

Bonhams



Fine Chinese Art

New Bond Street, London | 16 May 2019







Fine Chinese Art

New Bond Street, London | Thursday 16 May 2019

10.30am (lots 1 - 128)

2pm (lots 129 - 279)

VIEWING

Saturday 11 May

11am - 5pm

Sunday 12 May

11am - 5pm

Monday 13 May

9am - 7.30pm

Tuesday 14 May

9am - 4.30pm

Wednesday 15 May

9am - 4.30pm

SALE NUMBER

25357

CATALOGUE

£30.00

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

Edward Luper

+44 (0) 20 7468 5887

edward.luper@bonhams.com

Xiaoye Gu

Department Administrator

+44 (0) 20 7468 8248

xiaoye.gu@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: 185 (detail)

Back cover: 160

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@bonhams.com

To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/25357 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

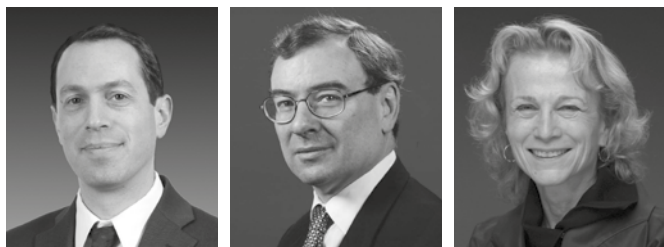
Bonhams International Board

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



International Chinese Ceramics and Works of Art team

Global

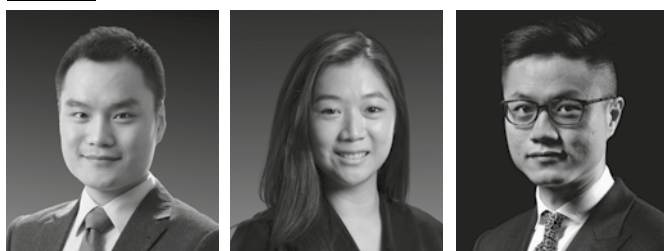


Asaph Hyman
Global Head, Chinese Art

Colin Sheaf
Deputy Chairman

Dessa Goddard
US Head, Asian Art

Asia



Xibo Wang
Hong Kong

Gigi Yu
Hong Kong

Keason Tang
Hong Kong

Europe



Dr. Benedetta Mottino
London, New Bond Street

Dr. 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 Bonhams Oxford
Warehouse, Banbury Rd, Kidlington
OX5 1JH from 9am Friday 17 May
2019 and will be available for collection
from 12pm Monday 20 May 2019
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.

All other sold lots will remain in the
collections room at Bonhams New
Bond Street without charges until
5.30pm Wednesday 29 May 2019.
Lots not collected by this time will
be returned to the department
storage charges may apply.

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

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

Please note that Bonhams will
be closed on Monday 27 May
2019 for the May Bank Holiday.

Please note that Alban Shipping
will be closed on Monday 27 May
2019 for the May Bank Holiday.

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



林
风
画

The Property of a Gentleman 紳士藏品

Lots 1 - 2



1

1

A GROUP OF FOUR ARCHAIC BRONZE MIRRORS

Warring States Period/Tang Dynasty
Comprising a mirror with 'shan' characters representing mountains, Warring States period, 9.7cm (3 7/8in); a foliate rim mirror with butterflies and floral sprays, Tang dynasty, 12cm (4 3/4in) diam. A small circular mirror with mythical beasts, Han dynasty, 10cm (4in) diam. A circular mirror with mythical animals surrounded by a saw-tooth band, Han dynasty, 11cm (4 1/4in) diam. Each with fitted box. (8).

£2,000 - 3,000
CNY18,000 - 26,000

戰國/唐 青銅鏡 一組四件

Provenance: a European private collection

來源：歐洲私人收藏



2

2

A GROUP OF FIVE BRONZE MIRRORS

Han Dynasty and later
Comprising a 'TLV' mirror with mythical animals amidst foliate scrolls, Han dynasty, 14cm (5 1/2in) diam. A small circular mirror with archaic characters, Han dynasty, 10cm (4in) diam. A mirror with inscription in a rectangular cartouche, probably Tang or Song dynasty, 14.7cm (5 3/4in) diam. A mirror with mythical beasts and four raised bosses surrounded by saw-tooth band, Han dynasty, 12.5cm (4 7/8in) diam, each with fitted box. The fifth with a raised central knob enclosed within four petals and a square lined by archaic characters, the outerfield interspersed with TLV motifs and the Four Spirit Animals amidst classic scrolls, the bronze with a silvery-grey patina, 18.5cm (7 1/4in) diam. (9).

£2,000 - 3,000
CNY18,000 - 26,000

漢或更晚 青銅鏡 一組五件

Provenance: a European private collection

來源：歐洲私人收藏



(pictogram)

3

AN ARCHAIC BRONZE RITUAL WINE VESSEL, JUE

Shang Dynasty

The vessel with a deep U-shaped body rising from three splayed triangular blade legs to a pointed rim opposite a guttered spout flanked by a pair of posts capped with conical 'fire-whorl' medallions, the exterior boldly cast with two *taotie* masks with bulging eyes separated by flanges, one side set with a loop handle issuing from a bovine mask, a pictogram under the handle.

9.8cm (3 7/8in) high.

£20,000 - 30,000

CNY180,000 - 260,000

商 青銅饕餮紋爵

A bronze *jue*, 12th-11th century BC, of similar form and decoration is illustrated by R.Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, Washington D.C., 1987, p.195, pl.18 and p.251, fig.36.2. Further examples can be found in the collection of the British Museum, see W.Watson, *Ancient Chinese Bronzes*, London, 1977, pl.10b; and in the Shanghai Museum, see *Shanghai Museum: Ancient Chinese Bronze Gallery*, Shanghai, p.9. See also two *jue* with similar *taotie* designs, illustrated by C.Deydier, *Archaic Chinese Bronzes*, Paris, 1995, p.250, pl.3.

A related bronze *jue*, Shang dynasty, was sold at Bonhams Hong Kong, 26 May 2014, lot 193.

4

AN ARCHAIC BRONZE WINE VESSEL AND COVER, ZHI

Shang Dynasty

The well cast pear-shaped body rising from a tall splayed foot to a flared mouth with lipped rim, cast around the neck and the foot with a *leiven* band centred by a shallow flange on each side, domed cover with knob similarly decorated with a *leiven* band, the bronze with light malachite and azurite encrustations, wood stand.

15.5cm (6 1/8in) high. (3).

£28,000 - 34,000

CNY250,000 - 300,000

商 青銅雲雷紋斝

Provenance: Dr Ernst Winkler collection, acquired in the 1940-1950s

T.Y.King collection, by repute

Badalich collection, Milan

Barlings, London

Eskenazi Ltd., London, April 1972

A Parisian private collection, July 1972

Eskenazi Ltd., London, 1973

J.Dawson, Hong Kong, November 1973

來源：Dr Ernst Winkler舊藏，購於二十世紀四十至五十年代

T.Y.King收藏（據傳）

Badalich收藏，米蘭

Barlings，倫敦

1972年4月，倫敦，Eskenazi Ltd.

1972年7月，巴黎私人收藏

1973年，倫敦，Eskenazi Ltd.

1973年11月，香港，J.Dawson

Published and illustrated: M.Bussagli, *Chinese Bronzes*, London, 1969, pl.6.

Eskenazi Ltd., *Ancient Chinese bronze vessels and early ceramics*, London, 1973, no.5.

Compare with a related *zhi* cast with an archaistic scrolling band, recovered from the Western Sector of Anyang Yingxu, illustrated by J.Rawson, *Western Ritual Bronzes from the Arthur M.Sackler Collections*, vol.IIB, Washington D.C., 1990, fig.102.1.





5

A RARE PAIR OF BRONZE SILVER-INLAID CROSSBOW HOLDERS, CHENG NU QI

Late Warring States/Western Han Dynasty

Each rectangular socket of the bow-support shaped as a head of a tiger depicted with round ears and bulging eyes, the open mouth and elegantly-curved neck terminating with the head of a phoenix, all finely decorated with silver and gold inlaid designs forming abstract lines of coils, spirals and cicadas.

Each 19cm (7 1/2in) long. (4).

£50,000 - 70,000

CNY440,000 - 610,000

戰國晚期/西漢 青銅嵌銀承弩器一對

Provenance: acquired on 20 November 1969 (invoice)

來源：購於1969年11月20日（發票）

Crossbows first came into use during the Eastern Zhou dynasty (771-256 BC). Crossbow holders (*cheng nu qi* 承弩器) developed alongside as a means of securing the weapons to chariots and ensured ready access by soldiers. The front extends upwards into a curved hook, while the back end opened into a socket that was attached to a tenon at the front of the chariot. The crossbow would have been hitched to this tenon at an upward slant. A bronze chariot model from pit no.1 of the mausoleum of Qin Shihuangdi shows clearly how this was fitted. See *Age of Empires: Art of the Qin and Han Dynasties*, New York, 2017, pp.90-91.



Compare with a related pair of bronze crossbow holders with very similar gold and silver inlay decoration, Western Han dynasty, excavated from the tomb of Prince Jing of Zhongshan (Liu Sheng, d.113 BC) in Mancheng, now in the Hebei Provincial Museum, Shijiazhuang, and illustrated in *Ibid*, pp.121-122, no.43. A related pair of bronze crossbow holders, Late Warring States Period, is in the collection of the Cleveland Art Museum, Ohio, acc.no.1947.3.

6



6

A GILT-BRONZE BELT HOOK

Warring States Period

The belt hook shaped with a wide curving body with two *taotie* masks flanking archaic and intricate scrollwork, terminating in a small *chilong* head.

10.8cm (4 1/4in) long.

£3,000 - 5,000

CNY26,000 - 44,000

戰國 銅鑲金獸首帶鉤



(pictogram)

7



7

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.

£4,000 - 6,000

CNY35,000 - 53,000

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.

8

A CARVED STONE HEAD OF BUDDHA

6th century or later

With a benign, tranquil expression beneath bow-shaped eyebrows and tight curls, flanked by long pendulous ears, the stone of dark-grey and yellow-ochre tone, wood stand.

21cm (8 1/4in) high. (2).

£2,000 - 4,000

CNY18,000 - 35,000

六世紀或更晚 石雕佛首像



8

9

A STONE FIGURE OF A SEATED LION

Tang Dynasty

The muscular lion carved seated on its hind legs with extended forelegs and bulging chest, the head slightly turned to its left, bearing a ferocious expression with bared teeth and bulging eyes, the neck covered with a curly mane.

24.8cm (9 3/4in) high.

£3,000 - 5,000

CNY26,000 - 44,000

唐 石雕坐獅

Provenance: Roger Keverne Ltd., *Summer Exhibition*, London, 2003, no.113

A distinguished English private collection

來源：2003年購於倫敦Roger Keverne Ltd. 「夏季展覽」·編號113
英國顯貴私人收藏

For similar stone figures of a lion, Tang dynasty, see Trubner, *The Arts of the T'ang Dynasty*, no.41, in the collection of the Nelson-Atkins Museum, Kansas City; O.Siren, *Chinese Sculpture: From the Fifth to the Fourteenth Century*, pl.435D, in the collection of the Louvre, Paris; L.Ashton, *An Introduction to the Study of Chinese Sculpture*, pl.L; and A.Priest, *Chinese Sculpture in the Metropolitan Museum of Art*, pl.LXXVI, for an example in puddingstone.



9



The Property of a Nobleman 貴族藏品

10

A SANCAI-GLAZED POTTERY MODEL OF A HORSE

Tang Dynasty

The horse modelled standing four-square on a rectangular base, modelled with its head slightly turned to the left, bulging eyes and alert ears, the body glazed in rich ochre with brown-glazed strapwork suspending medallions, the unglazed saddle with traces of red pigment. 52cm (20 1/2in) high.

£4,000 - 6,000

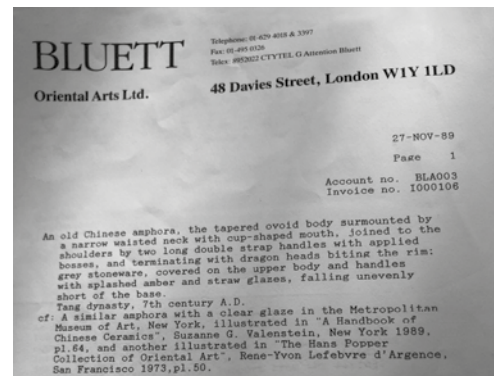
CNY35,000 - 53,000

唐 三彩馬

Provenance: presented to the present owner by a distinguished Hong Kong businessman circa 1990

來源：約1990年，由一名顯赫香港商人贈與現任藏家

The result of Oxford Authentication Ltd. thermoluminescence test no.C106m3 dated 23 May 2006, is consistent with the dating of this lot.



11 (invoice)

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 紳士藏品

Lots 11 - 12

11

AN AMBER-GLAZED AMPHORA

Tang Dynasty

The baluster body rising to a rounded shoulder surmounted by a tall waisted neck and everted lipped rim, flanked by a pair of curved strap handles terminating in dragon heads biting the cup-shaped rim, splashed with an amber glaze stopping irregularly and exposing the unglazed lower body. 38.5cm (15 1/8in) high.

£3,000 - 5,000

CNY26,000 - 44,000

唐 褐釉雙龍盤口尊

Provenance: Bluett and Sons Ltd., London,

27 November 1989

A distinguished English private collection

來源：1989年11月27日·購於倫敦Bluett and Sons Ltd.

英國顯貴私人收藏

A related amphora, Tang dynasty, is in the Metropolitan Museum of Art, New York and is illustrated by S.G.Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl.64. Another is illustrated by R.Y.Lefebvre d'Argence, *The Hans Popper Collection of Oriental Art*, San Francisco, 1973, pl.50.



11

12

AN AMBER-GLAZED BOWL

Tang Dynasty

Finely potted with deep ridged sides rising to a slightly everted rim, covered except the base in a rich honey-brown glaze pooling in the interior and around the foot.

19cm (7 1/2in) diam.

£2,000 - 3,000

CNY18,000 - 26,000

唐 褐釉盤

Provenance: Roger Keverne Ltd., *Winter*

Exhibition, London, 2006, no.31.

A distinguished English private collection

來源：2006年購於倫敦Roger Keverne Ltd. ·

「冬季展覽」·編號31

英國顯貴私人收藏

The result of Oxford Authentication Ltd.

thermoluminescence test no.C100b87 dated 4

February 2000, is consistent with the dating of this lot.



12



13

13

A DINGYAO CARVED 'LOTUS' LOBED DISH

Song/Jin Dynasty

The shallow bowl thinly potted with a hexalobed rim, the interior finely carved on the sides and across the well with exquisite curling lotus blossoms on winding foliate stems, all covered with a rich creamy glaze, fitted box.

20.4cm (8in) diam (2).

£10,000 - 15,000

CNY88,000 - 130,000

宋/金 定窯系刻花蓮紋折腰盤

Provenance: Peel Park Museum, Salford (label)

來源：Peel Park博物館，英國Salford（標籤）

Compare with a mallow-petal plate with similarly carved floral design in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p.92, no.73.



14

14

A CIZHOU PAINTED 'FLORAL' VASE, YUHUCHUNPING

Jin Dynasty

The vase well potted with a pear-shaped body and waisted neck, applied on the exterior with a cream-white slip and a transparent glaze picked out in dark iron-brown with two bands depicting stylised floral sprays separated by a double fillet around the centre and two triple-line borders at the neck, the glaze falling short above the base revealing the buff-coloured body at the foot, the underside painted with a collector's stock number painted on the base. 29.5cm (11 5/8in) high.

£5,000 - 7,000

CNY44,000 - 61,000

金 磁州窯白釉花卉紋玉壺春瓶

A RARE DING-TYPE BROWN-GLAZED CUPSTAND

Song Dynasty

The thinly-potted cup with deep rounded sides resting on a thin shallow dish, and supported on a tall spreading foot, covered inside and out in a rich chocolate-brown glaze thinning on the underside and rim areas to dark-green and black, Japanese wood box. 11.5cm (4 1/2in) diam. (2).

£20,000 - 30,000

CNY180,000 - 260,000

宋 定窯系柿釉盞

Provenance: a European private collection
Christie's New York, 18 March 2016, lot 1525

來源：歐洲私人收藏
紐約佳士得·2016年3月18日·拍品編號1525

Cupstands of this type with some variations appear to have been produced during the Song dynasty in various media, such as ceramic, lacquer and even silver. The present example appears to have been directly inspired by prototypes glazed in a rich caramel-brown glaze and fired at the Northern Ding kilns in Hebei Province during the Northern Song dynasty. See a similar Dingyao brown-glazed cupstand, Northern Song dynasty, illustrated by R.D.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, Massachusetts, 1996, pp.103, no.12; another Dingyao example, Song dynasty, is illustrated by J.Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl.83. Finally, a Dingyao brown-glazed cupstand, Northern Song dynasty, displaying similar dark blue splashes as the present lot is illustrated by B.Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p.134, no.420.



The Property of a Gentleman 紳士藏品

Lots 16 - 22

16

A JUNYAO-GLAZED DISH

Northern Song Dynasty

Well potted with shallow rounded sides rising to an angular everted rim, covered all under an attractive lavender-blue glaze thinning to a mushroom colour to the rim.

19cm (7 1/2in) diam.

£5,000 - 8,000

CNY44,000 - 70,000

北宋 鈞窯釉天青釉盤

Provenance: John Sparks Ltd., London,
20 November 1989

A distinguished English private collection

來源：1989年11月20日，購於倫敦John Sparks Ltd.
英國顯貴私人收藏



16

17

A JUNYAO PURPLE-SPLASHED DISH

Yuan Dynasty

With shallow curving sides rising to a flared rim, supported on a short foot, covered with a thick glaze of lavender-blue colour highlighted with a purple splash.

16.5cm (6 1/2in) diam.

£3,000 - 5,000

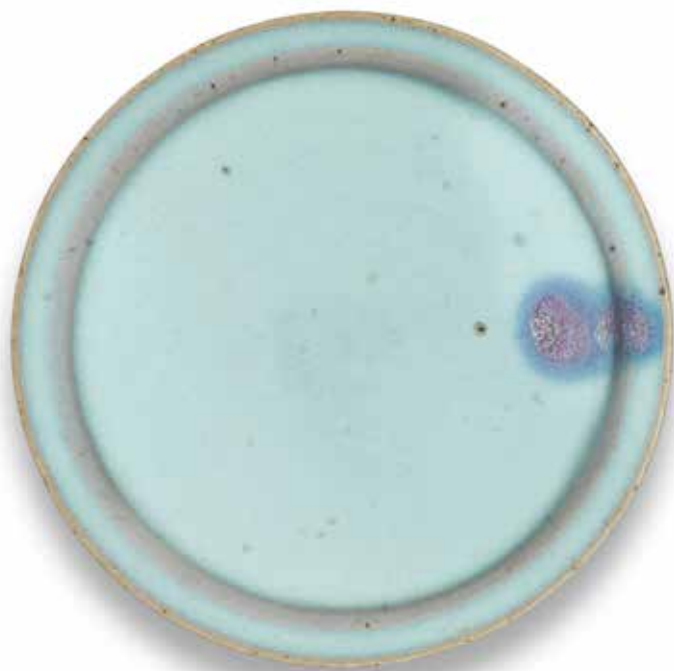
CNY26,000 - 44,000

元 鈞窯天青釉紫斑盤

Provenance: Roger Keverne Ltd., *Summer Exhibition 2003*, London, no.50

A distinguished English private collection

來源：2003年購於倫敦Roger Keverne Ltd.「夏季展覽」，編號50
英國顯貴私人收藏



17

For similar dish, Jin or Yuan dynasty, see J. Ayers, A. Medley and Wood, *Iron in the Fire: The Chinese Potters' Exploration of Iron Oxide Glazes: an exhibition held at the Ashmolean Museum, Oxford*, 1988, p.44, no.25.

18

**A JUNYAO PURPLE-SPLASHED TRIPOD
INCENSE BURNER**

Yuan Dynasty

The compressed globular body raised on three short legs, the short neck culminating in a wide angled galleried rim, covered overall with a lavender glaze and irregular purple splashes, the feet left unglazed to reveal a buff-coloured stoneware body.

10.9cm (4 2/8in) high.

£6,000 - 8,000

CNY53,000 - 70,000

元 鈞窯天青釉紫斑三足爐

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏



18

19

**A JUNYAO PURPLE-SPLASHED TRIPOD
INCENSE BURNER**

Yuan Dynasty

The compressed globular body rising from three short curving legs to a constricted neck and a flat everted mouth, flanked by high rectangular handles each enclosing a stylised *chilong*, applied with a milky-blue glaze dotted with purple splashes, paling to a light-brown tone at the rim and stopping short of the legs.

11cm (4 3/8in) high.

£4,000 - 6,000

CNY35,000 - 53,000

元 鈞窯天藍釉紫斑三足爐

Provenance: Roger Keverne Ltd., London
A distinguished English private collection

來源：購於倫敦Roger Keverne Ltd.
英國顯貴私人收藏

For related examples, see *Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics II*, Tokyo, 1990, p.24, no.85; M.Tregear, *Song Ceramics*, p.134, no.163; and S.Lee and W.K.Ho, *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, Cleveland, 1968, no.59, in the collection of the Philadelphia Museum of Art.



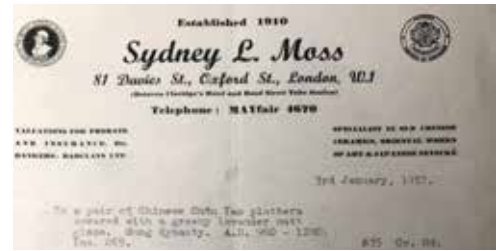
19



20



21



20 (invoice)

20

A PAIR OF JUNYAO GLAZED DISHES

12th/13th century

Each elegantly potted with shallow sides supported on a carefully-cut foot, applied overall with a greyish-blue glaze thinning to a mushroom tone at the rim. Each 17cm (6 3/4in) diam. (2).

£3,000 - 5,000

CNY26,000 - 44,000

十二/十三世紀 鈞窯青釉盤一對

Provenance: Sydney L. Moss Ltd., London, purchased on 3 January 1957
A distinguished English private collection and thence by descent

來源：1957年1月3日，購於倫敦Sydney L. Moss Ltd. 英國顯貴私人收藏，並由後人保存迄今

21

A JUNYAO LAVENDER-GLAZED SAUCER-DISH

Northern Song Dynasty

Potted with shallow rounded sides supported on a short foot, covered overall with a lavender-blue glaze, thinning to a buff tone at the rim and stopping short of the foot to reveal the brown body. 16.2cm (6 2/8in) diam.

£2,500 - 3,500

CNY22,000 - 31,000

北宋 鈞窯天藍釉盤

Provenance: Roger Keverne Ltd., *Winter Exhibition 2001*, London, no.43
A distinguished English private collection

來源：2001年購於倫敦Roger Keverne, Ltd. 「冬季展覽」，編號43
英國顯貴私人收藏



22



23

22

A LONGQUAN CELADON-GLAZED BOWL

Song Dynasty

Elegantly potted with deep rounded sides supported on a straight foot, the exterior moulded with vertical ribs, all under a lustrous sea-green glaze.

12.7cm (5in) diam.

£5,000 - 8,000

CNY44,000 - 70,000

宋 龍泉窰青釉盃

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏

23

A JUNYAO-GLAZED BOWL

Yuan Dynasty

Well potted with rounded sides and a short straight foot, covered with a thick glaze of pale blue tone, thinning to an olive and greyish hue towards the extremities.

19.6cm (7 5/8in) diam.

£2,500 - 3,500

CNY22,000 - 31,000

元 鈞窰天藍釉盃

Provenance: a European private collection

來源：歐洲私人收藏



24

24

A LARGE LONGQUAN CELADON-GLAZED DISH

Early Ming Dynasty

Heavily potted, the centre carved with a flowering branch and foliate scrolls, covered in a rich olive-green glaze except on the partially-glazed base revealing the orange biscuit body.

43.5cm (17 1/8in) diam.

£4,000 - 5,000

CNY35,000 - 44,000

明早期 龍泉青釉刻花花卉紋大盤

Provenance: Luiz Papazian Collection

來源：Luiz Papazian收藏

25

A LARGE LONGQUAN CELADON-GLAZED DISH

14th century

Sturdily potted, the gently rounded sides rising from a short foot, the interior carved with stylised lotus in the centre encircled by further 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.

46.4cm (18 1/4in) diam.

£15,000 - 18,000

CNY130,000 - 160,000

十四世紀 龍泉青釉刻花花卉紋大盤

Provenance: Sotheby's London, 30 June 1937

Bluett & Sons Ltd., London (label), stock no.3191

Maurice Ingram (1890-1941)

Andrew Williams Esq., Oxfordshire

來源：倫敦蘇富比，1937年6月30日

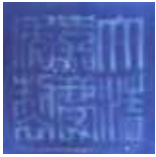
Bluett & Sons Ltd.，倫敦（標籤），編號3191

Maurice Ingram (1890-1941)

Andrew Williams Esq.，英國牛津郡



25



26

26

A BLUE-GLAZED ALTAR VESSEL AND COVER, DOU

Impressed Jiaqing seal marks and of the period
The vessel moulded in shallow relief with bands of archaic motifs including overlapping lappets and 'C' curls, the domed cover surmounted by a double-rope-twist loop handle, both covered inside and out with a lustrous glaze of vibrant indigo-blue tone, covering the impressed seal marks inside the foot and cover. 26cm (10 1/4in) high. (2).

£8,000 - 12,000
CNY70,000 - 110,000

清嘉慶 祭藍釉仿銅器紋豆
「大清嘉慶年製」篆書模款

Just before the Winter Solstice sacrifice that was scheduled to held in the Temple of Heaven in 1748, the emperor Qianlong issued an Imperial command regarding sacrificial vessels. 'The Altar to Heaven main offering table dou [vessel] is blue porcelain... The handle on the top is like a twisted rope.' This was the first time that blue porcelain vessels were used and it became a precedent for these sacrificial rites for the rest of the Qing dynasty. See *For Blessings and Guidance: The Qianlong Emperor's Design for State and Sacrificial Vessels*, Hong Kong, 2019, p.75, where a similar blue-glazed dou, Jiaqing seal marks and of the period is illustrated, pp.156-157. Compare with a related blue-glazed dou, Jiaqing seal mark and of the period, which was sold at Christie's New York, 22-23 March 2018, lot 785.

The Property of a Gentleman 紳士藏品

27

AN AUBERGINE-GLAZED INCISED 'DRAGON' DISH

Kangxi six-character mark and of the period
Finely potted with shallow rounded sides rising from a slightly tapered foot to an everted rim, deftly incised with two dragons around the cavetto striding in pursuit of a flaming pearl, the reverse similarly incised with two dragons chasing a pearl, applied overall with a brilliant aubergine glaze partly running over the footring, box. 25cm (9 7/8in) diam. (2).

£3,000 - 5,000
CNY26,000 - 44,000

清康熙 茄皮紫釉暗刻龍紋盤
青花「大清康熙年製」楷書款

Provenance: Jorge Welsh Ltd., London (label)
An English private collection
來源：Jorge Welsh Ltd. · 倫敦（標籤）
英國私人收藏

A closely related example is illustrated in *Kangxi Porcelains from the Shanghai Museum Collection*, Hong Kong, 1998, pl.224; another is published in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, vol.1, Hong Kong, 1987, pl.144; and a third dish was included in the exhibition *Chinese Ceramics: The Koger Collection, John and Mable Ringling Museum of Art, Sarasota*, 1985, no.172, where it is suggested that this vibrant purplish glaze was an innovation of the late Kangxi period.



27

The Property of a Gentleman 紳士藏品

28

A MIRROR-BLACK-GLAZED BOTTLE VASE

Kangxi

Well potted with a pear-shaped body supported on a straight foot, tapering to a slender trumpet neck rising to an everted rim, covered overall with a lustrous black glaze, wood stand.

18.5cm (7 1/4in) high (2).

£4,000 - 6,000

CNY35,000 - 53,000

清康熙 烏金釉長頸瓶

Provenance: Sydney L. Moss Ltd., London, 21 March 1968

A distinguished English private collection, and thence by descent

來源：1968年3月21日，購於倫敦Sydney L. Moss Ltd.

英國顯貴私人收藏，並由後人保存迄今



28

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 紳士藏品

29

A RARE PAIR OF TURQUOISE-GLAZED JARDINIÈRES

18th century

Each jardiniere of quatrefoil section moulded as a begonia flower with four lobed sides raising from a short foot encircling a recessed base, the body incised with a continuous band of archaistic interlocking *chilong* on a *leiwén* ground, covered overall in an even brilliant turquoise glaze, the bases affixed with Imperial inventory labels reading, respectively, 'Place of Virtue, no.15' and 'Imperial no.1739'. Each 15.6cm (6 2/8in) wide. (2).

£25,000 - 35,000

CNY220,000 - 310,000

十八世紀 孔雀綠釉花盆一對

Provenance: Francis Capel Harrison (1863-1938), King's Lynn, Norfolk, acquired between 1900-1903 (label)
Bonhams London, 10 July 2006, lot 200
A distinguished English private collection

Exhibited: Ashmolean Museum, Oxford, December 1903 (label)

來源：Francis Capel Harrison (1863-1938)，英國諾福克郡金斯林，1900-1903年（標籤）
倫敦邦瀚斯，2006年7月10日，拍品編號200
英國顯貴私人收藏

展覽：1903年12月，英國牛津，阿什莫林博物館（標籤）

Francis Capel Harrison served as a long-standing civil servant in India (1884-1911). In his later years he was appointed Head Commissioner of Paper Currency, before returning to London where he became a Member of Parliament and a correspondent for the *Economic Journal*. Much of his collection, including the present pair of jardinières, was **Exhibited** at the Ashmolean Museum, Oxford in and after 1903 and for about twenty years, prior to 130 pieces being sold by Bluett's in 1925. He acquired objects from Sparks as well as Bluett's. See R.David and D.Jellinek, *Provenance*, Oxford, 2011, p.223.

The present lot is very rare for its use of the prized turquoise glaze also known as 'peacock blue'. See a related circular jardinière covered with turquoise glaze, Yongzheng seal mark and of the period, illustrated in *Catalog 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, p.86, no.53.





(details)





30

30

A GE-TYPE CRACKLE-GLAZED BOWL

Qing Dynasty
Sturdily potted with deep curving walls rising from a short straight foot, the pale grey-green glaze displaying dark grey and golden-brown crackles. 25cm (9 7/8in) diam.

£2,500 - 3,500
CNY22,000 - 31,000

清 仿哥釉大盃

Provenance: a European private collection

來源：歐洲私人收藏

31

A LARGE TEADUST-GLAZED PEAR-SHAPED VASE

Impressed Qianlong seal mark and of the period
The compressed pear-shaped body rising from a spreading foot and tapering to a tall cylindrical neck, all covered with an evenly-mottled dark yellow-green glaze stopping at the foot, the base with the impressed seal mark. 33cm (13in) high.

£40,000 - 60,000
CNY350,000 - 530,000

清乾隆 茶葉末釉荸薺瓶
「大清乾隆年製」篆書模款

Provenance: Sotheby's London, 12 and 13 July 2006, lot 161
The Inder Rieden Collection
Bonhams London, 10 November 2011, lot 66

來源：倫敦蘇富比，2006年7月12日及13日，拍品編號161
Inder Rieden 收藏系列
倫敦邦瀚斯，2011年11月10日，拍品編號66

The present vase is notable for its lustrous and rich tea-dust glaze which was inspired by the patina characterising archaic bronzes. The distinctive glaze type, first occurring during the Tang dynasty (618-907), was revived on Imperial wares of the 18th century during the Yongzheng and Qianlong reign. The finer tea-dust-glazed products of this period were linked to Tang Ying (1682-1756), the illustrious supervisor at Jingdezhen. Entering the Imperial Household Department in Beijing at the age of 16, he had close control of the imperial kilns until 1756. His 'Commemorative Stele on Ceramic Production' *Taocheng jishi bei ji* (陶成紀事碑記), compiled in 1735, treated 57 types of porcelain wares, including the 'tea-dust' wares, which are mentioned among the 40 types of monochrome glazes as existing in three variants: eel-skin yellow, snake-skin green, and speckled yellow. This type of glaze was achieved through the precipitation of yellow crystals that stood out against the dark green background, producing the resulting *chayemo* (茶葉末) or 'tea-leaf dust' effect, which gave a rather rich and velvety appearance to the glaze.

Compare with a closely related vase, Qianlong seal mark and of the period, from the Meiyintang Collection, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection, London, 1994-2010*, vol.2, no.936; another example, Qianlong seal mark and of the period, in the Victoria and Albert Museum, London, is illustrated by R.Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pl.25.

Two teadust-glazed vases, Qianlong seal mark and of the period, of similar shape to the present one, were sold at Sotheby's New York, 20 March 2018, lot 437 and Sotheby's Hong Kong, 3 October 2017, lot 3665; a further example was sold at Christie's New York, 17th March 2017, lot 1245.





32

**32
A RED-GLAZED BOTTLE VASE**

Daoguang seal mark and of the period
Of elegant baluster form, rising from a countersunk base to a tall gently-flaring cylindrical neck, the exterior with a rich raspberry-red glaze thinning at the mouth and pooling to a darker tone around the foot, the base and interior white, box.
16.5cm (6 1/2in) high. (2).

**£25,000 - 35,000
CNY220,000 - 310,000**

清道光 紅釉長頸瓶
青花「大清道光年製」篆書款

Compare with a very similar red-glazed vase, Daoguang seal mark and of the period, illustrated by *Ethereal Elegance: Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Hong Kong, 2011, pp.104-105, no.11.

See also a similar but larger red-glazed vase, Daoguang seal mark and of the period, which was sold at Sotheby's Hong Kong, 5 April 2017, lot 3707.

**33
A RARE CARVED BISCUIT PORCELAIN 'BAMBOO' TOOL HOLDER**

Signed Chen Guozhi, 19th century
Deftly and naturalistically formed in the shape of a hollowed bamboo tube with nodules and incised grain on the rims, finely carved around the exterior with three goldfish in low relief amidst finely incised water plants, box. 7.7cm (3 1/8in) high. (2).

**£1,000 - 2,000
CNY8,800 - 18,000**

十九世紀 素胎白瓷仿竹雕香插
「陳國治作」楷書模款

Provenance: an English private collection

來源：英國私人收藏

Chen Guozhi 陳國治 (circa 1820-1860) was a native of Qimen, Anhui Province, and was renowned for his ability to carve designs on porcelain with the intricacy and elegance of those found on paintings. He was active during the Daoguang and Xianfeng reigns. The unique quality of Chen's workmanship was described as similar to 'carved porcelain bottles with the technique of a painter...just as they might appear in an album of paintings done by the Song-era Painting Academy... although there are others who try to imitate his work, no one ever manages to match it.' See H.Moss, V.Graham, and K.B.Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection. Vol.6. Part 3. Arts of the Fire*, Hong Kong, 2008, pp.759-762.



33



34



34

A VERY RARE CARVED BISCUIT PORCELAIN 'EIGHT HORSES OF MUWANG' BRUSHPOT, BITONG

Signed Liang □, 19th century

Of cylindrical form naturalistically modelled imitating bamboo with pin-prick marks on the rim, intricately and deftly carved around the body in various levels of relief with a continuous scene of eight horses and five grooms within a mountainous riverscape with rocky outcrops, pine trees and finely incised waterfalls, wood stand. 16cm (6 1/4in) high (2).

£5,000 - 8,000

CNY44,000 - 70,000

十九世紀 素胎白瓷浴馬圖筆筒 「梁口」篆書模款

Provenance: Kaynes-Klitz collection, no.4 (label)
An English private collection

來源：Kaynes-Klitz收藏 · 編號4 (標籤)
英國私人收藏

Michael J. Kaynes was an official in the Hong Kong government from 1962. He quickly formed a good collection of snuff bottles and Chinese porcelain of the early Republic period. With Hugh Moss, he established the Chinese Snuff Bottle Society in Hong Kong, which published a magazine. A group of his ceramics was selected by Anthony Evans for inclusion in an exhibition of 20th century porcelain in The Hague, *Van Keizerrijk tot Volksrepubliek*, 1986.

The elaborate yet delicate landscape carving style, as exemplified by the present brushpot, suggests it was carved by a contemporary of one of the great craftsmen of the time, such as Chen Guozhi 陳國治 (circa 1820-1860). Chen was a native of Qimen, Anhui province, and was renowned for his ability to carve designs on porcelain with the intricacy and elegance of those found on paintings.

Compare with a related biscuit porcelain relief-carved brushpot of similar style, Daoguang seal mark and of the period, which was sold at Bonhams London, 6 November 2014, lot 192. See also a related ivory brushpot, carved with a similar design, which was sold at Sotheby's Hong Kong, 29-30 November 2018, lot 522, indicating that like the present lot, it probably depicted a design after the same woodblock print.

35

**A RARE AND LARGE 'FAHUA' 'BAJIXIANG AND DIGNITARIES'
JAR AND COVER, GUAN**

First half of the 16th century

Of compressed globular form, the central band decorated with scholars on horseback followed by a boy-attendant carrying a *qin*, amid gnarled pine trees, clouds and rocks, all between the Eight Buddhist Emblems on the shoulder and a band of lappets around the waisted base, all picked out in white, purple and turquoise on a dark blue ground.

44cm (17 1/4in) high (2).

£30,000 - 50,000

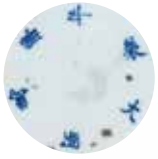
CNY260,000 - 440,000

十六世紀上半葉 琺華釉八吉祥紋高士騎馬罐

The present jar is a classic example of the vibrant *Fahua*-decorated vessels manufactured at Jingdezhen during the mid Ming period. These wares were produced using raised slip lines to produce small areas in which differently coloured, low-fired, glazes could be applied. *Fahua* vessels were usually decorated with detailed designs of figures which would have been more time-consuming to make than large-scale simplified floral motifs.

Compare with a similarly decorated turquoise-glazed *Fahua* jar, circa 1500, in the collection of the Victoria and Albert Museum, illustrated by J. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no.55. Another example, decorated with the Eight Immortals on a turquoise-glazed ground, is in the Freer Gallery of Art, Washington D.C., acc.no.F1907.75. Finally, a turquoise-glazed *Fahua* jar, Ming dynasty, decorated with figures on horseback, was sold at Sotheby's New York, 2 March 2011, lot 99.





36

36

A WUCAI 'IMMORTALS' JAR

Wanli six-character mark and of the period
The bulbous body, probably the lower section of a double gourd vase, colorfully enamelled around the exterior with a continuous scene of Daoist Immortals carrying vases, fans and gourds issuing wispy clouds carrying *shou* characters, all amidst a lush garden setting with pine trees, bamboos and prunus.
11.5cm (4 1/2in) high.

