女士藏品

177
**A SPINACH-GREEN JADE BRUSHPOT,
BITONG**

19th century
Crisply carved around the exterior of a continuous landscape scene with a scholar walking to a pavilion with a young attendant leading a deer, another young attendant picking a *lingzhi* fungus on a cliff-face while a crane is picking *lingzhi* from his basket, all set within a rocky terrain strewn with pine woods, the stone of a polished rich green tone.
14.6cm (5 3/4in) high.

£5,000 - 8,000
CNY45,000 - 72,000

十九世紀 碧玉高士秋遊圖筆筒



176

Provenance: the collections at Dunham Massey, by repute
 Lady Jane Turnbull (née Grey, whose family home was Dunham Massey)
 Oliver Turnbull
 Presented to the late husband of the present owner who was formerly Lady Turnbull's vicar

來源：
 據傳為鄧納姆梅西莊園舊藏
 Jane Turnbull夫人（婚前舊姓為鄧納姆梅西莊園之Grey氏）舊藏
 Oliver Turnbull先生舊藏
 現藏家之先夫為Jane Turnbull夫人之牧師，受贈於上者

Compare with a related spinach-green jade brushpot, 19th century, which was sold at Christie's London, 11 May 2016, lot 114.



177



178

178 *

A WHITE JADE RETICULATED 'SHOU' BOX AND COVER

Qianlong

The exterior reticulated with four *shou* characters separated by floral scrolls, the interior layer left plain, the domed cover carved with a central *shou* character encircled by four floral sprays, the stone of an even white tone, Japanese wood box.

5.5cm (2 1/4in) diam. (3).

£6,000 - 8,000

CNY54,000 - 72,000

清乾隆 白玉團壽鏤雕四喜紋蓋盒

Provenance: Sotheby's London, 11 May 2011, lot 199

來源：2011年5月11日於倫敦蘇富比拍賣·拍品199號

179^Y

A RARE PALE GREEN JADE 'DOUBLE-FISH' MARRIAGE BOWL

18th century

The shallow bowl supported on four bracket feet, carved in relief with a pair of fish in mirror image to the interior, the exterior decorated with vertical ribs between two bands of *ruyi*-heads, beneath a band of twisted-rope design at the rim, the stone of a pale green tone with some darker inclusions, wood stand.

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

£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 青白玉雙魚紋鉢

Provenance: Parouir Beglarian and by descent within the family

來源：Parouir Beglarian收藏·並由後人保存迄今

The twin-fish symbol is considered to be one of the most auspicious motifs of the Eight Buddhist Emblems (*bajixiang*), representing freedom from restraint as well as the wish for marital bliss, prosperity and an abundance of good luck. As fish were reputed to swim in pairs and are known for their reproductive powers, the double-fish also signifies the joys of union and numerous offspring.

The 18th century saw a heightened interest in archaism encapsulated in the present lot. Indeed, the ridges on the present bowl were inspired by Western Zhou dynasty bronze *gui* ritual food vessels, and the design of fish can be seen on Eastern Zhou dynasty bronze pan vessels, with twin-fish appearing more frequently from the Song dynasty onwards.

Compare with two related jade twin-fish basins carved with double fish in mirror image, Qianlong, in the National Palace Museum, Taipei, illustrated by Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pls.7 and 9.

See also a related white jade 'double-fish' marriage bowl, Qianlong, but with handles, which was sold at Christie's London, 5 November 2013, lot 328.





THE PROPERTY OF A LADY 女士藏品

180
A FINE WHITE JADE RECUMBENT HORSE

18th century
 Exquisitely carved with its head turned towards its raised hind left leg, with crisply incised mane and tail sweeping around the right haunch, the front legs folded and tucked underneath its smooth body, the stone of an even white tone.
 8cm (3 1/8in) long.

£10,000 - 15,000
 CNY91,000 - 140,000

十八世紀 白玉臥馬把件

Provenance: an English private collection, acquired by the owner's grandparents and thence by descent

來源：英國私人收藏，由現藏家祖父母購得，並由後人保存迄今

Compare with a similar jade horse in the Musée Cenuschi, Paris, 18th century, illustrated in *Jades Chinois Pierres D'immortalité*, Paris, 1997, p.166, no.100.

THE PROPERTY OF A LADY 女士藏品

181^Y
A RARE AND LARGE IMPERIAL PALE GREEN JADE JARDINIÈRE WITH AGATE AND JADE LEAVES

The jardinière 18th century, the flowers possibly later
 The jardinière of cylindrical form and pale green tone, carved with a pair of auspicious *lingzhi* fungus handles and two bats with the wings extended on the rim, the potted plant finely carved with agate berries amid long spinach jade leaves, attached wood stand.
 42cm (16 1/2in) high (2).

£8,000 - 12,000
 CNY72,000 - 110,000

十八世紀及更晚 青白玉嵌寶盆景

Provenance: a distinguished English private collection

來源：顯貴英國私人收藏

The present lot depicts the sturdy evergreen *Rohdea Japonica* which in Chinese is known as the 'ten thousand year green' (*wannianqing* 萬年青). The bright green leaves symbolise continued growth and happiness, while the clusters of berries which are red, stand for numerous descendants. This plant in a bucket-shaped jardinière (*tong* 桶) puns with 'unified rule' (*yitong* 一統), and forms the rebus for 'one unified rule for ten thousand years' (*yitong wannian* 一統萬年). The present lot therefore encapsulates the Imperial Court's ambitions for stability.

Jardinières with the pot made of jade are rare and are more commonly seen in similar form of cloisonné enamel. Compare with two related cloisonné enamel jardinières with jade and hardstone leaves and fruits, of similar form, in the Chuxiugong within the Forbidden City, Beijing, illustrated in *Life in the Forbidden City of Qing Dynasty: Classics of Forbidden City*, Beijing, 2007, p.143, pl.214.

A pair of pale celadon jade jardinières, but of square form and without the hardstone leaves and fruits, 18th century, were sold at Sotheby's New York, 11-12 September 2012, lot 346.



The Chuxiugong, The Forbidden City, Beijing; image courtesy of the Palace Museum, Beijing





AN ENGLISH PRIVATE COLLECTION
OF JADE CARVINGS

英國私人珍藏玉石雕刻

Lots 182 - 185

THE PROPERTY OF A LADY 女士藏品
Lots 182-185

182
A FINE PALE GREEN JADE BOULDER
18th century

Crisply carved in various relief with a boy holding a lotus above his right shoulder and walking along a rocky path descending from steps, beneath him a stream flows into the crevices with finely incised eddy currents on the base, in a landscape of pine, *wutong* and a pavilion in the distance, the reverse with two cranes separated by a waterfall, the stone of pale green tone with some milky-white inclusions, wood stand.
13.4cm (5 1/4in) long. (2).

£4,000 - 6,000
CNY36,000 - 54,000

十八世紀 青白玉執蓮仙童山子

Provenance: an English private collection

來源：英國私人收藏



182

183

A WHITE JADE CARVING OF THE HEHE ERXIAN

18th century

Well carved with the twins in loose flowing robes and jovial expressions, one of the twins kneeling with a bird perched on his right arm, the other holding a spray of *lingzhi* fungus extending over his right shoulder, both with shaved crowns and finely incised hair, the stone of even pale-white tone with white 'snowflake' inclusions, wood stand. 7.4cm (2 7/8in) long. (2).

£4,000 - 6,000

CNY36,000 - 54,000

十八世紀 白玉和合二仙把件

Provenance: an English private collection

來源：英國私人收藏



183

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



184

184

A PALE GREEN AND RUSSET JADE CARVING OF A HORSE AND MONKEY

17th century

Well carved as a horse standing tied to a post surmounted by a lotus-bud finial, a mischievous monkey raises a branch towards a fluttering bee beneath the finely-incised mane, the stone of pale celadon-green tone with russet inclusions, wood stand.

10.2cm (3 1/2in) long. (2).

£2,000 - 3,000

CNY18,000 - 27,000

十七世紀 青白玉帶皮馬上封侯擺件

Provenance: an English private collection

來源：英國私人收藏

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).

Compare with a related jade carving, 18th century, of very similar form and motif, which was sold at Christie's London, 17 May 2013, lot 1390.

185

A FINE AND RARE AGATE CARVING OF A GOAT

Mid-Qing Dynasty

Smoothly carved standing four-square, with almond-shaped eyes, the horns curling above the ears, wood stand.

6cm (2 3/8in) wide. (2).

£4,000 - 6,000

CNY36,000 - 54,000

清中葉 瑪瑙羚羊擺件

Provenance: an English private collection

來源：英國私人收藏

Following a resurgent Imperial interest in agate during the Yongzheng reign, small carvings of animals in agate, such as the present lot, or glass were probably designed as paperweights. Related glass paperweights in the form of a turtle and owl from the Imperial collection were refined objects for the study and can be seen in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, 2009, Shanghai, p.164, nos.147 and 148. An agate paperweight in the form of a toad, mid Qing dynasty, from the Imperial collection is also illustrated in *Scholar's Paraphernalia: Classics of Forbidden City*, Beijing, 2009, no.178.



185

THE PROPERTY OF A LADY 女士藏品

186

A FINE AGATE 'FINGER' CITRON BRUSH WASHER

18th century

The centrally hollowed 'Buddha's hand' citron with numerous long 'fingers' curling gracefully at the ends, borne on a leafy gnarled branch, the stone of pale creamy amber hue.

7cm (2 6/8in) long.

£3,000 - 4,000

CNY27,000 - 36,000

十八世紀 瑪瑙佛手柑形洗

Provenance: a European private collection

來源：歐洲私人收藏

The appreciation of agate stone saw a revival during the Yongzheng reign; records in the archives of the Imperial Jade Workshops, *yuzuo*, dated 1724-1729, noted that the Yongzheng emperor ordered for agate brush washers and bowls to be made. A yellow agate brush washer in the form of a gourd and leaf from the Qing Court collection, mid Qing, is illustrated in *Scholar's Paraphernalia: Classics of Forbidden City*, Beijing, 2009, p.114, no.108.



186

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



187

187 *

A PALE GREEN JADE CARVING OF A SAILING BOAT WITH CREW

19th century

Carved in full sail and with flags blowing in the wind, two oarsmen on either side row the boat, their oars dipping into the finely carved waves, another figure holds a fish ready to put in the basket, one figure hoists the sails while another holds a flag at the bow, the stone of light green-celadon tone with some cloudy inclusions.

16.5cm (6 1/2in) long.

£3,000 - 4,000

CNY27,000 - 36,000

十九世紀 青白玉揚帆漁舟擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源：顯貴歐洲私人收藏，由現藏家祖父母蒐藏，並由後人保存迄今

Compare with a jade carving of a boat, late Qing dynasty, which was sold at Sotheby's New York, 17 March 2009, lot 44.



188

188 *

A PALE GREEN JADE SAILING BOAT WITH FIGURES

19th century

The vessel with two oarsmen steadily steering the boat while another is at the helm, a figure gazes out from the cabin beneath a figure hoisting the sail, the rigging intricately carved, the stone of even pale green tone, wood stand. 19.4cm (7 5/8in) long. (2).

£3,000 - 4,000

CNY27,000 - 36,000

十九世紀 青白玉揚帆寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源：顯貴歐洲私人收藏，由現藏家祖父母蒐藏，並由後人保存迄今

A related jade carving of a boat with figures, Qing dynasty, is illustrated in the *Compendium of Collections in the Palace Museum: Jade, 8*, Beijing, 2011, pp.162-163, no.125.

189 *

A WHITE JADE CARVING OF A SAMPAN WITH FIGURES

19th century

Finely carved with the mast and sails folded, two oarsmen at the bow row while a another with an umbrella holds the helm, two ladies under the shelter, the nets and fishing basket finely incised, the stone of even pale-white tone, wood stand.

16cm (6 1/4in) wide. (2).

£3,000 - 4,000

CNY27,000 - 36,000

十九世紀 白玉檣槳寶船擺件

Provenance: a distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源：顯貴歐洲私人收藏，由現藏家祖父母蒐藏，並由後人保存迄今

A related jade carving of a boat with figures, Qing dynasty, is illustrated in the *Compendium of Collections in the Palace Museum: Jade, 8*, Beijing, 2011, pp.162-163, no.125.



189



190

190^Y

A PAIR OF WHITE JADE RECTANGULAR TABLE SCREENS

Republic Period

Each carved in low relief with a scene of scholars around a table in lively discussion watching a performance of calligraphy, all before a folding screen, in the sky two cranes fly above, in the foreground two boys prepare tea on a stove while two ladies bring the tea on trays, the stone of even pale-celadon tone, carved *hongmu* stands. Each 37cm (14 1/2in) high. (4).

£3,000 - 5,000

CNY27,000 - 45,000

民國 白玉高士雅集圖硯屏一對

Provenance: an English private collection

來源：英國私人收藏

191

A JADEITE 'MYTHICAL BEAST' INCENSE BURNER AND COVER

Late Qing Dynasty

Carved as a standing figure of a mythical beast, the cover carved as the beast's head with single horn holding a branch of flowers extending to the body's neck and back, a dragonfly stopping at a blossom at the end of branch, the beast's tail loops over its back, the greenish-white stone suffused with dark green and brown inclusions. 14cm (5 1/2in) high.

£3,000 - 5,000

CNY27,000 - 45,000

清末 翠玉異獸形蓋瓶



191

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

AN ENGLISH PRIVATE COLLECTION
OF JADE THUMB RINGS

英國私人珍藏玉石扳指

Lots 192 - 211



THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 192 - 211

192

A RUSSET JADE THUMB RING

18th century

Ingeniously carved and utilising the natural flaws to form the outline of the cliffs, depicting a monkey on horseback amidst a rocky landscape, galloping away from the close pursuit of a bee, the stone of varied dark russet tone with cloudy inclusions, suggestive of a misty, cloudy and windy effect.

2.9cm (1 1/8in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 雜色玉巧作馬上封侯圖扳指

Provenance: an English private collection

來源：英國私人收藏



192

193

A FINE YELLOW JADE ARCHAISTIC THUMB RING

18th century

Finely carved around the sides with an undulating band of archaistic motif interrupted by pointed arrows simulating a Western Zhou dynasty bronze pattern, the stone of an even attractive yellow tone with patches of russet inclusions.

2.8cm (1 1/8in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 黃玉仿古銅飾紋扳指

Provenance: an English private collection

來源：英國私人收藏



193

194

THREE YELLOW AND RUSSET JADE THUMB RINGS

18th/19th century

The first, carved on the dark russet skin with two Buddhist lions gamboling and gazing upon each other, the stone of a greenish-yellow tone, 3.1cm (1 1/8in) diam.; the second, of saddle form, carved to the flattened side with a fan, two peaches on branch, and a swooping bat suspending a chime on a ribbon, the stone of a greenish yellow tone suffused with light russet inclusions, 3.5cm (1 3/8in) across; the third, undecorated, neatly carved in cylindrical form, the stone of a dark greenish-yellow tone with area of russet colour, 3.4cm (1 3/8in) diam. (3).

£2,500 - 3,500

CNY23,000 - 32,000

十八/十九世紀

黃玉帶皮太獅少獅巧作扳指、五福兼善扳指及素身扳指 一組三件

Provenance: an English private collection

來源：英國私人收藏



194

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



195

195

A WHITE JADE 'DRAGON-HORSE' THUMB RING

18th century

Naturalistically carved in low relief with a dragon-horse finely detailed with mane to its neck and scales on its thighs, carrying a bundle of scrolls tied to its back, galloping through crashing and foaming waves, the reverse carved with four seal-script characters reading *lung ma fu tu*, the translucent stone of an even pale tone.

2.7cm (1 1/8in) diam.

£2,000 - 3,000

CNY18,000 - 27,000

十八世紀 白玉隱起龍馬負圖扳指

Provenance: an English private collection

來源：英國私人收藏



196

196

TWO WHITE JADE 'ARCHAISTIC PHOENIX' THUMB RINGS

18th/19th century

Each carved in relief with four roundels formed with an archaistic phoenix, its head turned backwards to its protruding feathers, the stones of an even attractive tone.

Each 3.3cm (1 1/4in) diam. (2).

£2,000 - 3,000

CNY18,000 - 27,000

十八十九世紀 白玉仿古水鳥紋扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏



197

197

TWO ARCHAISTIC PALE GREEN JADE THUMB RINGS

18th/19th century

The first, carved in shallow relief around the side with four *taotie* masks reserved on a dense ground of key-fret pattern, between two interlocking bands to the rims, 3cm (1 1/8in) diam.; the second, carved with two pairs of confronted archaistic dragons separated by *shou* roundels, all reserved on a dense key-fret ground, 2.7cm (1 1/8in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

十八十九世紀 青白玉仿古饕餮紋扳指及夔龍紋扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏

198

TWO WHITE JADE 'DEER' THUMB RINGS

Mid-Qing Dynasty

The first, carved in relief with a deer with its head turned back towards a pine tree, beside a tiled pavilion emerging from foaming waves, the stone of an even pale green tone, 3.4cm (1 1/4in) diam.; the second, carved with a stag galloping amidst pine trees and craggy rocks, the stone of an even pale tone, 3.1cm (1 1/4in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

清中葉 白玉壽祿圖扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏



198

199

THREE WHITE JADE 'ARCHERS ON HORSEBACK' THUMB RINGS

18th/19th century

Each finely carved with a hunting scene amidst rocky cliffs scattered with gnarled pine trees, depicting a Manchu archer on horseback pulling the string of the bow, attempting to shoot an escaping deer, the stones of an even pale tone.

The largest 3.3cm (1 3/8in) diam. (3).

£4,000 - 6,000

CNY36,000 - 54,000

十八十九世紀 白玉得鹿圖扳指 一組三件

Provenance: an English private collection

來源：英國私人收藏



199

200

TWO WHITE JADE THUMB RINGS

Mid-Qing Dynasty

The first, finely carved with a gnarled tree issuing small prunus flowers and buds, the stone of an even pale tone, 2.7cm (1 1/8in) diam.; the second, carved with a riverscape scene, depicting a fisherman rowing a sampan along the river, amidst rocky cliffs scattered with pine trees and against a backdrop of distant mountains, the stone of an even pale tone, 2.8cm (1 1/8in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

清中葉 白玉冬梅圖扳指及風雨歸舟圖扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏



200



201

201

A WHITE AND RUSSET JADE THUMB RING

Mid-Qing Dynasty

Finely carved in relief with a garden scene, depicting a scholar seated by a table and holding a brush, accompanied by two boy attendants under a gnarled pine tree, beside a stream running underneath a stone bridge leading to the steep cliffs to the reverse, the stone of a pale tone with the pine needles highlighted by russet inclusions.
3cm (1 1/8in) diam.

£2,000 - 3,000
CNY18,000 - 27,000

清中葉 白玉帶皮几霞怡情圖扳指

Provenance: an English private collection

來源：英國私人收藏



202

202

TWO WHITE AND RUSSET JADE 'MAGPIES' THUMB RINGS

Mid-Qing Dynasty

The first, carved to the slightly flattened side with a garden scene, depicting a magpie perched on rocks, gazing at another magpie in flight towards a blossoming prunus tree, amidst rocky outcrops, all flanked by a gnarled pine tree and bamboo shoots, the stone of a pale tone highlighted by russet inclusions, 3.1cm (1 1/4in) diam.; the second, similarly carved with two magpies variously perched and in flight in a rocky landscape, the stone of a pale tone with russet inclusions, 3.3cm (1 1/4in) diam. (2).

£3,000 - 5,000
CNY27,000 - 45,000

清中葉 白玉帶皮喜上梅梢圖扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏



203

203

TWO WHITE AND RUSSET JADE 'BEASTS' THUMB RINGS

Mid-Qing Dynasty

The first, carved with a feline seated on a rocky platform under a wutong tree amidst a rocky landscape, the stone of a white tone highlighted with russet inclusions, 3.2cm (1 1/4in) diam.; the second, carved in low relief with a rhinoceros crouched beside rocky outcrops, its head turned to a crescent moon above scrolling clouds, the stone of a pale tone suffused with russet speckles, 3.3cm (1 1/4in) diam. (2).

£2,000 - 3,000
CNY18,000 - 27,000

清中葉 白玉帶皮山石林木歡顏圖及巧作犀牛望月圖扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏

204

TWO WHITE JADE RETICULATED THUMB RINGS

18th/19th century

The first carved with a garden scene, with a boy holding a fish-shaped chime at play, approaching another boy squatting and lighting fireworks, amidst a landscape of pine and rocks leading to a stream, the translucent stone of an even pale tone, 3.1cm (1 1/4in) diam.; the second, decorated with four quatrelobe medallions each enclosing a xi happiness character, all reserved on a reticulated lozenge ground, the stone of an even pale tone, 3cm (1 1/8in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

十八/十九世紀

白玉鏤雕辭舊迎新圖及四喜紋扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏



204

205

THREE WHITE AND RUSSET JADE THUMB RINGS

Mid-Qing Dynasty

The first, skilfully carved with a monkey crouching inside a cave under a rocky cliff, its head turned backwards to a crane in flight highlighted with russet skin, the stone of a pale tone, 3.1cm (1 1/4in) diam.; the second, carved in relief utilising the russet skin with a monkey lifting a peach, flanked by its young, the stone of an even pale green tone, 3.1cm (1 1/4in) across; the third, carved in relief with a spider highlighted with russet inclusions, beside a four-character inscription reading *de zhu cheng rui*, 2.8cm (1 1/8in) diam. (3).