£3,000 - 5,000
CNY26,000 - 44,000

明萬曆 五彩仙人圖小罐
青花「大明萬曆年製」楷書款



37

37

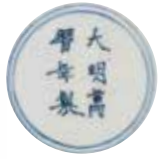
A RARE POLYCHROME ENAMELLED INCENSE BURNER, GUI

Late Ming Dynasty
Of compressed globular shape, finely enamelled in tones of red, green, turquoise and yellow around the exterior with a continuous scene of egrets, kingfishers, and a pair of mandarin ducks in a lotus pond, flanked by a pair of mythical-beast-head handles.
16cm (6 1/4in) wide.

£4,000 - 6,000
CNY35,000 - 53,000

明晚期 彩釉簋型香爐

Compare with a related polychrome-enamelled incense burner, dated 1620, illustrated in *Transitional Wares and their Forerunners*, Hong Kong, 1981, p.106, no.53.



38

A WUCAI 'IMMORTAL' DISH

Wanli six-character mark and of the period
With gently everted rim, decorated on the interior with an immortal standing in a garden, holding a *ruyi* sceptre and accompanied by two acolytes carrying respectively a coral vase and a bottle issuing vaporous air, all amidst flowering shrubs and wispy clouds and enclosed by a border of leafy scrolls interspersed with double gourds, the reverse with the Eight Buddhist Emblems growing from blossoming lotus, the base inscribed with a six-character mark within double-circles.
19.2cm (7 1/2in) diam.

£6,000 - 8,000
CNY53,000 - 70,000

明萬曆 五彩仙人圖盤
青花「大明萬曆年製」楷書款

For related *wucai* dishes, Wanli, decorated with figures in landscapes, see M.K.Hearn, *Splendors of Imperial China: Treasures from the National Palace Museum, Taipei*, 1996, pl.78, p.106; and J.Ho Yi Hsing, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli periods*, Hong Kong, 2009, pp.288-289, no.115, and pp.292-293, no.117.



39

39
A RARE WUCAI 'PALACE LADIES' JAR

Shunzhi/Early Kangxi

The jar of shouldered ovoid shape decorated to the exterior with a continuous scene of ladies and two officials with an attendant within a court scene, surrounded by rocks and foliage, all below two bands of peony sprays and flowering blossoms, the shoulder flanked by six *chilong*-shaped lug handles.

30cm (11 7/8in) high.

£8,000 - 10,000
CNY70,000 - 88,000

清順治/康熙早期 五彩人物故事圖罐

40
A PAIR OF WUCAI FLARING VASES, GU

Shunzhi

Each vase decorated in bright enamels and underglaze blue on the flared top section with a continuous scene of courtly ladies and scholarly gentlemen engaged in leisurely pursuits within a garden setting, a band of peonies to the mid section, and pomegranates to the lower section.

Each 54cm (21 1/4in) high. (2).

£12,000 - 15,000
CNY110,000 - 130,000

清順治 五彩人物故事圖花瓶一對

Provenance: Christie's New York, 8 October 2013, lot 182.

來源：紐約佳士得·2013年10月8日·拍品編號182





41



42

The Property of a Gentleman 紳士藏品

**41
A FAMILLE VERTE BOTTLE VASE**

Kangxi
Deftly potted with bulbous body rising to a long neck terminating with a flaring mouth rim, enamelled on the body with four shaped panels enclosing flowers borne on gnarled branches, the neck with stiff upright plantain leaves above a band of diaper pattern. 25cm (9 7/8in) high.

**£2,000 - 3,000
CNY18,000 - 26,000**

清康熙 五彩開光花卉紋長頸瓶

Compare with a related famille verte vase, Kangxi, of similar shape illustrated by C.J.A.Jorg, *Famille Verte: Chinese Porcelain in Green Enamels*, Lier, 2011, p.34.

The Property of a Gentleman 紳士藏品

**42
A PAIR OF FAMILLE VERTE DOUBLE-GOURD VASES**

Kangxi
Each globular body rising from a short foot to a double-gourd shape and tall cylindrical neck flaring at the rim, painted with four large *ruyi*-shaped lappets enclosing floral blooms on a green ground, the neck with meandering plum blossom sprays on a red ground and lotus-petal lappets, all beneath *ruyi* bands at the mouth. Each 27cm (10 5/8in) high. (2).

**£3,000 - 5,000
CNY26,000 - 44,000**

清康熙 五彩葫蘆瓶一對

Provenance: an English private collection

來源：英國私人收藏

The Property of a Gentleman 紳士藏品

**43^Y
A LARGE FAMILLE VERTE 'AUSPICIOUS ANIMALS' JAR**

Kangxi
Of ovoid shape, decorated with four vertically shaped panels depicting a garden scene, each enclosing a Buddhist lion playfully gazing at a brocade ball, a qilin and an elephant, all reserved on a green ground decorated with lotus scrolls, within two further bands of scrolling lotus, reticulated wood cover. 44cm (17 2/8in) high. (2).

**£4,000 - 6,000
CNY35,000 - 53,000**

清康熙 五彩瑞獸圖罐

Provenance: an English private collection

來源：英國私人收藏



43



44

The Property of a Gentleman 紳士藏品

44

A LARGE FAMILLE VERTE 'BUDDHIST LIONS' BOTTLE VASE
Kangxi

The large pear-shaped bottle raised on a short foot, the tall cylindrical neck with a slightly everted rim, decorated around the globular body with four Buddhist lions playing with a brocade ball and ribbons, the shoulder with a band of floral scrolls and a *ruyi* border, the top of the neck with a diaper-pattern band and pendent tassels, wood stand. 44cm (17 1/4in) high. (2).

£3,000 - 5,000
CNY26,000 - 44,000

清康熙 五彩瑞獅戲球圖長頸大瓶

Provenance: an English private collection

來源：英國私人收藏

A similar famille verte bottle vase, Kangxi, is illustrated by C.J.A.Jorg, *Famille Verte: Chinese Porcelain in Green Enamels*, Lier, 2011, p.43. See also a very similar famille verte vase, Kangxi, which was sold at Sotheby's New York, 15 March 2017, lot 696.



45

45
A FAMILLE VERTE 'FOUR ARTS' JARDINIÈRE

19th century
 Finely decorated around the exterior with a continuous scene of gentlemen engaged in the scholarly pursuits of painting, calligraphy, playing the seven-stringed *qin*, and chess, the sides applied with a pair of mythical-beast-head handles with moulded rings, wood stand. 45cm (17 6/8in) wide. (2).

£4,000 - 6,000
 CNY35,000 - 53,000

十九世紀 五彩君子四藝圖卷缸

46
A LARGE FAMILLE VERTE 'PINE' DISH

Kangxi
 The centre finely painted and gilt with a large gnarled pine tree and flowering camellia tree, all within a balustraded garden with potted plants, two birds in flight in the sky beneath wispy iron-red clouds, all encircled within a border of flowers and insect within leaf-shaped panels on a diaper-pattern ground interspersed with peony flowers. 39.1cm (15 3/8in) diam.

£3,000 - 4,000
 CNY26,000 - 35,000

清康熙 五彩開光松禽圖大盤

Provenance: an English private collection

來源：英國私人收藏



46

47
A FAMILLE VERTE 'FIGURAL' ROULEAU VASE

Late Qing Dynasty

Finely enamelled around the exterior with a continuous scene of two seated foreign figures with curly hair and head-bands, one holding a horn and gazing at a mythical beast chained to a large pole with chrysanthemum scroll and bud finial, the neck decorated with bamboo and iron-red *lingzhi* fungus.

46.5cm (18 1/4in) high.

£4,000 - 6,000

CNY35,000 - 53,000

清晚期 五彩人物故事圖棒槌瓶



47



A Distinguished English Private Collection of Jades

Lots 48 - 67





48

The Property of a Gentleman 紳士藏品

Lots 48 - 67

48

A RARE PALE GREEN JADE PLAQUE OF A KNEELING FIGURE

Shang Dynasty

Carved and incised on both sides as a stylised kneeling attendant with prominent eyes and nose, framed by a crown with an aperture for stringing, all detailed with archaic scrolls delineating the folded legs and other physical features, the stone of a pale green tone with minor encrustations.

7cm (2 3/4in) long.

£8,000 - 12,000

CNY70,000 - 110,000

商 青白玉雕跪像牌

Provenance: Roger Keverne Ltd., London, *Winter Exhibition* 2008, no.71.

A distinguished English private collection

來源：2008年購於倫敦Roger Keverne Ltd.，「冬季展覽」，編號71
英國顯貴私人收藏

For related examples, see the Institute of Archaeology, CASS, *Tomb of Lady Hao at Yinxu in Anyang*, pl.132; *The Complete Collection of Treasures of the Palace Museum: Jade (I)*, pp.122-123, nos.102 and 103; and J.Rawson and J.Ayers, *Chinese Jade throughout the Ages*, London, 1975, no.86.



49

49
**A RARE WHITE AND BROWN JADE RETICULATED
 'DRAGON' FINIAL**

Ming Dynasty
 Intricately carved in openwork as a long writhing dragon with bifurcated tail coiling back sharply over its hind legs, all above wispy clouds, the stone of white-greyish tone with darker brown patches, wood stand.
 3.4cm (1 3/4in) high. (2).

£3,000 - 5,000
CNY26,000 - 44,000

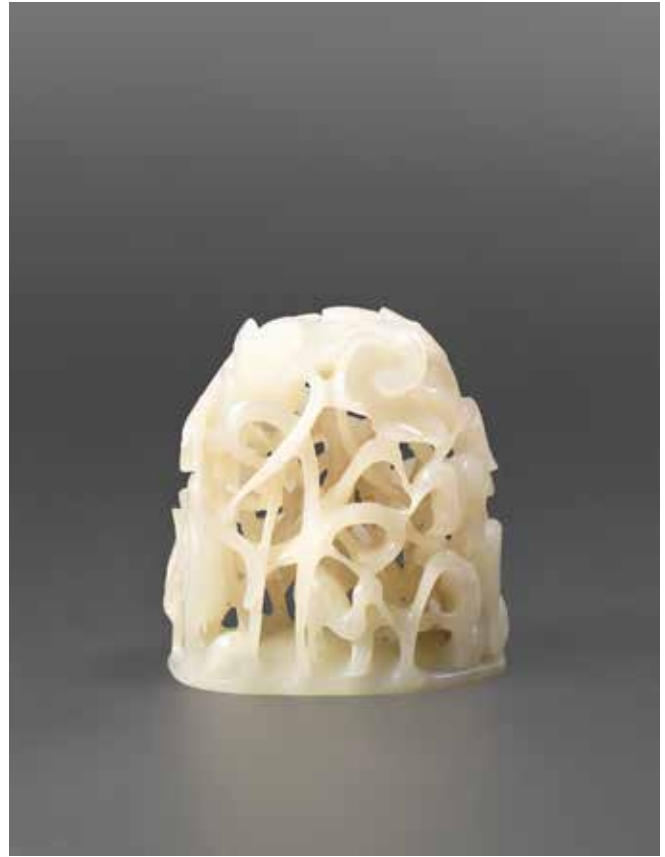
明 白玉褐沁龍紋爐頂

Provenance: S.Marchant & Son Ltd., London
 A distinguished English private collection

來源：購於倫敦S.Marchant & Son Ltd.
 英國顯貴私人收藏

Dragon finials of this quality are very rare. Another related openwork dragon finial, Ming dynasty, from the collection of Mr and Mrs Philip Chum is illustrated by Ip Yee in *Chinese Jade Carving*, Hong Kong, 1983, p.230, no.207.

Compare with a related pale green and russet jade 'dragon' finial, Ming dynasty, from the Muwen Tang Collection, which was sold at Sotheby's Hong Kong, 1 December 2016, lot 66.



50

50
**A RARE WHITE JADE RETICULATED 'EGRET AND LOTUS
 POND' FINIAL**

Yuan/Ming Dynasty
 Deftly carved and pierced in openwork as six elegant egrets in a tranquil pond among towering lotus stalks and blossoms, swaying and bending in the breeze, the base pierced with eight small apertures, the stone of even pale-white tone, with very minor inclusions.
 5cm (2in) high.

£4,000 - 6,000
CNY35,000 - 53,000

元/明 白玉鏤雕鷺蓮紋爐頂

Provenance: S.Marchant & Son Ltd., London
 A distinguished English private collection

來源：購於倫敦S.Marchant & Son Ltd.
 英國顯貴私人收藏

Compare with two related reticulated jade 'egret and lotus' finials, Yuan dynasty, one of which was unearthed from the Ren family tomb at Qingpu, Shanghai, Yuan dynasty, illustrated in *Shanghai Museum Ancient Jade Gallery*, Shanghai, p.36. See also a related reticulated white jade finial, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade, Ming Dynasty*, vol.6, Beijing, 2010, pl.118.



51

**51
A PALE GREEN AND RUSSET JADE
'EAGLE AND BIRD' GROUP**

Song/Yuan Dynasty
Smoothly carved with the fierce eagle attaching itself with its talons onto the larger bird's rounded head, the feathers and plumage meticulously incised, the stone of mottled brown and pale green tone.
5.5cm (2 1/4in) long.

**£4,000 - 6,000
CNY35,000 - 53,000**

宋/元 青白玉帶皮海東青啄雁飾

Provenance: S.Marchant & Son Ltd., London, 2005, no.49
A distinguished English private collection

來源：2005年購於倫敦S.Marchant & Son Ltd.，編號49
英國顯貴私人收藏

A similar jade carving of an eagle attacking a bird in the Qing Court Collection, Liao or Jin dynasty, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware II*, Beijing, p.56, no.47.



52

**52 Y
A PALE GREEN AND RUSSET JADE
CARVING OF A PHOENIX AND YOUNG**

Ming Dynasty
Smoothly carved as a recumbent phoenix and its chick, detailed with feathered wings and elaborate plumage, their heads gently swayed to the reverse and holding a lotus branch together, the stone is of a green and russet tone, wood stand.
7.5cm (2 7/8in) wide (2).

**£4,000 - 6,000
CNY35,000 - 53,000**

明 青白玉帶皮子母鳳凰

Provenance: S.Marchant & Son Ltd., London, *Chinese jade from Han-Qing*, London, 2005, no.61
A distinguished English private collection

來源：2005年，購於倫敦S.Marchant & Son Ltd.，「中國玉器：由漢至清」，編號61
英國顯貴私人收藏

**53
A PALE GREEN JADE 'DOUBLE CRANE
AND PEACH' BRUSHREST**

18th century
The birds carved recumbent with heads turned back facing towards each other, with legs tucked underneath the rounded bodies, the wings meticulously detailed with plumage, the larger bird grasping in the beak a leafy branch of fruiting peach, the translucent pale green stone with some milky-white inclusions, with wood stand.
12.5cm (4 7/8in) long. (2).

**£8,000 - 12,000
CNY70,000 - 110,000**

十八世紀 青白玉雕雙鶴銜桃枝筆架

Provenance: Roger Keverne Ltd., *Winter Exhibition*, London, 2008, no.83
A distinguished English private collection

來源：2008年購於倫敦Roger Keverne Ltd.，「冬季展覽」，編號83
英國顯貴私人收藏



53

54^Y

A RARE WHITE JADE CARVING OF A PHOENIX

18th century

The mythical bird finely carved recumbent with its talons neatly tucked underneath the body, the plumage and wings finely incised and long curling tail feathers expertly pierced, clasping a long leafy spray of auspicious *lingzhi* fungus in its short beak, the head raised, the stone of pale-white tone with some milk-white inclusions, wood stand.
6.5cm (2 1/2in) long. (2).

£8,000 - 12,000

CNY70,000 - 110,000

十八世紀 白玉雕鳳凰擺件

Provenance: Roger Keverne, Ltd., *Summer Exhibition*, London, 2009, no.78.

A distinguished English private collection

來源：2009年購於倫敦Roger Keverne, Ltd. ·
「夏季展覽」· 編號78
英國顯貴私人收藏



54

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.



55

55

A WHITE AND RUSSET JADE 'BUDDHIST LION' CARVING

Ming Dynasty

The beast expertly carved with curly mane, bushy eyebrows above bulging eyes and flaring nostrils, holding a diaper-patterned ball beneath its right paw and a ribbon in the mouth, tail swept to one side and feet tucked beneath the body, the pale stone with patches of russet. 5cm (2in) high.

£5,000 - 8,000

CNY44,000 - 70,000

明 白玉帶皮瑞獅戲球把件

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏

56

A WHITE JADE CARVING OF A LUDUAN

18th century

The recumbent mythical animal grasping a sprig of auspicious *lingzhi* fungus in its jaws and paws and legs neatly tucked underneath the body, detailed with bulging eyes and a single curved horn, its well-defined bushy tail swaying around the right haunch, the translucent stone of an attractive even pale-white tone. 5.5cm (2 1/4in) long.

£4,000 - 6,000

CNY35,000 - 53,000

十八世紀 白玉雕甬端把件

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏



56

57

A PALE GREEN AND RUSSET JADE CARVING OF A MYTHICAL BEAST

17th/18th century

The recumbent beast facing forwards with fore-paws tucked neatly beneath the body, clasping a sprig of auspicious *lingzhi* fungus in its jaws beneath bulbous eyes and *ruyi*-shaped ears, with knobby spine descending towards the finely-incised bushy tail flicked over the rear right haunch, the pale green stone with russet inclusions. 8cm (3 1/8in) long.

£5,000 - 8,000

CNY44,000 - 70,000

十七/十八世紀 青白玉帶皮瑞獸擺件

Provenance: Roger Keverne Ltd., *Winter exhibition*, London, 2006, no.96

A distinguished English private collection

來源：2006年購於倫敦Roger Keverne Ltd. 「冬季展覽」，編號96
英國顯貴私人收藏

The present lot takes its inspiration from Six Dynasties period carvings of animals; see for example, R.Fisher, *Magic, Art and Order: Jade in Chinese Culture*, Plam Springs, 1990, p.39, no.27, from the collection of Mr W.P.Chung; and J.Hartman-Goldsmith, *Chinese Jade*, Oxford, 1986, p.51, no.16, for another in the Sonnenschein Collection at the Art Institute of Chicago.

For related Ming dynasty examples, see Chung, Michaelson and So, *Chinese Jade Animals*, Hong Kong, 1996, pp.162-163, no.148; and C.T.Li and J.C.Y.Watt, *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period*, New York, 1987, no.52.



57

58

A WHITE AND BROWN JADE 'DOUBLE BADGER' CARVING

17th/18th century

Smoothly carved as two interlocking recumbent badgers, their heads turned to face one another, the stone of white tone with light brown patches cleverly used to highlight the smaller badger.

6.3cm (2 1/2in) long.

£3,000 - 5,000

CNY26,000 - 44,000

十七/十八世紀 白玉褐沁雙獾把件

Provenance: Michael Wilcox Ltd., London,
26 July 1988

A distinguished English private collection

來源：1988年7月26日，購於Michael Wilcox Ltd.
英國顯貴私人收藏

Compare with a related white jade 'double-badger' group from the Tuyet Nguyet Collection, illustrated by H.K.F.Hui and T.Y.Pang, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, no.103, where it is noted that 'two badgers' (*Shuanghuan* 雙獾), are a pun for 'conjugal joy'.



58

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.



59

A PALE GREEN AND RUSSET 'BOYS WASHING THE ELEPHANT' GROUP

Qianlong

Crisply carved as a wrinkled elephant standing four-square in a whirling pool of water with finely-incised eddy currents, its long trunk playing with the water, two boys with brushes sweeping the elephant, the stone with russet patches, wood stand.

7.5cm (3in) long. (2).

£12,000 - 15,000

CNY110,000 - 130,000

清乾隆 青白玉帶皮童子掃象擺件

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏

The subject matter of boys tending to an elephant forms many multiple layers of meaning and auspiciousness. The phrase 'ride an elephant' (*qi xiang* 騎象), has a similar pronunciation as *ji xiang* (吉祥), meaning good fortune. Furthermore, boys cleaning or 'washing the elephant' (*sao xiang* 掃象), forms a rebus for 'sweeping away the phenomena of the outside world', which are thought to be mere illusions. The pun is based on the fact that the pronunciation of 'elephant' and 'image' is the same in Chinese (*xiang* 象). Compare with a related carving of an elephant being groomed by two boys, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, Beijing, 2011, no.136.

See also a related white jade carving of an elephant and boys, 18th century, which was sold at Sotheby's London, 10 May 2017, lot 4.

60

A SUPERB VERY PALE GREEN JADE 'DOUBLE GEESSE' PAPERWEIGHT

18th century

Crisply carved as two flying geese with long slender necks, spreading their feathered wings detailed with plumage, mutually holding a spray of waterweed in their beaks, the stone of an even pale-green tone.

11.5cm (4 1/2in) wide.

£6,000 - 8,000

CNY53,000 - 70,000

十八世紀 青白玉雕雙鵝紙鎮

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏



60

61
TWO JADE 'HORSE' JADE BUCKLES

17th/18th century

Both of flattened form and crisply carved as recumbent horses with heads turned back, the manes finely incised, the reverses undercut with animal head hooks facing circular buttons, one buckle of very pale green tone with russet inclusions, the other of greyish tone with light brown and milky-white inclusions.

Each 7cm (2 6/8in) long. (2).

£4,000 - 6,000

CNY35,000 - 53,000

十七/十八世紀 臥馬型玉帶鉤兩件

Provenance: The buckle with the *yin/yang* hook, from the Neal W.Hunter and Frances R.Hunter collection S.Marchant & Son Ltd., London, 14 June 2000 A distinguished English private collection

來源：其中有陰陽紋飾者為Neal W.Hunter與 Frances R.Hunter舊藏 2000年6月14日·購於S.Marchant & Son Ltd. 英國顯貴私人收藏



61

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.



62

62^Y

**A WHITE AND RUSSET JADE CARVING
OF GOURDS**

18th century

Carved as a large gourd joined to a smaller gourd,
borne on gnarled branches issuing curling leaves,
the stone of an even white tone highlighted with
russet inclusions, wood stand.

6.5cm (2 1/2in) long (2).

£4,000 - 6,000

CNY35,000 - 53,000

十八世紀 白玉帶皮瓜果把件

Provenance: a distinguished English private collection

來源：顯貴英國私人收藏



63

63

**A WHITE AND RUSSET JADE 'AUSPICIOUS
FRUIT' GROUP**

18th century

Smoothly carved as a water chestnut and flowering
prunus branch beside two large ripe peaches
issuing from a leafy branch, an auspicious bat
crawling up the largest fruit, the stone of white tone
with russet inclusions.

5.4cm (2 1/8in) long.

£2,000 - 3,000

CNY18,000 - 26,000

十八世紀 白玉帶皮瓜果擺件

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏

64

A FINE WHITE AND RUSSET JADE 'LOTUS POND AND BIRD' CARVING

18th century

Carved as two large lotus pods beside a lotus blossom and a large lotus leaf joined with slender reeds, the side decorated with a bird, the wings highlighted in russet, the stone of white tone with white and russet inclusions.

6.5cm (2 1/2in) long.

£4,000 - 6,000

CNY35,000 - 53,000

十八世紀 白玉帶皮荷塘水禽把件

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏



64

65

A WHITE AND RUSSET RETICULATED JADE THUMB RING

18th century

Carved around the exterior with an archer on horseback in pursuit of a deer, reserved on a reticulated diaper ground in a garden setting, the stone of white tone with traces of russet inclusions.

3cm (1 1/8in) diam.

£3,000 - 5,000

CNY26,000 - 44,000

十八世紀 白玉帶皮鏤雕扳指

Provenance: a distinguished English private collection

來源：英國顯貴私人收藏



65



66^Y

A MUGHAL-STYLE GREEN JADE BOWL

18th century

Finely hollowed as an oval bowl supported on a neat foot encircled by a continuous band of lappets, mirroring another lappet band around the rim flanked by a pair of handles in the form of pendent fruit, the stone of even green tone, wood stand.

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

£8,000 - 12,000

CNY70,000 - 110,000

十八世紀 青玉雕痕都斯坦式雙耳盃

Provenance: Bonhams London, 15 May 2014, lot 163

A distinguished English private collection

來源：倫敦邦翰斯，2014年5月15日，
拍品編號163
英國顯貴私人收藏

Mughal jade vessels are renowned for their exceptionally thinly carved walls and naturalistic motifs. Such finely carved pieces from Mughal India, Xinjiang and Mongolia are understood to have been introduced to the Imperial Court during the Qianlong reign period as tribute ware. It appears that the first documented piece arrived in 1758, and further pieces were presented to the Imperial Court from 1760 onwards, once Xinjiang was secured under the Qing administrative control.

The Qianlong emperor greatly admired the fine quality of the Mughal jade workmanship, and wrote poems praising the Mughal pieces in his collection, describing them as 'thin as paper'. Chinese carvers strove to imitate the Mughal style, and arguably even surpassed the Mughal carvers in technical fineness of their carving. The thinness of the walls and simplicity of the carving in the Mughal style is particularly well suited to revealing the beauty of the jade stone itself. Indeed the apparent thinness is often as much the effect of the delicate translucency of the stone as it is a reflection of the carver's masterful skill.

A number of Mughal and Mughal-style jade pieces from the Imperial collections are now in the National Palace Museum, Taipei, of which many were included in the *Special Exhibition Exquisite Beauty - Islamic Jades*, Taipei, 2007. See for example the open dish form, and small handles shaped like gently dropping fruit, on nos.48 (incised with a Qianlong mark) and 56; see also the similar treatment of the fruit handles and soft greyish-green stone of no.57. Another similar example from the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.217.

67

A PALE GREEN JADE POURING VESSEL, ZHI

Ming Dynasty

The flattened pear-shaped body supported on a tall and slightly tapered foot encircled by rope-work, rising to an elegantly flaring rim decorated with a relief band enclosing archaic phoenixes in mutual pursuit of a roundel, one side with a loop handle, the stone of an even pale green tone.

13cm (5 1/8in) high

£6,000 - 8,000

CNY53,000 - 70,000

明 青白玉仿古夔鳳紋觶

Provenance: Roger Keverne Ltd., *Summer Exhibition*, London, 2003, no.70.

A distinguished English private collection

來源：2003年購於倫敦Roger Keverne Ltd.，「夏季展覽」，編號70
顯貴英國私人收藏





68

68^Y

A LACQUERED WOOD RECESSED PAINTING TABLE, PINGTOUAN

17th century

The rectangular red-lacquered top of standard mitre, mortise and tenon construction, supported on four legs of rectangular section ending in ruyi feet, joined by a shaped apron and spandrels flanking the legs, the short ends connected by double stretchers.

85.5cm (32 7/8in) high x 119cm (46 7/8in) long x 73cm 28 6/8in) deep.

£8,000 - 12,000

CNY70,000 - 110,000

十七世紀 漆面平頭畫案

69

A LARGE CLOISONNÉ ENAMEL ARCHAISTIC TRIPOD INCENSE BURNER, DING

Late Ming Dynasty

The globular body supported on three cylindrical legs, the flanged rim chased with a key-fret band and flanked at the sides by a pair of upright bracket handles, decorated in red, blue, yellow and white enamels with stylised archaistic *taotie* masks on the body and lotus scrolls on the legs against a turquoise-blue ground.

37.5cm (14 3/4in) high.

£20,000 - 30,000

CNY180,000 - 260,000

明晚期 銅胎掐絲琺瑯仿古饕餮紋三足鼎

The *taotie* mask motif on the present lot reflects the scholarly trend of the 'search for evidence' (*kaozheng* 考證) movement beginning in the early 17th century. Although this movement originated in a renewed scholarly interest in ancient texts and inscriptions on archaic bronzes, as literati sought a more empirical approach to understanding their ancient heritage, it led to a greater fascination for decorative designs adopted from ancient bronzes too. Responding to this wave of archaism which would later be adopted by the Imperial court, artisans reproduced the motifs and patterns of ancient bronzes on their cloisonné enamel wares. Compare the similar motif of *taotie* masks on a related *gui*-form incense burner, illustrated by S.S.Lin, *Chinese Incense Burners: Collection of Steven Hung & Lindy Chern*, Taipei, 2000, p.36, no.4





70

70
**A RARE CLOISSONNÉ-ENAMEL
 'POMEGRANATE' VASE**

Late Ming Dynasty
 Shaped as a ripe pomegranate with a spiky rim to the spreading neck that rises from a globular body, the turquoise ground with richly-hued enamels forming a classic lotus flower and leafy scroll design. 8cm (3 1/8in) high.

£3,000 - 5,000
 CNY26,000 - 44,000

明晚期 銅胎掐絲琺瑯纏枝蓮紋石榴式水丞

Compare with a related cloisonné-enamel pomegranate-shaped vessel dated to the early Qing period in the Palace Museum, Beijing, illustrated in *Zhongguo jinyin boli falangqi quanji: falangqi vol.1*, Beijing, 2002. fig.141.



71

71
**A CLOISSONNÉ-ENAMEL 'FISH AND LOTUS'
 RECTANGULAR 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) high x 41cm wide (16 1/7in).

£3,000 - 5,000
 CNY26,000 - 44,000

清中期 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

**A RARE PAIR OF QIANYIN AND TIANQI LACQUER
'PHOENIX' ARMCHAIRS**

Early Qing Dynasty

Each with a shaped top rail supported by an openwork shaped back panel incorporating the design of two phoenix among scrolling *lingzhi* stems, each arm side panel carved with a cloud-scroll edge, the seat panel decorated with large lotus and birds, the square-section legs joined by rectangular-section stretchers.

111cm (43 3/4in) high x 63cm (24 3/4in) wide x 48cm (19in) deep. (2).

£20,000 - 30,000

CNY180,000 - 260,000

清早期 填漆嵌銀花鳥紋扶手椅成對

Meticulously incised and coloured in the *qianjin*-and-*tianqi* (gold-engraved and filled-in) lacquer technique with vibrantly-coloured dynamic designs of phoenix and floral scrolls, these remarkable chairs may have been made for the use of one of the highest-ranking ladies of the Imperial household.

Lacquer wares and furniture worked in polychrome palettes became popular in the late Ming dynasty. The *Xiushi lu*, a manual for lacquer manufacture compiled during the early 17th century, mentions two types of filled-in lacquer: the 'carve and inlay' type, *loukan*, according to which certain areas were cut out of the otherwise finished lacquer surface and inlaid with variously coloured lacquer, and the 'filled-in' or 'polish-reveal' method, *moxian*, when certain portions of the design were raised through multiple layers of lacquer as the ground was filled with additional lacquer and the boundaries between the different colour fields defined by engraved and gilt lines.

Compare with a related *tianqi* lacquer chair, Ming dynasty, illustrated in *The Complete Collection of Treasures in the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.3, Hong Kong, 2002, p.54, no.44. Also see a related pair of lacquered armchairs, Wanli, the Lord Fairhaven collection in Anglesey Abbey, Cambridgeshire, illustrated by S.Jenyns, *Chinese Art*, London, 1980, pl.176.





(front and reverse)



73

A COROMANDEL LACQUER EIGHT-LEAF 'PALACE LADIES' SCREEN

Cyclically dated to the Gengwu year corresponding to AD1670 and of the period

Skillfully decorated on the front with a detailed scene of court ladies within a palatial landscape engaged in various leisurely pursuits, all above the 'Hundred Antiques', the reverse depicting numerous birds including egrets, crane, pheasants and mandarin ducks all beside blossoming peonies and trees.

335.6cm (140in) wide x 211.4cm (83 1/4in) high. (8).

£12,000 - 18,000
CNY110,000 - 160,000

清康熙庚戌年間（1670年） 福漆彩繪樓閣園遊圖八開屏風

Provenance: a Spanish private collection

來源：西班牙私人收藏

Palace scenes with ladies of the court were popular in the late Ming and early Qing periods. According to W.De Kesel and G.Dhont, these screens of palaces and ladies were often based on a frequently-reproduced painting by Qiu Ying (1494-1552) known as 'Spring Morning in the Han Palace'. See W.De Kesel and G.Dhont, *Coromandel: Lacquer Screens*, 2002, Gent, pp.48-49. The popularity of scenes with predominantly female figures engaging in various activities including the 'Four Arts of the Scholar' may reflect changing models of feminine identity by the late Ming and early Qing dynasties; ladies in terms of cultural refinement, may have been considered almost equal to male literati. Similar twelve-leaf screens, Kangxi, are illustrated by W.De Kesel and G.Dhont, *Ibid.*, pp.23,31, and 36.

74

A RARE CLOISSONNÉ-ENAMEL ARCHAISTIC ENAMEL VASE, HU

Qianlong

The vase well cast with a globular body supported on a spreading foot rising to a waisted neck, set with four *taotie* ring-handles at the shoulder, brightly and lavishly enamelled around the exterior with plantain lappets enclosing stylised *taotie* masks within acanthus leaves, strapwork and blooming peonies, all reserved on a turquoise ground decorated with lotus blooms and between bands of further *taotie*, strapwork and lappets, later hardstone stand.

£20,000 - 30,000

CNY180,000 - 260,000

清乾隆 銅胎掐絲琺瑯仿古饕餮紋壺

Provenance: a Belgian private collection

來源：比利時私人收藏

The archaistic form and stylised *taotie* masks on this superbly enamelled vase encapsulates the Qianlong emperor's reverence for antiquity. Vases of this shape have their roots in archaic ritual bronze *hu* vessels. Cloisonné enamel vases of this *hu* form with archaic *taotie* masks began earlier in the Ming dynasty; see a Ming prototype in the Brooklyn Museum (acc.no.09.471). For a related cloisonné enamel vase with animal mask decorations, mid Qing dynasty, see the *Compendium of Collections in the Palace Museum: Enamels*, 3, Beijing, 2011, p.143, no.108.





(top panel)

75

A RARE AND GILT POLYCHROME LACQUER 'ELEPHANT' INCENSE STAND

18th century

Finely incised and coloured in varying shades of red, green and brown transmuting to black, all picked out with traces of gold filling within the incisions, the top finely incised and gilt with an elephant supporting a vase with flowers amidst cloud scrolls, surmounting a broad, flaring, cusped and barbed apron decorated with lotus scrolls, all raised on four cabriole legs terminating in outward curving slipper feet, supported on a square frame.

51cm (20 1/8) deep x 51cm (20 1/8) wide x 86cm (33 7/8) high

£50,000 - 80,000

CNY440,000 - 700,000

十八世紀 彩漆描金太平有象圖香几

Provenance: a distinguished French private collection, Normandy

來源：法國私人收藏，諾曼地

Incense stands such as the present example were used both in religious as well as secular contexts as contemporaneous paintings and prints illustrate. Often positioned in the center of a room, such stands supporting incense burners were designed with great attention to detail and form, pleasing to the eye from any angle.

Polychrome lacquer became popular in the late Ming dynasty, either brush painted or gold-engraved and colored in the more onerous *qianjin*-and-*tianqi* technique as found on the present table. The design on the top of the incense stand is also particularly auspicious and the combination of a 'vase' (*ping* 瓶) which puns with 'peace' (*ping* 平), and elephant (*xiang* 象) which also means 'sign' or 'portent', forms a rebus for the phrase *taiping youxiang* (太平有象), meaning 'Where there is peace, there is a sign (or elephant)'.

Compare with a related lacquer 'dragon' incense stand, 17th century, which was sold at Sotheby's New York, 20 March 2019, lot 714.



A Distinguished British Private Collection of Classical Furniture

Lots 76 - 82



The Property of a Gentleman 紳士藏品

Lots 76 - 82

76 TP Y

A RARE AND LARGE HUANGHUALI SIDE TABLE, TIAOZHUO

18th/19th century

The table with the top panel set flush in a wide mitred frame, supported underneath by transverse stretchers above a short recessed waist and simple beaded apron, all supported by square sectioned legs joined by humpback stretchers and terminating in hoof feet.

181cm (71 1/4in) wide x 62cm (24 1/3in) deep x 84cm (33in) high.

£40,000 - 60,000

CNY350,000 - 530,000

十八/十九世紀 黃花梨條桌

Provenance: a British private collection, formed circa 1980s-1990s.

來源：英國私人收藏，成形於約二十世紀八十年代至九十年代

A related *huanghuali* table, 17th century, is in the Victoria and Albert Museum, London, illustrated by C.Clunas, *Chinese Furniture*, London, 1988, no.48. Another similar table is illustrated by R.H.Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1971, pl.66.

Compare with a similar *huanghuali* side table, 17th/18th century, which was sold at Bonhams London, 11 May 2017, lot 329; and another similar *huanghuali* table, 17th century, which was sold at Christie's Hong Kong, 27 November 2013, lot 3569.





77 TP Y

A HUANGHUALI ARMCHAIR

Mid Qing Dynasty

The chair with a straight top rail joined to back posts, continuing through the seat frame and forming the back legs, with a slightly curved central splat, the serpentine arms supported by curved stiles and continuing to the front posts, the legs joined by double stretchers set with straight struts below the rectangular frame.

99.5cm (39 1/4in) high x 64.5cm (25 1/2in) wide x 51cm (20in) deep.

£30,000 - 50,000

CNY260,000 - 440,000

清中期 黃花梨扶手椅成對

Provenance: a British private collection, formed circa 1980s-1990s.

來源：英國私人收藏，成形於約二十世紀八十年代至九十年代

Compare with a related *huanghuali* armchair, illustrated by G.Ecke, *Chinese Domestic Furniture*, Tokyo, 1962, p.104, pl.82.

See also a pair of related *huanghuali* armchairs, 17th/18th century, which was sold at Sotheby's New York, 16 March 2016, lot 281.

78 TP Y

A RARE HUANGHUALI CORNER-LEG TABLE, FANGZHUO

18th century

The top of standard mitre, mortise and tenon frame, floating-single panel construction resting on a recessed waist and straight beaded-edge apron carved with stylised and interlocking floral scrolls, all supported on square section legs beaded to the inner edge, tenoned to the mitred frame and terminating in well-drawn hoof feet, joined by beaded hump-back shaped stretchers mortised and tenoned into the legs below the apron.

91cm (35 3/4in) wide x 92cm (36 1/4in) deep x 87cm (34 1/4in) high.

£50,000 - 70,000

CNY440,000 - 610,000

十八世紀 黃花梨方桌

Provenance: a British private collection, formed circa 1980s-1990s.

來源：英國私人收藏·成形於約二十世紀八十年代至九十年代

For dining, writing, appreciating antiques, or playing games, the square table is the most versatile in Chinese furniture. The high, humpback stretchers of the present lot strengthens the table while lightening the overall appearance, and not interfering with the knees of the sitters.

Compare with a similar table, with carved aprons, illustrated by S.Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkeley and Toronto, 2005, p.167. See an earlier related *huanghuali* table, Ming dynasty, illustrated in *Ming Qing gongting jiaju daguan*, vol.1, Beijing, 2006, p.181, pl.188.

Compare with a similar *huanghuali* square corner-leg table, 17th/18th century, which was sold at Christie's New York, 22 March 2012, lot 1322.



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.



79 TP Y

**A RARE HUANGHUALI RECTANGULAR SIDE TABLE WITH
'GIANT'S ARM' BRACES**

17th/18th century

The table with a single-panel top set within the wide, rectangular frame with a beaded edge, above a plain waist and a plain, beaded apron, the legs of square section terminating in hoof feet and joined to the frame by giant's-arm braces.

105.5cm (41 1/2in) wide x 80cm (31 1/2in) high
x 66.6cm (26 1/4in) deep.

£40,000 - 60,000

CNY350,000 - 530,000

十七/十八世紀 黃花梨霸王槓半桌

Provenance: a British private collection, formed circa 1980s-1990s.

來源：英國私人收藏，成形於約二十世紀八十年代至九十年代

The presence of the 'giant's arm' braces eliminated the need for the more commonly seen humpback stretchers. Compare with a similar *huanghuali* table with 'giant's arm' braces, late 16th/early 17th century, illustrated by S.Handler, *Austere Luminosity of Chinese Classical Furniture*, London, 2001, p.190, fig.12.10. Another related *huanghuali* square table with 'giant's arm' braces, is illustrated by G.Ecke, *Chinese Domestic Furniture*, Hong Kong, 1962, p.11, pl.10.

See also a similar *huanghuali* square table with 'giant's arm braces', 17th century, which was sold at Christie's New York, 16 March 2017, lot 605.



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.

80 TP Y

A RARE PAIR OF HUANGHUALI BENCHES, BANZHUO

Mid-Qing Dynasty

Both well-proportioned, displaying a moulded frame of standard mitre, mortise and tenon construction enclosing a mat platform above a reticulated apron shaped with interlocking geometrical designs and supported by square-section corner legs ending in inward-turning hoof feet. 106cm (41 6/8in) wide x 34.6cm (13 1/2in) deep x 47.5cm (18 3/4in) high (2).

£30,000 - 50,000

CNY260,000 - 440,000

清中期 黄花梨半桌一對

Provenance: a British private collection, formed circa 1980s-1990s.

來源：英國私人收藏，成形於約二十世紀八十年代至九十年代

Compare with a similar example illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, pl.A48.





81 TP Y

**A RARE PAIR OF HUANGHUALI HORSESHOE-BACK
ARMCHAIRS, QUANSHIYI**

17th century

Each with a wide curving top rail continuing to the armrests with curled back ends, the back corner posts continuing to the back legs below the hard mat seat set within the rectangular frame above a waisted apron supported by shaped spandrels on the front and sides finely carved with writhing *chilong* and square-shaped legs terminating in hoof feet, the wood of a rich honey-brown tone with an attractive patina, possibly with later additions.

*Each 62cm (24 3/8in) wide x 49.5cm (19 1/4in) deep
x 98cm (38 1/2in) high. (2).*

£100,000 - 150,000

CNY880,000 - 1,300,000

十七世紀 黃花梨圈椅成對

Provenance: a British private collection, formed circa 1980s-1990s.

來源：英國私人收藏·成形於約二十世紀八十年代至九十年代

Compare with a related rare *huanghuali* and *jichimu* yokeback armchair, 17th century, formerly in the collection of Dr Isaac Newton of Edinburgh, which was sold at Sotheby's New York, 23 April 1987, lot 590. The construction of the present lot is rare, however, it is not unknown for a chair to have a stool-type seat frame with legs terminating in hoof-feet. Wang Shixiang illustrates a chair probably composed of a stool and associated back in *Classic Chinese Furniture*, Hong Kong, 1986, pl.40. See also a related horseshoe-back armchair, Ming dynasty, illustrated in *Ming Qing gongting jiaju daguan*, vol.1, Beijing, 2006, p.94, pl.67.



82 TP

A RARE SET OF FOUR ZITAN ARMCHAIRS

Qing Dynasty

Each with a tall splat scrolling at the top, framed by the openwork back and side rails, above the burlwood seat set within the wide rectangular frame above a waisted aprons and stepped stretchers, the thick, beaded legs of square section terminating in hoof feet.

Each 49cm (19 1/4in) wide x 47cm (18 1/2in) deep x 92cm (36 1/4in) high. (4).

£60,000 - 80,000

CNY530,000 - 700,000

清 紫檀扶手椅四張成堂

Provenance: a British private collection, formed circa 1980s-1990s.

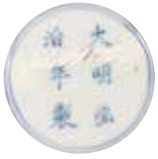
來源：英國私人收藏，成形於約二十世紀八十年代至九十年代

Compare with a related *zitan* armchair with scrolling back splat, mid Qing dynasty, illustrated in *Ming Qing gongting jiaju daguan*, vol.1, Beijing, 2006, p.107, pl.87. Another related *zitan* armchair, mid to late Qing, is illustrated by Tian Jiaqing, *Classic Chinese Furniture of the Qing Dynasty*, Hong Kong, 1996, no.37. A related *hongmu* example, mid Qing, with similar cylindrical scroll crest rail (*juanshu*) is also illustrated in *Ibid.*, no.40.

See also a pair of large *zitan* armchairs, 18th/19th century, which were sold at Christie's New York, 15 September 2011, lot 1351.







83

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

Hongzhi six-character mark and of the period With shallow rounded sides, painted in shaded tones of blue reserved on a rich yellow enamelled ground, the interior with a central medallion depicting a single leafy branch bearing two five-petalled gardenia blooms and a bud emerging from the top, encircled in the cavetto by fruiting branches of pomegranate, grape, peach and a ribboned lotus bouquet, all between double-line borders, the underside with a continuous scroll of blooming peonies between double lines at the rim and foot. 26.7cm (10 1/2in) diam.

£10,000 - 15,000
CNY88,000 - 130,000

明弘治 黃地青花梔子花盤
青花「大明弘治年製」楷書款

Hongzhi dishes of this design can be found in several important museum and private collections around the world. See two, for example, in the National Palace Museum, Taipei, illustrated in *Minji meihin zuroku*, vol. II, Tokyo, 1977, pls.72 and 73, together with their blue-and-white counterparts, pls.70 and 71; and one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II)*, Shanghai, 2000, pl.231, together with a Chenghua example, pl.230, and a Zhengde example, pl.233. Compare also with a dish in the Shanghai Museum included in the exhibition *Chugoku rekidai toji ten/Chinese ceramics through the ages*, Seibu Art Museum, Tokyo, 1984, no.80. Similar 'gardenia' dishes

can also be found in the Metropolitan Museum of Art, New York, illustrated in *Oriental Ceramics: The World's Great Collections*, vol.2, Tokyo, 1982, pl.16; the Museum of Far Eastern Antiquities, Stockholm, op.cit., vol. 8, Tokyo, 1982, pl. 226, from the Kempe Collection. Another illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol.4, no.1674, was sold at Sotheby's Hong Kong, 7th April 2011, lot 57. The example from the Sir Percival David Collection, now in the British Museum, London, is discussed by M.Medley, *Illustrated Catalogue of Ming Polychrome Wares*, London, 1966, no.A740.

A similar dish was sold at Sotheby's Hong Kong, 8 October 2013, lot 226.

The J. Dearman Birchall
'Immortals' Double-Gourd Vase,
Jiajing Mark and Period



84

AN EXCEPTIONALLY RARE AND LARGE BLUE AND WHITE 'IMMORTALS' DOUBLE-GOURD VASE

Jiajing six character mark and of the period
Heavily potted with tubular neck and large lower and smaller upper bulbs, supported on a splayed foot, deftly painted in vibrant tones of underglaze-blue around the exterior of the lower globular body with Daoist deities and Immortals with various attributes and gifts including Han Xiangzi with flute and Zhang Guolao with bamboo drum and sticks, enclosed by stiff-leaf and petal-form lappets, the waisted center with a scroll of *lingzhi*, the upper bulb with further immortals including Liu Hai on his three-legged toad crossing a sea of crested waves, between lappet bands, the narrow cylindrical neck with further scrolls of auspicious *lingzhi* fungus.
55.5cm (21 3/4in) high.

£80,000 - 120,000
CNY700,000 - 1,100,000

明嘉靖 青花人物紋葫蘆大瓶
青花「大明嘉靖年制」楷書款

Provenance: J.Dearman Birchall (1828-1897), Bowden Hall, Gloucestershire, collection no.32, and thence by descent

來源：英國格洛斯特郡·Bowden Hall·J.Dearman Birchall (1828-1897)收藏，編號32，並由後人保存迄今



© Trustees of the British Museum

J.Dearman Birchall (1828-1897) was born in Leeds, the son of a successful Quaker wool merchant with roots in manufacturing and retailing local tweed. A successful innovator and merchant, Dearman led his family firm to prizes for their cloth at the International Exhibitions in London (1862), Paris (1867), Vienna (1873), Philadelphia (1876), Paris again (1878) and Sydney (1879).

All the time he was trading cloth, he was also acquiring Chinese porcelain and Persian fabrics. His diaries note that in 1875 and 1877 he bought from, and sold porcelain to, the Dutch-based dealer Joel Duveen, the first Duveen to make a base in the United Kingdom in 1866, opening a shop in Hull (Barnett and Duveen, 49 Waterwork Street). By 1890, both his collection and Duveen's domination of the Chinese porcelain market had expanded vastly. As Dearman aged, in 1892 Duveen offered to buy back his whole collection to ship out to his insatiable new 'robber baron' clientele in New York, collectors like Henry Clay Frick and J.Pierport Morgan. But the collection survived this tempting offer, and remained on open display in Dearman Birchall's home, where he could indulge his Leeds business skills in more congenial surroundings and support a variety of charitable and philanthropic causes which rightly gave him considerable local prestige.

However, this appreciation of the subtle qualities of 'sapphire blue' Chinese ginger jars, especially the legendary 'hawthorn' jars, did not normally involve much knowledge about Chinese reign marks. Nor did the early collectors, except a few enlightened ones educated by scholars in the London museums, have either the opportunity or the knowledge to acquire genuine Imperial reign-marked ceramics made for the Chinese domestic market. The finest Kangxi was apparently largely made for the Export trade, and Birchall was even asking Duveen to find it for him in Holland. However, at some point before the 1890s, Birchall was enabled to buy some ceramics which fell way outside the well-beaten collecting taste of late Victorian England; and, as his inventory records, to his credit he knew what date these Imperial pieces were.



Watercolour, The Morning Room, Bowden Hall, Gloucestershire, 19th century

大明嘉靖年製





(detail top gourd)



(detail bottom gourd)

The painting on the current vase is both dynamic and evocative, while the shape and size of the vessel give it real presence. Its high quality combined with the themes of Daoism and immortality would have made it most appropriate for the celebration of the birthday of the Jiajing emperor who was a devout Daoist and whose overwhelming aim was to achieve long life. A very similar large double gourd-shaped vase, Jiajing six-character mark and of the period, is in the British Museum, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp.231-232, no.9:36.

The Jiajing emperor was particularly fervent in his Daoist beliefs among the Ming dynasty emperors. He poured large sums of money into the construction of Daoist temples and the performance of Daoist rituals. Following frustration with his ministers and court politics at large, he developed into an adherent of alchemical Daoism and his overriding

concern became the quest for Immortality. Self-promoting officials at court were quick to realise that they could advance further up the official hierarchy and stay in favour with the emperor by writing Daoist-style memorials and notes to him. Unsurprisingly the court arts of his reign frequently bore themes associated with Daoism and longevity.

The double-gourd shape was the ideal canvas for a Daoist theme as it was associated with containing magic potions and Daoist elixirs. The lower bulb is painted with popular Daoist deities processing with gifts for a bearded Daoist deity, probably Shoulao, shown seated on a flat rock throne beneath a spreading pine tree, accompanied by an auspicious crane. Shoulao glances to his left at Liu Hai and his three-legged toad dancing wildly. Behind him a man carries a large auspicious *lingzhi* fungus. Next is an official carrying a large vase from which issue a pictogram, an ewer and another pictogram, possibly in



reference to a magic elixir. Behind him, a boy carries a large peach. Such peaches were grown by the Queen Mother of the West in her enchanted garden. Eating such fruit conferred immortality. Then comes Han Xiangzi, one of the Eight Immortals who is identified by his flute. Behind him is Zhang Guolao, another of the Eight Immortals, shown with bamboo drum and sticks. A dog running towards someone is an emblem of forthcoming riches. Another of the Eight Immortals is Cao Guojiu in court dress and holding castanets. Next comes an Immortal between deer and crane carrying a two-headed tortoise. The landscape is festooned with auspicious plants such as pine trees and *lingzhi*. The Jiajing emperor himself was particularly partial to memorials sent by officials recording unusual and auspicious natural phenomenon such as the sighting of white deer, etc.

A similar blue and white double-gourd vase with the same motif of Immortals, Jiajing six-character mark and of the period, is illustrated by S.W.Bushell and W.M.Laffan, *Catalogue of The Morgan Collections of Chinese Porcelains*, New York, 1907, pl.XIV, no.243, which was later sold at Sotheby's London, 15 June 1982, lot 287. Compare also with another very similar blue and white double-gourd vase with the same motif of Immortals, Jiajing six-character mark and of the period, which was sold at Sotheby's Hong Kong, 7 October 2006, lot 918.



85

A LARGE BLUE AND WHITE 'LADIES IN GARDEN' JAR, GUAN
16th century

The heavily-potted vessel of shouldered hexagonal form with gently rounded sides and a short neck, finely painted with six ogival panels depicting garden scenes with court ladies engaging in various leisurely pursuits, set between stylised floral scrolls, above a band of palmettes reserved on a blue ground, the shoulder with a diaper band enclosing shaped panels with *qilin* and tripod incense burners, the neck with a further diaper band containing panels decorated with flower heads. 34cm (13 3/8in) high.

£25,000 - 30,000
CNY220,000 - 260,000

十六世紀 青花開光庭園仕女圖大罐

The present lot is rare for its size, and decoration of roundels with ladies. The designs are possibly taken from woodblock prints of popular stories that proliferated in the late Ming period and reflect an era of social change and economic prosperity. The famous late Ming philosopher Li Zhi 李贄 (1527-1602) even declared in his ironically titled *Book to be Burned* (焚書) that women were equally intelligent to men and took female students, much to general surprise. Celebrity courtesans accomplished in the genteel arts of music and literature entered male society, heralding a new model of feminine identity almost equal to the male literati. The present jar reflects this interest in accomplished females, and celebrates them as being refined. See S. McCausland and Lizhong Ling, *Telling Images of China: Narrative and Figure Paintings 15th-20th Century from the Shanghai Museum*, London, 2010, pp.65-67.

86

A RARE BLUE AND WHITE 'THREE-LEGGED TOAD' INCENSE BURNER AND COVER

Late Ming Dynasty

Moulded in the form of a three-legged toad standing above crashing waves, the pierced cover forming the top half and head of the animal, all decorated in reverse technique with prunus flower heads on a speckled-blue ground, the lower section with three feet, the interior and recessed base glazed, the rims unglazed, Japanese wood box. 15cm (5 8/9in) long. (3).

£15,000 - 20,000
CNY130,000 - 180,000

明晚期 青花三足金蟾香爐

The present incense burner is among the so-called *Ko-sometsuke* porcelain wares which were produced by the potters of Jingdezhen for the Japanese market between the 1620's and about 1645. This period coincided with the rise in popularity of the tea ceremony in Japan, which required a number of different utensils, thus prompting the flourishing of Chinese porcelain trade in Japan at this time. *Ko-sometsuke* wares were manufactured in a great variety of asymmetrical and often humorous forms, and were deliberately potted in a rough manner bearing some flaws and imperfections.

The auspicious form, relating to Liu Hai's three-legged toad, of the present incense burner can be compared with the features of a small blue and white incense container and cover, *kogo*, 1621-1627, moulded in the form of a three-legged toad, illustrated by Masahoko Kawwahara, *Ko-sometsuke Monochrome Section*, Kyoto, 1977, p.129, no.108.



86

87

A RARE GILT-BRONZE BLUE AND WHITE 'SQUIRREL' KENDI

Wanli, with later European mounts

The top of the lobed bulbous body finely moulded with a large squirrel with bushy tail and detailed fur, painted around the exterior in vibrant tones of cobalt-blue with panels of flowers, grapes, a horse and a scroll, the shoulders with a key-fret pattern, the European mounts finely incised with a rose. 19.5cm (7 5/8in) high.

£8,000 - 12,000
CNY70,000 - 110,000

明萬曆 青花松鼠式軍持
後鑲歐洲鍍金框

Kendi in the form of an elephant or frog are quite common. However, kendi moulded with bulls, cows and squirrels are very rare.

Compare with a similar blue and white kendi with a squirrel, Wanli, which was sold at Christie's Amsterdam, 7-8 May 2002, lot 78.



87

88 †

A RARE AND LARGE BLUE AND WHITE BEAKER VASE, GU

Wanli six-character mark and of the period

Deftly painted around the central globular body with alternating baskets and bowls containing flowers, the conical lower body with insects in flight amidst flowering plants above a band of prunus blossoms on a wave ground, the tall neck encircled by a wide bow-string band separating a band of composite floral scroll and a band of upright plantain leaves, the rim with a band of classic scroll interrupted by the reign mark written in a rectangular panel.

57.5cm (22 5/8in) high.

£100,000 - 150,000

CNY880,000 - 1,300,000

明萬曆 青花花卉紋大觚
青花「大明萬曆年製」楷書橫款

Gu vases enjoyed a great popularity during the reign of the Wanli emperor, and were produced in numerous variations of size and decoration. Large vases such as the present example, however, appear to be quite rare. In addition to its exceptionally large size, the present vase is notable for the flowing and naturalistic brushstrokes and the balanced interplay between elegance and archaic stateliness.

A similar blue and white *gu* vase, Wanli mark and period, of slightly larger size, is illustrated in the *Enlightening Elegance. Imperial Porcelain of the Mid to Late Qing Period. The Huanghuitang Collection*, Hong Kong, 2012, pp.388-391. A related *wucai gu* vase, Wanli, decorated with dragons and peonies, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Wucai Doucai*, Shanghai, 199, p.37, no.34.





89

89
**A BLUE AND WHITE BARBED-RIM
 'PHEASANT AND PEONY' BASIN
 FOR THE JAPANESE MARKET**

Wanli

The deep rounded sides rising from a short tapering foot to an everted flaring rim, brightly painted in the well with two pheasants beside blooming peonies, the cavetto with a band of scrolling lotus, the foliate rim with shaped panels containing white horses and rabbits interspersed with various diaper-patterns, the exterior painted with sparse branches of prunus, Japanese wood box.

38.1cm (15in) wide. (2).

£10,000 - 15,000
CNY88,000 - 130,000

明萬曆 青花牡丹雞圖菱口折沿大盤



90

90
A BLUE AND WHITE 'QILIN' DISH

Wanli

Painted in the centre in vivid tones with two mythical *qilin* beside towering peony and camellia blossoms, surrounded by a band of butterflies, fruit and branches on the cavetto, the rim decorated with onion-domed buildings interspersed with flowers, figures and Buddhist lions suspended from chains, Japanese wood box.

36.7cm (14 1/2in) diam. (2).

£8,000 - 10,000
CNY70,000 - 88,000

明萬曆 青花麒麟圖大盤

Compare with a similar blue and white dish with the same motif, Wanli, in the Peabody Essex Museum, Salem, Massachusetts, illustrated by R.Diaz, *Chinese Armorial Porcelain for Spain*, London, 2010, p.85. The same motif on a jar and a dish but with the double-headed eagle of the Order of St Augustine is also illustrated in *Ibid.*, pp.80-82. Diaz notes that many interpretations exist about the so-called architectural composition including being read as bottles, ruins, and the towers of a monastery-fortress similar to ones found in Mexican colonial architecture.

91

A BLUE AND WHITE 'JESUIT' JAR

Circa 1610-1630

The vessel with five-lobed ovoid body rising from a domed foot to a short waisted neck and flared rim, applied at the shoulder with three cherub-head masks issuing from grapevines alternating with floral sprays, all above stylised lotus scrolls at the foot and below a floral band at the neck.

12.8cm (5in) high.

£8,000 - 10,000

CNY70,000 - 88,000

約1610至1630年 外銷耶穌會青花花卉紋小罐

Jars of such a shape as the present example were inspired by European metal prototypes. A similar blue and white jar, Ming dynasty, from the British Museum, London, is illustrated by J.Harrison-Hall, *Ming Ceramics*, London, 2001, pl.12:61. A related piece, 17th century, decorated with the emblems of Christ's Passion, Betrayal, Crucifixion and Descent from the Cross, in the collection of the Fundacao Medeiros e Almeida, Lisbon, is illustrated in *Caminhos da Porcelana. Dinastias Ming e Qing*, Lisbon, 1999, p.160, pl.14, where it is mentioned that this type of vessels was made on order for Portuguese Jesuits.

Two similar blue and white jars decorated with cherubs and grapevines, circa 1610-1630, were sold at Sotheby's London, 12 July 2006, lot 77 and 4 November 2009, lot 69.



91

92

A PAIR OF BLUE AND WHITE SQUARE BOTTLE VASES

Wanli

Both vases form with the sides rising to the high rounded shoulders decorated with interlocking designs of *ruyi* tendrils, surmounted by spiralling ribbed and cylindrical necks and similarly decorated with panels depicting shrubs of blooming peonies and chrysanthemums issuing from rockwork.

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

£8,000 - 10,000

CNY70,000 - 88,000

明萬曆 青花花卉紋方瓶一對



92



93

93

A BLUE AND WHITE 'QILIN AND PHOENIX' SLEEVE VASE, ROLWAGEN

Circa 1640, with later European mounts
With slightly tapering neck rising to a flaring rim, finely painted around the exterior with a continuous scene of scaly mythical *qilin* in a garden terrace with large plantain trees, a phoenix flying above, the neck decorated with various floral sprigs.
51.5cm (20 1/4in) high.

£6,000 - 8,000
CNY53,000 - 70,000

約1640年 青花麒麟鳳凰圖筒瓶
後鑲歐洲鎏金框

94

A PAIR OF BLUE AND WHITE BOTTLE VASES

Kangxi
Each painted around the exterior in vivid hues with two shaped panels containing floral sprays and insects, the panels divided by antique vessels, books and vases, the tall slender necks with further floral sprays.
Each 22.5cm (8 7/8in) high. (2).

£3,000 - 5,000
CNY26,000 - 44,000

清康熙 青花花卉紋長頸瓶一對

95

A BLUE AND WHITE 'HUNDRED ANTIQUES' SLEEVE VASE, ROLWAGEN

Chongzhen
Finely painted around the exterior in vibrant tones of cobalt-blue with a continuous scene of various antique vessels and vases with arranged flowers, all between incised borders on the foot and shoulders, the short flaring neck with pendent plantain leaves.
45.7cm (18in) high.

£20,000 - 30,000
CNY180,000 - 260,000

明崇禎 青花博古紋筒瓶

The design known as the 'hundred antiques' encapsulates the traditional scholar's interest in collecting various objects which symbolised his refinement and learning. It was fashionable to use antiques as decoration on porcelain in the late Ming and early Qing periods. See for example, the same motif on an ovoid jar and cover, Chongzhen, illustrated in *Seventeenth century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2005, pp.90-91, no.13.

Compare with a very similar blue and white sleeve vase with the same motif of the 'hundred antiques' and flowers, Chongzhen, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.388, no.12:87.



94





96

96
A BLUE AND WHITE 'DEER AND CRANE' ROULEAU VASE

Kangxi
Well potted with cylindrical body and high shoulders rising to a short neck and flared mouth, painted in vibrant tones of cobalt blue with a continuous lakeside view featuring a grazing deer beside overhanging pine trees and rocks, beneath a crane flying amidst trailing clouds, all below a band of key-fret and *ruyi* and pearl borders encircling the ribbed neck.
26cm (10 2/8in) high.

£12,000 - 15,000
CNY110,000 - 130,000

清康熙 青花鶴鹿同春圖棒槌瓶



97

97
AN BLUE AND WHITE AND COPPER-RED VASE BOTTLE

Chenghua six-character mark, Kangxi
Deftly painted around the exterior in vibrant tones of blue and copper-red with flowers issuing from gnarled branches and craggy rocks, four small birds in flight, the neck painted with bamboo.
26cm (10 1/4in) high.

£12,000 - 15,000
CNY110,000 - 130,000

清康熙 青花釉裡紅庭院花卉紋長頸瓶
青花「大明成化年製」楷書款

Provenance: Pullan Collection, sold at Spink & Son Ltd., London, November 1998, no.45

來源：Pullan收藏，1998年11月購於倫敦古董商Spink & Son Ltd. 編號45

A BLUE AND WHITE 'KING WEN AND JIANG TAIGONG' BALUSTER VASE

Kangxi

Exquisitely painted around the exterior in vivid shades of cobalt blue, depicting King Wen accompanied by guards and attendants holding banners and standards arriving at a lakeside terrace framed by rocks and trees, presenting offerings and greeted by the bearded sage Jiang Ziya, all beneath a band of pendent *ruyi*-heads and C-scrolls. 43.5cm (17 1/8in) high.

£20,000 - 30,000

CNY180,000 - 260,000

清康熙 青花文王訪賢圖瓶

Provenance: a distinguished English institutional collection

來源：英國顯赫機構收藏



The vase depicts a story set in the 12th/11th century BC, in which King Wen of Zhou sought the advice of the hermit scholar Jiang Ziya, later known as Taigongwang. According to traditional Chinese historiography, the last king of the Shang dynasty was corrupt and cruel. Jiang Ziya had once served him, but was disillusioned and retired to spend the rest of his days fishing, waiting to serve a new and moral king. It is said that he used no hook at all, believing that the fish would come to him on their own, echoing King Wen. King Wen of Zhou wished to overthrow the Shang, and so sought talented scholars versed in the arts of war and administration. When King Wen met Jiang Ziya, he discovered that this white-haired fisherman was actually an astute political thinker and military strategist. He thus appointed Jiang Ziya to be his prime minister and gave him the title of 'Taigongwang' (Hope of the Duke of Zhou). With Jiang Taigong's help, the Shang was overthrown and the Zhou dynasty was firmly established. Such legends from history, of scholars waiting to serve new more morally upright regimes, would have resonated with the literati class during the turbulent period of the late Ming to early Qing dynasties.

See also a sleeve vase decorated with a similar scene in the Rijksmuseum, Amsterdam, inv.no. AK-NM-6669.



The Property of a Gentleman 紳士藏品

99

A BLUE AND WHITE 'FLORAL' VASE, MEIPING

Mid Qing Dynasty

Elegantly potted with broad shoulders tapering gently towards the base and surmounted by a short waisted neck, the body painted around the exterior with a broad band of large blossoms borne on dense leafy scrolls, between a band of pendent plantain leaves and broad lappets on the shoulder.

35.5cm (14in) high.

£15,000 - 20,000

CNY130,000 - 180,000

清中期 青花纏枝花卉紋梅瓶

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a related blue and white *meiping* vase, but with *chilong* interspersed among floral scrolls, 18th century, which was sold at Bonhams Hong Kong, 2 June 2016, lot 3.

100 TP Y

A MASSIVE BLUE AND WHITE 'RIVERSCAPE' JARDINIÈRE

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

CNY220,000 - 310,000

十八世紀 青花江河山水圖卷缸

Compare with a similar blue and white jardinière, 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.



101

**A LARGE BLUE AND WHITE
'LOTUS' FISHBOWL**

18th/19th century

Heavily potted and well painted on the exterior in varying shades of blue with lotus borne on densely scrolling leaves, between lappets on the foot and a band of *ruyi*-heads on the shoulder, below a diaper-pattern band and classic-scroll band on the flat rim.

53.5cm (21in) diam.

£6,000 - 8,000

CNY53,000 - 70,000

十八/十九世紀 青花纏枝蓮紋大缸

102

**A PAIR OF MING-STYLE BLUE
AND WHITE 'DRAGON' BOWLS**

Daoguang seal marks and of the period

Each with deep rounded sides supported on a slightly tapered foot, painted in vibrant tones with two five-clawed dragons striding amidst wispy clouds, the interior with a medallion enclosing a dragon.

Each 14.6cm (5 3/4in) diam. (2).

£4,000 - 7,000

CNY35,000 - 61,000

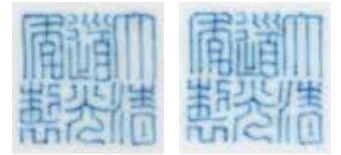
清道光 青花雲龍紋盃一對
青花「大清道光年製」篆書款

Provenance: according to family history, which is supported by family records illustrating the progress of British troops in Beijing at the time, this 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.

來源：據家族歷史記錄，1900年義和團運動期間，藏家作為英國准將阿爾弗雷德·蓋斯利的隨行外交官得此拍品於北京。

Compare with a very similar pair of blue and white 'dragon' bowls, Daoguang seal mark and of the period, which was sold at Sotheby's Hong Kong, 29 November 2018, lot 413.





102

103

A FINE BLUE AND WHITE 'LANÇA CHARACTER' STEM CUP

Qianlong seal mark and of the period

Vividly painted around the steep flaring sides with eight *lança* characters enclosed within undulating lotus stems issuing stylised blossoms and acanthus leaves, the underside with a frieze of tightly-bound lotus lappets, all raised on a tall spreading stem decorated with bands of half-flowerheads and floral sprays on a raised rib above pendent interlinked tassels issuing from *ruyi*-heads, the interior with a stylised peony medallion within a double-line border repeated at the rim, the interior of the foot with the six-character *zhuanshu* seal mark. 14.5cm (1 3/4in) diam.



£6,000 - 8,000

CNY53,000 - 70,000

清乾隆 青花纏枝蓮托梵文高足盃
青花「大清乾隆年製」篆書款

Provenance: a distinguished English institutional collection

來源：英國顯赫機構收藏

Compare with a similar blue and white stem cup, Qianlong seal mark and period, of similar size, illustrated by U.Wiesner, *Chinesisches Porzellan: Die Ohlmer'sche Sammlung im Roemer-Museum, Mainz am Rhein*, 1981, pl.59. See also a slightly smaller example, illustrated in *Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, Tokyo, 1981, pl.13. Such cups were also made for the Imperial court in other materials, such as cloisonné enamel and lacquer: see a cloisonné enamel stem cup, Qianlong mark and period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 2 Qing Dynasty*, Beijing, 2011, pl.280; and a carved cinnabar lacquer stem cup, Qianlong seal mark and period, in the Linden Museum, Stuttgart, illustrated in *Im Zeichen Des Drachen von der Schönheit Chinesischer Lacke*, Munich, 2006, pl.86. See also a similar blue and white stem cup, Qianlong seal mark and of the period, which was sold at Bonhams Hong Kong, 30 May 2017, lot 118.



103

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.



Thomas Torrance (1871–1959) in Chengdu



The Property of a Lady 女士藏品

104

A RARE BLUE AND WHITE AND YELLOW AND GREEN-ENAMELLED 'FLORAL' BOWL

Yongzheng six-character mark and of the period

The deep rounded sides rising from a short spreading foot to a lipped rim, painted in vibrant tones of blue on a bright yellow enamelled ground, the interior with a medallion of peony, all below a green enamelled classic-scroll border at the rim, the exterior decorated with a composite floral scroll of rose, lotus, camellias and other blossoms, between a green enamelled classic scroll around the foot and a band of keyfret at the rim.

23.5cm (9 1/4 in) diam.

£8,000 - 10,000

CNY70,000 - 88,000

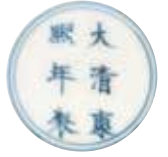
清雍正 黃地青花纏枝蓮紋盤
青花「大清雍正年製」楷書款

Provenance: Thomas Torrance (1871–1959), and thence by descent

來源：陶然士（1871-1959）收藏，並由後人保存迄今

Thomas Torrance, born in Shotts, Scotland, was a Protestant missionary who went to China in 1895. He was first sent to Chengdu by the China Inland Mission (CIM) and stayed in Western Sichuan from 1896 to 1910. He left for Scotland in 1910 but returned to Sichuan with the American Bible Society shortly after. He married Annie Elizabeth Sharp (1883–1980) of the CIM in 1911. Whilst travelling deep into Sichuan and the foothills of the Himalayas, he came across the Qiang people, about whom he wrote extensively and whom he believed to belong to the Lost Tribes of Israel; see the *Selected Works of Thomas Torrance*, Chengdu, 2016, p.234. He was also instrumental in establishing the West China Union University Archaeological Museum. He finally left China in 1934 to return to Scotland.

The present lot is extremely rare, encapsulating the high level of artistry and innovation achieved during the Yongzheng period, reflected in the pale green bands bordering the inner and outer rims. The cobalt-blue decoration and the application of the yellow enamel required meticulous precision. In his *Taocheng jishi*, 'Account of Porcelain Achievement', compiled in 1735, Tang Ying includes a list of fifty-seven types of wares supplied to the court, one of which was described as 'Xuande-style design on yellow ground', and noted to be a newly developed category of the period. A very similar underglaze-blue and yellow-enamelled bowl with composite floral scroll, Yongzheng six-character mark and of the period, is illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, p.91, no.210.



105

**A RARE BLUE AND WHITE YELLOW-ENAMELLED
'DRAGON' BOWL**

Kangxi six-character mark and of the period

The bowl finely potted with deep rounded sides rising from a tapered foot to an everted rim, the interior centred with a medallion enclosing a five-clawed dragon picked out in blue on a yellow ground, the exterior similarly decorated with a pair of sinuous dragons striding through flames above overlapping lotus petals, each alternating with a *lingzhi* spray supporting a cinquefoil cartouche enclosing respectively the *shou* and *fu* characters.

13cm (5 1/8in) diam.

£20,000 - 30,000

CNY180,000 - 260,000

清康熙 黃地青花雲龍紋盃
青花「大清康熙年製」楷書款

Provenance: Christie's New York, 20 September 2005, lot 322
An English private collection

來源：紐約佳士得，2005年9月20日，拍品編號322
英國私人收藏

The decorative scheme employed on the present bowl appears to have derived from the Imperial porcelain wares manufactured during the Jiajing reign of the Ming dynasty; see for example a blue and white bowl, Jiajing mark and period, decorated with two scaly dragons alternating with *lingzhi* sprays framing the *shou* and *fu* characters, which was sold at Sotheby's New York, 23 March 2011, lot 721.

Compare with a similarly decorated blue and white and yellow-ground bowl, Kangxi mark and period, in the Nanjing Museum, Jiangsu Province, illustrated by Huping Hsu, *Treasures in the Royalty: The Official Kiln Porcelain of the Qing Dynasty*, Shanghai, 2003, p. 71. Another example, Kangxi mark and period, in the collection of the Provincial Museum, Jiangxi Province, is illustrated by Tie Yuan, *The Complete Collection of Porcelain of Jiangxi Province: Porcelain of the Qing Dynasty*, Beijing, 2005, vol.1, p.89.

A closely related blue and white and yellow-ground 'dragon' bowl, Kangxi mark and period, decorated with *shou* and *fu* characters, was sold at Sotheby's Hong Kong, 7 October 2015, lot 3724.



106

**A RARE YELLOW-GROUND GREEN-ENAMELLED
'DRAGON AND PHOENIX' BOWL**

Kangxi six-character mark and of the period

With deep rounded sides rising from a tapered foot to a gently flaring rim, the exterior delicately incised and enamelled in green on a bright egg-yolk yellow ground with a band of two five-clawed dragons striding amongst flames in pursuit of flaming pearls, above five phoenix roundels divided by stylised cloud scrolls, the interior painted in underglaze blue with a central medallion enclosing a stylised *shou* character within double-line borders repeated at the rim.

15cm (5 8/9in) diam.

£30,000 - 50,000
CNY260,000 - 440,000

清康熙 黃地綠彩龍鳳紋盃
青花「大清康熙年製」楷書款

Provenance: a European private collection

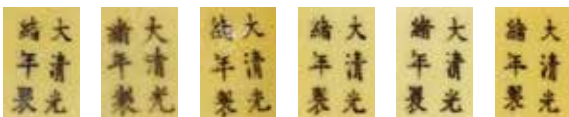
來源：歐洲私人收藏

The present bowl is rare and unique to the Kangxi period, depicting both phoenix roundels below dragons in a green and yellow palette. Yellow-glazed wares with green dragons are mentioned in Palace regulations as having been reserved for the Imperial consorts or the highest-ranking concubines. The present variation of 'phoenix and dragon' bowls may have been produced for a special occasion, such as a birthday, as suggested by the auspicious 'longevity' (*shou* 壽) character depicted on the interior.

Only a small number of this type of bowl has been published. An identical bowl, Kangxi mark and period, in the National Palace Museum, Taipei, is illustrated in *Good Fortune, Long Life, Health, and Peace: A Special Exhibition of Porcelains with Auspicious Designs*, Taipei, 1995, pl.19; a second example, Kangxi mark and period, formerly in the Tsui Museum of Art, is illustrated in *Chinese Ceramics IV. Qing Dynasty*, Hong Kong, 1995, pl.111, and a third bowl is illustrated by S.Jenyns, *Later Chinese Porcelain*, London, 1951, pl.LXIX, no.2.

Compare with a very similar bowl, Kangxi six-character mark and of the period, which was sold at Christie's Hong Kong, 1 June 2011, lot 2863.





107

A SET OF SIX YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED 'DRAGON' SAUCERS

Guangxu six-character marks and of the period
 Each dish finely incised on the interior with a medallion depicting two dragons in pursuit of a flaming pearl, surrounded by six floral sprays around the rim, the exterior painted with a second pair of green and aubergine dragons, all reserved on a rich egg-yolk ground, the base with the six-character mark in aubergine, fitted box.
 Each 10.8cm (4 2/8in) diam. (7).

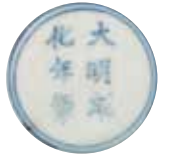
£12,000 - 15,000
 CNY110,000 - 130,000

清光緒 黃地素三彩雙龍戲珠紋盤六只
 青花「大清光緒年製」楷書款

Provenance: a European private collection, purchased in Beijing circa 1930

來源：歐洲私人收藏，約二十世紀三十年代購於北京

A related yellow-ground dragon saucer-dish of very similar motif, but Daoguang seal mark and of the period, is illustrated in *Imperial Porcelain of Late Qing*, Hong Kong, 1983, p.78, no.61.



The Property of a Gentleman 紳士藏品

108

A GREEN-ENAMELLED INCISED 'DRAGON' DISH

Chenghua six-character mark

Enamelled in the interior within a circle with a writhing five-clawed dragon in pursuit of the 'flaming pearl', the exterior with a further two striding green dragons on an incised ground of crashing waves and flaming pearls.

20.3cm (8in) diam.

£10,000 - 15,000

CNY88,000 - 130,000

綠彩刻雲龍紋盤

青花「大明成化年製」楷書款

Provenance: an English private collection, acquired in the 1920s, and thence by descent

來源：英國私人收藏，購於二十世紀二十年代，並由後人保存迄今

Compare with a related dish with dragon design in green enamel on a white ground, Chenghua mark and period, in the Percival David Foundation (PDF 707), illustrated by R.Fong, *Ming Colours: Polychrome Porcelain from Jingdezhen*, London, 2006, pp.94-95, no.38. See also a similar dish with Hongzhi six-character mark and of the period, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.185, no.7:17. Another similar dish, with Hongzhi six-character mark is also illustrated by J.Ayers, *Chinese Ceramics in the Baur Collection*, Geneva, 1999, no.67.