£3,000 - 5,000

CNY27,000 - 45,000

清中葉

白玉帶皮賀壽圖、獼猴獻壽圖及德珠呈瑞圖扳指 一組三件

Provenance: an English private collection

來源：英國私人收藏



205

206

THREE WHITE AND RUSSET JADE THUMB RINGS

17th/18th century

The first, carved in relief with a continuous band of archaistic 'C-scrolls' imitating an Eastern Zhou dynasty bronze pattern, 2.9cm (1 1/8in) diam.; the second, carved in low relief with a rocky landscape, depicting three rams variously resting, strolling and gazing at a swooping bat, scattered with *lingzhi* fungus, 3.2cm (1 1/4in) across; the third, carved in low relief with a dignitary riding a camel, holding an attribute in one hand, the other controlling the reins, 3cm (1 1/8in) diam. (3).

£2,500 - 3,500

CNY23,000 - 32,000

十七/十八世紀

褐白玉仿古勾雲紋、三羊開泰圖及胡人騎駱駝圖扳指 一組三件

Provenance: an English private collection

來源：英國私人收藏



206

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



207



208

207

FOUR WHITE AND RUSSET JADE THUMB RINGS

Mid-Qing Dynasty

The first, carved with Laozi riding a mule amidst a rocky landscape, followed by an attendant carrying a prunus branch, all above a band imitating knotted ropework, 3.2cm (1 1/4in) across; the second, carved with a scholar seated in a tiled pavilion by a gnarled tree, accompanied by an attendant resting on the door step, 3cm (1 1/8in) diam.; the third, carved with two horses variously grazing and crouching under a willow tree, beside craggy rocks on a slope, 3.1cm (1 1/4in) diam.; the fourth, carved with a horse standing on a rocky terrace under a gnarled pine tree, 3cm (1 1/8in) diam. (4).

£4,000 - 6,000

CNY36,000 - 54,000

清中葉 白玉帶皮踏雪尋梅圖、閉門讀書圖、雙駒圖及牧馬圖扳指 一組四件

Provenance: an English private collection

來源：英國私人收藏

208

FIVE WHITE AND RUSSET JADE THUMB RINGS

18th/19th century

The first, carved with a stag in a rocky landscape, gazing at a swooping bat and approaching a pine tree, 3.1cm (1 1/4in) across; the second, carved in relief with a stag crouching on a rocky platform beside *lingzhi* fungus, under a pine tree partly covered by clouds, 3.1cm (1 1/4in) across; the third, carved imitating a rocky cliff issuing *lingzhi* fungus and orchids, with a swooping bat above a stream, 3.1cm (1 1/4in) across; the fourth, carved with a thatched pavilion beside a gnarled pine tree surrounded by rocks, 2.8cm (1 1/8in) across; the fifth, of saddle form, the flattened side uncarved and highlighted with russet inclusions, 2.8cm (1 1/8in) across. (5).

£4,000 - 6,000

CNY36,000 - 54,000

十八十九世紀 白玉帶皮扳指 一組五件

Provenance: an English private collection

來源：英國私人收藏

209

TWO PALE GREEN JADE 'SAGES' THUMB RINGS

Mid-Qing Dynasty

The first, finely carved with a continuous garden scene, depicting a sage instructing his boy attendant to prune a wutong tree with a basin placed on the ground beside rocky outcrops, a footbridge leading to a moon door of a tiled pavilion, beside a four-character inscription reading *qing bi yun lin* and two seals reading *zi gang*, the stone of an even pale tone, 3.1cm (1 1/4in) diam.; the second, carved with a sage seated on a rocky headland, meditating in front of an incense burner emitting smoke forming scrolling clouds above, the stone of an even pale tone suffused with russet inclusions, 3.2cm (1 1/4in) diam. (2).

£3,000 - 5,000

CNY27,000 - 45,000

清中葉 白玉清閨雲林圖及煉丹圖扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏



209

210

TWO WHITE JADE 'HORSE' THUMB RINGS

Mid-Qing Dynasty

The first, carved with a general dismounted under a gnarled pine tree, observing a lean horse sauntering towards a water bucket, beside a two-character inscription reading *de ji*, the stone of a pale tone suffused with russet inclusions to the reverse, 3.1cm (1 1/4in) diam.; the second, carved in shallow relief with a pony strolling in a rocky landscape scattered with pine and rocks, beneath a four-character inscription reading *du li chao gang*, beside a thatched pavilion shadowed by the crescent moon, the stone of an even pale tone, 2.9cm (1 1/8in) diam. (2).

£2,000 - 3,000

CNY18,000 - 27,000

清中葉 白玉飲馬圖扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏



210

211

TWO WHITE JADE SADDLE-SHAPED THUMB RINGS

18th/19th century

The first, incised on the flattened side with an eight-character inscription reading *e mo da yu yan ren zhi fei*, translating 'No sin is greater than talking about others' sins', the translucent stone of an even pale tone, 3.1cm (1 1/4in) wide; the second, carved in high relief with a sinuous *chilong* with bifurcated tail, the stone of an even pale tone suffused with russet inclusions partially highlighting the relief dragon, 3.5cm (1 3/8in) wide (2).

£2,000 - 3,000

CNY18,000 - 27,000

十八/十九世紀

白玉「惡莫大於言人之非」及浮雕螭龍紋馬鞍形扳指 一組兩件

Provenance: an English private collection

來源：英國私人收藏



211



212

212

A VERY FINE SOAPSTONE FIGURE OF THE IMMORTAL LAN CAIHE

17th/18th century

Skilfully carved, holding a woven basket of flowers, wearing a richly incised layered robe tied at the waist suspending a jade pendant, and with an animal-skin-like cape worn around the shoulder and a *ruyi* necklace, her face with delicate features and her hair painted in black drawn up behind a tiara with long ends that trail down onto the back and with flowers in the tiara, traces of golden pigment.
22.5cm (8 6/7in) high.

£6,000 - 8,000

CNY54,000 - 72,000

十七/十八世紀 壽山石藍采和執花籃立像

This figure depicts Lan Caihe, one of the Eight Immortals, who is associated with the attribute of a basket of flowers. A genderless character in Daoist stories, Lan Caihe, however, is usually depicted as a female figure similar to Guanyin from the Qing dynasty onwards. Compare with a soapstone figure of Guanyin, sold at Sotheby's Hong Kong, 24-25 November 2014, lot 1202.



213

213^Y

A LARGE DUAN STONE 'CARP LEAPING THE DRAGON GATE' SCREEN

Qing Dynasty

The finely carved rectangular *duan* plaque depicting a carp jumping through a gate amidst waves and rocks, beneath a dragon in the clouds chasing a pearl, fitted wood stand carved with *ruyi* scrolls.
27cm (10 5/8in) wide x 30cm (11 4/5in) long. (2).

£2,000 - 3,000

CNY18,000 - 27,000

清 端石鯉魚躍龍門硯屏

Provenance: a distinguished English private collection

來源：顯貴英國私人收藏

The theme of carp and dragons, as in the present lot, originates from a legend that a carp which could leap the falls of the Yellow River at Dragon Gate would be transformed into a dragon. The motif thus became synonymous with hopes for success or victory.

Duan stone was produced in Guangdong Province, and got its name from Duan Prefecture. With the lifting of Imperial control over the choicest of Duan quarries in the early Qing dynasty, a flurry of private mining activities ensued in the 18th century and the stone became more available and popular to scholars and gentry into the late Qing for use as ink stones and also table screens; see D.Ko, *The Social Life of Inkstones: Artisans and Scholars in Early Qing China*, Seattle, 2017, pp.58-61.





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION 重要歐洲私人藏品

Lots 214 - 218

214^Y

A RARE RHINOCEROS HORN 'GRAPEVINE' LIBATION CUP

17th/18th century

The exterior crisply carved and pierced with a gnarled grapevine, tendrils and leaves bearing numerous luscious grape bunches, the horn of dark caramel-brown tone.

15.5cm (6 1/8in) long.

£45,000 - 65,000

CNY410,000 - 590,000

十七世紀/十八世紀 犀角葡萄攀藤紋盃

Provenance: a distinguished European private collection, on loan to the Oriental Museum, Durham, from the mid-1970s to circa 2011, and thence by descent

來源：

顯貴歐洲私人收藏，於70年代中旬至大約2011年借展予英國道咸大學東方藝術館，並由後人保存迄今

For another related rhinoceros horn libation cup decorated with grapevine, see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.62, no.32. See also a related rhinoceros horn 'grapevine' libation cup, 18th century, which was sold at Bonhams London, 10 November 2011, lot 434.



(two views)



215^Y

A VERY RARE RHINOCEROS HORN 'FLORAL' BOWL

17th/18th century

The circular bowl carved around the exterior in high relief with gnarled branches issuing prunus, magnolia and hibiscus, the horn of dark-chocolate tone.

11.6cm (4 5/8in) diam.

£30,000 - 40,000

CNY270,000 - 360,000

十七/十八世紀 犀角花卉紋盃

Provenance: a distinguished European private collection, on loan to the Oriental Museum, Durham, from the mid-1970s to circa 2011, and thence by descent

來源：

顯貴歐洲私人收藏，於70年代中旬至大約2011年借展予英國道咸大學東方藝術館，並由後人保存迄今

Rhinoceros horn bowls are rare, because they required a horn of exceptional size. Jan Chapman in *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.88-91, explains the rarity of bowls and illustrates an example of similar shape, but carved with a figural scene and bearing an inscription by the Qianlong emperor on its base, in the Chester Beatty Library, Dublin, pl.71. Compare also with a related rhinoceros horn 'floral' bowl, Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl.111.



(two views)



216^Y

A VERY FINE RHINOCEROS HORN ARCHAISTIC 'DRAGON AND PHOENIX' LIBATION CUP

17th/18th century

Exquisitely carved around the exterior with a band of archaistic *taotie* masks in relief against a key-fret ground, between pendant cicada lappets below and confronting long-tailed phoenix above, the long handle crisply carved as a phoenix detailed with elaborate plumage curling over the rim, approaching a slender *chilong* coiling beneath and snaring upwards with jagged fangs, the interior perched by a small high relief *chilong*, the horn of an attractive honey-amber tone, wood stand. 16.5cm (6 1/2in) high (2).

£30,000 - 40,000
CNY270,000 - 360,000

十七/十八世紀 犀角龍鳳呈祥饕餮紋盃

Provenance: a distinguished European private collection, on loan to the Oriental Museum, Durham, from the mid-1970s to circa 2011, and thence by descent

Published and Illustrated: Phillips, *Selected Chinese Art from the Oriental Museum, Durham*, London, November 2000, no.4 (acc.no. D54)

來源：
顯貴歐洲私人收藏，於70年代中旬至大約2011年期間借展予英國道咸大學東方藝術館，並由後人保存迄今

出版及著錄：
《Selected Chinese Art from the Oriental Museum, Durham》· 菲利普斯，倫敦，2000年11月，編號4 (館藏編號D54)

This rhinoceros horn libation cup demonstrates the consummate skill of the carver, with the multi-layered carving and naturalistic plumage of the phoenix. The largest dragon is unusual and rare with his *ruyi*-like bifurcated tail and knobby spine, his prowess demonstrated in the superbly carved jagged teeth. This design of phoenix and dragon together with the exquisite quality of carving are suggestive of Imperial Qing style. Compare with a related rhinoceros horn 'dragon and phoenix' libation cup, 18th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.87, no.40.

Compare with a related archaistic rhinoceros horn libation cup, 17th/18th century, with similar archaistic motifs and designs of dragon, but without phoenix and the unusual shape of the elongated handle extending below the foot rim, which was sold at Bonhams London, 11 May 2017, lot 301.



(two views)



217^Y

A RARE RHINOCEROS HORN 'HIBISCUS' WASHER

17th century

Exquisitely carved as a blossoming hibiscus flower with six overlapping petals, a long curling stamen issuing from the interior, supported on openwork leafy foliage and flowering hibiscus forming the base, the horn of an attractive dark-chocolate tone.

16.3cm (6 1/2in) long.

£35,000 - 45,000

CNY320,000 - 410,000

十七世紀 犀角木槿花紋盃

Provenance: a distinguished European private collection, on loan to the Oriental Museum, Durham, from the mid-1970s to circa 2011 (acc. no.D29), and thence by descent

來源：

顯貴歐洲私人收藏，於70年代中旬至大約2011年借展予英國道咸大學東方藝術館（館藏編號D29），並由後人保存迄今

The hibiscus is easily recognisable by its stamens which extend far out of the flower. Compare with a related rhinoceros horn carved in the form of a hibiscus with stamen, is illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.165, pl.206.

218

A BUFFALO HORN LIBATION CUP

Probably Qing Dynasty

The elaborately carved dark-honey-coloured horn in the shape of an archaic bronze vessel with six powerful and lively *chilongs* clambering around the rim and the exterior, the strap handle with a stylised dragon head looking outwards on the rim of the mouth and the tail curling and splitting into two parts with a dragon flat on the handle, the body with a band of six dragons with long writhing bodies, a keyfret pattern running along the foot and the rim. 14cm (5 1/2in) high.

£5,000 - 8,000
CNY45,000 - 72,000

或清 角雕仿古螭龍紋盃

Provenance: a distinguished European private collection

來源：顯貴歐洲私人收藏

Compare with a related buffalo horn 'scholar and attendant' libation cup, 17th century, which was sold at Bonhams Hong Kong, 30 May 2017, lot 135.

THE PROPERTY OF A EUROPEAN FAMILY

歐洲家族藏品

219^Y

A RARE BUFFALO HORN 'LAKESIDE' VASE

17th/18th century

Carved to the exterior with a continuous riverscape scene, depicting a sage holding a walking cane accompanied by a boy attendant under drooping branches of pine and bamboo, travelling towards a thatched cottage across the bridge beside rocky outcrops and pine branches emerging amidst dense scrolling clouds, the horn of an attractive honey-amber tone. 12.8cm (5in) long.

£5,000 - 8,000
CNY45,000 - 72,000

十七世紀 角雕高士賞遊盃

Provenance: an important European private collection

來源：歐洲私人收藏

The carving around the exterior of the present lot is inspired from landscape painting of the Ming dynasty, where the viewer imagines himself as the small figure in the image gazing out across the landscape. The attendant carrying a *guqin* in a cloth bag gazes humourously directly at us, which demonstrates an unusually large degree of freedom of creativity practiced by the master carver.

A related buffalo horn 'scholar and attendant' libation cup, 17th century, was sold at Bonhams Hong Kong, 30 May 2017, lot 135.



218



219



THE PROPERTY OF A GENTLEMAN 士紳藏品

220^Y

A CARVED RHINOCEROS HORN 'CHILONG AND PINE' LIBATION CUP

17th/18th century

Defly carved around the exterior with archaistic chilong clambering on rocks beneath a large gnarled pine tree forming the handle and with its branches extending into the interior of the cup, the lower section with finely incised waves visible also on the base, the horn of dark-caramel tone.

17cm (6 3/4in) long.

£20,000-30,000

CNY182,000 - 280,000

十七/十八世紀 犀角蟠螭山水紋盃

Provenance: Henry Grünfeld (1904-1999), and thence by descent within the family

來源：

Henry Grünfeld先生（1904-1999年）收藏，並由後人保存迄今

Henry Grünfeld, as co-founder of the investment bank S.G. Warburg, was a prominent individual in the development of investment banking and the growth of London as a financial centre following the Second World War. Born in Breslau, he became prominent in the German Steel Industry at the age of just 20 after he took over his father's family steel piping business. Shortly after 1934, following the rise of Hitler, he fled to London where he joined forces with Siegmund Warburg in the New Trading Company, which was established to help refugees from Europe extract their money from their native country and invest it safely.

Rhinoceros horn libation cups that combine naturalistically carved scenes of nature such as pine trees together with archaistic *chilong* are rare. Compare with a related rhinoceros horn cup with dragons amidst a painterly-style landscape, 17th century, illustrated by T. Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.54, no.7.



(two views)



221^Y

A RHINOCEROS HORN 'PRUNUS' LIBATION CUP

17th/18th century

The exterior carved with six shaped medallions enclosing 'earth diaper' patterns, deftly carved with gnarled branches bearing delicate prunus blossoms and flower buds, the base with finely incised whirling waves, the horn of dark golden-honey tone, carved wood stand.

12.6cm (5in) long. (2).

£4,000 - 6,000

CNY36,000 - 54,000

十七/十八世紀 犀角梅花紋花瓣式盃

THE PROPERTY OF A GENTLEMAN 士紳藏品

222^Y

A RHINOCEROS HORN 'AUSPICIOUS BIRDS' LIBATION CUP

17th/18th century

Finely carved around the exterior with pairs of cranes, phoenix, magpies, sparrows, and mandarin ducks, all amidst landscape with bamboo, prunus and pines with two *wutong* trees forming the handle, the horn of rich caramel-brown tone.

15.1cm (5 8/9in) long.

£10,000 - 15,000

CNY91,000 - 140,000

十七/十八世紀 犀角鳳鳥雙棲犀角盃

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

Pairs of birds represent the auspicious wishes for fertility as well as for happiness in marriage, which is the particular symbolism of the pair of mandarin ducks. Related rhinoceros horn libation cups carved with cranes and phoenix in the Chester Beatty Library, Dublin, are illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.187.

Compare with a similar rhinoceros horn 'auspicious birds' libation cup, 17th/18th century, which was sold at Bonhams London, 11 May 2017, lot 310.





223^Y

**A PAIR OF LARGE FULL-TIP RHINOCEROS
HORN LIBATION CUPS**

19th century

Both intricately carved with wavy rims in the form of lotus and raised on a long tapering openwork stem extending to the tip of the horn depicting further blossoming lotus and buds with bees and butterflies, the impressive wood stands elaborately carved. *Each cup 72cm (28 3/8in) long. (4).*

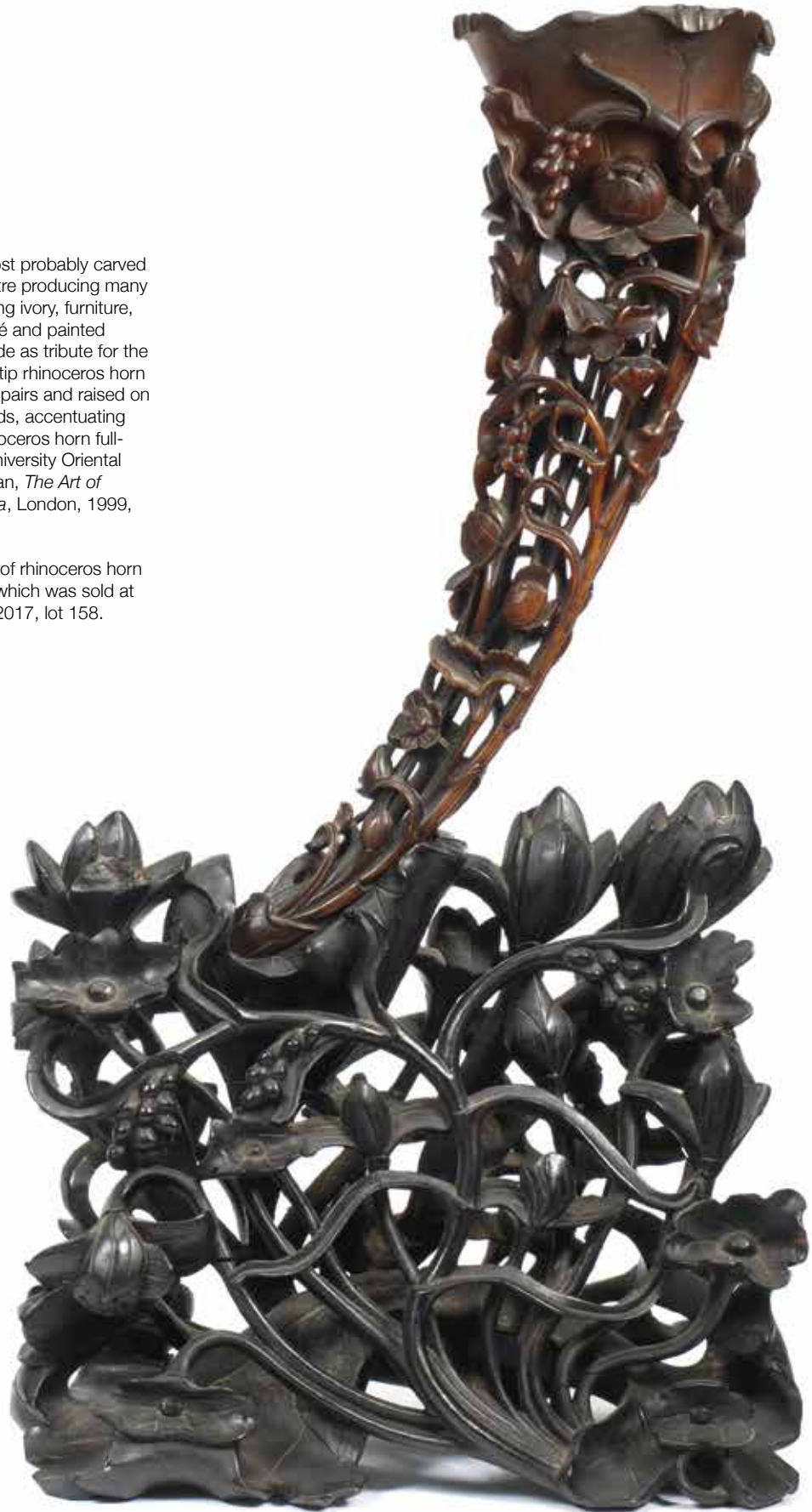
£40,000 - 60,000

CNY360,000 - 540,000

十九世紀 犀角鏤雕纏枝蓮紋擺件 一對

These large full-tip cups were most probably carved in Guangdong, an important centre producing many categories of works of art including ivory, furniture, clocks and instruments, cloisonné and painted enamel, some of which were made as tribute for the Qing Court. Such impressive full-tip rhinoceros horn libation cups were often made in pairs and raised on intricately carved hardwood stands, accentuating their presence; see a related rhinoceros horn full-tip libation cup, in the Durham University Oriental Museum, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.72, pl.38.