109

109
**AN UNUSUAL AND MASSIVE FAMILLE
 NOIRE BISCUIT TEMPLE VASE**

Late 19th century

Decorated around the exterior of the trumpet neck with various panels enclosing flower and bird motifs as well as antiques, reserved on a dense ground of scrolling leaves and florettes, the central sections with striding *chilong*, prunus of cracked ice, and further shaped panels enclosing antiques and mythical *qilin*, the spreading foot similarly decorated with *lança* characters.

120cm (47 1/4in) high.

£2,500 - 3,500
 CNY22,000 - 31,000

十九世紀晚期 五彩開光花卉瑞獸紋大花瓶



110

110
**A LARGE YELLOW, GREEN AND
 AUBERGINE-ENAMELLED FIGURE
 OF WEN CHANG AND STAND**

19th century

The deity modelled seated wearing a beaded coronet, the face with fierce expression and long whiskers, both hands raised and clasped together, clad in long flowing robes decorated with green five-clawed dragons, the separate stand with scrolling lotus.

67.5cm (26 1/2in) high. (2).

£6,000 - 8,000
 CNY53,000 - 70,000

十九世紀 黃地素三彩文昌坐像配番蓮紋基座

Provenance: an English private collection, acquired in China in the 1920s, and thence by descent

來源：英國私人收藏，於二十世紀二十年代購自中國，並由後人保存迄今



The Property of a Lady 女士藏品

111

A RARE DOUCAI 'FLORAL BOUQUET' BOWL

Qianlong seal mark and of the period
Delicately potted with deep rounded sides rising from a short straight foot to a slightly everted rim, the exterior finely enamelled with blossoming floral sprays encircled by an elaborate and dense chains of interlocking C-scroll vines, all below a band of trefoils around the rim, the interior enamelled with a roundel of aster and leafy sprigs in vivid tones of red, blue, yellow, green and aubergine.
15.3cm (6in) diam.

£2,000 - 3,000
CNY18,000 - 26,000

清乾隆 鬥彩花卉貴套紋盃
青花「大清乾隆年製」篆書款

Provenance: Thomas Torrance (1871–1959), and thence by descent

來源：陶然士（1871-1959）收藏，並由後人保存迄今

Thomas Torrance, born in Shotts, Scotland, was a Protestant missionary who went to China in 1895. He was first sent to Chengdu by the China Inland Mission (CIM) and stayed in Western Sichuan from 1896 to 1910. He left for Scotland in 1910 but returned to Sichuan with the American Bible Society shortly after. He married Annie Elizabeth Sharp (1883–1980) of the CIM in 1911. Whilst travelling deep into Sichuan and the foothills of the Himalayas, he came across the Qiang people, about whom he wrote extensively and whom he believed to belong to the Lost Tribes of Israel; the *Selected Works of Thomas Torrance*, Chengdu, 2016, p.234. He was also instrumental in establishing the West China Union University Archaeological Museum. He finally left China in 1934 to return to Scotland.

The ornate and lively pattern found on the present lot was originally designed during the Yongzheng period and reproduced by successive Qing emperors. See two Yongzheng prototypes in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pls.224-25. Compare with a similar doucai bowl, Qianlong seal mark and of the period, which was sold at Bonhams San Francisco, 16 December 2014, lot 8334.

The Lowenthal Collection of Jades

Lots 112 - 128

Hans 'Jack' Lowenthal was born in Frankfurt, Germany but at the age of five was brought to Britain with the rest of his family by his father in 1933. Although he briefly returned to Germany in 1934-1937 he thereafter permanently settled London. His father Julius Lowenthal founded the 'Smokers and other accessories' business in Germany in 1921 but when he invented the most original semi-automatic lighter in 1928 he named it Colibri. Colibri gift lighters, pens, watches wallets became internationally well-known under the Colibri brand. In 1953, Hans Lowenthal joined Colibri and was the Managing Director for over 25 years. Lowenthal enjoyed designing and creating new products and he holds several important patents. Among the most important of his inventions was incorporating the Piezo-electric concept into a lighter and thereby creating a lighter that never needed a flint or battery, as

the ignition spark was created manually. In 1967, he named the Colibri version 'Molectric' (molecular electricity). He also supervised Colibri when commissioned to design and manufacture the 'Golden Gun' and various Colibri products for the James Bond film *The Man with the Golden Gun*.

Julius Lowenthal began collecting jades in the 1950s, and one of his first items included a jade axe (Lot 127). Jack inherited his father's interest in jade and stone carvings and continued to collect and regularly attended auctions. In the late 1960s and 1970s, Jack purchased jade carvings from several well-known dealers including Louis Joseph, Hugh Moss, Roger Keverne, Michael Gillingham, and Marchants. Jack was a particularly passionate collector of tactile jade carvings of animals.



The Property of a Gentleman 紳士藏品
Lots 112 - 128

112

A PALE GREEN JADE BIRD STAFF-FINIAL

Song/Yuan Dynasty

The dove carved in archaistic style, the folded wings picked out with finely incised feathers and archaistic scrolls in low-relief, the long curling tail feathers deftly carved with grooves, the legs carved to the sides, seated on top of a circular hollowed section, the stone of greenish-grey tone with russet inclusions, stand.

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

£4,000 - 6,000

CNY35,000 - 53,000

宋/元 青白玉瑞鳥杖首

Provenance: Russell von Bock Art, London,
28 April 2007
Lowenthal Collection, no.67

來源：2007年4月28日，購於倫敦Russell von Bock Art
Lowenthal藏品，編號67

The present example follows the Han dynasty tradition of awarding dove-headed staff-finials to civilian officials who have reached the age of 70 and are thus to be treated with greater respect. Compare with a related jade bird staff-finial, Tang/Song dynasty, illustrated in *Chinese Jade Animals*, Hong Kong, 1996, pp.106-107, no.77.



112

113

A PALE GREEN JADE 'DOUBLE MANDARIN DUCK' CARVING

17th century

The recumbent ducks expertly carved facing each other affectionately, each grasping in their beaks a single spray of *lingzhi* fungus, the wings with carefully-incised archaistic patterns, the stone of an even greenish-white tone with russet inclusions, wood stand.

9cm (3 1/2in) wide. (2).

£6,000 - 8,000

CNY53,000 - 70,000

十七世紀 青白玉鴛鴦銜蓮擺件

Provenance: Roger Keverne Ltd., London, 2011
Lowenthal Collection, no.72

來源：2011年購於倫敦Roger Keverne Ltd.
Lowenthal藏品，編號72

Mandarin ducks, birds which mate for life, are symbols of conjugal bliss and popular motifs for weddings objects and gifts. They are often depicted in conjunction with lotus flowers, thus expressing the rebus '*yuanyang xihe*' meaning 'may you be paired for life'. See a related jade carving of two ducks, Ming/Qing dynasty, illustrated in *Chinese Jade Animals*, Hong Kong, 1996, pp.182-183, no.174.



113



114

114

A PALE GREEN AND RUSSET JADE CARVING OF A CRANE

17th/18th century

The recumbent bird with legs neatly tucked underneath, its long curving neck turned sharply towards the back, holding a *lingzhi* fungus sprig in its long beak falling over the wings incised with archaic scrolls, the tail feathers finely picked out, the stone of greenish-white tone with minor russet inclusions. 8.5cm (3 3/8in) long.

£6,000 - 10,000
CNY53,000 - 88,000

十七/十八世紀 青白玉帶皮仙鶴銜桃枝把件

Provenance: Hugh Moss Ltd., London, 19 May 1975
Lowenthal Collection, no.54

來源：1975年5月19日·購於倫敦Hugh Moss Ltd.
Lowenthal藏品·編號54

Compare with a related jade carving of a crane, Qing dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures in the Palace Museum: Jadeaware (III)*, Hong Kong, 1995, p.100, no.80.



115

115

A PALE GREEN AND RUSSET JADE CARVING OF A FISH AND LOTUS POND

17th/18th century

Crisply carved swimming above meticulously incised spiralling waves, the large fish with naturalistically-carved gills and fins clasping a long sprig of lotus in its mouth extending down its side, another fleshy lotus blossom rising above the waves on its left side, the stone of greenish-white tone with some russet inclusions. 10cm (3 7/8in) long.

£6,000 - 10,000
CNY53,000 - 88,000

十七/十八世紀 青白玉帶皮連年有餘擺件

Provenance: Lowenthal Collection, no.59

來源：Lowenthal藏品·編號59

This carving is rich in auspicious symbolism. The character for fish, *yu* (魚), provides a homonym for 'abundance' (*yu* 餘) while the lotus it grasps in its mouth, *he* (荷), provides a rebus for 'harmony' (*he* 和). This carving therefore promises abundant peace.

See a similar pale green and russet jade carving of a fish and lotus, 18th century, which was sold at Christie's Paris, 26 November 2014, lot 3347.

116

A PALE GREEN AND RUSSET JADE CARVING OF ELEPHANT AND BOYS

17th century

The large beast exquisitely carved with wrinkly skin standing foursquare with the head turned sharply to its right, with lotus-leaf-like ears and a long curling trunk, a small boy with jovial expression clambering on its back grasping a broom, a second boy holding an ankus beside the elephant's hind leg, the stone of greenish-white tone with a slight purple streak and minor russet inclusions. 7cm (2 6/8in) long.

£8,000 - 12,000
CNY70,000 - 110,000

十七世紀 青白玉帶皮雕童子洗象

Provenance: Roger Keverne Ltd., London, 2011
Lowenthal Collection, no.75

來源：2011年購於倫敦Roger Keverne Ltd.
Lowenthal藏品，編號75

Exhibited and Published: S.K. Fung and C.T. Yeung, *Exquisite Jade Carving: Figures, Animals, Ornaments*, Hong Kong University Museum and Art Gallery, 6 December 1995 - 6 February 1996, p.129, no.105

The subject matter of boys tending to an elephant forms many multiple layers of meaning and auspiciousness. The phrase 'ride an elephant' (*qi xiang* 騎象), has a similar pronunciation as *ji xiang* (吉祥), meaning 'good fortune'. Furthermore, the boy atop the elephant is holding a broom and is thus cleaning or washing the elephant, *sao xiang* (掃象). The message is contained in the pun based on the fact that the pronunciation of 'elephant' and 'image' is the same in Chinese (*xiang* 象) and illustrates the Buddhist concept of sweeping away the phenomena of the outside world, which are thought to be mere illusions.

Because of their auspiciousness, jade carvings of elephants were popular at the Ming and Qing Courts. See two white jade carvings in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)*, Beijing, 2008, nos.137-138.





117

117

**A VERY PALE GREEN JADE CARVING
OF A MONKEY AND YOUNG**

18th century

Deftly carved in the form of a seated monkey with its arms raised clasping a ripe peach, just out of reach of the smaller monkey grabbing its left arm, both portrayed with a wrinkled forehead and gently-protruding spine, the stone of an even pale green tone, wood stand.

6.5cm (2 1/2in) high. (2).

£6,000 - 10,000
CNY53,000 - 88,000

十八世紀 青白玉雕靈猴抱子把件

Provenance: John Sparks Ltd., London (label)
An English private collection
Roger Keverne Ltd., London, 2012.
Lowenthal Collection, no.76

來源：倫敦John Sparks Ltd. (標籤)
英國私人收藏
2012年購於倫敦Roger Keverne Ltd.
Lowenthal藏品 · 編號76

The homophone for monkey (*hou* 猴), one of the twelve zodiac animals, is 'nobleman' or 'high official' as well as 'descendants'. The monkey therefore represents the wish for success for one's descendants. The representation of monkey and peach relates to the legendary Sun Wukong, also known as the Monkey King, who stole the peaches of immortality; when shown with a baby monkey as in the present lot, an additional rebus is formed of *beibei fenghou* (輩輩封侯), 'may generations of your descendants gain official salaries'. Therefore, the present lot bestows the auspicious wishes for success and longevity for future generations.

Compare with a related pale green jade carving of two monkeys and a peach, 18th century, which was sold at Sotheby's London, 10 May 2017, lot 92.



118

118

**A WHITE AND RUSSET JADE CARVING
OF A CRANE**

18th century

The bird skillfully carved recumbent with legs tucked underneath the rounded body, the wings meticulously detailed with plumage, grasping in the beak a leafy branch of fruiting peach, the pale white stone with warm russet inclusions.

6cm (2 3/8in) long.

£4,000 - 6,000
CNY35,000 - 53,000

十八世紀 白玉帶皮仙鶴銜枝把件

Provenance: Hugh Moss Ltd., London, 2 July 1975
Lowenthal Collection, no.62

來源：1975年7月2日 · 購於倫敦Hugh Moss Ltd.
Lowenthal藏品 · 編號62

119

**A WHITE JADE DOUBLE-GOURD 'HEHE ERXIAN'
VASE AND COVER**

Mid Qing Dynasty

Masterfully carved and well hollowed as a double-gourd vase resting on a rocky base, two boys with jovial expressions carved around the exterior, one kneeling to receive the other descending on *ruyi*-head clouds and carrying long sprigs of lotus blossoms and stems curling around the vase carved with a further four bats, the lid carved with a curling stem, the softly-polished stone of an even white tone, wood stand.
17cm (6 5/8in) high. (3).

£15,000 - 25,000

CNY130,000 - 220,000

清中期 白玉雕和合二仙葫蘆蓋瓶

Provenance: Louis Joseph Ltd., London, 25 February 1975
Lowenthal Collection, no.61

來源：1975年2月25日，購於倫敦Louis Joseph Ltd.
Lowenthal藏品，編號61



(invoice)

The present lot is laden with auspicious symbolism and puns. The double-gourd is associated with containing the elixirs of immortality and is the attribute of the Daoist Immortal Li Tieguai. The bats, pronounced *bian fu* (蝙蝠), are a pun for 'good fortune' (*fu* 福). One of the boys carries a lotus, pronounced *he* (荷) which is also a pun for 'harmony' (*he* 和). The boys themselves represent the *Hehe Erxian* (和合二仙), or the Two Immortals of Harmony and Unity.

Compare with a related yellow jade vase with children, Qianlong, illustrated in *Compendium of Collections in the Palace Museum: Jade, vol 10*, Beijing, 2010, p.59, no.32.

See also a related white jade 'Hehe Erxian' vase, 18th century, which was sold at Sotheby's London, 11 May 2016, lot 104.



120

A VERY RARE WHITE JADE CARVING OF A MYTHICAL HORSE CARRYING SCROLLS, LONGMA

Qianlong

Crisply carved as a mythical horse flying above crested waves with a spiralling base, the horse's head with finely incised mane, almond-shaped eyes and flaring nostrils, the horse turned back sharply, a bundle of scrolls tied together with a long billowing ribbon clasped in its mouth, the stone of pale white tone with a slight yellowish tinge on the face, wood stand and box.

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

£40,000 - 60,000

CNY350,000 - 530,000

清乾隆 白玉雕龍馬負書擺件

Provenance: Sotheby's London, 13 November 1972, lot 14
William Clayton Ltd., London, 3 January 1973
An English private collection
S.Marchant & Son Ltd., London, *Recent Acquisitions* 2009, no.58
Lowenthal Collection, no.63

來源：倫敦蘇富比·1972年11月13日·拍品編號14
1973年1月3日·倫敦William Clayton Ltd.
英國私人收藏
2009年購於倫敦S.Marchant & Son Ltd.·"Recent Acquisitions"·
編號58
Lowenthal藏品·編號63

The *longma* (龍馬), literally 'dragon horse', is an auspicious creature that according to legend emerged from the Luo River revealing itself to Fuxi, the first of the three legendary sovereigns of ancient China. The markings on the creature's back inspired Fuxi to invent the Eight Trigrams, which led to the invention of writing and calligraphy, represented by the scrolls on the creature's back. The Han dynasty scholar Kong Anguo (156-74 BC) wrote that 'its shape consists of a horse's body, yet it has dragon scales...and walks upon the water without sinking'. See M.W.de Visser, *The Dragon in China and Japan*, Amsterdam, 1913, p.58.

The present beast is modelled to appear like a horse, and is very similar in style to the mythical creature found on a well-known group of Yongzheng mark and period doucai porcelain dishes, such as the one in the Palace Museum collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Beijing, 1999, p.238, no.218.

For a similar pale green jade example of a *longma* carrying books across waves, 18th century, see R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl.193, which was later sold at Christie's New York, 24 March 2011, lot 1507. A related jade carving of a mythical horse carrying books on its back while crossing the sea, Mid Qing dynasty, from the Qing Court Collection, is also illustrated in *The Complete Collection of Treasures in the Palace Museum: Jade ware (III)*, Hong Kong, 1995, p.110, no.90.





121

121

A WHITE JADE OF 'HORSES AND MONKEY'

Qianlong

Superbly carved as two recumbent horses with the legs neatly folded and tucked underneath the bodies, both heads with finely-incised manes turned back facing each other, the monkey precariously climbing between them, grasping a rein strapped to the bridle of the right horse, the translucent stone of a white tone.
8.5cm (3 3/8in) long.

£4,000 - 6,000

CNY35,000 - 53,000

清乾隆 白玉馬上封侯把件

Provenance: Christie's London, 14 December 1978, lot 49
Lowenthal Collection, no.56

來源：倫敦佳士得，1978年12月14日，拍品編號49
Lowenthal藏品，編號56

The monkey (*hou* 猴), is a homophone for 'marquis' (*hou* 侯), which on top of a horse (*mashang* 馬上), also meaning 'quickly', is a rebus for 'quick ennoblement' or rising quickly up the ladder of success in one's career. Compare with a related jade carving of a horse and monkey, Qianlong, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures in the Palace Museum: Jewellery (III)*, Hong Kong, 1995, p.111, no.91.



122

122

A PALE GREEN JADE CARVING OF A BUDDHIST LION

18th century

Skilfully carved as a recumbent Buddhist lion with clawed paws, finely incised bushy tail and knobby spine, the head turned sharply to the right, with prominent eyebrows above bulging eyes and *ruyi*-shaped nose, the stone of even greenish-white tone with minor cloud-white inclusions on the back, wood stand.
9cm (3 1/2in) long. (2).

£4,000 - 7,000

CNY35,000 - 61,000

十八世紀 青白玉瑞獅把件

Provenance: John Sparks Ltd., London, 21 June 1978
Lowenthal Collection, no.57

來源：1978年6月21日，購於倫敦John Sparks Ltd.
Lowenthal藏品，編號57

123

**A VERY PALE GREEN JADE CARVING
OF A QILIN AND BOOKS**

18th century

The horned mythical beast carved with bulging eyes beneath bushy brows, its legs tucked under its body and head raised issuing *lingzhi*-shaped cloud vapours supporting a book on its back, finely detailed with scales on its legs and thighs, the rear with a carefully-incised mane, the stone of a very pale green tone, wood stand.
6cm (2 3/8in) wide. (2).

**£8,000 - 12,000
CNY70,000 - 110,000**

十八世紀 青白玉雕麒麟負書把件

Provenance: Christie's London, 3 May 1978, lot 144
Lowenthal Collection, no.51

來源：倫敦佳士得·1978年5月3日·編號144
Lowenthal藏品·編號51

The *qilin* represents a number of positive attributes including benevolence, longevity, grandeur, felicity, illustrious offspring and wise administration. It is considered a good omen as it is said to appear only during the reign of a benevolent ruler. However, the particular symbolism represented by the mythical beast carrying books is based on a legend from the life of Confucius, when it was said that neighbours saw a *qilin* delivering books made of jade at the time of his birth. Furthermore, auspicious symbolism is conveyed by the pun *lin tu yu shu* ('May you give birth to an illustrious son'). For a related jade carving of a *qilin*, Qianlong, in the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum: Jewellery (III)*, Hong Kong, 1995, p.114, no.94; and illustrated by R.Keverne, ed., *Jade*, London, 1995, p.154, fig.67, where Yang Boda noted that 'Qilin are rarely represented in jade'.

See a related very pale green and russet jade carving of a recumbent qilin, 18th century, which was sold at Bonhams Hong Kong, 29 November 2016, lot 13.

124

**A WHITE AND RUSSET JADE CARVING
OF DOUBLE CATFISH**

18th century

Finely carved in the round as two interlocking catfish with long whiskers, one clasping an ancient chime attached to a long ribbon, the stone of pale white tone with russet inclusions, wood stand.
5cm (2in) long. (2).

**£3,000 - 5,000
CNY26,000 - 44,000**

十八世紀 白玉帶皮年年有餘把件

Provenance: Lowenthal Collection, no.53

來源：Lowenthal藏品·編號53



123



124

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.



125

A WHITE AND RUSSET JADE 'BIRD AND LOTUS' CARVING

18th century

The smooth pebble carved with a small bird, the feathers meticulously incised, perched on a stalk of lotus issuing fleshy petals and lotus seed pods, the stone of pale white tone with minor russet inclusions.
5cm (2in) wide.

£3,000 - 5,000

CNY26,000 - 44,000

十八世紀 白玉帶皮雕荷塘水禽把件

Provenance: Sotheby's London, 16 June 1998, lot 162
Lowenthal Collection, no.52

來源：倫敦蘇富比，1998年6月16日，拍品編號162
Lowenthal藏品，編號52

A FINE WHITE JADE CARVING OF THREE RAMS, SANYANG

18th century

Deftly carved, the larger ram with its head turned to the side and swirling clouds carrying the celestial *yin yang* symbol issuing from the mouth, the two smaller rams nestled beside, all with hooved legs tucked under their bodies, the pale white stone of even tone. 8cm (3 1/8in) long.

£12,000 - 20,000

CNY110,000 - 180,000

十八世紀 白玉三羊開泰把件

Provenance: Roger Keverne Ltd., London, 16 November 2000
Lowenthal Collection, no.58

來源：2000年11月16日，購於倫敦Roger Keverne Ltd.
Lowenthal藏品，編號58

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

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

Compare with a related jade three-sheep group, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures in the Palace Museum: Jade ware (III)*, Hong Kong, 1995, p.108, no.88. Another related group but with *yin* and *yang* symbol, is illustrated in the *Compendium of Collections in the Palace Museum: Jade*, vol 9, Beijing, 2010, pl.143.





127

A LARGE GREEN JADE ARCHAISTIC JADE AXE

Ming Dynasty or later

Carved with a mythical fish handle, with finely-incised scales and tail fin, the waves on the blade also meticulously incised, the stone of dark olive-green tone with russet inclusions. 22cm (8 5/8in) long.

£3,000 - 5,000

CNY26,000 - 44,000

明或更晚 青玉鉞

Provenance: Sotheby's London, 17 January 1957, lot 51
Acquired by the owner's father, and thence by descent
Lowenthal Collection, no.68

Exhibited: Edinburgh and Glasgow Exhibitions, 1944

來源：倫敦蘇富比，1957年1月17日，拍品編號51
Lowenthal先生之父收藏，並由後人保存迄今
Lowenthal藏品，編號68

展覽：1944年，愛丁堡及格拉斯哥

128

A RARE WHITE AND RUSSET JADE CARVING OF A DEER

18th century

The recumbent stag superbly carved with slightly-raised head and long prominent antlers reaching the elegantly curved back incised with fine hairs, a spray of *lingzhi* fungus in its mouth, its legs neatly folded and tucked underneath, the stone of pale white tone with russet-brown inclusions, wood stand.

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

£8,000 - 12,000

CNY70,000 - 110,000

十八世紀 白玉帶皮仙鹿銜靈把件

Provenance: Lowenthal Collection, no.60

來源：Lowenthal藏品，編號60

The *lingzhi* fungus is symbolic of long life as is the deer, which is associated with Shoulao, the God of Longevity. Compare with a related jade carving of a recumbent stag, 17th/18th century, illustrated in *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, p.81, no.56. Compare also with a related pale green jade deer, in the Tuyet Nguyet collection, illustrated by H.K.Hui and T.Y.Pang, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, pl.101.

See a related very pale green jade carving of a deer, 17th/18th century, which was sold at Bonhams London, 12 May 2016, lot 156.



129

A RARE PAIR OF FAMILLE ROSE 'SIMULATED BAMBOO AND WOOD' 'ROMANCE OF THE WESTERN CHAMBER' VASES AND STANDS

Yongzheng

Each of square waisted form, with simulated 'spotted bamboo' edges framing leaf-shaped panels reserved on a ground of prunus and bamboo amidst cloud scrolls, the panels depicting scenes from *The Romance of the Western Chamber*, the porcelain stands with shaped aprons and *ruyi*-cloud feet delightfully painted with swirls of chestnut and umber browns in imitation of wood.

Each 45.5cm (17 3/4in) high (4).

£40,000 - 60,000

CNY350,000 - 530,000

清雍正 粉彩開光西廂記圖方觚一對

Each vase has four panels depicting scenes from the popular 13th century drama *Xixiang Ji* (西廂記), or 'The Romance of the Western Chamber'. The play narrates a secret love affair between the young scholar Zhang Sheng, and Cui Yingying, daughter of a chief minister.

Although scholar Zhang and Cui Yingying fell in love with each other at a Buddhist monastery, Cui Yingying's mother disapproved of the match because of Zhang's low station. Yingying's maid Hongniang, however, took pity on them and arranged to bring them together in a secret union. When Yingying's mother discovered what had happened, she reluctantly agreed to a formal marriage on the condition that Zhang must pass the civil service examination. To the joy of the young lovers, Zhang Sheng passes, is appointed to high office, and the two are finally married.

A pair of large famille rose vases, dated early 18th century, bearing similar scenes from the 'Romance of the Western Chamber' and with spotted bamboo edges, is illustrated by O.V.Krog *et al*, *Treasures from Imperial China: The Forbidden City and the Royal Danish Court*, Copenhagen, 2006, pp.605-606, no.185, where it is noted that a similar pair of vases that were in the Danish Kunstkammer, but are now in the National Museum in Copenhagen, were brought from Guangzhou on the 'Kronprins Christian' in 1732. See also the detailed photographs of the vases, pp.196-199.

For another comparable pair of vases with very similar scenes and bamboo edges, dated circa 1730, see A.Varela Santos, *Yongzheng Chinese Export Porcelain: A Private Collection*, London, 2005, pp.72-73, pl.24.







狀
狀

The Property of an English Family 英國家族藏品

130

**A LARGE AND RARE IMPERIAL FAMILLE ROSE LIME-GROUND
'HUNDRED BOYS' VASE, ZUN**

Jiaqing iron-red seal mark and of the period

The vase of baluster form supported on a slightly-flared foot and rising to a waisted neck, brightly enamelled around the body with a continuous scene of 'The Hundred Boys' playing in an elegant garden, some flying kites, playing the dragon dance and musical instruments, others riding hobby horses and holding lanterns and fire crackers, all on a lime ground decorated with a profusion of interlocking tendrils issuing blossoming lotus interspersed with the Eight Auspicious Emblems and bats, the foot encircled by a pink key-fret band, the interior and base turquoise, the base with a six-character iron-red seal mark within a white cartouche, wood stand.

51cm (20in) high. (2).

£40,000 - 60,000

CNY350,000 - 530,000

清嘉慶 粉彩綠地纏枝蓮紋嬰戲圖撇口大瓶
磬紅「大清嘉慶年製」篆書款

Provenance: an English private collection, purchased from Richard Batsford Antiques, Warwick, on 15 February 1975

來源：英國私人收藏 · 1975年2月15日購於自英國華威古董商Richard Batsford Antiques



Vibrantly decorated with a continuous scene of boys at play in a garden, the present vase is a fine example of the continued skill and abilities of ceramic decorators in the late 18th and early 19th century. This is displayed in the intricate depictions of the many figures, each boy in his various pursuit and carefully detailed with different clothing and affects.

The theme of boys at play underscores powerful auspicious symbolism related to the several blessings relating to the New Year celebrations, such as the wish for many sons, universal peace, success in career and long life. The theme was widely employed on the decorative arts of the Ming and Qing dynasties and the design depicted on the present example was probably inspired by Qianlong-period enamelled wares decorated with boys at play, as illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pls.121, 128, and 132.

On the present vase each of the boys holds an object potent with auspicious symbolism including the banner marked with the phrases 'Zhuangyuan' which refers to the title given to the highest scores in the imperial *jinsi* examination; other children hold kites shaped as fish, symbolising abundance, bats symbolising happiness and elephants underscoring the wish for peace and good fortune.

Compare with a similar famille rose vase decorated with boys at play, Jiaqing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl.168.

A related but smaller famille rose vase, Jiaqing seal mark and of the period, was sold at Bonhams Hong Kong, 27 November 2014, lot 187.





The Property of an English Family 英國家族藏品

Lots 131 - 132

131

**A FINE FAMILLE ROSE RUBY-SGRAFFIATO-GROUND
'MEDALLION' BOWL**

Daoguang seal mark and of the period

Finely enamelled around the exterior with four medallions depicting figures in landscapes representing the Four Seasons, one in grisaille, two in sepia, and one in famille rose enamels, all reserved on a ruby-red ground incised with feathery scrolls, the interior decorated in the centre with a stylised flower head with eight iron-red *ruyi*-tipped petals separated by blue leaves suspending pearls.

14.7cm (5 3/4in) diam.

£10,000 - 15,000

CNY88,000 - 130,000

清道光 胭脂紅地軋道粉彩開光四季山水圖盤
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 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.

來源：據家族歷史記錄，1900年義和團運動期間，藏家作為英國准將阿爾弗雷德·蓋斯利的隨行外交官得此拍品於北京。

Compare with a related famille rose yellow-ground bowl, Daoguang seal mark and of the period, illustrated in *Encompassing Precious Beauty: The Songzhitang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pp.220-221, no.86. A similar ruby-ground famille rose 'landscape' bowl, Daoguang seal mark and of the period, was sold at Sotheby's Hong Kong, 6 April 2016, lot 3641.



132

**A FINE FAMILLE ROSE BLUE-SGRAFFIATO-GROUND
'MEDALLION' BOWL**

Daoguang seal mark and of the period

Delicately enamelled around the exterior with four medallions, one of the weaver girl, one of the cowherd, alternating with two landscapes, each within gilt borders and separated by clouds, all reserved on a blue engraved ground incised with feathery scroll, the interior painted in underglaze blue with a medallion of the weaver girl and cowherd standing on a bridge of magpies amidst wispy clouds in the well.

14.5cm (5 3/4in) diam.

£12,000 - 15,000
CNY110,000 - 130,000

清道光 藍地軋道粉彩開光鵲橋仙渡圖盃
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 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.

來源：據家族歷史記錄，1900年義和團運動期間，藏家作為英國准將阿爾弗雷德·蓋斯利的隨行外交官得此拍品於北京。

A very similar famille rose blue-ground bowl, Daoguang seal mark and period, is illustrated in *Encompassing Precious Beauty: The Songzhuotang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pp.216-217, no.84. Compare with a similar bowl, Daoguang seal mark and of the period, which was sold at Bonhams London, 7 November 2016, lot 291.



133



133

A FAMILLE ROSE SGRAFFIATO-GROUND OGEE DISH

Daoguang iron-red seal mark and of the period
Thinly potted with a narrow waist rising to a foliate rim, the exterior finely enamelled with a continuous scene of the Queen Mother of the West carrying a fly-whisk and riding a blue phoenix, two red-capped cranes and a pavilion carried on a large five-coloured *ruyi*-cloud, all on a ground of ivory-white engraved waves.
18.1cm (7 1/8in) diam.

£2,000 - 3,000
CNY18,000 - 26,000

清道光 軋道粉彩西王母乘鳳圖束腰盤
鑿紅「大清道光年制」篆書款

134

A FAMILLE ROSE 'LANDSCAPE' PLAQUE

Qianlong/Jiaqing
Depicting a terraced pavilion in the foreground with children at play with paper fish, the background with mountains and wispy clouds, all on a lime-green ground, wood frame.
83cm (32 3/4in) long x 34cm (13 1/2in) wide

£4,000 - 6,000
CNY35,000 - 53,000

清乾隆/嘉慶 粉彩山水圖瓷板

Provenance: collection of Alberto Giuganino, to whom it was gifted by the prominent Tibet scholar, Giuseppe Tucci, and thence by descent.

來源：由著名藏學家Giuseppe Tucci贈與Alberto Giuganino，並由後人保存迄今

134

135

A FAMILLE ROSE 'FISHERMEN' VASE

Yongzheng

Finely and brightly enamelled around the exterior of the baluster body with a continuous scene of five fishermen in a riverscape with nets and creel, all beneath multi-coloured wispy clouds, the trumpet neck with floral sprays.

43cm (17in) high.

£10,000 - 15,000

CNY88,000 - 130,000

清雍正 粉彩漁樂圖棒槌瓶





A Distinguished Italian Private Collection

Lots 136 - 142, 181, 270

The important Italian collector lived and worked in Shanghai between 1932 and 1936, as representative of his Italian company and in 1937, following the Sino-Japanese war, was transferred to Dalian in Southern Manchuria. After a brief period spent in Italy in 1938, he returned to Shanghai where he lived between 1939 and 1940. He then moved to Beijing where he lived between 1941 and 1946 and formed the vast majority of his collection of Chinese Art.

136

A PALE GREEN JADE HAIR ORNAMENT

Yuan/Ming Dynasty

Expertly carved with a curled top and coiled at the ends to resemble a scroll, the upper surface worked with raised ribs, the interior hollow to fit over a topknot, the sides pierced through with an aperture to secure a pin, the stone of a pale green colour with milky-white inclusions. 6cm (2 3/8in) wide.

£2,000 - 3,000

CNY18,000 - 26,000

元/明 青白玉雕發冠

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今

Compare with a similar pale green jade hair ornament, Yuan/Ming dynasty, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, pl.190, p.197. A related green and russet jade hair ornament, Ming dynasty, was sold at Sotheby's New York, 16 September 2014, lot 568.

136



137

A WHITE JADE 'CHILONG' PENDANT

Mid Qing Dynasty

Crisply carved in the round with two interlocking sinuous *chilong* with bifurcated tails crawling over an oblong disc, the stone of a white translucent tone highlighted by small russet inclusions. 5.6cm (2 2/8in) long.

£2,000 - 3,000

CNY18,000 - 26,000

清中期 白玉雕螭龍佩

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今

137



138

A CARVED PALE GREEN JADE 'QILIN' DOUBLE-SIDED PLAQUE

18th/19th century

Well carved with a crouching *qilin* seated with its head turned back and eyes in an intent gaze beneath its horns, beside a beribboned scroll and a flying bat, the details of its scales and bushy tail finely rendered, the polished stone of an even pale tone with very few cloudy and russet inclusions. 8.3cm (3 5/8in) wide.

£2,000 - 3,000

CNY18,000 - 26,000

十八/十九世紀 青白玉雙面雕麒麟佩

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今

138





139

139

TWO WHITE JADE THUMB RINGS

19th century

The first carved with a warrior seated on a galloping horse, holding a bow, the stone of a pale even tone, 3cm (1 1/8in) diam.; the second, with a flattened side highlighted by russet inclusions, the stone of a translucent even tone.

3.3cm (1 2/8in) diam. (2).

£3,000 - 5,000

CNY26,000 - 44,000

十九世紀 白玉扳指兩隻

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今



140

140

A WHITE JADE THUMB RING

Qing Dynasty

The smoothly polished stone of even pale-white tone.

2.7cm (1in) high.

£2,000 - 3,000

CNY18,000 - 26,000

清 白玉扳指

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今



141

141 Y

A PALE GREEN JADE TRIPOD INCENSE BURNER

Qing Dynasty

The compressed globular body raised on three short feet and smoothly carved, rising to the waisted neck and galleried rim flanked by a pair of loop handles, the stone of pale green tone with white inclusions, box.

9cm (3 1/2in) wide. (2).

£2,000 - 3,000

CNY18,000 - 26,000

清 青白玉三足爐

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今

A RARE WHITE JADE BOWL

Qianlong four-character mark, and additional incised *jia* mark and of the period

Deftly carved with rounded sides rising from a short tapered circular foot ring to an everted rim, the well-polished translucent stone of even-white tone, the foot ring carved with a *jia* character, wood stand and zitan box.

12cm (4 3/4 in) diam. (5).



£6,000 - 8,000

CNY53,000 - 70,000

清乾隆 白玉素盃

陰刻「乾隆年製」隸書款及「甲」楷書款

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今

The white jade bowl with its 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*, vol.10, Beijing, 2011, pl.164; and 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.





143

143

A PALE GREEN JADE 'PHEASANT' PLAQUE

Yuan Dynasty

Of oval form, exquisitely carved and pierced with the pheasant in the centre perched on a leafy branch with its head turned backwards, amongst intertwined vines of camellia blossoms and leaves, the stone of an even pale green-white tone.

8.9cm (3 1/2in) wide

£4,000 - 6,000

CNY35,000 - 53,000

元 青白玉雕白鸞穿蓮佩

Compare with a similar pale green jade plaque with a pheasant, Yuan dynasty, illustrated by A.Forsyth and B.McElney, *Jades from China*, Bath, 1994, p.329, no.245. Another similar jade plaque with pheasant, Jin dynasty, is illustrated by J.Rawson, *Chinese Jade from Neolithic to the Qing*, London, 1995, p.337, no.25:14. See also a similar jade plaque, Jin/Yuan dynasty, illustrated in Spink & Son Ltd., *Chinese Jade: An Important Private Collection*, London, 1991, no.79.



144

144 Y

A WHITE JADE 'DRAGON AND PHOENIX' PLAQUE

Ming Dynasty

The jade plaque finely carved in high relief with a sinuous writhing dragon amongst billowing ruyi-clouds and two flying phoenixes with finely incised feathers, the white jade inset on the zitan cover of the inkstone raised on a zitan stand.

9.6cm (3 7/8in) long (3).

£3,000 - 5,000

CNY26,000 - 44,000

明 硯台配嵌白玉雕龍鳳紋牌硯蓋

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.

來源：據家族歷史記錄，1900年義和團運動期間，藏家作為英國准將阿爾弗雷德·蓋斯利的隨行外交官得此拍品於北京。

145^Y

**A HUANGHUALI RUYI SCEPTRE INSET
WITH RETICULATED JADE PLAQUES**

The jade Ming Dynasty, the shaft Qing Dynasty
Comprising the upper and middle jade
plaques of the *ruyi*, carved in openwork relief
variously with confronting *chilong* and a single
sinuous *chilong* grasping flowering stems,
attached tassel with rose quartz beads.
52.5cm (20.3/4in) long.

£5,000 - 8,000

CNY44,000 - 70,000

清代黃花梨如意鑲明代玉牌



145

146

**A PALE GREEN JADE 'FLORAL'
BRUSHWASHER**

Ming Dynasty

Naturalistically worked in the form of a mallow
flower with curled petals forming the lobed
cup, supported by a network of interlocking
stems issuing foliage and floral buds around
the exterior, the translucent stone of a pale
green tone, wood stand.
12.7cm (4 7/8in) wide.

£3,000 - 5,000

CNY26,000 - 44,000

明 青白玉雕花式洗



146



147

147

**A PALE GREEN AND BROWN JADE
MYTHICAL ANIMAL**

Ming Dynasty

The recumbent animal smoothly carved with its head turned backwards, the face with circular eyes flanked by floppy ears and finely incised mane, the body flanked by wing-scrolls and terminating with a bifurcated tail flicked over the rear haunches, with well defined legs and claws, the stone of pale green tone with warm brown striations.