Compare also with a related pair of rhinoceros horn libation cups, late Qing dynasty, which was sold at Bonhams London, 9 November 2017, lot 158.





AN EXTREMELY RARE IMPERIAL 'TWELVE SYMBOL' DRAGON ROBE, JIFU

Qianlong



Brigadier-General Offley Bohun Stovin Fairless Shore, C.B., C.L.E., D.S.O. and his wife Mrs Shore

Brigadier-General Offley Bohun Stovin Fairless Shore (1863-1922) attended the Royal Military Academy at Sandhurst and entered the army in 1882. In 1884, he was transferred to join the Indian Army in Bengal and served in the 18th (Prince of Wales' Own) Tiwana Lancers Regiment during the Second World War.

The present Imperial robe was acquired by him during his and Mrs Shore's visit to Beijing between 5th-19th March 1912, and thence by descent.

Mrs Shore's letter of 24th September 1913 describes them attending a fancy dress ball in which "... Offley wore the beautiful Chinese coat of blue and gold and silver that we bought in Peking..."; see A.Jones, *An Enchanted Journey: The Letters of the Philadelphia Wife of a British Officer of the Indian Army*, Edinburgh, 1994, pp.167 and 196.

Offley Bohun Stovin Fairless Shore准將（1863-1922）收藏，於1912年3月5至19日與夫人旅華期間購自北京，並由後人保存迄今。

於1882年入學桑德赫斯特皇家軍事學院，旋於1884年平遷英屬印度陸軍，並於二戰期間於第十八（威爾斯王子）蒂瓦納槍騎兵團服役。

1913年9月24日夫人信中談及夫婦二人並肩出席晚會：「Offley穿上北京購得的藍綢捻金銀袍」，詳見A.Jones著，《The Letters of the Philadelphia Wife of a British Officer of the Indian Army（一位印度陸軍英籍軍官妻子的書信）》，愛丁堡，1994年，頁167及196。

224

AN EXTREMELY RARE IMPERIAL 'TWELVE SYMBOL' DRAGON ROBE, JIFU

Qianlong

The blue silk ground robe superbly embroidered with varying tones of gold and silver-wrapped threads with nine Imperial five-clawed dragons clutching or courting flaming pearls of wisdom interspersed with chrysanthemums arising from a scrolling foliage above rolling waves on the *lishui*. The Twelve Symbols of Imperial authority are arranged in three groups of four: the sun, moon, constellation and rock around the neck; the *fu* symbol, axe, paired dragons and golden pheasant around the body; the pair of temple cups, aquatic grass grains of millet and flames nestle on the froth of the waves. Deep blue and gold striped sleeve extensions extend the arm length and dark aubergine-grey silk bands decorate the collar and cuffs, edged with original buttons and brocade edgings, lined with yellow silk damask.

144.5cm (56 7/8in) long.

£100,000 - 150,000

CNY910,000 - 1,400,000

清乾隆 御製藍綢捻金銀繡金龍十二章吉服袍



Image courtesy of the Metropolitan Museum of Art, New York

Provenance: Brigadier-General Offley Bohun Stovin Fairless Shore (1863-1922). Bohun S.F. Shore attended the Royal Military Academy at Sandhurst and entered the army in 1882. In 1884, he was transferred to join the Indian Army in Bengal and served in the 18th (Prince of Wales' Own) Tiwana Lancers Regiment during the Second World War.

Acquired by him during his and Mrs Shore's visit to Beijing between 5th-19th March 1912, and thence by descent.

Mrs Shore's letter of 24th September 1913 describes them attending a fancy dress ball in which "... Offley wore the beautiful Chinese coat of blue and gold and silver that we bought in Peking..."; see A.Jones, *An Enchanted Journey: The Letters of the Philadelphia Wife of a British Officer of the Indian Army*, Edinburgh, 1994, pp.167 and 196.

來源：

Offley Bohun Stovin Fairless Shore准將（1863-1922）收藏，於1912年3月5至19日與夫人旅華期間購自北京，並由後人保存迄今。

於1882年入學桑德赫斯特皇家軍事學院，旋於1884年平遷英屬印度陸軍，並於二戰期間於第十八（威爾斯王子）蒂瓦納槍騎兵團服役。

1913年9月24日夫人信中談及夫婦二人並肩出席晚會：「Offley穿上北京購得的藍綢捻金銀袍」，詳見A.Jones著，《The Letters of the Philadelphia Wife of a British Officer of the Indian Army（一位印度陸軍英籍軍官妻子的書信）》，愛丁堡，1994年，頁167及196。

THE QIANLONG EMPEROR'S QUEST FOR LONGEVITY

The Tale of a Magnificent Twelve-Symbol Dragon Robe

Linda Wrigglesworth

Superbly embroidered in paralleled gold and silver couch threads with nine resplendent dragons swirling amidst a profusion of blossoming chrysanthemums, this magnificent robe embodies powerful symbolism associated with the figure of the emperor. Blue-ground robes decorated with the Twelve Symbols are exceptionally rare and were exclusively worn by the rulers on formal occasions. The superb quality of the embroidery and the painstaking attention to detail, noted in the overlapping scales of the dragons, the curling foamy tops of the turbulent waves and the animated faces of the mythical animals, suggest that this magnificent robe would have been tailored to be worn by the Qianlong emperor (1735-1795).

Blue-ground Imperial robes were only worn by the emperor twice a year during the performance of ceremonies aimed at invoking rain and good harvest at the Altar of Heaven. The midnight-blue ground of the coat matched the colour of all paraphernalia which the *Huangchao liqi tushi* 皇朝禮器圖式 ('Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court'), edited in 1759, prescribed for use at this location (see *note 1*). If lined with yellow silk, such as the present example, the robes were worn during the summer, otherwise they would have been lined with fur for winter use. The robes were also individually tailored to fit the wearer and often the sleeves and the seams of the under arm were extended, leaving a plain area of silk, to help easy movement when wearing the garment.

Although Imperial robes decorated with dragons appear to have been worn from at least the 10th century (see *note 2*), it was only at the turn of the eighteenth century that nine dragon designs were introduced and extended to cover the entire surface of the garment, symbolising infinity and emphasising a unified view of the universe over which the emperor held sway (see *note 3*). The size of the front-facing dragons was also reduced at this time to equal the dimension of their side-facing counterpart, so a greater space was obtained to accommodate further auspicious designs, such as the Eight Treasures, *Babao* 八寶, and the Eight Buddhist Emblems, *Bajixiang* 八吉祥, which this splendid robe so vividly represents.

Dragons were empowered with extraordinary powers that compared with those of the emperors, embodying royalty and dominion, and when clutching the flaming pearl, expressed the visual metaphor of the good ruler who behaved wisely for the wellbeing of his subjects.

The Twelve Symbols of Imperial Authority further reinforced the emperor's essence over all eloquence, articulation, forcefulness and vigour. According to the 'Book of History', *Shujing* 書經, the legendary Emperor Shun, believed to have ruled during the third millennium BC, referred to these symbols as suitable decoration for Imperial formal attire (see *note 4*) and in 1766, the Qianlong emperor restricted the use of these motifs to Imperial robes (see *note 5*). A rigid scheme defined the position of the Twelve Symbols on the robes, so the sun, moon, stars, and mountain, symbolising the four main ceremonies which the emperor presided throughout the year at the Altars of Heaven, Earth, Sun and Moon, were

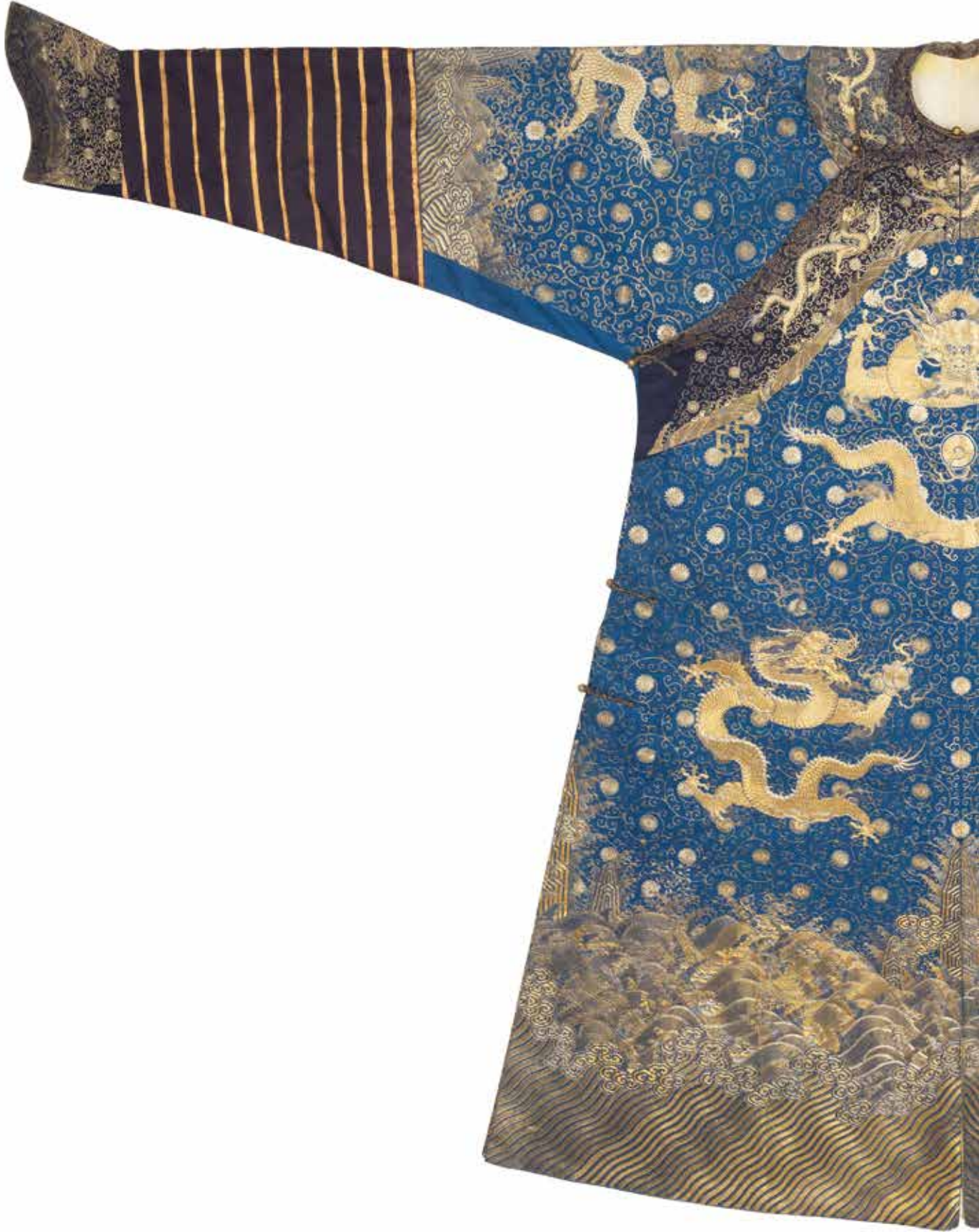
placed in pairs at the shoulders, chest and mid-back area; the paired dragons, the golden pheasant, the confronted *ji* character and the hatchet, representing all things on earth and the ruler's ability to make decisions, decorated the chest level, while the sacrificial vessels, the aquatic grass, the grains of millet and the flames, representing the ancestor worship and four of the Five Elements, were placed at the mid-calf level of the coat.

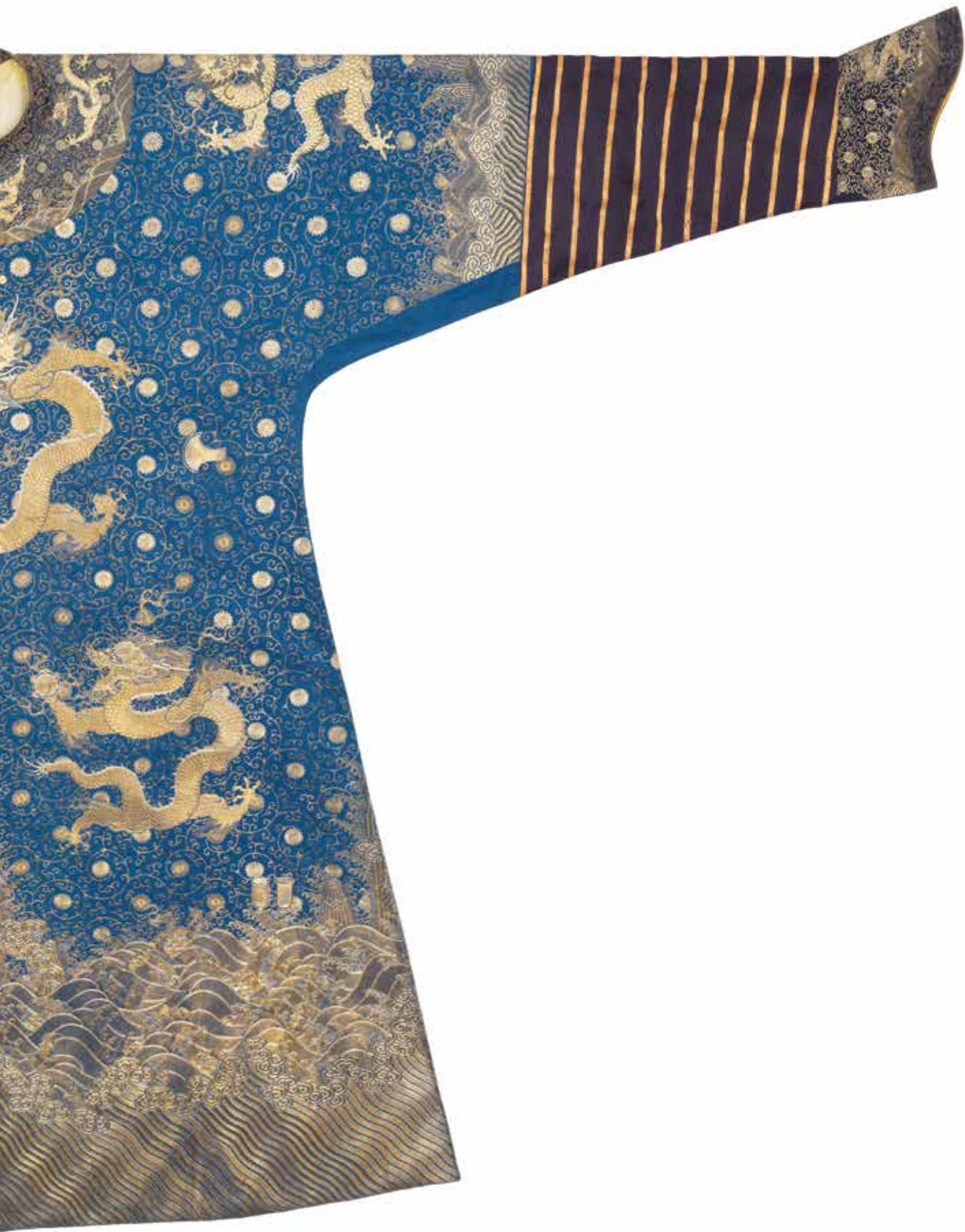
The dense leafy meander enclosing blossoming chrysanthemum is a popular stylistic convention which was developed during the Yongle period (1403-1424), which is often encountered on Ming-style porcelain wares of the Qianlong period. Furthermore, the symbolic connotation conveyed by these flowers indicates that the present robe was probably worn by the Qianlong emperor during the later phases of his reign. Symbolic of longevity in China, chrysanthemums were also associated with a joyful retirement. They were the favourite flowers of Tao Qian, or Tao Yuanming (365-427), a poet living during a turbulent period in China who retired in midlife to a small estate to live out his days in rustic obscurity, drinking wine and writing poetry (see *note 6*). Private and quiet as his life was, his reputation grew steadily after his death, particularly for his associations with chrysanthemums, which he grew in a small patch by the eastern fence of his retirement estate.

Compare with a blue-ground, gold and silver embroidered Twelve-Symbol robe, Qianlong, from the Metropolitan Museum of Art, New York, illustrated in *Textiles in the Metropolitan Museum of Art: The Metropolitan Museum Bulletin*, vol.53, no.3, 1995-1996, p.77. Another blue-ground robe, Qianlong, decorated in gold embroidery but lacking the Twelve Symbols, is illustrated in *Heavens' Embroidered Cloths: One Thousand Years of Chinese Textiles*, Hong Kong, 1995, p.218, no.63.

A related Imperial gold and silver embroidered blue-ground Twelve-Symbol robe, Qianlong, was sold at Christie's New York, 24 March 2004, lot 36.

1. M. Medley, *The Illustrated Regulations for Ceremonial Paraphernalia of the Ch'ing Dynasty*, London, 1982; see also G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, Berkeley, 2002, pp.14-30.
2. J.C.Y. Watt and A.E. Wardwell, *When Silk was Gold: Central Asian and Chinese Textiles*, New York, 1997, pp.116-117.
3. J.E. Vollmer, 'Power in the Inner Court of the Qing Dynasty: The Emperor's Clothes,' *Proceedings of the Denver Museum of Natural History*, series 3, no.15, November 1998, pp.52-53.
4. Su Yu, *Evidence on The Meaning of The Luxuriant Dewes from the Spring and Autumn Annuals*, Beijing, 1910, vols. 6, 7, 8. See also Qing Gaozong, *Veritable Records of the Qing Emperor Qianlong and Empress Chun, Lunar Tenth Month 1748*, Beijing, 1986, vol.327.
5. G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, Berkeley, 1990, pp.75-95.
6. S. Nelson, 'Revisiting the Eastern Fence: Tao Qian's Chrysanthemums', *The Art Bulletin*, 2001, vol.83, no.3, pp.437-460.





製年正雍



225

A RARE PAINTED-LACQUER RETICULATED BOX AND COVER

Yongzheng four-character mark and of the period

The centre of the domed cover intricately carved in openwork with leafy scrollwork and flowers, finely painted in red, green and white, encircled by a gold and black key-fret border, the sides similarly decorated, the base lacquered black and painted with two ripe peaches issuing from gnarled leafy branches, the mark above in gold, the interiors also painted gold.

10cm (3 7/8in) diam. (2).

£10,000 - 15,000

CNY91,000 - 140,000

清雍正 填漆鑲雕纏枝花卉紋蓋盒
描金「雍正年製」楷書款

Compare with a related circular lacquered wood box and cover but with a design of butterflies, Yongzheng, from the Qing Court Collection, illustrated in *Lacquer Wares of the Qing Dynasty: The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2006, p.144, pl.103.

226

A RARE AND LARGE CARVED THREE-COLOUR CINNABAR LACQUER 'NINE DRAGON' BOX AND COVER

Qianlong

Exquisitely carved in various levels of relief with a five-clawed dragon to the top of the cover, pursuing a flaming pearl amongst swirling clouds, within a key-fret and lappet border, above a wide band of further dragons pursuing flaming pearls above a key-fret band, the box similarly carved with dragons above breaking waves, all on a yellow ground, the base and interior lacquered black.