6.5cm (2 1/2in) long.

£12,000 - 15,000

CNY110,000 - 130,000

明 青白玉黑褐沁瑞獸把件



148

148^Y

**A PALE GREEN JADE HORSE AND
MONKEY GROUP**

17th/18th century

Well carved as a recumbent horse with the legs neatly folded and tucked underneath the body, its head with finely-incised mane swayed to its left, a monkey precariously clambering over its left haunch, the stone of a white tone, wood stand.

8.5cm (3 3/8in) wide (2).

£5,000 - 7,000

CNY44,000 - 61,000

十七/十八世紀 青白玉馬上封侯把件

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

The monkey (*hou* 猴), is a homophone for 'marquis' (*hou* 侯), which on top of a horse (*mashang* 馬上), also meaning 'quickly', is a rebus for 'quick ennoblement' or rising quickly up the ladder of success in one's career.

Compare with a related pale green jade carving of a horse and monkey, 18th century, which was sold at Sotheby's New York, 19 March 2019, lot 201.

149

A RARE YELLOW AND RUSSET JADE CARVING OF A BIRD

Song Dynasty

Well carved from a stone of yellow and russet tone, the mythical bird with pointed beak and incised feathers to the wings and tail, its head gently swayed to its right with legs tucked underneath the body. 5cm (2in) long.

£16,000 - 20,000

CNY140,000 - 180,000

宋 黃玉帶皮瑞鳥把件

This type of bird carving exhibits an archaic-revival style and was likely inspired by jade carvings of the Han dynasty; for an example in the National Palace Museum, see *Art in Quest of Heaven and Truth: Chinese Jades through the Ages*, 2012, Taipei, no.3-3-6. For a Song dynasty example, compare the execution of the deftly-carved wings on a pale green jade bird, formerly in the Robert H. Ellsworth Collection, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.94, pl.78; see also a related example of a yellow jade bird with brown markings, from the collection of Mr and Mrs B.H.Tisdall, illustrated in *Ibid.*, p.96, pl.81.

A similar yellow and russet jade carving of an eagle, Song dynasty, is illustrated by T.Fok, *The Splendour of Jade: The Songzhutang Collection of Jade*, Hong Kong, 2011, p.88, no.79 and was later sold at Bonhams Hong Kong, 30 May 2017, lot 58.



149

150

A PALE GREEN JADE CARVING OF AN EGRET AND LOTUS

17th century

Crisply carved as a recumbent egret, its head turned sharply to the side and grasping a lotus blossom in its long curving beak, with finely detailed wings on the sides, resting on a large lotus leaf, the stone of even pale green-white tone.

6.3cm (2 1/2in) long. (2).

£9,000 - 12,000

CNY79,000 - 110,000

十七世紀 青白玉雕一路連科擺件

The egret (*lu* 鷺) and lotus (*hehua* 荷花) form the rebus for 'prosperity throughout one's life' (*yilu ronghua* 一路榮華). A related jade carving of a crane and peaches, is illustrated in *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2001, p.208, no.101.



150



151

**A PAIR OF PALE GREEN AND RUSSET JADE 'QUAIL'
BOXES AND COVERS**

18th/19th century

Each well carved in the form of a quail, the cover delicately incised with overlapping layers of plumage covering the bird's head and extending across its plump body, the head detailed with elongated eyes and a short curved beak, the lower portion worked as the lower body of the bird similarly decorated with plumage above a pair of claws gently tucked under the base, the stone of a pale green colour with faint russet and cloudy inclusions.

11.6cm (4 1/2in) wide. (4).

£10,000 - 15,000

CNY88,000 - 130,000

十八/十九世紀 青白玉雕鵪鶉形蓋盒一對

Provenance: George Schultz collection, and thence by descent.

來源：George Schultz 收藏，並由後人保存迄今

Much admired in China for their courage and fighting spirit, pairs of quail, *shuang an*, are also a homophone for 'peace and prosperity'.

A related white jade 'quail' box, 18th century, in the Palace Museum, Beijing, is illustrated in *The Complete collection of Chinese jades*, Shijiazhuang, 2005, vol.6, p.69, no.106. A related pair of 'quail' boxes, Qianlong, with their heads turned, jade in the Seattle Museum, is illustrated by J.C.Y.Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, no.73.

A similar pair of white jade 'quail' boxes, Qianlong, was sold at Sotheby's Hong Kong, 3 October 2018, lot 3416.

152

A PALE GREEN JADE CARVING OF THREE GEESE

18th century

Crisply carved with a large goose and two smaller goslings with finely-worked feathers swimming above meticulously-incised crested waves, the larger goose clasping a spray of leafy millet in its beak, the smaller goose behind clasping the same sprig, the stone of pale greyish-green tone.

12.1cm (4 3/4in) long.

£18,000 - 24,000

CNY160,000 - 210,000

十八世紀 青白玉雕寶鵝獻瑞

The wild goose was believed to mate for life, and thus became a popular symbol to express the desire for marital fidelity, peace and prosperity. Also recognised for its military tactics including flight formation, the goose was considered appropriate to identify fourth-rank officials in Imperial China.

Compare with a similar jade carving of geese, illustrated by G.Savage, *Chinese Jade: A Concise Introduction*, New York, 1964, pl.18b; and another jade carving of geese illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shenzhen, 2009, p.119, no.87.





153

153

A WHITE JADE CARVING OF A 'FISHERMAN AND BOY' GROUP

18th century

Skilfully carved as an elderly fisherman carrying a woven basket, leaping on crashing and foaming waves beside a quail, accompanied by a boy attendant holding a lotus spray, the stone of an even pale tone, wood stand and box.

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

£8,000 - 12,000

CNY70,000 - 110,000

十八世紀 白玉雕漁夫童子

154

A WHITE JADE CARVING OF THE 'HEHE ERXIAN'

18th century

Crisply carved with the twins in loose flowing robes and jovial expressions, one of the twins kneeling with a box in his hands, the other holding a spray of lotus extending over his left shoulder, an auspicious bat on his right shoulder, both with shaved crowns and finely-incised hair, the stone of even pale-white tone with light russet inclusions.

5cm (2in) wide.

£4,000 - 6,000

CNY35,000 - 53,000

十八世紀 白玉雕和合二仙把件



154

155 *

A VERY PALE GREEN AND RUSSET JADE CARVING OF LIU HAI AND GOURD

Qianlong

Finely carved with Liu Hai riding a large double gourd borne on a trailing leafy stem above cresting waves, the Immortal's face turned to one side with a joyful expression, holding a ball in his right hand as if about to throw it at the three-legged toad behind him, the stone of very pale green tone with russet inclusions.

8.2cm (3 3/8in) long.

£6,000 - 8,000

CNY53,000 - 70,000

清乾隆 青白玉帶皮劉海抱葫蘆擺件



155

Provenance: Christie's London, 24 May 1966, lot 143
Bonhams London, 10 November 2016, lot 81
A distinguished Hong Kong private collection

來源：倫敦佳士得·1966年5月24日·拍品編號143
倫敦邦瀚斯·2016年11月10日·拍品編號81
香港顯貴私人收藏

Liu Hai and his three-legged toad are symbolic of wealth and prosperity. The Chinese word for 'toad' is *chan* (蟾); and in some dialects, the character *chan* is a homophone to the character for 'money' or *qian* (錢). Thus, in a dialect, one could easily hear 'Liu Hai playing with the toad' as 'Liu Hai playing with gold coins'. The shape of a double-gourd was particularly favoured for its auspicious association with fertility and longevity. Since the bottle gourd contains numerous seeds, it could be used to symbolise a lineage with many descendants; hence the present carving bears auspicious wishes for wealth, prosperity, continuity of the family and longevity.

156

**A VERY RARE WHITE AND RUSSET JADE CARVING
OF LYCHEES**

Late Ming Dynasty

Finely pierced and worked as two ripe fruits incised with a diamond pattern, borne on a gnarled leafy stem, the stone of greenish-white tone with some russet.

8.7cm (3 1/2in) long.

£18,000 - 20,000

CNY160,000 - 180,000

明晚期 白玉帶皮荔枝擺件

Compare with a related jade ornament carving of lychees, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade, 6*, Beijing, 2011, p.213, no.199. Motifs of lychee were very popular in the Ming dynasty as also exemplified by two jade boxes and covers decorated with lychees, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade, 7*, Beijing, 2011, pp.241-242, nos.229 and 230.





157

157

**A WHITE JADE 'BUDDHIST LION AND CUB'
BELT BUCKLE**

18th century

The buckle carved as a lion and cub, the larger with curly mane and a bushy tail swept toward the front, crouching with a ribbon in its teeth suspending a diaper-patterned brocade ball between the forelegs, the cub joyfully clambering up the back, the stone of polished white tone with small icy inclusions.
8.4cm (3 3/8in) wide.

£4,500 - 6,000

CNY40,000 - 53,000

十八世紀 白玉雕太獅少獅帶鉤



158

158

**A WHITE JADE CARVING OF A MANDARIN
DUCK AND LOTUS**

18th century

Crisply carved recumbent with its head turned back grasping a long spray of lotus in its beak, the sides finely incised with feathers, the well polished stone of pale white tone with some snowflake-white inclusions.
8cm (3 1/8in) long.

£3,000 - 5,000

CNY26,000 - 44,000

十八世紀 白玉雕鴛鴦銜蓮擺件

Provenance: a British private collection

來源：英國私人收藏

The Property of an English Family 英國家族藏品

159

A LARGE PALE GREEN JADE 'DOUBLE-PEONY' VESSEL

18th century

The vessel well hollowed and carved in the form of two elaborate peony blooms borne on entwined leafy stems forming the base, the petals of the flowers curling slightly inwards to form the rim, the leaves, branches and petal tips finely incised, the stone of pale green tone with light russet veins and some cloudy inclusions.
31cm (12 1/4in) wide.

£12,000 - 15,000

CNY110,000 - 130,000

十八世紀 青白玉雕牡丹形洗

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

Compare with a related large pale green and russet jade 'double-peony' washer, Qianlong, which was sold at Christie's London, 6 November 2018, lot 281.



The Property of an Important English Noble Family

重要英國貴族家庭藏品

160^Y

**A SUPERB GREENISH-WHITE JADE OCTAGONAL
'MARRIAGE' BOWL**

Qianlong

Deftly carved around the waisted exterior in shallow relief with archaic *taotie* masks on a key-fret ground, the short neck with pendent plantain leaves and triangles on the mouth-rim, four handles in the form of acanthus leaves and auspicious *lingzhi* fungus suspending loose rings, all standing on four short spreading feet, the translucent stone of greenish white tone with some cloudy-white veins, zitan wood stand.

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

£80,000 - 120,000

CNY700,000 - 1,100,000

清乾隆 白玉饕餮紋如意活環耳八方盃

Provenance: an important English noble family, and thence by descent

來源：英國重要貴族家庭收藏，並由後人保存迄今



This exceptionally lustrous and superbly carved jade bowl epitomises the highly skilled craftsmanship achieved at the height of the Qing dynasty, during the celebrated reign of the Qianlong emperor. Marriage bowls, sometimes referred to as water basins or brush washers, were popular vessels during the Qing period and were often decorated with auspicious designs that conveyed felicitous wishes upon the owners.

The superb 'marriage' bowl may have been commissioned to mark an Imperial birthday. *Lingzhi* fungi are associated with longevity as well as with the virtues of a good ruler as classical texts, such as the *Shangshu Dazhuan* 尚書大傳 and the *Baihu Tong Delun* 白虎通德論, compiled during the Han dynasty (206 BC - 220 AD) described the growth of *lingzhi* as a powerful indicator of good government. In addition, the *taotie* masks carved in shallow relief around the body of the present bowl, ubiquitous designs found on bronze ritual vessels of the Shang and Zhou dynasties (ca. 1600 BC - 314 BC), recall the Qianlong emperor's fascination with antiquity and archaism. Proposing to 'restore ancient ways', referring to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and happy exuberance, the emperor instructed the court to collect drawings of antiquities, such as the *Xi Qing Gu Jian* (Catalogue of Xiqing Antiquities), which provided the Imperial craftsmen with a primary source of inspiration. See Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

Jade 'marriage' bowls of octagonal shape and flanked by four ring handles are extremely rare. A pale celadon jade octagonal 'marriage bowl', 18th/19th century, bearing a similar shape as the present bowl but flanked by two handles and carved around the exterior with cranes and pine trees, was sold at Christie's Hong Kong, 6 April 2015, lot 47.





161

161 *

A WHITE JADE 'MAGNOLIA' VASE

Qianlong/Jiaqing

Crisply carved as three tall magnolia blossoms issuing from a single curling stem, each blossom formed by layers of overlapping petals and the larger two with the petal tips beginning to curl away from the centre of the opening flower revealing a hollow vase, wood stand.
11.4cm (4 1/2in) high.

£3,000 - 5,000

CNY26,000 - 44,000

清乾隆/嘉慶 白玉玉蘭花插

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

Bonhams London, 10 November 2016, lot 74
A distinguished Hong Kong private collection

來源：或於1968年8月20日前，購自古董商倫敦Louis Joseph 倫敦邦瀚斯，2016年11月10日，拍品編號74
香港顯貴私人收藏

The magnolia is a symbol of purity, making it extremely suitable as a subject for carving from this piece of fine white jade. This combination of white jade forming a white magnolia also embodies a particularly apt pun on the name for the flower (*yulan* 玉蘭) which incorporates the word for jade (*yu* 玉). Compare with a related but larger white jade magnolia vase illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, no.78.

162 ^Y

A RARE PALE GREEN JADE 'DRAGON AND YOUNG' VASE AND COVER

Qianlong

Exquisitely carved in relief to the smooth tapering vase with billowing clouds, the waisted neck climbed by a large scaly dragon and a *chilong* clambering above craggy rocks around the base, the cover surmounted by a rope-twist finial, the semi-translucent stone of a pale green tone with frost-white inclusions, wood stand.
17cm (6 3/4in) high. (3).

£40,000 - 60,000

CNY350,000 - 530,000

清乾隆 青白玉蒼龍教子蓋瓶

The motif of an adult and young dragon seems to have been favoured by the Qianlong emperor and has been interpreted as conveying the message of the father teaching his son the ways of life, and within the Imperial family, that of the emperor giving lessons to the prince.

Compare with a white jade vase and cover, Qing dynasty, in the Qing Court Collection, carved with adult and young dragons pursuing the flaming pearl, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware II*, Beijing, 2008, pl.21. See also another related jade 'dragon' vase and cover, Qianlong, illustrated by R.Kleiner, *Chinese Jade from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p.191, no.147. See also a related pale green jade 'dragons' vase and cover, Qianlong, which was sold at Bonhams London, 17 May 2018, lot 157.





163

The Property of a British Family 英國家族藏品
Lots 163 - 165

163 ^Y

A YELLOW AND RUSSET JADE 'SAMPAN' SNUFF BOTTLE

18th/19th century

Carved in relief on one side with a landscape depicting a sage crossing a river on a sampan beneath high cliffs and pine trees, above a continuous border of crashing waves picked out in the russet skin, the reverse with a cluster of vaporous clouds issuing a pearl, the shoulders with animal-mask handles. 6.3cm (2 1/2in) high.

£4,000 - 6,000

CNY35,000 - 53,000

十八十九世紀 黃玉帶皮泛舟圖鼻煙壺

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.

來源：據家族歷史記錄，1900年義和團運動期間，藏家作為英國准將阿爾弗雷德·蓋斯利的隨行外交官得此拍品於北京。



164

164 ^Y

A YELLOW AND RUSSET JADE 'LANDSCAPE' SNUFF BOTTLE

18th/19th century

Finely carved with a recessed oval foot rising to rounded shoulders flanked by animal-mask handles and a short tubular neck, the stone of a yellowish-green tone mottled with large russet patches depicting the design, one side with a sage sitting at ease in a mountainous landscape among high cliffs and pine trees, the other side with a cluster of rocks below the auspicious inscription *Shoushan Fuhai* translating as 'Your age ancient as the mountains, your happiness wide as the sea'. 6.4cm (2 1/2in) high.

£2,500 - 4,000

CNY22,000 - 35,000

十八十九世紀 黃玉帶皮山水圖鼻煙壺

Provenance: please refer to Lot 163 above

來源：據家族歷史記錄，1900年義和團運動期間，藏家作為英國准將阿爾弗雷德·蓋斯利的隨行外交官得此拍品於北京。



165

165

A WHITE AND RUSSET JADE 'GOURD' PEBBLE SNUFF BOTTLE

18th/19th century

The pebble-shaped bottle in the form of a gourd, carved in relief with gnarled tree branches issuing curling leaves and a smaller gourd, pursued by a swooping bat, the stone of a pale tone with russet inclusions highlighting the reverse. 5.8cm (2 1/4in) high

£1,500 - 2,000

CNY13,000 - 18,000

十八十九世紀 白玉帶皮瓜棱隨形鼻煙壺

Provenance: please refer to Lot 163 above

來源：據家族歷史記錄，1900年義和團運動期間，藏家作為英國准將阿爾弗雷德·蓋斯利的隨行外交官得此拍品於北京。

The Property of a Lady 女士藏品

166

A LARGE GREEN JADE BOWL

Qianlong four-character mark and of the period
The bowl with deep rounded sides rising from a short foot to a slightly everted rim, the interior and exterior sides polished to a silky finish, the translucent stone of an olive-green colour dappled with cloudy inclusions and flecks of dark green, the recessed base incised with the four-character mark, wood stand.
20.8cm (8 2/8in) diam. (2).

£5,000 - 8,000

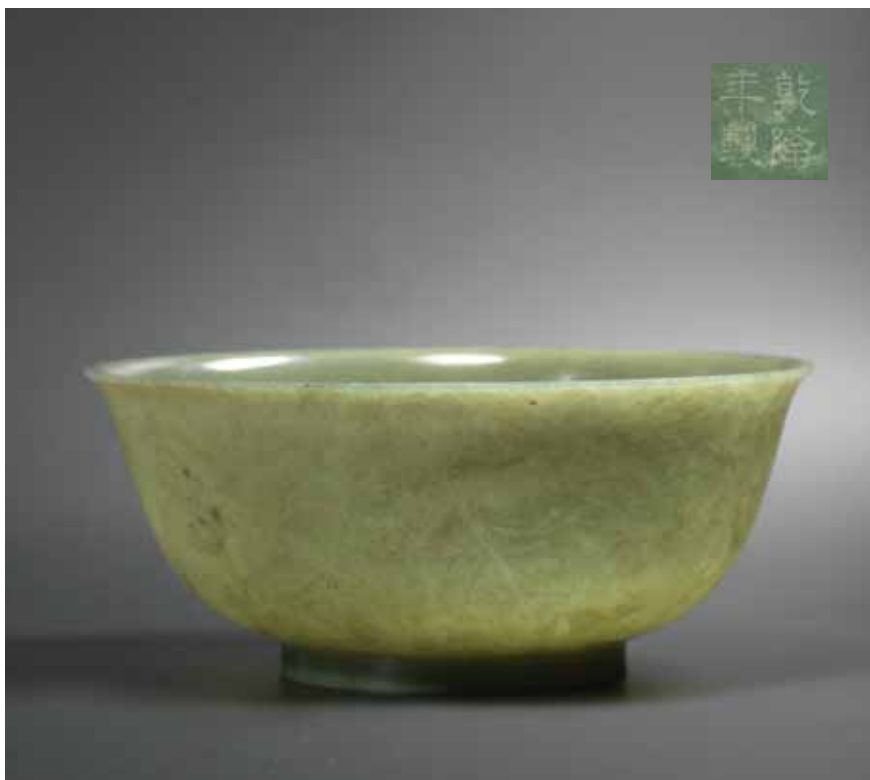
CNY44,000 - 70,000

清乾隆 碧玉盃
陰刻「乾隆年製」隸書款

Provenance: George Schultz collection, and thence by descent.

來源：George Schultz 收藏，並由後人保存迄今

Compare with a similar spinach green jade bowl, Qianlong seal mark and of the period, which was sold at Sotheby's New York, 12 September 2018, lot 319.



166

The Property of a Lady 女士藏品

167

A LARGE MUGHAL-STYLE GREEN JADE 'FLORAL' DISH

19th century

The translucent jade deftly carved in the interior with large, fleshy, unfurling sunflower petals with finely incised lines, the recessed base further carved with rows of petals resembling a chrysanthemum, the stone of deep-green tone with some dark patches.
28.5cm (11 1/4in) diam.

£7,000 - 10,000

CNY61,000 - 88,000

十九世紀 碧玉痕都斯坦式纏枝花卉紋盤

Provenance: a European private collection

來源：歐洲私人收藏

A very similar jade dish of similar design, Qing dynasty, is illustrated in the *Compendium of Collections in the Palace Museum: Jade, 10*, Beijing, 2011, p.276, no.225. Another dish of similar design is illustrated by P.Schneeberger, *The Baur Collection: Chinese Jades and other Hardstones*, Geneva, 1976, no.B23.



167

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.

168

A RARE AND LARGE 'FAHUA' FIGURE OF BUDDHA

Ming Dynasty

Finely modelled seated in *dhyanasana* on a lotus throne supported on a high pedestal base, his hands in auspicious mudras and wearing a loose flowing robe tied at the waist, his face with gentle expression beneath hair curled tightly around the *ushnisha* terminating in a bud finial, all brightly glazed in rich cream, aubergine and turquoise-blue glazes. 62cm (24 1/2in) high (2).

£50,000 - 60,000

CNY440,000 - 530,000

明 珐華釉釋迦牟尼像

Fahua wares have been produced since the 14th century in the north in Shanxi, during the Yuan dynasty, and in the south at Jingdezhen during the 15th century. The alkaline glazes of fahua wares were mainly used for large wares and it is likely that the present lot was used in a temple or shrine. Compare with a closely related pair of slightly larger fahua seated Buddhas, Wanli, in the Asian Civilizations Museum, Singapore (acc.no.1995-03477).



Image courtesy of the Asian Civilisations Museum, Singapore





The Property of a Lady 女士藏品

169

A RARE SET OF THREE GILT-LACQUERED WOOD FIGURES OF THE BUDDHA

17th/18th century

The trinity including Bhaishajyaguru, Shakyamuni and Amitayus, all depicted seated in *dhyanasana* wearing pleated garments open at the chest, the serene faces with a meditative expression below thin arched brows and an *urna*, the hair arranged in rows of small whorls beneath a bud-shaped *ushnisha*, Bhaishajyaguru with the right hand in *dhyanamudra*, the left above his lap, Shakyamuni with the right hand in *bhumisparsamudra* and the left in *dhyanamudra*, Amitayus with both hands folded in *dhyanamudra*. The largest 55.2cm (21 7/8in) high. (3).

£15,000 - 20,000

CNY130,000 - 180,000

十七/十八世紀 木漆金佛像一組三件

Provenance: purchased from P.C. Lu in Hong Kong, circa 1980's

來源：約二十世紀八十年代·購自香港古董商P.C. Lu

The technique of coating carved wood figures with gilt-lacquer appears to have emerged during the early part of the Ming dynasty and continued into the Qing dynasty. The physical characteristics of the present lot echo those of Tibetan gilt-bronze images and reflects the influence of Tibetan Buddhism on Chinese art.

Compare with a related gilt-lacquered wood figure of Buddha, 18th century, which was sold at Sotheby's New York, 17 September 2014, lot 437.

**A LARGE GILT-LACQUERED WOOD
FIGURE OF GUANYIN AND BOY**

17th/18th century

The Goddess of Mercy and giver of sons seated in the relaxed posture of royal ease, with her right hand resting on her raised right knee, a child sitting on her left knee, wearing long flowing robes over her shoulders, tied at the chest, the face with a serene expression, flanked by pendulous ears, the hair arranged in a high chignon bun and draped with a hood. 114.3cm (45in) high.

£30,000 - 50,000

CNY260,000 - 440,000

十七/十八世紀 木漆金送子觀音造像

The striking wood figure of the Goddess of Mercy is expertly carved demonstrating superb craftsmanship, naturalistically rendering the soft folds of the robe cascading over the shoulders and legs, the face gracefully conveying the benevolence of the deity. The imposing size of the present lot suggests it would have been worshipped in a temple or shrine. See a related gilt and lacquered wood figure of Guanyin in the British Museum, ref.no.OA+.7339 (illustrated on the museum's website).

Compare with a similar gilt-lacquered wood figure of Guanyin, 17th/18th century, which was sold at Bonhams London, 14 May 2015, lot 64.



A LARGE GILT-COPPER REPOUSSÉ FIGURE OF GREEN TARA

Tibet, 16th century

Well modelled seated in *lalitasana*, the right hand in *varada mudra* and the left in *vitarka mudra*, each holding long leafy lotus stems, wearing elaborate jewellery and an incised robe falling in drapes, her shoulders supporting a celestial scarf, the face with benevolent expression flanked by pendulous earlobes, crowned with a five-leaf tiara enclosing the hair coiled into an elaborate chignon, wood stand.

40.4cm (16in) high. (2).

£12,000 - 15,000

CNY110,000 - 130,000

十六世紀 銅鎏金多羅菩薩坐像

Green Tara, also known as Shyamatarā, is venerated as a saviour and liberator from *samsara*, the earthly realm of birth and rebirth. According to Buddhist mythology, Green Tara emerged from a lotus bud rising from a lake of the tears of Avalokiteshvara, shed for the suffering of all sentient beings. She embodies compassion in a dynamic form, hence the usual depiction of the goddess with right leg outstretched, ready to leap out to ease suffering. Her right hand is held out in *varada mudra*, a gesture of compassion and charity, and the left hand in *vitarka mudra*, a gesture of teaching.



172

**A RARE GILT-COPPER ALLOY FIGURE OF
SHAKYAMUNI BUDDHA**

Tibet, 15th century

The deity finely cast seated in *dhyankasana* on a waisted platform, the hands at the chest in *dharmachakramudra*, wearing a *sanghati* draped over one shoulder and falling over the crossed legs in pleated folds, the broad face with down-turned eyes displaying a benevolent expression, the long pendulous ears cut with vertical slots, the hair arranged in rows of small pointed whorls and surmounted by a domed *ushnisha*, base unsealed.

17.5cm (6 7/8in) high.

£15,000 - 20,000

CNY130,000 - 180,000

十五世紀 銅鑲金釋迦牟尼坐像

Provenance: Moreau Gobard, Paris, 1963

Sotheby's New York, 17 September 2013, lot 62

來源：Moreau Gobard · 巴黎 · 1963年
紐約蘇富比 · 2013年9月17日 · 拍品編號62

This present figure depicts the Shakyamuni Buddha with his hands in the gesture of turning the Buddhist Wheel of Law and expounding the dharma.





173

173

A GILT-COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA

Tibet, 16th/17th century

The Buddha modelled in *vajraparyankasana* with the right hand in *bhumisparsha mudra*, wearing a diaphanous monk's robe draped over his left shoulders, falling into graceful pleats between the legs, raised on a double-lotus pedestal, sealed base. 14cm (5 1/2in) high.

£2,000 - 3,000

CNY18,000 - 26,000

十六/十七世紀 銅鑲金釋迦牟尼坐像

Provenance: a European private collection

來源：歐洲私人收藏

174

A CARVED PARCEL-GILT LACQUERED WOOD FIGURE OF A MAHASIDDHA

17th/18th century

The figure finely carved seated in *lalitasana* on tiger skin over a double lotus pedestal in front of a flaming halo, his body bare-chested wearing elaborate earrings, anklets and necklaces crisscrossed over his torso, the hair arranged in a high chignon behind a foliate tiara, the wood possibly *zitan*.

19cm (7 1/2in) high.

£2,000 - 3,000

CNY18,000 - 26,000

十七/十八世紀 木漆金大成就者像

Provenance: a European private collection

來源：歐洲私人收藏



174

**A RARE GILT-COPPER ALLOY FIGURE OF SHADAKSHARI
AVALOKITESHVARA**

Tibet, circa 16th century

The four-armed deity seated in *dhyanasana* on a beaded double-lotus base, the main hands in *anjalmudra*, the others holding a lotus flower and prayer beads, wearing an elegant dhoti incised with scrolling borders and beaded jewellery, the face with a serene expression and head crowned with an elaborate foliate tiara surrounding the hair swept in a topknot surmounted by the head of Amitabha, the base sealed and incised with a double *vajra*.

21.4cm (8 3/8in) high.

£25,000 - 30,000

CNY220,000 - 260,000

約十六世紀 銅鑲金四臂觀世音菩薩坐像

Provenance: the Jeannette Claude Jongen Collection of Buddhist Art Bonhams London, 12 November 2015, lot 86

Published and **illustrated:** A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, Brussels, 1978, p.109, pl.5 (the catalogue is offered as part of the lot).

來源：Jeannette Claude Jongen夫人珍藏佛教藝術品
倫敦邦瀚斯·2015年11月12日·拍品編號86

出版：A.Neven, *Etudes D'Art Lamaïque et de L'Himalaya*, 布魯塞爾,
1978年, 頁109, 圖5 (此拍品將附贈圖錄一冊)

In the present four-armed form, the Bodhisattva of Supreme Compassion appears as embodiment of the Buddhist mantra *om mani padme hum*, (Trans. 'Hail to the jewel in the lotus'). These six syllables represent the six realms of existence, with *Om* standing as the white god realm, *ma* standing as the green demigod or Asura realm, *ni* as the yellow human realm, *pad* as the blue animal realms, *me* as the red realm of the hungry ghosts, and finally *humis* as the black realm of hell. Within this context, Shadakshari was thought to be ushering all beings from the Six Realms, aiding their attainment of enlightenment.

A related but smaller gilt-bronze figure of Shadakshari Avalokiteshvara, Tibet, 15th century, was sold at Sotheby's Hong Kong, 1-2 June 2015, lot 661.





176

176

A LARGE BRONZE FIGURE OF WEITUO

Ming Dynasty

The guardian of Buddhist teachings standing astride rockwork, wearing a billowing scarf over a highly-detailed chain-mail armour bound with straps issuing from the mouths of monster masks, holding a vase in his left hand, the face with a gentle expression beneath an elaborate headdress, with traces of gilt-lacquer.

49.5cm (19 1/2in) high.

£8,000 - 12,000

CNY70,000 - 110,000

明 銅韋馱立像



177

177

A GILT-LACQUERED BRONZE FIGURE OF GUANYIN

Ming Dynasty

Finely cast, the Bodhisattva seated in *padmasana*, holding a fruit in her left hand and the other raised, dressed in loose flowing robes with cuffs and borders incised with floral scrolls, open at the chest revealing elaborate jewellery, the broad face with downcast eyes, the hair dressed in knotted plaits and topknot, surrounded by an openwork tiara with a figure of Amitabha Buddha, wood stand., base unsealed.

28cm (11in) high (2).

£5,000 - 8,000

CNY44,000 - 70,000

明 銅鎏金觀音坐像

178

**TWO SMALL BRONZE FIGURES OF
AMITAYUS AND MANJUSRI**

18th century

Both seated in *dhyanasana* on lotus pedestals, Manjusri raising his right arm with a sword, his left hand holding a book, the statue of Amitayus with the hands folded in *dhyanamudra* on his lap, both wearing foliate tiaras fronting a tall top-knot, adorned with elaborate jewellery, sealed bases.
The larger 11cm (4 3/4in) high. (2).

£3,000 - 5,000

CNY26,000 - 44,000

十八世紀 銅無量壽佛坐像及文殊菩薩坐像



178



179

179

**A SMALL GILT-BRONZE FIGURE OF
ELEVEN-HEADED AVALOKITESHVARA**

18th century

Finely cast standing with eight arms and eleven heads arranged in five tiers topped by a small head of Amitabha Buddha, the principal hands held in *anjalmudra*, the others fanned out in various mudras, the body adorned with elaborate jewellery and fluttering scarves, with a deer skin slung across one shoulder, wood stand.
15.5cm (6 1/8in) high. (2).

£5,000 - 8,000

CNY44,000 - 70,000

十八世紀 銅鑲金十一面觀音菩薩立像

180

A LARGE AND RARE GILT-BRONZE FIGURE OF WENCHANG WANG

Late Ming Dynasty

The impressive figure well cast, seated with hands clasped holding a *hu* tablet before his chest, the long robes draped in elegant folds and decorated with striding dragons at the hems, the bearded face with a pensive expression flanked by pendulous ears and long strands of black hair, the tall headdress decorated with a three-peaked mountain emerging from crashing waves and flanked by the sun and the moon characters issuing from wispy clouds, stand.

58cm (22 7/8in) high. (2).

£80,000 - 120,000

CNY700,000 - 1,100,000

明晚期 銅鑲金文昌坐像

Displaying a remarkable level of refinement, noted in the upturned slippers and the intricate designs decorating the hems of the voluminous robes cascading in multiple folds, the figure may be identified as Wenchang Wang, the Daoist God of Culture and Literature. Believed to have assisted devotees in achieving success in the civil service examinations, Wenchang facilitated the path toward social acceptance and material rewards. Represented as an earthly minister, the deity occupies a pre-eminent position within the Daoist pantheon, as suggested by his high crown, decorated with the cosmic diagram, the *ruyi*-toed slippers and the dragon designs decorating the hems of his robes, all elements characterising the court outfit worn by high-ranking Daoist deities from the Song through to the Ming dynasties. See for example the Seven Star-Gods of the Central Dipper depicted in a painting titled 'Lords of the Root Destiny Stars of the Northern and Central Dippers,' dated 1454, illustrated by S. Little, *Daoism and the Arts of China*, Chicago, 2000, p.248, no.768.

Compare with a similar but larger gilt-lacquered bronze figure of Wenchang, 16th/17th century, which was sold at Sotheby's Paris, 15 December 2016, lot 144; another larger gilt-bronze example, 16th/17th century, sold at Sotheby's New York, 27th March 2003, lot 15.





A Distinguished Italian Private Collection

Lots 136 - 142, 181, 270

The important Italian collector lived and worked in Shanghai between 1932 and 1936, as representative of his Italian company and in 1937, following the Sino-Japanese war, was transferred to Dalian in Southern Manchuria. After a brief period spent in Italy in 1938, he returned to Shanghai where he lived between 1939 and 1940. He then moved to Beijing where he lived between 1941 and 1946 and formed the vast majority of his collection of Chinese Art.

The Property of a Gentleman 紳士藏品

181

AN IMPERIAL THANGKA OF AMITAYUS

Dated by inscription to the 8th year of Jiaqing, corresponding to 1803 and of the period

Distemper on silk, with calligraphic inscription in Chinese, Manchu, Mongolian and Tibetan underneath, framed and glazed.

126cm (49 1/2in) long x 73cm (28 3/4in) wide.

£20,000 - 30,000

CNY180,000 - 260,000

清嘉慶八年（1803年）御製無量壽佛唐卡

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今

The deity is depicted in his Sambogakaya appearance, red in colour and seated in *vajraparyankasana* on a lotus throne standing on a tiered rectangular base before a table laid with offerings, wearing a shawl exposing the bare chest and a five-pointed crown surrounding the high chignon, holding the golden-long life vase with both hands and surrounded by a retinue of emanations set within a lush green landscape, the upper register with four offering goddesses standing on vaporous clouds flanking a fluttering *chhatra*, the lower part with the five enjoyments issuing from a blossoming lotus besides the White and Green Tara, the inscription in Chinese, Manchu, Mongolian and Tibetan languages dated 1803 reading:

On the first day of the fourth month of the eighth year of [the] Jiaqing [period], a lama-artist from Zhongzheng Hall painted an image of the blessed Tsepame by official decree. In Manchu he is called Mohun Akhu Drala Phunga Phu Chihi; in Mongolian he is called Dragla Shi Ughe Nasu Thupur Han, [and] in Chinese he is called Duwu Liang She'u Pho.

Zhongzheng Hall was the centre of a Buddhist Painting Academy which produced sculptures and paintings for the Imperial Family. See R.W.Dunnell, et al, *New Qing Imperial History: The Making of Inner Asian Empire at Qing Chengde*, Oxford, 2004, p.129.

Compare with a thangka of comparable size, depicting Amitayus, Jiaqing period, bearing the same inscription, which was sold at Sotheby's New York, 16 September 2015, lot 408.



182

182

A GILT-BRONZE STUPA

18th century

Solidly cast with a waisted square plinth elaborately incised with pairs of mythical beasts flanking an elephant, horse, peacock and Garuda at its four cardinal directions, the domed body raised on a four-tiered stepped base, encircled by pendent jewels with a Buddha within a niche, surmounted by tapered parasols flanked by floral scrolls beneath a sun and moon finial, sealed base.

13.6cm (5 3/4in) high.

£3,000 - 5,000

CNY26,000 - 44,000

十八世紀 銅鑲金佛塔

Provenance: a European private collection

來源：歐洲私人收藏



183

183

A GILT-BRONZE FIGURE OF GUANYIN

17th/18th century

Finely cast, the Bodhisattva seated in *padmasana*, the right hand raised in *karana mudra*, dressed in loose, flowing robes with cuffs and borders incised with floral scrolls, open at the chest revealing elaborate jewellery, the serene face with downcast eyes, the hair dressed in knotted plaits and topknot, surrounded by an openwork tiara, unsealed base.

18cm (7in) high.

£3,000 - 5,000

CNY26,000 - 44,000

十七/十八世紀 銅鑲金觀音坐像

Provenance: a European private collection

來源：歐洲私人收藏

184 *

**A RARE GILT-LACQUER BRONZE REPOUSSÉ
FIGURE OF BUDDHA**

Qianlong incised seven-character mark and of the period

Well modelled seated in *dhyanasana* in his hand in *bhumisparsamudra*, on a double-lotus base inscribed in Manchu, Tibetan, Chinese and Mongolian, wearing layered monk's robes gathered in cascading folds, his rounded face with a serene expression flanked by long pendulous ears, beneath a domed *ushnisha*, the sealed base engraved with a double *vajra*, fitted box. 30.5cm (12in) high. (2).

£30,000 - 50,000

CNY260,000 - 440,000

清乾隆 銅鑲金佛像

「大清乾隆年敬造」 「光明王佛」等滿漢蒙藏四語銘文

Provenance: the Gerry and Pamela Virtue collection, Australia, circa 1960s

來源：自二十世紀六十年代起，由澳洲Gerry Virtue與Pamela Virtue夫婦收藏

Gerry Virtue visited Nepal as early as 1959, engaging in hiking and exploration as well as flying with a hot air balloon over the Everest. His travel feats are recorded in his published memoir *Blazing the Hippie Trail in 1959: Calcutta to London on 10 Pounds*, which was published in 2013. In 1976 he collaborated on an exhibition of Tibetan art at the Seymour Centre in Sydney. His wife Pamela equally shared in the passion for collecting Himalayan art, with her aesthetic sensibilities to Gerry's superb eye.



Gerry Virtue



The inscription on the present lot identifies the Buddha as that of the Tejorajaya Buddha. The inscription shows that the Buddha was specially commissioned by the Imperial Court during the celebrated reign of the Qianlong emperor.



185

**A MAGNIFICENT AND LARGE GILT-BRONZE FIGURE OF
BUDDHA SHAKYAMUNI**

17th/18th century

Finely cast with eyes downcast in meditative expression, seated in *dhyanasana* atop a double-lotus pedestal, with the right hand reaching down towards the ground in *bhumisparsha mudra*, the left hand held gently in the lap in *dhyana mudra*, dressed in long flowing robes detailed with draping folds and incised floral hems, loosely open at the bare chest, with a prominent *usnisha* formed with tightly coiled curls. 46cm (18in) high.

£80,000 - 120,000

CNY700,000 - 1,100,000

十七/十八世紀 銅鑲金釋迦牟尼坐像

Provenance: a European private collection

來源：歐洲私人收藏



Displaying tremendous power and presence, this powerful and large-scale figure of Buddha Shakyamuni is notable for the crisp casting and the meticulous attention to detail which is echoed in the gentle folds of the elegant monastic robes, finely embellished with foliate scrolls and diaper patterns.

The figure of Shakyamuni is one of the most widely represented subjects in Buddhist art. Modelled in the earth-touching gesture or *bhumisparsha mudra*, the Buddha recalls the moment of his Enlightenment, in which he called upon the earth as his witness of his battle against the temptations and attacks of Mara and his demons. The serene countenance conveyed by the gentle facial features, with the eyes depicted half closed in meditation and the long earlobes symbolising long life, follows the standard rules for the depiction of Buddha to ensure the deity was shown embodying maximum power.

Compare the size, facial features and embellished details of the present figure with a large gilt-bronze figure of the White Tara, circa 1700, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992, fig.60. Also compare the style of the present figure with a smaller gilt-bronze figure of Shakyamuni Buddha, 18th century, illustrated by U.Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.550, no.157A.





186

186
A PARCEL-GILT-BRONZE FIGURE OF GARWA NAGPO

18th century
 The protector deity seated on the back of a crisply-cast shaggy, long-horned goat on a rocky base with swirling currents of blood, his right arm raised, clad in boots and heavy robes with a billowing scarf, the bearded face with bared fangs and bulging eyes surmounted by a large square cap, sealed base. 18cm (7in) high.

£8,000 - 12,000
 CNY70,000 - 110,000

十八世紀 局部鎏金銅騎羊護法

Garwa Nagpo, Damchen ('the Blacksmith'), is the main attendant deity to the protector deity Dorje Legpa and a protector deity in his own right. The two deities were likely indigenous to Tibet, but adopted into the Tibetan Buddhist canon after its earliest introduction under Padmasambhava. They are tasked with protecting the Revealed Treasure texts of the Nyingma tradition. See a related gilt-bronze figure of Garwa Nagpo, illustrated on *Himalayan Art Resources*, item no.20831.

Compare with a related gilt-bronze figure of Garwa Nagpo, 18th century, which was sold at Sotheby's New York, 19 March 2014, lot 73.



187

187
A FINE COPPER-ALLOY FIGURE OF TARA

18th century
 The slender figure seated in *lalitasana* on a lotus base, crowned with a foliate tiara, the hair arranged into a high chignon set with a decorative ornament, the gently twisting body flanked by lotus stems and adorned with elaborate jewellery on the chest, arms and anklets. 16.5cm (6 1/2in) high.

£4,000 - 6,000
 CNY35,000 - 53,000

十八世紀 銅度母像

Provenance: a French private collection

來源:法國私人收藏

It is very likely that this piece was commissioned for Imperial use in one of the Imperial temples as exemplified by a closely related figure of the Fairy Mother of Wisdom, Qianlong, from the Qing Court collection, which shares a very similar lotus pedestal to the present lot as illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, p.255, no.244.



188

A RARE THANGKA OF KURUKULLA

18th/19th century

Distemper on cloth, 98 x 68.3cm (38 5/8 x 26 7/8in); with silk mounts:
188 x 100cm (74 x 39 1/2in).

£10,000 - 15,000

CNY88,000 - 130,000

十八十九世紀 作明佛母唐卡

The deity depicted in a rare eight-armed form, seated in *vajraparyankasana* on a double-lotus pedestal, the face with three eyes and a ferocious expression, the red flaming hair flowing upward, the primary hands extended across the knees, the others stretched outward and holding a bow and an arrow, a *kartika* and a looped rope, the deity wearing elaborate jewellery and clad in coloured garments finely detailed with floral scrolls and rosettes, surrounded by further emanations of Kurukulla and a variety of retinue deities.

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 紳士藏品

189

**A LARGE COPPER-ALLOY REPOUSSÉ FIGURE OF
WHITE TARA**

Tibet, 19th century

The deity seated in *dhyanasana* on a double-lotus pedestal, the right hand lowered in *varada mudra*, the left hand raised in *vitarka mudra*, clad in a diaphanous *dhoti* and shawl falling in multiple folds around the body, adorned with elaborate jewellery and a headdress inset with hard stones, the face tilted downward in a meditative expression, the hair piled into a high chignon, with coloured pigments applied to the eyes, eyebrows, mouth, and tresses, with scrolls to the interior, sealed base. 39cm (15 2/8in) high.

£8,000 - 12,000

CNY70,000 - 110,000

十九世紀 銅鑲金白度母像

Provenance: a European private collection

來源：歐洲私人收藏

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.

190

A THANGKA OF DAKINI

Tibet, 18th century

Distemper on cloth, with mount.

43 x 35cm (16 7/8 x 13 6/8in);

with silk mount: 104 x 69cm (41 x 27 1/8in).

£3,000 - 5,000

CNY26,000 - 44,000

十八世紀 空行母像唐卡

The central deity with a blue body, one face and three rounded eyes, holding a sceptre in her right hand and a skull cup in the left, adorned with elaborate jewellery and standing with the right leg drawn up in front of two crossed triangles filled with the blazing fire of Pristine Awareness, surrounded by a host of retinue figures including Bardo deities and further Dakinis, Padmasambava and Simhamukha.



190

191

A THANGKA OF WHITE TARA

Tibet, 18th/19th century

Distemper on cloth, 61 x 41cm (24 x 16 1/8in);

with silk mount: 123 x 75cm (48 3/8 x 29 1/2in)

£3,000 - 5,000

CNY26,000 - 44,000

十八/十九世紀 白度母唐卡

Provenance: a French private collection

來源：法國私人收藏

The main deity depicted seated in *vajra* posture on a lotus pedestal, the right hand resting across the knee, the left holding a stem of a blue blossoming flower, wearing elaborate jewellery and coloured garments, surrounded by a retinue of deities including Manjusri, Avalokiteshvara and Amitayus, the reverse with a stupa-shaped Tibetan inscription behind the central figure consisting of sanctification and blessings mantras in Sanskrit and Tibetan script.



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.

The Property of a Gentleman 紳士藏品

192^Y

A LARGE COPPER-ALLOY REPOUSSÉ VOTIVE PANEL

Nepal, 19th/early 20th century

The panel finely woven in an intricate mesh of inlaid gilt-wire, decorated at the centre with Tara flanked by two attendants standing on lotus bases within a recessed a circular niche surrounded by various smaller deities and four guardians, framed by scrolling medallion borders, heavily inlaid with turquoise, coral and semi-precious stones amidst scrolling gilt-filigree worked throughout with two attached loop handles at top. 78cm (30 6/8in) high.

£25,000 - 30,000

CNY220,000 - 260,000

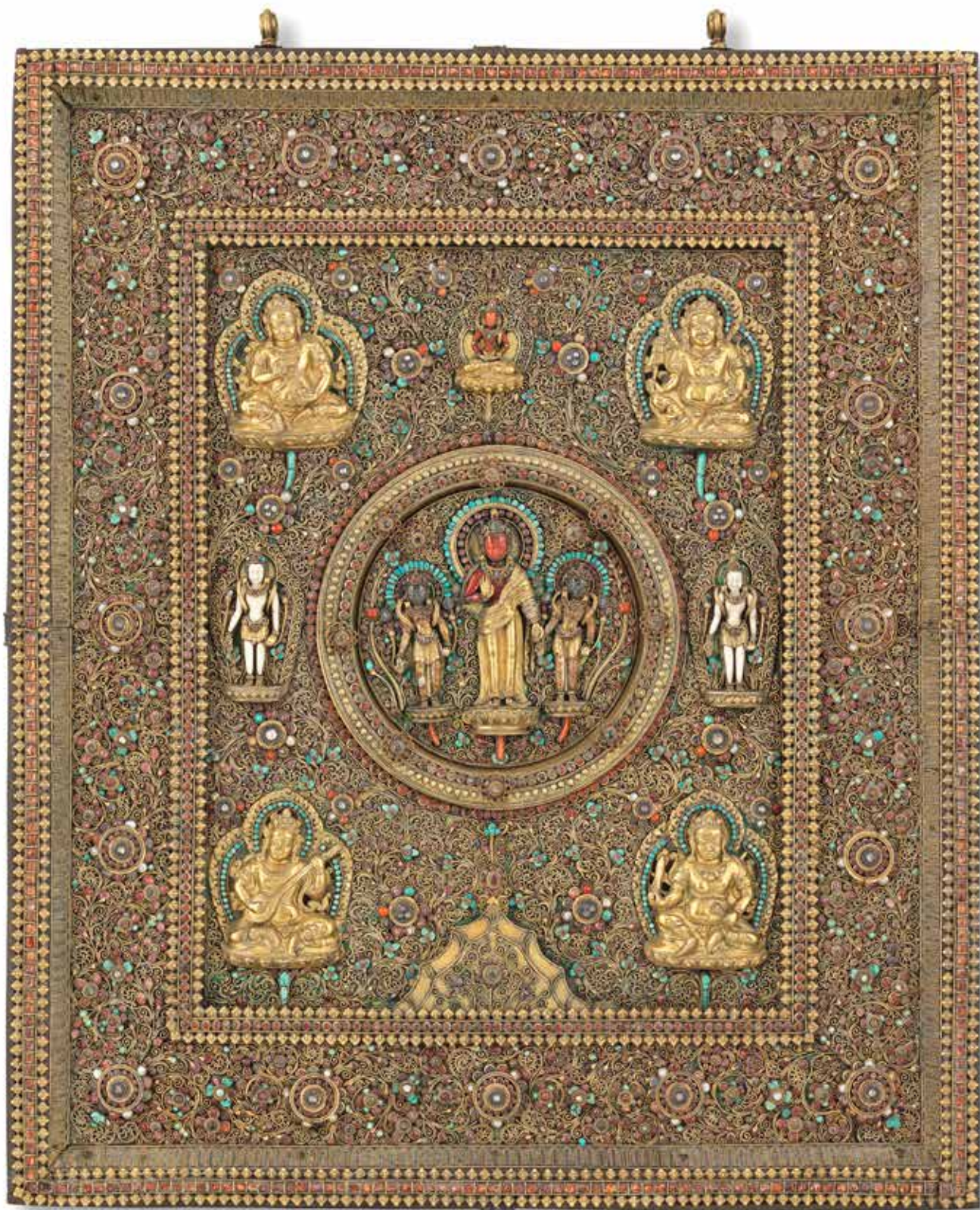
尼泊爾 十九世紀/二十世紀早期 銅鑲金縷絲嵌寶石掛屏

Provenance: a European private collection

來源：歐洲私人收藏

A gilt-metal filigree and inset-stone votive plaque, Nepal, 19th century, similar to the present example but dedicated to the god Vishnu, is illustrated in the Art Institute of Chicago, *Annual Report 1982-1983*, Chicago, 1983, pp.38-40. Another example in the Newark Museum, New Jersey, is illustrated by P.Pal, *Where the Gods are Young*, New York, 1975, pp.113 and 132, no.83.

A large gilt-metal filigree and inset-stone votive plaque, Nepal, 19th/20th century, similar size to the present one, was sold at Bonhams San Francisco, 26 June 2018, lot 19.





193

**A DARK BLUE-GROUND KESI
'DRAGON' PANEL**

Circa 1780-1820

The rectangular panel decorated with a large front-facing dragon leaping around a flaming pearl amidst clouds and above turbulent waves tossed with four of the Eight Buddhist Emblems, all delicately woven in gold-wrapped thread and shades of blue, coral, yellow and ivory.

75.5cm (24 6/8in) long x 50cm (19 2/8in) wide.

£3,000 - 5,000

CNY26,000 - 44,000

約1780-1820年 藍地緞絲趕珠龍紋掛屏

Provenance: Linda Wigglesworth collection, London

來源：倫敦Linda Wigglesworth藏品

193

194

A FINE GROUP OF EIGHT SILK PURSES

19th century

Comprising two heart-shaped purses, one in pink and blue satin embroidered with a descending phoenix, *shou* medallion and *ruyi* clouds; two black-ground satin double gourd-shaped purses embroidered in chain stitch with butterflies and prunus and the Auspicious Emblems; a red satin double-gourd purse embroidered with *ruyi* and auspicious inscriptions; two fan cases in light blue and red ground decorated with diaper designs, *ruyi* and cash symbols; a light blue-ground diamond-shaped purse embroidered with lotus heads and *ruyi*.
The largest 28.5cm (11 2/8in) long. (8).

£2,000 - 3,000

CNY18,000 - 26,000

十九世紀 絲製荷包一組八件

Provenance: Linda Wigglesworth collection, London

來源：倫敦Linda Wigglesworth藏品

Finely embroidered, these elegant purses would have been used by ladies of the Qing court to carry fans, personal objects and raw silk scented with perfume.



194

The Property of a Lady 女士藏品

195

**A RED-GROUND SILK 'BUTTERFLIES'
LADY'S INFORMAL ROBE**

Late Qing Dynasty

The robe finely worked in satin stitch on the front and back panels with butterflies fluttering amidst gilt *shou* medallions, all picked out in vibrant shades of pink, blue, turquoise and mauve against a bright red ground, the design repeated on the dark border, the sleeve bands decorated with blossoming peonies, chrysanthemums and prunus, the edgings with *leiven* motifs picked out in gold and black.
127cm (50in) long.

£2,000 - 3,000

CNY18,000 - 26,000

清晚期 紅地刺繡百蝶紋氅衣

Emblematic of summer, beauty, romance and dreams, butterflies are a homophone with the word 'repeatedly', thus underscoring the wish for many descendants when combined with seed-bearing gourds, such as in the present example. A related red-ground robe, embroidered with *shou* medallions and butterflies in the multiple shades of blue, is in the collection of the Metropolitan Museum of Art, New York, acc.no.1970.145.



195



196

**AN UNCUT RED-GROUND SILK HAN-CHINESE
WOMAN'S WEDDING COAT, MANG'AO**

19th century

The red silk finely worked in couched gold-wrapped thread with ten five-clawed dragons pursuing flaming pearls amidst trialling clouds, mythical birds and Auspicious Emblems, all above the Terrestrial Diagram and *lishui* stripe beneath rolling waves and dragon-fish.

228cm (89 6/8in) long x 144cm (56 6/8in) wide.

£3,000 - 5,000

CNY26,000 - 44,000

十九世紀 紅地金銀繡雲龍紋蟒襖袍料

196

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.

197

**A VERY RARE IMPERIAL CHESTNUT-GROUND GAUZE SILK
SUMMER 'DRAGON' ROBE, JIFU**

Qianlong

The vibrant chestnut ground worked in counted stitch and couched gold threads with nine five-clawed dragons pursuing flaming pearls on the front and back panels, the shoulders and the underflap, all on a ground of multi-coloured trialing clouds interspersed with floral sprays and bats suspending beribboned emblems, all above a finely-drawn border of turbulent waves tossed with further *ruyi* clouds and craggy rocks issuing peony sprays and gnarled peach-laden branches, with matching blue-ground borders at the collar and cuffs embellished with striding dragons and other related motifs, the extensions of matching pale chestnut gauze, with golden buttons.

239cm (81.5in) wide x 139.1cm (54 6/8in) long.

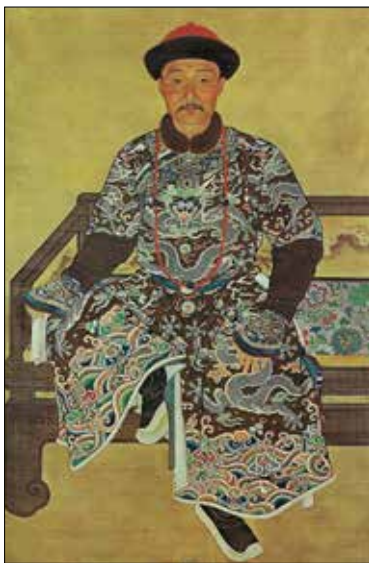
£50,000 - 80,000

CNY440,000 - 700,000

清乾隆 御製褐地緋絲雲龍紋吉服袍

Provenance: Linda Wigglesworth Ltd., London, 1995
An Australian private collection

來源：倫敦Linda Wigglesworth Ltd. · 1995年
澳洲私人收藏



Court painting; image courtesy of the National Museum of Denmark, Copenhagen



Image courtesy of the Palace Museum, Beijing



Clothed for Long Life: The Power of Flowers at the Court of the Qianlong Emperor

Linda Wrigglesworth

Brilliantly embroidered on both sides in fine counted stitch with nine resplendent dragons worked in metallic gold thread and interspersed with trailing *ruyi* clouds and colourful sprigs of blossoming flowers, the present robe is a spectacular testament to the highest standards achieved in silk embroidery by the Imperial Workshops during the 18th century.

Brown-ground *jifu* robes are among the rarest surviving examples of Imperial garments manufactured during the Qing dynasty, especially when complete with all their original parts including the neck edgings, cuffs, sleeve extensions, brocade ribbon borders and inner edging panels, such as the present robe.

Tailored in a delicate silk gauze, this robe would have been certainly worn during the warmer months of the year and possibly by the Qianlong emperor himself (1735-1795) or a very high-ranking member of the Imperial family of Princely rank on the occasion of a felicitous event. Ever since the earliest times in China, dragons were regarded as intermediaries between Heaven and Earth and empowered with extraordinary abilities that compared with those of the emperors. In addition, the chestnut-colour, referred to in Chinese as *jiang*, written in two characters interchangeably meaning either 'dark red' or 'sauce', was referred to in the 'Illustrated catalogue of all the Ceremonial Trappings of the Imperial Court' *Huangchao liqi tushi*, edited in 1759, as one of the 'Five Imperial Yellows' that could be worn by the emperor's sons and first rank's princes but also the emperors when visiting their mothers or retiring in their private quarters (see **note 1**). See a Court painting in the collection of the Denmark National Museum in Copenhagen (acc.no.B.5396), Qianlong period, depicting a Prince wearing a related fur-lined brown-ground dragon robe. A further example of a related yellow-brown-ground silk dragon robe, Qianlong, from the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Costumes and Accessories of the Qing Court*, Hong Kong, 2005, p.61, no.35.

The present robe is particularly unusual for the details embroidered amongst the cloud scrolls, including abundant branches of ripened peaches, marigold issuing from craggy rocks. These subjects suggest

that the garment may have been worn by the Qianlong emperor during one of his birthday celebrations. Possibly China's most auspicious fruit, the peach was regarded as a powerful omen of longevity and happiness. The poet Tao Qian (365-427) referred to a peach orchard as a paradisiacal dimension discovered through the crevices of a rock, and the popular novel 'Journey to the West', *Xiyou Ji*, compiled during the 16th century, mentioned the 'peaches of immortality' which grew in the garden of the Queen Mother of the West, Xi Wangmu, once every three thousand years (see **note 2**). Combined with bats hovering above the billows, also depicted on the present robe, peaches growing from the cliffs rising from the wave border convey the birthday greeting 'May your blessing be as deep as the Southern Mountains' (see **note 3**). The wish is reinforced by the inclusion of sprays of marigold rising from the rocks below the profile dragons on the skirt. This exotic late 16th/early 17th century import from Mexico was admired for its bright yellow and orange blossoms that were reminiscent of the emperor's restricted colours. The Chinese name for marigold, *wanshouju*, literally 'chrysanthemum of ten thousand longevities', was often utilised as a pun to wish the emperor a long life (see **note 4**).

Compare with a similar chestnut gauze robe, Qianlong, which was sold at Christie's Hong Kong, 28 May 2014, lot 3345. See also a related Imperial brown *kesi* princely 'Dragon' robe, *jifu*, 18th century, which was sold at Sotheby's Hong Kong, 8 October 2013, lot 3088.

Footnotes

1. M.Medley, *The Illustrated Regulations for Ceremonial Paraphernalia of the Ch'ing Dynasty*, London, 1982; L.Wrigglesworth, *Imperial Wardrobe*, Berkeley, 2002, pp.14-30.
2. A.C.Yu, *Journey to the West*; Chicago, 1984, p.74; see also M.Loewe, *Ways to Paradise: the Chinese Quest for Immortality*, 2011, p.95.
3. T.Tse-Bartholomew, *Hidden Meanings in Chinese Art*, Hong Kong, 2006, p.221, no.7.55.1.
4. P.Bjaaland-Welch, *Chinese Art: a Guide to Motifs and Visual Imagery*, Berkeley, 2012, pp.38-39.



(detail)



The Durwin Tang Collection of Chinese Jades: Passion, Knowledge and Connoisseurship

Lots 198 - 226

Durwin Tang (1955-2018), was exposed to ancient Chinese jades in the 1970s. This gradually led him to develop a great interest in Chinese antiques and jade carvings in particular. As an avid lover of ancient jades, Mr Tang had sharp eyes and unique insights. He was an honourable and highly respected man who never went with the flow. In his own words: "What began as a professional work related interest blossomed into an engrossing personal pursuit and eventually a career, requiring much time and devotion. I derived indescribable unsurpassable satisfaction and inner tranquility from this hobby/passion, which I am sure my fellow antique enthusiasts can relate to." In the 1990s, Hall of Precious was founded by Mr Tang as a platform to meet friends who shared the same interest in jades and to promote the cognition and market position of ancient jades.

Mr Tang attended countless auctions of Chinese art, visited numerous museums worldwide and perused innumerable reference books to develop his personal knowledge on ancient jade and his connoisseurship, clearly evident in the rare and remarkable collection he assembled over many years.

Knowledge and connoisseurship are key in the Chinese art world for all participants, be they curators, collectors, dealers or auction specialists. Durwin Tang was remarkably generous in sharing his time and knowledge in an enjoyable discussion on the dating and merits of jade carvings. This is a gift for which those of us who shared in it would always remain immensely grateful.

The Durwin Tang Collection of Chinese Jades

Lots 198 - 226

天珍堂藏中國古玉

198 *

FOUR JADE ANIMAL CARVINGS

Six Dynasties/Song Dynasty

Comprising a white jade mythical animal, carved recumbent, head reared up, an aperture drilled through the body, the stone of pale-white tone with russet skin, Tang/Song dynasty, 3.5cm (1 3/8in) long; a green and russet jade dog, probably Tang Dynasty, 7cm (2 3/4in) long; a green jade recumbent mythical beast, Six Dynasties, 8cm long; and a small pale green and russet jade mythical beast, Tang/Song Dynasty, 4cm long (4).

£3,000 - 5,000

CNY26,000 - 44,000

六朝/宋 玉雕動物四件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



198

199 *

A PALE GREEN AND BROWN JADE BIRD

Tang Dynasty

Smoothly carved with a short beak and rounded head, the features and feathers defined by finely incised lines, perched on wispy *ruyi*-head clouds, the stone of warm beige and caramel-brown tone, box. 6cm (2 3/8in) long. (2).

£2,000 - 3,000

CNY18,000 - 26,000

唐 青白玉雕瑞鳥把件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



199



200 *

**A WHITE AND RUSSET JADE BIRD AND
A BROWN JADE HORSE**

The bird of flattened form, carved recumbent and rendered with incised plumage, the stone pierced vertically with an aperture, the stone of pale-green tone with mottled brown patches, Song dynasty, 7.5cm (3in) long; the horse carved recumbent with a loop handle on the back and an aperture drilled through the body, the stone of honey-brown tone with darker patches, probably Tang dynasty, 4.5cm (1 3/4in). (2).

£2,500 - 4,000
CNY22,000 - 35,000

白玉帶皮瑞鳥擺件及黃玉雕臥馬擺件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

200



201 *

THREE JADE CARVINGS OF ANIMALS

Song/Ming Dynasty

Comprising a white and russet jade recumbent beast, with bushy eyebrows and incised mane running down the knobby spine terminating in a bifurcated tail, beside it a smaller beast playfully looking up, the stone with cloudy inclusions and striations. 7.5cm (3in) long; a small green jade lion of angular form with two large round eyes above a straight-cut muzzle with rows of teeth, an aperture drilled through the body, 4.5cm (1 3/4in) long; and a very pale green and russet jade 'dog' pendant, the canine highlighted with russet and curled above a rectangular lotus plaque. 5cm (2in) long. (3).

£2,000 - 3,000
CNY18,000 - 26,000

宋至明 玉雕動物三件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

201

202 *

A WHITE JADE 'BOY AND DRUM' GROUP

Song/Yuan Dynasty

Finely carved as a recumbent boy, lying in a relaxed posture wearing a short tunic, his head raised and his face rendered with a cheerful expression, holding between his outstretched arms a drum, the stone of even greenish-white tone with russet inclusions cleverly utilised to accentuate the forehead, box.

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

£8,000 - 12,000

CNY70,000 - 110,000

宋/元 白玉雕童子抱鼓

Provenance: Christie's Paris, 11 June 2014, lot 150
Durwin Tang Collection

來源：巴黎佳士得·2014年6月11日·拍品編號150
鄧德雍收藏

Early figures in jade with such design are very rare. Compare a later example, with a boy leaning against a drum, Ming dynasty, illustrated in *Exquisite Jade Carving*, The University of Hong Kong, Hong Kong, 1996, no.21, which was later sold at Sotheby's Hong Kong, 8 October 2008, lot 2303.





203

203 *

A RETICULATED WHITE JADE 'BIRD AND FLOWERS' BELT-BUCKLE

Probably Song/Jin Dynasty

Meticulously carved in openwork with a long-tailed bird perched amongst blossoms and clusters of leaves, one side carved with an oval belt aperture, the softly polished stone of even white tone, box.

5.5cm (2 1/8in) long (2).

£3,000 - 5,000

CNY26,000 - 44,000

或宋/金 白玉雕花鳥帶鉤

Provenance: the Muwen Tang Collection, Hong Kong

Sotheby's Hong Kong, *The Muwen Tang Collection of Chinese Jades*, 1 December 2016, lot 114 (part lot)

Durwin Tang Collection

來源：香港沐文堂舊藏

香港蘇富比·「五德冰清—沐文堂藏中國玉雕」專場·2016年12月1日·拍品114 (之一) 鄧德雍收藏

The well-reticulated buckle is a rare example of the carver's remarkable ability which has successfully enhanced a pebble of refined and even white tone with a delicate design.



204

204 *

A YELLOW AND RUSSET JADE 'FOUR ELEPHANTS' BANGLE

Song/Ming Dynasty

The yellow stone with russet skin carved as an oval bangle, the exterior rendered in relief with four elephant heads, box.

8.7cm (3 3/8in) wide (2).

£6,000 - 8,000

CNY53,000 - 70,000

宋至明 黃玉帶象頭手鐲

Provenance: a Hong Kong private collection

Sotheby's Hong Kong, 1 June 2017, lot 72

Durwin Tang Collection

來源：香港私人舊藏

香港蘇富比·2017年6月1日·拍品編號72 鄧德雍收藏

205 *

THREE JADE CARVINGS

Song/Ming Dynasty

Comprising a white jade mythical bird holding a *lingzhi* branch, the translucent stone with russet inclusions, 5.5cm (2 1/8in) wide; a pale green and black jade toad holding a branch of pomegranate, 5.5cm (2 1/8in) wide; and a white jade 'lotus and carp' group, the stone with russet inclusions, 7cm (2 6/8in) wide. (3).

£3,000 - 5,000

CNY26,000 - 44,000

宋至明 玉雕三件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



205

206 *

THREE JADE 'BOY' CARVINGS

Yuan/Ming Dynasty

Comprising a standing figure of a boy with arms folded and holding a *ruyi* over his left shoulder, the stone of mottled black and white tone, 7.6cm (3in) long; a white jade carving of a hunter with an animal over his back, carrying his bow in his left hand, and another animal under his left foot, the pale stone with milky white inclusions, 6.4cm (2 1/2in) high; and a pale green and russet jade carving of a boy riding a goose and holding a parasol, 5.4cm (2 1/8in) high. (3).

£3,000 - 5,000

CNY26,000 - 44,000

元/明 玉雕童子三件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



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

207 *

A FINE AND RARE WHITE JADE CARVING OF VAJRAPUTRA AND LION

Possibly Yuan/Ming Dynasty
Exquisitely carved as the Eighth Luohan clad in tunic and crowned with a diadem over his tonsured and finely incised curly hair, holding onto a rope tied to a tame lion, the mane cascading over the neck and shoulders flanking the knobby spine reaching the bushy tail, the haunches with flame-scrolls, pierced, the stone of translucent white tone with minor russet inclusions, box. 4.2cm (1 5/8in) long (2).

£6,000 - 8,000
CNY53,000 - 70,000

或元/明 白玉雕笑獅羅漢

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

The present lot depicts Vajraputra, *Xiaoshi* ('the luohan who plays with a lion' 笑獅羅漢). Often this subject matter can be confused with that of foreigners bringing tribute. In the present lot superbly carved in a lustrous white jade the luohan is holding onto a rope tied to the joyful lion. Vajraputra was a lion hunter before converting to Buddhism. After attaining enlightenment, a little lion came playfully to his side. The animal seemed to be grateful to him for giving up the life of killing lions, sparing its parents and brothers. Since then, Vajraputra and the lion have become inseparable. The lion, with its roar, symbolises the invincibility of Buddhism.



208

208 *

SIX JADE CARVINGS OF BOYS

Yuan Dynasty and later
Comprising a pale green jade 'boys and drum' group, 7cm (2 6/8in) long; a white jade carving of a kneeling boy carrying a lantern and stalk of grain over his shoulder, 4.5cm (1 3/4in) long; a small white jade 'boy' seal, 3cm (1 2/8in) long; a white and russet jade standing figure carrying a lotus and *ruyi* sceptre, 8.5cm (3 3/8in) high; a grey jade 'boys' group, 9cm (3 1/2in) long; and a pale green jade standing boy, 6.6cm (2 5/8in) high. (6).

£4,000 - 6,000
CNY35,000 - 53,000

元或更晚 玉雕童子六件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

209*

**A VERY RARE WHITE AND RUSSET JADE 'BOY AND CAT'
BRUSH REST**

Yuan/Ming Dynasty

Finely carved as a recumbent boy, lying in a relaxed posture with his legs crossed, wearing a tunic belted at his waist over trousers exquisitely adorned with a diaper ground stopping short of his bare feet, his head raised looking up with a cheerful expression, caressing and holding a recumbent cat tucked between his arms, the stone of even white tone with russet inclusions cleverly utilised to denote the trousers, box.

7.5cm (2 15/16in) long (2).

£8,000 - 12,000

CNY70,000 - 110,000

元/明 白玉帶皮雕童子戲貓

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

The theme of boys playing with animals represents a traditional motif developed over a thousand years and favoured on account of the implied wish for the prosperity of male offspring and continuity of the family. In the present carving, cleverly carved to form a brush rest for the literati desk, the recumbent boy is holding a cat. The cat is a pun for 'age eighty to ninety', making this piece appropriate for a birthday gift.

Compare with a related jade standing figure of a boy holding a black cat, illustrated by A.Forsyth and B.McElney, *Jades From China*, Bath, 1994, pl.242; compare also with a related white jade 'boy and cat' group, attributed to the 18th century, from the Muwen Tang Collection, which was sold at Sotheby's Hong Kong, 1 December 2016, lot 15.





210 *Y

TWO PALE GREEN JADE CARVINGS OF WATER BUFFALOES

Ming Dynasty or earlier

The first finely carved recumbent with hooved legs bent beside the large hollowed body to form a water coup, the horned head slightly raised with a rope tied through the nose, the stone of pale green tone with cloudy inclusions and striations, wood stand, 12cm (4 3/4in) long; the second buffalo carved recumbent with head turned the left and finely incised almond-shaped eyes, the stone of creamy pale green tone with russet patches and inclusions, 7.5cm (3in) long (3).

£3,000 - 5,000
CNY26,000 - 44,000

明或更早 玉雕臥牛水盂及玉雕臥牛

Provenance: the larger buffalo, R.Richer, Paris (label)
Durwin Tang Collection

來源：玉雕臥牛水盂·巴黎古董商R.Richer (標籤)
鄧德雍收藏

210



211 *

A BROWN JADE CARVING OF A BIXIE

Song/Ming Dynasty

The beast deftly carved with head raised, a single horn curling down towards the back with knobby spine, the flat-cut muzzle with bulbous nose, the large eyes beneath scallop-shaped brows, small stylised wings rising from the hind legs, a long curling tail wrapped around the left haunch, the dark stone accented with patches of russet skin, box and stand. 8.8cm (3 1/2in) high. (3).

£2,000 - 3,000
CNY18,000 - 26,000

宋/明 玉雕辟邪

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

211

212 *

**A GREEN AND RUSSET JADE
'ELEPHANT AND BOY' GROUP**

Ming Dynasty

Carved as a caparisoned elephant standing foursquare with its head and trunk between long tusks turned slightly to the left, a boy atop the elephant holding an ankus, the elephant further harnessed with decorative trappings and with naturalistically-outlined wrinkles across the body, the stone of a yellowish colour extensively dotted with russet. 6cm (2 3/8in) long.

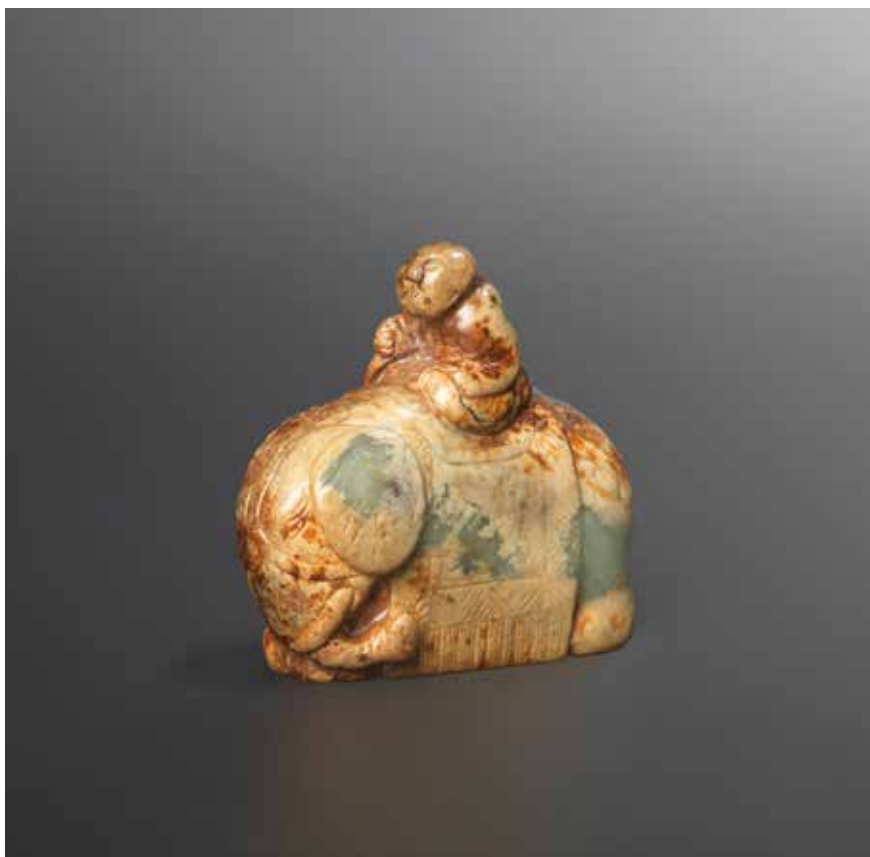
£2,000 - 3,000

CNY18,000 - 26,000

明 綠玉帶皮童子騎象擺件

Provenance: Knapton Rasti Asian Art Ltd.,
Chinese Works of Art, London, October
2013, no.19
Durwin Tang Collection

來源：2013年10月購於倫敦Knapton Rasti
Asian Art Ltd. · 「Chinese Works of Art」 ·
編號19
鄧德雍收藏



212

213 *

FOUR JADE CARVINGS

Ming Dynasty

Comprising a grey jade 'boy and carp' group, the stone of whitish grey colour with russet and darker veins, 8.5cm (3 3/8in) wide; a white jade reclining figure resting on a goose, 6.5cm (2 1/2in) wide; a white jade 'boy and lion' group, the stone with russet inclusions; 4.5cm (1 6/8in) high; and a spinach-green jade reclining figure of a boy, 9cm (3 1/2in) wide. (4).

£3,000 - 5,000

CNY26,000 - 44,000

明 玉雕四件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



213



214

214 *

A WHITE JADE CARVING OF A RECUMBENT HOUND

Qing Dynasty

Deftly carved in a curled posture with its hind leg preparing to scratch its large floppy ear, the round head with large beady eyes and *ruyi*-shaped nose and finely incised eyebrows, the stone of an even pale-white tone, box.

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

£3,000 - 5,000
CNY26,000 - 44,000

清 白玉雕卧犬把件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



215

215 *

A PALE GREEN JADE FIGURE OF GUANYIN

17th/18th century

The deity dressed in long flowing robes, holding a string of prayer beads in her left hand and a vase in her right hand, the face with benevolent expression beneath a finely incised high chignon partially covered by a cowl, the pale stone with milky-white inclusions, box.

22.5cm (8 7/8in) high. (2).

£5,000 - 8,000
CNY44,000 - 70,000

十七/十八世紀 青白玉雕觀音像

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

216 *

A VERY PALE GREEN JADE 'HEHE ERXIAN' GROUP

Qing Dynasty

Depicting the 'hehe erxian' riding a raft boat shaped as a veined leaf, one holding a plantain leaf with his right hand, the other resting his left arm onto a melon, both seated behind a butterfly gently resting on the tip of the raft, the stone of translucent pale green tone with small cloudy and faint russet inclusions.

12.4cm (4 7/8in) long.

£2,000 - 3,000
CNY18,000 - 26,000

清 青白玉和合二仙擺件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



216

217 *

**A WHITE JADE CARVING OF A LADY IMMORTAL
IN A SHELL**

17th/18th century

The shell with naturalistic ridges open to reveal a lady Immortal, wearing diaper-ground adorned robes with a billowing celestial scarf, holding aloft an open wicker box and cover surmounted by a pearl, the stone of white tone with chestnut and mottled inclusions, box. 6.1cm (2 3/8in) wide (2).

£2,000 - 3,000

CNY18,000 - 26,000

十七/十八世紀 白玉雕貝形飛天佩

Provenance: Drouot-Richelieu, Paris, 8 June 2011, lot 242 (part lot)
Durwin Tang Collection

來源：巴黎Drouot-Richelieu拍賣行，2011年6月8日，拍品編號242（之一）
鄧德雍收藏

Compare with a related jade carving of a boy with a billowing scarf on *lingzhi* fungus sprays, Ming dynasty, unearthed from Xilin Pagoda, Songjiang, Shanghai, illustrated in *Shanghai Museum Ancient Chinese Jade Gallery*, Shanghai, p.37. The unusual composition would seem to be inspired by Tang dynasty jade carvings of apsaras, which are often carved as flying female deities framed by billowing scarves; see two examples illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pp.35-37, nos.17-18.