28.5cm (11 1/4in) diam. (2).

£8,000 - 12,000

CNY72,000 - 110,000

清乾隆 剔彩九龍戲珠紋捧盒

Provenance: an English private collection; according to the owner, acquired circa 1920's, and thence by descent

來源：英國私人收藏，據傳購自1920年代，並由後人保存迄今

Intricately carved with a complex design of nine dynamic dragons striding in pursuit of flaming pearls, the present piece reveals the opulent taste of the Qianlong emperor and the zenith of lacquer carving achieved during his reign. Rendered with ferocious expressions, gaping jaws that reveal sharp fangs, bulbous eyes and flaring nostrils, the muscular dragons thrash through the clouds to create a brilliant scene of intense strength and energy. Moreover the deep carving and use of three contrasting colours accentuates the sense of movement and three-dimensionality.

Boxes of this quality and carved with this motif were produced at the Lacquer Workshops of the *Zaobanchu* (Imperial Palace Workshop), located in the Forbidden City. A smaller box of this type in the Metropolitan Museum of Art, New York, is illustrated in *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, 1991, p.108, pl.108.

Compare with a very similar three-colour 'nine dragon' cinnabar lacquer box and cover, Qianlong mark and of the period, which was sold at Sotheby's London, 8 November 2017, lot 49.





THE PROPERTY OF A GENTLEMAN 士紳藏品

227

A LARGE CLOISONNÉ ENAMEL HEXAGONAL 'LOTUS AND CHI-DRAGON' BASIN

Kangxi

Of lobed hexagonal form with a lipped rim, the circular and inner straight wall is well painted a layer of red lacquer, the broad flange rim with six panels of stylised full-face horned *chi* dragons in sapphire enamel flanking stylised red stylised *shou* characters against a blue ground, the exterior sides and underside of the rim decorated with a broad band of lotus scroll in white, red, yellow, green and sapphire enamel, slightly domed base and edge of the rim gilded, stand.

47cm (18 1/2in) wide. (2).

£6,000 - 8,000

CNY54,000 - 72,000

清康熙 銅胎掐絲琺瑯纏枝番蓮紋折沿葵口盆

Cloisonné basins painted with lacquer in the interior, such as the present lot, are rare. Compare with a related cloisonné basin, second half 17th century, in the Uldry Collection with the same shape but with *chi* dragon and *shou* characters on the interior, illustrated in *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, no.177. Compare also with two similarly shaped basins with different decoration in the interior, Kangxi, in *Les Arts Décoratifs-musée des Arts décoratifs*, Paris, illustrated in *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, pp.135 and 137.

A related example was sold at Christie's Hong Kong, 1 June 2011, lot 3593.



228

228

A RARE CLOISSONNÉ ENAMEL PEAR-SHAPED VASE

Yongzheng/Qianlong

The pear-shaped vessel of oval cross-section, the compressed body with a bright lotus flower-head meander, the tapering neck with plantain-leaf lappets, the slightly bulbous mouth with further lotus scrolls, all raised on a flaring foot rim.

22cm (8 5/8in) high.

£6,000 - 8,000

CNY54,000 - 72,000

清雍正/乾隆 銅胎掐絲琺瑯纏枝番蓮紋瓶



229

229

A FINE AND RARE GILT-BRONZE CHAMPLEVÉ ENAMEL WINE VESSEL, GU

Yongzheng/Qianlong

The slender body rising from a spreading foot and rising to a flared rim, with four vertical rows of angular fret-flanges running up the sides of the vase, the body decorated in colourful champlevé enamels with archaic *taotie* masks against a gilt ground, the neck and base each with four blade lappets centred by the flanges and decorated with C-scrolls.

23.1cm (9 1/8in) high.

£5,000 - 8,000

CNY45,000 - 72,000

清雍正/乾隆 銅鑲金填琺瑯仿古饕餮紋花觚

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

Compare with a related gilt-bronze cloisonné enamel wall vase, in the form of a *gu*, with similar archaic motifs and proportions, Kangxi mark and period, illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pl.223.



230

230
A RARE CLOISSONNÉ ENAMEL GU-SHAPED WALL-VASE

Qianlong
 Vibrantly enamelled in various coloured enamels on a turquoise ground with *taotie* masks between foliate and stiff leaf designs, within gilt-rims and wire.
 24cm (9 1/2in) high.

£7,000 - 10,000
 CNY63,000 - 91,000

清乾隆 銅胎掐絲琺瑯仿古饕餮紋觚式壁瓶

Compare with a related wall vase, Kangxi four-character mark and of the period, illustrated by H.Brinker and A.Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no.223



231

231
A JADEITE-HANDLED KNIFE IN CLOISSONNÉ ENAMEL SHEATH

Mid-Qing Dynasty
 The tapering sheath decorated on each side with scattered blossoms, with gilt-bronze borders cast with foliate scroll, the upper border with an attached suspension loop and a *ruyi* pendant, the plain knife handle of pale greenish-white stone tapering to another gilt-metal border above the blade.
 27.8cm (11in) long. (2).

£6,000 - 8,000
 CNY54,000 - 72,000

清中葉 銅胎掐絲琺瑯鞘玉柄刀

For a related set, see Wan Yi, *Life in the Forbidden City of Qing Dynasty*, New York, 1988, p.163, no. 241. Compare with a related sheath of this type, illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no.303; compare also with a related knife, second half 18th century, which was sold at Christie's New York, 22 March 2007, lot 179.

232

A PAIR OF JADE-MOUNTED GILT-BRONZE JARDINIÈRES

Mid-Qing Dynasty

Each side set with a jade panel with lotus scrolls carved in openwork, the gilt-metal body incised around the inset panels with further lotus scrolls and the rims similarly decorated, all raised on four lobed feet, with two old metal liners, possibly original.

Each 27cm (10 5/8in) wide (2).

£8,000 - 12,000

CNY72,000 - 110,000

清中葉 銅鑲金嵌玉纏枝蓮紋倭角花盆 一對

Provenance: a French private collection

來源：法國私人收藏

Compare with a related gilt-bronze flowerpot but with panels of cloisonné enamel in the collection of the Palace Museum, Beijing, dated to the mid-Qing Dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Enamel 4*, Beijing, 2011, pl.16



233^Y

**A FINE AND RARE HARDSTONE-MOUNTED GILT-BRONZE
'AUSPICIOUS PEACHES AND BATS' BOX AND COVER**

Qianlong

The oval container lavishly gilt, the cover set with five bats in flight amidst wispy clouds ready to feed on a pair of succulent peaches issuing from leafy stems, the finely-worked inlaid subjects created from lapis lazuli, jadeite, rock crystal and other materials, the sides relief-decorated with dense foliate scrolls issuing from flower sprays dividing four barbed cartouches, the cover interior set with a mirror, fitted box. 8.5cm (3 3/8in) wide (2).

£30,000 - 50,000

CNY270,000 - 450,000

清乾隆 銅鎏金嵌寶五蝠捧壽鼻煙盒

A box (*he* 盒) which is homophonous with 'harmony' (*he* 和) and five bats (*wufu* 五蝠) which is a pun for 'five blessings' (*wufu* 五福) form a rebus for 'harmony and five blessings (longevity, wealth, health, love and peaceful death)'. Such auspicious and elaborately decorated boxes were popular gifts exchanged at the Imperial Court in Beijing. A similar hardstone-mounted 'peaches and bats' gold box and cover, is illustrated in *Treasures of Imperial Court: The Complete Collection of Treasures of the Palace Museum*, Shanghai, 1995, pl.194.

Compare with a very similar 'five bats and peaches' gilt-bronze snuff box and cover, Qianlong, which was sold at Bonhams Hong Kong, 24 November 2013, lot 18.



234

**A RARE CLOISSONNÉ ENAMEL AND GILT-BRONZE TRIPOD
'CRANES' INCENSE BURNER AND COVER**

Qing Dynasty

Finely cast and supported on the backs of three cranes, the globular body colourfully enamelled with a continuous scene of lotus pond, depicting swimming, flying, resting and pecking egrets amongst lotus leaves and sprays of lotus blossoms, all beneath a floral band to the waisted neck, flanked by a pair of handles, the reticulated domed cover finely decorated with three large *ruyi*-shaped lappets enamelled with foliate scrolls, surmounted by a bud-shaped finial meticulously enamelled with further floral sprays, wood stand.

105cm (41 1/3in) high (3).

£35,000 - 45,000

CNY320,000 - 410,000

清 銅胎掐絲琺瑯蓮塘鴛鴦圖鶴壽三足蓋爐

Provenance: a French private collection

來源：法國私人收藏

Compare with a related cloisonné enamel and gilt-bronze tripod 'cranes' incense burner and cover, late 18th century, illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pl.324. See also another related pair of cloisonné enamel incense burners and covers with crane supports, Qianlong, in the British Museum, London, one of which is illustrated by E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2005, pl.304. See also a related cloisonné enamel and gilt-bronze tripod 'cranes' incense burner and cover, Qianlong, which was sold at Bonhams London, 10 November 2016, lot 96.

This Lot is a pair to Lot 235 in this catalogue.



235

**A RARE CLOISSONNÉ ENAMEL AND GILT-BRONZE TRIPOD
'CRANES' INCENSE BURNER AND COVER**

Qing Dynasty

Finely cast and supported on the backs of three cranes, the globular body colourfully enamelled with a continuous scene of lotus pond, depicting swimming, flying, resting and pecking egrets amongst lotus leaves and sprays of lotus blossoms, all beneath a floral band to the waisted neck, flanked by a pair of handles, the reticulated domed cover finely decorated with three large *ruyi*-shaped lappets enamelled with foliate scrolls, surmounted by a bud-shaped finial meticulously enamelled with further floral sprays, wood stand.

105cm (41 1/3in) high (3).

£35,000 - 45,000

CNY320,000 - 410,000

清 銅胎掐絲琺瑯蓮塘鴛鴦圖鶴壽三足蓋爐

Provenance: a French private collection

來源：法國私人收藏

See footnote of Lot 234.

This Lot is a pair to Lot 234 in this catalogue.





236

THE PROPERTY OF A LADY 女士藏品

236

A CLOISSONNÉ ENAMEL 'FISH AND LOTUS' PANEL

Mid-Qing Dynasty

Colourfully enamelled with five-colour golden fish swimming in the white ground pond filled with duckweed under blossoming lotus amidst white, pink, red and purple enamels along purple-grain millet on a turquoise ground.

48cm (18 8/9) long x 41cm wide (16 1/7in).

£6,000 - 8,000

CNY54,000 - 72,000

清中葉 銅胎掐絲琺瑯荷塘魚戲圖掛屏

Provenance: an English private collection

來源：英國私人收藏

237

A CLOISSONNÉ ENAMEL ICE-CHEST AND TWO COVERS ON HARDWOOD STAND

Qianlong six-character mark, 19th/20th century

Of square tapering form, encased within sheets of metal and divided into three registers and flanked by two handles, decorated around the exterior with various auspicious birds, insects and flowers, the cover comprising two panels depicting magpies on a gnarled prunus, all on a blue diaper-pattern ground, supported on a dark wood stand with four cabriole legs, the aprons carved with meandering floral scrolls.

With stand 88cm (34 5/8in) high x 72.5cm (28 5/8 in) square. (4).

£40,000 - 60,000

CNY360,000 - 540,000

十九/二十世紀 銅胎掐絲琺瑯花鳥圖冰盒
「大清乾隆年製」楷書仿款

Large ice chests of this type were designed for use in the palaces during the hot summer months. They were filled with ice and placed in certain rooms used by the Imperial family. The ice was used to cool drinks, fruit and sweet snacks, as well as cooling the surrounding area and somewhat alleviating the oppressive heat of Beijing, which the

Manchu emperors found so uncomfortable. While usually placed on stands, like the current example, these chests were sometimes placed directly on the floor beneath tables to cool both the food and those seated at the table. In winter ice blocks were cut from the Inner Golden River and were stored in the five ice vaults in the Forbidden City near the Gate of the Great Ancestors. During the period from the first day of the fifth month to the twentieth day of the seventh month specific members of the Imperial Household Department received an allocation

of two blocks of ice per day. Surviving records indicate that originally the ice chests were made of wood, and usually lined with lead, like the example in the Victoria and Albert Museum illustrated by C. Clunas in *Chinese Furniture*, London, 1997, p.99, no.89, or lined with zinc as in the case of the example in the Musée Guimet illustrated by M. Beurdeley, *Chinese Furniture*, Tokyo, 1979, p.95, no.130. However, by the 18th century ice chests destined for the apartments of the empress and dowager empress are recorded as being made of plain bronze with pewter linings.

See one of a pair of cloisonné enamel ice chests, Qianlong mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2002, pl.129.



237



238

THE PROPERTY OF A EUROPEAN FAMILY

歐洲家族藏品

Lots 238-239

238

A RARE STONE BUDDHIST STELE

Northern Wei Dynasty

The stele formed as an arched alcove raised on a rectangular plinth, the alcove enclosing a figure of the Buddha seated on a fabric-draped lotus throne, flanked by his two principal disciples, the alcove surmounted by another Buddha and dragons, inscriptions on the sides.

31cm (12 1/8in) high (2).

£4,000 - 6,000

CNY36,000 - 54,000

北魏 石雕佛陀坐窟碑

Provenance: a European private collection, according to the owners, purchased in Kensington Church Street, London, prior to 1975

來源：

歐洲私人收藏

於1975年前購自肯辛頓教堂街古董商

239

A RARE BRONZE VOTIVE FIGURE OF BUDDHA

Northern Wei Dynasty

The figure seated in *dhyanasana*, cast on a raised four-legged pedestal, the meditative face framed by long ears and a domed *ushnisha*, the petal-shaped mandorla decorated with flames.

9cm (3 1/2in) high.

£4,000 - 6,000

CNY36,000 - 54,000

北魏 銅佛陀背光坐像

Provenance: a European private collection

來源：歐洲私人收藏



239



240

240

A RARE GILT-BRONZE FIGURE OF GUANYIN

Northern Qi Dynasty, dated to the first year of Wuping, corresponding to AD 570 and of the period

The bodhisattva cast standing in front of a lotus petal-shaped mandorla bordered with flames, with hands in *abhaya* and *varada* mudras, wearing layered robes that fall in graceful folds on either side of the bare feet atop a pedestal, with partial remains of an inscription on the back and sides, Japanese box.
13.6cm (5 3/8in) high (2).

£7,000 - 9,000
CNY63,000 - 82,000

北齊 武平一年（公元570年） 銅鎏金觀音背光像

Provenance: a Japanese private collection formed before the 1980s.

來源：於1980年代前為日本私人收藏

The dedicatory inscription states that the present lot was cast by a devotee Liang Taihe during the third month of the first year of the reign of Wuping (AD 570) to commemorate his parents.

Compare a similar gilt-bronze votive figure of a bodhisattva dated to the Eastern Wei dynasty in the Nitta Group Collection included in the exhibition *The Crucible of Compassion and Wisdom*, Taipei, 1987, p.162, pl.65.

241

**A VERY RARE AND LARGE PARCEL-GILT BRONZE FIGURE OF
WHITE TARA**

Tibet, circa 12th/13th century

The deity exquisitely cast in the round, seated in *vajrasana* with the upper body curving elegantly, her right arm resting on her right knee with the hand in charity giving *varada mudra*, the left hand raised with thumb and middle finger touching, adorned in a simple *dhoti* and elaborate beaded jewellery, the serene face with a gentle smile painted in cold gold beneath a high tiara inlaid with turquoise.

44.5cm (17 1/4in) high.

£150,000 - 200,000

CNY1,400,000 - 1,800,000

西藏 約十二世紀/十三世紀 局部鎏金銅白度母像

Provenance: A & J Speelman Oriental Art Ltd., London

Exhibited, Published and Illustrated: M.M.Grewenig and E.Rist, *Buddha: 2000 Years of Buddhist Art, 232 Masterpieces*, Völklinger Hütte, 2016, pp.372-373

來源：

倫敦古董商史博曼藝術藏品館

展覽、出版及著錄：

M.M.Grewenig及E.Rist著，〈Buddha: 2000 Years of Buddhist Art, 232 Masterpieces〉，薩爾弗爾克林根，2016年，頁372-373



The present lot with its sensuously curved body cast in the round, with no opening into the figure from underneath, is extremely rare not only for its aesthetic beauty encapsulating the high level of craftsmanship achieved in 12th/13th century Tibet, but also for exhibiting certain traits before fixed iconographic conventions had emerged.

Firstly, the figure would have been holding a lotus stem, now lost, between the middle finger and her thumb. Later iconography of White Tara, however, usually depicts the deity holding the lotus stem between her ring finger and thumb. Secondly, this early figure follows more closely Indian iconography before the introduction of the Tibetan innovations of five additional eyes (on the forehead, palms and soles of the feet). Of the two originally Indian traditions of depicting White Tara known in Tibet (both without depicting the additional five eyes) one is the tradition of Atisha, the other of Bari Lotsawa. The Atisha tradition depicts Tara with a curved body, while the Bari tradition depicts Tara with a straight upper body. The present lot therefore follows the Atisha tradition.

A related but larger (64.5cm high) bronze figure of a crowned Ratnasambhava, circa 1300, is illustrated by U.von Schroeder, *Buddhist Sculpture in Tibet*, vol.II, Hong Kong, 2001, p.1131, fig.XVIII-4. The similar curve of the upper body can be found on another bronze statue of Avalokiteshvara, Tibet, 12th century, illustrated by M.M.Rhie and R.A.F.Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1996, p.138, no.29.



242 *

A VERY RARE LACQUERED-BRONZE FIGURE OF 'WILLOW-BRANCH' GUANYIN

14th/15th century

The Goddess of Compassion crisply cast standing, her left hand holding a vase, her right hand holding a sprig of willow resting on her shoulder, richly adorned with jewels and scarves, the slightly elongated face with a benevolent expression beneath a tall elaborate crown with Amitabha Buddha, traces of gilt and lacquer remaining, stand.

38.5cm (15 1/4in) high (2).

£50,000 - 80,000

CNY450,000 - 720,000

十四/十五世紀 銅漆金觀音立像

This sculpture of Avalokiteshvara holding a willow branch is extremely rare, exhibiting various elements that had survived in Yunnan for several centuries after they had long disappeared in the more important centers of Chinese Buddhism.

This particular iconography of Avalokiteshvara or Guanyin holding a willow over the right shoulder and a vase in the left hand, appears to be unique to China. As Luo Wenhua noted 'there have never been any traces found of willow-branch Guanyin in India, and this form of Avalokiteshvara was supposedly created in China around the 6th century, possibly composed of Indian Buddhist iconographic elements and Chinese Daoist medical beliefs'; see Luo Wenhua, 'A Survey of a Willow-branch Guanyin Attributed to the Tenth Karmapa in the Palace Museum and Related Questions', in *The Tenth Karmapa and Tibet's Turbulent Seventeenth Century*, Chicago, 2016, p.158.

Although the 'willow-branch' form of Guanyin was popular during the late Sui to early Tang periods, this form of Guanyin gradually died out, surviving only in a few outer regions, particularly in Yunnan; see K. Debreczeny and G. Tuttle eds., *The Tenth Karmapa & Tibet's Turbulent Seventeenth Century*, Chicago, 2016, p.211.

The jewellery is striking, featuring a large typically Chinese *ruyi* head necklace, but the elongated face and tall headdress is more typical of South-east Asian style and areas such as Yunnan on the Burmese border. See for example, a much earlier bronze figure of Guanyin, Yunnan, 12th century, but with similarly elongated face and headdress, as well as of similar stance and position, in the British Museum, London (ac.no.1950,0215.1). Another 12th century example of Guanyin, with similar face and headdress, was sold at Christie's New York, 16-17 September 2010, lot 1005.





243

243

A LARGE BRONZE 'ELEPHANT AND LUOHAN' INCENSE BURNER AND COVER
Ming Dynasty

The figure cast seated atop a caparisoned elephant, depicted with the left arm clutching a scroll and the right hand resting on his raised right knee, dressed in long flowing robes falling into voluminous pleats and incised with clouds and cranes and pierced cloud-form openings for smoke, the shaved head with the prominent elongated brow of age and wisdom, the elephant with its head turned sharply to the left, its curled trunk flanked by a pair of sharp tusks, the bronze patinated to an attractive dark chocolate-brown tone.
38.5cm (15 1/8in) long. (2).

£8,000 - 12,000
CNY72,000 - 110,000

明 銅迦理迦尊者騎象香爐

The Luohan riding the elephant can be identified as Kalika, one of the Eighteen Arhats also known as the 'Elephant Riding Luohan' (騎象羅漢). Compare with a related bronze Guanyin on an elephant, late Ming to Qing dynasty, illustrated in *The Second Bronze Age: Later Chinese Metalwork*, Hong Kong, 1991, no.7.