217

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.



218

218 *
**A PALE GREEN JADE 'IMMORTALS'
 RETICULATED TABLE SCREEN**

Ming Dynasty
 The square screen skilfully decorated with two female Immortals wearing flowing robes and carrying woven implements, standing on rockwork amidst *ruyi* branches and bamboo trees beneath trailing cloud, the stone of even pale green tone, wood stand.
Overall 18.4cm (7 2/8in) high. (2).

£3,000 - 5,000
 CNY26,000 - 44,000

明 青白玉仙人圖硯屏

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



219

219 * Y
**A PALE GREEN JADE INSCRIBED
 GILT-DECORATED 'PINE AND BAMBOO'
 TABLE SCREEN**

Mid Qing Dynasty
 The rectangular jade plaque gilt on one side with a gnarled pine tree with bristling pine needles and a poem, the reverse similarly painted but with bamboo and a further poetic inscription, set within a wood frame and stand carved with openwork panels.
21cm (8 1/4in) wide. (2).

£2,000 - 3,000
 CNY18,000 - 26,000

清中期 青白玉填金陰刻松竹圖硯屏

Provenance: Christie's London, 5 December 1994, lot 178
 Durwin Tang Collection

來源：倫敦佳士得，1994年12月5日，拍品編號178
 鄧德雍收藏

性是白鶴孤，形乃蒼龍偃，試問如揮文，可能遺楚畹。

'By nature a solitary white crane, by form a writhing dragon; when asked to write prose, perhaps I can go to Chu.' The inscription on the reverse reads:

倪迂瀟灑枝，自取性情驗，鳳影將龍文，毋乃失華瞻。

'Beginning as a free and young branch, cultivating its nature, the phoenix shadow over the dragon pattern, do not lose the flowery gaze'

220 *

**A PALE GREEN JADE 'EIGHT BUDDHIST EMBLEMS'
INCENSE BURNER AND COVER**

18th century

Skilfully carved around the sides with evenly-spaced ribboned Eight Buddhist Emblems, *bajixiang*, and two stylised *shou* characters, flanked by a pair of reticulated handles in the form of leafy chrysanthemums, the domed cover further decorated with *shou* characters interspersed with flowers, surmounted by a circular knob carved in openwork with leafy chrysanthemums, the stone of pale green tone with milky speckles, stand, box.

17.5cm (6 7/8) wide (4).

£8,000 - 12,000

CNY70,000 - 110,000

十八世紀 青白玉雕萬壽菊八吉祥香薰

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

The Eight Buddhist Emblems, believed to bring peace and blessings, became codified in the order listed during the Qianlong period. The present lot is likely to have been specially commissioned for religious rituals in the Qing Court or as a birthday gift endowed with auspicious wishes.

Compare two pale green jade incense burners also with open flower-head handles but with suspended loose ring-handles and pierced covers, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (II)*, Shanghai, 2008, pp.38-39, nos.30 and 31.





221

221 *

**A SONG-STYLE WHITE JADE
CYLINDRICAL BEAD**

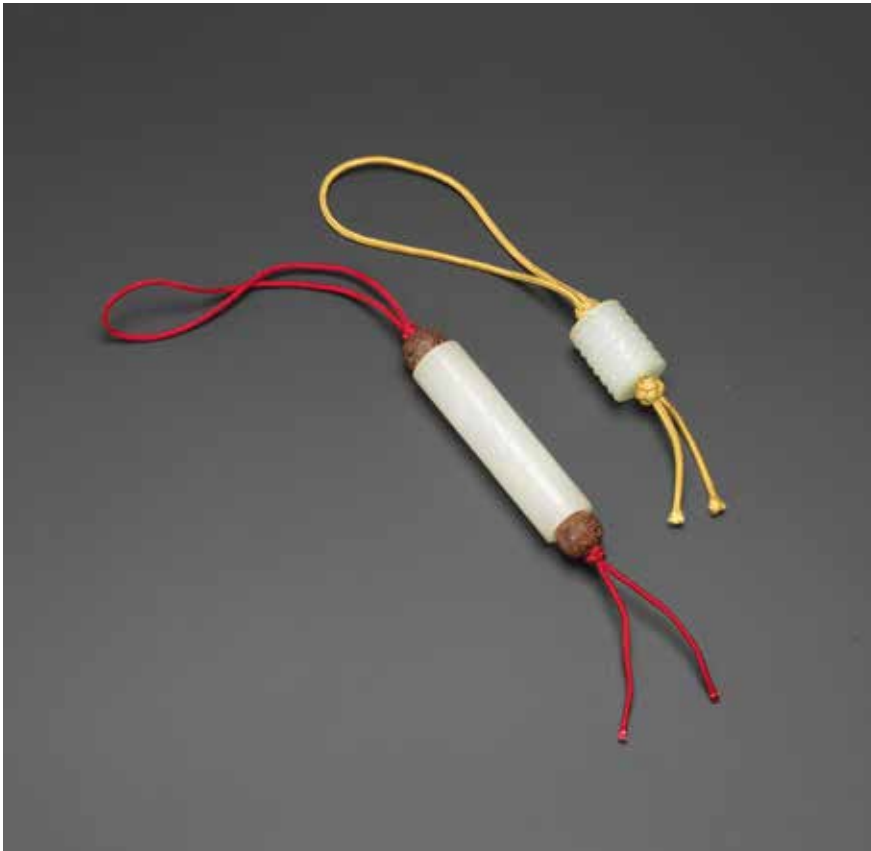
Smoothly carved with long faceted sides, and ridges at the terminals, hollowed all the way through and with a red cord, the stone of even pale-white tone, box.
6.7cm (2 3/4in) (2).

£2,000 - 3,000
CNY18,000 - 26,000

白玉雕管形飾

Provenance: Durwin Tang Collection

來源：鄧德雍收藏



222

222 *

TWO WHITE JADE CYLINDRICAL BEADS

The larger deftly carved in shallow relief with an elegant orchid and butterfly around the exterior, a calligraphic inscription and seal mark, all between key-fret borders, the stone of even pale-white tone, 6.2cm (2 1/2in) high; the smaller tube with raised bosses around the exterior, the stone of pale-white tone. 2.3cm (1in) long. (2).

£2,000 - 3,000
CNY18,000 - 26,000

白玉管形飾兩件

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

The seal reads 'wen wan (文玩)' or 'object for enjoyment' and the inscription on the tube is a line by the poet Xu Wei 徐渭 (1521-1593) on orchids and reads:

一香已足壓千紅

'The fragrance of one [orchid] is enough to surpass a thousand other flowers'.

223 *

A WHITE JADE 'CHILONG' HAIRPIN

17th century

Carved in low relief with a writhing *chilong* with finely incised hair, the stone of pale-white tone with minor russet inclusions, box, 15cm (5 8/9in) long; together with a brown jade 'mythical beast' bangle, Tang/Song dynasty, box, 8.4cm (3 1/4in) diam.; and a brown jade 'three-mask' bangle, possibly Tang dynasty, 9.5cm (3 3/4in) diam. (5).

£4,000 - 6,000

CNY35,000 - 53,000

十七世紀 白玉螭龍紋簪

Provenance: Durwin Tang Collection

來源：鄧德雍收藏

Compare with a similar white jade 'chilong' hairpin, 17th/18th century, which was sold at Sotheby's London, 15 May 2013, lot 293.



223

224 *

A VERY FINE WHITE JADE 'TWIN-FISH' PLAQUE

Finely carved in low relief, each side of the plaque with a double-gourd-shaped cartouche enclosing two fish hanging from a ribboned chime, the semi-translucent stone of an even white tone, box. 5.7cm (2 1/4in) long (2).

£5,000 - 8,000

CNY44,000 - 70,000

白玉雕「吉慶有餘」佩

Provenance: the Sze Yuan Tang Collection, Hong Kong

Bonhams Hong Kong, *The Sze Yuan Tang Collection of Chinese Jades*, 5 April 2016, lot 61

Durwin Tang Collection

來源：香港思源堂舊藏

香港邦瀚斯，「溫玉物華—思源堂藏中國玉器」專場，2016年4月5日，拍品編號61 鄧德雍收藏

The word 'fish' (*yu* 魚) shares the same pronunciation as *yu* (餘), which translates as 'abundance'. It combines with the chime, *qing*, to form a rebus of 'may there be an abundance of auspicious happiness'.

White jade plaques of purity and high quality such as the present lot would have been given to newlyweds of high status or social hierarchy. Since fish are reputed to swim in pairs, they symbolise conjugal bliss; their great reproductive power further symbolise the wish for numerous offspring and continuation of the family.



224



225

225 *

AN AGATE CARVING OF A LYCHEE BRANCH

17th century

Naturalistically carved in the round with an elaborate knobby surface imitating the skin of the ripe fruit, borne on a gnarled stalk further issuing delicately ridged leaves, the stone of warm beige and orange tone, the leaves highlighted in dark purple, box. 6.5cm (2 1/2in) long. (2).

£2,000 - 3,000

CNY18,000 - 26,000

十七世紀 瑪瑙雕荔枝擺件

Provenance: Tajan, Paris, 6 June 2011, lot 233 (part lot)
Durwin Tang Collection

來源：巴黎Tajan拍賣行，2011年6月6日，拍品編號233（之一）
鄧德雍收藏

226 *

A SOAPSTONE FIGURE OF A RECLINING MONK

Signed Pan Yumao, incised two-character mark, Tongzhi/Guangxu

The crisply-carved figure reclining against a brocade sack tied with a knot, and wearing a loosely-draped robe from which his sandaled left foot protrudes, his face with a peaceful expression, the stone of warm terracotta-red tone. 10cm (3 7/8in) long. (2).

£2,000 - 3,000

CNY18,000 - 26,000

清同治/光緒 壽山石雕布袋和尚臥像「玉茂」款

Provenance: Christie's, 15 May 2008, lot 324.
Durwin Tang Collection

來源：佳士得拍賣，2008年5月15日，拍品編號324
鄧德雍收藏



226

227

A CALCIFIED JADE ARCHAISTIC VASE AND COVER

Mid Qing Dynasty

Of flattened baluster form, carved in low relief with a band of *taotie* masks between bands of cicada lappets, the neck flanked by a pair of *kui* dragon handles, all supported on a spreading foot and surmounted by a domed cover, wood stand.

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

£1,500 - 2,000

CNY13,000 - 18,000

清中期 玉雕仿古蓋瓶

Provenance: a European private collection

來源：歐洲私人收藏



227



228

228

A JADEITE 'BAMBOO' VASE GROUP

Late Qing Dynasty/Republic period

The vase modelled as a tall hollowed-out section of bamboo sprouting leafy shoots, standing on rockwork beside a boy carrying a basket, with a pheasant perched above, the reverse with thin bamboo shoots worked in openwork sprouting from the ground, the stone of a pale green colour with bright apple-green inclusions, wood stand.
26.5cm (12 3/4in) high (2).

£1,500 - 2,000

CNY13,000 - 18,000

清晚期/民國 翠玉雕童子竹節式花插

Provenance: a European private collection

來源：歐洲私人收藏

229

A VERY PALE GREEN JADE 'PRUNUS' BOTTLE VASE

18th/19th century

The slightly-flattened ovoid body rising from a short spreading foot to a tall tapering neck with rolled rim, the exterior carved in low relief with prunus sprigs below a band of stiff leaves at the neck, the stone of a pale green colour with faint icy inclusions, wood stand.
12.5cm (4 3/4in) high (2).

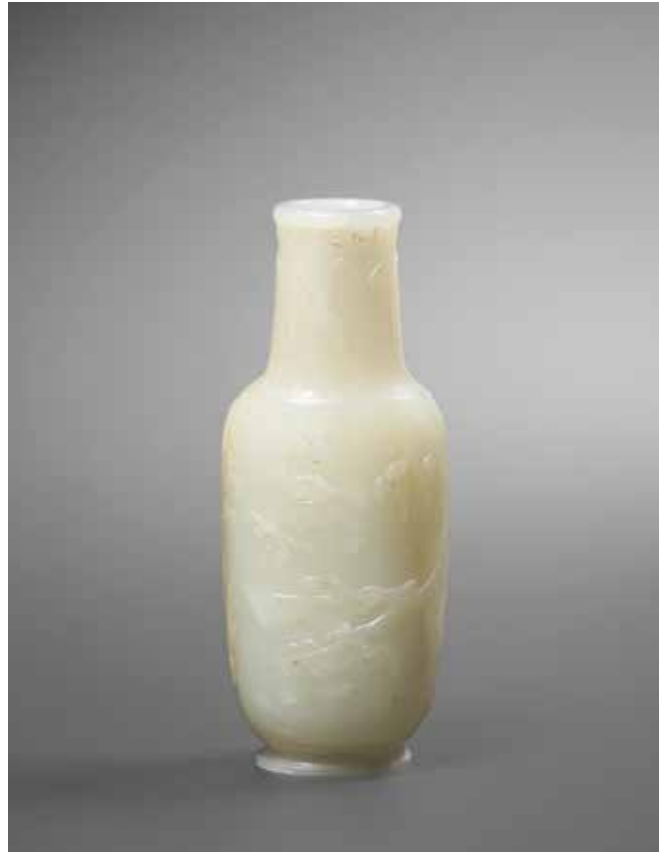
£2,000 - 3,000

CNY18,000 - 26,000

十八/十九世紀 青白玉梅花紋小瓶

Provenance: a European private collection

來源：歐洲私人收藏



229

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.



230

**230
A PALE GREEN JADE 'QIAO SISTERS'
GROUP**

Late Qing Dynasty
The sisters elegantly carved wearing long flowing robes, one seated on a pierced rock with a book in hand and gesturing with the other hand, her sister standing close by and holding two peaches, with the other hand raised and gently touching the nape of her sister's neck, the stone of a pale green tone with some russet veining.
27cm (10 1/4in) high.

**£2,000 - 3,000
CNY18,000 - 26,000**

清晚期 青白玉雙喬並讀擺件

Provenance: a European private collection

來源：歐洲私人收藏



231

**231
A PALE GREEN JADE 'DRAGON'
VASE AND COVER**

Late Qing Dynasty/Republic period
Of flattened baluster form, crisply carved in low relief with two writhing dragons amid cloud scrolls and flame wisps pursuing a flaming pearl, the neck flanked by a pair of animal-mask handles suspending loose rings, all supported on a tall spreading foot with lappets, surmounted by a domed cover with cloud scrolls and a spiralling lotus flower knob, the stone of green tone with greyish-green and milky-beige inclusions.
26.5cm (12 3/4in) high (2).

**£3,000 - 5,000
CNY26,000 - 44,000**

清晚期/民國 青白玉雕雲龍戲珠紋雙活環耳蓋瓶

Provenance: a European private collection

來源：歐洲私人收藏

**232
A LARGE PALE GREEN JADE TRIPOD
INCENSE BURNER AND COVER**

Late Qing Dynasty/Republic period
The compressed globular body supported on three short legs, flanked by a pair of large dragon handles suspending loose rings, the domed cover with a finial carved in the form of a Buddhist lion and its cub, the stone of an opaque pale green tone with russet inclusions, silver-wire-inlaid wood stand.
26cm (8 1/2in) wide. (3).

**£3,000 - 5,000
CNY26,000 - 44,000**

清晚期/民國 青白玉雙龍活環耳三足蓋爐

Provenance: a European private collection

來源：歐洲私人收藏



232



233

233

A SPINACH-GREEN AND WHITE JADE BOX AND COVER

Of ogival section, the four bracket lobed sides carved in relief with two registers depicting panels of floral blooms, the domed cover surmounted with a raised multi-lobed border inset with a reticulated white jade plaque of a front-facing five-clawed dragon within vaporous clouds, another dragon emerging from the waves, the interior with a reticulated metal frame, the stone of a deep green tone with few dark speckles. 13.2cm (5 1/4in) wide. (2).

£4,000 - 6,000
CNY35,000 - 53,000

碧玉嵌白玉鏤雕龍紋蓋盒

234^Y

A PALE GREEN JADE 'EIGHT IMMORTALS' VASE, GU

Late Qing Dynasty

The smoothly carved vase of square form, flanked by the Eight Immortals with their various attributes rising on wispy clouds, the semi-translucent stone of pale green tone, silver-wire-inlaid wood stand. 18.1cm (7 1/8in) high. (2).

£4,000 - 6,000
CNY35,000 - 53,000

清晚期 青白玉雕八仙觚

Compare with a related pale green jade 'Eight Immortals' vase, Qianlong, which was sold at Christie's London, 24-25 January 2007, lot 242.



234

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.



235

The Property of a Lady 女士藏品
Lots 235 - 236

235

A VERY RARE AVENTURINE GLASS CARVING OF ZHANG QIAN ON A RAFT

18th/19th century

Well carved as a raft hollowed from a gnarled tree trunk, ferrying a seated figure at the centre holding a book in one hand, leaning against three piles of books wrapped in cloth, the glass of brilliant sparkling brown tone, wood stand. 22.6cm (9in) long (2).

£8,000 - 12,000
CNY70,000 - 110,000

十八十九世紀 金星玻璃雕仙人乘槎擺件

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

來源：顯赫歐洲私人收藏，由現藏家祖父母獲得，並由其家族繼承

Aventurine glass was mainly carved as scholarly objects in the Qing Court during the Qianlong reign. This can be seen in a number of extant examples in the Qing Court Collection, illustrated in *Classics of the Forbidden City: Scholar's Paraphernalia*, Beijing, 2009, nos.104-105, 196, and 238; and by E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2005, no.299.

236

A VERY RARE QUARTZ CARVING OF THE HEHE ERXIAN ON A 'DRAGON' BOAT

Qing Dynasty

The boat modelled in the form of a scaly dragon with the powerful head as the prow and the upturned bushy tail as the stern, the hull depicted with Hehe Erxian, one boy holding a box and the other holding a lotus stalk, the third boy in a kneeling position propelling the boat with an oar, each with a jovial expression, all above swirling waves on the underside, wood stand. 16.7cm (6 1/2in) long (2).

£8,000 - 12,000
CNY70,000 - 110,000

清 晶石雕仙童龍舟船形擺件

Provenance:

A distinguished European private collection, acquired by the grandparents of the present owner and thence by descent

來源：
顯赫歐洲私人收藏，由現藏家祖父母獲得並由其家族繼承

The Hehe Erxian, known as the Two Immortals of Harmony and Unity, were often represented carrying a lotus and a box. The lotus (*he* 荷) is a homophone for the words for togetherness (*he* 合) and harmony (*he* 和). The Dragon Boat Festival traditionally occurs near the summer solstice, commemorating fealty and filial duty. A boat race is held during the Festival as a re-enactment of a legendary event that happened in Chinese history when people in boats searched for the drowned body of the patriotic statesman Qu Yuan (c.343-277 BC). The race is held annually on the fifth day of the fifth month of the lunar calendar to commemorate Qu's death, and a loud noise of drums and paddles splashing on water is made to ward evil spirits away. Food is thrown into the water as an offering to distract the fish from eating his body. See a jade dragon boat, late 18th/ early 19th century, of similar size, which was sold at Christie's Hong Kong, 1 June 2011, lot 3748.



236

The Property of a Gentleman 紳士藏品

237

A PAIR OF MUGHAL-STYLE JADEITE MARRIAGE BOWLS

Late Qing Dynasty/Republic period

The bowls well carved with elegantly rounded sides raising from short circular feet to everted rims, each flanked by a pair of loose-ring handles pendent from reticulated designs of blossoming chrysanthemums issuing from foliage, the translucent stone of a pale green tone with bright emerald-green and russet streaks, fitted box.

27cm (10 6/8in) wide. (3).

£3,000 - 5,000

CNY26,000 - 44,000

The Property of a Gentleman 紳士藏品

清晚期/民國 玉雕痕都斯坦式活環耳奩一對

Provenance: according to the owner, acquired from Spink & Son Ltd., London, circa 1910-1930, and thence by descent

來源：據藏家稱，於約1910-1930年間購自倫敦古董商 Spink & Son Ltd.，並由後人保存迄今



237

The Property of a Lady 女士藏品

238

A JADEITE 'BIRDS AND GRAPES' PENDANT

Late Qing Dynasty

Of oval shape, finely carved with reticulated designs of two birds and a butterfly amidst clusters of vines and foliage, the translucent stone of bright emerald-green and paler tones, suspended from a metal chain inset with small diamonds, box.

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

£4,000 - 6,000

CNY35,000 - 53,000

清晚期 翡翠花鳥紋佩

Provenance: a British private collection

來源：英國私人收藏

This lot is accompanied by a certificate from the Gemmological Certification Services dated 4 February 2019

本拍品隨附由倫敦Gemmological Certification Services於2019年2月4日發放之鑑定證書



238



239

239 †

A RED GLASS Mallet-SHAPED VASE

Guangxu incised four-character mark and of the period
The vase with a cylindrical neck rising from a bell-shaped body, the recessed base with a wheel-cut four-character reign mark within a square, the glass of a deep rich ruby-red colour.
13cm (5 1/8in) high.

£5,000 - 8,000
CNY44,000 - 70,000

清光緒 紅料搖鈴尊
「光緒年製」刻款

240

A LARGE COVERED CINNABAR LACQUER MING-STYLE DOCUMENT BOX, TRAY AND COVER

19th century
Of rectangular form, the flat cover crisply carved with three sages and two boy-attendants looking at a scroll beside a crane, all beside a diaper-pattern lake, beneath *wutong* and plantain trees, a pavilion in the distance partially covered by wispy clouds, all within a shaped cartouche, the sides of the cover and the box carved with butterflies, peonies and leaves, the interior, tray and the base lacquered black.
44.5cm (17 1/2in) long. (3).

£5,000 - 8,000
CNY44,000 - 70,000

十九世紀 剔紅仙人圖長方蓋盒

Provenance: an English private collection

來源：英國私人收藏



240

**A LARGE CARVED CINNABAR LACQUER
'ELEGANT GATHERING' BOX AND COVER**

Jiaqing

The cover crisply incised in the central medallion with a vividly-detailed scene of literati and their attendants engaged in various elegant arts, under a pavilion two scholars play a game of *weiqi*, another gazes at a scholar at his desk painting on a fan between two admiring gentlemen, three boy-attendants gather around the stove to prepare tea, another scholar is followed by his attendant carrying a *qin*, all within a mountainous landscape of various diaper grounds with gnarling pine, bamboo and *wutong* trees, all enclosed by a lotus-scroll band and a key-fret border and lappets, the sides with eight panels containing scenes of scholars and attendants within landscapes, on a ground of densely-scrolling lotus.

37.4cm (14 3/4in) diam. (2).

£20,000 - 30,000

CNY180,000 - 260,000

清嘉慶 剔紅西園雅集圖捧盒

Compare with a related box and cover, 18th century, illustrated in *Carving the Subtle Radiance of Colours: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, pl.160, p.152; and another example illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, pl.37, p.57.





The Property of a Gentleman 紳士藏品

242

**A CINNABAR LACQUER 'ELEGANT GATHERING'
CARVED CABINET**

18th/19th century

The miniature cabinet of rectangular shape with two doors, each mounted with gilt-metal handles and hinges and decorated with scenes of young boys and scholars engaging in leisurely pursuits within a terraced garden landscape, the top, sides and shaped apron decorated with diaper designs, the interiors and underside lacquered black, the whole raised on four gilt-metal feet, metal lock.
41cm (20 2/8in) high.

£6,000 - 8,000

CNY53,000 - 70,000

十八/十九世紀 剔紅雅集圖小櫃

Provenance: a European private collection

來源：歐洲私人收藏

The Property of a Gentleman 紳士藏品

243

A RARE CARVED THREE-COLOUR CINNABAR LACQUER DOCUMENT BOX AND COVER

Qianlong

Intricately carved on the cover with a central *shou* medallion encircled by five bats, *wu fu*, amidst blooming peonies, the front, back and side panels similarly carved, the interior lacquered black and decorated with gilt floral sprigs, the sides fitted with bail handles, the front with a foliate-incised rectangular lock plate and *ruyi* clasp. 42cm (16 1/2) wide (2).

£15,000 - 20,000

CNY130,000 - 180,000

清乾隆 剔彩五福捧壽花卉紋寶奩

Provenance: a European private collection

來源：歐洲私人收藏

The present lot is rare in being three-coloured. Boxes bearing the same form as the present example appear to have been manufactured also in *zitan*, both *zitan* and lacquer being highly-regarded by the Qing court. Compare with two similar cinnabar lacquer examples, Qianlong, which were sold at Sotheby's New York, 13 September 2016, lot 351, and Sotheby's Hong Kong, 11th April 2008, lot 2864. A similarly sized and shaped *zitan* box, 18th century, fitted with gilt-bronze handles, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties*, vol.4, Hong Kong, 2002, pl.235.





A Distinguished European Private Collection of Chinese Export Porcelain

Lots 244 - 251



The Property of a Lady 女士藏品
Lots 244 - 251

244

**A FAMILLE VERTE FOUNTAIN,
COVER AND BASIN**

Kangxi

The pear-shaped flat-backed fountain moulded with double-dolphin cresting and a mask boss issuing a brass tap on the front; the oval basin with fluted well and scalloped rim enamelled with birds on long blossoming branches beneath fish cartouches at the rim; the domed and lobed cover similarly decorated. *The fountain 37cm (14½in) high, the basin 36cm (14¼in) wide. (3).*

£10,000 - 15,000
CNY88,000 - 130,000

清康熙 五彩花卉紋有蓋水槽及盆

Provenance: a distinguished European private collection

來源：歐洲顯貴私人收藏

Compare with a related fluted famille verte cistern, Kangxi, decorated with birds and flowering branches, illustrated by W.Bondy, *Kang-hsi Eine Blüte-Epoche der Chinesischen Porzellankunst*, Munich, 1925, p.211. Another related famille verte cistern and basin, Kangxi, but decorated with crabs, is illustrated by W.G.Gulland, *Chinese Porcelain*, vol.1, London, 1911, p.179. Compare also with a related blue and white cistern in the Palace Museum, Beijing, illustrated by Feng Xianming, Geng Baochang and Ye Peilan, eds., *Selected Porcelain of the Flourishing Qing Dynasty*, Beijing, 1994, p.53, no.12.



245

**A RARE PAIR OF FAMILLE ROSE 'STANDING COCKEREL'
TEAPOTS AND COVERS**

Qianlong, circa 1740

Naturalistically moulded with combs and wattles, the short yellow beaks forming the spout and the curled tail feathers the handle, the feathers vividly painted in purple, yellow, green and blue enamels, each cover with a small chick as the finial.

Each 18cm (7in) long. (4).

£6,000 - 10,000

CNY53,000 - 88,000

清乾隆, 約1740年 粉彩雞形壺一對

Provenance: a distinguished European private collection

來源：歐洲顯貴私人收藏

Cockerel-shaped teapots of this type are rare. A similar famille rose cockerel teapot and cover, Qianlong, is illustrated by M.Cohen and W.Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Surrey, 2008, p.226, no.16.2. The authors note that the fashion for cock-fighting was popular in China as well as Europe, and these items would have catered to that interest.

A closely-related pouring vessel is illustrated by W.R.Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, Salem, p.162, fig.75; and another is illustrated by G.C.Williamson, *The Book of Famille Rose*, Rutland, p.196, pl.LX.



A FAMILLE ROSE TOBACCO LEAF 'EXOTIC PHEASANTS AND SQUIRREL' PART DINNER SERVICE

Qianlong

Each piece brightly painted in underglaze-blue and enamelled in colours, the centre decorated with pheasants and squirrels among flowers and curling serrated leaves, comprising: a tureen, cover and stand; a sauce tureen, cover and stand; a pair of large lobed oval dishes; two smaller lobed oval dishes; four hot-water plates; four plates; two teacups and saucers; a tea caddy and cover; and a cream jug.

The largest stand 42.2cm (16 1/2in) wide (25).

£15,000 - 20,000

CNY130,000 - 180,000

清乾隆 粉彩菸葉紋餐具一組

Provenance: a distinguished European private collection

來源：歐洲顯貴私人收藏

During the last decades of the 18th century, a new taste emerged in Europe among the newly-rich commissioning and buying Chinese porcelain to decorate their houses and accompany entertaining their guests. Porcelain with the 'tobacco leaf' motifs was among the most popular and constitutes a family of motifs produced between 1765 to 1795. For a similar 'tobacco leaf' dinner service, see P.L. Debomy, *Tobacco leaf and Pseudo: a tentative inventory*, Sevres, 2013, p.107.

See a similar part set of twenty-four 'tobacco leaf' plates and soup plates, Qianlong, which was sold at Sotheby's New York, 20-22 April 2018, lot 1082.









A Very Fine and Rare Pair of Famille Rose ‘Goose’ Tureens

William R. Sargent

The Chinese have had a long tradition of creating figural ceramics (xiangsheng taoci 象生陶瓷, porcelain made in the shape of living forms). These three dimensional pieces were created with slabs of clay pressed into multiple moulds, the separate elements then luted together with slip to create the completed form (see **note 1**). Chinese potters made extensive use of this technique for creating tomb sculptures, religious figures and hollow forms that could not be thrown on the wheel, among others.

The first Western observation of the use of moulds was made by Pere d'Entrecolles, the Jesuit missionary Father d'Entrecolles (1664–1741) in 1712 (see **note 2**):

*This has relations chiefly to the China-ware that is made in Moulds, or by the Hands only, such are those Pieces that are follow, or have an odd Shape, as animals, Idols, Grotesque Figures, Busts, of which the Europeans give Patterns, and others of the same nature. These sort of Works are made in three or four Pieces, which they add one to another, and afterwards finish with Instruments proper to hollow, polish, and trace the different Strokes which the Mould has not impressed... (see **note 3**)*

The technique is illustrated in one of twenty-four early 19th century China trade gouache paintings depicting ceramic production (see **note 4**). In it, various moulds dry in the sun between use, and completed human and animal figures are set aside to dry as well. Various objects are being worked on, including a model of a crab on a leaf-shaped base, not unlike the crab tureen in this sale (lot 250). Molding included not only the overall form, but in the case of these tureens, a subtle relief of feathers, which added texture and a semblance of realism, and would have guided the enameller in decorating.

While some figural ceramics made for the Chinese market found a market with foreign customers for their curiosity factor, it did not take long for Europeans to demand forms specially made for Western use. Although crab shaped containers were initially made for the domestic market as water droppers and scholars objects, versions for the European market were recorded as being used as butter dishes (see **note 5**).

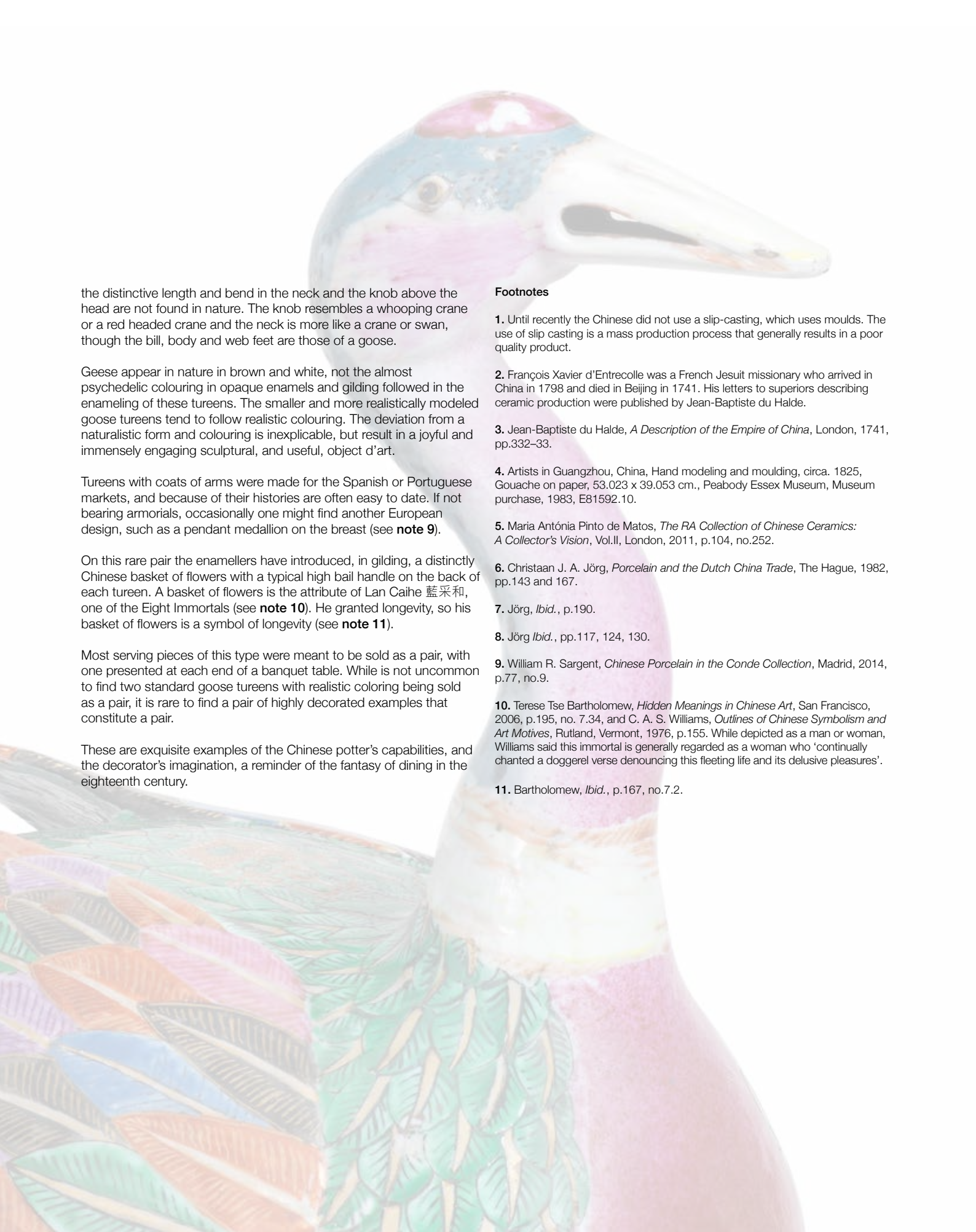
Goose tureens had been produced throughout Europe in tin-glazed earthenware and porcelain at the Höchst, Strasbourg, and Meissen factories, among others. Chinese potters would have responded with a knowing nod when asked to produce versions of these European tureens. They had, after all, been making various forms of boxes and incense burners in the form of birds for millennia, and have continued doing so for their own markets in porcelain, bronze and cloisonné enameled wares.

How the replications were ordered is not specified in the records, although we know the Dutch East India Company (VOC) and its individual merchants brought models of some forms to be copied, and that drawings and written specifications were sent as well (see **note 6**).

The VOC first ordered animal shaped tureens in 1763 when twenty-five boar head tureens and twenty ‘in the form of a goose’ were ordered. They wrote, *of the tureens in the form of a goose there were certainly more to be had, but the stands were not very well painted and yet the dealers were not willing to lower the price. We did not order these, because we were afraid that it would be impossible for this article to bring in a reasonable profit in view of the high purchase prices and great volume (see **note 7**)*. Large and complicated forms such as these tureens were notoriously difficult to successfully make and fire and so they were expensive to acquire, though undoubtedly less expensive than their European counterparts (see **note 8**).

In 1764 nineteen boar head and four goose tureens were shipped by the VOC, and in that year the directors asked for thirty more, but the supercargoes considered them too risky and did not fill the order. It is probable that future orders were made through private trade and not through the company. They were also ordered by the Spanish, undoubtedly through the Manila galleon trade.

These models are a particularly distinctive and elegant form that sets them apart from other bird-form tureen such as the standard goose, rooster or duck form. They are frequently referred to as a ‘ring neck geese’, ‘long necked geese’ or ‘swan geese’. However, there is no such thing as a ‘ring-necked goose’. The ring at the base of the neck,



the distinctive length and bend in the neck and the knob above the head are not found in nature. The knob resembles a whooping crane or a red headed crane and the neck is more like a crane or swan, though the bill, body and web feet are those of a goose.

Geese appear in nature in brown and white, not the almost psychedelic colouring in opaque enamels and gilding followed in the enameling of these tureens. The smaller and more realistically modeled goose tureens tend to follow realistic colouring. The deviation from a naturalistic form and colouring is inexplicable, but result in a joyful and immensely engaging sculptural, and useful, object d'art.

Tureens with coats of arms were made for the Spanish or Portuguese markets, and because of their histories are often easy to date. If not bearing armorials, occasionally one might find another European design, such as a pendant medallion on the breast (see **note 9**).

On this rare pair the enamellers have introduced, in gilding, a distinctly Chinese basket of flowers with a typical high bail handle on the back of each tureen. A basket of flowers is the attribute of Lan Caihe 藍采和, one of the Eight Immortals (see **note 10**). He granted longevity, so his basket of flowers is a symbol of longevity (see **note 11**).

Most serving pieces of this type were meant to be sold as a pair, with one presented at each end of a banquet table. While is not uncommon to find two standard goose tureens with realistic coloring being sold as a pair, it is rare to find a pair of highly decorated examples that constitute a pair.

These are exquisite examples of the Chinese potter's capabilities, and the decorator's imagination, a reminder of the fantasy of dining in the eighteenth century.

Footnotes

1. Until recently the Chinese did not use a slip-casting, which uses moulds. The use of slip casting is a mass production process that generally results in a poor quality product.
2. François Xavier d'Entrecolle was a French Jesuit missionary who arrived in China in 1798 and died in Beijing in 1741. His letters to superiors describing ceramic production were published by Jean-Baptiste du Halde.
3. Jean-Baptiste du Halde, *A Description of the Empire of China*, London, 1741, pp.332–33.
4. Artists in Guangzhou, China, Hand modeling and moulding, circa. 1825, Gouache on paper, 53.023 x 39.053 cm., Peabody Essex Museum, Museum purchase, 1983, E81592.10.
5. Maria Antónia Pinto de Matos, *The RA Collection of Chinese Ceramics: A Collector's Vision*, Vol.II, London, 2011, p.104, no.252.
6. Christaan J. A. Jörg, *Porcelain and the Dutch China Trade*, The Hague, 1982, pp.143 and 167.
7. Jörg, *Ibid.*, p.190.
8. Jörg *Ibid.*, pp.117, 124, 130.
9. William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.77, no.9.
10. Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, p.195, no. 7.34, and C. A. S. Williams, *Outlines of Chinese Symbolism and Art Motives*, Rutland, Vermont, 1976, p.155. While depicted as a man or woman, Williams said this immortal is generally regarded as a woman who 'continually chanted a doggerel verse denouncing this fleeting life and its delusive pleasures'.
11. Bartholomew, *Ibid.*, p.167, no.7.2.

247

A VERY FINE AND RARE PAIR OF FAMILLE ROSE 'GOOSE' TUREENS AND COVERS

Qianlong, circa 1780

Each naturalistically and boldly modelled, the raised head supported by a long elegantly curving neck, the body finely enamelled with sepia and purple plumage, the folded wings moulded with overlapping feathers in green, iron-red, rose, and crimson, with details picked out in gilt, the webbed feet tucked under the body.

Each 41cm (16 1/4in) high. (4).

£150,000 - 200,000

CNY1,300,000 - 1,800,000

清乾隆·約1780年 粉彩寶鵝形帶蓋湯盆一對

Provenance: a distinguished European private collection

來源：歐洲顯貴私人收藏

Goose tureens are exceptionally rare due to their extremely delicate forms and the difficulty involved in both modelling and firing them successfully, as well as transporting them back to Europe. Goose tureens, in general, have frequently been celebrated as one of the most spectacular and recognisable forms of Chinese porcelain made for the West. Intended to be extravagant centerpieces for table settings, fashionable in Europe in the 18th century, geese, along with roosters, quail, fish, boar heads, ox heads and crabs (examples of which are included in this sale) are examples of animal and bird-shaped tureens used for such displays.

The Dutch East India Company ordered 25 long-necked goose tureens in 1765, and according to W.R.Sargent, 'examples for the French and Danish markets were also very popular, but generally did not include arms in their decoration', see *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, 2012, p.379. A similar goose tureen with no coat of arms, Qianlong, but decorated with more muted enamels is illustrated by D.Howard and J.Ayers, *China for the West: Chinese Porcelain and other Decorative Arts for Export illustrated from the Mottahedeh Collection*, London, 1978, pp.590-591.

Goose tureens that bear coat of arms generally seem to have been made for the Portuguese and Spanish markets. A similar goose tureen with the coat of arms of the Basque family of Asteguita is illustrated by W.R.Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, 2012, pp.378-379, no.206. Another similar goose tureen, with the arms of Cervantes, is illustrated by Rocío Díaz, *Chinese Armorial Porcelain for Spain*, London, 2010, no.26. Another with the arms of Domingo Esteban de Olza, is illustrated by Rocío Díaz, *ibid.*, no.36.

Compare with two very similar goose tureens and covers, Qianlong, formerly in the collection of Nelson and Happy Rockefeller, which were sold at Sotheby's New York, 18 January 2019, lot 322 and 323.





248

A PAIR OF IRON-RED ENAMELLED SEATED SPANIELS

Qianlong, circa 1750

Modelled seated looking to the left and right, their heads raised looking inquisitively with the mouth open and the ears drooping at the sides, their hair markings in rich iron-brown with white patches, a green-ribboned gilt simulated bell around each neck.

Each 17cm (6 3/4in) high. (2).

£6,000 - 8,000

CNY53,000 - 70,000

清乾隆·約1750年 礬紅獵犬一對

Provenance: a distinguished European private collection

來源：歐洲顯貴私人收藏

For a very similar pair in the Peabody Essex Museum, Boston, see W.R.Sargent, *The Copeland Collection - Chinese and Japanese Ceramic Figures*, Massachusetts, 1991, no.89, where the author suggests a date of circa 1760; and D.S.Howard, *The Choice of the Private Trader*, London, 1994, where several export models of seated dogs are illustrated, including a pair of grey-haired spaniels, p.275. Export models of dogs include seated pugs and seated hounds; for a pair of the latter, see A.du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p.295. See also M.Beurdeley, *Porcelain of the East India Companies*, London, 1962, p.172, no.103 for one formerly in the Resche Collection in Paris. The Chinese called this distinctive breed the 'apple-headed dog'.

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.

A PAIR OF SMALL FAMILLE ROSE BOAR-HEAD TUREENS AND COVERS

Qianlong

Both animal heads naturalistically modelled with raised snouts and staring eyes, the mouths wide open revealing tongue, teeth and a pair of short tusks, the snout and ears glazed in iron-red, the hide carefully rendered with delicate hairline strokes of brown.

Each 16cm (6 1/4in) long. (4).

£10,000 - 15,000

CNY88,000 - 130,000

清乾隆 粉彩豬首蓋罐一對

Provenance: Sotheby's London, 5 November 1991, lot 139
A distinguished European private collection

來源：倫敦蘇富比，1991年11月5日，拍品編號139
歐洲顯貴私人收藏

Boar-head tureens made in China were privately commissioned by wealthy European families to delight the eye and enthrall the heart during banquets, while also impressing on their guests the host's wealth and status. The nostrils of this boar-head tureen would allow the steam to escape from the hot food inside, helping to create a more realistic effect.

Their use relates to the European medieval tradition of serving meat in animal heads at certain banquets or celebrations. William Sargent argues that the ceramic boar-head tureens derive from this specific tradition, and points out that animal head tureens were apparently first made at Strasbourg, in Alsace Lorraine, by Paul Hannong, between 1748-54. The idea clearly caught on quickly; a Chelsea porcelain example was offered at auction in March 1755. However, most of the ceramic versions are of Continental European origin, potted and glazed with tin oxides as earthenware vessels, not fine porcelain. See a larger similar boar-head tureen and cover, Qianlong, illustrated by M.Cohen and W.Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Surrey, 2008, p.185, no.12.5.

See a similar pair of boar's head tureens and covers, Qianlong, which were sold at Christie's New York, 26 January 2015, lot 143.



250

A RARE POLYCHROME CRAB TUREEN AND COVER

Qianlong/Jiaqing

Delicately and realistically modelled crouching with four legs on each side of the body, the cover modeled as the carapace with protuberant and freely-moving eyes and surmounted by a frog-shaped knob, all supported and fixed on a lotus-leaf stand incised with veins and with rolled edges.

29.2cm (11 1/2in) wide. (2).

£20,000 - 30,000

CNY180,000 - 260,000

清乾隆/嘉慶 粉彩螃蟹形有蓋湯盆·連盤

Provenance: Sotheby's New York, lot 187 (label)

A distinguished European private collection

來源：紐約蘇富比·拍品编号187 (標籤)

歐洲顯貴私人收藏

Crab tureens are extremely rare and there only appear to be five published examples known. The present lot is exceptional in being the most naturalistically modelled. A related grey-enamelled tureen with rolling-leaf base, Qianlong, is in the National Museum, Stockholm, illustrated by J.Wirgin, *Fran Kina till Europa*, Stockholm, 1998, p.167, no.179.

Other related examples of red crab tureens are less naturalistic than the present lot. One crab tureen and cover, Qianlong, is in the Peabody Essex Museum, illustrated by W.R.Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, MA, 2012, no. 256. The second is in the RA collection, previously in the Robert and Melanie Gill collection, illustrated by Maria Antónia Pinto de Matos, *The RA collection of Chinese Ceramics: A Collector's Vision*, vol.II, London, 2011, no.252. The third example was previously in the Russel B.Aitken Collection at Camp Soleil, and was later sold at Christie's New York, January 20-21, 2004, lot 327. A fourth crab tureen and cover, Qianlong, was formerly in the G.Duff Collection, Lisbon, illustrated by A.du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p.303, fig.3, and was later sold at Sotheby's New York, 18 January 2019, lot 324.



251

A SET OF TEN LARGE FAMILLE ROSE STANDING IMMORTALS

Qianlong/Jiaqing

Each modelled standing wearing brightly enamelled robes and holding their attribute, comprising Shoulao, Cao Guojiu, Zhang Guolao, Lan Caihe, He Xiangmu, two figures of Lü Dongbin, Han Xiangzi, Li Tieguai and Xiwangmu.

The tallest 32cm (12 1/2in) high. (10).

£20,000 - 30,000

CNY180,000 - 260,000

清乾隆/嘉慶 粉彩仙人立像一組十件

Provenance: one figure of Lu Dongbin acquired from Bonhams

London, 22 March 2005, lot 193

A distinguished European private collection

來源：其中之呂洞賓像於2005年3月22日購自倫敦邦翰斯·
拍品編號193

歐洲顯貴私人收藏

The group comprises the Eight Immortals, popular deities who appeared often in paintings and porcelain. Each figure has a symbolic object into which the Immortal's powers can be channelled. Lü Dongbin with a flywhisk and a magical sword on his back for destorying evil spirits is often depicted as the leader of the group and is the most popular. He Xiangmu is the only female among the Eight Immortals. She is often shown with a lotus blossom and represents virtue. She brought to the group by Lü Dongbin after he saved her from a demon. Li Tieguai is recognised by his iron crutch and double-gourd. Zhongli Quan was a general from the Han dynasty, often depicted with a fan, he represents the military. Han Xiangzi is shown with a flute. He is the patron of musicians. Cao Guojiu is often shown with castanets and is the patron of actors. Zhang Guolao carries a bamboo tube or fish-drum. He is an alchemist associated with the comprehension of profundity. Shoulao is the God of Longevity, often depicted with a peach and large forehead. Lan Caihe is usually depicted as a youth carrying a flower basket and emblematic of innocence and happiness. Xiwangmu, the Queen Mother of the West, grows peaches in her mysterious orchard which once eaten, grant immortality.

Sets of this type were very popular for export. See a similar set of nine figures of standing Immortals, Jiaqing, illustrated by M.Cohen and W.Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Surrey, 2008, p.64, no.2.1.





252

A RARE FAMILLE ROSE FIVE-PIECE GARNITURE

Yongzheng

Comprising two beaker vases and three baluster vases and covers, each of octagonal form, enamelled with shaped vignettes enclosing landscapes of pavilions and mountains, alternating with auspicious flowers and fruits, all beneath ornate floral bands, the lion-finial lids similarly decorated.

The baluster vases and covers 63.5cm (25in) high. (8).

£50,000 - 60,000

CNY440,000 - 530,000

清雍正 粉彩牡丹紋開光樓閣山水圖五供

The present garniture is exceptional for the rather large size of the vessels and the especially vibrant and rich enamels decorating the wares.

Magnificent garnitures such as the present example were made to decorate the interiors of elegant palaces and mansions from the late 17th century. The number of vessels in a garniture varied depending on the desired decorative effect. However, five-piece garnitures including three jars and two beaker vases appear to have been most popular and can be found in important royal collections.



For examples of garnitures in museum collections see a famille-rose five piece garniture, 18th century, illustrated in M.A. Pinto de Matos, *Chinese Porcelain in the Calouste Gulbenkian Collection*, Lisbon, 2000, pl.56. Another garniture, in the Metropolitan Museum of Art, New York, from the bequest of Benjamin Altman, is illustrated by S.G.Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pls.271-275.

A related pair of famille rose octagonal vases, Yongzheng, similar to features in the present garniture, was sold at Sotheby's London, 5 November 2014, lot 315. A similar five-piece famille rose garniture, Yongzheng, was sold at Sotheby's London, 7 November 2007, lot 349.



253

A RARE BRONZE INCENSE BURNER, GUI

Cast Xuande six-character mark, Ming Dynasty

The vessel with a waisted body rising from a gently flared foot, the handles each cast as phoenix head flanked by open wings, wood stand.
19.7cm (7 6/8in) wide. (2).

Compare with a very similar incense burner with phoenix-head handles, Xuande six-character mark, 16th century, from the Cernuschi museum, Paris, illustrated in *Bronzes de la Chine imperiale des Song aux Qing*, Paris, 2013, p.127, no.74.

£10,000 - 15,000

CNY88,000 - 130,000

明 銅鳳首雙耳簋式爐
「大明宣德年製」楷書鑄款

Provenance: an English private collection

來源：英國私人收藏

254 TP Y

A PAIR OF HUANGHUALI SQUARE STOOLS, FANGDENG

18th century

Each with a woven-bamboo seat set within the square frame, raised on legs of square section joined by humpback stretchers framing vertical struts at top and plain stretchers below.

51.7cm (20 1/4in) wide x 41cm (16in) deep x 49cm (19 1/4in) high. (2).

£10,000 - 15,000

CNY88,000 - 130,000

十八世紀 黃花梨杌凳成對

A related pair of stools, 17th century, was sold at Bonhams New York, 12 September 2016, lot 6009; two other related *huanghuali* stools, 17th century, were sold at Sotheby's London, 11 November 2015, lots 3 and 21.



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.



255

255 TP

ZHAO QI (1874-1955)

Flowers

Ink and colour on paper, inscribed and signed by the artist on the sixth month of 1923, framed and glazed.

148cm (58 1/2in) long x 80.2cm (31 5/8in) wide.

£3,000 - 5,000

CNY26,000 - 44,000

癸亥年（1923年）

趙起（1874-1955）繁花圖 設色紙本 鏡框裝裱

Compare with a similar painting of flowers by Zhao Qi, of similar size, which was sold at Sotheby's New York, 17 September 2015, lot 541.



256

256

DAI XI (1801-1860)

Bamboos and rock

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

117.5cm (46 1/4in) long
x 33.3cm (13 1/8in) wide.

£2,000 - 3,000

CNY18,000 - 26,000

戴熙(1801-1860) 竹石圖 設色紙本 鏡框裝裱

The painting is inscribed:

萬葉千梢下筆難
一枝新綠盡高寒
不知霧閣雲窗晚
幾就扶蘇月影看

Which may be translated as:

'It is hard to put the myriads of leaves on paper
A branch of new shoots green high and cold
in the mountains
Unaware of the evening outside the misty pavilion
I approach and with a few strokes gaze at the
moonlit shadows'

257 TP Y

A HUANGHUALI AND HARDWOOD RECTANGULAR TABLE

19th century

The rectangular table finely carved in relief on each of the long aprons with a central *taotie* mask flanked by C, S and *ruyi*-shaped scrolls, the side aprons carved with archaistic geometric scrolls, all below the finely-grained top, supported on four paired-moulded legs each centred by a mirrored pyramidal pendant, and finial raised on bracket feet.

119cm long x 90.3cm high x 37.4cm deep

(46 7/8in long x 35 1/2in high x 14 6/8in deep)

£8,000 - 12,000

CNY70,000 - 110,000

十九世紀 黃花梨及硬木條桌



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.



258 TP Y

A HUANGHUALI DISPLAY CABINET

Late Qing Dynasty/Republic period
The cabinet of rectangular section, comprising two parts, the upper section with open stepped shelves, the lower section with square legs supported by shaped spandrels, fitted with two doors and metal hinges suspending pendent pulls, the interior with a single shelf. 132.5cm (52 2/8in) high x 49.5cm (19 1/2in) deep x 88cm (34 3/4in) wide.

£8,000 - 12,000
CNY70,000 - 110,000

清晚期/民國 黃花梨博古櫃

259

A BRONZE TRIPOD INCENSE BURNER, DING

Yu tang qing wan four-character mark, 17th/18th century
Of compressed globular form with a slightly everted rim, elegantly supported on three tapering feet, the richly-patinated body encircled by a shallow-relief rib. 16cm (6 1/4in) diam.

£4,000 - 6,000
CNY35,000 - 53,000

十七/十八世紀 銅鬲式三足爐
「玉堂清玩」篆書款

Provenance: a British private collection

來源：英國私人收藏

The mark 'Yu tang qing wan' (玉堂清玩) may be translated as 'For pure appreciation in the Jade Hall'.

260

A BRONZE TRIPOD 'CHILONG' INCENSE BURNER

Qianlong six-character mark and of the period
Of compressed bombé form supported on three cabriole legs, the sides set with a pair of arched *chilong* with long bifurcated tails biting the lipped rim. 27cm (10 1/4in) wide.

£3,000 - 4,000
CNY26,000 - 35,000

清乾隆 螭龍耳三足銅爐
「大清乾隆年製」楷書鑄款



259



260

261

A BRONZE TRIPOD INCENSE BURNER, DING

Zhengde 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 - 26,000

十八/十九世紀 銅獅耳鼓式三足爐
「大明正德年製」楷書橫款

Provenance: Frederick Edgar Wilkinson, CMG (1871-1950), awarded the CMG in 1912 and appointed Consul General in Mukden, 1921.

來源：Frederick Edgar Wilkinson爵士（1871-1950年，1912年獲封CMG爵士稱號，並於1921年在盛京（今瀋陽）任總領事）舊藏



261



262

262 TP Y

A PAIR OF HONGMU HORSESHOE-BACK CHAIRS

19th century

Each with five-member rounded crestail, curving continuously into slightly curved front posts and set on curved side posts and straight back posts with an S-shaped backsplat with a medallion of five bats enclosing a double-happiness character, the post continuing through the seat frame to form the straight legs, secured by aprons shaped with beading and *ruyi*-head terminals at the center and spandrels, the feet secured by foot stretchers of ascending heights to the back. Each 102cm (40in) high x 70cm (27 1/2in) wide x 57cm (22 1/2in) deep (2).

£6,000 - 8,000
CNY53,000 - 70,000

十九世紀 紅木圈椅成對



263 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
CNY35,000 - 53,000

十九/二十世紀 黃花梨鏤雕雲龍紋交椅



263

264

DONG BANGDA (1699-1769) AND RUAN YUAN (1764-1849)

Landscape after Huang Gongwang (1269-1354); Poems in Clerical Script Ink and colour on gold-flecked paper; ink on gold-flecked paper, folding fan The obverse signed Dong Bangda, with two seals of the artist; the reverse, inscribed and signed Ruan Yuan, with two of his seals. The fan's outer rib, incised with a poem by Wang Youdun (1692-1758) 18cm x 50cm (7 1/8in x 19 3/4in).

£3,000 - 5,000
CNY26,000 - 44,000

董邦達 (1699-1769) 溪橋茅亭 設色金箋成扇
阮元 (1764-1849) 行書五律三首 水墨金箋

款識：
臣董邦達恭繪。
(另面) 唐代岑參 (五律三首，詳文不錄) 恭錄古詩。臣阮元敬書。

鈐印：
(董) 臣邦達、恭繪
(阮) 臣阮元、敬書

註：扇骨刻汪由敦書唐代李頻《春原早望》一首。據藏家保存發票所示，此扇於一九七一年五月二日於北京市文物商店字畫門市部，以人民幣五十元購得。



264



(reverse)

265

A PAINTING OF SAMANTABHADRA ON AN ELEPHANT

19th century

Ink and color on silk, framed and glazed.

114.3cm (45in) long x 66cm (26in) wide.

£3,000 - 5,000

CNY26,000 - 44,000

十九世紀 普賢菩薩像 絹本設色 鏡框裝裱

Provenance: a European private collection

來源：歐洲私人收藏

A native of Pordenone in the northeastern Italian regent of Friuli Venezia Giulia, Girolamo Varaschini (1899-1954) was a trustee of the Italian Chemical Industry Chatillon, later renamed Italaion and Snia Vicoso. Between 1932 and 1936, he lived and worked in Shanghai as representative of his Italian company and in 1937, following the Sino-Japanese war, was transferred to Dairen in Southern Manchuria. After a brief period spent in Italy in 1938, Varaschini returned to Shanghai where he lived between 1939 and 1940. He then moved to Beijing where he lived between 1941 and 1946 and formed the vast majority of his collection of Chinese Art, which was partially included in a comprehensive exhibition of Chinese Art in Venice in 1954.



265



266

266 TP Y

A HONGMU RECTANGULAR 'PRUNUS' TABLE

19th century

The tightly grained top panel set within a rectangular frame above a short narrow waist exquisitely carved in low relief with stylised curling leaves and a wide apron intricately carved and pierced as gnarled prunus branches, supported on four legs of square section similarly carved as intertwining gnarled prunus branches laden with flowering blooms and opening buds.

163.3cm (64 1/4in) long x 84.2cm (33 1/4in) high x 44.5cm (17 1/2in) deep.

£5,000 - 8,000

CNY44,000 - 70,000

十九世紀 紅木雕梅花條案

Provenance: a European private collection and thence by descent

來源：歐洲私人收藏



267

267 TP Y

A CARVED HONGMU 'DRAGON' STOOL

Late Qing Dynasty

The elegantly curving U-shaped seat with scrolled sides supported by intricately pierced work of dragons amidst wispy clouds, the four corners supported by four scaly dragons extending down to an apron carved in shallow-relief with foliate scrolls, all supported on four claw feet.

70cm (27.5in) wide x 38cm (15in) deep x 54cm (21 1/4in) high.

£4,000 - 6,000

CNY35,000 - 53,000

清晚期 紅木雕龍紋凳

268 Y

A SILVER BALUSTER VASE

Jin Zhu 90 mark, 19th/20th century

The baluster body finely worked with quatre-foil cartouches enclosing various birds and flowers, writhing dragons, and a landscape with people, all reserved on a ground with bamboo shoots, the waisted neck incised with prunus and flanked by a pair of gnarled prunus branches, the base with stamped shop marks, wood stand.

34cm (13 1/3in) high. (2).

£8,000 - 12,000

CNY70,000 - 110,000

十九/二十世紀 銀製花鳥雲龍人物紋大瓶
「金主」、「90」、「MP」錘印款

269 Y

A CHINESE SILVER 'CHRYSANTHEMUM' PRESENTATION PUNCH BOWL

Dated 1909, by Luen Wo, Shanghai

With lobed petal rim, the body embossed in high relief with a continuous scene of trailing-flowering chrysanthemums, an inscription on the side, all raised on a slightly splayed foot, wood stand.

29.2cm (11 1/2in) diam. (2).

£6,000 - 8,000

CNY53,000 - 70,000

1909年 銀製菊紋大盃

「文煒部」、「SHANGHAI」、「LUEN-WO」
錘印款

The inscription records that this bowl was presented to James Kerfoot (1870-1945), Manager of Ewo Cotton Mills, Shanghai by the Chinese staff on 9 April, 1909.

據記載，該大盃於1909年4月9日，由上海怡和紗廠員工贈與時任經理James Kerfoot (1870-1945)。



268



269





270



271

270

CHEN YUANDU (1902-1967)

Children at Play with Crickets, dated 1942

Ink and pigment on paper, inscribed with signature and three seals of the artist, glazed and framed. 93cm (36in) long x 31cm (12 1/4in) wide.

£2,000 - 3,000

CNY18,000 - 26,000

壬午年（1942年）

陳緣督（1902-1967）桐陰嬰戲圖 設色紙本 鏡框裝裱

Provenance: a distinguished Italian private collection formed circa 1930s-1940s, and thence by descent

來源：意大利顯貴私人收藏，成形於約二十世紀三十至四十年代，並由後人保存迄今

271

CHEN HENGKE (1876-1923)

Dragonflies

Ink and pigment on paper, inscribed and signed with two seals of the artist.

55.5cm (21 3/4in) long x 23cm (9in) wide

£2,000 - 3,000

CNY18,000 - 26,000

陳衡恪 (1876-1923) 蜻蜓圖 紙本設色 鏡框裝裱

Provenance: an English private collection

來源：英國私人收藏



272

A SILVER 'EIGHT IMMORTALS' TRAY

Wang Hing 90 mark, late Qing Dynasty

The centre of the rectangular tray embossed in high relief with a scene of the Eight Immortals surrounding a pavilion and engaged in leisurely activities, surrounded by a diaper-pattern border with the *bajixiang*, prunus and birds, the rims applied with raised frogs or fish among lotus.

40.5cm (15 3/4in) wide.

£6,000 - 8,000

CNY53,000 - 70,000

272

清晚期 銀製八仙圖托盤
「WH」、「90」錘印款

Wang Hing 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.

273 TP Y

A PAIR OF HUANGHUALI STOOLS

Late Qing Dynasty

Each rectangular stool well carved with reticulated archaic phoenix-decorated aprons interlinked with the moulded legs terminating in *ruyi*-shaped feet, the lower struts of yokeback form, all below the top set on the frieze carved with raised oval cartouches.

38cm square x 50.2cm high

(14 15/16in square x 19 6/8in high).

£6,000 - 8,000

CNY53,000 - 70,000

清晚期 黃花梨方凳成對



273



274

274 TP Y

**A HARDWOOD SIMULATED-BAMBOO
TWO-PART CABINET**

Republic period

Of rectangular form, the rounded top set on corner posts housing a pair of removable lattice work doors within a moulded frame, fitted with metal plates and shaped pulls, the interior with two removable shelves, the lower part with two drawers above a plain apron with rounded spandrels.

165cm (65in) high x 91.5cm (36in) wide
x 44cm (17 3/8in) deep. (2).

£6,000 - 8,000

CNY53,000 - 70,000

民國 硬木仿竹形書櫃

275 TP Y

A HONGMU AND TIELIMU TABLE

18th/19th century

The finely grained *hongmu* top made of one piece with ice-plate edges and set atop a darker *tielimu* apron and supports of square section terminating in scroll-feet, joined together with hump-back stretchers.

158cm (62 1/4in) long x 52cm (20 1/2in) high
x 40.5cm (15 7/8in) deep.

£4,000 - 6,000

CNY35,000 - 53,000

十八/十九世紀 紅木及鐵力木桌



275



The Property of a British Family 英国家族藏品

276

LIN FENGMIAN (1900-1991)

Mountain retreat

Ink and watercolor on paper, signed by the artist with seal,
framed and glazed.

37cm (14 1/2in) long x 41cm (16 1/4in) wide.

£20,000 - 30,000

CNY180,000 - 260,000

林風眠(1900-1991) 山景 設色紙本 鏡框裝裱

款識：林風眠

鈐印：林風眠印

In this painting, Lin Fengmian captures a sense of distant tranquillity. The mountain and the presence of sublime nature in the background dominates the composition, emphasising the diminutive position of man in the world around him. The wet-blue ink makes the mountain bleed into the sky, creating a misty atmosphere of pensive melancholy.

Compare with a related painting of a mountain retreat which was sold at Bonhams London, 16 May 2013, lot 247.

277 TP Y

A LARGE HONGMU MARBLE-TOPPED DEMOUNTABLE ROUND TABLE

Late Qing Dynasty

The large round marble panel set within a finely carved key-fret scroll edge above the apron carved in openwork with a foliate lotus scroll, raised on ornate folding legs carved in relief with lotus sprays, all set on a six-lobed openwork frieze similarly carved on the exterior with leafy floral scrolls around a domed flowerhead centre, raised on later wheels. *150cm (59 1/16in) diam. x 82cm (32 1/4) high. (4).*

£8,000 - 10,000
CNY70,000 - 88,000

清晚期 紅木鑲雕鍾馗出遊紋嵌大理石圓桌

Compare with a related large *hongmu* marble-topped round table, late Qing dynasty, which was sold at Bonhams London, 8 November 2018, lot 293.

278

A PAIR OF EROTIC SUBJECT PAINTINGS

19th century

Watercolor on paper, each depicting embracing lovers within lavish interior settings, framed and glazed.

Each 23cm (9in) x 18.5cm (7 1/4in) (2).

£5,000 - 7,000
CNY44,000 - 61,000

十九世紀 春宮圖一對 紙本設色 鏡框裝裱





278

The Property of a Gentleman 紳士藏品

279

A PAIR OF ANCESTOR PORTRAITS

19th century

Depicting a high-ranking official and a noble lady;

Ink and colour on paper.

102.5cm x 59cm (40³/₁₆in x 23¹/₄in) each. (2).

£3,500 - 6,000

CNY31,000 - 53,000

Provenance: acquired in Macau, 1968

十九世紀 佚名 清代高官與誥命夫人 設色紙本 立軸一對

來源：一九六八年購於澳門



279

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

2019

ASIAN ART

Monday 13 May
Tuesday 14 May
London, Knightsbridge

**ASIAN DECORATIVE
WORKS OF ART**

Wednesday 26 June
San Francisco

ASIAN ART

Monday 4 November
Tuesday 5 November
London, Knightsbridge

FINE CHINESE ART

Thursday 16 May
London, New Bond Street

ASIAN ART

Thursday 11 July
Edinburgh

FINE CHINESE ART

Thursday 7 November
London, New Bond Street

FINE JAPANESE ART

Thursday 16 May
London, New Bond Street

CHINESE WORKS OF ART

Monday 9 September
New York

FINE JAPANESE ART

Thursday 7 November
London, New Bond Street

ASIAN ART

Wednesday 22 May
Sydney

SNUFF BOTTLES

Monday 9 September
New York

ASIAN ART

Thursday 14 November
Edinburgh

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 28 May
Hong Kong

**FINE JAPANESE AND
KOREAN ART**

Wednesday 18 September
New York

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 26 November
Hong Kong

**MARCHANT, EST 1925:
FINE CHINESE JADE CARVINGS**

Tuesday 28 May
Hong Kong

IMAGES OF DEVOTION

Wednesday 2 October
Hong Kong

FINE ASIAN WORKS OF ART

Tuesday 10 December
San Francisco

FINE ASIAN WORKS OF ART

Tuesday 25 June
San Francisco

ASIAN ART

Wednesday 16 October
Sydney

**ASIAN DECORATIVE
WORKS OF ART**

Wednesday 11 December
San Francisco

Bonhams

AUCTIONEERS SINCE 1793



Marchant, Est 1925:

Fine Chinese Jade Carvings

Hong Kong | 28 May 2019

VIEWING

Hong Kong | 24 - 28 May 2019

ENQUIRIES

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

Estimates from

HK\$500,000 - 3,000,000 *

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Ceramics and Works of Art

Hong Kong | 28 May 2019

VIEWING

Hong Kong | 24 - 28 May 2019

ENQUIRIES

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

**AN EXCEPTIONALLY RARE PAIR
OF IMPERIAL JADE GILT-BRONZE
CLOISSONNÉ AND CHAMPLEVÉ
ENAMEL 'PAGODA' INCENSE HOLDERS**

Qianlong

Each 51.7cm (20 3/8in) high

HK\$1,500,000 - 2,000,000*

Bonhams

AUCTIONEERS SINCE 1793



Asian Art

Montpelier Street, London | 13 - 14 May 2019

ENQUIRIES

+44 (0)207 393 3854
asianart@bonhams.com
bonhams.com/chinese

Estimates ranging:
£1,500 - 8,000 *

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

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 'S5B' 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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

†, ‡, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would be reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;			10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		
				11	GOVERNING LAW
					All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.

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 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 to terminate this agreement immediately for your breach of contract;	7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	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 to retain possession of the <i>Lot</i> ;	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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 to remove, and/or store the <i>Lot</i> at your expense;	8.1 Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	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 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;	8.1.1 retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2 deliver the <i>Lot</i> to a person other than you; and/or	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 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;	8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	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 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;	8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10 OUR LIABILITY
7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2 The discretion referred to in paragraph 8.1:	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 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;	8.2.1 may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	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 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;	8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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 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 FORGERIES	10.2.2 changes in atmospheric pressure; nor will we be liable for:
7.2 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.	9.1 We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3 damage to tension stringed musical instruments; or
	9.2 Paragraph 9 applies only if:	10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
	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 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 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 <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
	11	Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:	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.
	the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .	12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
	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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and	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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	13	GOVERNING LAW
	within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	12	GOVERNING LAW	
	but not if:	MISCELLANEOUS	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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.	
	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	12.1	DATA PROTECTION – USE OF YOUR INFORMATION	
		12.2	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 <i>Website</i> 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.	
		12.3	APPENDIX 3	
		12.4	DEFINITIONS AND GLOSSARY	
		12.5	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.	
		12.6	LIST OF DEFINITIONS	
			"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .	

"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

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 503 3412

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340

New York

Sherri Cohen
+1 917 206 1671

Los Angeles

Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496

San Francisco

Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531

Los Angeles

Catherine Williamson
+1 323 436 5442

San Francisco

Adam Stackhouse
+1 415 503 3266

British & European Glass

London
John Sandon
+44 20 7468 8244

British Ceramics

London
John Sandon
+44 20 7468 8244

California & Western Paintings & Sculpture

Los Angeles
Scott Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299

New York

Bruce MacLaren
+1 917 206 1677

Los Angeles

Rachel Du
+1 323 436 5587

San Francisco

Dessa Goddard
+1 415 503 3333

Hong Kong

Xibo Wang
+852 3607 0010

Sydney

Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao,
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment

Memorabilia
London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Mark Fisher
+1 323 436 5488
Rocco Rich
+1 323 436 5410

European Sculptures

& Works of Art
London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting

Memorabilia
Edinburgh
Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

New York
Mark Rasmussen
+1 917 206 1688
Hong Kong
Edward Wilkinson
+852 2918 4321

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Camille Barbier
+1 212 644 9035
Los Angeles
Dana Ehrman
+1 323 436 5407
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Paul Redmayne
+852 3607 0006

Marine Art

London
Veronique Scorer
+44 20 7393 3962

Mechanical Music
London
Jon Baddeley
+44 20 7393 3872

**Modern & Contemporary
African Art**
London
Giles Peppiatt
+ 44 20 7468 8355
New York
Hayley Grundy
+1 917 206 1624

**Modern & Contemporary
Middle Eastern Art**
London
Nima Sagharchi
+44 20 7468 8342

**Modern & Contemporary
South Asian Art**
London
Tahmina Ghaffar
+44 207 468 8382

**Modern Decorative
Art + Design**
London
Mark Oliver
+44 20 7393 3856
New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars
London
Tim Schofield
+44 20 7468 5804
New York
Rupert Banner
+1 212 461 6515
Eric Minoff
+1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243
San Francisco
Mark Osborne
+1 415 503 3353
Europe
Phillip Kantor
+32 476 879 471

Automobilia
London
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

Motorcycles
London
Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

Museum Services
San Francisco
Laura King Pfaff
+1 415 503 3210

Native American Art
San Francisco
Ingmars Lindbergs
+1 415 503 3393

Natural History
Los Angeles
Claudia Florian
+1 323 436 5437
+1 310 469 8567 •
Thomas E. Lindgren
+1 310 469 8567 •

Old Master Pictures
London
Andrew Mckenzie
+44 20 7468 8261
Los Angeles
Mark Fisher
+1 323 436 5488

Orientalist Art
London
Charles O'Brien
+44 20 7468 8360

Photography
New York
Laura Paterson
+1 917 206 1653
Los Angeles & San Francisco
Morisa Rosenberg
+1 323 436 5435
+1 415 503 3259

**Post-War and
Contemporary Art**
London
Ralph Taylor
+44 20 7447 7403
New York
Muys Snijders,
+ 212 644 9020
Jeremy Goldsmith,
+ 1 917 206 1656
Jacqueline Towers-Perkins,
+1 212 644 9039
Lisa De Simone,
+1 917 206 1607
Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

Prints and Multiples
London
Lucia Tro Santafe
+44 20 7468 8262
New York
Deborah Ripley
+1 212 644 9059
Los Angeles
Morisa Rosenberg
+1 323 447 9374

Russian Art
London
Daria Khristova
+44 20 7468 8334
New York
Yelena Harbick
+1 212 644 9136

Scientific Instruments
London
Jon Baddeley
+44 20 7393 3872
New York
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures
Edinburgh
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes
London
Ellis Finch
+44 20 7393 3973

Sporting Guns
London
Patrick Hawes
+44 20 7393 3815

Space History
San Francisco
Adam Stackhouse
+1 415 503 3266

Travel Pictures
London
Veronique Scorer
+44 20 7393 3962

**Watches &
Wristwatches**
London
Jonathan Darracott
+44 20 7447 7412
New York
Jonathan Snellenburg
+1 212 461 6530
Hong Kong
Tim Bourne
+852 3607 0021

Whisky
Edinburgh
Martin Green
+44 131 225 2266
Hong Kong
Daniel Lam
+852 2918 4321

Wine
London
Richard Harvey
+44 20 7468 5811
San Francisco
Christine Ballard
+1 415 503 3221
Hong Kong
Daniel Lam
+852 2918 4321

Client Services Departments

U.S.A.

San Francisco
(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles
(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

New York
(212) 644 9001
(212) 644 9009 fax
Monday - Friday, 9am to 5pm

Toll Free
(800) 223 2854

U.K.

Monday to Friday 8.30 to 6.00
+44 (0) 20 7447 7447

Bids

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

• Indicates independent contractor

Bonhams Global Network

International Salerooms

London

101 New Bond Street
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

New York

580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Hong Kong

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

London

Montpelier Street London
SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

Offices and Associated Companies

AFRICA

Nigeria

Neil Coventry
+234 (0)81 10 033 792
+27 (0)7611 20171
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

ASIA

Beijing

Jessica Zhang
Unit S102A, Beijing
Lufthansa Center,
50 Liangmaqiao Road,
Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

37th Floor, Taipei 101
Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

EUROPE

Austria

Thomas Kamm
+49 (0) 89 2420 5812
austria@bonhams.com

Belgium

Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Katharina Schmid
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Hamburg

Marie Becker Lingenthal
+49 (0) 17 4236 0022
hamburg@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart

Neue Brücke 2
New Bridge Offices
70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@bonhams.com

Greece

7 Neofytou Vamva
Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands

De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias
nº160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 156 686
+34 680 347 606
barcelona@bonhams.com

Spain - Madrid

Núñez de Balboa no
4-1C
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

NORTH AMERICA

USA

Representatives:
Arizona
Terri Adrian-Hardy
+1 (602) 859 1843
arizona@bonhams.com

California Central Valley

David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California Palm Springs

Brooke Sivo
+1 (760) 350 4255
palm Springs@bonhams.com

California San Diego

Brooke Sivo
+1 (760) 567 1744
sandiego@bonhams.com

Colorado

Lance Vigil
+1 (720) 355 3737
colorado@bonhams.com

Florida

April Matteini
+1 (305) 978 2459
Miami@bonhams.com
Alexis Butler
+1 (305) 878 5366
Miami@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest

Natalie B. Waechter
+1 (773) 267 3300
Shawn Marsh
+1 (773) 680 2881
chicago@bonhams.com

Edinburgh
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Los Angeles
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

San Francisco
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Massachusetts
Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Mexico
Terri Adrian-Hardy
+1 (602) 859 1843
newmexico@bonhams.com

Oregon
Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas – Dallas
Mary Holm
+1 (214) 557 2716
dallas@bonhams.com

Texas – Houston
Lindsay Davis
+1 (713) 855 7452
texas@bonhams.com

Virginia
Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington
Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

**Washington DC
Mid-Atlantic Region**
Gertraud Hechl
+1 (202) 422 2733
washingtonDC@bonhams.com

Canada
Toronto, Ontario
Kristin Kearney
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
+1 (514) 209 2377
info.ca@bonhams.com

MIDDLE EAST

Israel
Joslynne Halibard
+972 (0)54 553 5337
joslynne.halibard@bonhams.com

SOUTH AMERICA

Brazil
+55 11 3031 4444
+55 11 3031 4444
fax

UNITED KINGDOM

South East England
Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205
fax

Isle of Wight
+44 1273 220 000

Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex
+44 (0) 1273 220 000

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675
fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179
fax

Exeter
The Lodge
Southernhay West
Exeter, Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561
fax

Tetbury
Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107
fax

Representatives:
Dorset
Matthew Lacey
+44 1935 815 271

**East Anglia and
Bury St. Edmunds**
Michael Steel
+44 1284 716 190

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973
fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069
fax

Oxford
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722
fax

**Yorkshire & North
East England**

Leeds
The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910
fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028
fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824
fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354
fax

Representative:
Guernsey
+44 1481 722 448

Scotland

**Bonhams West
of Scotland**
Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866

Wales

Representatives:
Cardiff
Jeff Muse
+44 2920 727 980

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: 16 May 2019													
Sale no. 25357		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: □□ / □□□ - □□□□ - □□		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.







Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793