244

244

A GILT-BRONZE SEATED FIGURE OF THE DAOIST 'GODDESS OF THE MORNING CLOUDS', BIXIA YUANJUN
Ming Dynasty

The female deity portrayed with a benevolent face framed by an elaborate headdress of flames enclosing five protruding phoenixes, heavily cast seated with hands clasping a *hu* tablet, wearing a finely-layered robe adorned with a *ruyi*-shaped ornament around her chest.
23cm (9in) high.

£3,000 - 5,000
CNY27,000 - 45,000

明 銅鑲金碧霞元君坐像

Provenance: an English private collection

來源：英國私人收藏

The deity can be identified as Bixia Yuanjun, also known as the Sovereign of the Clouds of Dawn or the Goddess of the Morning Clouds, by the representation of the five phoenixes in the headdress. The goddess was the daughter of the male god of Mount Tai, the easternmost of the Five Sacred Mountains in Shandong Province, where the Palace of the Clouds of Dawn, Bixia Gong, was built at the top of the mountain as her shrine during the Ming dynasty. Figures of Bixia Yuanjun are a personification of the *yin* force and made for use on Daoist altars.

See a larger bronze figure of Bixia Yuanjun, 15th century, in the Art Institute of Chicago, illustrated by S.Little and K.Schipper, *Taoism and the Arts of China*, California, 2000, p.278, no.95; and see also a smaller gilt-bronze figure of Bixia Yuanjun, Ming dynasty, in the British Museum, London (acc. no.1908,0420.6).

Compare with a related large gilt-lacquered bronze figure of Bixia Yuanjun, late Ming dynasty, which was sold at Bonhams Hong Kong, 29 May 2018, lot 10.



245

245

A GILT-LACQUERED BRONZE FIGURE OF WEITUO

Ming Dynasty

The guardian of Buddhist teachings standing astride and dressed as a warrior in finely cast armour over flowing robes, the palms pressed together in reverent *anjalinudra*, the face with a gentle expression beneath an elaborate helmet.

41cm (1/8in) high.

£8,000 - 10,000

CNY72,000 - 91,000

明 銅漆金韋馱立像

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.

Compare with a related gilt-bronze statue of Weituo, Ming dynasty, which was sold at Sotheby's New York, 17 September 2016, lot 1137.



246

246

A BRONZE FIGURE OF THE GODDESS OF THE MORNING CLOUDS, BIXIA YUANJUN

Ming Dynasty

The lady Immortal cast seated with a serene face framed by an elaborate headdress of curling feathers issuing from a single phoenix, the hands clasped at the front of her body, wearing a finely-layered robe adorned with a *ruyi*-shaped ornament around her chest.

39cm (15 1/4in) high.

£6,000 - 8,000

CNY54,000 - 72,000

明 銅碧霞元君坐像

The figure can be identified as Bixia Yuanjun, also known as the Sovereign of the Clouds of Dawn or the Goddess of the Morning Clouds, by the representation of the phoenix on the headdress. The goddess was the daughter of the male god of Mount Tai, the easternmost of the Five Sacred Mountains in Shandong Province, where the Palace of the Clouds of Dawn, Bixia Gong, was built at the top of the mountain as her shrine during the Ming dynasty. Figures of Bixia Yuanjun are a personification of the *yin* force and made for use on Daoist altars.

See a gilt-bronze figure of Bixia Yuanjun, Ming dynasty, in the British Museum, London (ac.no.1908,0420.6). See also a larger gilt-lacquered bronze figure of Bixia Yuanjun, late Ming dynasty, which was sold at Bonhams Hong Kong, 29 May 2018, lot 10.



247

THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 247-250

247

**TWO GILT-BRONZE FIGURES OF AMITAYUS AND
AVALOKITESHVARA SHADAKSHARI**

16th century

The larger figure of Amitayus cast seated cross-legged in *dhyanasana* on a double-lotus pedestal, with a serene expression under an elaborate headdress, adorned with elaborate necklaces and jewellery inset with turquoise, the hands folded in *dhyana mudra* holding the eternal vase, 11cm (4 1/4in) high; the smaller figure cast with four arms, the two principal hands together in *anjali mudra*, 9cm (3 1/2in) high. (2).

£4,000 - 6,000
CNY36,000 - 54,000

十六世紀 銅鑲金無量壽佛坐像及四首觀音菩薩坐像

Provenance: a distinguished English private collection

來源：顯貴英國私人收藏

Compare with a similar gilt-bronze figure of Amitayus, 16th century, in the British Museum, London and illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.440, fig.118b.

248

A GILT-BRONZE STANDING FIGURE OF TARA

17th century

The Bodhisattva cast with her body standing on a lotus pedestal, her right hand raised in *varada mudra* holding the stem of a lotus blossom resting on her shoulder and her left in *kartari mudra*, adorned with a tall diadem and beaded jewelry, wearing a robe folded over her shoulder and a scarf around the waist trailing downwards. 20cm (7 7/8in) high.

£2,000 - 3,000
CNY18,000 - 27,000

十七世紀 銅鑲金度母立像

Provenance: a distinguished English private collection

來源：顯貴英國私人收藏



248



249

249

A REPOUSSÉ GILT-BRONZE STANDING FIGURE OF ELEVEN-HEADED AVALOKITESHVARA

18th century

Finely cast standing with eight arms and eleven heads arranged in five tiers surmounted by one head with a wrathful expression topped by a small head of Amitabha Buddha, the principal hands held in *anjalinudra*, the others fanned out in various mudras, the body adorned with elaborate jewellery and fluttering scarves, with a deer skin slung across one shoulder, separate lotus-petal stand. 24cm (9 1/2in) high. (2).

£2,000 - 3,000

CNY18,000 - 27,000

十八世紀 銅鑲金十一面觀音菩薩立像

Provenance: a distinguished English private collection

來源：顯貴英國私人收藏

A similar gilt-bronze figure of an eleven-headed Avalokiteshvara, 18th century, is illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, pp.552-553, pl.158C. Another gilt-bronze figure of an eleven-headed Avalokiteshvara, 17th/18th century, is illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, p.106, no.46. Two similar gilt-bronze figures of eleven-headed Avalokiteshvara, 18th century, were sold at Bonhams London, on 15 May 2014, lot 394 and 10 November 2016, lot 112

A LARGE GILT-BRONZE BUDDHIST TRINITY GROUP

Nepal, dated 1832 and of the period

The central figure in a three-headed and six-armed form, seated with his consort in *dhyanasana* on a double lotus base, holding various Buddhist attributes including a sword, *vajra* and *ghanta*, wearing a multi-crowned headdress, roundel earrings, and a long beaded necklace with armlets and bracelets, a gently folded *dhota* and celestial scarf, his *shakti* seated on his left knee in *lalitasana*, seated either side on lotus bases further forms of Manjusri and retinue figures, the entire group surrounded by swirling scrollwork and seated on a rectangular openworked tiered base decorated in relief with *yakshas*, the reverse of the base with inscription.

36cm (14 1/6in) wide, 30cm (11 4/5in) high. (9).

£6,000 - 8,000

CNY54,000 - 72,000

尼泊爾 一八三二年銘 銅鑲金背光供佛一組

Provenance: a distinguished English private collection

來源：顯貴英國私人收藏

This sculpture depicts Manjushri in the form of Dharmadhatsuvajrisvara seated at the centre in *dhyanasana* (meditation) with his female consort Sarasvati with hands in *varadamudra* and *abhayamudra*, surrounded by other forms of Manjusri and retinue figures.

Compare with a related Nepalese gilt-bronze group depicting Manjushri and consort, dated 1816, which was sold at Christie's London, 10 November 2006, lot 260.

The translation appearing on the reverse and side of the group reads as:

Namomitaprabhāpate mune: sukhāvativāsīte cānukarāpa/ sukhāvati Kanakavi-

citrakānanā// manoramā sugatasutairalamkṛtā/ tathā cāsuyā prathitayaśāsya dhimataḥ prabhā-

sitam bahumuni ratnasamcanā// śreyostu// samvat 952 mti bhādrapadamāse kṛṣṇapakṣe ekādaśyāntithau

śivayoge yathākarmṇamūhurte bṛhaspativāsare kamnyā rāśigate savitari karkkaṭarāśigate candramasi idamsa divase

pitā śrī bhājudhanaju xxx mātā guṇalakṣmī// thvate nihma pramukham putra śrī simnarasi// putra śrī rātramānasim// putrī sihalakṣmī putrī ratna thakum

*Thaoyā nāmana// suvarṇanirmita śrī sukhāvati lokesvara dayakāo pratisthā yānā juro// * // puna bhākhā: saḥiva putra śrī vidhidhunaju// putra śrī dhiju*

... //putra śrī Lakṣminarasim// putra śrī ... sim putra śrī rājanarasim// pautra śrī sthāyo muni// dhacā muni// raja muni// hakhanarsim ...

... thvate samohana ubhaya juyāo// thva suvarṇa pratimā dayakā juro// thvateyā puṇyana saptavṛddhi kalyāṇa juya māra// śubha//

Text on the side:

puna kha// babu māmayāta āśugrumati coyā tatyā: yapāko pujo 7 dhami vupi pha 2// dyadi vupi pha 1/ thuti vu babumāma parokṣa jusyam li thuti vuya sāhmāna vaṣavadeva pūja yāyamāla// jula//śubha//

Translation:

'Greeting to Amitābha Buddha, who resides in the Sukhāvati heaven. Sukhāvati is indeed very beautiful. This is a dwelling place of Many great sages. The heaven is brightly illuminated by the glory of renowned inelegant [Buddha Amitābha] and it has wonderful golden park...

May it be auspicious. On Thursday, the eleventh day of the dark half of the Bhādra month (August/September) of Nepal Saṃvat 952 (CE 1832) the golden image of Sukhāvati Lokesvara was created and consecrated. [Astrologically it was] on the day of Śivayoga, Karaṇa muhūrta. On this day the Sun was on Kanyā Rāśi and the Moon on Karkaṭa Rāśi.

The image is made for our [deceased members of the family], father Bhāju Dhanaju ... mother Guṇa Lakṣmī and their sons Simnarasim and Rājamānasim and their daughters Siṃha Lakṣmī and Ratna Thakum. ... Their children, who are still alive, are their sons Vidhidhunaju, Dhiju, ... Lakṣminarasim, ...Sim, Rājanarasim and their grandsons Sthāyo Muni, Dhaca Muni, Rāja Muni, and Hakha Narasim. As a united group, they are fully responsible for the commission of this golden image. With this religious merit, may they have seven-fold prosperity and auspicious happy life!

On the side of the pedestal:

'Following is the annual revenues and the names of land donated for the religious merit of father and mother: the cultivated land of Dhapako, which yields 7 puja of rice, the cultivated land of Dhami, which yields 2 pha rice, the cultivated land of Dyadi, which yields 1 pha rice. With these revenues, the annual rite called vasavadeva [of the god] should be conducted. May it be auspicious.'

Translation by G.V. Vajracharya, September 2018



(inscription)



251 *

AN INSCRIBED GILT-BRONZE FIGURE OF AMOGHAPASA

Nepal, dated 1892 and of the period

The Bodhisattva superbly cast with supple and sinuous body standing with serene expression beneath an elaborate crown, adorned with intricate beaded jewellery, the right hand held up with an upraised frontal gesture of explication *vitarka mudra*, the other arms radiating out from the shoulder holding various attributes or held in Buddhist *mudras*, the figure framed by a leafy floral mandorla, all raised on a tall stepped pedestal with a pair of Buddhist lions on the front, inscription on the reverse, fitted box. 41cm (16 1/4in) high (2).

£40,000 - 60,000

CNY360,000 - 540,000

尼泊爾 一八九二年銘 銅鑲金千手觀音菩薩造像

The reverse of the present figure has the following inscription:

'śreyostu saṃmvat 1013 mti kārtika sudi 8 sa aṣṭami varṭa yānāo suvarṇayā śrī 3 amoghapāsa lokesvara murti dayakā'

'yala haṣadeva naniyā śākya vaṃsa dhanaviraju putra mānaju svaputra siṃgharājaju ratna thakūṃ sakala jāhāna parivāra samohana dharmmacita utapati juyāo dayakā jula śubha'

The inscription may be translated as:

'May it be auspicious! On the eighth day of the bright half of the Kārtika month of Nepal era 1013 (AD 1892), 'the ritual of the eighth day' (*aṣṭamivrata*) was performed, for which [this] golden image of the great god Amoghapāśa Lokeśvara was created. Inspired by the desire for performing religious activities (*dharmacitta*), the entire family of Śākya Dhanaviraju, [the resident of] Haṣadeva Nani in Patan, [including] his wife Ratna Thakūṃ, their son Mānaju and his own son (*svaputra*) Siṃgharājaju commissioned this image'.

Translation by G.V. Vajracharya, September 2018

The present figure depicts Amoghapasha, Lord of the Unerring Noose, tantric form of Bodhisattva Avalokiteshvara as it was conceived in the Kathmandu Valley. The name Amoghapasha, meaning unfailing lasso, refers to an unfailing compassion like a lasso that brings all sentient beings into a state of happiness leading to enlightenment. In 'History of Amoghapasha', a 12th century text, Sonam Tsemo refers to Amoghapasha as a *nirmanakaya* form of Lokeshvara. Texts describing the culto of Amoghapasa texts include the 'Arya Amoghapasha Kalparaja', 'Arya Amoghapasha Hridaya Nama Mahayana Sutra' and the 'Arya Amoghapasha Paramita Shatparipuraya Nama Dharani', all contained in the tantric section of Kangyur.



(inscription)





(reverse)

252

A THANGKA OF WHITE TARA

18th century

Distemper on cloth, depicting White Tara with a red halo in the centre seated in *lalitasana* on a lotus throne, surrounded by lush green foliage and blooming flowers and fruits as well as the Four Guardian deities, Buddha, and a Lama, consecrated on the reverse with handprints. 45cm (17 6/8in) high x 29cm (11 1/2in) wide.

£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 彩繪白度母唐卡

Provenance: Navin Kumar, Paris

Fournier Collection, Paris

A European private collection, acquired from the above in the 1980's

來源：

巴黎古董商Navin Kumar

巴黎Fournier收藏

歐洲私人收藏，於1980年代購自上者

The present thangka probably belongs to a set of twenty-one depictions of Tara according to the Atisha Lineage, which arose from the 'Twenty-one Praises of Tara' tantra spoken by the Buddha Samantabhadra. Each Tara had a specific colour and accomplishes a specific activity. Tara is a completely enlightened Buddha who, in a previous life, promised to appear as a female *bodhisattva* for the benefit of all beings. In this white form, the deity bestows longevity and health and her practices are found in both the Nyingma traditions and the new Sarma schools of Tantric Buddhism.

Compare with a thangka depicting the White Tara, 18th century, from the Rubin Museum of Art, New York (acc.no.F1997.23.4), illustrated in *Himalayan Art Resources*, no.339.



253

A THANGKA OF SADBHUJA MAHAKALA

18th century

The six-armed deity depicted striding with a fierce expression, trampling upon Ganapati, surrounded by a mass of blazing flames, holding various attributes in his hands, including a *vajra*, a skull cup, a *damaru* and an outstretched elephant skin, his waist draped with a tiger skin, the upper register with Vajradhara seated at the centre, flanked by various lamas and mahasiddhas, the central figure flanked by other forms of Mahakala, the lower register with Shri Devi and other worldly protectors.

70.5cm x 53cm (28 1/8in x 20 7/8in).

£8,000 - 12,000

CNY72,000 - 110,000

十八世紀 彩繪大黑天像唐卡

Provenance: Navin Kumar, Paris
Fournier Collection, Paris

A European private collection, acquired from the above in the 1980's

來源：巴黎古董商Navin Kumar
巴黎Fournier收藏
歐洲私人收藏，於1980年代購自上者

In his present form with six hands, Shadbhujia Mahakala is the wrathful emanation of Avalokitesvara. The deity arises from the eighth chapter of the Mahakala Tantra belonging to the Kriya classification. There are several forms of Shadbhujia, the most popular being the wealth deity White Mahakala practiced in all traditions of Tibetan Buddhism, but other versions of the deity are found in the Gelugpa and the Tsarpa lineages of Sakya. The fearsome appearance and the terrifying implements held by the deity refer to his capability to cope with persistent and unwanted negativities. His most distinctive symbolic attributes are the chopper *kartri* and the skull bowl *kapala* filled with blood, symbolising the sharp edge of wisdom shredding all materialistic negative attitudes in the human-skull bowl of emptiness that holds the blood of defeated evil and demonic elements.

Compare the physical appearance of the deity and the treatment of the flames with a thangka of Mahakala, 18th century, from the collection of Pia and Louis van der Wee, illustrated in *Himalayan Art Resources*, no.100634.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 254-255

254

**A VERY FINE AND RARE GILT-BRONZE FIGURE OF A SEATED
AVALOKITESHVARA**

17th century

Finely cast seated on a rocky outcrop in *lalitasana*, with a contemplative face with long pendulous ears and beard, crowned with a band around the bald pate, wearing long flowing robes open at the chest, the right hand holding a bell, attired in robes finely incised with floral hems and adorned with beaded jewellery.

14cm (5 1/2in) high.

£5,000 - 8,000

CNY45,000 - 72,000

十七世紀 銅鑲金男相觀音趺坐像

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent

來源：

William Henry Wilkinson爵士（1858-1930年）收藏，1900至1917年
期間任駐華領事，並由後人保存迄今

Meticulously cast with elaborate jewellery and intricate floral scrolls decorating the hems of the thin robes, and wearing a slim band around the head, the present figure appears to have been inspired by Buddhist bronzes cast during the 14th century. See, for example, a gilt-bronze figure of Avalokiteshvara, 14th century, from the Metropolitan Museum of Art, New York, illustrated by C.Y.Watt, *The World of the Khubilai Khan*, New York, fig.149, pp.115; another gilt-bronze figure of Avalokiteshvara, 14th century, more similar to the present figure, was sold at Sotheby's New York, 19 March 2007, lot 740. The present figure likely depicts Avalokiteshvara in the manifestation known as 'Southern Seas' *Nanhai*, as suggested by the rocky pedestal on which he rests, which represents Mount Potalaka.

Compare with a related gilt-bronze figure of Avalokiteshvara, Ming dynasty, 14th/15th century, which was sold at Sotheby's London, 11 November 2015, lot 198.

A VERY FINE GILT-BRONZE FIGURE OF AVALOKITESHVARA

17th/18th century

Finely cast with serene expression on the face and framed by pendulous ears, surmounted by a leaf crown cast with Amitabha Buddha, seated in *rajalilasana* on a ledge incised with floral scrolls, with the left arm resting on the bent left knee and holding the wish-fulfilling pearl, the right arm supporting a *kalasha* vase in the palm, the Bodhisattva clad in loose clothing cascading and adorned with ornamental jewellery.

17.6cm (6 7/8in) high.

£4,000 - 6,000

CNY36,000 - 54,000

十七/十八世紀 銅鑲金觀音菩薩半跏趺坐像

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent

來源：

William Henry Wilkinson爵士（1858-1930年）收藏，1900至1917年期間任駐華領事，並由後人保存迄今

The remarkable figure is particularly notable for the refined level of detailing, noted in the meticulous scroll work decorating the pedestal and the hem of the *dhoti*, which captures a sense of majesty associated with Avalokiteshvara. The blending of Chinese and Indo-Himalayan elements, which the figure appears to incorporate, emerged at the end of the Yuan dynasty. A typical feature of Nepalese iconography, the hair arranged in multiple and long braids is depicted on a slender figure defined by broad shoulders tapering down to a narrow waist and long legs, which are typical elements derived from the Chinese tradition.

Seated in the pose of 'royal ease' and holding the wish-fulfilling pearl representing the luminous, pure and flawless state of mind, the deity probably depicts the Water-Moon Guanyin, an iconography derived from Tang dynasty paintings.

Compare with a similar but larger gilt-bronze figure of Avalokiteshvara, 16th/17th century, illustrated by the Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, p.85, fig.no.35. A related gilt-bronze figure of Avalokiteshvara, 18th century, was sold at Sotheby's Hong Kong, 2 December 2016, lot 787.





Villa Vitiano



(inventory)

THE PROPERTY OF A GENTLEMAN 士紳藏品

Lots 256-258

256

A FINE GILT-BRONZE FIGURE OF BUDDHA

18th/19th century

Modelled seated in *dhyanasana* atop a double-lotus base, with serenely downcast eyes and elongated ears, the hair and ushnisha arranged in tight curls and supporting an ovoid jewel, the robe falling in thick folds from the shoulders, his hands held upward and overlapped with the index fingers raised and touching.
17.5cm (6 8/9in) high.

£4,000 - 6,000

CNY36,000 - 54,000

十八十九世紀 銅鑲金佛陀坐像

Provenance: Count Gregorio Calvi di Bergolo, Rome, prior to 2 October 1947, by repute

Mr Moriani, Villa Vitiano, San Polo, Tuscany, Italy, by repute
Raffaello Landini, Villa Vitiano, San Polo, Tuscany, Italy, circa 1950s, and thence by descent

來源：

據傳於1947年10月2日前為羅馬Gregorio Calvi di Bergolo伯爵收藏
據傳為意大利托斯卡尼Moriani先生舊藏
於約1950年代為意大利托斯卡尼Raffaello Landini先生收藏·並由後人保存迄今

According to the owner, the present lot, amongst other Chinese works of art, was sold to Raffaello Landini in the 1950s as part of Villa Vitiano and its furnishings, which previously belonged to Mr Moriani, who, in turn, had acquired the Chinese art collection from Count Gregorio Calvi di Bergolo in 1947 as part of a Rome apartment and its furnishings.

The present lot is thought to be no. 23 in the inventory list of objects acquired by Mr. Moriani from Count Calvi di Bergolo.





257

257

A FINE GILT-BRONZE FIGURE OF AMITAYUS

18th century

The Buddha of long-life finely cast and richly gilded, seated cross-legged atop a tall, stepped, double lotus plinth with finely beaded edges and engraved decorative borders, the hands held in *dhyana mudra* and flanked by billowing scarves, adorned with finely detailed jewellery and a five-pointed crown, his *ushnisha* capped with a distinctive *vajra* finial, the face with contemplative expression. 17cm (6 3/4in) high.

£4,000 - 6,000

CNY36,000 - 54,000

十八世紀 銅鑲金無量壽佛坐像

Provenance: reputedly gifted by Count Tito Francois to Mr. Raffaello Landini in the 1960's, and thence by descent

來源：
據傳於1960年代由Tito Francois伯爵贈予Raffaello Landini先生，並由後人保存迄今

Count Tito Francois was a descendant of Alessandro Francois, a 19th century archaeologist and nobleman who discovered the important Greek Krater known as the 'Francois vase', now in the collection of the Museum Archeologico in Florence. Count Tito Francois lived in the Castle of Querceto, and was Mr. Raffaello Landini's neighbour in his mansion of Villa Vitiano, San Polo, Chianti.



258

258

A FINE GILT-BRONZE FIGURE OF JAMBHALA

19th century

The richly gilded figure finely cast seated in *lalitasana* atop a lotus-petal base, adorned in a *dhoti* revealing the chest, rotund belly and sumptuous jewellery, the stern expression framed under an elaborate five-leaf crown, holding a mongoose in the left hand and a *bijapuraka* fruit in the right hand. 16cm (6 1/4in) high.

£2,000 - 3,000

CNY18,000 - 27,000

十九世紀 銅鑲金五姓財神坐像

Provenance: reputedly gifted by Count Tito Francois to Mr. Raffaello Landini in the 1960's, and thence by descen.

來源：
據傳於1960年代由Tito Francois伯爵贈予Raffaello Landini先生，並由後人保存迄今

Count Tito Francois was a descendant of Alessandro Francois, a 19th century archaeologist and nobleman who discovered the important Greek Krater known as the 'Francois vase', now in the collection of the Museum Archeologico in Florence. Count Tito Francois lived in the Castle of Querceto, and was Mr. Raffaello Landini's neighbour in his mansion of Villa Vitiano, San Polo, Chianti.

259

A RARE THANGKA OF SHRI HERUKA

Eastern Tibet, 18th/19th century

The winged Chemchok Heruka with a blue, white and red face, each with a wrathful expression heightened by flaming eyebrows, bulging eyes, and gaping mouth, in *yab-yum* with his lighter blue consort, his large wings stretching out behind him against the aureole of flames of pristine awareness, surrounded by a host of retinue figures including Bardo deities, female gatekeepers, transformation deities, Brahmini and manifestations of Herukas, all amidst vaporous clouds, the reverse with a stupa-form Tibetan inscription behind the central figure consisting of sanctification and blessings mantras in Sanskrit and *dharanis* in Tibetan script.
57cm x 81cm (22 5/8in x 32in); with silk mount:
85.5 x 167.5 cm (33 6/8 x 66in).

£10,000 - 15,000
CNY91,000 - 140,000

西藏東部 十八十九世紀 彩繪赫魯嘎像唐卡

Provenance:

Navin Kumar, Paris
Fournier Collection, Paris
A European private collection, acquired from the above in the 1980's

來源：
巴黎古董商Navin Kumar
巴黎Fournier收藏
歐洲私人收藏，於1980年代購自上者

For the inscription on the reverse and its translation please see full footnote on Bonhams website.

Heruka, or 'blood drinker', usually refers to male wrathful deities who adopt a fierce countenance to benefit sentient beings. In this composition, the principal deity and his retinue figures relate to the transmigratory visions in the intermediary stage between death and rebirth known as Bardo, as described in the 'Bardo Thodol' ('Tibetan Book of the Dead'), which quotes: 'The crucial point is indeed that those who have meditated on the formal description of these Herukakaya ('bodies of Heruka'), and also made offerings and praise to them, or, at the very least, have simply seen their painted and sculpted images, may recognise the forms that arise here and attain *moksha* (liberation).'

The fierce and wrathful deities surrounding the central figure represent the visions produced by the psyche of the deceased during the stage of the fifth *bardo* (known as *Chonyi bardo*), which succeeds immediately after the moment of death and which precedes the sixth and last stage of *bardo* when the karmic energy of the individual is transmigrated to a new beginning. The succession of visions and progression to the various stages is dependent on the degree of mental perfection and the karmic nature of the deceased. The bells held by several deities in this current thangka symbolises the void, *shunyata*, the essence of all reality, *dharmata*. The treatment of the flames and the facial features of the deities of the present thangka compare with a thangka of Shri Heruka, 19th century, from the Rubin Museum of Art, New York (acc.no.F1997.12.2), illustrated in *Himalayan Art Resources*, no.194. Also compare with a thangka of Shri Heruka, 19th century, from the Rubin Museum of Art, New York (acc.no. P1998.15.1), illustrated in *Himalayan Art Resources*, no.702.



260

A PARCEL-GILT WOOD FIGURE OF A BODHISATTVA

Tibet, 18th century

Seated on a double-lotus base, an elaborate Buddhist tiara concealing his knotted hair, wearing beaded jewellery framing the face and the garments delicately painted with ornaments.

16cm (6 1/4in) high.

£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 局部漆金木菩薩坐像

Provenance: Bonhams London, 6 November 2014, lot 349

來源：

2014年11月6日於倫敦邦瀚斯拍賣·拍品349號



260



261

261 *

A GILT-BRONZE FIGURE OF AKSHOBYA BUDDHA

18th century

Cast seated in *dhyanasana* on a lotus base, the right hand extended in *bhumisparshamudra* and the left in *dhyanamudra*, wearing an elegant *dhoti*, the face in a meditative expression with downcast eyes, the hair gathered in tight curls below a domed ushnisha, the base unsealed. 16cm (6 1/4in) high.

£2,000 - 3,000

CNY18,000 - 27,000

十八世紀 銅鑲金阿閼如來坐像

Provenance: a Swiss private collection

來源：瑞士私人收藏



262

262

AN UNUSUAL THANGKA OF JAMBHALA

18th/19th century

Depicting the main wrathful deity with three faces and six hands, the main holding a precious gem and a jewelled filled skull cup, the middle ones each with a mongoose spewing jewels and the two further ones with a lasso and a sceptre, adorned with various jewels and and a garland of flowers and holding his consort in blissful union, all surrounded by Vajradhara at the top and further manifestations of Jambhala and various Dakinis, the lower left with a figure of an aged donor, all within an idyllic mountainous landscape, with silk mount. 42cm x 71cm (16 1/2in x 28in); with silk mount: 71.5cm x 122cm (28 1/8in x 48in).

£3,000 - 5,000
CNY27,000 - 45,000

十八十九世紀 彩繪馬頭明王唐卡

Provenance: Navin Kumar, Paris
Fournier Collection, Paris
A European private collection, acquired from the above in the 1980's

來源：
巴黎古董商Navin Kumar
巴黎Fournier收藏
歐洲私人收藏，於1980年代購自上者

Red Jambhala is a wealth deity associated with the 'Treasure Teachings' of Traba Ngonshe, although the present appearance appears to derive from the Red Jambhala tradition of Gayadhara.

Compare the iconography of the central deity with a thangka of Jambhala, 19th century, from the Hahn Cultural Foundation, illustrated in *Himalayan Art Resources*, no.98983.

263

A PAIR OF GILT-BRONZE FIGURES OF BUDDHIST DISCIPLES

19th century

Both disciples portrayed as monks with shaved heads highlighted in blue and slightly inclined with pensive and contemplative expressions, standing barefoot on lotus pedestals, the hands held in auspicious *mudras* and dressed in long robes cast with sharply defined folds, the hems incised with foliate scrolls, fitted box.

The tallest 34cm (13 3/8in) high (3).

£40,000 - 60,000
CNY360,000 - 540,000

十九世紀 銅鑲金羅漢立像 一對

Provenance: the Kemper Collection of Himalayan Art
Christie's Amsterdam, 11 October 1994, lot 195

來源：
Kemper喜馬拉雅藝術收藏
1994年10月11日於阿姆斯特丹佳士得拍賣·拍品195號

Shakyamuni Buddha had ten major disciples but is usually depicted in Buddhist art and sculpture with just Ananda and Kasyapa beside him. Kasyapa is perhaps the most famous of Shakyamuni's disciples and he accepted his master's clothes after his death. While Ananda was known and praised by the Buddha for his memory, erudition and compassion.

Compare with a standing gilt-bronze statue of Kasyapa, 18th century, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, p.214, no.204.

See also a related gilt-bronze standing figure of Shariputra, 18th century, which was sold at Bonhams New York, 14 September 2015, lot 50.





264

264

A RARE ARCHAISTIC BRONZE WINE VESSEL, LEI

Ming Dynasty

Decorated with six bands of abstract interlocked horned dragons, alternating with bands of archaic motifs, all underneath the waisted neck and widely flared rim but interrupted by a small band of geometric motifs on the body, cast with a pair of handles of horned dragons with curved fangs emerging from the mouths of dragon-fish, augmented with green, blue and red pigments imitating archaic patina. 26.3cm (10 1/3in) high.

£2,000 - 3,000

CNY18,000 - 27,000

明 銅仿古蟠虺紋獸耳壺

Provenance: a French private collection

來源：法國私人收藏

Compare with a related archaistic bronze vessel, *Pou*, Ming dynasty, which was sold at Sotheby's New York, 15 September 2018, lot 1077

265

A GILT-SPLASHED BRONZE TRIPOD INCENSE BURNER, DING

17th/18th century

The compressed body on three tapering feet flanked by two loop handles, decorated on the exterior with irregular gold splashes, four characters in seal script cast on the base reading *yongshi zhibao*, ('The treasure throughout generations'), under a honey-brown patina. 22.8cm (9in) wide.

£12,000 - 15,000

CNY110,000 - 140,000

十七/十八世紀 銅灑金押經爐
「永世之寶」篆書鑄款

Provenance: Christie's London, 10 May 2011, lot 72

來源：2011年5月10日於佳士得倫敦拍賣，拍品72號



265

A related gold-splash decorated bronze tripod censer, 16th/17th century, is illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, p.19.

Compare with a similar gilt-splashed bronze tripod censer, 17th/18th century, which was sold at Christie's New York, 17 March, 2017, lot 1040; compare also with a similar example but with a slightly everted rim, which was sold in Sotheby's Hong Kong, 31 May 2018, lot 409.

266

A BRONZE 'CHI DRAGON' SEAL

Qing Dynasty

Finely cast of square section surmounted by a coiling four-clawed *chi* dragon amidst *ruyi*-head clouds, clasping a pearl, the underside with fourteen characters in seal script.

9.3cm (3 2/3in) high.

£3,000 - 5,000

CNY27,000 - 45,000



266

清 銅蟠螭龍鈕方印

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



267

THE PROPERTY OF A LADY 女士藏品

267

A BRONZE INCENSE BURNER, GUI

Song Yue Lü three-character mark, 17th/18th century
Finely cast, of a compressed globular form supported on a short splayed foot rising to a waisted neck and flared mouthrim, the shoulders set with a pair of loop handles, the base crisply cast with a recessed square panel enclosing a three-character 'song yue lü', the patina of a dark brown tone with green rust flecks.
23.5cm (9 1/4in) wide.

£3,000 - 5,000
CNY27,000 - 45,000

十七/十八世紀 銅蝓耳爐
「松月侶」篆書鑄款

Provenance: a French private collection

來源：法國私人收藏

THE PROPERTY OF A GENTLEMAN 士紳藏品
Lots 268-270

268

A BRONZE TRIPOD INCENSE BURNER

Xuande six-character mark, 18th/19th century
Of compressed bombé form supported on three curving legs, the sides set with a pair of lion-mask handles, the rim cast with an apocryphal Xuande six-character mark, stand.
26cm (10 1/4in) wide. (2).

£2,000 - 3,000
CNY18,000 - 27,000

十八/十九世紀 銅獅耳鼓式三足爐
「大明宣德年製」楷書仿款

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent.

來源：
William Henry Wilkinson爵士（1858-1930年）
· 1900至1917年期間任駐華領事，並由後人保存迄今



268

269

A CAST BRONZE TRIPOD INCENSE BURNER

Xuande six-character mark, 18th century

The compressed lobed globular body cast with a *Sanskrit* character on each of six sides rising from three short spreading legs, and with two rope-twist handles set on the everted rim, the patina of dark grey tone. 12.7cm (5in) wide.



£3,000 - 5,000

CNY27,000 - 45,000

十八世紀 銅瓜棱式梵文三足冲耳爐
「大明宣德年製」楷書仿款

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent.

來源：

William Henry Wilkinson爵士（1858-1930年）
· 1900至1917年期間任駐華領事，並由後人
保存迄今



269

270

A RARE BRONZE BOX AND COVER FOR THE ISLAMIC MARKET

17th/18th century

The flat cover cast with Arabic calligraphy in two concentric bands reading *alhamd lilah* (الحمد لله) within a circular band of calligraphy probably from the *Quran* reading *qal alnabi ealayh alsalam alsidq yanji walkadhib yuhlak* (قال النبي قد صلوا ما لاسر له يعلع ي بئذ لا لاق) on a ring-punched ground. 13.8cm (5 3/7in) diam.

£3,000 - 5,000

CNY27,000 - 45,000

十七/十八世紀 銅阿拉伯經文蓋盒

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent.

來源：

William Henry Wilkinson爵士（1858-1930年）
· 1900至1917年期間任駐華領事，並由後人
保存迄今

This lot is inscribed in *sini* script, a Chinese Islamic calligraphic form for the Arabic script, developed in the early Ming dynasty. The calligraphy in the centre can be translated as 'Praise God'; the band of calligraphy around it can be translated as 'The Prophet said, honesty can save, lies can destroy'.



270

Compare with a related Arabic inscribed incense set including a circular box and cover, 16th/17th century, which was sold at Sotheby's New York, 15 March 2017, lot 560.



271

271

A LARGE CHINESE EXPORT SILVER 'DRAGON' TROPHY

WH Xiechang 90 mark, late Qing Dynasty

Finely embossed with four dragons amongst clouds on the exterior in low-relief repoussé, set with two bamboo-shaped handles, the stem as the tails of three jointed fish rising from a spreading foot embossed with bamboo branches, all on a diaper ground.

39.5cm (15 1/2in) high, 2,235g

£10,000 - 12,000

CNY91,000 - 110,000

清末 銀雲龍紋竹節耳盃
「WH」、「協昌」、「90」錘印款

WH stands for Wang Hing, which was a well-known craft shop, based in Hong Kong, 10 Queen's Road Central, famous for specialising in gold and silver from the late Qing dynasty to the Republican period. Wang Hing's wares were considered to be of very high quality and he once supplied silver ware articles for Tiffany & Co. see *The Silver Age: Origins and Trade of Chinese Export Silver*, Hong Kong, 2017, p.212.

272

A FINE LARGE CHINESE EXPORT SILVER 'ELEGANT GATHERING' TROPHY BOWL

Wang Hing 90 Taikut mark, late Qing Dynasty,

The wide bowl embossed with lofty scholars, attendants, houses and river in a traditional Chinese landscape on exterior sides joint by two lion mask handles suspending rings, supported on the tails of three jointed fish standing on a spreading foot embossed with two dragons chasing a pearl in clouds. 32cm (12 3/5in) high, 2,331g.

£15,000 - 18,000

CNY140,000 - 160,000

清末 銀高士雅集圖活環耳盃
「Wang Hing」、「90」、「大吉」錘印款

Taikut (大吉) was the name of a silver workshop located in Guangzhou, active during the late Qing and Republican periods. There is also the mark of Wang Hing which was a well known craft shop, based in Hong Kong, 10 Queen's Road Central, famous for specialising in gold and silver. See *The Silver Age: Origins and Trade of Chinese Export Silver*, Hong Kong, 2017, p.207.



272

273

A BLUE GLASS PEAR-SHAPED VASE

18th century

The pear-shaped faceted body supported on a low straight foot and rising to a tall cylindrical neck, the semi-translucent glass of a rich ultramarine colour. 30.5cm (12in) high.

£6,000 - 8,000

CNY54,000 - 72,000

十八世紀 藍料六方膽瓶

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

來源：倫敦古董商Spink & Son Ltd. (標貼)

Compare with two related yellow glass vases, of similar shape, Qianlong and Yongzheng, illustrated in *A Chorus of Colors: Chinese Glass from Three American Collections*, San Francisco, 1995, nos.26 and 27. A similar red glass octagonal vase, Qianlong mark and period, is illustrated in *Splendour of the Qing Dynasty*, Hong Kong, 1992, p.418, no.285.



273

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



THE PROPERTY OF A LADY 女士藏品

274

ATTRIBUTED TO SHEN QUAN (1682-1760)

Finely painted on silk with ink and pigment, depicting various exquisitely plumed birds amidst fruiting peach trees and flowers, with three seals and calligraphic inscription.

319cm (125 1/2in) wide x 210cm (86 6/8in) long (3).

£12,000 - 15,000

CNY110,000 - 140,000

沈銓（傳） 花鳥 設色絹本

Provenance: an English private collection

來源：英國私人收藏

Shen Quan 沈銓 (1682–1760), courtesy name Nanpin 南蘋, specialised in painting bird-and-flower paintings. His paintings were popular for their realistic, coloured images of animals and flowers, and three-dimensional trees and rocks. His works became particularly influential in Japan after he went there in 1731 and established his own school, acquiring many patrons. Even after his return to China in 1733, he continued to send paintings back to Japan.

Compare with a related painting of peacocks under a tree, attributed to Shen Quan, which was sold at Bonhams Hong Kong, 28 November 2015, lot 104.

275 Y

A HUANGHUALI LOW RECTANGULAR TABLE, KANG

17th century

The finely-patinated top formed from well-figured sections, above a recessed frieze ornately carved with floral scrolls, all standing on four shaped short legs descending from a symmetrically-scalloped frieze carved with a raised edge.

86cm (33 6/8) wide x 29cm (11 1/2) high x 49cm (19in) deep.

£40,000 - 60,000

CNY360,000 - 540,000

十七世紀 黃花梨花卉紋炕桌

Provenance: Brian McElney OBE, founder of The Museum of East Asian Art in Bath

來源：巴斯東亞藝術博物館創辦人·麥雅理先生家族基金收藏

Compare with a very similar *huanghuali kang* table, Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p.178, no.151; another example, 16th century, is illustrated by R.H.Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, p.41; a further similar *huanghuali* low table, Ming dynasty, circa 1550-1600, from the Victoria and Albert Museum, London, is illustrated by C.Clunas, *Chinese Furniture*, London, 1997, pl.52.

A similar *huanghuali* low table, late Ming dynasty, 17th century, but without floral scrolls on the apron, was sold at Bonhams London, 9 November 2017, lot 82.



276 TP

**A RARE COROMANDEL LACQUER TEN-LEAF
'PALACE' SCREEN**

Cyclically dated to Dingmao year, corresponding to AD1687 and of the period

Exquisitely decorated on one side with a detailed palace scene showing a delegation approaching from the right-hand side, a flag with the character *shuai* flies above next to the gate, in the centre of the enclosed palace is a dignitary, entertained by dancers, the rear of the palace with courtly ladies and ponds, the border decorated with *chi*-dragons, the reverse with a long dedicatory inscription by the scholar Gong Zhang in fine *xingshu* calligraphy in gold, further to the left are the names of the donors.

208.1cm (81 7/8in) high x 502cm (197 1/2in) wide. (10).

£40,000 - 60,000

CNY360,000 - 540,000

清康熙丁卯年（1687年）

黑漆彩繪郭子儀祝壽圖十開屏風

Provenance: Marquis de Trazegnies

Gisele Croes Arts D'Extreme Orient, Brussels

A Belgian private collection, acquired from the above on 21 June 1990

來源：

Marquis de Trazegnies舊藏

布魯塞爾古董商Gisele Croes Arts D'Extreme Orient

比利時私人收藏，於1990年6月21日購自上者

The present lot was initially commissioned for the Chinese domestic market and not for export, as is clearly demonstrated by the lengthy inscription.

Such screens were highly expensive and laborious to produce, and were intended for use by high-ranking officials, scholars and gentry who commissioned them to commemorate important events. The present lot appears to have been commissioned by a group of officials who are named on the far left-hand side, for the birthday of General Meng Wengjin 夢翁金. The long dedicatory essay was written by Gong Zhang 龔章 (1637–1695).

The palatial scene on the screen depicts a reception or banquet given by General Guo Ziyi 郭子儀 (697–781), a celebrated figure who was credited with saving the Tang dynasty by putting down the An Shi rebellion. He was later made a prince and eventually deified in popular culture as a God of Wealth and Happiness. The subject would have made this screen a highly appropriate birthday gift for a military general such as Meng Wengjin.

The lengthy encomium on the reverse was written by the official and educator Gong Zhang. Originally from Guishan County (now Huizhou), at age 24 he was of the highest-grade exam candidates. In 1673, Gong achieved the highest degree of *jinshi* and became in charge of the Hanlin examiners. He later hosted the exams in the Jiangnan region and passed many famous scholars.

Several coromandel lacquer screens with similar scenes of palaces and processions, Kangxi, are illustrated by W.De Kesel and G.Dhont in *Coromandel: Lacquer Screens*, Gent, 2002, pp.40-44. See also further examples illustrated by M.Beurdeley, *Le Mobilier Chinois: Le Guide du Connaisseur*, Fribourg, pp.135-142.

Compare also with a related twelve-leaf screen with palatial scenes, Kangxi, dated to 1681, which was sold at Sotheby's London, 8 March 2016, lot 111.



(detail)

大總戎夢翁金老鎮臺榮壽序

天下之可壽者有二曰道德曰勲名而年齒處後焉道德維何品望隆百代節操冠一時是也勲名維何行潦時之志為大樹之風是也具斯二者可與天地同久松柏同茂人之可壽者洵在斯矣至若懸弧集萸循之禧僕樹種蟠菴之果理有固然無容祝可余嘗以此相天下而難其人不謂得諸我

夢翁金公也曩者忝居藝苑與公小阮春初善備道公之素履渴慕有年今幸藉東壁之光益想望其丰采一日者龍門軍士走余而請曰我將軍鎮主蒞任以來折節為謹其待士也以禮慈祥愷悌其養民也以德柔遠懷逾弭盜除奸其綏靖地方也以教化訓練有法恩威互濟其待我士率也不當父兄之教子弟令者士頌其賢民仰其德士率被其恩而感其誠此寔龍邑之福星南天之屏翰也我等身受其賜而未之報茲值南呂壯月正懸孤令辰弓中秘一言以壽余聞故然曰信斯言可以壽公矣夫金氏發源於少昊之後詭屬彭城古所謂萬有千歲者矣無害良不誣也然自五帝三王漢宋以來或文教顯乎高武功著於北忠賢第一孝友無雙即如我公系出山陰望族因先世官宛平遂卜居焉南北世美名宦不一若曾祖司李公之理刑也

伯祖副使公之介憲神木也政績彰又迄今猶在人耳目間封翁真修寔踐博通經史好慷慨樂施與籍又人口蓋世德

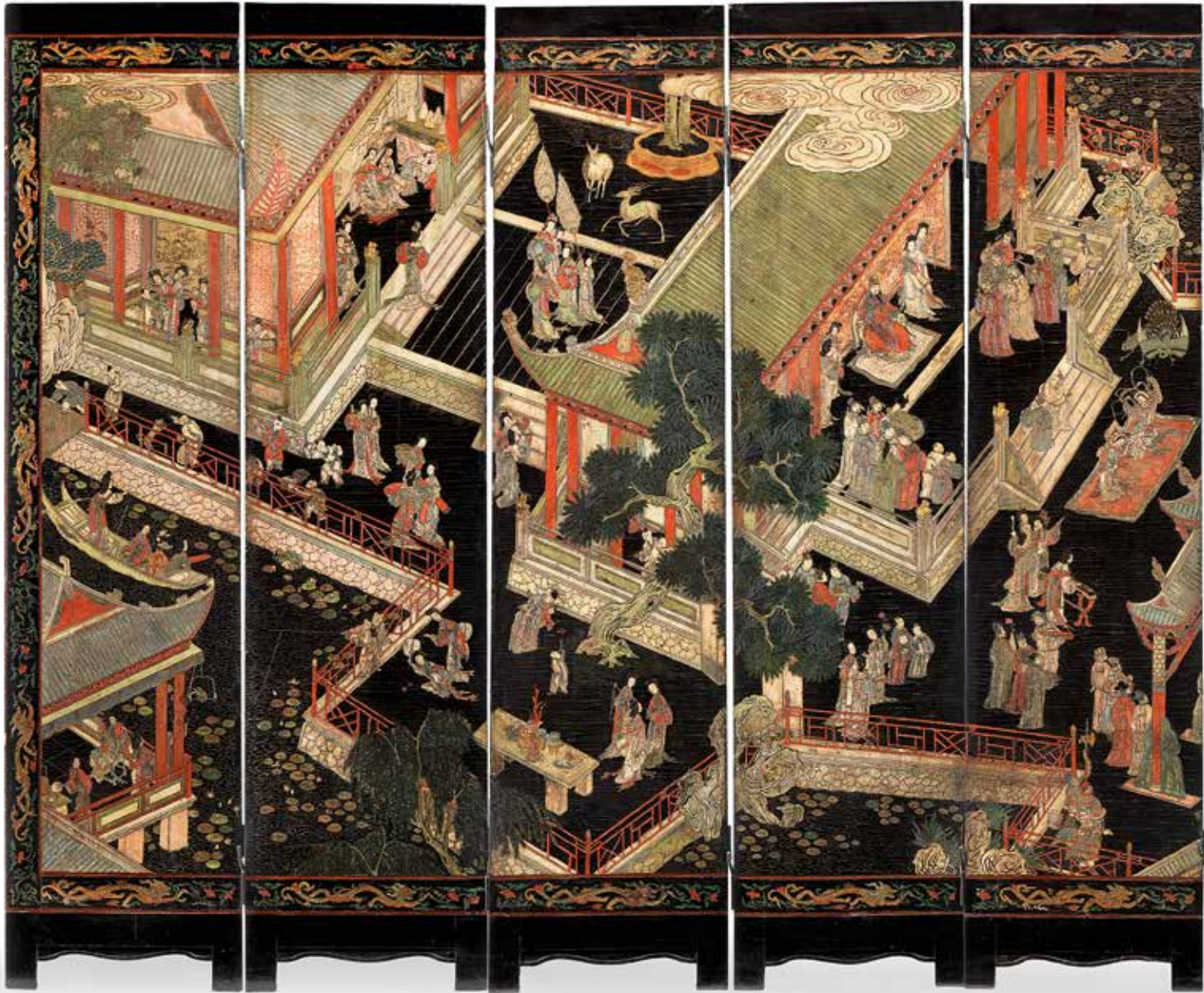
作求積厚流光是以瑣瑣蟬聯長君臚傳第一耀武中

外仲叔季俱登巍科應膺仕獨公白者最良寄豫章而

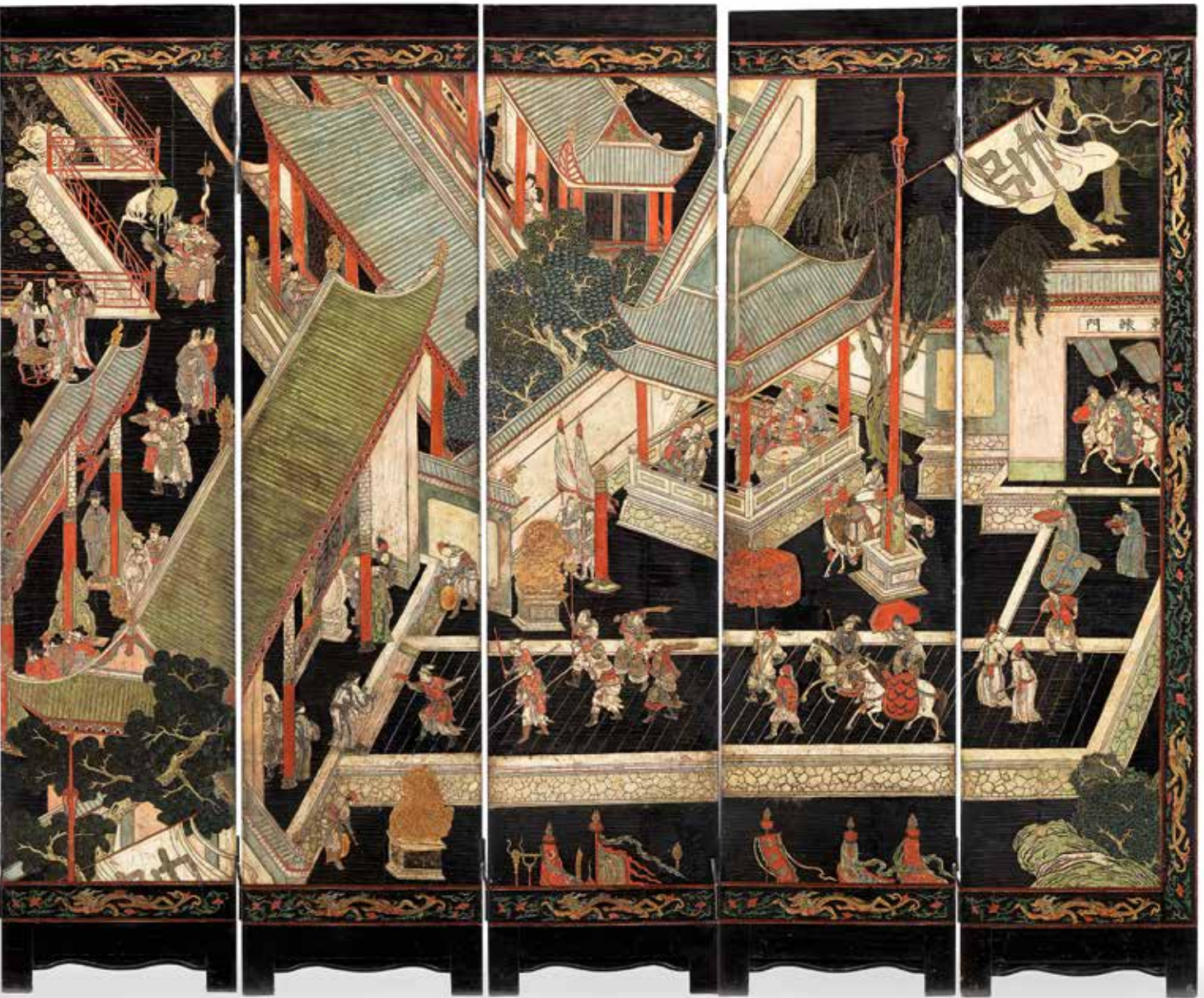
勃發初任河間兵民戴德政績卓異莫可殫述及公陞

遠之日攀轅遮道以留者數千人郊饒而環送者百餘里至乙丑專闢龍城夫龍固地險而僻者且界聯四邑山藪

甯聚蒼符時驚者數十餘年使道德不足以維之勲名不



(front)





277

277

A LARGE PAINTING OF HERONS AND FLOWERS

Signed Li Tang, cyclically dated to the Yihai year corresponding to 1899 and of the period

Ink and colour on silk, depicting eight white herons, one in flight, amidst a riverscape with various flowers, on the top right corner a poetic inscription with signature and seals of the artist.

246cm wide (96 7/8in) x 86cm (33 7/8in) long.

£8,000 - 12,000

CNY72,000 - 110,000

己亥年（1899年）李堂款 一路富貴 設色絹本

The egret is often compared to an honest and incorruptible official because of its clean, white feathers. Egrets have been admired by poets such as Du Fu 杜甫 (712-770) and can combine with numerous flowers to create various auspicious meanings. In the present painting, egrets combine with peonies. Egrets (*lu* 鷺) form the pun for 'all the way' (*yi lu* 一路). Together with peonies, also known as the flower of wealth and honour (*fugui* 富貴), they create the rebus for 'wealth and honour all the way' (*yilu fugui* 一路富貴).

278^{TP}

A RARE LARGE JICHIMU RECTANGULAR TABLE

18th century

The top panel set within a rectangular frame above a short narrow waist exquisitely carved in low-relief with stylised scrolls and a wide apron carved with foliate scrolls and stylised *chilong* extending to the top of the four humpback legs of square section, terminating in hoof feet.

180cm (70 7/8in) wide x 86cm (33 7/8in) high x 78cm (31 1/2in) deep.

£30,000 - 50,000

CNY270,000 - 450,000

十八世紀 雞翅木仿古夔龍紋長案

Tables such as the present lot would have furnished various halls in the Forbidden City and other Imperial palaces. See for example a related carved *zitan* table furnishing the *Cui Yun Guan* or Hall of Green Cloud, illustrated in *The Complete Collection of Treasure of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, no.263. See also a *jichimu* altar table, early Qing dynasty, similarly decorated with *kui* dragons, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p.168, no.142.

Furniture adorned with archaistic elements including stylised *chilong* and archaistic scrolls, such as those found on the present lot, existed since the Ming dynasty; see for example, a *zitan* chair with similar archaic motifs, Ming dynasty, illustrated in *Imperial Furniture of Ming and Qing Dynasties: Classics of the Forbidden City*, Beijing, 2008, p.97, no.92. This archaistic style gained popularity during the middle Qing dynasty but it also illustrates the influence that the European Baroque style had on the decorative repertoire of 18th century Imperial furniture and art. Compare also the carving on the aprons and legs as well as the feet with those on a square *huanghuali* table from the Qing Court Collection, Qianlong, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p.98, no.86.



278



279

279

A VERY FINE REVERSE GLASS PAINTING

Qianlong

Delicately painted with an elegant couple reading a book in a luxuriant garden by a lake, gilt-wood frame.

37cm (14 1/2in) long x 52cm (20 1/2in) wide.

£2,000 - 3,000

CNY18,000 - 27,000

清乾隆 鏡面高士遊湖畫

During the 18th century Canton (Guangzhou) was the centre for reverse glass paintings of this type, although the plates themselves were of European manufacture, often French, supplied through the agency of the Compagnie des Indes. The taste for these pieces grew rapidly in Europe; indeed, in the 1760s Francis Dashwood, 2nd Baronet had views of his seat West Wycombe Park sent to China to be copied in reverse glass, favouring the techniques of Chinese craftsmen to that of the European artisans. Compare with a related reverse glass painting, 18th century, which was sold at Sotheby's London, 26 October 2016, lot 1063.

280^{TP}

A RARE TIANQI AND QIANJIN LACQUER THREE-LEAF POLYCHROME SCREEN

18th century

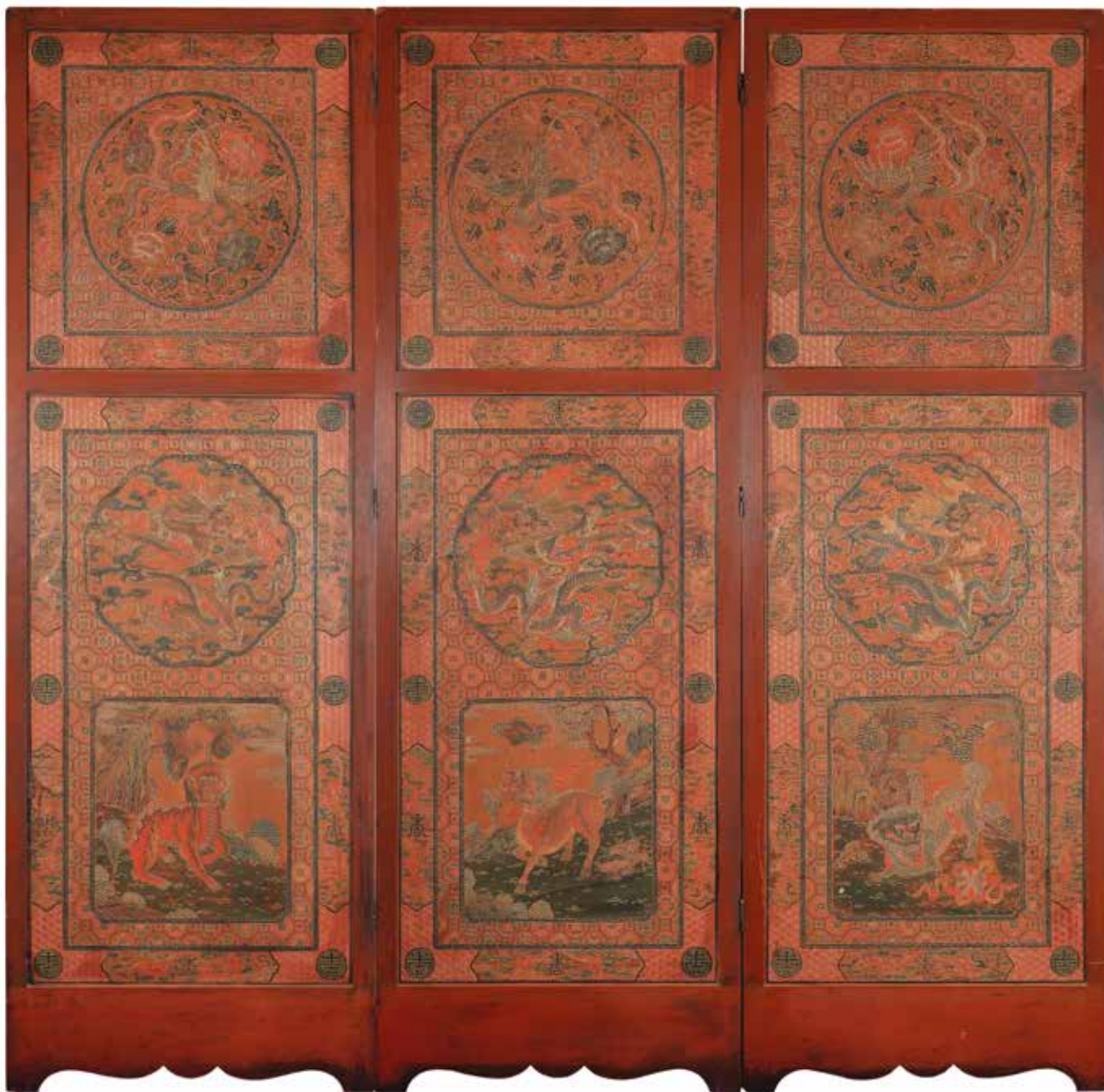
The screen consisting of six panels, with a smaller and larger one set within each leaf, each smaller panel skilfully incised and gilt with a phoenix in flight amidst blossoming peonies and scrolling foliage, each larger panel with a lobed medallion enclosing a writhing dragon pursuing the flaming pearl amidst stylised clouds above a square cartouche enclosing a standing *qilin* beneath pine trees and jagged rocks, all reserved on a honeycomb diaper ground filled with flower heads and *wan* motifs, enclosed within a key-fret border and further cartouches alternating with bats and *shou* characters.

Overall 198 x 194cm (78 x 76 3/8in).

£15,000 - 20,000

CNY140,000 - 180,000

十八世紀 填漆戩金團龍紋開光瑞獸圖三開屏風



280

Provenance: Parke-Bernet Galleries, New York, 1 March 1957, lot 216
A distinguished European private collection, and thence by descent

來源：
1957年3月1日於紐約Parke-Bernet Galleries拍賣，拍品216號
顯貴歐洲私人收藏，並由後人保存迄今

The six panels would have probably been set within the front doors of a pair of lacquered cabinets made for a high-ranking member of the Qing Court, possibly a member of the Imperial family. Compare a polychrome *tianqi* and *qiangjin* lacquer cabinet, Wanli mark and of the period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.II, Hong Kong, 2002, pl.172.

The close Imperial association is demonstrated in the symbolism of the phoenix and peonies and dragon pursuing the flaming pearl as well as the impressive large scale and type of craftsmanship typical of Imperial works of art. The depictions of the *shou* characters and bats represent the wish for longevity.

Compare the decoration of phoenixes on polychrome lacquer *tianqi* and *qiangjin* boxes, Qianlong, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, pls.76-77. See also a polychrome *tianqi* and *qiangjin* lacquer display cabinet, Yongzheng, and another related display cabinet, Qianlong in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.II, Hong Kong, 2002, pls.215 and 222.



281

THE PROPERTY OF A GENTLEMAN 士紳藏品

281

A SET OF SIX BODHI LEAF PAINTINGS

19th century

Comprising six paintings in ink and colour on *bodhi* leaves, each depicting various Buddhist figures and deities.

Each framed and glazed 35.2cm (13 7/8in) high x 25cm (9 7/8in) long (6).

£3,000 - 5,000

CNY27,000 - 45,000

十九世紀 菩提葉繪羅漢冊頁 設色紙本 鏡框 一組六幅

Provenance: Sir William Henry Wilkinson (1858-1930), Consul General in China between 1900 and 1917, and thence by descent.

來源：

William Henry Wilkinson 爵士（1858-1930年）收藏，1900至1917年期間任駐華領事，並由後人保存迄今

282 TP Y

A PAIR OF HUANGHUALI SQUARE STOOLS, FANGDENG

19th century

Each with a single panel top set within a moulded frame, supported on a narrow waist above a finely beaded and shaped apron carved with foliate scrollwork and continuing to four square-section legs beaded on the inside edge.

Each 42cm (16 1/2in) square x 47cm (18 1/2in) high (2).

£9,000 - 12,000

CNY82,000 - 110,000

十九世紀 黃花梨方凳 一對

283 TP

A PAIR OF HARDWOOD ARMCHAIRS

Qing Dynasty

Each chair with curved crest rail and upswept ends supported on continuous posts forming the rear legs, the back splats composed of two vertical frames set with panels carved with archaic motifs, flanked at the sides by a pair of shaped arm rests, with woven seats, the square legs joined to a horizontal foot rest and stretchers.

Each 96cm (37 3/4in) high x 57cm (22 1/2in) wide x 43.5cm (17 1/2in) deep (2).

£8,000 - 12,000

CNY72,000 - 110,000

清 硬木南官帽椅 一對



282



283





284

284 TP

A HARDWOOD CABINET

Qing Dynasty

The round-cornered tapering cabinet with two single panel doors within beaded frames, resting on slightly splayed posts continuing to form the feet, the interior with two shelves and two drawers.

172.5cm (67 3/4in) high x 89.5cm (35in) wide x 46cm (18in) deep.

£4,000 - 6,000

CNY36,000 - 54,000

清 硬木圓角櫃



285

285 TP Y

A HUANGHUALI FOLDING CHAIR

19th/20th century

The horseshoe back supported by an elaborately carved back splat relief-carved with dragons and cloud scrolls, the armrests supported by reverse brackets joined to the back seat stretcher and extending to the front rail pin hinged with the back rail extending from the front seat stretcher ending in a foot rest and two block feet, mounted with metal fittings.

105cm (41 1/4in) high x 77cm (30 1/4in) wide x 75cm (29 1/2in) deep.

£4,000 - 6,000

CNY36,000 - 54,000

十九/二十世紀 黃花梨鏤雕雲龍紋交椅

THE PROPERTY OF A DUTCH FAMILY

荷蘭家族藏品

286

YANG JIN (1644-1728)

Herdboy and Buffaloes, cyclically dated to the Dingyou year corresponding to 1717 and of the period Ink and colour on silk, with calligraphic inscription and seals of the artist, framed and glazed.
140cm (55in) long x 70cm (27 1/2in) wide.

£10,000 - 15,000

CNY91,000 - 140,000

丁酉年 (1717年)

楊晉 (1644-1728年) 牧童 設色紙本 鏡框

Provenance: a Dutch private collection

來源：荷蘭私人收藏

Yang Jin 楊晉, styled Zi He (子鶴), pseudonym Xi Ting (西亭), was born in Changshu in the Jiangsu province. His paintings exhibit a meticulous quality that closely followed Orthodox masters of the early Qing such as the Four Wangs.

The painting is inscribed:

草茂豐林朝雨足，
榻來牛背郊原綠。
笛聲不解理宮商，
信口吹成太平曲。
丁酉長至，擬宋人畫法，虞山楊晉

Which may be translated as:

'Verdant grasses and lush forests full from the morning rain, arriving on oxen back to the green open country.

The sound of the flute does not understand the formal tones of court, trust ones mouth to play and succeed at peace and tranquility.

[Written in the] Dingchou year Summer Solstice, paralleling Song dynasty techniques of painting, Yang Jin of Yushan.'

Compare with a similar hanging scroll painting by Yang Jin of buffalo on willow bank, also dated 1717, in the Yale University Art Gallery, illustrated by G.J.Lee, *Selected Far Eastern Art in the Yale University Art Gallery*, New Haven, 1970, p.225, no.433.





287

287 TP Y

A PAIR OF LARGE HUANGHUALI COMPOUND CABINETS WITH CHESTS

Each comprising a smaller top section with two doors, set on a larger cabinet also with two doors opening to reveal two interior drawers below a shelf, the doors and drawers set with metal plates and fittings, the wood panels with strong grain and ranging in colour from dark-brown to pale-gold.

Each 209.6cm (82 1/4in) high x 90cm (35 1/2in) wide x 52cm (20 1/2in) deep. (4).

£8,000 - 12,000
CNY72,000 - 110,000

黃花梨四件櫃一對

Provenance: a Scottish private collection, by repute

來源：據傳為蘇格蘭私人舊藏

288

MANNER OF LIU DU

19th century, Scholar and Lady

Ink and watercolour on silk, bearing signature and two red seals, framed and glazed.

123.5cm (48 4/8in) long x 52cm (20 1/2in) wide.

£2,000 - 3,000
CNY18,000 - 27,000

十九世紀 劉度（傳） 高士仕女 設色絹本 鏡框

Provenance: an English private collection

The painting is inscribed: '順治乙未秋日·背臨小李將軍大意，錢塘劉度' which may be translated as 'At the year of Yiwei (1655) during the Shunzhi Emperor's reign, [I executed this painting] imitating the style of General Xiaoli (Li Zhaodao 李昭道, 675-758). By Liu Du of Qiantang (active 1630-1672).

Li Zhaodao was the son of artist and General of the Left Li Sixun (李思訓, 653-718). Like his father, he also painted blue-and-green landscapes. He is sometimes therefore, known as Xiao Li (literally; 'little Li') General Li the Younger'. He served as Secretary to the Heir Apparent. His painting 'Tang Minghuang's Journey to Shu' is particularly well known.



288



289

289

A PAINTING OF A SCHOLAR IN HIS STUDIO

Late Qing Dynasty

Ink and colour on silk, depicting a scholar in a blue robe seated on a low *kang* in front of a painted screen with a landscape, before him a boy-attendant prepares tea on a table, all amidst potted plants and rocks as well as antique vessels, glazed and framed.

95cm (37 3/8in) long x 67cm (26 3/8in) wide.

£3,000 - 5,000

CNY27,000 - 45,000

清末 高士雅讀 設色絹本 鏡框

290

AN ANCESTOR PORTRAIT OF THE IMPERIAL OFFICIAL SHI ZHEN

Dated to the twelfth year of Tongzhi, corresponding to 1872-1873 and of the period

Ink and colour on silk, depicting an official in a blue robe above and between two ladies dressed in red robes, all beneath an Imperial memorandum written on blue paper and bordered with gilt five-clawed dragons, pasted above the portrait.

129cm (50 3/4in) long x 82cm (32 1/4in) wide.

£3,000 - 5,000

CNY27,000 - 45,000

清同治十二年（1872或1873年） 朝服先祖像 設色絹本

The memorial notes that the official Shi Zhen achieved recognition for his work from the Imperial Court and as a reward, his ancestor, Deng Shilang, was given a posthumous ninth rank.



290

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



291

291

JOHN SMEDLEY (1841-1903)

Jardine's racing stables at East Point, Hong Kong

Watercolour on paper depicting in unusually precise detail the northern shore of Victoria Island running along Victoria Harbour a vista of mountains and water, signed by the artist, framed and glazed.

81cm (32in) wide x 42.5cm (16 3/4in) long.

£3,000 - 5,000

CNY27,000 - 45,000

約翰·斯梅德利 (1841-1903年)

水彩銅鑼灣通景圖 鏡框

Provenance: an English private collection

來源：英國私人收藏

John Smedley was a late 19th century Sydney-born painter and architect whose work was influenced greatly by East Asian modes of painting and drawing. He travelled and lived much of his life throughout Japan, Hong Kong and China, learning from and contributing to these communities through his artistic and architectural practice. Smedley travelled to Hong Kong in 1866 and became junior partner in the firm of Storey & Son, architects and civil engineers. He continued to employ his artistic talents, painting scenery for the theatre of the Club Lusitana. He made a panoramic view of Hong Kong from the deck of the John Adams.

292^Y

A PAIR OF HONGMU BARREL STOOLS

Late Qing Dynasty

Set with a variegated grey marble top with inclusions suggestive of a mountainous landscape in a circular frame above shaped aprons and four outward-curved legs each stool, raised on four short bracket feet.

Each 46.5cm (18 1/3in) high x 45cm (17 5/7in) diam (2).

£10,000 - 12,000

CNY91,000 - 110,000

清末 硬木嵌大理石坐墩 一對

Compare with a related pair of *hongmu* drumstools, which is illustrated by R.H. Ellsworth in *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol.2, Hong Kong, 2005, pl.25; compare also with a pair of marble-inset *hongmu* barrel stools, 18th/19th century, which was sold at Christie's New York, 17 March 2016, lot 1334.

293^{TP Y}

A LARGE HONGMU MARBLE-TOPPED ROUND TABLE

Late Qing Dynasty

The large round marble panel set within finely carved beaded edge above the apron carved in openwork with squirrels and grapevines, the central pillar exquisitely carved with a procession of demons carrying Zhong Kui the demon queller on a sedan chair, the foot carved with further intricate scrolls of grape vines above a band of lotus and ducks, all supported on four feet carved as bats.

126cm (49 1/2in) diam. x 88cm (34 1/2in) high.

£6,000 - 8,000

CNY54,000 - 72,000

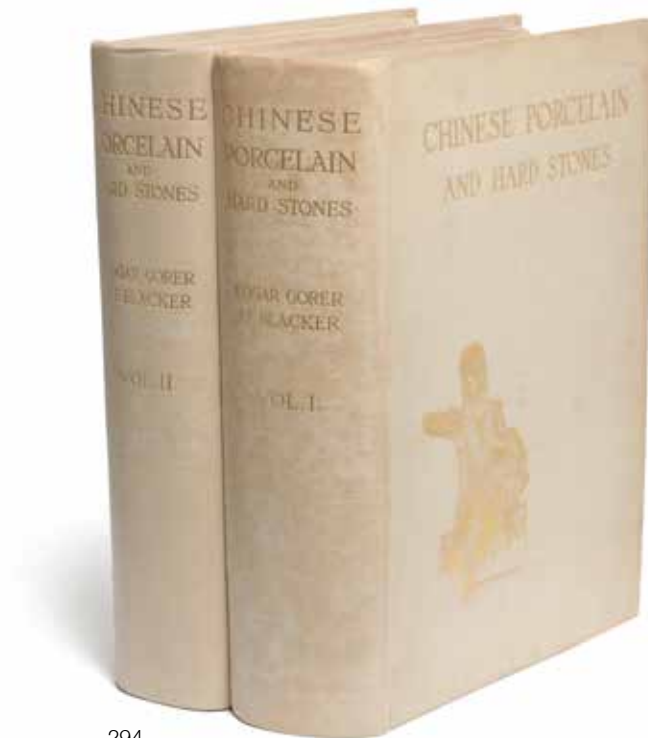
清末 紅木鏤雕鍾馗出遊紋嵌大理石圓桌



292



293



294

THE PROPERTY OF A GENTLEMAN 士紳藏品

294

EDGAR GORER AND J.F. BLACKER, CHINESE PORCELAIN AND HARDSTONES, VOLS I-II, LONDON, QUARITCH, 1911

Quaritch, 1911, two volumes, original gilt decorated cloth, limited edition, no.49 of 1000, numerous coloured illustrations on 254 plates. Each 32.3cm (11 5/8in) long.

£2,000 - 3,000
CNY18,000 - 27,000

Edgar Gorer及J.F.Blacker著
《Chinese Porcelain and Hardstones (中國瓷器及玉石雕刻)》
卷一及二 1911年倫敦出版

Provenance: an English private collection

來源：英國私人收藏

THE PROPERTY OF A GENTLEMAN 士紳藏品

295

WU CHANGSHUO (1844-1927)

Lotus

Ink and colour on paper, inscribed and signed with two seals of the artist, glazed and framed.

139.5cm (55in) long x 34.5cm (13 1/2in) wide.

£12,000 - 15,000
CNY110,000 - 140,000

吳昌碩 (1844-1927年) 荷花 設色紙本 立軸

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

Wu Changshuo was a prominent painter, calligrapher and seal carver of the late Qing and early Republican periods. Born into a scholarly family in Huzhou, Zhejiang, he later moved to Suzhou in his twenties. In the final years of the Qing dynasty, he also served as an official in Liaoning. Initially, he devoted himself to poetry and calligraphy with a strong interest in early scripts and led the Xiling Society of Seal Carving, based in Hangzhou. However, it was only later in life that he moved into painting more seriously. His paintings were much inspired by individualist masters such as Xu Wei 徐渭 (1521-1593) and are noted for their bold expressive strokes.

Compare with a related painting by Wu Changshuo of red magnolia, of similar size, which was sold at Sotheby's New York, 15 September 2016, lot 855.



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

2018

IMAGES OF DEVOTION

Tuesday 2 October
Hong Kong

ASIAN ART

Wednesday 17 October
Sydney

ASIAN ART

Monday 5 November
Tuesday 6 November
London, Knightsbridge

THE JULIUS AND ARLETTE KATCHEN COLLECTION OF FINE NETSUKE: Part III

Tuesday 6 November
London, New Bond Street

THE OLLIVIER COLLECTION OF EARLY CHINESE ART

Thursday 8 November
London, New Bond Street

FINE CHINESE ART

Thursday 8 November
London, New Bond Street

FINE JAPANESE ART

Thursday 8 November
London, New Bond Street

ASIAN ART

Thursday 15 November
Edinburgh

FINE CHINESE CERAMICS AND WORKS OF ART

Friday 27 November
Hong Kong

FINE ASIAN WORKS OF ART

Monday 17 December
San Francisco

ASIAN DECORATIVE WORKS OF ART

Tuesday 18 December
San Francisco

2019

INDIAN, HIMALAYAN AND SOUTH-EAST ASIAN ART

Monday 18 March
New York

CHINESE WORKS OF ART

Monday 18 March
New York

FINE JAPANESE AND KOREAN ART

Wednesday 20 March
New York

ASIAN ART

Thursday 21 March
Edinburgh

INDIAN, HIMALAYAN AND SOUTH-EAST ASIAN ART: RITUAL AND CULTURE

Friday 29 March
Hong Kong

ASIAN ART

Monday 13 May
Tuesday 14 May
London, Knightsbridge

FINE CHINESE ART

Thursday 16 May
London, New Bond Street

FINE JAPANESE ART

Thursday 16 May
London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART

Friday 29 May
Hong Kong

FINE ASIAN WORKS OF ART

Tuesday 25 June
Wednesday 26 June
San Francisco

ASIAN ART

Thursday 11 July
Edinburgh

IMAGES OF DEVOTION

Wednesday 2 October
Hong Kong

ASIAN ART

Monday 4 November
Tuesday 5 November
London, Knightsbridge

FINE CHINESE ART

Thursday 7 November
London, New Bond Street

FINE JAPANESE ART

Thursday 7 November
London, New Bond Street

ASIAN ART

Thursday 14 November
Edinburgh

FINE ASIAN WORKS OF ART

Tuesday 17 December
Wednesday 18 December
San Francisco

Bonhams

AUCTIONEERS SINCE 1793



Asian Art

Montpelier Street, London | 5-6 November 2018

ENQUIRIES

+44 (0) 20 7393 3854
asianart@bonhams.com
bonhams.com/chineseart

**A CHESTNUT GROUND SILK
'NINE-DRAGON' ROBE, MANGPAO**
19th Century
£5,000 - 7,000 *

Bonhams

AUCTIONEERS SINCE 1793



The Ollivier Collection of Early Chinese Art: A Journey Through Time

New Bond Street, London | Thursday 8 November

PREVIEWS

Hong Kong (Highlights)
27 September - 2 October

London
4 - 7 November

Lecture and Reception
6 November, 6pm

ENQUIRIES

+44 (0) 20 7468 8248
chinese@bonhams.com
[bonhams.com/chineseart](https://www.bonhams.com/chineseart)

ESTIMATES RANGING:

£4,000 - 350,000 *

* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Ceramics and Works of Art

Hong Kong | 27 November 2018

PREVIEWS

Hong Kong | 23-26 November

ENQUIRIES

+852 2918 4321
chinese.hk@bonhams.com
bonhams.com/chinese

A VERY RARE IMPERIAL GILT-BRONZE RITUAL 'BEINANLÜ' BELL, BIANZHONG

Qianlong mark dated to the 8th year,
corresponding to 1743 and of the period
27.3cm (10 3/4in) high

HK\$6,000,000 - 9,000,000 *

清乾隆 銅鑲金交龍鈕雲龍趕珠紋
「倍南呂」編鐘 《乾隆八年製》款

Provenance 來源：
An American private collection

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Ceramics and Works of Art

Hong Kong | 27 November 2018

ENQUIRIES

Xibo Wang
+852 2918 4321
chinese.hk@bonhams.com
bonhams.com/chinese

THE TANG SHAOYI VASE AN EXCEPTIONALLY RARE IMPERIAL MING-STYLE UNDERGLAZE- BLUE AND COOPER-RED VASE, HU

Qianlong seal mark and of the period
34.3cm (13 1/2in) high

HK\$6,000,000 - 9,000,000 *

清乾隆 青花釉裏紅纏枝蓮紋鳩耳尊
青花「大清乾隆年製」篆書款

Provenance 來源：

Tang Shaoyi (1862-1938), first Prime
Minister of the Republic of China, 1912
唐紹儀舊藏(1862-1938)

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 enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by 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: 25663009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25663009

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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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 licencing 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 Licencing
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

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.
- TP Objects displayed with a TP will be located at the Cadogan Tate 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.
- 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

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* 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* 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.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* 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 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *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.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* 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 place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* 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.

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.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	7.3.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> 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 <i>Seller</i>):	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> 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
7.1.1	7.4	to terminate this agreement immediately for your breach of contract;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	to retain possession of the <i>Lot</i> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	8.1	to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	8.1.1	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	8.1.2	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;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	8.1.3	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) 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 <i>Lot</i> or part thereof;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	8.1.4	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	10 OUR LIABILITY	10.1
7.1.8	8.2	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 <i>Sale</i>) until all sums due to us have been paid in full;	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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' 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> .
7.1.9	8.2.1	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;	10.2	Our duty to you while the <i>Lot</i> 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 <i>Lot</i> or to other persons or things caused by:
7.1.10	8.2.2	on three months' written notice to sell, <i>Without Reserve</i> , 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 <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	9 FORGERIES	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
7.2	9.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (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.	9.2	Paragraph 9 applies only if:
	9.2.1		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
	9.2.2		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
	9.2.3		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .

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

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African Modern &

Contemporary Art
Giles Peppiatt
+ 44 20 7468 8355

African, Oceanic & Pre-Columbian Art

U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Liz Goodridge
+1 917 206 1621

Antiquities

Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
James Ferrell
+1 415 503 3332

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611

Australian Art

Meryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Catherine Williamson
+1 323 436 5442

British & European Glass

UK
John Sandon
+44 20 7468 8244

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Helena Gumley-Mason
+44 20 8393 2615
U.S.A
Celeste Smith
+415 503 3214

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
Xibo Wang
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2231

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
Katherine Schofield
+44 20 7393 3871
U.S.A
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816
U.S.A
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

UK
Michael Lake
+44 20 8963 6813

Greek Art

Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
Caitlyn Pickens
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
+852 2918 4321
U.S.A
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Caroline Morrissey
+1 212 644 9046
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern & Contemporary Middle Eastern Art

Nima Sagharchi
+44 20 7468 8342

Modern & Contemporary South Asian Art

Tahmina Ghaffar
+44 207 468 8382

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

Motorcycles

Ben Walker
+44 20 8963 2819

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Laura Paterson
+1 917 206 1653

Prints and Multiples

UK
Lucia Tro Santafe
+44 20 7468 8262
U.S.A
Morisa Rosenberg
+1 323 447 9374

Russian Art

UK
Daria Khristova
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973
U.S.A
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
H.K.
Tim Bourne
+852 3607 0021

Whisky

UK
Martin Green
+44 131 225 2266
HONG KONG
Daniel Lam
+852 2918 4321

Wine

UK
Richard Harvey
+44 20 7468 5811
U.S.A
Erin McGrath
+1 415 503 3319
HONG KONG
Daniel Lam
+852 2918 4321

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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 e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? or post

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Fine Chinese Art		Sale date: 8 November 2018													
Sale no. 24596		Sale venue: New Bond Street, London													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
£10 - 200by 10s	£10,000 - 20,000by 1,000s														
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s														
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s														
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s														
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion														
£5,000 - 10,000by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond

Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/07/18







Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793